

WWD

Fashion. Beauty. Business.



Color Wheel

Anthony Vaccarello is tightening his grip on sophisticated color combinations as an immediately recognizable brand code at Saint Laurent, seen here in this painterly ensemble, paraded at the Bourse de Commerce art museum in Paris. *For more on the Paris men's shows, and a preview of the week, see pages 4 to 13.*

PHOTOGRAPH BY AITOR ROSÁS SUÑE

BUSINESS

Castor Fashion and Tec Take Over HIM Co RTW

● As a result of the deal, a new company named Modartis has been established.

BY SANDRA SALIBIAN

MILAN – A new Italian fashion prototyping and manufacturing company has been born.

Castor Fashion and Tec, two specialists in the sector, have joined forces to take over the HIM Co RTW manufacturing and distribution company, establishing a new firm named Modartis.

HIM Co RTW is part of HIM Co SpA, or High Italian Manufacturing, which was formerly known as the Onward Luxury Group. Until the end of 2020, this was the European subsidiary of Tokyo-based apparel giant Onward Holdings Co. Ltd.

Castor Fashion and Tec have only taken over the ready-to-wear business of the company, which also produces footwear for the likes of Amina Muaddi, Jacquemus, Phoebe Philo, J.W. Anderson, Coperni and Courrèges, among others.

As a result of the deal, Modartis is picking up the existing agreements for apparel between HIM Co and Los Angeles-based designer Monique Lhuillier, French fashion house Rochas and Israeli designer and 2019 LVMH Karl Lagerfeld Prize winner Hed Mayner.

Financial details of the operation were not disclosed, but the agreement sees Castor Fashion controlling 70 percent of Modartis and the remaining part assigned to Tec, which is owned by Roberto Zanetto.

Zanetto has been named president and chief executive officer of Modartis. And Castor Fashion's founder Angela Picozzi

and its chief operating officer Fabrizio Ruozi both sit on the board, taking responsibilities for product development and production, respectively.

Based in Curno, an hour's drive from Milan, Modartis boasts an integrated business for prototyping, production, logistics, licensing and marketing of women's, men's, demi-couture, knitwear and leather goods. Menswear in particular is an integral part of the company, strategically complementing the high-end womenswear expertise of Castor Fashion and Tec.

The company aims to carry on the know-how of HIM Co RTW, built on the experience of Gibò, a firm that was founded by Carlo Zucconi in 1960 and became a leader in the production of ready-to-wear, knitwear and leather goods for brands such as Giorgio Armani, Moschino and Jean Paul Gaultier in the '70s and '80s.

In 1990, the original company entered the orbit of Japan's Onward Holding Ltd and, over time, it signed licenses with the likes of Marc Jacobs, Michael Kors, Viktor & Rolf, Helmut Lang, John Galiano and Alexander McQueen. In 2005, it joined forces with the Iris footwear specialist to form Onward Luxury Group. This was renamed High Italian Manufacturing in 2021.

"Castor, Tec and HIM Co RTW share the values of the best Italian manufacturing and the ability to manage effectively complex supply chain platforms. With this new structure, we define a medium- to long-term business vision for Modartis," said Zanetto.

"Despite the significant contribution of technology to the sector, fashion remains a people business, where it is people's

Here and below:
Inside Modartis.



experience that makes the difference. In the friendly transition from HIM Co to Modartis, the company's know-how was confirmed, and the staff immediately grasped the potential of the new course," echoed Picozzi.

Picozzi founded Castor Fashion in 2003, drawing on her family's extensive expertise in pattern making. Since the '80s, her family business has set a benchmark in the sector, thanks to her father Mario – an impeccable tailor trained in the Neapolitan school – and mother Graziella, a pattern maker and visionary talent scout, who supported the then-unknown Martin Margiela in the late '80s, among many others.

Castor Fashion still produces collections of several luxury labels – including Elie Saab, Longchamp, Gabriela Hearst and Altuzarra – in addition to operating its Mantù in-house brand. In 2019, IFG (Italian Fashion Group) acquired 80 percent of the company to accelerate its growth, as reported.

Zanetto has been a leading figure in the fashion industry as well, as he served as



CEO of Jil Sander SpA alongside the famed German designer before moving on to Vestimenta SpA, where he managed the production licenses for Giorgio Armani, Ungaro and Calvin Klein until 2005.

He founded Tec in Milan that same year, focusing on creating collections for the mid-to-high-end women's segment, including demi-couture and designers' wedding wear, for brands such as Giambattista Valli, Giada and Curiel, to name a few.

BUSINESS

Napapijri Names New Brand President

● Valentina Visconti Prasca joins the Italian brand from the Yoox Net-a-porter Group, and succeeds Silvia Onofri, who exited in February to become CEO of Miu Miu.

BY LUISA ZARGANI

MILAN – Italian brand Napapijri has named Valentina Visconti Prasca its new president.

"Becoming part of a group with a powerful portfolio of iconic brands, that I have come to know well through years of partnership, is incredibly motivating," said Visconti Prasca. She succeeds Silvia Onofri, who joined Miu Miu as chief executive officer in February.

Napapijri has been part of VF Corp.'s portfolio since 2004.

"This new chapter is a meaningful step in my journey. It offers me the opportunity to lead an authentic, design-led brand that masterfully blends history with innovation. I am truly honored to embrace this role and contribute to Napapijri's next phase of growth and global elevation," the executive continued.

She joins the brand from the Yoox Net-a-porter Group, where she most recently served as managing director of Yoox worldwide and executive committee member, leading the brand's strategic



Valentina
Visconti
Prasca

positioning, omnichannel evolution and commercial strategy. She also co-led the group's Infinity Strategy, a long-term sustainability program fostering circularity across business and culture.

Prior to that, Visconti Prasca held senior leadership roles at publishing house De Agostini, Veepee Group and eBay, and began her career in management consulting at Bain & Company.

"Throughout my 15-year leadership career, I have had the privilege of working across dynamic sectors, from luxury fashion to cutting-edge digital industries. Every experience has deepened my passion for purposeful branding, digital transformation, and building diverse, high-performing teams," said Visconti Prasca. "What excites me the most about Napapijri is its bold, unexpected spirit. I eagerly anticipate collaborating with its talented team to push boundaries and create lasting, meaningful impact."

In 2023, for the first time since its foundation in Aosta, Italy, in 1987, Napapijri named a global creative director, appointing Christopher Raeburn, the British designer known for his sustainable credentials as a recycling and upcycling fashion pioneer. The brand was launched as a maker of travel bags crafted from waxed cotton canvas. Since then it has grown into a premium lifestyle brand with an outdoorsy and urban bent that offers men's, women's and kids' ready-to-wear, footwear and accessories.

Since becoming president and CEO of VF Corp. in August 2023, Bracken Darrell has been busy reinventing the group, cutting costs, resetting the operating structure and changing leadership at the company's brands The North Face, Vans, Timberland and Dickies.

Darrell also sold off Supreme to EssilorLuxottica in a \$1.5 billion deal that helped clean up the company's balance sheet. In the fourth quarter of fiscal 2025, the Denver-based company reported net revenue of \$2.14 billion, down 5 percent from \$2.25 billion in the same period last year.

BUSINESS

Celine North America Has a New President

- Robert Holden, currently president of Miu Miu Americas, is to take up the post.

BY MILES SOCHA

Poised for a new era under a new creative leader, Celine has recruited Robert Holden as its new North American president, market sources told WWD.

Holden is current president of Miu Miu, The Americas, having logged nearly four years with the fashion brand owned by Prada Group.

Contacted on Tuesday, Celine confirmed his appointment, but his start date and other details could not immediately be learned.

At Celine North America, Holden succeeds Sarah Benady, who last March became chief executive officer at Jacquemus in Paris.

According to Holden's LinkedIn profile, he joined Miu Miu in the U.S. in 2021 as vice president, North America, and was promoted to his current role in December 2023.

Before that, he held sales positions at

Dolce & Gabbana, Alexander Wang and Burberry in the U.S.

Holden started his fashion career in 2008 as brand manager, men's contemporary, at Saks Fifth Avenue, rising through the ranks in merchandising and planning to become senior assistant buyer for women's ready-to-wear in 2012, holding that role for nearly two years before moving to the other side of the table.

It is understood Celine is gearing up for a new phase of business under artistic director Michael Rider, who is slated to make his debut with a fashion show in Paris on July 6 at 2:30 p.m. CET.

The date falls between men's fashion week in Paris, scheduled for June 24 to June 29, and Paris Couture Week, happening from July 7 to 11.

It marks a return to an IRL runway format for the fashion house, which in recent years unveiled collections with immaculate and transporting films by Hedi Slimane, its previous artistic, creative and image director. These were typically released outside of official fashion weeks.

Robert Holden



Kyle Leahy

EXCLUSIVE

Glossier CEO to Step Down at End of Year

- The beauty brand will begin a search for Kyle Leahy's successor.

BY KATHRYN HOPKINS

There's about to be another changing of the guard at Glossier.

After three years at its helm, chief executive officer Kyle Leahy will depart the brand at year-end.

"Over three years ago, Emily [Weiss] and I shared exciting news about Glossier's next chapter, and I was honored to step into my role as CEO of the company she built," Leahy said in a company-wide note to Glossier staffers Tuesday, which was obtained by WWD.

"Today, we have reached a new chapter defined by scale, profitability and brand strength," Leahy wrote. "With that foundation in place, the board and I believe this is the right moment to bring in the next CEO to lead this new phase of growth."

The executive joined Glossier as its first chief commercial officer in 2021 before taking the reins from founder Emily Weiss in May 2022. She will continue to serve in her role on Glossier's board of directors through the transition.

It's understood that Weiss, meanwhile, will remain in her role as executive chairwoman, and will not step into the CEO role.

"I am so grateful for Kyle's leadership and stewardship of Glossier over these past three-plus years," Weiss said in a statement. "She deeply understands how unique and special this brand is, and was exactly the right person to serve as our CEO as we looked to evolve our business model for sustainability and profitability, and scale our brand. Glossier was always built to be more than just one person – more than me, more than Kyle – and I am excited to

partner with her to find our next leader."

Under Leahy's watch, Glossier launched at Sephora in February 2023, marking an about-turn from its prior DTC strategy and adopting a more traditional retail playbook.

This month, Glossier will launch in Sephora's business in France, following earlier expansions to the U.K., the Middle East and Mexico with the retailer.

Prior to the partnership with Sephora, sources had told WWD and Beauty Inc that sales – and buzz – had slowed. Glossier laid off nearly 200 retail employees during the pandemic and eliminated another two dozen roles last year. In October 2023 after the Sephora launch, industry sources estimated that overall sales were around \$275 million.

Leahy has also overseen the expansion of Glossier's fragrance business, which has become its fastest-growing category. In October, the brand launched Impressions of Glossier You – a duo of extensions on Glossier You called You Doux and You Réve – in its full distribution for \$78 each.

In June, it got in on the body mist boom, debuting a body lotion, body wash and body spritz in its preexisting deodorant scent, called Sandstone, as well a body spritz in a fragrance named Orange Blossom Neroli.

Leahy said that fragrance now generates more than \$100 million in sales, making it Glossier's largest category.

Kirsten Green, founder and partner at Forerunner Ventures, one of Glossier's backers, said: "Kyle has led the company through a pivotal phase – scaling the business with clarity, creativity and a deep commitment to its values and customers. Thanks to her leadership, Glossier is stronger, more resonant, and more ambitious than ever. The foundation is set for continued growth and cultural relevance, and I can't wait to see where the team takes it next."



WWD

The Reviews



Saint Laurent

A Saint Laurent show before dark?

Yes, it happened on a sunny Tuesday afternoon and it was delightful, staged in the rotunda of the Bourse de Commerce art museum, where the fashion pack could also enjoy a mesmerizing installation by French artist Céleste Boursier-Mougenot of white ceramic bowls drifting across a shallow basin of pool-blue water, occasionally colliding and producing soothing pings.

There was nothing as simple as blue and white in the men's collection by Anthony Vaccarello, who is tightening his grip on sophisticated color combinations as an immediately recognizable YSL brand code.

He reprised the ocher-khaki combination from his terrific fall women's collection, also sliding together mint and navy, and blending together more autumnal shades, too, like gold, forest green and bordeaux. (The shades in Larry Stanton portraits were a reference.)

Vaccarello's bean-pole models filed

around the pool with a nonchalant attitude, their hands shoved into the pockets of jaunty little shorts, or tapered, multiple-pant legs with an '80s vibe. All of them wore outsized acrylic sunglasses that brought to mind the ones Johnny Depp famously sported in "Charlie and the Chocolate Factory."

It was an about-face in mood from Vaccarello's Robert Mapplethorpe-esque fall 2025 collection, which WWD described as "desk to dungeon" as everything was worn with black leather thigh-high boots, which have already pretty much sold out, by the way.

"Less dark, more light, more sensual — more fun," was how the designer summed up his spring effort, meant to evoke "a suspended moment" somewhere between Paris and Fire Island in the '70s.

Tucked into the show program was a black-and-white snapshot of founder Yves Saint Laurent on the tennis court circa 1950, his gangly legs poking out of jaunty shorts just like those on the runway. ▶

Ambience photographs by Altir Flores Sureda; Runway by Giovanni Giannoni


The Collections
 Paris



But Vaccarello poured most of his design energy into shirts, which were sensational, with jutting shoulders thanks to extra-long, removable stays, and generous '80s volumes that billowed over those tapered trousers, some with paper-bag waists.

The shirts came in fluid silks with military pockets, or nearly sheer technical nylons in surprising colors like lemon and persimmon. Some were cropped like bomber jackets; one resembled an anorak and was tucked in neatly.

Tailoring followed the same fluid lines, and solid-colored silk neckties were worn with every exit, tucked into the shirt between buttons three and four.

"It's a simple gesture, but it gives another perspective of the silhouette," Vaccarello said. "It's less strict, less in an office."

Thanks for the styling tip, and the early call time, Anthony! - Miles Socha



WWD



The Row

The Row

In a time where the boundaries between the intimate sphere and the social media-driven public gaze feel blurrier than ever, The Row mined that territory to great effect in its coed spring collection.

Lived-in intimates and garments usually worn at home were the foundation layer of the season.

Of course, The Row being The Row, there was nothing shapeless about the long-sleeved T-shirts and knee-length pants in lightweight ribbed slub jersey, or a nearly sheer slip skirt with a linen front and silk back.

While Ashley and Mary-Kate Olsen made them eminently fit to be seen, they could just as easily be layered under the relaxed tailoring of the season. With cuts a tad more oversized and, dare we say, slouchy than in previous seasons, a modern athletic twist emerged from the lineup.

Constructions and textures had the in-depth minutiae that is par for the course in the powerhouse Ashley and Mary-Kate Olsen built. To wit, an ash brown suit cut from silk canvas held the fine line between tailored precision and a liquid feel on the skin.

That same impression of polished breeziness emerged from tailored separates cut from parachute silk, where trouser hems were pulled closer to the ankle with a discreet pleat and stitch.

Other standouts included men's shirts with detachable collars, playing on the boundary between formal and not; a little black dress with a simple apron front and a dramatic cowl neck at the back; pencil skirts with hook closures running up from the hem to make them less constricting; and whisper-soft cashmere sweaters.

Although the spring season continued the at-home feel at play in the brand's fall offering, there was also the sense of being ready to nip out at any time for the right occasion.

A dash of options that skewed toward the evening, at home or elsewhere, was also on display in the lofty rooms of their Paris headquarters.

A substantial coat in a changeant velvet that was produced on a machine dating back from the 1950s – not that one needed to know that to appreciate its lushness – was juxtaposed with silk shantung pajama sets and a long quilted jacket. Double-silk slipdresses, some with whisper-thin lace running along the



The Row



Meta Campania


The
Collections
Paris

neckline, had satisfying heft.

Accessories did not disappoint, with sandals that felt barely there but had just enough padding in the bed to make them a comfortably chic option, or a cohort of pouches in buttery napa leather. There also were more high-heeled shoes for women, a further expansion of the brand's extensive footwear offering.

Rounding out a collection that reiterated The Row's position as a brand fueled by superlative crafts was a bag made of woven leather hand-tooled to achieve a raffia-like look, among the highlights of the room dedicated to its expansive purse offering.

– Lily Templeton

Meta Campania

Jon Strassburg, who played first violin in his high school orchestra, enlisted a harpist for the spring Meta Campania Collective presentation, and cast musicians from the Orchestre Philharmonique de Radio France for his look book shoot.

These elements line up with the label's obsession with the individual style of artists, who might sweat a little but less if they perform in Strassburg's fine threads.

"For spring-summer, it's getting more and more important to be super lightweight because, as you know, weather is getting warmer," said Strassburg, the designer and cofounder of the Paris-based label, leading a visitor toward washed linen chore jackets and streamlined carpenter pants, minimalist trenchcoats in super fine cotton, and unlined jackets and running shorts in tropical wool.

Several of Strassburg's artistic friends roamed the brand's showroom and studio space on Rue Guénégaud, and you saw them before you noticed their clothes, whose details reveal themselves slowly: the kangaroo pocket on his dark navy sailor sweater; the caped back on her cotton wrap dress, which can double as a coat.

"There's always an element of utilitarian in the collection, which always defines the wardrobe of an artist," mused Strassburg, who was modeling the brand's sock-like shoes.



Meta Campania

These are quiet clothes whose quality shines on the rack, but must be worn to appreciate the way a lightweight denim jacket with a "tea-wash" dye flares out just a little, or the way a silk rib-knit hugs the body only where buttoned, so it shows off

more of the silk dress underneath.

Incidentally, Strassburg's teen orchestra was good enough to tour Scotland and Greece, and play in Texas and Vancouver, and he wore a white shirt and black pants on stage. – Miles Socha

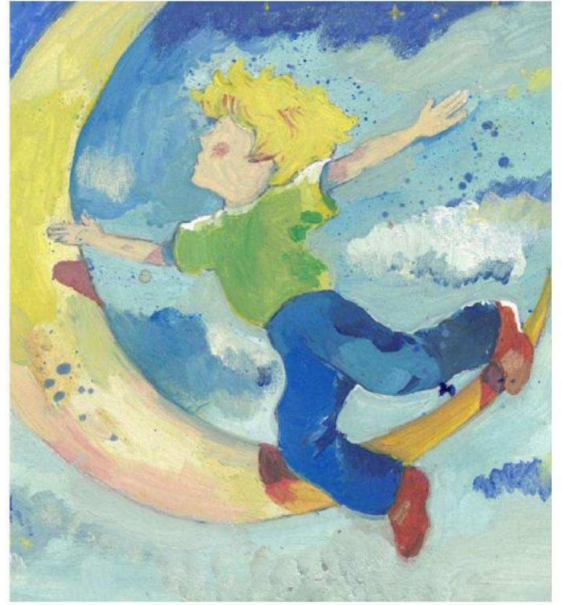
INSPIRATIONS

Umbrella pines, blue horizons, daydreams and "the boy who jumped over the moon" helped to inform some of this season's collections.
 COMPILED BY PASCALE RAJAC

JUUN. J

"The theme of Juun.J's spring 2026 collection is 'BOY-ISH.' We wanted to show the mistakes in fashion (in dressing) made by boys and girls, but how those mistakes can become a very unique and cool form of fashion."

— Juun.J



KidSuper

"The boy who jumped over the moon"

— KidSuper



Willy Chavarria

"The privilege we have to experience beauty in times of peril is a luxury we take quite seriously. This collection is one of light and commitment to belonging."

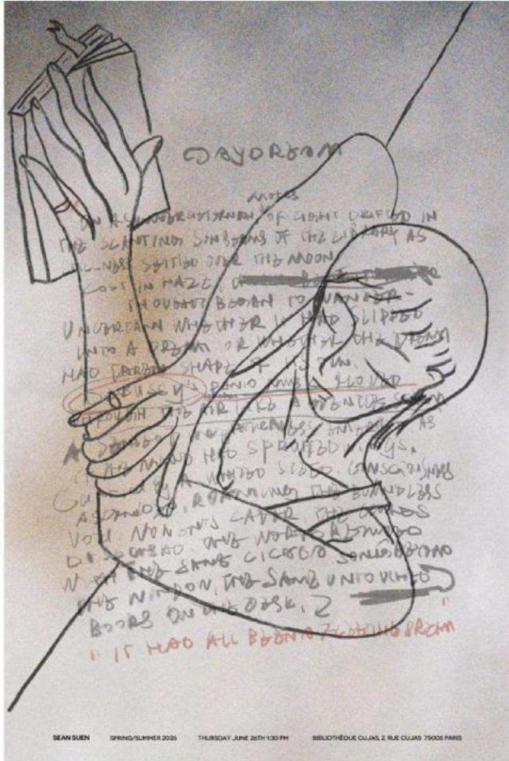
— Willy Chavarria

WWD PARIS MEN'S PREVIEW

Officine Générale

"It was while thinking about the setting for this show that its name came to me. I was craving the seaside, umbrella pines and blue horizons...in short, everything we don't have in Paris, and everything I miss here. What if Paris were by the water....So I tried to imagine the stylistic implications of that geographic fantasy."

— Pierre Mahéo



Sean Suen
 "DAYDREAM"
 — Sean Suen

Bluemarble



Shoji Kamoda, Painted Jar, 1971.
 Collection of Tsurumi Museum of Art.

IM MEN

"Human beings are fundamentally free."

— IM MEN

EXCLUSIVE

Matthew M. Williams Discusses New Clothing Project

"The products that I really believe in and love to wear every day, made by my favorite suppliers in the world," is how he describes his new namesake brand. BY MILES SOCHA

"There's a maturity to the project," Matthew M. Williams said of the namesake label he will introduce during men's fashion week in Paris. "I'm turning 40 this year, and it'll be 20 years I've been working in the industry."

Williams never fit the mold of designers who work around themes, inspiration trips or narratives, always preferring to roll up his sleeves and work closely with specialized factories and artisans to craft clothes and accessories with currency, soul and a sly brand of cool.

His namesake label – which will be showcased at the Seiya Nakamura showroom in Paris from Thursday until July 1 – includes "women's specific denim, and the shoes come in women's sizes," the designer said. He calls it "more of a clothing project" than a fashion collection. "It's more product-based."

It certainly reflects what Williams wants to wear.

"It's all just stuff I've been wanting to exist for a long time," he said during an interview. "I've always worn the clothes I design. You really get to know clothing by wearing it, getting inside and feeling what it's made of."

WWD broke the news on June 2 that the American designer, best known for his three-year stint as the creative director of Givenchy, and as cofounder of 1017 Alyx 9SM – was working on a new namesake,

independent brand.

He declined all comment on 1017 Alyx 9SM, which last presented a collection to the press a year ago, stressing that launching a namesake brand was something he always had in his mind.

"The timing was right for it, because there was a conclusion of other projects that allowed me space and free time for this to begin," he said.

His first proposition spans roughly 50 items, which he describes as "my wardrobing pieces – the products that I really believe in and love to wear every day, made by my favorite suppliers in the world."

Williams explained that he now has the confidence to take on the project. "And it takes time to actually know your craft and so this is a big step for me, being 100 percent independent in all aspects of the brand," he said. "The suppliers, I look at them as my real partners because that's who I'm in dialogue with every day to create something that's special and has value and that has care and love put into it, which is important to me."

Williams had just received prototypes of his signature shirting, and raved about the fabric and construction. He's also working with a denim mill in Japan, an American jersey specialist and a Spanish maker of handmade shoes, as reported.

Asked about his ambitions for his first season, Williams replied: "I just want to be



Matthew M. Williams has launched a namesake brand of clothing and accessories.

A look from the new Matthew M. Williams collection.



Williams wearing items from his new namesake label.



in as many like doors that I feel understand the project and appreciate the product.

"It's a pure creative outlet because I love fashion and I feel good when I'm creating, whether that's music or taking photos or making fashion – it's kind of all the same creative energy," he said.

Williams disclosed that he's backing a new fashion project by 26-year-old Myles Henrik Hall, a longtime collaborator throughout his fashion career.

Born in New York City, Hall has also worked at Nick Knight's Showstudio and takes photos of musicians like Playboi Carti. He said his Diary 99 project "is based around me and my generation... inspired by how my friends and I dress."

For his debut, he decided to focus on Made in Japan denim for men and women, along with outerwear, accessories and jersey.

Kris Van Assche Is Trying His Hand at Bronzes

The menswear maven seems to be in a "vase phase," though his vessels created for the Laffanour Galerie Downtown in Paris don't require any flowers to dazzle. BY MILES SOCHA

Bronze artworks usually come in brown, green or sometimes near-black patinas. Leave it to menswear maven Kris Van Assche to arrive at the Fodor foundry in

eastern France with a color card of searing shades.

"I wanted something more radical," he said. "I liked the fact that I would pull the material in a new direction."

Given carte blanche by Paris art dealer François Laffanour to create sculptural objects in bronze, Van Assche made it his mission to cast an old-fashioned material in a contemporary – and otherworldly – light.

The lifelong lover of flowers, who recently designed a collection of vases for Belgian homewares firm Serax, also decided to make vases that don't need any roses, peonies or irises to dazzle.

His hulking, microwave-sized vessels, which go on display Thursday during men's fashion week in Paris at Laffanour's Galerie Downtown, beckon with intense, matte colors on the outside, and gleaming metal and lacquer on the inside visible through portholes, which beckon viewers in the way nectarines sheltered inside flowers attract bees.

Van Assche said he approached the project with gusto, relishing the opportunity to work closely with artisans – and to apply his fashion toolbox of shape, color and texture to a new field.

"I just took it as a challenge. I knew nothing about bronze, aside from the

sculptures you come across in these beautiful parks in Paris or on the fireplace of my grandmother," he said in an interview.

The designer's North Star was to create decorative objects that could live with the iconic furniture for which Laffanour is known by such greats as Charlotte Perriand, Jean Prouvé, Pierre Jeanneret and Le Corbusier.

At the gallery show, the vessels were propped on hulking logs instead of the usual square plinths in a forest-like setting that goes on for infinity, thanks to strategically placed mirrors.

As with his project for Serax, Van Assche riffed on classic vase shapes on square bases, through distending gourd, botanical and rotund shapes, and creating openings in unusual placements.

The designer was fascinated to witness how Fodor's artisans first pour molten bronze into twin molds, like an Easter egg, and then solder them together to create the vessel. Workers in protective gear employ a variety of tools to create the final surface texture, here dimpled on the outside and cratered on the inside, parts of the brass polished to exalt its natural pinkish gold color.

"I immediately came up with this idea of the vases having one story on the outside, but then another story on the inside,

because there were two surfaces to work," Van Assche explained. "There's a lot of color combinations that I did in the past in fashion that now you can find here in these vases."

The shapes were realized employing fashion techniques.

"I just played with proportion, like I would do with a shoulder or with a coat. It's just like blowing things up, exaggerating, enlarging," he explained.

The main difference with fashion, however, was the production cycle.

"I was used to making four, six or eight collections a year, but here, things take time," said Van Assche, best known for past roles as creative director of Berluti and Dior Homme, in addition to his namesake brand.

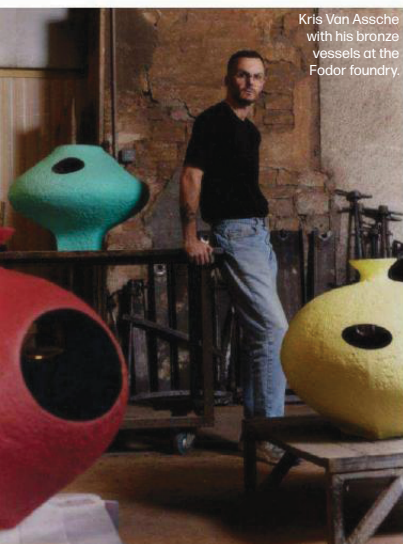
The designer has been shuttling to and from Port-sur-Saône for the past two years, learning a great deal at the Fodor foundry.

"I'm always happy to see how people make beauty with their hands," he said.

This marks the third time Van Assche has collaborated with Laffanour. In 2017, he displayed Isamu Noguchi's Akari lamps at Art Basel Miami for the launch of Dior Homme's Black Carpet collection.

And in 2019, when he was leading Berluti, he applied that house's leather patina to 17 pieces of furniture by Jeanneret, which sold swiftly.

The exhibition at Galerie Downtown runs until July 19. Van Assche created seven forms, each available in two color combinations, and produced in editions of eight. Prices are available upon request.



Kris Van Assche with his bronze vessels at the Fodor foundry.

WWD PARIS MEN'S PREVIEW

The Ones to Watch at Paris Men's Fashion Week

WWD spotlights new names Camiel Fortens, Jah Jah, P_Andrade, Shone Puipia and Ssstein. BY LILY TEMPLETON

PARIS – Showing how perfect the imperfection of handwork and process can be, a laboratory to showcase Brazil's vibrant culture and a creative potential that's not fully tapped yet, a designer's love for textile and a multihyphenate creative's latest project are among the ideas that new names in Paris are bringing to the men's spring 2026 collections.

Camiel Fortgens

Hold that needle and thread! If you find a button missing from one of Camiel Fortgens' garments, that's likely completely intentional.

"It's a really fine line of what's nice and not nice," the designer said ahead of his inaugural on-schedule Paris presentation. "Within the imperfectness, some interpretations will be that they will be imperfect on purpose – perfectly so."

But try telling that to factories, who initially tried to fix seams left raw or other details usually seen as flaws.

For the Dutch designer, who launched his Amsterdam-based label in 2014 and was awarded Netherland's Culture Fund Fashion Stipend last year, fashion isn't about flat, finished entities.

He views it as a continuous, evolving process of creation where clothes are "living entities," he said. "A garment shouldn't be a flat finished product; it should still be a bit alive."

Plus mistakes – or shortcuts, like not changing a thread's color for the sake of saving a few minutes while racing to finish on time – show there were human hands in the process.

Fortgens began his creative journey at 14 as a teenager into hip-hop and sneakers who would design clothing during his holidays. After high school, fashion school didn't appeal as it "felt a bit claustrophobic." Instead, he enrolled at the Design Academy Eindhoven.

"I felt such a sense of freedom to really walk my own path and do all the things I wanted and see where that ended up," he said. Yet after trying his hand at ceramics, industrial design and architecture, that led him right back to fashion in his final year.

"But I didn't know anything about clothes," he recalled. "I made a flat collection because I couldn't make patterns...basically what you would draw as a kid, two layers on top of each other [that] created a clash with the [volumes] of the body."

The result was rave reviews and an invitation to present during Amsterdam Fashion Week.

Fast-forward to 2025 and he's built a solid following of around 60 retailers worldwide, with the U.S. accounting for over a third of the business. Japan and South Korea are also important markets for the brand.

Retail prices start around 200 euros for jerseys and go up to 2,000 euros for leather jackets. Shirts are between 300 and 400 euros, jackets in the 500-to-1,000-euro range and trousers are around 400 euros.

For spring 2026, he'll be showing a collection that taps into "vintage Americana archetype clothing that have had some sort of interaction with the sun or heat."

Jah Jah

"It's crazy to go from delivering food to a showroom to expressing my DNA and having Adrian Joffe trust in me when I'm not even from fashion," Daquisiline Gomis told WWD before the first off-schedule Jah Jah show at



Camiel Fortgens

Dover Street Market Paris on Tuesday.

"But I believe each of us has something to defend and say, so that's what moves us forward," he continued.

And in his case, it made the opportunity to make his mark on fashion come twice.

Around four years ago, the Paris-based multihyphenate entrepreneur of Bissau-Guinean descent met Virgil Abloh when the then-creative director of Louis Vuitton's menswear came to Le Tricycle, the Afro-vegan restaurant Gomis opened with his partner, Coralie Joubier, a decade ago.

At the time, Gomis was also heading Béni Original, a tailoring-centric fashion label he initiated which paid homage to the elegance of the clothes West African men wore in the 1970s, which he'd witnessed on his father and uncles.

Tentative conversations around collaboration were curtailed by Abloh's untimely passing.

Shortly after, Gomis shuttered the clothing line to focus once more on the restaurant and a hybrid space blending culture, food and the growing community that coalesced around him. That's when he went on a vegan fare delivery to the Dover Street Market Paris showroom, where he met Adrian Joffe.

Long story short, the conversation started with T-shirts for Dover Street Market Paris' opening, segued into a collaboration with Comme des Garçons Shirt and now, an inaugural off-schedule show for Jah Jah, which is now morphing into a full-fledged fashion line.

For all his projects, which also include a hiking club, the self-taught designer had an epiphany.

"All these things had different names but came from the same seed – pan-Africanism, Rastafarianism and my culture," he said. "I wanted to start telling our story by [myself] because it's often told by other people."

Cue his inaugural lineup, which gave a taste of Gomis' blend of cultural celebration, eye for cuts as well as collaborations with CdG Shirt and Adidas.

Among the standouts were sharply executed hybrids where color-filled checks brought volume to menswear classics; roomy shorts with horizontal pintucks that subtly shaped them.

There were also outfits that spoke of handcraft and teasing the new out of reclaimed shreds, exemplified in a long A-line dress cut from a camouflage-like fabric that revealed intricately assembled strips of utility fabric and plaid on close inspection.

Woven in were the colors of Burkina Faso's flag; "Jah," the term used by Rastafari to refer to God or a higher spiritual power, and a portrait of Burkinabé politician Thomas Sankara, who gave the country its current moniker that means "land of upright people."

"Deconstructing the colonial past that was imposed on us to rebuild, take back our codes and have our own vision inspired what was done before – our ancestors – really inspired me," he said.

In the pricing of this line which will be produced between Paris, Portugal and Italy, Gomis plans to be a bridge between the worlds of streetwear kids and high fashion. Before his show, he placed his brand between the likes of Carhartt's premium offerings and Comme des Garçons territory.



Jah Jah



P_Andrade

P_Andrade

Founded four years ago as a "laboratory for innovation, technology, and sustainability," P_Andrade is the brainchild of husband-and-wife designer duo Paula Kim, a Central Saint Martins graduate who launched sustainable women's brand Lapó, and Pedro Andrade, who is already behind 13-year-old streetwear label Piet.

Or as Andrade, an industrial designer who trained at Brazil's Senac Arts University in São Paulo, put it, "Piet is me before 30 and P_Andrade is me in my 30s."

Woven into the brand is a focus on circular design and their deep interest in the regenerative economy. It also has collaborations with Veja and Asics.

Expect curvaceous shirts, smartly cut trousers and jackets with collars tweaked just so where the real novelty can't be seen with the naked eye. They've been tapping leading-edge technologies like yarns that can be traced through the blockchain across the entire supply chain but also bacteria-based dyeing processes. Purple is among the colors they've managed to tease out of microorganisms.

For spring 2026, Kim and Andrade looked to life's micro-dimensions and translated "different layers of life, starting with bacteria, microorganisms, and fungus" in a collection playing on contrasts of scale between, say, tops and bottoms.

There's another contrast at play. "On one side, we have super high technology, and on the other, we're working with communities from the Amazonian forest," said Andrade. "It's crazy to see how beautiful the mix of these two different worlds is." ▶

Embroidery using Brazilian stones and a latex lace made of natural rubber sourced from small local suppliers will feature in the lineup, as will a collaboration with musical artist Samuel de Saboia.

With some 60 stockists worldwide, including 30 in China, which accounts for around 30 percent of the business, the brand is looking to expand its footprint to Europe. Its designs retail from around 200 euros for a T-shirt and up to 1,000 euros for jackets.

But there's another mission the cofounders have set out: showing what Brazil can contribute to the global creative industry.

"We are so much more than a tropical country with a lot of parties and a carnival," said Andrade. "We want to show the world how powerful our culture and resources are."

Shone Puipia

When it comes to fashion, Bangkok-based Shone Puipia had to work his way up — from shoes to clothes, that is.

Throughout his bachelor's and master's degrees at the Royal Academy of Fine Arts in Antwerp, the designer would always imagine the footwear that supported his fashions, diving deeper into shoemaking craft with a course at Milan's reputed *Arstutoria School*. After his 2018 graduation, he went on to found *Adult Antwerp* with friend and fellow RAA graduate *Raphaële Lenseigne*.

These days — although his eponymous label, which he concentrated on after returning to Bangkok, does offer the kind of sculptural heel he continues to love — it's another limb he's interested in: the hand, or rather what it can craft.

And it's nowhere more evident than in his spring 2026 collection, where he wanted to take a painterly approach to garments in a deeply personal narrative that is about "elements of the hand, one way or another," he said.

Rife with subtle frayed edges, hand-knotted balls and soft volumes that showcase his knack for patternmaking, the collection also taps the work of three Thai artists.

They are his father, renowned contemporary painter *Chatchai Puipia*, who hand-painted canvas panels and imagined buttons seen in the collection; his mother, acclaimed conceptual artist *Pinaree*

Sanpitak, whose work addresses womanhood and the self; and photographer *Dham Srfuengfung*, with whom the designer experiment with screen printing that showcases "a handmade quality."

Over the past eight years *Puipia* has built a brand that parleys his love for textiles with a lush hand and eye for rich detailing into upscale collections filled with soft volumes and flattering cuts.

Priced between 300 and 1,500 euros, the collections are produced in Bangkok by *Puipia* and his team of six on a mostly made-to-order basis. The bulk of sales are womenswear, with menswear a niche but growing segment.

Among his bestselling designs are shirts, with one variation featuring a cravat collar and another coming with expansive bishop sleeves.

Coming to Paris is less about building up wholesale business than it is about connecting to those "looking for something different, unique but rooted in things made by hand — artisanal fabrics, high-quality craftsmanship," he said. "They have an appreciation for crafts, for the little things in their clothes which maybe only they would know how special they are."

Ssstein

What is paramount for *Ssstein* founder *Kiichiro Asakawa* is that "customers feel happy and good when wearing his collections," he told *WWD* through a translator.

And the most challenging item to find this sensation in? Trousers.

It's the frustration at a lack of perfectly fitting ones that led this graduate of *Tokyo Gakugei University* with a specialty in education to launch his own line.

While working at now-shuttered multibrand store *Naichichi*, *Asakawa* learned garment construction by taking apart vintage clothing. When it closed in 2016, he then opened his own boutique in the Japanese capital's *Shibuya* neighborhood.

Among the first things on offer were custom pieces he crafted out of vintage *Levi's* jeans and soon enough, a fledgling line of three trouser models he deemed to be "the perfect cut."

It grew into a full offering initially christened "Stein." As the German word



Shone Puipia

for stone was often used as a suffix in family names such as *Einstein*, and traced back to ideas of strong foundations, heritage and durability, the designer felt it was an apt moniker for a line that's all about handsome staples. Additional *Ss* were later added to evoke worlds like silence and simplicity, which *Asakawa* feels match the brand's spirit.

Reworked through a singular focus on subtly architected patterns executed in lush, mostly natural, textiles with plenty of nigh-on-invisible details — doing away with visible fastenings, for one — that get sartorial enthusiasts hot under the collar, *Ssstein* pieces have attracted retailers that include *Ssense*, *H.Lorenzo*, Berlin-based *Andreas Murkudis*, *L'Éclairer*, *Printemps* and *Antonioli*. The brand is a regular at *Rakuten Fashion Week Tokyo*.

Prices average just under 500 euros for trousers and 460 euros for shirts. Knitwear sits between 420 and 500 euros, while blouses and outerwear start around 650 euros and go up to four figures. A reversible cashmere-wool stole coat currently available retails for 1,880 euros.

After his 2025 Fashion Prize of Tokyo win, *Asakawa* felt showing in Paris would



Ssstein

help to further build bridges between his unisex wares and "people [who] can simply appreciate beautiful things," a cohort that could soon include women.

For *Ssstein's* sophomore off-schedule Paris show, the designer will be expanding his repertoire of everyday elegance and unfussy tailoring with knitwear in tones of soft blue, red and yellows. But expect these to be used like watercolor washes across silhouettes thanks to fine gauge cashmere or fuzzy alpaca, materials the designer chose for their cloud-soft textures. ■

EXCLUSIVE

KidSuper Show to Feature Mercedes-Benz Art Car

The concept car will be unveiled at the brand's show at Paris Men's Fashion Week alongside a capsule collection celebrating car enthusiast culture. BY JOELLE DIDERICH



A teaser for KidSuper's collaboration with Mercedes-Benz.

blending handcrafted and bold industrial design cues," at his show on Saturday at 8 p.m. at the *Musée des Arts Décoratifs*, *Mercedes-Benz* said in a statement.

During the show, he will also present a capsule collection "that reflects both the polish and the grit of car enthusiast culture, which emerged from the partnership," it added. It is understood the merchandise line will go on sale later this year.

"Reflecting a shared spirit of creativity and innovation, Mercedes-Benz x KidSuper merges vibrant, youthful energy with the legacy of automotive excellence, and aims to inspire communities beyond the worlds of fashion and automotive," *Mercedes-Benz* said.

The auto giant has previously created capsule ranges with the likes of *Heron Preston*, *Saul Nash* and *ASAP Rocky*, and famously teamed with *Virgil Abloh* to reimagine its box-shaped *G-Class* luxury SUV as a monolithic plaster-colored art piece.

KidSuper's fall 2025 show included hookups with a raft of other labels. There was the *Bape* by *KidSuper* collection, and a handful of somber tailored looks from a capsule with *Yohji Yamamoto's* conceptual project *Wildside*.

Others conscripted for the season were *Brazilian* streetwear label *Piet*, futuristic outdoor specialist *Hamcus* and American designer *Kody Phillips*, whose wares have been seen on the likes of *Drake*.

Colm Dillane, whose *KidSuper* label has partnered with brands ranging from *Puma* to *Jägermeister*, is celebrating his love of the open road through a collaboration with *Mercedes-Benz* that will be unveiled at *Paris Men's Fashion Week*.

The multitasking designer is one of five creatives selected by the carmaker as part of its "Class of Creators" collective, which also includes rapper *Ice Spice*, Stockholm-based artist *Gustaf Westman*, the teams popular multiplayer online video game "League of Legends" and toy carmaker *Hot Wheels*.

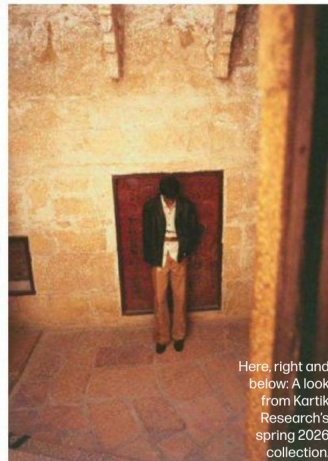
They've all been invited to put their spin on the new *Mercedes-Benz CLA*. *Ice Spice* unveiled her molten chrome *Princess* car in April, while *Westman* cast his in bubblegum pink with a brilliant picnic table in an installation in London in May.

KidSuper will unveil his version, billed as "a superhero-inspired art piece,

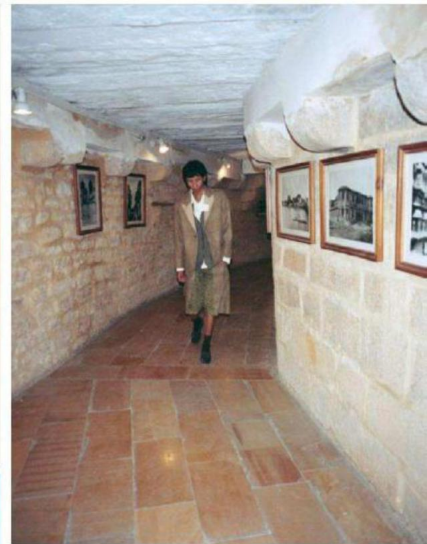
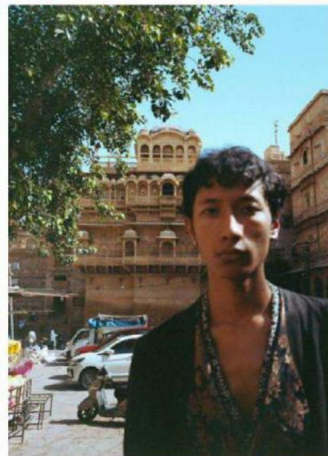
WWD PARIS MEN'S PREVIEW



Kartik Kumra



Here, right and below: A look from Kartik Research's spring 2026 collection.



Kartik Research Steps Onto a Bigger Stage

The craft-focused Indian brand is growing, with a collaboration with Converse, an expanded assortment of womenswear, and plans to expand its retail footprint. BY JOELLE DIDERICH

PARIS – While Western brands look to India as the next major market for luxury goods, one emerging Indian brand is making the opposite journey.

Just two months after opening its first overseas store in New York City, Kartik Research is preparing to make its runway debut on the official calendar at Paris Men's Fashion Week, where it will unveil a collaboration with Converse.

"This is the right move at the right time," said founder and creative director Kartik Kumra, speaking via Zoom from Gurugram, the financial and technology hub near New Delhi where the four-year-old label is based.

"We've built an audience slowly over three presentations now. It's starting to click a little bit what we're going for," he added.

Indeed, at a time when most brands are struggling to cope with stalled demand, the craft-focused menswear label is on a growth path.

Kartik Research expects to log revenues of \$3 million this year, almost double the \$1.7 million recorded in 2024. Most of that increase will be fueled by its boutique on Orchard Street on New York's Lower East Side, which is off to a flying start despite the threat of trade tariffs and storm clouds gathering over the U.S. economy.

"Foot traffic's been really good, sales

have been really good, and that's helped us navigate what can otherwise be a really challenging time," Kumra said. "It's encouraging because New York is different. In a way, that city's a lot more resilient to outside economic forces, because salaries are quite high."

Since reaching the semifinals of the LVMH Prize in 2023, Kartik Research's contemporary take on Indian heritage and craftsmanship has won a cult following among discerning customers, including a growing number of women.

The brand's artisanal designs have been spotted on celebrities including Paul Mescal, Lewis Hamilton and Ncuti Gatwa, and appear on Damson Idris in the summer blockbuster "F1." (He wears one of its vintage kantha jackets in the trailer.)

The label's spring 2026 collection, titled "How to Make It in India," will be presented on Sunday at 2 p.m. at the Union de la Jeunesse Internationale, the experimental cultural center founded by French Senegalese designer Youssef Fofana.

Kumra is meeting the moment with a slightly more elevated collection. "We've definitely made more pieces that we know aren't gonna sell, but just look cool," he said with a laugh.

"Having said that, the most expensive piece we've ever made was a yellow jacket

with embroidery all over, and that has sold out everywhere," he continued. "So maybe throwing in a couple of these couture-level embroidery pieces isn't a bad strategy."

The looks are inspired by Kumra's travels around India, where his brand supports a network of around 250 artisans specializing in local weaving, embroidery and quilting techniques.

"I got a little Leica about six months ago and just started shooting on film a lot more weird stuff that I find – like interesting hair dye, or a really offensive printed shirt that two people are wearing together. You see just odd things in India that have some sort of elegance, or like a flamboyance, to them," he explained.

"It was like, 'OK, what if we channel some of this instinctive dressing energy into the clothing?'" added the entrepreneur, who's frustrated with the sameness of menswear.

"It's maybe never been easier as a brand to fall into the archetypes of tastefulness, like this Japandi, Scandi thing, this 'minimalism equals taste.' That feels counterintuitive to some degree, because you don't know what's an organic idea and what's engineered to fit that mold," he mused.

The runway show will coincide with the release of a limited-edition photo book shot by Phil Engelhardt in Jaisalmer. Kumra

has a real passion for print, and likes to scour vintage bookstores in Tokyo and Paris for old *Comme des Garçons* look books from the '90s.

"The runways are cool and very impactful, but in a different way. We still need to create the context in which the clothes actually exist," he reasoned. "It would be nice if, 20 years from now, we have 40 books that we've made in different forms."

Following a partnership with British outerwear brand Baracuta last fall, the brand has collaborated with Converse on a full footwear collection, having previously sold a small batch of hand-embroidered styles at Dover Street Market.

It will also feature a broader assortment of women's pieces, which were initially introduced last fall. "In the New York store, we just had so many women come in being like, 'Oh, I wish this fit me better,' so that's what kicked it off," he said.

As Kartik Research branches out into more categories, including shoes and bags, Kumra's team has grown to 12 people from three at the same time last year. He's expanded his office with a workshop that handles sampling and small production runs.

"The next big goal is probably really trying to figure out how to bring a lot more of the production in-house," he said.

Kartik Research has around 65 stockists worldwide, including online retailers Mr. Porter and Ssense, as well as Liberty and Selfridges in London, Bloomingdale's in New York and Beverly Hills, Boon the Shop in Seoul, Unitm in Shanghai and Dover Street Market in Tokyo.

Given the uncertainty roiling the sector, he plans to expand his network of directly operated stores, which presently includes just one other location in New Delhi.

"We've never really had to deal with the amount of canceled orders as we'll probably have this season, so it's definitely rough. We've still managed to grow through this period because the brand's so young," he said. "We will open another store, and it'll probably be next year, 2026, and my guess would be that would be somewhere in Asia."

Kumra founded the brand in 2021 with \$5,000 he made from flipping Yeezys while studying economics and politics at the University of Pennsylvania. For now, he doesn't plan to take on outside investors.

"Stuff takes a little bit more time, but we have the plans and resources to keep that going," he said. "This is a real alternative to what a lot of other brands are presenting, or what you find in stores. It's really a very human idea on what a wardrobe can be. It's worked for us so far, and we're just going to try and keep getting better at it."

Études Returns to the Runway as a Design Duo

Aurélien Arbet and Jérémie Egry presented their first show after several seasons away and a new creative structure. BY RHONDA RICHFORD

PARIS – After over a decade of collaboration as a trio, Études Studio has entered a new era. The brand announced in April that José Lamali would step away from the group, and the house would continue with the duo of Aurélien Arbet and Jérémie Egry at the helm.

“It’s kind of a comeback to the core of the brand,” Arbet told WWD.

The two were childhood friends and worked together on fashion projects before officially establishing Études with Lamali in 2012. “Now we are back to the original format, and that brings some new energy between the two of us, and for the brand in general,” he said.

The arrangement offers a newfound sense of clarity. “We are excited to be working as the two of us. It makes the choices probably more direct and more compact. It’s like a reboot or restart,” he added.

The departure signals a pivotal shift for the Études brand – renamed as Études Studio last year – both structurally and creatively. While a new business strategy and executive appointments are still under wraps, with more details expected in September, the designers made it clear that the transition has given them a new sense of direction.

Now, the new Études returned to the runway Tuesday for the first time since 2023.

After years of the seasonal show grind, the break was needed, said Egry, and they explored different presentation formats during that time. With the reboot, “we thought the announcement of the art direction as a duo would be a strong momentum to come back to the runway format,” said Arbet. “It was also matching with our perspective for the future of the brand.”

The collection presented on the opening day of Paris Fashion Week at the Palais de Tokyo, titled “Surroundings,” drew on land art as a central theme.

“We were really interested in the idea of



Here and left: A look from Études Studio's spring 2026 collection.

nature, exterior, and in connecting it with our own vision of landscape,” said Egry. One key inspiration is the work of artist Nancy Holt, particularly her images from the Utah desert. “For us, this image really was inspiring and striking,” he said.

Another influential reference was Robert Smithson’s “Spiral Jetty,” which inspired the actual runway format of the show as models walked around a central swirl. The concept reflected the idea to play with perspective – “to forget about the option of the studio as a physical space, but to use the landscape as a studio,” said Egry.

That translated into a confident collection that merged tailoring, utility,

and minimalistic yet sculptural shapes.

Coats played a key role, in wool and paired with tailored shorts. Shirting ranged from classic fits to oversized, and toyed with house codes in an asymmetric tank.

The duo played up the utilitarian outdoor gear with nylon workwear, multipocket pants, and heavy canvas jackets. “We like to balance and create this tension between the more outdoor [looks] and the workwear,” said Egry.

They also presented hand-finished denim with washes reminiscent of spirals and other earthy cues in shades of sand, rust and a dusty desert peach, as well as fitted jersey tops and open-weave mohair

knits for a tactile smorgasbord.

The 35-look collection is unisex, though it leaned heavily on menswear shapes and relaxed fit throughout. This positioning reflects their customer base, which is over 40 percent women, said Arbet.

No wallflowers here: Arbet described the collection as “clothes that you wear when you are outside, doing something.”

Reflecting the renaming to Études Studio last year, meant to mark their collaborative spirit, the brand collaborated with Korean-American artist Maia Ruth Lee, whose bound baggage sculptures and textile works inspired some of the final runway looks.

Lee’s focus on globalization and identity felt like the perfect fit for the brand at this time. “[The collection] is about the importance of time and light, and her work evolves with those elements,” Arbet said.

The duo’s commitment to art also surrounded guests with sculptures by French artist François Dufeil, which doubled as percussion instruments during the show. For their return, Arbet and Egry wanted the show to be a complete experience including art, music and sound.

Arbet said that wholesale remains a key part of their business, with 80 accounts across 30 countries currently. The company is focused on building more long-term partnerships, with expansion in Europe and Asia, including newer markets such as India, as their current focus.

Direct-to-consumer is also a growing priority, particularly through digital channels, part of which they will build out with key appointments to come soon.

Long term, they have their sights on rebuilding their business in the U.S. “It’s a huge, massive place” that will require a renewed strategy for the region, Arbet said.

The duo will also continue in their role as artistic directors at French brand Aigle with seasonal capsules. They will celebrate that collection with a cocktail on Wednesday night.

EXCLUSIVE

Dover Street Market Is Launching a DSM Label

Noir’s Kei Ninomiya is first up designing the new DSM brand, in respect of the retail emporium’s ethos. BY MILES SOCHA

Rei Kawakubo and Adrian Joffe, who broke the mold with their Dover Street Market emporiums mixing various Comme des Garçons brands with the crème de la crème of luxury and streetwear, are disrupting retail again with a newfangled take on private-label merchandise.

During men’s fashion week in Paris, they will introduce the DSM brand, which Joffe described as “a kind of guest of each designer who we will choose to work with.”

First up is Kei Ninomiya, whose Noir collection is part of the Comme des Garçons family, and whose name will now appear alongside DSM on the label.

“We wanted to make a DSM original brand in a new way – for business and for image,” Joffe said, always getting straight to the point, and stressing “this is definitely not a guest-designer situation, almost the opposite.”

“Ninomiya will be the first designer of the DSM brand and will remain as long as possible in that role,” he explained in an

exclusive interview to reveal the project. “We plan then to add other creators under the DSM brand umbrella, each with a different idea and concept and name.”

The DSM brand will be offered to wholesale clients and be showcased from June 28 to July 1 at the Dover Street Market Paris showroom at 35-37 Rue des Francs-Bourgeois alongside spring 2026 collections by ERL, Phileo, Rassvet and Westfall.

Asked about sales projections for the first season, Joffe replied: “Our ambitions are without limit, but slowly and surely to begin with...We’d like to make this first one popular and affordable.

“Each creator we work with will present something inherently different in some way, be it in design, category, image, size, positioning, attitude – or all six,” he said, arguing that Dover Street Market, already operating for more than 20 years in major metropolitan cities, means “a lot of things to a lot of people.”

“There will be no boundaries and classifications,” he continued, and future designers to appear on the DSM label “may be famous, established or completely unknown.”

Joffe noted the next DSM label is to appear in 2026.

For his part, Ninomiya said he was happy to take on the extracurricular project and he was eager to do something “very new” for a broader audience, given price positioning well under luxury brands, which are “often difficult for young people to attain.”

In an interview over Teams, his tall mohawk barely contained in the screen, Ninomiya described his concept for DSM as “unnamed team wear.”

He explained that he was inspired by the unique community that has formed around Dover Street Market and wished to “capture that spirit through pieces that suggest a shared visual identity, something subtle and symbolic.”

Ninomiya’s collections under his Noir moniker are often described as conceptual, boasting complex constructions and loads of technical experimentation, often yielding otherworldly silhouettes.

With the DSM brand, he wishes to “engage with something more grounded: everyday garments, jersey pieces, and familiar silhouettes that people live in.”

He noted the design language would be simpler, and less radical, yet still



Looks from the new DSM label designed by Kei Ninomiya.

expressing a point of view. “To create pieces with meaning,” Ninomiya said.

Dover Street Market has been present in Tokyo for 13 years, and the designer is certainly a fan. “I love the mix, and the atmosphere,” he enthused.

The Reviews



Joseph

Joseph SPRING 2026

Joseph's new creative director Mario Arena is taking the brand back to its founder's roots in Morocco.

He's come in tearing away at the brand's recent neo-minimalism past and starting afresh with shrunken silhouettes and rich bazaar colors of paprika, olive, cinnamon and pomegranate pink.

"I've had a great affinity with Morocco and I've taken references from the way the sun changes throughout the day to the color of the stones," said Arena, who analyzed Joseph's archives and set his eyes on the '90s.

He started with the brand's hero pieces and fabrics including coats, trousers, silks and leather, then homed in on the feel and touch of the pieces.

Arena is creating his own vocabulary through sensory fabrics: glazed lamb skin that looks like dinosaur skin; fuzzy cashmere; smooth double-faced satin, and silk jacquard.

The designer said that working with fabrics has been a big part of his career. He was most recently at JW Anderson, where he was director of product and design for ready-to-wear, accessories and runway. Prior to that he served as director of design and innovation for rtw and accessories at Nanushka. He has also served as head of rtw at Christopher Kane.

Joseph is accelerating its accessories arm with help from Arena. He used a coffee bean that he pressed his finger into as the thesis for the jewelry collection that consists of chains, bracelets, cuffs, rings and earrings.

The hardware elements of the jewelry have also made their way into the small details of the dresses from zippers and buttons to belts.

"I wanted to bring in something that's a signifier, so that from 20 meters someone can tell it's Joseph," said Arena.

The designer has his workload cut out for him and the considered details he's introduced look promising for a brand that's starting over. — *Hikmat Mohammed*

Natasha Zinko

RESORT 2026

Natasha Zinko took direct inspiration from the word "resort" for her resort 2026 collection and thought about the adage "my last resort" and what that would look like for different characters.

"The whole thing is very American and these characters are just stepping outside for some sun, which is kind of like a vacation, but next to the house, so it's not a real vacation — it's their last resort. They're going away mentally," said the London-based Ukrainian designer.

There's a car salesman, a mechanic, a hooligan, a muscle man, a cigarette mom



Joseph



Natasha Zinko



Natasha Zinko

and her daughter in her collection — all shot in front of a garage door.

The car salesman is dressed in a "Danny DeVito-style" suit that hangs loose in a corporate gray and the mechanic in a cargo jacket and pants made from upcycled fabrics, but everything has been turned inside out with the inside pockets and stitching on display.

Zinko grew up with a father that was a race driver and she would watch him fixing cars regularly.

The designer incorporated several tongue-in-cheek elements, from the

hooligan character which looks like he's wearing two pairs of jeans on top of each other to the muscle man's padded jersey tank top that volumizes the muscles.

Zinko played with the fabrics in the collection by twisting and washing leather to give it a retro texture; turned toweling cloth into dresses with secret corsets installed underneath, and large handbags disguised as beach towels.

She even printed on leather to make it look like a paper bag with replicas of the receipts from her 17 Brewer Street store in London's Soho. — *H.M.*



- SEP 8** FMG Women In Power Forum / **NYC**
- SEP 17** Beauty Inc Power Brands Celebration / **NYC**
- SEP 25** SJ Fall Summit / **NYC**
- OCT 6** WWD LA Beauty Forum / **LA**
- OCT 28-29** WWD Apparel & Retail CEO Summit & WWD Honors / **NYC**
- NOV 6** WWD Fashion Loves Food Gala / **MILAN**
- NOV 13** SJ Sustainability LA / **LA**
- NOV** Catalyst & Beauty Inc Awards / **NYC**
- DEC 3** Footwear News Achievement Awards / **NYC**

ALL DATES AND DETAILS SUBJECT TO CHANGE



Paris Good Fashion vice president Nathalie Franson Pavlovsky, cofounder and executive director Isabelle Lefort, and president Sylvie Ebel.

SUSTAINABILITY

Paris Good Fashion Report: 5% Volume Cut Needed For Climate Goals

- The French organization presented the data at its first Midsummer Camp with industry executives from LVMH, Chanel and Ami Paris participating.

BY RHONDA RICHFORD

PARIS — In the gardens of the Domaine de Chaalis, about an hour outside Paris, Paris Good Fashion hosted its first Midsummer Camp on sustainability, bringing together a diverse mix of industry leaders.

Representatives from major luxury houses including LVMH Moët Hennessy Louis Vuitton, Chanel, and Ami Paris; premium brands such as Lacoste; mass-market players like Kiabi, and young, independent designers including Stephane Ashpool and Jeanne Friot spent the day alongside scientists and business analysts. The day's aim was to build new frameworks for sustainable fashion.

The event marked the launch of Paris Good Fashion's first decarbonization report for the fashion sector. The study analyzed product mix and outlined a roadmap for brands across luxury, premium, and mass-market segments to reduce emissions in line with the Paris Agreement's 1.5-degree Celsius target.

Organizers emphasized collaboration, and the study was an exercise in working together. It's the first of its kind to pool data from across the industry, with 25 brands, representing 86 billion euros in turnover, contributing anonymously. Companies such as Kering and Richemont participated, as did brands including Chloé, Christian Louboutin, Agnès B., Balzac, Célio, and Etam, among others.

The methodology accounted for production volumes, which historically has been downplayed in the industry, which has preferred to focus on the promise of future tech and efficiency solutions. The report made it clear that even under the most optimistic scenario, with rapid shifts

to low-impact materials and renewable energy, the sector will overshoot its carbon budget.

Overall, the study found that the fashion industry would need a 42 percent reduction in absolute emissions by 2030, from a 2022 baseline, to hit the Paris Agreement's ambitious 1.5-degree Celsius goal, and 25 to 30 percent for a 2-degree Celsius target, which is at the upper limit of the agreement.

To work towards the target, brands would have to reduce their emissions intensity per item and improve efficiency through measures such as using better materials and production processes, logistics, circularity and energy reduction or moves to renewable sources.

But even if brands improve in all those areas, they still need to reduce their production volumes per year to cut absolute emissions enough to stay in line with the targets. To hit the absolute reduction targets, luxury could maintain a stable volume or slightly decrease by one percent, premium could increase their volumes by 3 percent, provided circular models are scaled, and mass market brands would need to decrease their volume by 12 percent.

Other key insights showed that while brands working alone can reduce their emissions by 21 percent, collective action enables an additional 17 percent, demonstrating that the industry needs to work together to achieve the most change.

Brands must develop new business models such as rental, repair, reuse, and resale, to add more value to existing products.

Another key finding is in the materials mix. Leather is a major emissions contributor in the luxury segment, while fossil fuel-based polyester dominates the mass market. Production is the leading source of emissions across all categories, but in luxury, emissions are also high in marketing, distribution, and retail. In contrast, mass-market emissions are more impacted by product care.

Andrée-Anne Lemieux, sustainability director at Institut Français de la Mode, highlighted the urgency of decoupling financial growth from emissions. She acknowledged that economic headwinds facing the fashion industry have slowed implementation of new business models, but stressed the need for collective action.

"For decoupling, we see there are some [actions] that are individual, and some others need to be addressed at the collective level," she told WWD. The next step for the team is to define concrete actions for brands. "It's a question of resources, not necessarily just financial resources, but also human resources," she added, as brands will need to reallocate teams and focus on change management to ensure long-term viability.

LVMH's environment development director Hélène Valade spoke candidly to the audience, acknowledging the broader global situation. "We're living through a moment that feels dizzying, because it feels like everything we thought was sustainably secured is actually fragile and can be undone," she said, urging collective industry action.

That the event was held on the same day the European Commission announced it plans to drop its draft law on minimum standards against misleading greenwashing claims was further validation of Valade's point.

She also noted how luxury goods were once deemed essential during the pandemic — but today, with water shortages across France, municipalities are

prioritizing drinking water over industrial use for what was previously considered an "essential" segment. "So we are facing real dangers and real risks, and that's how we need to approach this issue," she said.

All of the data within the report was collected carefully with antitrust laws in mind. Valade encouraged the audience to appeal to the French Competition Authority to reexamine their rules and approach the issue differently.

"Because if we don't want to talk volume among ourselves — if we don't start sharing figures — we'll remain insignificant" as a business sector.

Paris Good Fashion cofounder and executive director Isabelle Lefort acknowledged that addressing the volume question had long been avoided, but said brands were now ready to confront the issue.

"If we talk only about intensity, we will do some more greenwashing," said Lefort. "The brands know that if they don't act, they won't survive. We are really at a tipping point. Before [sustainability] was more for the communications department, but that's finished. Now [sustainability] is arriving in the financial department — how to improve profitability, reduce environmental impact and align the value drivers."

Communication, she added, will also be critical — not only to demonstrate the value of circular models, but also to reduce reliance on fast-changing trend cycles that confuse consumers.

The afternoon included workshops on biodiversity, textile recycling, and tensions between AI and sustainability in luxury fashion.

ANDAM founder Nathalie Dufour led a panel with young designers Burc Akyol and Sarah Levy, alongside Ashpool and Friot.

Akyol shared a concrete example of sustainability in action: switching his shipping materials to corn-based alternatives — a change that led to three-week delivery delays. "These are the kinds of real-world issues we face. It's not bad intentions, it's trial and error. And for small brands like ours, it's extremely expensive," he said.

He urged large French groups to support independent designers, suggesting shared logistics systems as one solution.

"I'm deeply worried, especially about water... water could be gone in 50 years. Think about that, instead of designing another dress," he told the audience. "We're the heirs of what these big groups leave behind, not just the luxury ones. Some companies hide behind amazing PR, but they're not design studios, they're just buyers."

This inaugural Midsummer Camp marks Paris Good Fashion's first step toward building a long-term gathering for industry professionals, with plans to expand the event. A second day of activations at the chateau included public-facing discussions and workshops on sustainable fashion.



Inside Paris Good Fashion's Midsummer Camp.

BUSINESS

Fashion Brands Commit to Textile Recycling

The Syre "blueprint" plant in Cedar Creek, N.C.



- Gap Inc., Target Corp. and Houdini Sportswear are partnering with Syre, which launched on a mission to help decarbonize and de-waste the textile industry.

BY DAVID MOIN

Gap Inc., Target Corp. and Stockholm-based Houdini Sportswear have made commitments to reduce waste by partnering with Syre, a new company for "hyperscaling" textile-to-textile recycling. Syre launched in March 2024 with a mission to help decarbonize and de-waste the textile industry through a process called depolymerization. The process

involves breaking down textile waste into its chemical building blocks and then reassembling them into new, high-quality polyester.

Syre plans to establish textile-to-textile plants producing circular polyester, and reducing CO₂e emissions by up to 85 percent compared to the production of oil-based virgin polyester. The company's first "blueprint" plant is being established in Cedar Creek, N.C. It is expected to be operational in 2026 and deliver volumes up to 10,000 metric tons of circular polyester annually. In Cedar Creek, Syre will build a plant adjoining an existing Selenis plant for the production of polyester resins for consumer goods, food packaging and other areas utilizing recycled content.

Syre also plans to operate a recycling plant in Vietnam in 2028. Syre raised a \$100 million Series A funding round in May 2024, which was led by TPG Rise Climate, with participation from H&M Group, Giant Ventures, the IMAS Foundation, Norrsken VC and Volvo Cars.

"The launch partners will play a critical role in bringing circular polyester to the broader market, accelerating adoption and shaping the future of the textile industry," Syre indicated in an announcement Tuesday morning.

Gap Inc., considered the largest specialty apparel retailer in America, plans to utilize 10,000 metric tons a year of Syre's recycled polyester chip. "The collaboration marks a significant step in Gap Inc.'s commitment to integrate more sustainable materials across its portfolio of brands – Old Navy, Gap, Banana Republic and Athleta, the retailer indicated.

Houdini, a technical outdoor brand based in Stockholm, Sweden, and active in circular innovation, indicated its partnership with Syre involves having a fully circular and waste free ecosystem in place by 2030, and for textile-to-textile recycled fibers to re-emerge as the company's primary source of polyester. Houdini has committed to sourcing 50 percent of their polyester usage from Syre circular polyester for a period of three years.

Target's goal calls for 100 percent of its owned brand products to be designed "for a circular future" by 2040. Target's partnership with Syre involves incorporating textile-to-textile recycled

polyester into a selection of the company's owned brand products and will help the retailer achieve its goal.

Dennis Nobelius, Syre's chief executive officer, said in a statement that Gap, Target and Houdini are "truly front runners, understanding the need to secure capacity of a scarce resource to be. As we embark on the next phase of scaling at speed, we're confident that these collaborations will not only bolster commercial success but also help redefine the industry and drive the urgent shift towards true circularity."

Recent market research conducted by Syre and McKinsey cites an expected 10 million to 12 million ton annual supply-demand gap for textile-to-textile recycled polyester by 2030. "Brands across textile-heavy industries have committed to bold circularity targets, and regulations will accelerate demand for circular materials, also phasing out the established solution for recycled polyester [bottle-to-fiber], which is not circular," the study said.

Dan Fibiger, vice president of global sustainability at Gap Inc., said in a statement, that the partnership with Syre "enables us to accelerate our progress toward realizing a more circular fashion industry. Our ambition to utilize 10,000 metric tons per year of Syre's recycled polyester chip is not only an innovation that we feel will resonate with our customer, but it is an important lever for Gap Inc. in our efforts to bridge the climate gap."

Syre expects to partner with more retailers and brands going forward.

BEAUTY

Cellugy Raises Funds to Eliminate Microplastics in Products

- The Danish company received the grant from the European Union.

BY JENNIFER WEIL

PARIS – Danish biotech company Cellugy has raised 8.1 million euros from the European Union to eliminate microplastics in personal care products and to use a bio-based alternative instead.

Cellugy's Biocare4life project received the grant from the Life program, an EU funding branch supporting projects backing environmental and climate action. The raise is to accelerate the production scale-up toward commercializing Cellugy's biofabricated material platform, called EcoFlexy.

EcoFlexy Rheo is the platform's debut product. It's the first high-performance rheology modifier that's totally bio-based, biodegradable and competitively priced, according to Cellugy, which is based in Søborg, Denmark. That is meant to give the personal care industry a good alternative to microplastics and fossil-based ingredients that are widely used.

"EcoFlexy is designed to replace fossil-based carbomers, known as harmful microplastics, significantly reducing environmental pollution and the use of hazardous chemicals in the cosmetics sector," Cellugy said in a statement.

"It delivers superior product performance and adaptable sensorial properties, along with scalable, operationally efficient manufacturing to

Danish biotech company Cellugy has raised 8.1 million euros in its drive to fight microplastics in the personal care industry.



meet the needs of a fast-evolving beauty industry focused on sustainability and innovation," the company continued.

Many personal care products, such as facial scrubs and liquid soaps, can release microplastics, adding to environmental pollution.

"Recent research also suggests that microplastics can enter the human body through inhalation, ingestion or skin contact, raising questions about their potential impacts on human health," Cellugy said.

It explained rheology modifiers are essential to all personal care products, but that almost 70 percent of the 2.8-billion-euro rheology modifier market is dependent on fossil-based carbomers and acrylates, which are listed under the EU's Reach regulation because of their

persistent and toxic nature, Cellugy said.

"Through the Biocare4life project, EcoFlexy is positioned to prevent the release of 259 tons of microplastics annually by project completion, scaling dramatically to 1,289 tons per year by 2034, equivalent to removing millions of contaminated beauty products from the market each year," Cellugy said.

The company said the timing is key as reports suggest the beauty industry might lose around 12 billion euros because of the EU microplastic ban and U.S. restrictions on PFAS, or "forever chemicals."

Challenges abound.

"An alternative material that simply aims to be more sustainable is not enough. The critical challenge is about delivering bio-based solutions that actually outperform

petrochemicals in performance parameters like texture, functionality and user experience, while also being scalable and operationally efficient," said Isabel Alvarez-Martos, chief executive officer and cofounder of Cellugy, in the statement.

"Good intentions won't drive industry change. We need higher-quality alternatives like EcoFlexy that make it easier, not harder, for brands to choose sustainability," she continued. "Only when bio-based materials match or exceed the performance and economics of traditional ingredients will we see the transformation needed to protect both human health and our planet."

The Biocare4life project is to drive EcoFlexy's scale-up process via the work of a specialist consortium of experts in biotech, sustainability and data management. These include The Footprint Firm, a consultancy focused on circular economy solutions and environmental impact validation, and Sci2sci, a start-up focused on data management, machine learning and AI-driven process optimization.

"The project signals real progress toward more sustainable manufacturing in the personal care sector," said Will Nunn, manager at The Footprint Firm. "The project's combination of technical innovation and sustainability validation positions EcoFlexy very strongly for market adoption and supports the EU's broader transition to a more resource-efficient economy."

"Scaling a biotech solution is never simple, but it's where the real value lies," continued Angelina Lesnikova, Sci2sci CEO. "Together, we have the potential to make sustainable chemistry economically irresistible as well as environmentally essential."

The funding is expected to back Cellugy's scaling activities, process optimization and commercial validation over four years.

BUSINESS

Rocksbox Sets Brick-and-mortar Agenda

- The division of Signet has opened three stores since November, has four more openings planned for this year and is eyeing additional openings in 2026.

BY DAVID MOIN

Rocksbox, originally a jewelry rental subscription business launched in 2012, is rolling out brick-and-mortar stores for the first time.

The brick-and-mortar agenda started with a six-month pop-up shop opened on Fillmore Street in San Francisco in November, which the company decided to make permanent due to better-than-expected sales and a desire to continue monitoring trends. Over the past month or so, a second Rocksbox unit opened in Broadway Plaza, in Walnut Creek, Calif., and in early June, a third Rocksbox store opened on Elizabeth Street in the NoLiTa neighborhood in Manhattan, which has its official opening today.

Four more stores are seen opening later this year, in Los Angeles; Atlanta; Miami, and Paramus, N.J.

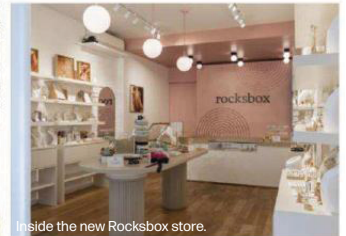
"We are tremendously excited to be leaning into retail expansion," Allison Vigil, president of Rocksbox, told WWD. "From a market perspective, there's high growth in the fashion segment, especially with players in the \$250 to \$500 range.

"We're looking at this first round of seven as an opportunity to test and fine-tune the concept, and we're also testing real estate formats and a range of footprints as well," from as small as 100 square feet to under 1,000 square feet. "These learnings will inform our expansion for next year, but we have our eyes on continued store growth."

While the San Francisco and Manhattan shops are street locations, the focus going



The new Rocksbox store in NoLiTa, Manhattan



Inside the new Rocksbox store.



From the Rocksbox assortment.

forward is on situating stores in high-traffic, highly visible malls and lifestyle centers attracting strong concentrations of women ages 25 to 45, Rocksbox's target audience.

Rocksbox, which has been a division of Signet Jewelers since 2021, has a multibrand assortment with a range from plated, vermeil and demi-fine jewelry to fine jewelry and lab-grown diamonds. Established and emerging jewelry designers are sold as well as Rocksbox-developed products, letting customers to mix and match as they accessorize.

"It's an inclusive offering, so that customers can find fine designs, designers and brands and styles that meet their own personal style," Vigil said.

Among the top brands cited were Rocksbox, Ana Luisa, Luv AJ, Kendra Scott and Kate Spade.

Recent bestsellers cited include Rocksbox's "Tarot" pendants, lab-created

diamond accent heart pendant necklace, and "Sideways" initial necklace; "Zinnia" earrings and the "Aspen" ring by Rocksbox Redefined, and the "Sunset Voyage" pendant by Joy Dravecky.

"We're focused on creating a really warm, inviting store environment, as if you're in a friend's house trying on jewelry. That really goes back to the heritage of the brand focused on discovery and styling since Rocksbox was founded in 2012. The majority of our jewelry is open display," so customers can easily try on pieces and "self-navigate" the store, Vigil said.

Stores have central tables with mirrors and jewelry tray, and signage in the store encourages shoppers to try on the pieces. There are also store associates for assistance. Rocksbox has partnered with the Leap platform for opening stores.

Asked if the open display leads to any theft, Vigil replied: "We've not had any

concerns about it to date. The fine jewelry sits in a case, but that's really one case in a broader assortment that's mostly open-sell." Fine jewelry, which could become a larger part of the assortment, currently represents about 10 percent of the selling floors.

The company has found that per visit, customers buy more when they are in a store versus shopping online. "We have seen that out of the gate, and we expect that it will continue," she said.

Vigil said Rocksbox's direction — opening stores and prioritizing fashion jewelry and self-purchasing rather than gifting for special occasions such as engagements or anniversaries — "really fits nicely within the overall Signet strategy, Grow, Brand, Love," which was revealed by Signet chief executive officer J.K. Symancyk in March. She said Signet is shifting from "a banner-led strategy to real brand differentiation."

BUSINESS

J.Jill Names Courtney O'Connor SVP, Chief Merchandising Officer



From the J.Jill collection.



Courtney O'Connor

- The brand is continuing efforts to elevate its product and profile.

BY DAVID MOIN

Courtney O'Connor will join J.Jill Inc. as senior vice president and chief merchandising officer on Monday.

O'Connor will succeed Shelley Liebsch

who is leaving J.Jill "to pursue other opportunities," the company said.

"Courtney is a seasoned merchant who brings extensive experience in elevating product assortments to showcase brands' offerings in a way that best aligns with customer expectations," said Mary Ellen Coyne, J.Jill's chief executive officer and

president since last May, in a statement. "Through thoughtful collaboration she has worked cross functionally to launch new offerings increasing brand visibility and driving sales. As we take steps to enhance the J.Jill assortment and execute toward our next chapter for growth, I am thrilled to have Courtney join the team."

J.Jill's net sales for the first quarter of

fiscal 2025 decreased 4.9 percent to \$153.6 million, producing adjusted earnings before interest, taxes, depreciation and amortization of \$27.3 million, a decrease from \$35.6 million a year earlier.

Coyne and O'Connor will continue efforts to elevate J.Jill's profile and put greater focus on selling full-price casual merchandise appropriate for on the job and after hours. It's a segment of the apparel business that's sprung into popularity with people return to working at their offices after the pandemic.

The Quincy, Mass.-based retailer sells merchandise under its own private label and primarily caters to middle-aged and older women and operates 249 stores nationwide and an e-commerce platform.

O'Connor has 20 years of experience in the global lifestyle apparel and luxury sectors, specializing in retail, wholesale and e-commerce. Most recently, she was chief merchandising officer at Club Monaco, where she is credited for launching new initiatives and optimizing the company's production cycle.

Before Club Monaco, O'Connor held senior roles at Public Clothing Company and Ralph Lauren, where she managed global merchandising for women's apparel and accessories. Prior to Ralph Lauren, O'Connor held merchandising and buying roles at J.Crew, Saks Fifth Avenue and Neiman Marcus. Coyne is also a former Ralph Lauren executive, including having served as chief merchandising officer of women's and children's. Before joining J.Jill, Coyne was CEO of J.McLaughlin.

MEN'S

Mitchells Hosts Top Italian CEOs For Celebratory Dinner in Milan

● The event served to welcome Stanley Korshak into the Mitchells fold and celebrate Jack Mitchell's 60th year in the business.

BY JEAN E. PALMIERI

When the Mitchell family throws a party, the industry shows up — in spades.

That was the case Saturday night during Milan Men's Fashion Week when the Connecticut-based luxury retailer invited the heads of its top Italian vendors to dinner at Bice.

While the gathering was intimate, it was star-studded, and included everyone from Gillo Zegna and Brunello Cucinelli to Massimiliano Attolini; Giorgio and Stefano Canali; Gianluca Isaia; Kiton's Antonio DeMatteis, Massimo Bizzochi and Maria Giovanna Paone, and Giuseppe and Gabrio Santoni, among others.

The dinner served to welcome Crawford Brock and Stanley Korshak into the Mitchells fold. In March, Mitchells Stores purchased the Dallas-based Korshak from



Key Italian executives turned out for the Mitchells dinner in Milan.

Brock, who had managed the business since 1987 and owned it since 2002. It also served to honor Jack Mitchell, son of the founders and chairman emeritus

of the company, who was celebrating his 60th anniversary with the business.

Mitchells Stores is now run by Jack's sons Bob and Russ, and the fourth



Mario Bisio, Crawford Brock, Jack Mitchell, Bob Mitchell, Lyle Mitchell and Dan Farrington.

generation of the family is also involved, including Lyle, Bob's son, who was also in Milan for the dinner.

In his remarks at the dinner, Bob Mitchell stressed the family's "sincere thanks and partnership over 65-plus years, and belief in the power of multibrand specialty stores in the future."

Cucinelli, Zegna, Giorgio Canali and Bizzochi all gave toasts at the dinner, celebrating the business and the longevity of the Mitchell family.

Mitchells Stores now operates 10 high-end stores across the country under five banners: Mitchells, Richards, Wilkes Bashford, Marios and Stanley Korshak. The business was founded in 1958 in Westport, Conn., by Ed and Norma Mitchell as a men's store under the name Ed Mitchell's.

EXCLUSIVE

Willy Chavarria Is A Magazine Curated By's Latest Guest Editor

● Conversations with Act Up's Latino Caucus and bishop Mariann Budde, a photo series in his hometown and humor are at the heart of the "Love Commandments" issue.

BY LILY TEMPLETON

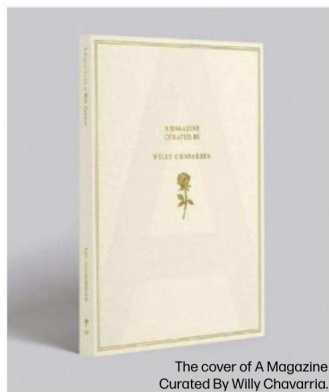
A Magazine Curated By has revealed Willy Chavarria as the guest editor of its 28th issue, set to be released in print on Sunday with online pre-sales beginning Tuesday.

"Following our 25-year celebration earlier this year, we really wanted to position the magazine to [highlight] people having impact on communities and impact on a culture, on a global scale," said editor in chief Blake Abbie. "After his show in Paris, it was just so clear that people were really aligned with [Chavarria's] vision of the world and his perspective on how fashion can really [effect] change."

After taking a bow with "how we love is who we are" emblazoned on his T-shirt for his electrifying Paris debut marking his brand's 10th anniversary, it's the New York-based designer's "Love Commandments" that will be at the heart of the edition he is curating.

For this turn curating A Magazine, Chavarria said he just knew he "needed to say something important."

"It turned into a part-biography, really exploring where I'm from, and then contrasting that with where we are now and filling [the edition] with everything in between," he continued. "I think where we landed is this beautiful composite of the reality of the brand, our position in society and the way we speak to people and about

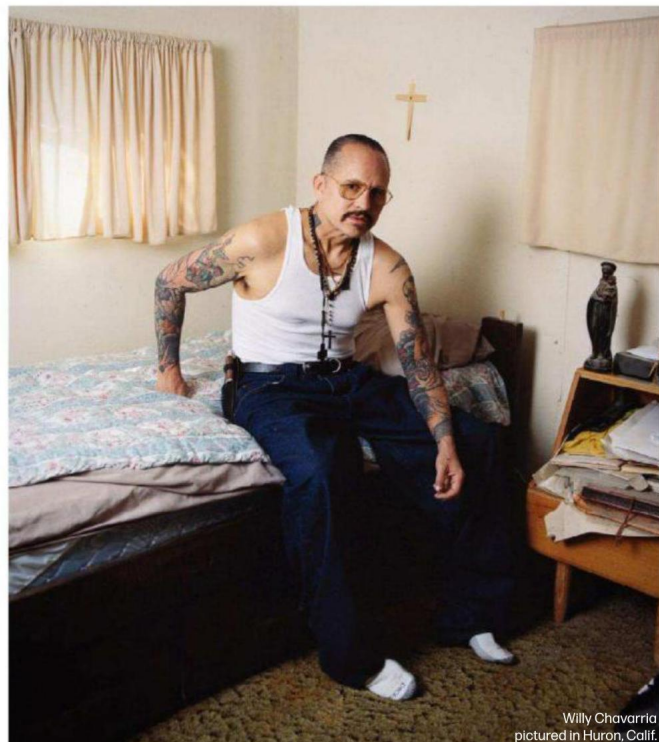


The cover of A Magazine Curated By Willy Chavarria.

social justice and human equality."

The magazine includes a photo series in Huron, the small agricultural town in Fresno County, Calif., where the Mexican American designer grew up, shot by Carlos Jaramillo; an exploration of modern Latino masculinity by stylist Carlos Nazario, who went behind the camera for the first time, and a cinematic fashion editorial styled by Patti Wilson and shot by Taiwanese visual artist John Yuyi.

There is also a roundtable conversation about resistance with the Latino Caucus from AIDS activist group Act Up, capturing a gathering 35 years after their founding, and a dialogue on faith and meaning between Chavarria and Mariann Budde, who serves as Bishop of Washington and delivered the homily at the interfaith prayer service, following U.S. President Donald Trump's second inauguration in



Willy Chavarria pictured in Huron, Calif.

January, a call for compassion toward marginalized groups.

"Willy has the ability to gather people in a way where they can be seen," Abbie said.

The title emerged while developing the content of the issue, a process that left Chavarria feeling that "each story is like a book in the Bible, where you experience it and you learn from it," he told WWD. "Ultimately, the whole [magazine] is about love, which is the core of every single thing that we do, say and feel."

Another important aspect of the issue for Chavarria is humor, best exemplified in his take on vintage advertising starring

produce grown in central California that he imagined with art director Jess Cuevas, a close collaborator of many years.

"It's maybe also when you're nervous, you have to keep cracking jokes because everything is deep that you have to find a little bit of ridiculous humor," Chavarria said.

The launch of the edition will be accompanied by the debut of a short film shot in Chavarria's hometown and a daytime cultural happening to celebrate the idea of love in Paris.

After its release in Europe on Sunday, the magazine is expected to hit U.S. newsstands in July.

FASHION

The Museum at FIT Blends Fashion, Psychoanalysis

● "Dress, Dreams, and Desire: Fashion and Psychoanalysis" will be on view Sept. 10 to Jan. 4.

BY ROSEMARY FEITELBERG

On or off the runway, fashion can conjure up psychoanalytical questions that are spoken or subliminal. And this fall, The Museum at the Fashion Institute of Technology will stage the first exhibition to dive into the cultural history of fashion and psychoanalysis.

Drawing from five years of research, "Dress, Dreams, and Desire: Fashion and Psychoanalysis" delves into psychoanalytical concepts about the body, sexuality and the unconscious, by highlighting nearly 100 looks from the 19th century to the present. The exhibition will be on view from Sept. 10 to Jan. 4.

Fashion fans will find a wide swath of designer creations from Azzedine Alaïa, Gabrielle "Coco" Chanel, Willy Chavarría, Bella Freud, John Galiano for Christian Dior, Jean Paul Gaultier, Rei Kawakubo of Comme des Garçons, Alexander McQueen, Thierry Mugler, Rick Owens, Olivier Rousteing for Balmain, Sonia Rykiel, Elsa Schiaparelli, Jeremy Scott for Moschino, Jun Takahashi of Undercover, Gianni and Donatella Versace, Viktor & Rolf, Grace Wales Bonner, Vivienne Westwood and Yohji Yamamoto.

Overseeing the orchestration is the MFIT's director and chief curator Valerie Steele, who was nicknamed "the Freud of Fashion" by fashion critic Suzy Menkes. The unprecedented show is meant to reflect the museum's commitment to original inquiry and creative thinking about the cultural significance of dress. Needless to say, there will be a lot to

unpack. Those who want to dive deeper will have to wait until November for the release of Steele's companion book about the exhibition.

Steele said, "Fashion is a primary lens through which we see ourselves – and how others see us. Far from being superficial, fashion can be regarded as a 'deep surface' that communicates our unconscious desires and anxieties, with none of us fully aware of the messages we send. The Museum at FIT is dedicated to advancing knowledge of fashion, and psychoanalysis provides important clues about the power and allure of fashion, as well as the ambivalence and hostility that fashion also attracts."

The exhibition will be set up chronologically and thematically, starting off with a historical look at the relationship between fashion and psychoanalysis. In what sounds like a fitting opener, the introductory gallery will shed some light on Sigmund Freud's personal style circa 1900. Visitors will also find a primer about his radical ideas about sexuality and the unconscious, and his problematic theories about women's "exhibitionistic" and "narcissistic" relationship with fashion.

From there, gallery goers will get a glimpse of the 1920s and 1930s, when psychoanalysis was associated with sexual and personal freedom, especially as it related to women and sexual minorities, according to the advance material. Unlike Freud, the British psychoanalyst and experimental psychologist J.C. Flügel envied women's freedom to adorn and expose themselves. One of Flügel's contemporaries Joan Riviere, who came of age with what was then an increasing cohort of female psychoanalysts, theorized that femininity was a "masquerade" that



Artist Alisa Gorshenina wearing artificial eyes and a jeweled mouth.

was necessitated by male prejudice.

Advance press material for the exhibition suggests that "it is widely recognized" that by the 1950s, most psychoanalysts, especially in the U.S., were "virulently homophobic and misogynistic." One shift occurred in the second half of the 20th century, when some feminists and LGBTQIA+ activists stopped rejecting Freud as "the enemy" and called for more inclusive, and liberatory psychoanalysis.

While that historical area may give visitors reason to linger, there is more fashion ahead. The exhibition then takes a closer look at themes as they relate to different types of fashion, as they are seen through the lens of psychoanalytical ideas about dreams, desire, sexual difference and death. Building off the idea that Freud interpreted most dreams as disguised sexual wishes, there will be such connections as Moschino's chocolate bar dress as sign of the pleasure principle with the incentive being to seek pleasure and avoid pain.

Those who never took Psychology 101 will also learn how by contrast, Carl Jung interpreted dreams in terms of eternal archetypes from the collective

unconscious. While many designers favor the feminine prototype of a queen or lover, in September 2008, Rick Owens created a more esoteric collection dedicated to the "Priestesses of Longing," which was the antithesis of Hollywood glamour.

At the MFIT, visitors will also learn how Freud later went "beyond the pleasure principle" to develop a psychoanalytical theory called "the death drive," also known as "Thanatos," it is characterized by aggression and destruction. There will be references to Josephus Thimister's anti-war haute couture collection that debuted in January 2010 – "1915: Bloodshed and Opulence," which drew from the Bolshevik Revolution and its aftermath. Another thought-provoking collection was Undercover's Takahashi one that featured roses and razor blades. Some might read that as evoking Eros – life and love – versus Thanatos – death and destruction.

With body positivity and identity top-of-mind with many in the fashion industry, the exhibition will also dive into the development of body image and personal identity through Jacques Lacan's theory of the mirror stage – an individual's lifelong process of developing a self-image. In addition, there will be hints of Didier Anzieu's concept of the skin ego – as in a sense of self that is formed initially through the sensations on the skin. The Elsa Schiaparelli-designed jacket with embroidered rococo hand mirrors will be on view too. It could be considered a sign of ambivalence toward her mirror image, or the body image created through internalizing the gaze of the other.

Dress scholars have recently borrowed from Anzieu's skin ego to view clothing as a changeable, renewable second skin that offers physical and psychological protection. Visitors will also wade further into psychoanalytical ideas about the object of desire, sexual fetishism and movement toward nonbinary and gender-fluid dress, and how that plays out in society's openness about sexuality and gender.

FASHION

Montblanc Helps Air Mail Launch Tom Wolfe Prize

● Filmmaker Wes Anderson, director Lena Dunham and Wolfe's daughter Alexandra Schiff will pitch in to help select the winners.

BY ROSEMARY FEITELBERG

Graydon Carter's weekly magazine Air Mail is rolling out the inaugural Tom Wolfe Prize for Fiction and Reportage with help from Montblanc.

Wolfe, an inventive novelist and the father of New Journalism, is still widely read seven years after his death at the age of 88. The Virginian started his career as a newspaper reporter with stops at the Springfield Union, The Washington Post and the New York Herald Tribune. But it was an Esquire article about Southern California's hot rod and custom car culture that led to his first book "The Kandy-Kolored Tangerine-Flake Streamline Baby." Millions more know Wolfe as the author of "Bonfire of the Vanities" and "The Right Stuff."

Aligned with his fiction and nonfiction agility, the new annual award will salute outstanding emerging talent in both fiction and nonfiction writing. Each winner will receive a \$10,000 honorarium. The prize's presenter Montblanc is apt, given the luxury company's handle on the writing culture

and the fact that Wolfe wrote much of his work with Montblanc's Meisterstück pen.

Carter and Air Mail crafted the idea for the prize, which will be awarded to one fiction writer and one nonfiction scribe whose work embodies Wolfe's imaginative, precise and literary elan. When asked about the prospect, Wolfe's daughter Alexandra Schiff Wolfe said, "My father was always a friend of Graydon Carter's, and such a fan of his style of writing, and view of the world."

Wolfe's affinity for Montblanc fountain pens can still be seen on the huge ink-stained table that the writer designed to anchor the study in the New York City apartment where his wife still lives. "It's pretty much unchanged. If you go to his house, it looks like he went out for a walk. There are still all of his fountain pens, and his ballpoint pens too," Schiff said. "He even had a black and white pinstriped pen that Montblanc designed at some point."

She continued, "Every year my poor mother would try to get him to buy a computer for Christmas to get him off the typewriter. The [typewriter] ribbons were hard to find after a while. So you would have to buy them on eBay. He would start writing his novels with pens, and then my mother would have to transcribe them. He wrote many of his novels by hand in the last 10 or 15 years of his life."

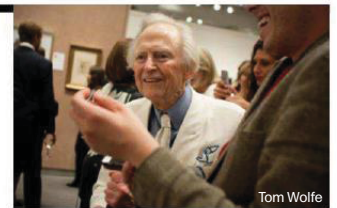
Wolfe routinely spent hours handwriting Christmas cards with Montblanc fountain pens until 4 a.m. or 5 a.m. on Christmas morning, his daughter said. "He would be stumbling down the stairs in the morning because he was so exhausted. But everything had been handwritten or drawn."

Letter-writing was Wolfe's preferred means of procrastination, whenever he got stuck writing a book. "He didn't have hobbies," Schiff said. "He would swing a bat in the backyard, because he played baseball. But aside from that, and watching baseball on TV for maybe 10 minutes, he would write and draw. Every letter that he wrote to me in college is pages and pages of calligraphic notes."

Even Wolfe's typewritten pages included handwritten footnotes that were inserted, on the reverse of some pages or on another page altogether. When he was finishing a book, the dining room table would just be scattered with pages and pages of handwritten notes with numbers and cross references. There was a method to his madness. I think he understood where everything went a lot better on paper than in some random file on the computer," Schiff said.

As for how the author's unofficial uniform of all-white suits held up with all of those Montblanc pens, Schiff said, "I think he had a very good dry cleaner. At his memorial, Christopher Buckley opened the service with this great line, 'No one is sadder today than Tom Wolfe's dry cleaner.' He had 24 custom white suits. When one was getting deep cleaned, he would use another one," Schiff said.

Along with a Cadillac radio, the custom



Tom Wolfe

desk that Wolfe designed included an ink-blotting skin, but there were still "a lot of trips to the dry cleaner."

Wolfe's meticulous all-white attire inspired a Tom Wolfe character on "The Simpsons." In real life, the author enlisted a cousin to design some custom looks including a mohair white jacket. "On the weekends, that's what he would do – he would draw, he would write and he would go to the tailor."

Carter and Schiff are part of the nominating committee that includes the filmmaker Wes Anderson, the writer and director Lena Dunham, Belletrist founders Emma Roberts and Karah Preiss, New York Times opinion columnist and author John McWhorter, "Three Women" author Lisa Taddeo, and Montblanc's director of writing culture and brand strategy Alexa Schilz. The winners will be revealed early this fall, and they will be honored at The Waverly Inn in New York City. Carter said in a statement, "We wanted to create an award that feels both serious and celebratory – one that reflects the elegance and sharpness of Wolfe's writing, and encourages new work in that spirit."

Air Mail is also putting out the welcome mat for public participation, with nominations being submitted via litprize@airmail.news.

FAIRCHILD STUDIO X ORACLE

INSIGHTS+IMPACT

SPECIAL REPORT

Reinventing Retail:
Navigating Tariffs, Technology and Trends
in Pricing and Allocation



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BUSINESS

Princess Diana's Wedding Gown Sweeps Into the Spotlight – Again



Lady Diana Spencer in the dress designed by David and Elizabeth Emanuel.



The royal wedding St. Paul's Cathedral in London, with the hardworking bridesmaids in the background.



The dress on display at Kensington Palace in a 2021 show called "Royal Style in the Making."



David and Elizabeth Emanuel at their Mayfair salon, in March 1981, shortly after Lady Diana asked them to design her wedding dress.

● In a new British TV documentary, designers Elizabeth and David Emanuel recall an intense three months designing, making and fitting one of the most recognizable dresses in the world.

BY SAMANTHA CONTI

Unbelievably, Princess Diana's wedding dress has never been the subject of a documentary, film or TV show despite the bride's fame, love of fashion and enduring mystique.

Britain's Channel 5, a division of Paramount Global, is about to change that with a TV documentary that takes a close look at the origins of the twinkly, frothy design in "Secrets of Diana's Wedding Dress," which premieres on Saturday at 9 p.m. local time.

The one-hour show covers the rapid rise of the Emanuels from young, married Royal College of Art grads, to celebrity

— and royal — dressers. Bianca Jagger was the Emanuel's first big customer, buying designs straight from their graduate show and wearing one of their white dresses with silk roses to Studio 54.

She sparked a craze. Soon Carolina Herrera, Princess Anne and stylish duchesses up and down the country were calling the couple's Brook Street studio in Mayfair to place their orders.

The equally young Lady Diana learned about the Emanuels through the editors at British Vogue, who were helping shape her image at the time, and soon she was calling them on the phone, like any other customer, and asking, "Would you do the honor of making my wedding dress?"

After she put down the phone, Elizabeth screamed and for a moment forgot about one of her other posh clients who was waiting downstairs, half-dressed, for her own wedding dress fitting. Over the next months, there would be many screams, and high-wire moments, including on the wedding day itself when Diana emerged from her horse-drawn glass coach with more than a few unwanted creases in her dress.

"My heart stopped," Elizabeth says, recalling the moment she saw Diana begin to ascend the steps of St. Paul's Cathedral in London. David remembers that the

dress was looking "rather distressed" until the bridesmaids got to work smoothing it out and arranging the 25-foot-long, lace-edged train.

India Hicks, one of the bridesmaids, says "manhandling the train was virtually impossible." Its length was meant to match the grand scale of St. Paul's, and it was so unwieldy that the Emanuels were forced to roll it up — and stuff it beside Diana after she settled herself in the coach that would take her to church.

The documentary is brimming with detail and also spotlights the Greek-born Nina Missetzis, who hand-sewed the dress and worked closely with the Emanuels' small team of seamstresses, one of whom was Elizabeth's mother, Betty, a needlepoint whizz.

In separate interviews, the Emanuels — who would later split personally and professionally and pursue separate careers — also discuss the Olympian efforts they made to keep the dress secure and away from prying eyes.

They referred to their top-secret client as "Deborah Cornwall," and — as the dress was nearing completion — brought a wardrobe-sized safe into the studio so they could store it safely.

They tossed decoy fabrics into the garbage bins to deter nosy tabloid reporters who regularly searched them, and created an emergency backup dress, without ruffles, in case the real one was damaged or stolen. The backup mysteriously disappeared from a sample sale rail not long after the wedding.

It's also brimming with fun reveals. Barbara Daly, Diana's makeup artist on the day, says the soon-to-be-princess spilled perfume down the front of the dress before leaving for church and was terrified that the Emanuels would notice. They didn't — and neither did anyone else.

David recalls — with slight horror — the posse of "nipping corgis" that greeted him at Clarence House, where the final fittings took place. He also remembers emerging, on his hands and knees, from under Diana's ample underskirts — he was making final adjustments — only to see Queen Elizabeth the Queen Mother looking at him quizzically.

Elizabeth even remembers Queen Elizabeth getting hungry during the post-wedding photo shoot, and urging her snapper cousin, Lord Patrick Lichfield, to wrap things up so they could head to the wedding breakfast.

Although lighthearted, the documentary doesn't shy away from some difficult topics, such as Diana's anxiety about Charles' old girlfriend (and now wife, Queen Camilla) and her ever-shrinking waistline. It measured 23 inches by the time she walked down the aisle, and Elizabeth says they had to remake the bodice every time she went to a fitting.

Making that dress changed the Emanuels' lives. They were grateful for the break, and for the clients who came flooding in following the wedding — including Jerry Hall, Daryl Hannah, Anjelica Houston, Sigourney Weaver and Faye Dunaway, in addition to numerous British celebrities.

They were also under constant pressure to achieve, and that took a toll. As with other fashion designers here, they struggled with financing and finally went their own ways.

"The dress has dominated my life," says Elizabeth, who kept the diaries of those years, all the sketches she made and even the leftover veiling and ivory taffeta she used for the dress. She shows it all in the documentary.

In an interview, she says it was high time the story of the dress was told.

"I had wanted to do a documentary like this for many years. There are loads and loads of documentaries about Diana, quite rightly, but this is a story within a story that's never been told, and it's a story of teamwork," she says.

Elizabeth believes the circumstances were unique to the time, and still can't believe the tiny atelier, run by two young designers, actually pulled it off — without any major disasters.

"We were just young students, who suddenly [were] becoming two of the most famous designers in the world, virtually overnight. When you think of royal wedding dresses today, they're made by big companies, with lots of staff and everything set up. This was just David and myself and our tiny team, and I wanted to give them credit, because their names have really not been talked about," she says.

Elizabeth says she loved watching the documentary. "The footage they managed to get together is fantastic. Some of it I didn't even know existed, so it was really fun for me to watch, and to see Nina Missetzis, who made the dress. She was the first seamstress who we took on when we set up Emanuel.

"We knew it had to be her making the dress, and it became her baby, really. When it came time to release it, we had to virtually drag it from her. She didn't want to let it go," says Elizabeth, who doesn't want to release it either.

She's already talking to publishers about doing a book about the dress, and says she'd love to do an exhibition, too, and maybe even a hologram.

"Wouldn't it be wonderful to have a hologram made and to show the dress forever sparkling, and to see the veil in motion a bit, and recreate that effect from that day?" Elizabeth asks. "Plus, a hologram would be portable. They wouldn't have to keep getting the dress out the cupboard," to put it on display.



With 'Reverie,' Baekhyun Gives Fans What They've Been Waiting For

The K-pop singer recently kicked off his first solo world tour, which will take him to concert venues across the U.S. and Europe this summer. BY KRISTEN TAUER



Baekhyun onstage at the Prudential Center for his "Reverie" tour.

Baekhyun is warming up.

"The last time I was in New York, it was actually quite cold," says the singer on Sunday, one day before kicking off the U.S. leg of his first solo world tour. "I'm really glad that it's warm this time." Warm and getting warmer — this time around, the metro area was on the brink of a record-breaking heat wave.

The singer is also on a record-making streak. Last month, Baekhyun released his fifth solo mini album, "The Essence of

Reverie," making him the first K-pop artist to surpass over 1 million sales for four consecutive albums. He made his comeback last fall with mini album "Hello, World," his first solo release after completing his mandatory military enlistment in South Korea, also his first solo project under his own music label INB100.

"Because this is my first solo world tour, everything really feels new. Every city feels new," says Baekhyun through a translator, appearing relaxed ahead of his performance

at the Prudential Center in New Jersey. "It all feels like a first time, and I just really want everyone who comes to see me to just feel really happy after the show."

The tour, titled "Reverie," launched earlier this month with two performances in Seoul, followed by concerts in Chile, Brazil and Mexico. The U.S. leg includes stops in Chicago, Texas, Seattle and L.A., and afterward he'll head to Europe in July. "Reverie" will continue throughout Asia, with a finale performance set for

Singapore on Nov. 1.

His overarching goal for the tour is to give fans "what they've been waiting for." In short: himself. Although it's his first world tour since making his solo debut in 2019, the foundation of "Reverie" is nostalgic, with many fans following along since Baekhyun debuted as a member of popular boy group Exo in 2012.

"I've been visiting a lot of cities where the fans haven't really been able to see me live, and they've only been able to see me online for such a long time," says the 33-year-old singer. "So I want to be able to meet those fans, and have them reminisce about their journey as a fan — and kind of fall in love with me all over again."

So far, he describes the tour as a "gratifying and amazing experience," with new memories already in the books. An early tour stop provided the backdrop for one of his fans to get engaged. "It was amazing to see how intricately I was connected to my fans in ways that they would allow such a private and personal moment to be shared with me at my show," he says.

The concert is an in-person escapist fantasy, a dreamscape costarring Baekhyun's fans as the singer dances his way through upbeat choreography and multiple outfit changes. "This concert was a magical space I wanted to create for my fans," says Baekhyun, adding that he wants concertgoers to "feel like they're getting the princess treatment." The tour's title, "Reverie," connects back to his most recent album, with the track list leaning on his latest releases, popular tracks like "Elevator" and "Chocolate." But the overall concept, and idea of "reverie," speaks to the sentiment of his 2021 track "Amusement Park."

"You know how when you go to the amusement park, you are likely to buy things that you normally wouldn't, such as character hats and hairpins and stuff?" he says. "I want the fans that visit my concerts to feel that way, that it's a special day made just for them, and that they can return to that dreamy childhood feeling. So that's kind of the whole goal and purpose of how I crafted my tour this time around."

So far, his fans are along for the ride. Before his performance at the Prudential Center, a group of concertgoers were outside the venue handing out mini banners with a message for the singer set against the New York City skyline: "Always With Baekhyun in a World Full of Dreams and Love." The banner project, led by a local Exo fan group and created for the concert's group photo moment, included the lyrics to "Amusement Park" and instructions for the crowd to serenade Baekhyun while waiting for the show's encore.

"Welcome to my first world tour," the singer said onstage Monday night to a wave of excited screams and the glow of Exo's official hexagonal light sticks. "You guys waited so long for me, right?"

Looking out at the crowd with a sense of wonder, a water bottle in hand, the singer quickly pivoted to gratitude. "To be honest, I was really worried going into the start of this world tour," he said. "As much as you guys are giving up your time to be here with me today, I will give you a memory that you won't forget."

He also gave the crowd a promise: "I'll work hard today to capture your hearts so that you guys make sure to come next time as well."

WWD

Fashion Scoops

Kylian Mbappé in the teaser for Jonathan Anderson's debut menswear collection for Dior.



All Tied Up

Jonathan Anderson has been teasing his debut menswear collection for Dior with images of Jean-Michel Basquiat and Lee Radziwill on social media.

Now the Irish designer has unveiled the first looks in a couple of videos featuring a modern-day icon, French world champion soccer player Kylian Mbappé.

Against the soundtrack of Schubert's "Unfinished Symphony," the Real Madrid star is shown fixing his striped red-and-blue tie over a blue-and-white striped shirt, topped with a flecked gray herringbone wool jacket.

In another short clip, he dons a classic black tuxedo with a white shirt and undone black bow tie.

"Kylian Mbappé is the voice of a generation and an inspiration to many people in the world of sport and beyond. These films show the charm and charisma that make him the perfect ambassador for this house," Anderson said in a statement.

The Dior spring 2026 menswear show, scheduled for Friday at 2:30 p.m., is the most eagerly awaited show of the menswear season. The first looks hint at a more conservative direction for Anderson,

who's been known to dress men in frilled bloomer-shorts and multicolored patchwork sweaters.

The French fashion house tapped Mbappé as a global ambassador in 2021 to represent its ready-to-wear lines and Sauvage fragrance.

The teaser on Tuesday comes days after Louis Vuitton, which like Dior is owned by luxury conglomerate LVMH Moët Hennessy Louis Vuitton, announced it would be dressing Real Madrid players, including Mbappé, for major travel and events.

Anderson is known for his eclectic choice of celebrity ambassadors, having featured the likes of Daniel Craig, Maggie Smith and Greta Lee in his campaigns during his 11-year tenure as creative director of Loewe.

— JOELLE DIDERICH

Dance the Night Away

BAAND Together Dance Festival returns to Lincoln Center this July, for the fifth year in a row.

Started during the pandemic as a way to celebrate the return to performing arts, BAAND Together features performances by five of New York's premier dance companies: Ballet

Hispanico, Alvin Ailey American Dance Theater, American Ballet Theatre, New York City Ballet and Dance Theatre of Harlem. The festival is sponsored by Chanel.

"BAAND Together began as a gesture of hope during a time of crisis. What started as a response to the challenges of COVID has grown into a celebration of what makes New York extraordinary — its creativity, its diversity and its spirit," the festival's artistic directors said in a statement. "These performances remind us that the arts are not just entertainment; they are a vital force that brings people together and lifts us all."

Running this year from July 29 to Aug. 2, the program will feature Dance Theatre of Harlem performing "Nyman String Quartet No.2" by Robert Garland; New York City Ballet performing "After the Rain (Pas de Deux)" by Christopher Wheeldon; Alvin Ailey American Dance Theater performing "Many Angels" by Lar Lubovitch; American Ballet Theatre performing "Midnight Pas" by Susan Jaffe, and Ballet Hispanico performing "House of Mad'moiselle" by Annabelle Lopez Ochoa. "This is the fifth anniversary of BAAND.



Dance Theatre of Harlem



Francis Kurkdjian will have an exhibition at the Palais de Tokyo.

It's a very special number for everyone involved, including Chanel, which has made this program possible since the start and whose support of dance has continued for over a century," said Shanta Thake, the chief artistic officer of Lincoln Center for the Performing Arts.

— LEIGH NORDSTROM

Invisible Art

Perfumer Francis Kurkdjian will have a show at the Palais de Tokyo museum in Paris, running from Oct. 29 to Nov. 23.

Called "Parfum, Sculpture de l'invisible," or "Perfume, Sculpture of the Invisible," it is to celebrate Kurkdjian's rich, singular

approach to fragrance.

Since his start, the perfumer — who has his own eponymous brand and serves as Dior's perfume creation director — has had a newfangled take on perfume, from scented bubbles and fountains to fragranced detergents and hair mist.

"I treasure heritage, but I hate tradition," Kurkdjian said in a WWD interview in April 2020.

He rocketed onto the fragrance scene in 1995 at age 24, after dreaming up the blockbuster Le Male scent for Jean Paul Gaultier. And Kurkdjian has kept pushing boundaries ever since.

"Perfume, in all its states and in all its forms including the most surprising, will constitute the common

thread of an exhibition, which will invite the visitor to have astonishing olfactory experiences and to rethink the role of perfume in the way we smell, see and experience art and the world," Finn Partners said in a statement.

The exhibit will trace three decades of Kurkdjian's creation, including his collaborations with artists including Sophie Calle and Sarkis; pianists Katia and Marielle Labèque; conductor Klaus Mäkelä; chef Anne-Sophie Pic, and theater director Cyril Teste.

The multimedia show is to have scents, installations and videos, and will be held in the Palais de Tokyo's Saut du Loup space.

— JENNIFER WEIL ▶



Anthony Volpe in Charles Tyrwhitt.

On the Ball New Role

Charles Tyrwhitt may be based in London, but the company loves American sports.

A year after becoming a partner of the New York Yankees, the firm has signed the team's shortstop Anthony Volpe as its brand ambassador.

Volpe, who grew up in New York and made his debut with the Yankees in 2023, will appear in out-of-home and print campaigns, social media activations and other exclusive content for the company, wearing its dress shirts, suits and sportswear.

"I'm proud to partner with a brand that shares my dedication to excellence," said Volpe. "I have always believed that how you show up — both on and off the field — says a lot about who you are. Charles Tyrwhitt offers a variety of classic styles that make it easy for me to look as confident as I feel, and ready to perform at my best."

"We're incredibly excited to welcome Anthony Volpe to the Charles Tyrwhitt family," said Sam Stanley, vice president of North America for Charles Tyrwhitt. "Anthony is not only an exceptional athlete, but also a modern gentleman whose personal style brings a fresh energy and elegance to the game — qualities we admire and share."

Charles Tyrwhitt's deal with the Yankees includes in-stadium signage, WFAN radio ads, e-mails with Yankees fans and a series of promotions and giveaways. In addition to the Yankees, Charles Tyrwhitt also has partnerships with the JPMorgan Tournament of Champions Squash, professional squash player Nathan Lake, and England Rugby, British & Irish Lions, and Fulham FC in the U.K.

— JEAN E. PALMIERI



Malbon and St. John

a cure for HIV remain as critically important as ever."

Recent honorees of amfAR Venezia have included actors Antonio Banderas, Richard Gere, Ava DuVernay, film director Ferzan Ozpetek, the entrepreneur Achille Boroli and movie producer Mohammed Al Turki.

Domingo most recently served as a chair of amfAR's 2025 Cannes gala along with Pedro Almodovar, Tom Cruise and Michelle Yeoh, among others. The event sponsored by Chopard raised \$17 million for the nonprofit's biomedical research programs. Also, the actor cohosted the 2025 Met Gala, which featured the theme "Superfine: Tailoring Black Style." Cochairs included Lewis Hamilton, ASAP Rocky, Pharrell Williams and Anna Wintour.

As house ambassador for Valentino, Domingo wore custom Valentino looks on both occasions.

The presenting sponsor of amfAR Venezia will be World Gold Council, while San Clemente Palace Kempinski is the official hotel partner.

— ANDREA ONATE



Colman Domingo

Tee Time

Malbon, the Los Angeles-based golf brand, has teamed with St. John on a capsule.

The limited-edition collection, out now, merges contemporary golf apparel with St. John's signature tailoring and knit fabrications, drawing from St. John Sport archives.

"Both teams worked incredibly hard on this collaboration that brought out the essence and heritage of St. John, with the details and sensibility of Malbon," said Lauren Parrish, St. John's chief merchandising officer, in a statement. "The result is a collection that seamlessly blends functional design with our iconic knitwear to take her from the golf course to lunch."

Malbon was founded by husband-wife duo Stephen and Erica Malbon in 2017. Rooted in golf clothing and accessories, Malbon has steadily leaned into collaborations, working with brands like Adidas, Jimmy Choo and New Balance, and bridged golf culture with fashion and footwear. Brand ambassadors include PGA champion Jason Day and skateboarder Eric Koston.

"Partnering with St. John has been an incredible opportunity to fuse the worlds of sport and luxury, and has allowed us to bring the Malbon perspective to their iconic knitwear," said Erica Malbon in a statement. "Elevated, purposeful, and steeped in heritage, the collection is a fresh interpretation of performance and sophistication for the modern golfer."

Pieces include a visor, golf bag and lightly padded vest featuring a multi-tweed material, knit dresses in sporty silhouettes, and a cotton T-shirt showcasing a 1970s St. John embroidery alongside Malbon's logo.

Priced between \$48 and \$1,295, the line is available exclusively at Malbon stores, select St. John boutiques and online at malbon.com and stjohnknits.com.

— RYMA CHIKHOUNE

Penny's Flight

Lilly Pulitzer is showing its charitable side.

The Oxford Industries-owned brand has co-designed a special print for a collection of women's, men's and girls' apparel and accessories to raise money for Penny's Flight Foundation.

The charity was formed in honor of Penny Doerge, the daughter of former Paul Wilmot Communications executive Kate Doerge, who died at the age of 16 from neurofibromatosis, a genetic disorder that causes tumors to grow on nerve pathways throughout the body. Kate Doerge, who is now a motivational speaker and author, serves as chief executive officer of Penny's Flight Foundation, which was created in 2022 to fund advances in medical research on NF and related disorders.

The Lilly Pulitzer collection is called Penny's Playground and features 19 styles ranging in price from \$42 to \$278, and includes dresses, sportswear, and activewear. It will be available though September.

Lilly Pulitzer has also committed to make a donation of \$20,000 to Penny's Flight Foundation, regardless of the sales of the collection. It will be part

of the organization's third annual Family Jamboree that will be held on June 28 at the Planting Fields Arboretum in Oyster Bay, N.Y., on Long Island. Dawes is headlining and Lilly Pulitzer will have a pop-up on site where the collection will be sold and artists from its print studio will offer guests the opportunity to color custom-designed Penny's Playground coloring pages and purchase butterfly stickers.

Volunteers at the Fam Jam will be dressed in pieces from the Penny's Playground collection.

In addition, Lilly Pulitzer will hold a nationwide "shop and share" event across all 66 of its stores on Sunday, where it hopes to raise an additional \$20,000 for the charity.

"We are thrilled to announce our support for Penny's Flight Foundation through our latest Print with Purpose collection," said Mira Fain, chief creative officer of Lilly Pulitzer. "Our team is incredibly proud to contribute to the important work that Penny's Flight Foundation is doing. The inclusion of the butterfly motif in our design is a heartfelt tribute to both Penny and Lilly, celebrating their shared joy and the foundation's mission. We hope that this collaboration brings awareness and support to the medical research efforts aimed at ending neurofibromatosis (NF) and provides hope to the many families and patients affected by this condition."

In the past two years, Fam Jam has raised over \$2.4 million for neurofibromatosis research. — J.E.P. ■



Looks from the Penny's Playground collection by Lilly Pulitzer.