



The Bird on a Rock Brooch
Inspired by an iconic motif from 1965 by Jean Schlumberger

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WWD

Fashion. Beauty. Business.



Luxury Dims
Recent quarterly earnings from key luxury groups caused several banks to become more pessimistic about an immediate rebound.
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'Joyful' Jewels
Dior's latest 163-piece high jewelry collection was inspired by banquets, blooms and balls – all things to create "desire and joy."
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Wales Bonner's Debut
Grace Wales Bonner talks about being a member of the Met Gala host committee and having eight of her outfits in the exhibition.
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All For Olivier

The Met Gala is now much more than the first Monday in May, with a dayslong series of pre-parties building up to the night itself. On Saturday, Olivier Rousteing – seen here with Lupita Nyong'o, Priyanka Jonas and Hunter Schafer – threw a bash for the launch of his collaboration with Johnnie Walker Vault of four "couture" bottles of whisky based around the four seasons. Cheers. *For more on all the pre-parties, see pages 21 to 24.*

PHOTOGRAPH BY ALYSSA GREENBERG



FASHION

Youthquake Roils Europe Fashion Houses

- A wave of fortysomething designers are taking the helms of heritage houses, leaving many marquee talents looking for work, or pursuing new ventures.

BY MILES SOCHA AND SAMANTHA CONTI

Fashion's great game of musical chairs is not only shortening the tenure of creative directors, it has temporarily sidelined some of the industry's most famous and accomplished talents.

Chalk it up to fashion's relentless hunger for newness, its long-standing obsession with youth – plus a new appreciation for internal mobility, observers say.

"The necessity of creating the new is really something that always regulates the industry, so the disposability of people is part of that," said Marco Pecorari, assistant professor and program director of the master of arts in fashion studies at Parsons Paris.

Underscoring the enduring fashionability of change in fashion, marquee talents including John Galiano, Hedi Slimane, Pierpaolo Piccioli and Kim Jones are now free agents following the recent appointments of their successors at Maison Margiela, Celine, Valentino and Dior Men, respectively.

While the circumstances at each fashion house were unique, with some designers resigning and others exiting at the end of their latest contract, the end result points to another youthquake moment.

In addition, in December, Chanel named Bottega Veneta fashion star Matthieu Blazy, 40, as its new artistic director of fashion activities, succeeding Virginie Viard, 62.

Pecorari drew a parallel between the most recent flurry of designer changes and the late '90s and early 2000s, when Europe's luxury conglomerates were forming and such famous houses as Gucci, Dior, Givenchy, Yves Saint Laurent, Bottega Veneta and Louis Vuitton welcomed mostly young, buzzy talents to reawaken dusty heritage names, setting a template that largely endures to this day.

"How fashion can be attractive to young generations has always been an important thing," he said. "I think often age is an answer to that, so taking on younger designers."

He cited as an example Ferragamo conscripting Maximilian Davis, then 27, as its new creative director in 2022, thrusting the relatively green Trinidadian-British designer into the international spotlight. "That's a typical example when a brand really sees the necessity of attracting and dialoguing and connecting to a completely different generation," he said.

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BUSINESS

Outlook Darkens for Europe's Luxury Sector



Christian Dior, fall 2025

- Three banks downgraded LVMH in recent weeks, citing "incremental headwinds" and some brand-specific issues.

BY MILES SOCHA

It's been a bruising earnings season for the luxury sector, with LVMH Moët Hennessy Louis Vuitton, Kering and Hermès International all missing consensus revenue expectations for the first quarter of the year.

Over the past week, equity analysts at HSBC, TD Cowen and Barclays downgraded LVMH from buy to hold, citing incremental headwinds due to falling consumer sentiment, wealth destruction, an

unfavorable exchange rate environment, and particular challenges in China and the U.S., currently embroiled in a trade war.

"Because of the U.S. tariff news flow – weaker GDP growth forecasts, risk of recession in the U.S. from Q3, weaker consumer sentiment – we think the sector's earnings recovery story, which we expected in H2 of 2025, could be pushed back to a later time frame," Barclays analyst Carole Madjo wrote in a research note Friday. "The downgrade cycle is thus not over in luxury and, as such, we maintain our neutral view on the industry."

Barclays downgraded LVMH to equal weight from overweight, the same rating it has on Kering, Burberry, Ferragamo and Swatch. The bank has overweight ratings on

Hermès and Richemont, which is scheduled to report its annual results on May 16.

It cut LVMH because of:

- The risk of deceleration in the U.S. market, a "main growth driver," meaning its core fashion and leather goods division could stay in negative territory through 2025.
- Dior is among brands "under pressure" and a recovery "could now take even more time to materialize." Fendi, Celine, Givenchy and Kenzo are also "seeing negative growth."
- Given a slowing top line, earnings before interest and taxes margins in fashion and leather goods "may have not reached the bottom" in the second half of 2024.



Moncler Grenoble, fall 2025

- Other business divisions exposed to aspirational customers "could face more headwinds," notably perfumes and cosmetics, and wines and spirits.

Moët Hennessy confirmed its intention "to adjust its organization and gradually return to its 2019 staffing levels, primarily by managing its natural turnover and not filling vacant positions."

The downsizing was first reported by the Financial Times. It is understood Moët Hennessy's business, hit by weak demand for cognac in China and the U.S., is now at pre-pandemic levels, when it had 8,200 employees versus the 9,400 employees it had at the end of 2024.

Barclays acknowledged the historic resilience of luxury goods versus other sectors, given its reliance on high-end consumers, but argued that "compared to previous macro slowdowns...all the key markets, including China, are facing some macro pressure, so it is harder to find a region to offset these headwinds."

Last week, HSBC also downgraded Moncler to hold from buy, arguing "the group won't be totally immune to deteriorating consumer confidence or impaired equity market performance, which is likely to impact demand for luxury products."

FASHION

Mike Jeffries Mentally Unfit To Stand Trial, Per Court

- Abercrombie & Fitch former chief executive officer was indicted last year for sex trafficking and interstate prostitution.

BY ROSEMARY FEITELBERG

A New York federal court has ruled that the former chief executive officer of Abercrombie & Fitch Mike Jeffries is mentally unfit to stand trial on charges of sex trafficking and interstate prostitution.

Jeffries will be held for four months and treated in a hospital to determine whether his condition improves enough for his case to go forward. At this time, he remains free on bond and has not yet been assigned to a Bureau of Prisons medical facility yet.

In October, Jeffries, who worked at the Columbus, Ohio-based retailer from 1992 to 2014, was charged with one count of sex trafficking and 15 counts of interstate prostitution. He is accused of orchestrating an international sex operation that involved using his influence and phony modeling

opportunities to take advantage of a few dozen men. The alleged incidents were said to have taken place in various properties and at some luxury hotels around the world.

His romantic partner Matthew Smith and James Jacobson, an alleged middleman, were also arrested last year and they face the same charges as Jeffries. All three men plead not guilty last year in the federal courthouse in Central Islip, N.Y., and have denied any wrongdoing. Last fall Jeffries was placed under house arrest after posting \$10 million in bail.

In December, Jeffries' legal team filed an unopposed motion to determine competency to stand trial and was later granted that by the court and was ordered to be examined by Dr. Alexander S. Bardley and Dr. Cheryl Paradis. Those evaluations concluded that Jeffries is suffering from a mental disease or defect rendering him mentally incompetent to the extent that he is unable to understand the nature and consequences of the proceedings against him or to properly assist in his defense, according to his attorney Brian Bieber's filing last month.

On Friday in the federal courthouse

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



in East Islip, Justice Nusrat Choudhury ruled that Jeffries was suffering from a mental disease or defect and would be unable to understand court proceedings. Jeffries is said to meet the criteria for major neurocognitive disorder, specifically Alzheimer's disease, Lewy Body disease and the residual effects of a traumatic brain injury. His attorneys said Jeffries requires 24/7 care to maintain his health and safety and that his cognitive deficits "significantly impair" his ability to understand the nature and consequences of the charges or to participate in his defense "with a reasonable degree of

rational understanding."

Brad Edwards of Edwards Henderson, who is representing some of Jeffries' accusers, was not immediately available Saturday to comment, nor was Jeffries' attorney Bieber of Gray & Robinson.

Representatives at Abercrombie & Fitch, which was ordered by the court to pay for Jeffries' legal defense in March, did not respond immediately to a request for comment Saturday.

The next court date is May 13 and the defendants will appear by phone, according to a spokesperson for the U.S. attorney's office.



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The Bird on a Rock Brooch
Inspired by an iconic motif from 1965 by Jean Schlumberger

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From the Vince fall 2025 ready-to-wear collection.

BUSINESS

Vince Sees Q4 Sales And Profitability Gains, Projects Q1 Declines

● CEO Brendan Hoffman says “the number-one priority is navigating tariff policies and the dynamic consumer landscape.”

BY DAVID MOIN

Vince Holding Corp., the luxury brand known for its relaxed, understated styles, concluded 2024 with a lift in sales, and a gross profit gain for the fourth quarter.

While there was a net loss of \$28.3 million or \$2.24 per share in the fourth quarter, which ended Feb. 1, it was attributed to a goodwill impairment charge and transaction expenses related to the acquisition of Vince by P180 from Sun Capital in January. Excluding the impact of the charge and transaction expenses, adjusted net income was \$800,000, or 6 cents per share. P180 has a 65 percent stake in Vince, which is publicly traded.

In the year-ago fourth quarter, Vince had a net loss of \$4.7 million, or 37 cents per share.

Gross profit in the most recent fourth quarter was \$40.1 million, or 50.1 percent of net sales, compared to gross profit of \$34.2 million, or 45.4 percent of net sales, in the year-ago quarter. Vince indicated that the increase in the gross margin rate was primarily driven by about 320 basis points due to lower promotional activity in the direct-to-consumer segment and lower discounting, and about 210 basis points related to lower product and freight costs.

Total sales last quarter increased 6.2 percent to \$80 million, compared to \$75.3 million in the fourth quarter of fiscal 2023,

due to strength in the Vince wholesale channel, which included a slight benefit from earlier shipments. The sales result was somewhat offset by softness in the DTC channel including the Vince stores. Excluding the extra week in the fourth quarter of fiscal 2023, net sales increased about 9 percent.

The report pushed Vince’s stock price up 14.8 percent to close at \$2.25 on Friday.

P180 is involved in a lawsuit against Caastle and its former chief executive officer Christine Hunsicker, who abruptly left the company amid a swirl of fraud allegations. Hunsicker teamed with Vince CEO Brendan Hoffman last year to cofound P180, which forged a partnership with Elyse Walker, bought 25 percent of Altuzarra and then purchased its stake in Vince.

This year, Hoffman returned to Vince, again assuming the role of CEO, after a five-year absence. Hoffman previously served as CEO of Vince from 2015 to 2020 before leaving to lead Wolverine Worldwide, first as president and then CEO through August 2023.

“The number-one priority is navigating tariff policies and the dynamic consumer landscape,” Hoffman said during the company’s fourth-quarter conference call Friday with investors and retail analysts – his first since returning as CEO.

Hoffman said the company is grappling with the uncertainty in the macro environment and the potential impact on consumer behavior that tariffs will have. Sixty-six percent of Vince’s cost of goods is in China as of the end of last year, but Hoffman said the company has “begun to dramatically reduce exposure in China,” and that he does not expect any material



Brendan Hoffman

impact of tariffs to the first quarter, which is the smallest volume quarter of the year for Vince, in terms of sales and profits. The company is moving production of about one-third of fall product outside of China, Hoffman said.

“Our team is on the ground in Asia working closely with our partners, our suppliers, to move production where we can without sacrificing quality to other parts of Asia,” said Hoffman. “There will definitely be a sku (stock keeping unit) reduction. This is a work in progress, with changes depending on where tariffs ultimately land.”

Hoffman said the company is “better positioned to navigate through today’s environment” because there’s been progress in strengthening the organization, there’s a “consistency of product” and significant strides in operational efficiencies have been made.

In October 2023, Vince unveiled a transformation program aimed at reducing costs by \$30 million over three years period, including streamlining manufacturing and production operations. The transformation plan “fostered a culture to effect change” and improve results, Hoffman said. The strategy also included the wind-down of the Rebecca Taylor brand and the sale of the Vince intellectual property to Authentic Brands Group in return for \$76.5 million in cash and a 25 percent membership interest in ABG Vince.

Vince still designs, produces, ships and sells all of its apparel products and pays ABG Vince royalty payments since Vince gets use of the IP to sell and manufacture the core categories. The Authentic connection enables Vince to expand its offering with more diversity of product.

The transformation yielded more than \$10 million of savings in fiscal 2024.

Given the evolving tariff policies, Vince is reevaluating its goals with the strategy to help mitigate the impact from tariffs.

For the first quarter of this year, the company expects net sales to decline about 5 percent and adjusted operating margin to decline about 500 basis points from a year ago. Given the increased uncertainty related to the potential impact and duration of tariffs, the company is not providing guidance for the full year.

Commenting on last quarter’s performance, Hoffman said he was “amazed” at the growth in wholesaling, which performed better than Vince’s

DTC channel. Key wholesale accounts include Bloomingdale’s and Nordstrom where the brand gets prominent floor space.

He also cited double-digit growth in full-price customers, and said the company is increasing its attention on its highest-spending customer tier.

In women’s last quarter, sweaters, bottoms and pants were the bestselling categories; in men’s, cashmere sweaters and pants were top performers. Vince menswear, once a key item business, has evolved into a full collection business, Hoffman said.

“Since returning to the CEO role earlier this year, my initial observations of the company have been reinforced. I’ve been impressed by the resilience and depth of our leadership team and by the progress that has been made in strengthening the foundation and overall business model,” Hoffman

said in a statement Friday.

“The stronger-than-expected end to the year is also a testament to the team, the quality product offerings that they have delivered that have continued to resonate with customers, as well as improvements in operational efficiencies from our transformation initiatives. As we look ahead, we will be shifting the focus and goals of our transformation plan to align with today’s environment and needs as we work to mitigate the impact of the evolving tariff policies. Despite the increased uncertainty with respect to the macro environment, I remain confident in the business’ long-term trajectory and our team’s ability to adjust and react accordingly to deliver customers the product and experience they expect from us.”

For the year, Vince had a net loss of \$19 million, or \$1.51 per share, compared to net income of \$25.4 million, or \$2.04 per diluted share, in the same period last year. Adjusted net income for fiscal 2024 was \$2.4 million, or \$19 cents per share, compared to an adjusted net loss of \$7.7 million, or 62 cents per share, in the same period last year.

Net sales increased 0.2 percent to \$293.5 million compared to \$292.9 million in fiscal 2023. This performance was driven by strength in the Vince wholesale channel, which offset softness in the Vince DTC channel. Excluding the extra week in fiscal 2023, total company sales increased approximately 1 percent compared to the prior year.

Gross profit was \$145.2 million, or 49.5 percent of net sales, compared to gross profit of \$133.3 million, or 45.5 percent of net sales, in fiscal 2023. The increase in gross margin rate was driven by about 330 basis points related to lower promotional activity and discounting and about 320 basis points due primarily to lower product costing and freight costs. These factors were partially offset by about 150 basis points of royalty expenses associated with the licensing agreement. Authentic Brands Group controls the Vince brand, but Vince Holding still runs the business.

Vince ended the quarter with 57 company-operated stores, a net decrease of six stores since the fourth quarter of fiscal 2023. Despite the macro uncertainties, Vince is proceeding with some store openings with units soon to launch in Sacramento, Calif. and Nashville, and a second store opening in London later this month.



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The Tiffany Céleste Shooting Star Necklace
Inspired by Jean Schlumberger's iconic ribbon motif from 1959

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ACCESSORIES

Bouquets, Blooms and Balls Inspired Dior's Latest High Jewelry Collection

● Victoire de Castellane alighted on the idea of “exquisite” through the 163 jewels unveiled at a gala event at Christian Dior’s Château de La Colle Noire on Friday.

BY LILY TEMPLETON

PARIS — What’s the first word that comes to mind when looking at a miniature tableau depicting a moonlit garden with trees of gold, diamond stars and a night sky cut from a lacquered mother-of-pearl?

If “exquisite” is what you’d go for, that’s in a nutshell the throughline of the Diorexquis high jewelry collection unveiled at Friday at the Château de La Colle Noire, Christian Dior’s home in the south of France.

The 163 jewels imagined by Victoire de Castellane, artistic director of Dior Joaillerie, were so many windows offering glimpses of precious gardens, zoomed in on opulent bouquets or captured gowns lined up for a ball.

“I quite like playing with qualifiers that speak of the marvelous, of the charming, of ravishing [things] — about desire and joy,” she told WWD at fittings in Paris in the run-up to the event, which saw her creations paired with 25 couture dresses imagined by Maria Grazia Chiuri, the house’s creative director of womenswear.

While exceptional stones such as a 13-carat oval-cut diamond, more than 45 carats of yellow ones or a 10-carat Colombian emerald made for memorable designs, it’s delight that de Castellane was



Dior High Jewelry

pursuing with fervor.

Hence the charming dioramas as well as a gem-encrusted lipstick case necklace, but also the way jewels were dispatched across different parts of the body, playing peekaboo at the waist or dangling at the nape of the neck.

But the viewer wasn’t the only one the jewelry designer sought to please.

“I find that creation is about having fun, finding something that makes you dream,” she said. “It’s looking for joy at all costs in creation and pushing it toward dreams.”

What thrilled de Castellane and Dior’s jewelry artisans here was harnessing ancient techniques to great effect.

Changeant skies or moving water were

executed using the opal doublet technique, which sees a layer of opal paired with another stone to create new depths.

“There was also [something about] playing with new gem materials,” she continued. “I played with layers of precious and semiprecious stones to find new oriens, new iridescences [which] lend themselves as backdrops for stories around nature and tender, joyful feelings.”

Case in point: the Diorexquis Pluie d’été set, which includes a necklace, a ring, a brooch, earrings and a delicate earcuff. The opal doublet figures a stormy summer sky, the changeant nuances of the precious stone made all the more dramatic by a black onyx layer underneath.

FASHION

Nancy Astor’s Cartier Tiara Hits Auction Block at Bonhams

● In a timely twist, the tiara’s twin, which belonged to Nancy’s sister, is on display in the Cartier exhibition at London’s Victoria and Albert Museum.

BY SAMANTHA CONTI

LONDON — A turquoise and diamond Cartier tiara belonging to Nancy Astor, the American-born British aristocrat and first woman to take up a seat in Parliament, will be auctioned by Bonhams on June 5.

The bandeau tiara, with its carved turquoise plumes, leaves and scrolls, is on the market for the first time since Nancy’s husband, Lord Astor, purchased it from Cartier in 1930. The presale estimate ranges from 250,000 pounds to 350,000 pounds.

The piece comes from the Astors’ collection, and was inherited by the present owner. It is the star piece of the wider London Jewels sale, which will take place live at Bonhams’ New Bond Street headquarters.

Jean Ghika, Bonhams global head of jewelry, said the Astor tiara dates to a period when Cartier London was at the height of creative prowess. Cartier was later commissioned to produce a similar tiara

for Nancy’s sister. “However, the design of Nancy Astor’s tiara is truly unique.”

Ghika added: “The distinctive plumes, leaves and scrolls carved in turquoise were drawn from Egyptian, Indian and Persian motifs, which were extensively explored by Cartier throughout the early 20th century. The firm’s Eastern-inspired jewels became hugely fashionable as a result. The tiara is exceptionally rare, and we feel honored to have the opportunity to present it for sale.”

The tiara is set with old brilliant, single and rose-cut diamonds. An old brilliant-cut diamond sits at the center, while three fluted turquoise plumes have been set with brilliant- and single-cut diamond stems. Each side of the tiara features a radiating, fan-shaped turquoise panel design.

Nancy Astor, Viscountess Astor, was born Nancy Witcher Langhorne in Danville, Va. After marrying her second husband, Waldorf Astor, 2nd Viscount Astor, she settled in the U.K.

She later became the first woman to take her seat in Parliament, serving from 1919 to 1945. While serving, she advocated for temperance, welfare, education reform and women’s rights.

According to Bonhams, the tiara was first recorded in the Cartier archives in 1929 when the jeweler instructed English Art Works to add carved turquoise plumes and

leaves to an existing diamond bandeau.

The completed tiara is listed in Cartier’s records in November 1930, and a month later it was sold to Viscount Astor. In 1931,

Nancy Astor’s Cartier tiara, made from carved turquoise and diamonds, is going under the hammer at Bonhams London on June 5.



An opal and mother-of-pearl combination brought out the rosy fires of a 12.57-carat cushion-cut pink sapphire that is the center stone of the Diorexquis Bouquet des Roses set.

The play of light and transparencies in each design telegraphed the delight that de Castellane spoke about.

Another star technique in this high jewelry collection is plique-à-jour, which sees enamel applied without a backing. The result is akin to stained glass windows, with the gold outline delicately holding translucent colored elements.

It was employed to great effect in the Diorexquis Jardin du Cygne design.

Foliage figured in green and blue translucent enamel caught the light and seemed to be reflected in the flashes running in the cabochon black Australian opal of nearly 4 carats at the heart of the set’s necklace.

Elsewhere, gradient enameling expanded on the colored claws that de Castellane favors, enhancing the playful delicacy of the Bouquet Milly Paraiba jewels, all featuring intense blue-green tourmalines and a palette that went from soft pinks to purples — in stones as well as enamel.

If delightful landscapes and delicate bouquets weren’t enough, a third chapter in the collection explored another passion of Monsieur Dior: fabulous balls.

Diamond-framed windows and curtains figured in sweeping lines of pink rubies offered glimpses of opulent gowns, each different from the next. As a backdrop, doublets of aventurine glass over mother-of-pearl telegraphed the impression of an enchanting event.

It prefigured the finale of the night at La Colle Noire, which included a performance by South African soprano Pretty Yende and ended with a tableau of models in their couture finery posing by the basin of the property in Provence as fireworks lit up the night sky.

Nancy wore the tiara to the premiere of “City Lights” at the Dominion Theatre in London.

At one point she loaned it to her sister, Phyllis Langhorne Brand, for a court presentation at Buckingham Palace.

Inspired by the design, Phyllis’ husband, Robert Henry Brand, commissioned Cartier to produce a similar turquoise and diamond tiara in 1935. That second tiara is currently on display at the V&A’s Cartier exhibition, which opened last month and runs until Nov. 16.



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ROMA 1884

MEN'S

Grace Wales Bonner on Her Debut Met Gala Experience

Grace Wales Bonner



Wales Bonner X The Met



Wales Bonner X The Met



Looks from Wales Bonner, 2024.



● The London-based designer was on the committee and also has a number of works in this year's exhibition centered around Black dandies.

BY JEAN E. PALMIERI

The hits keep coming for Grace Wales Bonner.

The London-based, British Jamaican designer launched her brand, Wales Bonner, right after graduating from Central Saint Martins in 2014 and over the past decade has amassed a slew of accolades for her dual-gender collections that seamlessly

blend the craftsmanship of Savile Row tailoring with Afro Atlantic influences.

Established as a menswear brand that now offers womenswear as well, Wales Bonner has received numerous awards over the years including Emerging Menswear Designer at the British Fashion Awards in 2015; the LVMH Young Designer Prize the following year; the British Fashion Council/ Vogue Designer Fashion Fund in 2019; the CFDA International Men's Designer of the Year in 2021, and Independent British Brand at the Fashion Awards in 2022.

She has collaborated with brands ranging from Adidas Originals and

Anderson & Sheppard to Dior, and in 2023 was tapped to curate an exhibition with the Museum of Modern Art in New York for its Artist Choice series.

But up until now, she has not been involved in one of the fashion industry's biggest events: the Met Gala. That changed this year with Wales Bonner serving on the host committee for the extravaganza and lending some of her designs to the exhibition.

This year's gala fundraiser for the Metropolitan Museum of Art's Costume Institute is titled "Superfine: Tailoring Black Style," which will explore how the evolution of dandy style inspired

contemporary views of Black masculinity and how clothing can be used as a means of self-expression.

"It's exciting," Wales Bonner said of her inclusion in Monday night's gala and the opportunity to work with the curators — Andrew Bolton, head curator of the Anna Wintour Costume Center at The Met, and Monica L. Miller, Barnard College's chair of African Studies.

"Monica is someone who has really inspired me," Bonner said. "Even when I was studying at Saint Martins over 10 years ago, I was reading her writing and her book, 'Slaves to Fashion.' So to actually be part of the exhibition and be interacting with her has really been a full-circle moment for me because some of her writing really inspired me to want to design myself. So it's been really special to have that connection and see how her ideas come to life in the exhibition."

Wales Bonner also said she was grateful to have been included on this year's committee that includes André 3000, Chimamanda Ngozi Adichie, Simone Biles, Dapper Dan, Edward Enninful, Spike Lee, Audra McDonald, Janelle Monáe, Angel Reese, Sha'Carri Richardson, Olivier Rousteing, Usher and a slew of other high-profile names.

"It's been positive meeting such an amazing, inspiring group of people," she said.

She's also grateful that eight of her looks were selected for the exhibition. She said the pieces span the length of her career, with the earliest dating to 2015, the year after she graduated from design school. "It's a crushed velvet jacket embroidered with shells, crystals and pearls, and there's a headpiece made with Swarovski crystals," she said.

"It's special that my work from the last 10 years is included in the exhibition," she added. "To show the progression is really validating and it's something I'm appreciative of. There's work from many different collections and time periods that the curators saw as a kind of continuity and relevance."

She said among her favorite pieces that were selected came from her Ezekiel collection from the spring 2017 season that showcased Caribbean and East African influences. "That was one of my favorite collections as well, so I'm really happy about that."

In addition to having her work in the exhibition, Wales Bonner will be attending the Met Gala for the first time. She said she created a black bespoke suit for herself to wear to the event. She said she "thought a lot about the silhouette," and how it could express her individuality. "I want to feel like myself," she said, but she's not expecting her look to be among those that will drive the photographers into a frenzy.

"I'm a designer and in the context of The Met, I'm not necessarily looking to stand out so much," she said.

But she is dressing a number of the attendees, although she declined to name names, saying only: "It's a great list."

Some of those people may qualify as dandies themselves, a term that Wales Bonner defined as a person who is not afraid of creating a "bold expression."

"But there's a performative aspect to it as well," she continued, pointing to people such as André Leon Talley, who was famous for his "amazing wardrobe and flamboyant style."

Wales Bonner said she was planning to spend about a week in New York prior to the Met Gala and planned to check out some art around town when she's not involved in pre-Met events. She also hosted an event at the Guggenheim New York on Saturday night called "Togetherness," which celebrated Rashid Johnson's solo exhibition "A Poem for Deep Thinkers."

"I've got a full schedule," she said.

COU·TURE

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NOUN

a thoughtful curation of the world's most exceptional designer fine jewelry and luxury timepiece brands; a community of sought-after talent, coveted retailers, celebrated press and industry influencers, held in the luxurious and intimate setting of Wynn Las Vegas.

MEN

What Exactly Is a Modern Dandy?



Jacques Agboby



Frederick Anderson



Jeffrey Banks



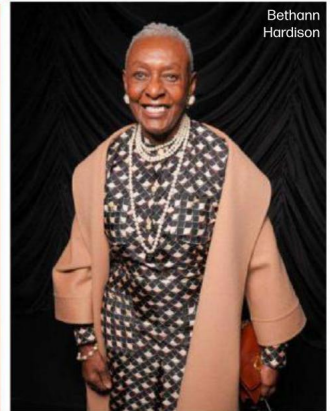
Brandon Blackwood



Marquise Miller and Aaron Christmon



Brandice Daniel



Bethann Hardison

● In advance of the opening of the Met's "Superfine: Tailoring Black Style," 19 fashion designers and creatives weigh in on what defines a modern dandy.

BY ROSEMARY FEITELBERG

Leave it to the Metropolitan Museum of Art's Costume Institute to propel dandyism into pop culture.

While historically dandyism can be boiled down to contrasting attitudes of various forms, the museum's spring exhibition, "Superfine: Tailoring Black Style," will use it as an undercurrent in exploring menswear from the 18th century to current times. The show's guest curator Monica L. Miller's book "Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity" will serve as a starting point.

To get a better read on what defines "a modern dandy," WWD reached out to a few dozen Black designers and creatives for their perspectives and 19 were game. From using the power of dressing for influence to using it as a social and political statement across culture and gender, dandyism comes in many dimensions. While some designers described the élan and swagger that are synonymous with modern dandyism, others visualized people like sharply tailored relatives and the whimsically dressed sports announcer Monica McNutt.

Jacques Agboby

founder and creative director of Agboby
To me, a modern dandy isn't just about sharp tailoring or an impeccable eye — it's about intention. It's someone who dresses

with purpose, using fashion to express nuance, history and self-respect. Especially for Black men and queer folks, the modern dandy reclaims space, style and softness in ways that challenge the status quo. It's not costume — it's armor, it's joy, it's legacy.

Frederick Anderson

designer of Frederick Anderson
A modern dandy is someone who fully understands the power of dressing, not only in aesthetics but in its core message of establishing power and influence. He also needs to have an understanding of personal flair. In my view, the core of the dandy as it refers to Black men was that they took something based in oppression and lifted it up to a sign of power, influence and great style.

Jeffrey Banks

designer and author
I'd like to think the modern dandy is one who cares about his appearance, not in an over-the-top way, but in a carefully measured way, in which all the elements of dress, fit, tailoring and quality of apparel are thought out in a cohesive way.

Brandon Blackwood

designer of Brandon Blackwood
A modern dandy is not simply defined by meticulous tailoring or flamboyant style; it embodies intentionality. This individual expresses their uniqueness through elegance, using fashion as a means to stand out rather than just fit in. With confidence, wit and self-awareness, today's dandy understands the rules of style, skillfully breaks them, and transforms personal attire into a subtle form of rebellion.

Aaron Christmon and Marquise Miller

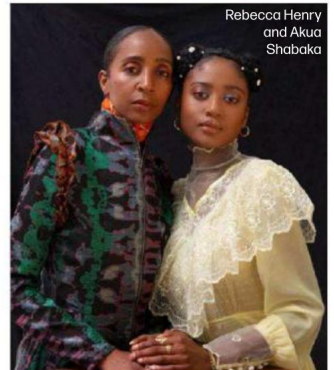
stylists
The "Modern Dandy" represents and signifies the evolution of historical dandy figures and celebrates present-day men, who carry the torch of the gentlemen before them through authenticity, freedom and pride.

Brandice Daniel

founder and chief executive officer of Harlem's Fashion Row
A modern dandy is my cousin Orrin Johnson, my father and my uncles in Memphis. They're still formal, tailored, sharp, intentional. But more than the look, it's an attitude. A way of being that exudes confidence. It's the "I don't care if you think I'm too dressed up" energy. Even today, most dandies haven't changed much. The rules are the same: show up sharp, stand out, maybe throw on a hat and a handkerchief. But whatever you do, bring the swag.

Bethann Hardison

model, author and activist
I don't think of a modern dandy. Dandies are classic. They don't fit into a modern way of thinking. They are classic because of the way they function and the way they dress. I have a different ideology of what a dandy is and how they adorn themselves. Dandyism is adornment. The word is being thrown around so loosely nowadays, because of the theme of the Costume Institute's exhibition. A lot of people are trying to decide is this guy a dandy or not? If you have a style or look a certain way, that doesn't make you a dandy. A dandy is someone who is going to be noticed every



Rebecca Henry and Akua Shabaka

time they step out of the house. Dandyism equates to being sharp: s-h-a-r-p.

Rebecca Henry and Akua Shabaka

designers and cofounders of House of Aama
A modern dandy is a unique individual who channels the sharp, vibrant, suiting traditions of the Congo, Caribbean and the American South — dressing with intention, elegance and flair as a form of self-expression in today's world. At House of Aama, we honor and expand this legacy through our own Southern-rooted, diasporic lens — reimagining dandyism with storytelling garments that explore the fluid space between masculinity, femininity and androgyny. With original textiles, thoughtful tailoring and motifs drawn from ancient art and memory, our modern dandy doesn't just dress to impress — they dress to tell a story. ▶

MENTALITIES

Sergio Hudson

designer of Sergio Hudson

I don't think the definition of a dandy has changed that much. A modern-day dandy is the personification of personal style, the same as it always was; someone who pays attention to every detail and has an eye for what works and what doesn't. A dandy has a lot of the same attributes as a designer.



Sergio Hudson

Byron Lars

designer of In Earnest

A modern dandy projects an "unbotheredness" while bearing the same very bothered hallmarks of sartorial self-creation that we think of when pondering the word "dandy." He makes us wish we had the wherewithal (as in the time, energy, resources, swag and inclination) to participate even if we never actually would.



Byron Lars

Ervin Latimer

designer of Latimmer

A modern dandy is someone, who exists in this continuum. It is someone whose existence and style is not rooted in today's consumerist, reactionary approach to fashion and trends, but rather in the creation of new culture and new expressions. A modern dandy enjoys the liberations of generations past, while building upon it with an unapologetic coolness, confidence and creativity.

B Michael

designer and author

Modern Dandyism does not belong to any



Ervin Latimer

one culture. It's an expressed individual sense of style. Well-dressed, avant-garde or dandy, in today's world, is subjective. It can also be seen as a form of social and political statement across culture and gender, a way to express individuality and challenge societal norms.

Fe Noel

designer of Fe Noel

"A modern dandy is someone who uses fashion not just to be seen in the latest, but to make a visual statement. Purpose comes to mind – with every detail intentional, rooted in identity, history and audacity. It's not about class or status. It's about clarity – of self, of story, of pride. A dandy dresses to express who they are, where they come from and what they carry forward.

Kimora Lee Simmons

model and Baby Phat founder

I associate "modern dandy" with a sense of ease. There's an ease to the aesthetic, no matter how meticulous or layered it appears to be. The modern dandy makes it look effortless.

Edvin Thompson

founder and designer of Theophilio

The modern dandy embodies cultural fluidity, breaking traditional dress codes while honoring their essence. Today's dandyism celebrates personal heritage, challenges gender constructs, and infuses streetwear sensibilities with a confident, effortless elegance.

Marrisa Wilson

designer of Marrisa Wilson

A modern dandy not only has the audacity to present themselves outside of perceived societal and cultural norms, but to do so with an ethereal air of lightness. That's what makes the dandy more than a style icon – it's an art form, an over-the-top brilliance. The magic is in the performance of weightless contradictions. Creative sameness no longer serves us and the modern dandy offers a vision for living more dimensionally, expressively and meaningfully.

As a lifelong Knicks fan now living in Los Angeles during playoff season, the MSG broadcast offers a fascinating look at the evolution of dandyism. Walt Frazier is the textbook definition of a dandy, as we've come to know the term over the years – sharp tailoring, avant-garde prints and fabrications, and an undeniably cool spirit. And broadcaster Monica McNutt – who both brilliantly calls the games on the radio and appears on the TV broadcasts – embodies the spirit of a modern dandy. She is a former star NCAA athlete who's now the only woman in this very masculine world of Knicks basketball and her style fuses sharp lines, punchy colors, and soft, feminine palettes. Her very presence in sports media is a contradiction, but she chooses – courageously – to stand out with a whimsical wardrobe, sharp wit and effervescent personality.

Victoria Monét and LaQuan Smith at the 2024 CFDA Fashion Awards.



Kimora Lee Simmons



Victoria Monét and LaQuan Smith at the 2024 CFDA Fashion Awards.



B Michael



Fe Noel



Marrisa Wilson



Theophilio designer Edvin Thompson and Amel Ramli in 2024

Sergio Hudson photograph by George Chiriac; Byron Lars by Erin Zanni/Patrick McMullan; via Getty Images; Ervin Latimer: Photo by David Pousset; B Michael by Getty Images for Fashion Insider; Edvin Thompson by Nina Westervelt; Victoria Monét by John Nacoon

BEAUTY

Tracee Ellis Ross, Paloma Elsesser, Justine Skye, More Celebrate Black Hair Show

● The inaugural event, hosted Friday night in New York by Ross and Echelon Noir Productions, showcased the creations of five Black hairstylists including Jawara Wauchope, Cyndia Harvey and more.

BY NOOR LOBAD

NEW YORK — “It’s like family in here,” kicked off host Tracee Ellis Ross on Friday night at Echelon Noir Productions’ inaugural hair show.

The event, titled “Black Hair Reimagined: The New Era of Beauty,” celebrated the history and future of Black art through hair, showcasing ornate creations by five celebrity hairstylists including Yusef Williams, Vernon François, Malcolm Marquez, Cyndia Harvey and Jawara Wauchope, who cofounded Echelon Noir Productions alongside Jarrod Lacks.

Attendees included Paloma Elsesser, Justine Skye, Luar’s Raul Lopez and Solange Knowles, whose son, Daniel Julez J. Smith Jr., walked the show alongside models Anok Yai, Jordan Daniels and more.

“I am here tonight because I love hair and all of the artists that are here tonight to share their magic, and I love us,” continued Ross. “We have been sitting between the knees and in chairs getting love poured into our hair for generations — from braids to press-and-curls to high-tops to wash-and-go’s; from blocks, to layers, to weaves, ‘buss downs’ — the whole thing.

“Black hair shows are a special part of our culture,” continued Ross,



Hair creations by Jawara Wauchope.

nodding to the Bronner Bros. hair shows and Detroit’s Hair Wars, which have been showcasing Black hair artistry for decades. “We proudly join the legacy of this tradition with a lineup of elite hair designers and stylists who are shaping the future while paying homage

to the icons who blazed the trails and paved the road.”

The five stylists highlighted in the show’s first iteration have designed hair looks for A-listers including Rihanna, Doechii, Tyla, Lupita Nyong’o, FKA Twigs, Amanda Stenberg, Kendrick Lamar,

Teyanna Taylor and more.

“This is a passion project for us,” said Lacks. “We couldn’t be here without incredible talent like Chuckie Amos, without the people who paved the way and haven’t gotten the dues they deserve — and now we’re allowed to do it for them.”

MEN’S

Bonobos Taps ‘Basement Yard’ Hosts To Star in Spring Linen Campaign

● The comedians and podcasters sing the praises of the often-maligned fabric.

BY JEAN E. PALMIERI

Forget the athletes or the movie stars, Bonobos has opted for a comedy duo for its latest ad campaign.

The menswear brand has tapped Joe Santagato and Frank Alvarez, comedians and hosts of the Basement Yard podcast, for its new linen campaign, launching on Monday.

The focus on linen comes as a result of a recent uptick in interest among Bonobos’ customers in linen with the keyword search taking the top three spots on its website. The brand realizes that guys may have some hesitation when it comes to buying linen, believing it’s scratchy and wrinkled. To combat those issues, Bonobos leans on Santagato and Alvarez for a new Linen Hotline, which answers those concerns.

“We had planned a major summer campaign to support the launch of our linen assortment and to capitalize on this big trend,” explained Krissie Milan, chief marketing officer of Bonobos. “You’d be hard-pressed to find an apparel brand that does not feature linen these



Joe Santagato and Frank Alvarez of Basement Yard are the new faces of Bonobos.

days, especially in menswear. As we were building out our campaign, we also aligned around selecting talent and partners that are relatable and reflect the interests of our guy. We know the Bonobos guy is a large fan of comedy and they follow and listen to podcasts. The Basement Yard is one of the top comedy podcasts today and with that, there’s natural alignment between their audience

and our target consumer.”

So it was a natural to turn to the hosts to speak to its customers.

“Beyond just style guidance, our mission this summer is to help men reframe how they view linen,” Milan added. “We wanted to address the practical ways of wearing linen, the different contexts in which our customer may want to wear it, but may not immediately feel

confident or comfortable in doing so. We introduced The Linen Hotline to feature different scenarios: travel, everyday work and special occasions, like weddings, and provide style guidance and a bit of education on why this fabric choice is appropriate this season.”

She said that leaning into the Basement Yard’s intrinsic humor “we are able to feature our linen collection and highlight its benefits in a completely relatable way for our customer. The Basement Yard also has a strong following and wide reach. In partnering with Joe and Frank, we also know that our campaign can be further amplified with their audience, driving brand awareness.”

This marks the first fashion campaign for the podcast hosts.

“Never in a million years did I think I would be modeling,” said Alvarez. “It’s been such a cool experience and I’m so thankful, but I don’t think the group chat is ever going to let me live this down.”

His cohost added: “I’ve always loved Bonobos clothing, so getting to be a part of this campaign was really cool. Never would I have imagined being a model, but it’s great to know I have something to fall back on if comedy doesn’t work out.”

Milan said the partnership may continue in the future. “This is the first time we have partnered with Joe and Frank. We hope to continue working with them in the future in another capacity,” she said.

Bonobos has been owned by WHP Global and Express since 2023 when it was purchased from Walmart for \$75 million.

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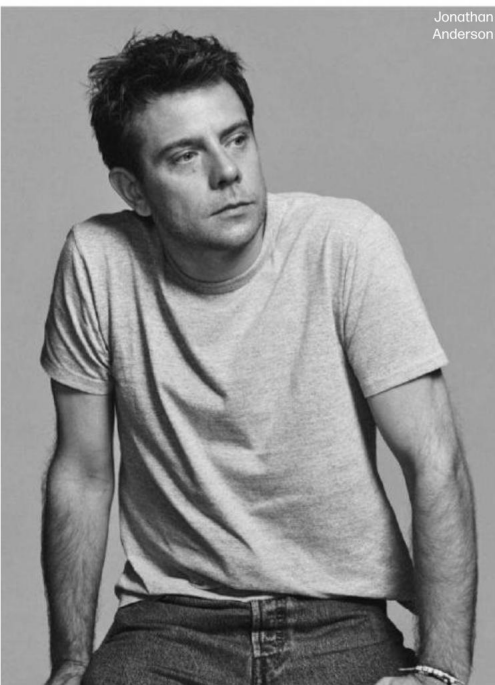
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Youthquake Roils Europe Fashion Houses

CONTINUED FROM PAGE 1



Jonathan Anderson



Demna



Matthieu Blazy

Indeed, “the idea of going for young blood, let’s say, has always been there,” Pecorari said, mentioning the historic example of Yves Saint Laurent succeeding Christian Dior in 1957 at the age of 21.

Fast-forward to today, and a host of fortysomething designers are rising up the ranks.

“This year, coming fashion weeks will mark history,” said Floriane de Saint Pierre, who runs an eponymous executive search and luxury consultancy in Paris, highlighting the unprecedented number of designer debuts coming up at the most influential brands in fashion, also mentioning Bottega Veneta, Versace, Jil Sander and Jean Paul Gaultier.

“Among multibillion-euro brands such as Gucci, Dior Homme and Loewe, which have announced a marquee name, two out of three chose a talent inside the group,” she noted, referring to Demna’s appointment at Gucci after a stellar, and at times controversial, stint at Balenciaga and Jonathan Anderson to Dior menswear after an acclaimed 11-year tenure at Loewe.

“Choosing an internal talent might be equally dictated by promoting talent or by pragmatism,” she said.

(Anderson is also widely expected to become creative director of women’s collections at Dior, ultimately succeeding Maria Grazia Chiuri, 61.)

Although the Antwerp-based house is of a much smaller scale, Dries Van Noten also selected a young, inside talent — Julian Klausner, 33 — to succeed the namesake founder, who retired from the runway last year at age 66.

Meanwhile, “all other large influential brands have chosen creative directors without a marquee name, but highly prepared career credentials,” de Saint Pierre said, referring to the likes of Versace’s new chief creative officer Dario Vitale, previously Miu Miu’s ready-to-wear design director, and Michael Rider, who will make his debut at Celine this July after years in the studio of Polo Ralph Lauren.

Brands such as Missoni and Joseph have also opted for industry veterans. Missoni promoted Alberto Caliri, who’d been with

the brand since 1998, to creative director, while Joseph named Mario Arena, who has more than 30 years experience in luxury, to the design helm.

Other new appointees had already logged their first success as creative directors, with Carven and Lacoste alumni Louise Trotter taking over at Bottega Veneta, Gucci alum Simone Bellotti graduating from Bally to Jil Sander, and Glenn Martens taking over at Maison Margiela while continuing to lead sister OTB brand Diesel.

“In this time of global economic uncertainty, the ability to bring an inspiring global narrative, fresh design creativity and combine it with an efficient product offering is for sure a key success factor,” de Saint Pierre said. “Most recent hirings seem to reflect this.”

She noted that influential fashion brands of a smaller scale tend to choose a designer, whether younger or senior, “whose talent will generate high attention,” mentioning the choices of Duran Lantink for Jean Paul Gaultier and Haider Ackermann for Tom Ford.

All of that change has left a good number of seasoned creative directors out of the spotlight, including Luke and Lucie Meier, who exited Jil Sander in February; Sabato De Sarno, ousted from Gucci the same month; Jeremy Scott, now doing beauty and theater projects in his post-Moschino career; Kris Van Assche, previously leading Berluti and Dior Men, and Riccardo Tisci, formerly of Burberry and Givenchy.

(As reported on May 1, Tisci is facing allegations of sexual assault in New York, which he denies).

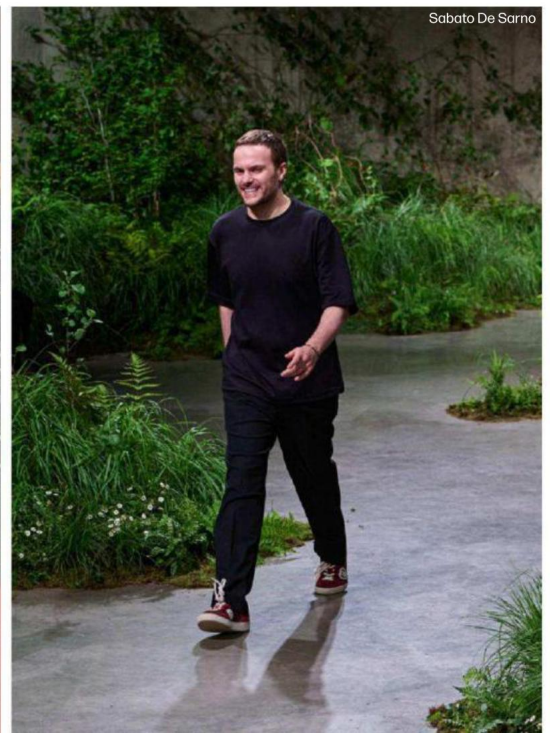
Parsons’ Pecorari noted that seasoned fashion stars like Galliano and Slimane “have the agency not to be involved anymore” in a changing fashion system they may no longer relate to.

He was referring to a gradual erosion of in-depth research and development in fashion houses in favor of speedier design processes for the social-media generations, and sped-up collection cycles. “It feels like almost a reaction to the ways in which the business is going,” he commented.

Mary Gallagher, senior consultant at Find executive consulting, said star designers have “been responsible not only for their previous brands’ bottom-line success, but also for the image and recognition of fashion in general. Even if they’re not currently attached to a brand, they are being sought after.” ▶



John Galliano



Sabato De Sarno



Hedi Slimane



Jeremy Scott

That said, given the intensity of the fashion system and sped-up collection cycles, "I think it can be a healthy thing for creatives who are constantly in the spotlight to sideline themselves before jumping back into the fray," Gallagher commented. "There are a lot of instances of star designers taking on smaller projects during their sabbaticals, like when Phoebe Philo consulted for Gap, Riccardo Tisci's designs for Nike, and Natacha Ramsay-Levi's collaborations with APC and Ecco. Some, like Helmut Lang and Martin Margiela, pursued their second act and never looked back. Creative people are rarely ready to be put out to pasture."

Emma Davidson, owner and managing director of the London-based fashion recruitment firm Denza, would agree.

"Some creatives want to take a break and reset, or they have non-compete clauses. Those who have started their own brands are maybe doing both, and letting the heat die down so their new work gets to speak. They may be securing financing for personal projects, or preparing to launch their own collections. And those things take time," she said.

Other designers are financially comfortable enough to take a break on their own terms.

Over the past two decades "the remuneration for creative directors has been extraordinary, so people can afford to take a break for five years," said Giles Deacon, who has his own couture business and designs for the Richemont-owned James Purdey & Sons and the interiors brand Sanderson. (In the late '90s, he was called upon by Bottega Veneta to rev up that business.)

Deacon said Slimane, who left the creative helm of Celine last year, has managed his career with aplomb, pursuing his interests in design and photography, and working to his own timetable. "If a designer has an opportunity to recalibrate, I think it's the intelligent thing to do," he said.

To be sure, those so-called star designers are still a strong and "secure" option for brands, especially when "there is a need of sure success" and/or a reshuffle of the business, with Gucci's choice of Demna as a good example, given his long experience and design chops, Pecorari said.

Louis Vuitton's recruitment of Pharrell Williams as its men's creative director in 2023 also exemplified the cult of personality that has become part and parcel of fashion's marketing mechanisms.

Cardi B recently launched an apparel and beauty partnership with Revolve, and Rihanna, Beyoncé and A\$AP Rocky are among other musicians with fashion ventures.



Kim Jones

Indeed, the "star" factor is so strong today that Pecorari confessed that April Fool's posts that Balenciaga had chosen singer Charli XCX as its new creative director seemed almost plausible.

"It was not so far from what you might expect brands to do," he said. "Fashion went from being a quite exclusive, relatively small business to a globalized phenomenon where it becomes popular culture."

Some would argue that picking a celebrity is the wrong way forward.

"I see the companies behind brands looking for hype rather than caring about what collections are about, their stories, and the joy they can bring to our lives," said Davidson.

She added that when it comes to celebrities, "The Row is the only brand where actors have been successful." Founded by twin sister actresses Ashley and Mary-Kate Olsen, The Row is something of an outlier in the luxury business.

But sometimes brands need celebrities to bridge creative director appointments, and buy themselves time to find the right person.

"Vision, gifts, skill and inspiration can come from the most unexpected quarters and many talents are inherently good at easily going from one activity to another, whether it's product designers, arbiters of style, or athletes who inform design through their expertise and needs,"



Pierpaolo Piccioli

Gallagher opined.

Davidson agreed that creatives come in all shapes and sizes, and whomever is doing the job "just needs to be ready to apply their creativity in different ways, and be given a positive environment to do it in."

That search for "the one" can often be lengthy, with brands – and especially the publicly quoted ones – under intense pressure to produce a marquee name pronto.

De Saint Pierre lamented that few houses are ready with a succession plan following the departure of a creative

director, even though "brand equity and performance are strongly related to creative leadership."

"Today, more than ever, governance of short- and long-term performance is related to governance of brand and creative leadership, which must be at the center of key stakeholders' attention – shareholders, boards and the CEO," she explained.

"Talents are few and are often not available quickly when needed. Looking long-term in brand and creative leadership strategy and acting through ongoing reviews is certainly a good governance practice." ■



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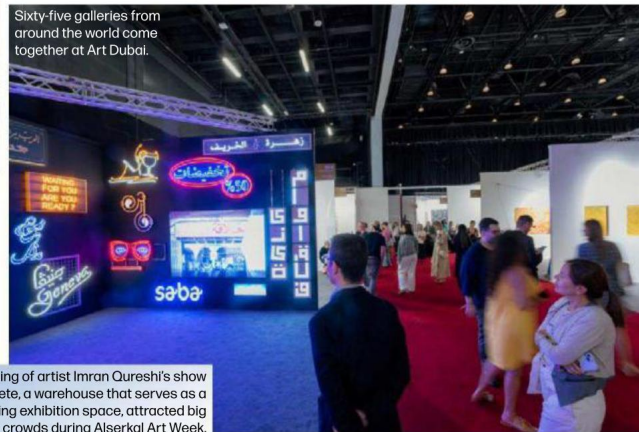
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Madinat Jumeirah played host to Art Dubai, considering the leading art fair in the Middle East.



Art Dubai opens to the public on the last three days of the fair, making it one of the most accessible art fairs in the world.



Sixty-five galleries from around the world come together at Art Dubai.

The opening of artist Imran Qureshi's show at Concrete, a warehouse that serves as a rotating exhibition space, attracted big crowds during Alserkal Art Week.


BUSINESS

Art Oasis: Dubai Redrawing The Global Cultural Map

● With the success of Art Dubai and the bustling arts district, Alserkal Avenue, the emirate is nurturing local talent and attracting acclaim.

BY RITU UPADHYAY

DUBAI – April in Dubai has become the cornerstone of the Middle East's cultural calendar, transforming the city into a buzzing creative forum where art takes center stage. In a city once known primarily for its architectural ambitions, a new identity has taken shape as an epicenter of global contemporary art.

Last week saw the emirate host the 18th edition of Art Dubai, a key pillar in the region's cultural economy and the main commercial art fair in the Middle East.

This year's program attracted 25,000 visitors to view works displayed by 120 participating galleries from 65 cities around the world.

"We're a fair that's so reflective of this global hub, where you feel changes more rapidly," said Benedetta Ghione, executive director of Art Dubai. Reflecting Dubai's position as a gateway between East and West, Art Dubai has become particularly significant for showcasing artists from underrepresented regions. "Our DNA is to bring to the fore geographies and artists that are maybe underrepresented, who haven't had a huge amount of exposure."

That has proven to be successful. The exponential growth in the art world is also tied to Dubai's changing demographics and economic dynamism, said Ghione.

"As the city attracts higher-level individuals, a lot of those are collectors interested in arts and culture, and that shapes everything," Ghione explained. "We're seeing galleries with rising international profiles showing at the fair because it's a known fact that the Gulf is doing well."

While other markets have suffered post COVID-19, Dubai's is strong. "People moving into the city are buying more robustly at higher price points," Ghione shared.

The Third Line Gallery, one of the Middle East's most influential, has been showing at Art Dubai since its inception, alongside taking their Middle Eastern artists to Art Basel and Frieze. Art Dubai this year was

perhaps one of the most commercially consequential yet for the gallery, according to Claudia Cellini, The Third Line cofounder who has worked for more than two decades in the Middle East's art world. "The fair was a big success for us. We sold most of our booth on the first night," she said.

She also reflected on the fair's unique position in the market. "Art Dubai beautifully retains a local identity, while presenting a premium global art fair offering. Their talks program is a real discursive focal point, alongside some breathtaking parties and events," she added. "Attendees leave feeling they have experienced something genuinely fresh and new during their time in Dubai."

What sets Dubai apart, said Ghione, is its multifaceted approach. "For example, at Art Dubai we've always been more than an art fair," Ghione emphasized. "By creating a platform that is simultaneously local and global, educational and commercial, Art Dubai has positioned itself as a unique cultural institution. We encourage visitors who are not necessarily collectors or buyers but just want to discover."

One of those key pillars of discovery is Art Dubai's pioneering digital section, which has become a hallmark of the fair's forward-thinking approach. It is the only art fair in the world with a section dedicated to digital art.

"We started four years ago, and we feel that it's something that makes a lot of sense for Dubai as a city that wants to be forward," explained Ghione.

She noted that what makes the digital art section particularly fascinating is its ability to track technological evolution. "The first year the conversation was around NFTs. Last year focused on VR and immersive technologies. This year, there's a significant presence of AI and the questions that come with it."

Ghione said digital represents artistic innovation, drawing on similar historical parallels. "Digital is one of the tools of the future in terms of artistic production, a tool that can be added to an artist's

toolbox. Just like when paint tubes were invented and artists could suddenly work outside, leading to entirely new art movements. Digital tools are creating similar transformative possibilities."

She added that it requires a process of education for traditional collectors. "They have natural questions like, 'How does this work?' and 'Do I really own it?'"

Brooklyn-based kinetic artist Breakfast presented a solo exhibition at Art Dubai for the first time, which was packed with visitors. "This is my first time at the fair, however I was very surprised to know how many collectors I have here."

Luxury houses are eager to align with the fair's cultural cachet and collector base. Piaget returned as key partner for Art Dubai, with the brand presenting an exhibition, titled "Play of Shapes," featuring Piaget's archival creations that showcase its artistic timepieces, including a series of avant-garde trapeze-shaped watches called "Sixtie" that pay homage to the flamboyant '60s.

"At Piaget, our artisans are artists – creators who express through bold design, exceptional craftsmanship, and emotion," said Pétronille de Parseval, managing director of Piaget Middle East. "Our participation at Art Dubai reflects a heritage deeply rooted in creativity and a longstanding bond with the art world."

Alserkal Avenue: Dubai's Grassroots Creative Spirit While Art Dubai brings global recognition and connects artists from the global south to international markets, on the other side of the city,

Alserkal Avenue, an industrial district of converted warehouses, has fast become a vital cultural ecosystem nurturing the creative community.

What started as a project to convert a collection of warehouses owned by the Alserkal family into art galleries has become a vibrant art district that hosted some of the most talked about cultural events during their Alserkal Art Week, which ran just before Art Dubai. Now home to more than 17 galleries, Alserkal Avenue saw the opening of Pakistani artist Imran Qureshi's solo show, "Vanishing Points," curated by Nada Raza. Their foundation also commissioned new public art installations on the avenue and more than 15 galleries around the avenue to open new exhibitions during art week.

Basmah El Bittar, director of Alserkal Avenue, emphasized the community-driven nature of Alserkal Avenue. "We don't call it real estate development. It's community development."

This philosophy underpins everything about Alserkal Avenue, from how spaces are allocated to support for fledgling businesses. There is also an intense focus on local talent. "We are all about supporting our local creative entrepreneurs," she explained. This approach has created a space where creative founder-driven businesses want to be, from homegrown cafe concepts from the region's top chefs to independent fashion brands, fragrance concept stores and more.

At its core, Alserkal Avenue remains committed to contemporary art. As the Avenue prepares to expand in 2026, the original vision guides the project. "We're building a destination where different interests are met, while keeping contemporary art at the core of everything we do," said El Bittar.

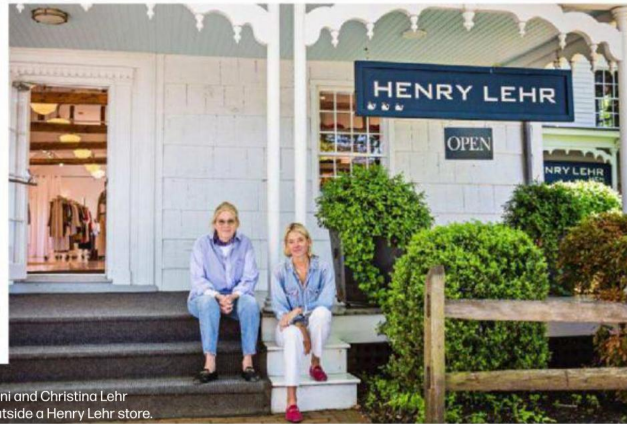
Dubai's cultural ascension mirrors the region's transformation. "The region has seen significant and consistent investment in cultural infrastructure," Ghione explained. "Dubai is dynamic, forward-thinking, and increasingly influential on the global stage, and the art world is mirroring that."

BUSINESS

Henry Lehr's Magic Lives On: Mickey Drexler Helps Expand the Legacy



Henry Lehr x Alex Mill



Toni and Christina Lehr outside a Henry Lehr store.

- Drexler's Alex Mill is collaborating with the Long Island, N.Y., retail chain.

BY EVAN CLARK

Henry Lehr had that magic retail knack for gathering a crowd.

He opened a small New York chain with his wife, Toni, in the '70s and managed to draw the likes of Jerry Hall, Cher and the Rolling Stones.

In the back room, their daughter Christina was soaking it all in, applying rhinestones to T-shirts after school and watching her parents hone their retail skill.

Now it's Christina Lehr carrying the torch and drawing a crowd, expanding the now Long Island-centric business with a store in Sag Harbor and collaborating with one of her father's big retail fans — Mickey Drexler.

Retail is a world with a certain amount

of hyperbole, so one should doubt it when people say things like, this is Mickey Drexler's "favorite" multibrand store.

But in this case it's true and Drexler himself said the description was "very accurate."

Drexler — who himself has been called one of fashion's merchant princes, having been chief executive officer of Gap Inc. and J.Crew during their heydays — has long been a close observer of Henry Lehr's work.

"He had the best eye in the business," said Drexler, who is now leading Alex Mill. "His stores read like a great painting. They still do. And I'm sorry I never met Henry. I met his wife Toni with Christina. I used to go to Henry Lehr in the Hamptons just to see it, to learn, buy a few things.

"I still go in to learn, get ideas, to schmooze with Christina and yada yada," he said. "I can go into any shop and learn something. But she has an art and a science about merchandising and that's why I have the team just take a lesson from Christina."

The mind meld between Drexler and Lehr led to a collaboration.

The line includes shirts, overalls and a jumpsuit, all treated with botanical dye, giving the looks a variability in coloring that garment dyeing would not.

"Each individual piece is, I don't want to say it's custom, but the feeling is not — whatever the feeling is — it's old vintage-y and it takes color beautifully," Drexler said. "It looks very cool and she's going to carry it and we're going to carry it and we

share the label."

Drexler is looking to get ever-closer to the heart and soul of the fashion basic, while also catching consumers just a little bit off guard.

"It's always a matter of hitting a consumer who thinks, god, that's good. That's creative. I'm surprised. And unexpected is always better than expected. If I look at our collaborations, they have to pass the unexpected bar.

"I never think we're focused enough," he said. "I want to be very well-known for less than more, because you can't do more as well as you can do less assortment, it's better for the customer."

The summer-holiday season hasn't even started and already Lehr is busy, linking not just with Drexler but with Frank & Eileen, which just did a three-year deal to take over a room in Henry Lehr's East Hampton store.

"We have a back room with a garden, so it's perfect for events and for them, they're creating a Frank & Eileen kind of world," Lehr said. "They're going to have a garden and tea parties and garden parties, and all of their team will come out and do a representation of the brand and the owner [Audrey McLoghlin] will come and dress people.

"It's really bringing people together," she said. "We've never done parties and things like that before. So I'm trying to bring in a warm and fuzzy feeling in such an unpredictable time and just something that's intimate and hands-on and really makes the customers feel connected."

Henry Lehr is also going to be connecting with customers in a new spot, the former Modern General store in Sag Harbor, which has 2,500 square feet of selling space.

"We're bringing in a lot of new brands there that we haven't been able to have the territory for in the other locations," Lehr said.

That will expand the five-door chain to six — and build on a retail legacy.

FASHION

Vitamin A Launches Eco-conscious Swimwear And Beachwear Capsule Exclusively at Target

- The collection features more than 45 items.

BY LISA LOCKWOOD

Vitamin A, the eco-conscious California swimwear brand, will launch a capsule collection exclusively at Target.

The Vitamin A for Target collection offers eco-friendly nature-inspired pieces designed with versatility in mind. Launched in time for summer, the collection features more than 45 items, including swimsuits, such as bikinis and one-pieces crafted from recycled jersey, ribbed and textured jacquard fabrics. There is also beachwear, including dresses, scarves and sets, made from breathable cotton and linen blends.

"At Vitamin A, our mission for 25 years has been to blend sustainability with style. Our limited-edition drop exclusively at Target shares that vision with more women than ever before, offering thoughtfully designed swimwear that's both eco-conscious and accessible," said Katie Dawley, global brand president of Vitamin A.

"True to our brand DNA, this collaboration reflects how nature inspires our process, from the creative choices in color and prints to the materials we use. Every piece was crafted with care and purpose, designed to endure season after season. This collection is a blend of responsibility and aspiration — created to make you feel as good as you look," she added.



Gena Fox, senior vice president of merchandising for apparel and accessories at Target, said, "We know consumers love shopping for new on-trend swimwear at Target. We're so excited to team up with Vitamin A on this limited edition to deliver beautifully designed swimsuits and beachwear at a great value that can only be found at Target."



Here and left: Vitamin A bikini for Target.

The color palette draws directly from nature. There are oceanic tones and watery prints including Coral Fans, Kelp Forest, Sea Glass and Lagoon, along with sun-warmed hues and patterns such as Canyon Terra Cotta, Cactus and Desert Palms. The collection is sized XS to XXL, and priced from \$25 to \$50.

Among the key pieces are a convertible multiwear triangle bra top that can be

worn six ways. There's also a three-way scarf that transitions from headwrap to sarong to bandeau. The line features coordinating beachwear and linen eyelet beachwear.

Vitamin A's main line has been seen on such celebrities as Jessica Alba, Hillary Duff, Hailey Van Lith, Nelly Corda, Jenna Dewan, Ashlee Simpson, Elsa Hosk and Shanina Shaik.

CONSUMER BEHAVIOR

EBay's 'Watchlist' Reveals Inside Look At Fashion's Most Coveted Pieces

- The eBay Watchlist trend report debuts as Brie Welch steps into the role of resident stylist at the company and taps into the buying behavior of more than 134 million users.

BY ALEXANDRA PASTORE

As the resale market continues to grow – 15 times faster than traditional retail, according to McKinsey & Company's State of Fashion 2025 report – certain pre-loved fashion items are finding their stride as today's must-have items all over again. And no one knows this better than eBay.

In its first Watchlist trend report eBay dug into the buying behavior of its 134 million users and 2.3 billion listings to reveal which pieces and brands are most coveted right now and what shoppers are searching for this spring. The report also included five key trends driving the resale space and shows how fashion is being reshaped by the market.

Notably, the release of the report comes with the announcement of Brie Welch's appointment as the company's new resident stylist. Welch, who informed the report, has experience styling high-profile clients including Katie Holmes and brands including Bulgari, Givenchy and Ferragamo. Welch's role as resident stylist will be to serve as the brand's fashion authority where she will identify trends, offer expert commentary and spotlight eBay's pre-loved fashion.

Key findings of the report include search trends. The term "vintage" was searched more than 1,200 times per minute in 2024 and eBay's data shows that nearly 40 percent of all clothing, shoes and accessories were listed in pre-owned condition. The trend follows eBay's

continued championing of circularity in fashion, as seen with its Endless Runway at New York and London Fashion Weeks.

"eBay has long been a cornerstone for where personal style and fashion history intersect – it's a platform I turn to not just for sourcing, but for storytelling," Welch said. "This year, we're building on the momentum of last year's Pre-loved Fashion Week with even more ways to discover, style and celebrate pre-loved fashion."

The report also reveals which brands shoppers are searching for. Specifically in luxury, Louis Vuitton is having a moment, topping all other luxury brands as the most-bought designer brand from January to March 2025. Following Louis Vuitton for top purchased luxury brands in 2025, so far, are Gucci, Burberry, Prada and Chanel. In 2024, the top purchased luxury brands were Burberry, Dior, Gucci, Dolce & Gabbana and Versace.

Louis Vuitton also ranked as the most bought brand in the U.S. with the Omega Seamaster and Louis Vuitton Speedy leading the way as top sold items. The Louis Vuitton Speedy made the top five sold styles in the U.S., the U.K., Germany, France and Italy.

The six most bought handbags from January to March 2025 are the Louis Vuitton Speedy, the Celine Triomphe, the Fendi Baguette, the Gucci Dionysus, the Dior Lady Dior and the Hermès Kelly. Additionally, the report calls out an update to the standard work tote with a surge in searches for bags including the Balenciaga Rodeo bag (+634 percent), the Bottega Veneta Andiamo bag (+204 percent), the Toteme T Lock bag (+98 percent), the Ferragamo Hug bag (+155 percent) and the Saint Laurent Le 5 à 7 bag (+87 percent).

Meanwhile, eBay's data also revealed brands on the rise, which saw everyday lifestyle brands competing with luxury

heritage brands. Birkenstock led in the rising brands category with a 61 percent increase in consumer searches on eBay from January to March 2025, followed by Altuzarra (+48 percent), Tombolo (+40 percent), Bulgari (+28 percent), Goyard (+27 percent), Tiffany & Co. (+27 percent), Patek Philippe (+27 percent), Paco Rabanne (+26 percent), Courrèges (+21 percent) and Alaïa (+19 percent).

In addition to calling out what's hot now, Welch addressed the emerging trends that are shaping the fashion landscape, saying that these trends are "showing how seamlessly pre-loved finds can fit into a modern wardrobe."

"eBay is my not-so-secret style hack for unearthing those one-of-a-kind gems that instantly add personality to a look," Welch said. "Every pre-loved piece comes with its own little backstory, which makes curating an outfit feel way more intentional and fun."

Stemming from search trends on eBay, the five key trends highlighted in eBay's Watchlist report are: "Modern Bohemia," "Well Suited," "Function First," "Dyed in Dusk" and "Blue Hues."

A new romantic take on bohemian style, "Modern Bohemia" cites searches for "a renewed love for free-spirited details," including classic fringe bags (+41 percent searches) and Penny Lane jackets (+44 percent searches). Power dressing style is seen in the "Well Suited" trend with surging searches including cinched blazers (+209 percent) and oversize suits (+87 percent) and brands like Balenciaga and Miu Miu meeting mark. The "Function



eBay has revealed its first Watchlist trend report.

"First" trend is a utilitarian spin on flair with searches surging for barrel jeans (+130 percent) and brands including Wrangler and Timberland experiencing searches of 37 and 20 times per minute on average.

Taking a look at color trends, "Dyed in Dusk" taps into shoppers' embrace of softer storytelling in pastel tones and playful details. Surging searches for this trend include butter yellow dresses (+656 percent) and accessories related to childhood talismans like the Seiko Half Moon Watch (+430 percent). "Blue Hues" sees denim popularity in a range of washes and silhouettes with more versatility – surging searches are seen for jeans from Japan (+68 percent) and selvedge denim (+46 percent).

"Since our founding 30 years ago, we've been connecting people who want to refresh their wardrobes with those ready to pass on items they no longer need," said Alexis Hoopes, vice president of global fashion at eBay. "We envision a world where circularity is the norm, making it easy for brands and consumers to engage with the circular economy. We want to both power preloved fashion and empower the entire circular fashion ecosystem."

TECHNOLOGY

StoreForce, MMP Partner to Give Retailers Added Value

- The two are working together as retailers brace for challenging times.

BY ARTHUR ZACZKIEWICZ

StoreForce, the workforce management and performance optimization solution for specialty retailers, has teamed up with Multimedia Plus, the creators of the Incite training and communications platform, "to deliver enhanced value to shared and

prospective clients, uniting operational execution with frontline enablement," the companies said.

The partnership directly aims to improve retail performance by driving "retail readiness."

The collaboration between StoreForce and MMP brings together expertise in labor optimization and performance metrics with a mobile-first platform for training and communication. This enables retailers to efficiently implement new

campaigns, product launches and policy updates while maximizing profitability and ensuring employees are knowledgeable, engaged and prepared to excel.

This partnership also highlights a mutual dedication to helping retailers navigate the rapidly evolving retail environment. By combining their strengths, StoreForce and MMP said they can provide retailers with the resources to enhance in-store performance and cultivate well-equipped, high-performing teams.

Matt Charpentier, chief revenue officer at StoreForce, described the collaboration as "an exciting step forward for retail clients and prospects, bringing a focus on Workforce Management and Learning Management System capabilities. Together with Incite, we're helping retailers manage their labor budget as well as engage and prepare their associates to deliver excellent results."

David Harouche, chief executive officer of MMP, said, "Retail success comes down to readiness and execution. By aligning our solutions, we're giving retailers the tools they need to connect knowledge to

performance."

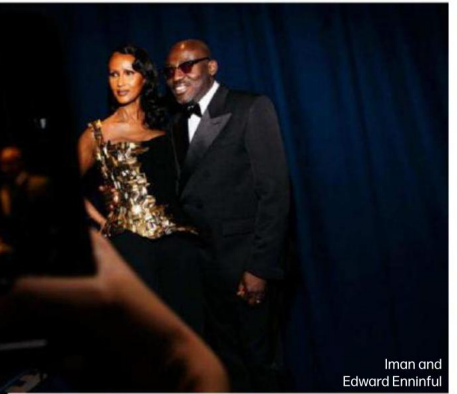
The partnership comes at a time when retail is at an inflection point. While the National Retail Federation expects retail sales this year to reach between \$5.42 trillion and \$5.48 trillion, a 2.7 to 3.7 percent increase over 2024, numerous challenges exist. Consumer confidence is sagging as shoppers are fatigued by inflation and the impact of tariffs.

As a result, shoppers are increasingly seeking value, with price often taking precedence over brand loyalty. There's also a preference for spending on experiences rather than goods, and a tendency for more frequent shopping trips with smaller basket sizes. There's also a strong demand for seamless omnichannel experiences with consumers expecting fluidity between digital and physical touchpoints. At the same time, retailers and brands face higher operating costs and labor shortages as well as a disrupted supply chain.

All of these factors make collaborations such as StoreForce and MMP all the more sense.

The collaboration aims to improve operations and workforce management processes.



Lionel Richie
and Lisa ParigiIman and
Edward Enninful

FKA twigs



King's Trust Gala Kicks Off Met Gala Weekend

Guests included longtime King's Trust ambassador Lionel Richie, Teyana Taylor, Heidi Klum and more in support of the philanthropic cause founded by King Charles.

BY KRISTEN TAUER PHOTOGRAPHS BY LEXIE MORELAND

Stateside, true royal moments are few and far between. And while the King of England wasn't physically in the room at Cipriani South Street on Thursday night, his presence — via a prerecorded video message and the broader legacy of his philanthropic King's Trust — was widely felt at the southern tip of Manhattan.

Global Ambassador and gala cochair Lionel Richie has been a longtime supporter of the King's Trust, formerly the Prince's Trust, stretching back to the early '80s. "I just love making dreams come true. That's really where I am now in my life, just giving back, and I'm so proud of everyone that's involved with the King's Trust — including the king, who's been doing this from the beginning, and I'm so sorry he's not here," said Richie, who's cochaired the global gala with Edward Enninful since its New York debut several years ago. "One day we're going to get him here, but in the meantime, we will be the ambassadors to carry it forward."

"Darling! Lionel!" Charlotte Tilbury called out on the carpet, joining Richie and Enninful for a photo. Tilbury's pack — "Charlotte's Angels," as the group was dubbed while posing for photos — waited at the other end of the carpet as they meandered toward cocktail hour. "Being an entrepreneur and being able to give back is really important to me," said Tilbury, an ambassador for the Trust's "Enterprise" mentorship program, which helps young entrepreneurs launch businesses. "I've been doing it for three

years, and I've just signed up for another three years."

Meredith Duxbury, attending as part of the Charlotte Tilbury crew, was wearing a blue floral dress by British designer Emilia Wickstead. "I wanted a pop of color tonight. I feel like it's spring, the weather's been amazing, so I'm like, why not?" she said.

Natasha Poonawalla paid homage to the British monarchy through a voluminous gold cape, accented with a blue, red, and white bow, by designer Thom Browne — "it's kind of royal, in a way," she said of the look.

"King Charles has a massive heart and has always been a philanthropist," said Karen Elson, standing with daughter Scarlett Teresa White, who stars in the new Valentino campaign. Both were dressed head-to-toe in Valentino. "Being a part of something like the King's Trust, or even just showing up tonight, it's a way of showing my support for King Charles, but also for my friend Edward [Enninful] and the greater cause at large."

Dinner opened with a performance by the Young People's Chorus of New York City, and closed out with a musical performance by Nile Rodgers. Throughout the evening, guests heard from several people who have benefited from various King's Trust programs — and had an opportunity to contribute through a silent and live auction.

The evening also served as a kickoff event for the weekend of Met Gala pre-parties and prep. Designers in the crowd included Daniel Lee of Burberry, Christopher

Helena Christensen
and Georgina Chapman

John Rogers, Guram Gvasalia, Georgina Chapman of Marchesa and LaQuan Smith.

"It's just gonna be a great week," said Smith. "I'm looking forward to all the looks that I'm gonna be able to witness. I'm looking forward to being a part of the Met exhibit. I'm looking forward to just creating history," he added. "This for me hits home, because I was once upon a time a 13-year-old boy sewing on my grandmother's sewing machine. So this is just a dream come true."

"I've been calling it 'dandy and daddies,' because I feel like this is the night that the women are going to be the daddies," said Teyana Taylor, who will be one of the Met Gala red carpet hosts this year. "I'm excited to see the suits and that type of energy."

The actress had made it out to Cipriani South Street with less than an hour to get ready, after her flight to New York was delayed.

"I started to get a little discouraged. I was like, you know what? I'm gonna make it," she said. "I didn't even really get to wear what I wanted to wear, but the cause is much more important. I'm just really happy for everybody who put this together, to see everything come to life and it actually happening. It takes a lot to put on these kinds of events, you know?"

Teyana Taylor and
LaQuan Smith

WWD


Prada Celebrates New Men's Store

Prada threw a cocktail party in their men's store with Claire Danes, Christopher Briney, Julez Smith and more.

BY LEIGH NORDSTROM PHOTOGRAPHS BY NINA WESTERVELT

Claire Danes, Benedict Cumberbatch, Tracee Ellis Ross



The closer we get to the Met Gala, the more New York fills up with European and Los Angeles-based celebrities and fashion folk, and on Thursday evening they were all at the new Prada men's store.

The Fifth Avenue boutique was swimming with the likes of Claire Danes, Benedict Cumberbatch, Tracee Ellis Ross, Hunter Schafer, Sarah Pidgeon, Letitia Wright, Kelvin Harrison Jr., Kelsey Asbille, Benito Skinner, Christopher Briney, Brandon Wilson, Giveon, Dara Allen, Boyd Holbrook, Molly Gordon, Alisha Boe, Julez Smith and more. Tables of bucket hats and espadrilles greeted guests upon arrival, as trays of Negronis passed by.

Skinner, who is promoting his new show "Overcompensating," had chosen a gray henley and oversize denim jacket for the night.

"We had our junket today and then at the end I got to slip into a little Prada henley and now I'm here," he said. "I've loved Prada forever. Anytime I can wear a little denim overcoat and feel tiny..."

"Look at this guy's chest," his close friend and costar Mary Beth Barone said, opening Skinner's jacket. "Not to objectify you, but..."



Molly Gordon

"No please," he told her. "We've been to Pradas in two or three different countries," Barone added. "Next up, space," Skinner said. "Prada Blue Origin."

Boe is also soon to enter press mode, for season two of her hit Apple show "Buccaneers."

"It's going to be so much wilder, bigger, more romantic, more sexy, a lot more drama. And I think we have gone more crazy with makeup and beauty," she said. "Which is the most fun with period dramas."

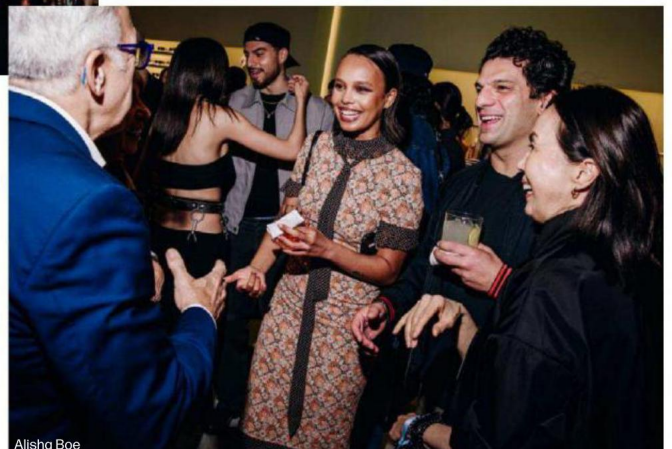
Boe was in attendance with her costar Josie Totah, and was dressed in a floral Prada number.

"It fits like a glove and I just feel very springy," she said.

Hunter Schafer



Letitia Wright, Kelvin Harrison Jr. and Sophia Rose McDowell



Alisha Boe



Celebs Join Olivier Rousteing for Johnnie Walker Vault Launch Dinner

A star-studded guest list joined the Balmain creative director to toast his creative collaboration with Johnnie Walker Vault, blending couture and whisky in a sensorial dinner ahead of Met Gala weekend.

BY KRISTEN TAUER PHOTOGRAPHS BY ALYSSA GREENBERG



Hunter Schafer and Olivier Rousteing



Lupita Nyong'o



Priyanka Jonas



Regé-Jean Page

On Saturday night, the McKittrick Hotel – the longtime home of immersive “Macbeth” production “Sleep No More” – opened its doors for a new Scottish arrival. This time, the story looked a little different: more whisky, less murder. And a lot more Balmain.

Olivier Rousteing, in New York for the Met Gala, and Johnnie Walker Vault teamed up to host a launch dinner for their new collaboration, four “couture” bottles of whisky inspired by Rousteing’s connection to the four seasons.

VIP guests arrived at the venue through a blue-lit hallway, perfume-scented and filled with a trance-y audio track voiced by master blender Dr. Emma Walker and Rousteing, which set the mood for the “sensorial dinner” ahead.

“The aromas and textures move like a cold spring day. You’ve got a sparkle in the air.” The Scottish voice then shifted to a French accent. “When the art of couture meets the art of blending.”

“Hi fabulous goddess,” said Rousteing, emerging from the hallway and greeting Priyanka Jonas on the blue-carpeted step-and-repeat. “You know I’m with one of the most beautiful women in the world?” he called out to the small group surrounding the pair.

Afterward, they made their way hand-in-hand past the photo booth and descended into the dark dinner space, where an inverted pyramid, housing a swirling hologram, extended from the center of a large square table.

“I’ll see you tomorrow afternoon,” Rousteing told Jonas. Final Met Gala fittings awaited.

“It’s gonna be a really busy day [tomorrow], and I think it’s even more complex than last year,” said a jubilant Rousteing before dinner. He and several other guests wore a small gold “couture flask,” hanging from a long chain shoulder strap. “Tonight we’re celebrating



Henry Golding

Johnnie Walker; in two days we’re gonna celebrate the Balmain dresses and suits. So I feel proud. I feel proud of what I’m achieving. After 14 years of career as a creative director, I feel like I just wanna explore,” he added. “This incredible collaboration makes me more creative and more curious about everything.”

“He’s just so incredibly talented,” said Jonas, who launched her own collaboration with Johnnie Walker last fall. “Walking together at the Met, and [Rousteing] dressing me, is just really exciting. I think he’s one of the most accomplished designers we have right now.”

Other dinner guests included Hunter Schafer, wearing a tiny pair of wings, and Lupita Nyong’o – “Olivier’s Angels” – as

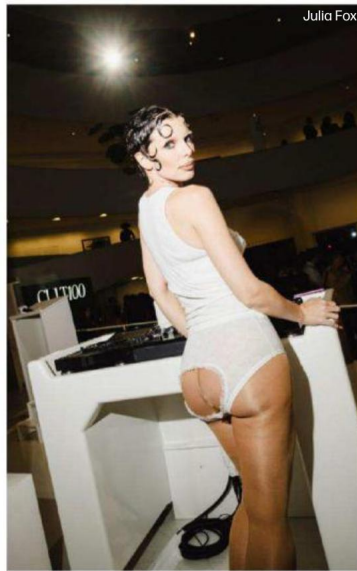
well as Jeremy O. Harris, Rege-Jean Page, Stormzy, Nicky Hilton-Rothschild and Henry Goulding.

“It’s Met Gala weekend. Everybody’s in town,” said Goulding, dressed in a tux. “It’s always a fun circus, but it’s quite stressful. There’s a lot happening,” he added. “There’s so many people in town – I’m not looking forward to the traffic – but [looking forward to] seeing everybody and catching up.”

Guests sat for dinner by chef Yann Nury, as the central hologram unveiled the collaboration’s spring bottle. Jon Bon Jovi’s “Livin’ on a Prayer” queued up as servers placed the first course, setting the scene for the first whisky pairing. Eighties pop hits accompanied each course – from Rick Astley to Kim Wilde and Rick Springfield.

“By the way, the music is my playlist. I’m so sorry,” Rousteing revealed to the room, as “Whip It” played during the meal’s dessert course of whisky-flavored ice cream. “Tonight we are celebrating more than incredible blends – we are celebrating love, happiness, strength, and togetherness,” added the designer, closing out the evening.

After dinner, seats were whisked away and the bottle hologram transitioned to a rotating silver Johnnie Walker mascot. The room’s dark hue switched to blue, and a curtain opened to reveal the afterparty’s Johnnie Walker Blue bar. New guests arrived, some VIPs lingered for a nightcap, and others made their exit. Tomorrow, and tomorrow: the Met Gala finish line is in sight.



Toasting the Cult100 With Valentino At the Guggenheim

Cultured Magazine celebrated their "Cult100" list with an uptown bash thrown with Valentino. BY LEIGH NORDSTROM PHOTOGRAPHS BY LANNA APISUKH

The party circuit leading up to the Met Gala is officially underway in New York, with Thursday night as the first big night out in a string of party-filled days to come. At the tip of the island King Charles' charity the King's Trust threw their annual black-tie gala, while up near Central Park Prada was warming their new men's store with a cocktail party. And all the way up at the Guggenheim, Cultured Magazine was throwing their second annual Cult100 party, in celebration of their list of 100 individuals shaping culture today.

Hosted by the magazine's editor in chief Sarah Harrelson with help from Valentino, the party was the last stop of the night for those hopping around. Benito Skinner and Mary Beth Barone arrived following the Prada bash, while

some of the Cult100 cover celebs were in attendance, including Walton Goggins and Sarah Jessica Parker. "The White Lotus" star Goggins gamely posed with his memorable, yellow Speedo-clad cover, which caused quite the stir online upon release.

Parker kicked off the evening with opening remarks, before "SNL" star Chloe Fineman delivered a monologue, comedian Kareem Rahma did a live version of his viral "Subway Takes" series, featuring Molly Gordon, Skinner and Owen Thiele. Julia Fox and Miles Robbins were on DJ duty, Chimamanda Ngozi Adichie did a reading and Laufey dazzled the crowd with a performance.

Other guests included fashion designers like Rachel Scott, Bella Freud, Hilary

Taymour, Stacey Bendet, Christian Siriano and Wes Gordon; artists Rashid Johnson and Mickalene Thomas; actors Tommy Dorfman, Christopher Briney, Michelle Buteau, Tramell Tillman, Gina Gershon, Clara McGregor, Zoe Lister-Jones

and Gideon Glick; and Jenna Lyons and Cass Bird, Meadow Walker, Janicza Bravo, Jordyn Woods, Peppermint, Nicky Hilton Rothschild, Chi Ossié, Joey Bada\$\$, Delaney Rowe, Ella Emhoff, Misty Copeland and more.

Walton Goggins

Julia Fox

Laufey

Kareem Rahma and Molly Gordon

Sarah Jessica Parker

Fashion Scoops



Giambattista Valli

Couture Double-Header

It's shaping up to be a memorable Paris Couture Week for Giambattista Valli this July, when he will be elevated from Knight to Officer of the Order of Arts and Letters.

In lieu of two events, he's decided to combine the unveiling of his fall 2025 haute couture collection with a celebration event at his Paris headquarters, which is a stone's throw from the Opéra Garnier.

This "more private event" is billed as an exclusive presentation, not a traditional runway show, "offering guests a more personal and immersive experience."

Valli has mounted exhibitions for couture in lieu of runway displays several times, just before and during the pandemic, offering a close-up, unhurried view of his maison's know-how. He first ventured into haute couture in 2012.

The Rome-born, Paris-based designer was decorated as a Knight of the Order of Arts and Letters during Paris Fashion Week in September 2023, with Diana Widmaier Picasso and Anna Wintour delivering testimonials.

The French award of merit is bestowed by the Ministry of Culture.

Established in 1957 to recognize artists and writers, as well as others who have contributed significantly to the arts

in France, the Order of Arts and Letters has been awarded to the likes of Iris van Herpen, Demna, Simon Porte Jacquemus, architect Peter Marino and the late fashion editor André Leon Talley.

Valli is racking up the accolades this year. Last month, Barcelona Bridal Fashion Week handed the designer its 2025 Industry Impact Award, which recognizes significant contributions to the bridal sector. The designer introduced his first "Love" bridal capsule, sold by trunk show, in 2021.

— MILES SOCHA

Brunello at The Race

All the stars were out in full force for this year's Formula 1 weekend – and Brunello Cucinelli's events were no exception.

The Italian designer celebrated both the Miami Grand Prix weekend alongside his eponymous brand's first anniversary of the Miami Design District boutique. Guests were treated to an Italian feast at the Lido Surf Club in Miami, as homage to the brand's deep Italian roots.

Attendees included Victor Cruz and Orange Calderón, Kate and Kevin Love, Scottish model and Formula 1 driver Carlos Sainz's girlfriend Rebecca Donaldson, Formula 1 CEO Stefano Domenicali and more – all ready for this weekend's race day.

"I've loved Brunello Cucinelli from the very beginning," Cruz told WWD. "Their style, tailoring, their fabrics. They're known for their cashmere but I love what they do in suiting in general. The breathability factor of it – I feel like I could be off the coast of Italy with it or I could walk the New York streets as well. It meshes so well with my travel and things I do on a daily basis."

Cruz added that he and Calderón appreciate how much the Brunello Cucinelli brand gives back through their foundation and overall philanthropy efforts.

"Anywhere where I can have a little swag. If I'm getting on a boat and I'm in

Miami, I always try to add [Brunello Cucinelli] to my look," he said. "I'm always trying to be in something cool and breathable. As I've gotten older, any chance I get to put a loafer on with a good pair of pants and a polo and be comfortable, I'm going to take advantage of it."

Kate Love similarly said that as a mom of two now, her clothes have to be "effortless and easy," but being put together is paramount in making her feel like herself – "when you wake up and put on a look, it really changes my mood and my energy."

"Brunello Cucinelli is timeless," she continued. "Any piece of clothing you buy is good quality and you know it will last forever. Everything they make is so thoughtful and special."

Love shared that she and Kevin Love went to Solomeo, Italy, as part of their honeymoon and toured the brand's factory. "It gave us a new understanding of the brand and how they really care about every single piece," she said.

Meanwhile, Donaldson said she tends to veer toward fashion that has a "masculine touch, but still in a feminine way." Her favorite silhouettes are oversized or boxy looks and she loves to wear trousers.

While race weekend was the major draw, many flew into town to enjoy the Miami sunshine and spend time with all their fellow Grand Prix attendees. "I love Miami, and I love visiting here," Donaldson said. "There's always such a good energy and being on the beach. There's great food, always great vibes."

Lewis Hamilton and Scuderia Ferrari continue to be the two names on everyone's mind – both Love and Cruz noted their affinity for Hamilton and his new team. Cruz said he's a huge Formula 1 fan overall and recently started following it in the last two years.

"I'm a Leclerc and Hamilton fan – so I'm a Ferrari fan now, because they have both," Love said.

Even Mercedes team principal and CEO Toto Wolff and F1 Academy managing director Susie Wolff showed up at the last minute to attend the brand dinner – a testament to just how much fashion and Formula 1 have continued to be intertwined.

Cucinelli is also attending the Miami Grand Prix for the first time this year – after attending other Grands Prix



Samantha McDowell, Shola Shodipo, Naeemah LaFond and Makala Desargent.

on the calendar and the F1 75 event with Domenicali earlier this year.

The former NFL player said that throughout his career, Cruz was at the "precipice" of sport's intersection with fashion – back since 2011 – and now sees just how much it has exponentially grown with the rise of football players being photographed walking into stadiums, the NBA tunnel fits and that athletes are collaborating with brands more than ever.

"I always knew that the cutting-edge of what young kids wanna wear and what fashion looks like is what clothes look like on athletes and I'm excited to see that brand and ethos is growing. And to say that I saw it from the beginning is pretty cool, too." — KANIKA TALWAR

Applications Open

WME Fashion has begun the second cycle of its incubator program designed to offer opportunities to individuals from all backgrounds pursuing creative and executive careers in fashion.

"Now more than ever, we need programs that uplift diverse voices, create opportunities and provide access to education and training in fashion," said Ali Bird, senior vice president, global talent strategy and incubation for WME Fashion. "We look forward to meeting and working closely with our 2025 class, and are excited to watch all our mentees from the previous cycle continue to flourish."

Applications open Monday for the three-month in-person program that will include six development sessions to educate and create access and community for up to 20 mentees across creative and management tracks. Speakers from the first

cycle included Dapper Dan, Laura Brown, Kelly Cutrone, Naeemah LaFond, Richie Shazam, Wisdom Kate, among others. The programs will wrap up with a photo shoot produced by industry leading agency PRODN.

To apply, applicants should have at least two years of experience working in fashion or an adjacent industry to get the most out of the program. Applicants will be reviewed for a combination of talent, drive and experience.

Applicants will be selected in August, and the program will run from September through November in New York City.

WME Fashion's portfolio includes Art + Commerce, IMG Models and The Wall Group, spanning artist and talent representation, brand partnerships, original content creation and consulting services.

— LISA LOCKWOOD

Seizing the Moment

Despite the looming Sino-American trade war, Meilleur Moment, a minimalist fashion label from China, this week opened a brick-and-mortar flagship on 257 Elizabeth Street in New York's SoHo.

With more than 600 stores across China and international outposts in France and Singapore, Meilleur Moment forms part of Eifini Group, a Hangzhou-based apparel giant founded by Jenny Qian in 2001.

The group also operates brands including Eifini, Serifini, Pure: Moment, and Jac, boasting more than 4,000 points of sale across China in total.

The SoHo location, featuring warm wood flooring, floral installations, sculptural furniture and a gallery-like layout, marks Meilleur Moment's official foray into the U.S. market. ▶



Kate Love, Brunello Cucinelli and Kevin Love.



China's Meilleur Moment opens in New York.

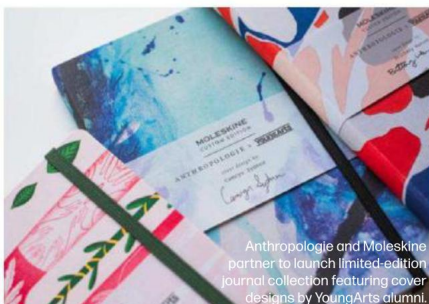
With a focus on sustainable craftsmanship and understated elegance, the brand offers wardrobe essentials in premium cotton, silk, linen, alpaca, yak, camel hair and cashmere, with prices ranging from \$100 to \$600 for the core collection, and \$600 to \$1,499 for cashmere styles.

While the opening comes at an uneasy time with a 145 percent tariff slapped on goods imported from China, where the Meilleur Moment supply chain is based, a representative from Meilleur Moment said the brand will continue to "bring exceptional quality materials and thoughtfully crafted products to our customers at an accessible price point."

—TIANWEI ZHANG

For Art's Sake

Anthropologie has partnered with Maleskine to launch a limited-edition journal collection featuring cover designs by YoungArts alumni. As a supporter of YoungArts, the national foundation for the advancement of artists, Anthropologie is committed to fostering the arts and investing in the next generation of creatives.



Anthropologie and Maleskine partner to launch limited-edition journal collection featuring cover designs by YoungArts alumni.

The journals feature artwork from three talented YoungArts alumni, each of whom brings their personal story and creative journey to the designs. The artists are Camryn Sydnor, a Catonsville, Md.-based photographer and multidisciplinary artist who reinterprets nature's beauty through organic forms and modern compositions, blending photography, painting, sculpture and digital arts; Brittany Warren, a Houston-based artist who blends printmaking, ceramics and found objects to explore natural cycles and movement, inspired by the graceful fluidity of koi fish, and Maria Useche, a New York-based art director and designer whose work explores the immigrant diaspora and power of community, using digital media to amplify Latin American narratives.

"At Anthropologie, creativity is at the center of everything we do," said Kate Haldy, head of PR, communications and impact at Anthropologie Group. "This collaboration represents a natural extension of our long-standing commitment to supporting emerging talent, and we're proud to partner with Maleskine to bring these one-of-a-kind journals to life. We're excited to

spotlight these incredible artists across our platforms and introduce them to our wonderful community."

The Anthropologie x Maleskine Exclusive Journal Collection is available to order online at anthropologie.com starting Tuesday and will start rolling out in stores next week. The journals retail for \$28. It's the first time Anthropologie and Maleskine have collaborated.

"Our partnership with Anthropologie continues to have an incredible impact on YoungArts and the artists we serve," said Angela Goding, senior director, strategic partnerships at YoungArts. She anticipates this special collection with Maleskine "will bring career-boosting visibility to the outstanding work of Brittany, Camryn and Marie, and will help share the mission and work of YoungArts nationally."

Ward Simmons, president of Maleskine America, added, "Maleskine is not just a notebook. For over two centuries, Maleskine has provided artists the freedom to express their true self and a way to connect with others on each page. Our mission is to support the next generation of the human genius through our Maleskine Loves Students campaign. Partnering with Anthropologie and YoungArts only furthers our mission to connect with students and the geniuses of tomorrow." —LL

All About The Costumes

This fall the Fashion and Textile Museum in London will be spotlighting the work of Cosprop, a costumier in north London that's been behind the costumes of "A Room With a View," "Pirates of the Caribbean," "Pride and Prejudice" and "Mrs Harris Goes to Paris."

"Costume Couture" will open on Sept. 26 and run until spring 2026.

The exhibition will also include costumes from television series such as "Downton Abbey" and "Peaky Blinders."

Cosprop has been dressing the screen since 1965. The business was founded by costume designer John Bright, who has been nominated six times for an Oscar and picked up the award in 1987 for his work on "A Room With a View" starring Helena Bonham Carter.

The museum will exhibit rich costumes, from a belted wedding suit and embroidered silk hat worn



Lesley Manville in "Mrs Harris Goes to Paris."

by Meryl Streep in "Out of Africa"; the romantic costumes of "Pirates of the Caribbean"; the sharp tailoring of "Peaky Blinders," and Cate Blanchett's velvet robes from "Elizabeth."

"There's a lot of fantasy in the story, but not in the costumes. We want these clothes to look like they've been slept in and worn forever. Aging and dyeing for a period film are absolutely vital," said Penny Rose, the costume designer behind "Evita," "Pirates of the Caribbean: The Curse of the Black Pearl" and "Pirates of the Caribbean: Dead Man's Chest."

At Cosprop, Bright has put a real focus on the fabrics used with the use of natural wools, silks, cottons, muslins and satins.

The exhibition will chart the importance of costume design for film narratives.

In the 1996 film "The Portrait of a Lady" starring Nicole Kidman, her clothes signify her oppression as she goes from being a young American heiress to an oppressed aristocrat.

Bright's work in costume design has always dabbled in period dramas. He's also worked on "Onegin" starring Ralph Fiennes and "Maurice," which was directed by James Ivory, a longtime collaborator of the costume designer.

—HIKMAT MOHAMMED

New Role

Bethani Stainfield-Bruce, the founder of luxury brand consultancy BSBP that works across film, music and entertainment, is joining DNA, a strategic brands vertical from the entertainment and brand communications agency DDA as senior vice president of brand partnerships and talent relations.

In her role, she will be based out of the London office.

"My mission when I founded BSBP in 2016 was to create a unique agency built on genuinely authentic partnerships

connecting luxury brands with influential and culturally relevant entities and individuals," Stainfield-Bruce said. "I am very passionate about the concept of achieving greatness and the highest return on investment through purposeful collaborations by identifying key strengths in potential partners and strategically marrying them up together to complement one another in the most powerful way."

Prior to setting up BSBP, Stainfield-Bruce was director of special projects at luxury communications agency Karla Otto and has held positions at Finch & Partners and Harrods.

DNA will be led by DDA's chief strategy officer Julie La'Bassiere with a team that includes Laura Fields as director of strategy and planning and Sonia Lehal as director of brand social.

"The brand partnership offering and demand within film and entertainment is growing and evolving exponentially," Stainfield-Bruce said. "London is the epicenter of the European film and TV industry and home to a significant portion of Hollywood's most illustrious actors, studios and behind-the-scenes movie royalty. The same can be said for the U.K. music scene and our artists who are dominating alongside their U.S. counterparts now," Stainfield-Bruce explained.

At DNA, she will be working closely with London's cultural calendar through brand partnerships at events such as the BAFTAs, BRIT Awards, Frieze, London Film Festival and London Fashion Week. —H.M. ■



Bethani Stainfield-Bruce