

# WWD

Fashion. Beauty. Business.

## \$600M Boost

Saks Global secured new financing commitments from its bondholders.

Page 2

## Stepping Down

Holt Renfrew CEO Sebastian Picardo is leaving after five years.

Page 2

## The Next Generation

Kering's François-Henri Pinault turned out to inaugurate the new headquarters of the 0-93. Lab.

Page 17



## First Chapter

The Jonathan Anderson era at Dior began during Paris Men's Fashion Week with the designer diving into the archives to give his take on the Bar jacket, for men, as well as other signatures – including the bestselling Book Tote, customized with actual book covers. The looks, some of which are seen here, balanced the commercial and the conceptual but, as Anderson stressed, represented just a start. He believes it will take five seasons for him to really hit his stride.

*For more, see pages 4 to 8.*

PHOTOGRAPH BY KUBA DABROWSKI

## BUSINESS

# Saks Global Bolsters Its Finances, Secures \$600M in Commitments

- The luxury retailer has a \$120 million interest payment on bonds that is due on Monday.

BY DAVID MOIN

Saks Global has bolstered its finances, securing \$600 million in financing commitments from a majority of its existing bondholders, the luxury retailer said Friday.

The new financing should help ease concerns among bondholders and vendors that Saks Global would not have the wherewithal to sustain its operations — although the company is working with a \$4 billion debt load as it seeks to push through a major reset in its business model. Saks Global includes the Neiman Marcus, Bergdorf Goodman, Saks Fifth Avenue and Saks Off 5th stores and e-commerce businesses. For the year ended Feb. 1, Saks said revenues totaled \$3.8 billion. That included about \$432 million in sales from Neiman Marcus Group, which was acquired on Dec. 23. Incorporating Neiman's business for the whole year, sales fell 10 percent to \$7.3 billion.

Saks has a \$120 million interest payment due on Monday on its senior secured bonds — the first interest payment on the \$2.2 billion in bonds issued just before Saks bought Neiman Marcus Group in December at a \$2.7 billion enterprise value.

The transaction detailed on Friday

includes a \$400 million first-in, last-out (FILO) asset-based credit facility, with \$300 million funded right away and an additional \$100 million to be funded upon completion of a bond exchange. A FILO loan is added to an existing debt structure, where the new lender gets repaid first, even though they provided money after the others. It's considered a quick, efficient way to build incremental liquidity into a business. The transaction also includes \$200 million in additional commitments subject to certain conditions. A majority of bondholders have committed to participate in the exchange, which will launch shortly.

Marc Metrick, chief executive officer of Saks Global, said in a statement: "Today's announcement reflects the outcome of productive engagement with our bondholders and their continued confidence in our business and strategic direction. This comprehensive financing package meaningfully enhances our liquidity and strengthens our balance sheet. Coupled with the early realization of synergies and improving inventory position, we are primed to execute on our transformation strategy, invest in key growth initiatives, and reinforce our leadership as the world's largest multi-brand luxury retailer."

Saks said it would be entering into this transaction in lieu of the financing commitments it announced last month with SLR Credit Solutions. Previously,



the company said it secured \$350 million of financing commitments from SLR, consisting of a \$300 million FILO facility.

PJT Partners and BofA Securities Inc. are serving as financial advisors to Saks Global in connection with the transaction while Willkie Farr & Gallagher and Kirkland & Ellis are serving as legal counsel.

Just last week, Saks Global moved to further integrate its operations, widening the role of Emily Essner, president and chief commercial officer, and promoting Mary McGreevy to chief stores officer for Saks Fifth Avenue and Neiman Marcus. The company has been integrating the Saks Fifth Avenue and Neiman Marcus store teams into one central commercial organization. Bergdorf Goodman remains separate.

With the change, all customer-facing functions for Saks Fifth Avenue and Neiman Marcus, including brand partnerships and buying, merchandise planning, marketing, digital, commercial analytics and customer insights — and now store experience as well — will be part of the Saks Global commercial organization, led by Essner.

"We are continuing to execute on our integration strategy, and with that, we are creating a more unified approach in how

we serve customers," Metrick said a week ago. "By integrating our store teams into the commercial function, we will be better positioned to capitalize on opportunities to better serve our customers, driving growth for our business and that of our brand partners." Essner reports to Metrick.

Through the integrations of its operations, Saks Global, while looking to operate more efficiently and respond to trends and customer needs faster, is seeking to cut about \$600 million in annual costs. This spring, approximately 550 workers were terminated, cutting 3 percent of Saks Global's total workforce following reductions made earlier in the year. Another 500 jobs were also eliminated when Saks closed an owned fulfillment center in Tennessee recently. The integrations will help reduce costs. As a result of the integration, Larry Bruce, president of stores for Saks Fifth Avenue and Neiman Marcus, left the company.

Saks Global has begun paying its bills to vendors, many of which were left unpaid for many months, though some are still awaiting payments from orders received this year. Unpaid orders from last year Saks has promised to begin paying in monthly installments beginning in July.

## BUSINESS

# Holt Renfrew CEO Sebastian Picardo Departing



Sebastian Picardo

return to Europe "to be closer to family and pursue other opportunities." He is moving to London.

Holt Renfrew, which is owned by the Weston family, is considered Canada's leading luxury retailer. The Weston family, which has owned Holt Renfrew since 1986, are also owners of Wittington Investments, which is based in London and also has two big names in food in its portfolio, Loblaws in Canada and Associated British Foods in the U.K.

Picardo joined Holt Renfrew at a time of unprecedented challenges including the pandemic; a slumping Canada economy marked by stalled income growth and high inflation; rising prices on imports due to unfavorable exchange rates, changes in the communities Holt serves due to immigration, and the global luxury decline. But Picardo developed a comprehensive strategy and mission statement to attract more consumers and brand partners, while maintaining Holt's luxury aura and reinforcing its social values.

"In the last few years we've been gradually expanding our offer to bring products that have different price points, but still remain exceptional in the sense that they're very special products," Picardo told WWD during an interview in January. "We

ask ourselves, is this product sustainable? Is this product new? Is this product diverse? Is this product Canadian? And can this product be available at Holt Renfrew only? We think of all these different things."

He led efforts to expand the range of product offerings and prices focusing on contemporary and "accessible" brands. "We felt that there was a large group of people who were not necessarily thinking there were things for them at Holt, and that was partly because of our luxury positioning," he said. "We still have a luxury positioning, but we know our customers come here because they want to have a multibrand experience. They also like high and low prices, as long as it's a special product, a special brand."

Such brands as Kim Kardashian's Skims, Mejuri, the Canadian fine jewelry label, as well as Carhartt, Adidas and Commes des Garçons Play were among the "accessible" labels that were brought into the assortment, as well as Fear of God, a brand that blends luxury and streetwear.

Picardo also introduced a marketplace format and a redesigned website that is easier to navigate and bring products to market; provided sales associates with enhanced selling tools, and shut down the freestanding Holt men's store at 100 Bloor Street in Toronto, relocating men's to the 50 Bloor Street flagship nearby.

Another part of Holt Renfrew's agenda has involved helping the environment by focusing more on waste reduction, energy efficiency and promoting sustainable brands.

In a letter to his employees this

week, Picardo highlighted several of his accomplishments, citing an increase in profitability of merchandise owned by Holt Renfrew, more customers choosing to shop Holt's, and a revitalization of the digital offering and experience.

Early this year, sources placed Holt Renfrew's annual volume at around 700 million Canadian dollars, which at current exchange rates translates to about \$512 million. The company operates six stores: three in Toronto at 50 Bloor Street West, in the Yorkdale and Square One shopping centers; the Holt Renfrew Ogilvy store in Montreal; and in downtown Calgary and downtown Vancouver. Five locations were closed beginning in 2015 as market conditions became more difficult.

Before joining Holt Renfrew, Picardo served as deputy president of Asia's Lane Crawford. Earlier in his career, Picardo worked at Burberry, where he played a key role in building up the digital side of the London-based business. He also held senior slots at Net-a-porter and Alexander McQueen.

Picardo's "strong leadership and vision played an integral role in guiding Holts through a time never seen before in the retail landscape," Holt said in its statement. "We are grateful for everything Sebastian brought to Holt Renfrew, our brand, our people, partners, and communities. There are many accomplishments and today we are stronger as a brand, and as a proud Canadian business than ever before. As Canada's leading fashion and lifestyle retailer, Holts has a clear strategy, goals, and values to continue to drive the brand by empowering self-expression and igniting positive change."

- A search for a successor is in advanced stages with final candidates being reviewed.

BY DAVID MOIN

**Sebastian Picardo**, the president and chief executive officer of Holt Renfrew for the past five years, is leaving the Canadian luxury retailer on Sept. 30.

"An active global search is underway for our new president and CEO with final candidates being reviewed," the Toronto-based company said in a statement Friday. Holt also said that Picardo decided to

EXCLUSIVE

# Lacoste Has a New CEO – And He Comes From Cognac

- **Éric Vallat**, who is winding up his tenure as CEO of Rémy Cointreau Group, is to start at Lacoste on Sept. 1.

BY MILES SOCHA

**While it's a tough moment** for fashion, the sector still can siphon executive talent from other industries.

WWD has learned that **Éric Vallat**, chief executive officer of Rémy Cointreau Group, is to join Lacoste as CEO.

Contacted on Friday, Lacoste confirmed his appointment, effective Sept. 1, and said Vallat would succeed **Thierry Guibert**, who has served as CEO of Lacoste since 2015.

Guibert is to continue in his role as CEO of Lacoste parent MF Brands Group and of Maus Frères Group, which also controls the fashion brands Gant, Aigle and Technifibre in addition to department stores, supermarkets and shopping malls.

An official announcement is expected as

early as Friday.

In a statement shared exclusively with WWD, Guibert said: "I've had the privilege of leading Lacoste for over a decade, surrounded by remarkable teams, and of supporting the profound transformation that has taken the brand into an entirely new dimension. I have now chosen to refocus my role on leading the group."

According to market sources, Lacoste has tripled in size over the past decade, with revenues said to be approaching 3 billion euros.

The brand has ramped up international expansion, reinforced its premium status and leveraged its positioning at the intersection of fashion and sports.

Guibert lauded Vallat as a "bold leader" with a strong track record who will "build on the momentum we've created, with the same high standards and collective spirit, and guide Lacoste into a new chapter of growth, true to its identity while continuing to move confidently forward."

"His sharp expertise and proven experience will be major assets in continuing to unlock the brand's full potential," Guibert added, noting that "as CEO of MF Brands Group, I will of course remain by his side to support him through this new phase."

Earlier this year Vallat submitted his resignation at Rémy Cointreau Group after more than five years at the helm. He "has decided to devote himself to a new career," according to a press release issued by the company last April.

Vallat is no stranger to fashion. Before rejoining Rémy Cointreau Group in December 2019 – he was CEO of Rémy Martin between 2014 and 2019 – Vallat logged nearly two years as head of fashion and accessories maisons at Richemont.

He has also worked for Louis Vuitton in Europe, Christian Dior Couture in Japan, Bonpoint and J.M. Weston.

Executive moves across industries are becoming more commonplace. Earlier this

Eric Vallat



month, Kering announced that Renault Group's Luca de Meo, who spent his entire career at carmakers, would succeed Francois-Henri Pinault as its new CEO effective Sept. 15, with Pinault retaining the chairman title.

BUSINESS

# Simon Acquires Brickell City Centre Retail in Miami

- The center has an upscale array of retail, entertainment and dining components and some innovative architectural features.

BY DAVID MOIN

**Simon Property Group**, the nation's largest developer with an eclectic portfolio ranging from outlet and entertainment to luxury centers, has added an upscale asset by acquiring the retail and parking components at Brickell City Centre in Miami.

Simon bought the assets from Swire Properties, a developer of mixed-use, commercial and residential properties in Miami.

Prior to the acquisition, Simon owned a 25 percent, non-managing interest in the retail at Brickell City Centre. With this latest transaction, the real estate investment trust will wholly own and manage the asset. In its announcement Friday, Simon did not disclose the cost of the acquisition.

Brickell City Centre is a 5-million-square-foot mixed-use property including a 500,000-square-foot open-air shopping center. Completed in 2016 and located in the heart of the Brickell district of downtown Miami, the four-level shopping center houses 90 retailers, among them Saks Fifth Avenue, Apple, Chanel Fragrance & Beauty Boutique, Coach, Kirk Jewelers, Lululemon, Sephora, Zara, Richard Mille, Sandro and Nike. The center also houses more than 15 "premium" dining and entertainment locations, including Motek, Tacology, The Henry, PuttShack, and a "luxury VIP" cinema from CMX.

Among Brickell's more sophisticated architectural features is its \$30 million, three-block long, elevated glass and steel trellis called the Climate Ribbon, which protects visitors from sun and rain. It cools the environment and collects rain water that gets recycled for irrigation and other uses. Due to the construction, the light in the center changes constantly as the day

progresses and the position of the sun, in relation to Earth, shifts.

Another unique element is the Metromover station right at Brickell City Centre. Metromover is a free train service that operates seven days a week in the downtown Miami and Brickell area, taking people to the FTX Arena, where the Miami Heat basketball team plays, Bayside Marketplace and Miami Dade College. The

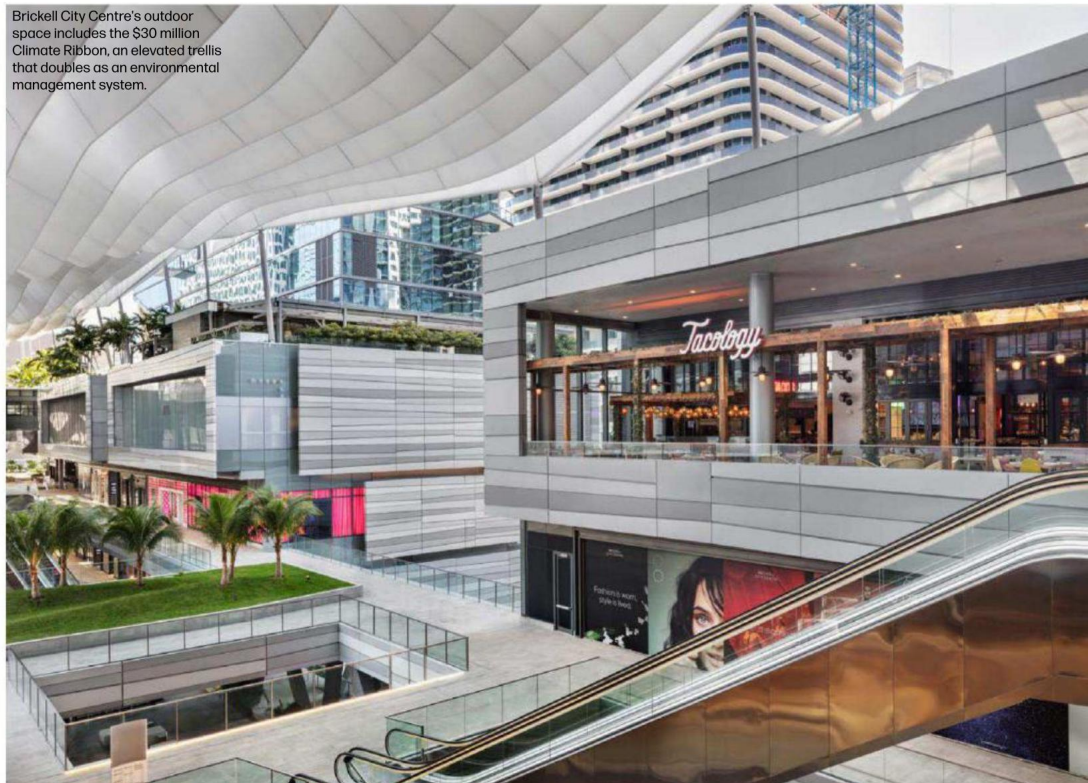
Metro Rail line also stops two blocks away.

The acquisition bolsters Simon's already strong presence in the Miami area. The real estate giant wholly owns or has stakes in the Dadeland Mall, Miami International Mall and the Dolphin Mall.

The Miami-based Swire Properties Inc. is best known for its \$1 billion, master-planned development of Brickell City Centre and the island of Brickell Key in

downtown Miami. The company is the U.S. real estate arm of Swire Properties Limited, which develops and manages commercial, retail, hotels and residential properties globally. Swire Properties' ultimate holding company is the U.K.-based John Swire & Sons Limited, an international conglomerate with a diversified portfolio of businesses founded in Liverpool over 200 years ago.

Brickell City Centre's outdoor space includes the \$30 million Climate Ribbon, an elevated trellis that doubles as an environmental management system.



# The Reviews



## Dior

Jonathan Anderson's debut for Dior was one for the history books.

The hottest ticket of the Paris men's collections drew a galaxy of stars – including Rihanna, A\$AP Rocky, Pharrell Williams, Sabrina Carpenter, Robert Pattinson and Daniel Craig – and fellow designers, from Stefano Pilato and Donatella Versace to Kris Van Assche, who previously helmed the men's division at the French fashion house.

Such was the buzz around the show that Meta sponsored a watch party in a bar, hosted by influencer Lyas, for those that didn't score a ticket. Some 600 guests were invited to the actual show, held in a tent in front of the *Hôtel des Invalides*, home to Napoleon's tomb.

The inside of the venue was modeled after Berlin's *Gemäldegalerie* museum, which houses a vast collection of Old Masters, but only two paintings were on show: still lifes by 18th-century painter Jean Siméon Chardin, one depicting a vase of flowers, the other a punnet of wild strawberries.

The latter was on loan from the Louvre museum, lending an extra dose of cultural gravitas to the proceedings. The room was temperature-controlled to protect the priceless art works, a welcome departure from the usual sweltering show venues, ensuring that despite the star wattage, the room kept its collective cool. Anderson himself described the show as a recoding. He teased it on social media and outdoor ads with Andy Warhol's Polaroids of Lee Radziwill and Jean-Michel Basquiat. The images telegraphed more than an idea of style: riffing on Dior's obsession with the 18th century, the Irish designer also conceived the collection as a commentary on class.

The lineup was built on the tension between three pillars: almost aggressively normcore staples; replica historical garments, and conceptual pieces inspired by three haute couture dresses from the early Dior archives: the *Caprice*, the *Cigale* and the *Delft*.

Anderson opened the show with a Bar jacket, the foundation of Dior's New Look. His version came in forest green Donegal tweed with a black faille collar, and its hourglass construction was based on chest canvases instead of padding, grounding it in men's tailoring and giving it a surprisingly flat aspect when viewed from the side.

He paired it with off-white cargo shorts with voluminous pleats that gobbled up 16 yards of fabric, a direct reference to Dior's 1948 *Delft* dress. It was styled with athletic socks, fisherman sandals and a stiff collar and tie reminiscent of a neck brace. So far, so Anderson.

Over the next few looks, he elaborated on the idea of mixing ancient and modern, high and low. Think formal evening shirts worn with faded jeans and sneakers, tailcoats over bare chests, and tuxedo jackets cropped to flash a sliver of midriff.

"I like that it's a bit posh," Anderson said in a preview. "There's this thing that's happening now where it's [like] we don't have to be part of a society, but we can kind of look like it. We want to dress like it. Where there's a kind of fascination with this idea of old and new, and the idea of what those things mean today."

He compared it to the scene from Jean-Luc Godard's *Nouvelle Vague* classic "*Bande à part*," where the heroes run through the Louvre museum, but it was tempting to read into it elements of upper crust cosplay from a more recent film: "*Saltburn*." ▶



You felt echoes of its working class hero, Ollie, in items like a plain green zip-up sweatshirt with a Dior logo plopped on the front, or the Polo Ralph Lauren-style pastel cable knit sweaters. There were reminders of aristocrat Felix's casual arrogance, too, in the way that elaborately embroidered waistcoats were tossed over classic men's shirts and baggy pants.

Anderson had the Dior couture workshop make exact replicas of a collection of 18th-century men's garments, including a couple of gold-trimmed frock coats. "For me, it's nearly like, what would someone like a kid in Saint-Germain-des-Prés be wearing, but in another world? Or how do you mix the things up?" he explained.

The sea of commercial pieces made for a sometimes repetitive display, but gave a clear indication of how Anderson plans to rev up sales at Dior, which has been lagging the rest of the key fashion and leather goods division at luxury group LVMH Moët Hennessy Louis Vuitton. ▶



  
**The Collections**  
 Paris



Backstage photographs by Kuba Dabrowski. Runway by Giovanni Giannoni

On the accessories front, he also struck the right balance between novelty and core styles like the Dior Tote, which he updated with reproductions of classic book covers ranging from Bram Stoker's "Dracula" to Truman Capote's "In Cold Blood." It was a clever idea that has the potential to run and run, with seasonal variations that are bound to become collectibles. ▶



  
**The Collections**  
 Paris





  
**The Collections**  
 Paris



Cementing his art world credentials, Anderson tapped Paris-based U.S. artist Sheila Hicks to customize the Lady Dior handbag with layers of tassels, hinting at another rich seam of future collaborations via the Dior Lady Art project, which celebrates its 10th anniversary this year.

Olivier Gabet, director of the decorative arts department at the Louvre and curator of its current exhibition, "Louvre Couture: Art and Fashion – Statement Pieces," noted that the show set reflected the brand's deep roots in the art world, which go back to founder Christian Dior's early career as a gallerist. ▶

**WWD**


  
**The  
Collections**  
 Paris

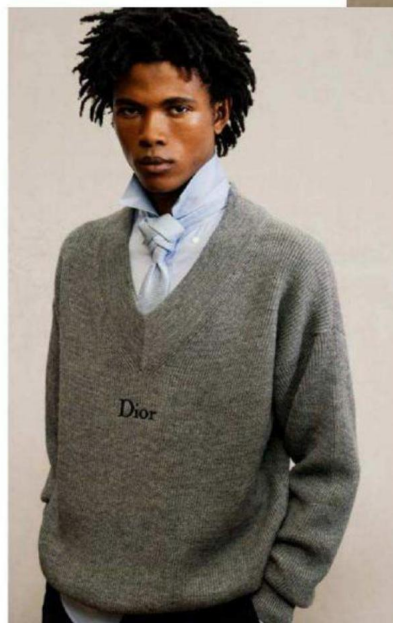


Anderson's choice of Chardin, a prestigious but fairly obscure 18th-century painter, stood in contrast to his predecessor Kim Jones' splashy men's debut for Dior seven years ago, with its giant floral statue by Kaws. "I think he's really going to put the focus back on the essence of luxury, and this is a perfect demonstration of that," Gabet opined.

By his own admission, Anderson is still learning about Dior. "It's a little like doing a Ph.D. You're going in and trying to absorb it and then reconfigure it," he said. "He was very good at creating a world."

Building his own universe at Dior is a process that will unfold over five collections between now and the cruise show next spring, he suggested — enough time for the public to acclimate to the shock of the new. The fashion crowd, it would seem, needed no time to adjust, rewarding the designer with a standing ovation.

"I loved it, loved it, loved it," said Rihanna, a Dior brand ambassador. "I want to wear everything." — *Joelle Diderich* ■



FASHION

# Dior Draws Daniel Craig, Robert Pattinson, TXT and Rihanna

ASAP Rocky and Rihanna



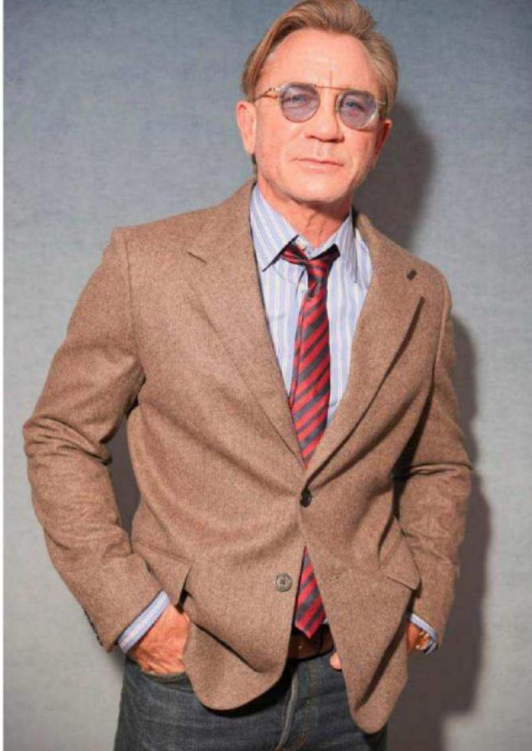
Tomorrow X Together



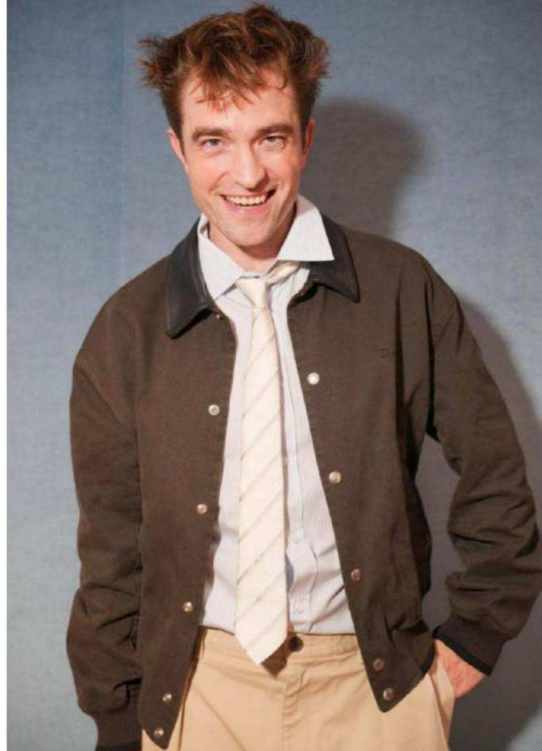
Sabrina Carpenter



Daniel Craig



Robert Pattinson



Jonathan Anderson's debut was the hottest ticket in town for other designers, too, with Donatella Versace, Pharrell Williams and new Loewe heads Jack McCollough and Lazaro Hernandez in the crowd.

BY RHONDA RICHFORD  
PHOTOGRAPHS BY STÉPHANE FEUGÈRE

Jonathan Anderson's debut at Dior was the hottest ticket in town – and that's saying something when temps are hitting the hundred-degree mark. There was rare AC in the venue; never mind that it was installed to protect the artworks on display in the museum-like set. But either way, it benefited the audience.

Some stars have perfected the art of

arriving "fashionably" late (see Beyoncé Knowles-Carter at Louis Vuitton), Rihanna and ASAP Rocky among them. Their entrance caused a commotion when the doors reopened for the couple and sent guests into a frenzy.

Robert Pattinson admitted he had a preview of the collection the day before the show.

"I've known Jonathan for years, so I'm really happy for him," he said. Even though he's been to many shows, Pattinson, a Dior brand ambassador for 14 years, expressed his excitement for the energy surrounding fashion week. "I love the entire process," he added.

Pattinson also shared that he'll begin shooting the next "Batman" film next year.

"The costume is iconic," he said, though he noted it wouldn't be making an appearance at fashion week. Instead, he praised Anderson's new collection. Many looks were anchored with Regency-style collars, cravats and capes, alongside modern knitwear and jeans.

"It's all super wearable, which is great and exciting," Pattinson declared. ▶



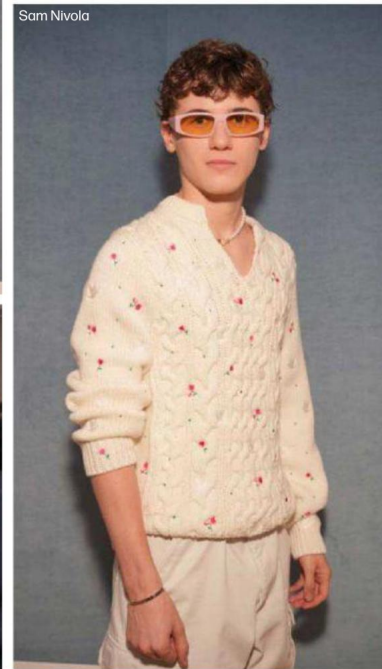
Drew Starkey



Pharrell Williams with wife Helen Lasichanh and son Rocket Ayer Williams.



ASAP Rocky, H  l  ne Mercier-Arnault, Rihanna and Bernard Arnault.



Sam Nivola

Pierpaolo Piccioli

Donatella Versace



Mingyu



Mike Feist was deep in discussion with Joe Alwyn and Alison Oliver. Turning the tables during a chat with WWD, Feist grabbed the mic and played reporter, asking Oliver what she thought of the show. "I'm delighted and very warm, but I have no intention of taking this jacket off," she said, referring to her Dior look adorned with military-style buttons.

Feist, who previously told WWD in Cannes that he's "not a fashion guy," kept his look casual and was there to support Anderson.

"I'm a big fan of him. We're good friends," he said. Currently taking a break from film to focus on writing a screenplay, Feist said that he's preparing to return to the stage in a new play.

"I'm feeling very Sgt. Pepper," said Drew Starkey, referencing his military-inspired jacket.

The British actor is another longtime friend of Anderson's.

"He's one of the hardest-working people I've ever met – and one of my favorite

people. This is well deserved," he said.

Starkey recently wrapped "Onslaught" with Rebecca Hall and Dan Stevens but remained completely tight-lipped about the project. Instead, he revealed that he flew in for the show during a quick break from filming the next season of "Outer Banks" in South Carolina, where production will continue for seven months.

He also had a front-row reunion with his "Queer" costar Daniel Craig. Craig joked that he didn't have anything intelligent to say about fashion but was seen chatting with Soobin, Yeonjun, Beomgyu and Taehyun – four out of five members of Tomorrow x Together who attended the show (Heungkai was absent). Craig asked about their recent tour, music-making and writing process before posing for photos with both the group and Pattinson.

With Anderson's Dior debut being the hottest ticket in town, many fellow designers came out in support.

Jack McCollough and Lazaro Hernandez, recently named as Anderson's successors at Loewe, were enthusiastic about being there.

"We're big fans of him," Hernandez said. "We have a lot of love for him."

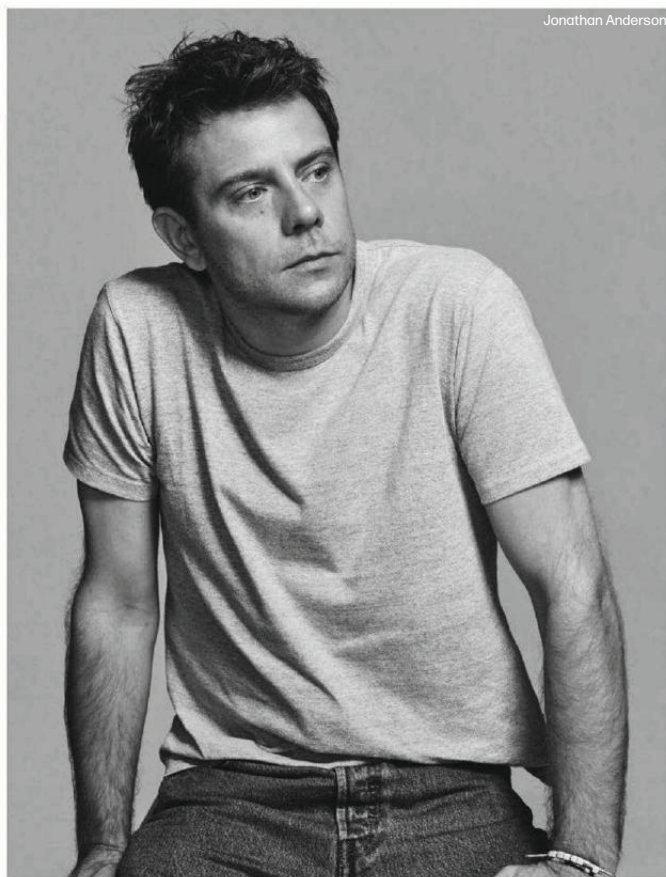
The duo said they're settling in well. "We're having so much fun. I don't know how else to describe it. Everything feels possible – it's a dream."

However, they admitted they're still adjusting to Paris. "We're really just between the office and home, not going out much. We're focused on the job. September will be the big one," Hernandez added of their upcoming debut at the other LVMH Mo  t Hennessy

Louis Vuitton-owned house.

Donatella Versace, seated front row, was there for Anderson's big moment. "For me, I'm so emotional because I worked with Jonathan when he was very young. We did the Versus show together," she recalled of the 2013 collection. "So, you know, I consider him like my little baby now."

The show also brought out fashion's best in class. Former Dior Homme artistic director Kris Van Assche, Courr  ges' Nicolas Di Felice, Silvia Venturini Fendi, Rabanne's Julien Dossena, Jacquemus designer Simon Porte Jacquemus, newly-appointed Balenciaga creative director Pierpaolo Piccioli, Stefano Pilati, and Louis Vuitton Men's artistic director Pharrell Williams were just a few of the many notable creatives in the crowd. ■



Jonathan Anderson



Jonathan Anderson takes his bow.



Delft dress, Dior haute couture fall 1948.

MEN'S

## Jonathan Anderson on Building His Dior World

● Ahead of his debut collection as creative director of Dior, the Irish designer talked to WWD about managing the hype, embracing the past and how he plans to play the long game.

BY JOELLE DIDERICH

**PARIS** — “You cannot rebuild a house in one show. It’s impossible. You’d have to be like Christ,” Jonathan Anderson said on the eve of unveiling his debut collection as creative director of Dior.

It was the Irish designer’s attempt to manage expectations ahead of the most highly anticipated event of the Paris men’s collections, and one of the most closely scrutinized designer debuts in a year of unprecedented creative upheaval at leading luxury houses.

Since Bernard Arnault, chairman and chief executive officer of Dior parent company LVMH Moët Hennessy Louis Vuitton, offhandedly confirmed his appointment as creative director of Dior menswear at the group’s annual general meeting in April, the pressure has been building on Anderson, fresh off a stellar decade at smaller stablemate Loewe.

Last month, the house confirmed he would also be in charge of women’s collections and haute couture, making him the first designer since founder Christian Dior to have full purview over the house.

His appointment coincides with a general slowdown in spending on luxury goods, which has seen Dior lag the rest of LVMH’s fashion and leather goods division amid consumer pushback against a rash of post-pandemic price increases.

Anderson and Delphine Arnault, chairman

and CEO of Christian Dior Couture, are on a mission to fix this. The designer cautioned that fashion critics, and shareholders, will have to settle in for the ride.

“It’s going to take five collections to break the cycle of it, and then you can kind of birth out a vision from it,” he said in an interview. “So for me, it is a process of decoding the brand, and then from that, we hope to end up with a solution.”

Though he’s long been touted as a rising star in the LVMH firmament, Anderson admitted he had not pictured himself in the hot seat at Dior, the founding brand and crown jewel of Bernard Arnault’s luxury empire.

“I would never have imagined five years ago that I would be here. So I’m trying to kind of go back to, ‘What is Christian Dior?’” he said. “I didn’t know much about Dior, so in a weird way, it’s a little like doing a Ph.D. You’re going in and trying to absorb it and then reconfigure it.”

Starting with menswear felt like a perfect entry point for Anderson, who launched his eponymous JW Anderson label as a men’s line in 2008.

“I’ve always started with men’s. I started with men’s in my own brand, I started with men’s at Loewe. I’m kind of a creature of habit and slightly superstitious, which Dior was as well,” he remarked.

### Embracing the History

He teased his vision with a campaign featuring Andy Warhol’s Polaroids of two cultural icons, Lee Radziwill and Jean-Michel Basquiat, and a couple of videos starring soccer player and Dior brand ambassador Kylian Mbappé. The idea was to project an attitude that will then filter into the nitty-gritty of new ready-to-wear and accessories collections.

“It’s about style. Christian Dior, the man himself, was more about archetype,” he explained, noting Dior’s proficiency at churning out architecturally inspired silhouettes.

In addition to the Bar jacket, which famously launched the New Look in 1947, Anderson pinned three archival dresses on his men’s mood board for spring 2026: the Caprice, the Cigale and the Delft. “You could probably get a show out of each of these looks, because they were radical in their moment,” he mused.

The 40-year-old was also inspired by Dior’s world-building skills. “For me, what makes Dior himself unique is that I think he has got huge amounts of empathy,” he noted.

From the beginning, the founding couturier worked with decorator Victor Grandpierre to establish key house codes including its signature colors — gray and pink — and the Louis XVI chair. In addition to decorating the label’s headquarters on Avenue Montaigne, Grandpierre designed the displays and packaging of iconic perfumes such as Miss Dior.

Dior’s obsession with the 18th century chimed with Anderson, who took it as a cue to explore historic menswear pieces, including a collection of 23 waistcoats, some of which he replicated for the show — an idea he credited to another design icon, Martin Margiela, and linked to the capabilities of Dior’s haute couture workshop.

“On the first day being introduced to the couture team, it was really fascinating that some customers still today order looks from the ‘50s, and we make them for them still, which I think is remarkable,” he said. “For me, that just shows you the power of the brand.”

He’s keen to embrace the history of the house, including the contributions of his predecessors. In addition to Dior, the women’s side has been helmed by Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galiano, Raf Simons and Maria Grazia Chiuri, with Hedi Slimane, Kris Van Assche and Kim Jones steering the men’s division since the new millennium.

“When you go into a house like Dior,

which is so famous — taxi drivers know it, everyone knows it — I think you have to not be afraid of the past,” Anderson said. “People want history from a brand that has history, but they want it reinvented.”

That’s why he’s embraced Chiuri’s bestselling Book Tote, offering his own take with versions that reprise the cover of “Dior by Dior,” Christian Dior’s autobiography; Irish author Bram Stoker’s “Dracula,” and an 18th-century classic, “Dangerous Liaisons” by Choderlos de Laclos.

“I don’t want to evaporate what every single person has contributed to this brand,” Anderson explained. “It’s not efficient, and it’s just not respectful.”

### Finding Balance

Revisiting the Bar jacket was almost a rite of passage. Anderson has kissed the ring by making it the opening look of his show.

“It’s something that Dior has barked on about for probably too long, but I do think it is probably one of the most genius pieces of clothing, because ultimately it is taken from men’s and it is reconfigured every time a designer comes in, which is kind of interesting, because it’s not a bag,” he said.

Still, he doesn’t believe in being too reverential, nothing that the scale of Dior means he must speak to a large cross-section of potential consumers. Under Chiuri and Jones, the brand’s sales quadrupled from 2.2 billion euros in 2017 to 8.7 billion euros in 2024, according to HSBC estimates. LVMH does not break out revenues by brand.

“It’s a difficult balance, because the brand is bigger than it was 20 years ago, it is very democratic,” Anderson remarked. “I’m trying to juggle this thing, which is, how do you give style, attitude and fashion? How do you give the classicism? And at the same time, how do you give, like, where the world is?”

Some trial and error will be involved, but he’s willing to take risks.

“It takes time to ultimately reject things within the brand through experiencing them,” he said. “Being in a historical house, there has to be a respect for it, but at the same time, you have to be willing to challenge it, because if Dior had been alive today, he would have designed completely differently.”

To those who have speculated how he will juggle double duty at Dior with his own brand and ongoing collaboration with Japanese fast-fashion giant Uniqlo, Anderson had a simple message: no, he will not be designing 18 collections a year, as some memes have suggested. Instead, he will focus on around eight Dior lines per year, between ready-to-wear, haute couture and pre-collections.

“Of course, I was not going to be doing four at my own brand, or at some point we were doing six, because there’s no modernity, plus that people would just hate me after a while. It would be like Dua Lipa doing an album every month — it would become boring,” he said.


**The Collections**

Paris



## Willy Chavarria

Willy Chavarria has a lot to say – about fashion, footwear and politics – and he's not holding back.

It was the second time the designer showed in Paris, following his 10th anniversary event earlier this year, and his show at the Salle Pleyel was certainly an emotional rollercoaster.

Called "Huron," after the rural town in California's San Joaquin Valley where he was born, it began with a tableau of models dressed in long white T-shirts and shorts, and patent leather slip-on shoes, kneeling on the runway, with their heads bent low.

They stayed there, silently and submissively, as if they were about to be deported, U.S. government-style, while the soundtrack blasted out Jose Feliciano's iconic take on the song "California Dreamin'." The irony wasn't lost on anyone.

Then the mood changed, and Chavarria flashed his showman's side with a collection that was bursting with color inspired by the images of Guy Bourdin, whose photography he's been thinking a lot about lately.

In a bid to raise his growing international profile, Chavarria has inked a deal with Charles Jourdan, reworking men's and women's styles from the brand's archive. He's also been spending time with Bourdin's ad campaigns for the French brand, which were famously filled with bright, saturated color and surreal imagery.

That statement color seeped straight into

the spring 2026 collection, which had more womenswear than ever before.

"My head of design, Rebeca Mendoza, is helping me define womenswear, and making sure that it always comes from a female perspective, because that's important," said the designer.

Chavarria's women – sporting delightfully bourgeois bouffant hairstyles, and wide-brimmed hats, some adorned with silk roses – strutted like peacocks down the red runway in curvy shirtdresses with pointy collars, structured satin trenches and jackets with puffed-up power shoulders.

Looks came in hot red and yellow, cooling mint green and sweet candy pink, and those colors weren't just for the ladies.

Chavarria's men stepped out in those Bourdain brights, too, although their clothes had a preppy edge – with a big dose of dandy.

It's safe to say his long jackets, wide-leg chinos and XL shorts might not make it past reception at the country club, but who cares? And who doesn't want an oversized shorts suit – or a soft, flowing evening gown – in hot pink cloque shot through with gold thread?

"We're sending an overall message of hope and positivity," said the designer, who kept his feel-good looks flowing, from



the sleek tailored evening jackets with contrast satin lapels to the off-the-shoulder gowns in candy wrapper colors with sleeves as big as cream puffs.

It's clear that this proud American, with Mexican and Irish roots, is eager to embrace so many different cultures, and weave their colors and textures into his own work.

"My goal is to make the most beautiful fashion in the world, and part of that includes making a beautiful soundtrack, and offering a beautiful message to humanity," said the designer, whose show unfurled to the sound of Spanish-language songs, and live guitar music.

"Showing in Paris really helps to provide that platform because it's such a loud megaphone to the world for fashion. I love Paris – and I'm expanding in Europe," said the designer, who took his bow in a cobalt blue suit made from light, crinkly cotton.

"The cotton feels incredible – like you're wearing a FedEx envelope," said Chavarria, who was going straight back to work the next day.

"We do our sales in Paris, too, so tomorrow morning, I'll be in the showroom, slinging my s–t," said Chavarria, whose language is just as colorful as his fashion.

– *Samantha Conti*

## Hermès

Hermès' big message this season? Talk to the hand.

From the leather openwork weave on shirts and trousers, to the rough edges on jaunty silk twill bandanas, to the ribbed and nubby knits, this collection was as sensual as it gets.

Véronique Nichanian was designing for a summer in the city – any city, and any kind of summer.

There were pieces for ultra-hot weather,

(see the leather-and-rope sandals); chilly summers (note the sleeveless knit vests); and rainy ones, too (leather blouson jackets – some yellow as butter – should offer some protection).

Silhouettes were slouchy, laid-back and easy. Nichanian layered open-neck striped shirts over scoop-neck T-shirts and under safari-style jackets, and accessorized shantung suits, shackets and silky tops with knotted or draped scarves in colors ranging from bright green to silvery gray.

Those signature Hermès silks worked

overtime, not just around models' necks but also as colorful pleats on cool, collarless shirts which the designer paired with high-waist trousers, some of which had built-in belts.

She also lightened up leather tops and trousers with an openwork weave so delicate it resembled lace, and added lots of texture to knits. A cocoa colored sweater with a sailor collar came with chunky ribbing; a short-sleeve polo style had uneven seams, and an oversize V-neck sweater was adorned with a zigzag pattern of perforations.

The whole outing was fresh, easy – and for a man on the move. And while the designer may have been thinking of summer in the city, she also knows her man dreams of escape, even if it's for a long weekend.

Nichanian equipped him with some seriously beautiful, textural hand luggage, including canvas and calfskin duffles, weekend-cum-garment bags with touches of tobacco-toned leather, and overnight totes for popping in the back of the roadster on a Thursday (or maybe even a Wednesday) night. – *Samantha Conti*



## Junya Watanabe

Putting aside his familiar playbook of patchworks and utility outerwear, Junya Watanabe switched gears with wall-to-wall dinner jackets in damasks and 18th-century wallpaper motifs, done his way - with a sly punk undercurrent.

They were cut short and slim, abraded here and there, their formal associations further blunted by pairing them with flared pants or cool jeans - and putting the clothes on models with mullet haircuts and prominent chest tattoos, their eyes shielded behind New Wave sunglasses.

This confident, breezy show held your attention and also cycled through long, off-kilter tuxedo shirts; knitwear stamped with famous paintings by Edvard Munch and Elizabeth Peyton; grandpa sweaters festooned with dairy cows or Basset hounds, and striking overcoats and jeans jackets bearing tapestry-like depictions of famous Italian cities.

In press notes emailed after the show, Watanabe said he revisited his fall 2004 collection, which hinged on tailored suits made with upholstery fabrics he found in flea markets.

"This time, I took interest in something that is old but feels new, or something new that is born in the process of reproducing old things," he said.

Shunning black for a change, Watanabe proved himself a capable colorist, pairing anise green with mustard, shaping up as the color combo of spring 2026; experimenting with vibrant shades like orange, and matching the candy-floss mullet of one model to his burgundy jacquard overshirt.

The pants were cut for swagger, especially the low-slung '70s flares, and his straight-cut jeans always hit the mark.

While oversized clothes have been the norm this European season, Watanabe favored slimmer shapes, which are looking fresh again. - *Miles Socha*

## Comme des Garçons Homme Plus

If you caught some rave elements on any spring 2026 men's runways, you can probably trace it back to the knockout Comme des Garçons Homme Plus collection for spring 2018, the birthplace of sequin-paved Bermudas and tropical prints spliced into plainer clothes.

It's harder to divine the future impact of Rei Kawakubo's latest effort, a meditation on tailoring, improbably thick and long black hair, and wonky, multibrim newsboy caps.

"Not suits, but suits" was her motto this season, with the corollary: "I had the feeling that we would really need to get someone powerful like a shaman to come to us to lead us to peace, love and fraternity."

Settling in for her show Friday night in an airless, sweltering, tightly packed concrete venue, less lofty thoughts occurred like: "We could really use some air conditioning."

Once the models began stalking the narrow plywood runway, you had to forget your discomfort and pay close attention, for optical patterns disguised the bulges she had worked into her jackets, vests and coats - most frequently around the hips, but occasionally on the sleeves or where canvas chest pieces usually assure a flat surface.

Pants were uniformly skinny, but started accruing zippered openings, which burst forth with ruffles, some stiff, some fluttery.

The banded structures Kawakubo frequently employs in her women's collections to build rounded volumes recurred here, along with godets, giving tailcoat airs to many of her tailored toppers. We've also seen the zippered

pants and skirt-like shorts before.

Newer ideas included demonstrative, padded jacket lapels in contrasting fabrics and colors. These looked the most striking in white on cropped black tuxedo jackets,

a style that also caught the eye a few hours earlier at the Dior show.

File the latter one under suits, and Kawakubo's under "not suits."

- *Miles Socha*



Craig Green

Y-3



 **The Collections**  
Paris



Y-3

Outerwear was inspired by dog coats – and early 1970s flower-print sheets. The coats, in saturated yellow, teal and gray, were sleeveless, with little knitted inserts, contrasting fluff around the hood and chunky zips and fastenings to keep out the chill during walkies.

Flower covered coats (and trousers) had long, swooshing fringes, while anoraks came with thick rainbow stripes and rope details. Those colorful flowers also blossomed across knits, belts and leather harnesses, the latter of which should pair well with the doggie coats in Green's very own psychedelic universe.

– *Samantha Conti*

Craig Green



**Craig Green**

Craig Green, Beatlemaniac?

It's true. For spring, the designer took inspiration from John, Paul, George and Ringo – their aesthetics, work ethic and bottomless creativity – for a fun collection full of psychedelic references, flower prints and little laser beam-like eyeglasses made with lights normally used for dollhouses.

Green may have been slightly apologetic about the reference, but it certainly served him well.

In England, he said, The Beatles “are part of the furniture, and not necessarily very interesting things to look at. But I was thinking less about their aesthetic and more how prolific they were in their youth. What The Beatles achieved was almost like a miracle. They made so many albums in such a short period of time. It was otherworldly, and showed the joy of doing things.”

The show, which took place in a cathedral-like space at CNAM, the National Conservatory of Arts and Crafts, was also very Green, with deconstructed silhouettes, belts and straps dangling from trousers, tops and kilt-like skirts, and a focus on the architecture and building blocks of clothes.

Green put his own spin on the trenchcoat, cutting out the back and making it with featherlight layers of shirting fabric. His sweaters started with a round neck and shoulders, and then dissolved into a mass of long yarn, while shirts had long strings and laces falling down the front and back, as if some stripes had come unstuck.

Military, Sgt. Pepper's-style jackets came with unfinished contrast stitching around the pockets – red on an olive style, and orange on a camel one – while check patterns on skirts and trousers were blurry at the edges.

There was a feeling of spontaneity here, and the joy of imperfection. Some models walked down the sand-covered runway in bare feet, while others wore leather sandals, strappy booties and loafers with long fringes, courtesy of Green's collaboration with Grenson.

**Y-3**

Normally a fashion show that lasts 30 minutes would test your patience, but not when it's wrapped in an electrifying dance performance about the human condition that leaves you gasping, and stifling tears.

So bravo to Y-3 for a pulse-pounding, life-affirming experience that was also a nifty way to showcase how its spring collection not only looks good, but can also take a bruising.

Kudos to choreographer Kianí del Valle, whose athletic troupe covered every inch of floor space in the central nave of Palais Brongniart, working up one helluva sweat and telling stories with their bodies about ostracism, connection, compassion, resilience, fraternity and impossible love – all particularly poignant as the show coincided with Pride Day in Paris.

Yohji Yamamoto, who was in attendance and bobbing his head to the pummeling breakbeat score, forged his collaboration with Adidas more than 20 years ago, and keeps Y-3 moving with the times.

A Puerto Rican, Berlin-based choreographer, del Valle has worked with the likes of Billie Eilish and Bad Bunny, and on Saturday night she did a brilliant job orchestrating a spectacle that didn't shortchange her art, or the clothes.

You found yourself rooting for the couples in elongated black shirts, feeling the empathy of the dancers in green tie-dye coats and T-shirts, recoiling initially at the preening posers in pin-striped team jerseys, and then dabbing your eyes as a lone figure first convulsed in sand, and was then rescued and lifted to the heavens.

This is the second time Y-3 has worked with del Valle, and they are conjuring Pina Bausch for new generations weaned on activewear and EDM festivals. It was a fashion moment to savor, and remember.

– *Miles Socha*

## AWGE

Within the fashion realm, the black vans circling around the church where A\$AP Rocky's spring AWGE show was held spelled the arrival of A-listers guests.

But in the broader global landscape, one couldn't help think of ICE raids and protests, an impression the masked protesters and armed forces in flak vests facing off outside the venue did nothing to dispel.

The stage seemed set for a riot, and they got one — Riot Mayers in the arms of mom Rihanna.

In their wake, the crowd moved inside with all the resigned weariness of travelers passing between the hands of the TSA and through security gates.

Eventually, Rocky had guests — who included fellow musicians A\$AP Nast and Miguel — nodding in their seats to the sound of a new track rumored to be from his hotly anticipated "Don't Be Dumb" album.

For AWGE's sophomore coed collection, titled "Obligatory Clothing," the rapper-turned-designer zeroed in on archetypes that went from suit-wearing lawyers and paramedics to youths in hair curlers and XXL streetwear, a glamourpuss wearing a trench over a micro-miniskirt and louche types in satin playing card prints — what you think they do for a living is on you.

"For me, this whole 'Obligatory Fashion' statement was just [about] how you take the simple uniform or the purpose of a uniform, and how people correlate that to profession, lifestyle and everything," Rocky said after the show.

By the time the hammer fell in the "City Court of AWGE," as one print indicated, the verdict was: if sharp tailoring is a crime, the brand is guilty as charged.

Here, he continued to refine the ideas introduced in his first effort, and served his purpose of skewing perception. Suit jackets looked classic from the front and were backless; tailored trousers were split into a skirt; shirts turned into crisp halter tops; sagging trousers had six waistbands — half boxer shorts, half denim ones.

Elsewhere, his eye for tweaking proportions just so came through strongly, as evidenced by a workwear suit cut oversize that felt dressed up under the combined influence of cropped trousers and red-soled patent Mary Janes. It was the kind of detail that made his designs stand up to sartorial scrutiny.

There were plenty of accessories to further mix things up, like paper bags with a flower peeking from the glass bottle inside, which brought Banksy's famous Flower Thrower mural to mind.

The musical artist's collaborations were also represented. Eyewear and clutches shaped like XXL cases nodded to his role as creative director of Ray-Ban. Feet were clad in the upcoming Puma Mostro Gabbia and a distressed iteration on the Speedcat model.

Those Mary Janes and stilettoes were from Christian Louboutin and came with bedazzled charms made by jewelry label Pavé Niteo, which is under the A\$AP Rocky Ventures, Inc. umbrella.

Pointed commentary on recent and current events as well as his own experiences was palpable but delivered with a light touch.

"I'm gonna put all of these things into my fashion to tell my story without having it to be so like 'look, I'm controversial and political,'" he said. "I'm just showing you the way I see it in little nifty ways."

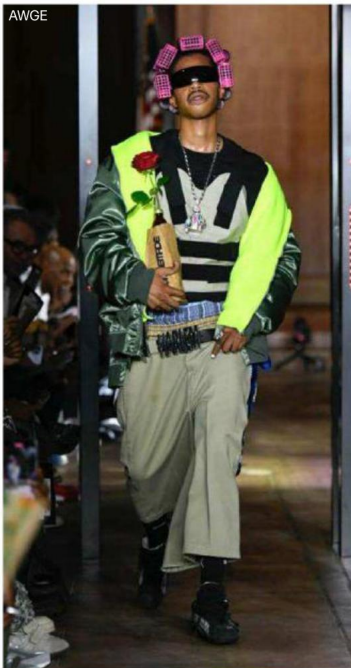
Just as pointed is his retail strategy. After available exclusively on the brand's website for its debut, the brand will now be opening to wholesale accounts.

But don't expect to see AWGE on every



## The Collections

Paris



## Kenzo

BFF's Nigo and Pharrell Williams, who last season teamed up on a Louis Vuitton collection, often go bowling together in Tokyo, complete with hot dogs and Coca-Cola.

During a preview of the spring 2026 Kenzo collection, which includes bowling shoes, some with a platform sole incorporating snow globes, Nigo demonstrated his excellent form in throwing the ball, which he said unfortunately does not yield much joy on his scorecard.

Settling on "joy" as a key brand attribute of Kenzo, Nigo and design director Joshua Bullen polled staff about what element of the brand sparked it for them. It's flowers for Nigo, and "color and playfulness" for Bullen.

Yet their show, which included poppy motifs, lots of bubblegum pink and kooky bunny characters, evoked more

puzzlement than joy as the young, coed cast trudged through iconic Art Nouveau restaurant Maxim's. They wore handsome dinner jackets one minute, plush tiger-print hoodies complete with feline ears and long tails the next.

While Nigo's first years at Kenzo mostly mined wholesome, collegiate style blended with Japanese elements from the Kenzo Takada archive, the brand seems to be veering off in a far more eccentric direction.

Bubble-hemmed painter smocks worn with bloomers or tiny lace shorts was the predominant look for women, while the men piled on shawl-collared tailoring or military jackets, pairing them with either ballooning harem pants or boxer shorts.

The tuxedo-like elements were often truly beautiful, and dovetailed with a formalwear trend gathering steam in Paris. But there were more gutter balls than strikes in this confounding collection.

— Miles Socha

major retail floor.

"I want to start off very niche... small, limited and exclusive," Rocky said. "There's no way to do that in an environment that's oversaturated with new brands, old brands."

Plus, "there's just a lot going on in the global economy — it's f-cked, pardon my French, for lack of better words," he continued. "And I think I have a particular customer, and I want to target that customer [who] loves, grieves and agrees with everything that I like, my taste, my values, my lifestyle, my past, my confictions and my story."

— Lily Templeton

## FASHION

# Kering's Pinault Inaugurates Youth Creative Hub in Paris Suburb

- Group chairman and chief executive officer François-Henri Pinault pledged more mentoring opportunities for the area's youths.

BY JOELLE DIDERICH

**AULNAY-SOUS-BOIS, France** — Taking a break from the Paris men's shows, Kering chairman and chief executive officer François-Henri Pinault headed to the

northern suburb of Aulnay-sous-Bois on Friday to inaugurate the headquarters of local nonprofit O-93. Lab, which aims to introduce youngsters to careers in fashion and visual arts.

Founded in 2019 by designer Bastien J. Laurent, cofounder of Atelier Avoc and winner of the ANDAM Creative Label Prize in 2017, the creative hub has moved into new digs, a former police station that had been shuttered since 2017, when riots broke out in the adjoining housing estate

amid fury over a severe incident of police brutality.

Thanks to "a significant investment" from Kering, which owns luxury brands including Gucci, Saint Laurent and Balenciaga, the 3,500-square-foot space will host free workshops, after-school educational programs and cultural events.

Its equipment ranges from sewing and quilting machines to a screen printing press and a dyeing station. It will also teach embroidery, photography and filmmaking.

"This is light years removed from our old set-up," Laurent told WWD, noting that the association previously worked out of a 215-square-foot space nearby.

Originally from Aulnay-sous-Bois, he hopes to welcome a broader cross-section of local residents via cultural events including pop-ups and exhibitions, starting next year. Pinault noted creativity was at the heart of Kering's strategy, as reflected by its new tag line: "Creativity Is Our Legacy."

"It's very important for us to ensure that all creative talents are supported, not just those who have jobs, but those who are rising up," he said in a speech. "Design must constantly change and evolve, and for that we need a lot of talent, and particularly young creative talent."

Visitors heard from alumni of the program who are now studying design or practicing photography.

Pinault was joined by Kering executives including chief people officer Béatrice Lazat, and Laurent Aymard, chief operating officer and chief financial officer at Saint Laurent, who helped put in place a six-month mentoring program in which 13 Kering experts were paired with young creatives.

Balenciaga has donated deadstock fabrics, and hosted a workshop where participants created their own upcycled designs with the help of a tailor, patternmakers and senior designers from the house. The resulting



Participants at French nonprofit O-93. Lab, which aims to introduce youngsters to careers in fashion and visual arts.

looks were displayed at Balenciaga's couture salon in Paris.

"This is the kind of thing that we're absolutely ready, through the different houses of the group, to do again in order to help you," Pinault said.

Bruno Beschizza, mayor of Aulnay-sous-Bois, praised the initiative for fostering excellence and countering the negative publicity that has dogged the area. "This is at odds with everything that has been said about these neighborhoods," he said.

Instead, he underlined the potential of the town, with the building of a new rail network that is expected to attract investment to the area, and a population of 90,000 people, of which 43 percent are under 30.

Pinault, meanwhile, stressed the importance of human creativity in the face of rapidly evolving technology.

"These creative jobs have an extraordinary future and even more so at the dawn of artificial intelligence when design will become more and more synthetic, and in this era, human-made design will become even more important," he said. "So keep working, be ambitious, keep dreaming because there is really a lot of future in these professions."



François-Henri Pinault, Bastien J. Laurent and Bruno Beschizza.

## FASHION

# Bode's Spring 2026 Reimagines the Fashion Show

- The designer skipped the runway in favor of a musical tribute to late composer Moose Charlap, presenting her collection in miniature.

BY RHONDA RICHFORD

While many designers are opting for scaled-back and smaller runway shows this season, Emily Bode Aujla took that path in an entirely different direction, eschewing a traditional parade of models altogether.

Instead, she created an intimate, mise-en-scène in miniature, with her collection presented as tiny knitted sweaters, tailored shirts, shorts, shoes, suits and catfans on handcrafted dolls in the vestibule of a Parisian theater.

Inside the neo-Baroque rooms, intricate and delicate dioramas showed scenes from the life of Morris "Moose" Charlap, the American composer whose music has inspired Bode's recent work. They depicted key moments in Moose's life, including his childhood summer camp where he got his nickname and his favorite spot in New York's Central Park, where he would relax before shows.

Dolls inside these scenes were dressed in looks from Bode's collection.

It was a whimsical and delightful breath of fresh air in the middle of a hot fashion week.

The collection, titled "The Expressionist," is a continuation of Bode's tribute to Charlap, best known for composing the score to Broadway's "Peter Pan" in the golden age of musical theater. He died at 45 of complications from diabetes.

To honor Moose's work, Bode Aujla invited Charlap's son, Bill Charlap, to play a few of his father's songs to the audience. While Bill reminded the audience he was "not a singer," he sang the tunes and tickled the ivories in between sharing the histories behind Moose's song as well as stories from his childhood.

One particularly poignant memory recalled a trip to Paris one year before Moose's death. "Each turn of a corner in Paris brings a memory," Charlap told the audience, illustrating the deep personal resonance of the location and the tribute.

"Moose had a really wonderful capability of capturing the essence of what it meant to be a child and what it meant to have a childhood and that turning point before you become an adult," said Bode Aujla. She tried to capture that wonder in the doll collection.

Bode Aujla said when setting up the

scene, her cousin and current intern reminded her of the clothes she used to sew for their dolls as children.

"It kind of came full circle," she said. "It's always been a passion of mine, and also I think it's a really wonderful way to be able to bring this collection in a new light."

The collection has been on display in her Paris showroom. "The buyers already saw the clothes, and they can see it online," she told WWD. "This is just a way to really get to become a child again."

Bode held a runway show in Paris two and a half years ago, and opened her first boutique here during fashion week in March with an intimate cocktail party. The New York-based designer continues to

feel a pull to the city but approach it in an unconventional way.

Bode's spring 2026 presentation was enchanting and expanded the emotional potential of a fashion show.



A look from Bode spring 2026.



Bode's presentation featured miniatures of the collection on handmade dolls.

**BUSINESS**

# Moynat Opens Avenue Montaigne Boutique

- It's the Arnault-owned heritage trunk and bag brand's second store in Paris and it proposes an intimate experience for its customers.

BY RHONDA RICHFORD

**Moynat kept its cool** during a very hot fashion week, celebrating the opening of its second boutique in Paris with an ice cream truck and other sweet treats.

Located at 34 Avenue Montaigne, the new spot marks the handbag and historical French trunk maker's second stand-alone location in Paris after its flagship on Rue Saint-Honoré, which routinely attracts lines down the block.

The location is poised to be a more casual and accessible retail outpost, just steps from Dior and taking over from the former Jimmy Choo spot on the famed shopping street.

To celebrate, Moynat has launched a boutique-exclusive, limited-edition capsule collection from the house's M Collection, crafted in its signature brown coated canvas with contrasting colored piping inspired by archival trunks, reinterpreting the house's iconic Monogram.

There will be 100 of each of the six colors available.

The front window is anchored by a stack of vintage Moynat pieces bound by color-coded straps, shaped into a sculpture by artist Michael Samuels. The house's history



The exterior of the new Moynat boutique in Paris.

is on display, with some of the trunks dating back to the 1850s.

"They all have a little secret," said a spokesperson from the house. "When we open them, it's always very different inside."

Moynat has an extensive archive to work with and continues to buy up pieces on auction when they are available. The archive includes some early editions made

of hardwood and later models that feature founder Pauline Moynat's waterproof coated canvas, developed in the 1870s.

The historical pieces continue to inspire current collections and brand storytelling, as Moynat works to solidify its positioning in the luxury space.

On-site an in-house artist can personalize bags with hand-painted

initials, Parisian landscapes such as one Eiffel Tower drawing on display, or even portraits of clients' pets. The work takes the artist a full day to complete.

Practically postage-stamp size at 430 square feet, the boutique has an intimate feel in dark woods and soft suede walls. The space was designed by an in-house team, and meant to offer a more personalized shopping experience.

Moynat, acquired in 2010 by LVMH Moët Hennessy Louis Vuitton chair and chief executive officer Bernard Arnault, is growing, but cautiously. The brand does not aim for mass-luxury global domination.

"It's about thoughtful, steady growth," and not expansion for expansion's sake, the brand spokesperson said. The brand is also comfortable with the smaller store concept, which allows for more intimate sales approach. The standalone store portfolio will remain balanced across Europe and Asia as well.

While the luxury market is facing overall economic headwinds, and the post-pandemic quiet luxury moment might have passed, Moynat said it is increasingly reaching a younger demographic that resonates with its positioning as an historical house along with the colorful and casual bags, as well as small accessories such as charms.

The new store should ease some pressure on the Rue Saint-Honoré flagship, which routinely sees lines down the block.

**FASHION**

# Stephane Ashpool Opens Souvenir Pigalle Store

- The ANDAM winner has reconceptualized his Pigalle Paris shop to include kidswear and a juice bar.

BY RHONDA RICHFORD

**On a quiet side street** off the Pigalle main drag, far from the fashion week crowds and tourists alike, Stephane Ashpool is writing the next chapter in his fashion story with Souvenir Pigalle.

But don't call it a brand. "I don't say it's a brand. It's more like a souvenir shop, and it's here to evolve like a child. It's open to everyone," he said. "Don't count on me to follow the rules of fashion since Day One. I want to be free. So having a shop like this, it's not a brand, it's a community."

Souvenir Pigalle is a local hub and merchandise shop featuring everyday wear like T-shirts, hoodies and ANDAM prize-winner Ashpool's first solo-designed athletic shoe (following 10 years of Nike collaborations).

Among the more unusual offerings are cookies, cakes and freshly pressed fruit juices sold under the label "Jim and Juice" — a nod to his infant son, Jim.

The line also introduces a new elephant logo, which appears across the childrenswear collection for Ashpool's first foray into kids' fashion. The animal has personal significance. His mother once collected elephant figurines and he has since come to view them as symbols of memory and community. That spirit is behind the boutique, as evidenced by the many local

kids who stopped by to high-five the designer while he was speaking with WWD.

The store's interior is a retro-futuristic space filled with rounded shapes, bright colors and handmade graphics. "I wanted it to be playful, child-friendly and fun," he said. The whimsical design reflects Ashpool's evolving creative ethos.

"I presume something in the back of my head that wanted that [décor] was related to the birth of my son," he said. "Having something that is kids-related fits well. Instead of trying to do all things for all people, I back up and start from the ground up."

Located in the former Pigalle Paris retail space, the shop sits across from the community basketball court and street art landmark Duperré, which Ashpool has curated since 2015. It's also directly across from his former elementary school and just around the corner from where he lives now.

"In Paris, to have the chance to be born in the same place where my child is born is rare," he said. "I want the shop to be a small part of this environment, this village life."

Inside, the merchandise reflects Ashpool's signature blend of fashion and function including knitwear, crocheted pieces and a new Levi's denim collaboration stitched with contrasting colors. The branding focuses on the playful elephant mascot on items such as baseball caps, scarves and water bottles.

The standout launch item is a technical basketball shoe, developed specifically for outdoor court use. Despite his decade-long partnership with Nike, this marks Ashpool's first time overseeing a footwear



The Souvenir Pigalle store in Paris.

project from concept to production. "I wanted to understand how we really make sports shoes from A to Z," he said. It was "not easy" and required significant research and investment.

Ashpool paused the Pigalle Paris brand and stepped away from the fashion calendar in 2023, following his appointment as designer for the French Olympic team's uniforms. After last summer's success, he will continue in the role for the upcoming Winter Games. Designing uniforms for sports like bobsledding has been both "challenging and fun," he said, adding that he recently visited specialized winter gear factories as production ramps up.

Souvenir's opening day brought out high-profile guests including NBA player Bilal Coulibaly and ASAP Nast, highlighting Ashpool's unique positioning between grassroots community and global clientele.

The boutique also features select pieces that recall his Pigalle Paris wares, including

high-end leather jackets priced upward of 3,000 euros. Clients can purchase these off the rack or book fittings for a bespoke version at Ashpool's atelier two metro stops away.

"We have a different crowd," he said of the variety on offer. "A mama can buy a hoodie for her child, and then we have a rapper or athlete who's ready to pay more."

Refusing to conform to the traditional seasonal calendar, Ashpool sees his fashion future as project-driven, like his recent work with Chanel's 19M, and eclectic.

For Ashpool, today's version of luxury has lost its meaning. He believes fashion is "at a tipping point" due to the homogenization of global brands, driven by marketing and identical logo-emblazoned products in malls from Paris to Shanghai to Dubai. "Come on, guys, this is not luxury anymore," he said.

True luxury, he said, comes from intimate experiences and creating memories as Souvenir Paris will try to create.

MENTALITIES

SPORT STYLE

MEN'S

# Who Won the NBA Draft?

- When it comes to fashion, the double-breasted suit was the star of the show.

BY JEAN E. PALMIERI

**Cooper Flagg** may have been the top pick at last week's NBA Draft, with the Duke Blue Devils' forward signing a \$62.7 million deal with the Dallas Mavericks, but when it comes to fashion, there were plenty of top picks.

Sartorial looks ruled the red carpet this year with many of the athletes opting for well-fitting suits in mostly muted colors. As stylist Adri Zgirdea described Derik Queen's navy Giorgio Armani suit: "Timeless elegance with a modern edge."

Several of the players went the designer route with Boss dressing Flagg – and signing him as its newest U.S. ambassador; Gucci dressing Jeremiah Fears, and Versace outfitting Dylan Harper. Totally custom-made garments were in abundance – naturally, given that none of the players is exactly sample size – with many of the players adding personal touches in everything from linings filled with images of parents and friends to special stitching on the sleeves of suits and shirts with inspirational snippets.

Of course, there was no lack of bling, with diamond-studded necklaces and luxury watches in abundance. Even some of the suits were innovative, such as Ace Bailey's bedazzled black outfit that he paired with glittery Christian Louboutin sneakers and Carter Bryant's custom burgundy number that he wore without a shirt. Perhaps the most polarizing look was Tre Johnson's double-breasted shorts suit that he wore with slouchy socks and Dr. Martens loafers. Some loved it, others panned it, but at least it got people talking.

But the real winner of the evening was the double-breasted suits donned by Queen, Asa Newell, who opted for a baby blue version by Brian Alexander Bespoke, VJ Edgecombe's black patterned version, Will Riley's burgundy Tommy Hilfiger, Kaspara Jakucionis' tan suit and Joan Beringer's salmon choice.

Derik Queen opted for a navy Giorgio Armani suit.



VJ Edgecombe's suit was designed by his brother.



Cooper Flagg may have opted for a single-breasted Boss suit but he was still the number-one pick.



Will Riley in Tommy Hilfiger.



Joan Beringer in a salmon double-breasted blazer.



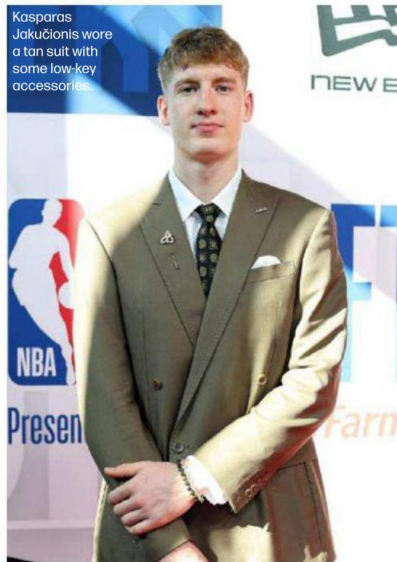
Asa Newell in Brian Alexander Bespoke.



Tre Johnson's choice to wear shorts was very polarizing.



Yang Hansen wore white for the draft, where he met NBA commissioner Adam Silver.



Kaspara Jakucionis wore a tan suit with some low-key accessories.

MEN'S

# 'The Bear' Is Returning to Serving Hot Fits



Courtney Wheeler

● The ingredients to Courtney Wheeler's costumes include Merz b. Schwanen, A.P.C., Carhartt, Dickies and vintage Dior.

BY HIKMAT MOHAMMED

**LONDON** — Jeremy Allen White, Ebon Moss-Bachrach and Ayo Edebiri aren't the only people getting into character for "The Bear."

The show's costume designer Courtney Wheeler has also been getting in on the fun — in her own way. "My assistant costume designer Lariana Santiago and myself have a whole shared album of pictures we've taken of people's outfits. It's about the details of someone's shoes, bracelets or the way that someone is layering," she said in an interview ahead of the show's Season Four return.

Even though the show is largely set in a Chicago kitchen, it's the clothes that have been coming in hot rather than the dishes.

Chef Carmen "Carmy" Berzatto's white 215 T-shirt from German brand Merz b. Schwanen has been catapulted into a life of its own, so much so that the brand released a version of the T-shirt using White's measurements.

Wheeler worked with costume designer Cristina Spiridakis on the pilot of "The Bear," who also happens to be her best friend. "We were trying to figure out what's that hot T-shirt brand that makes guys look really good? It's Merz, Merz, Merz," she recalled.

The reaction to the show's costumes has been surprising for the costume designer as it's a show about kitchen politics and family dynamics, where style is not a factor the same way it is in "Emily in Paris" or "Succession."

"It feels good that people are finding connection with the clothes because that's how most of us find clothes, through other people we pass on the streets. It feels more natural and how people find out what they like," said Wheeler.

For this season, she cast her eyes far and wide for brands, from thrifting in Chicago to scouring eBay for hours. For White's character she uses Ralph Lauren Double RL, J.Crew, A.P.C., Carhartt, Dickies and vintage Levi's, Barbour, L.L. Bean and Filson.

"They're so versatile and they fit well. They're also really good at getting beat up because we age a lot of our clothes to fit

"The Bear" style: From Jeremy Allen White's Merz b. Schwanen T-shirts to Ebon Moss-Bachrach's tailored suits.



Andrew Lopez as Garratt, Rene Gube as Rene, Ebon Moss-Bachrach as Richard "Richie" Jerimovich and Lionel Boyce as Marcus.



in with the characters and then we mix vintage pieces in," said Wheeler.

The clothes, like the characters, have had their own story arc.

Moss-Bachrach's character Richard "Richie" Jerimovich finds his armor in tailored suits in Season Two. "It changes him from being brash and defensive to giving him confidence. His suits are a reflection of how much he cares about what he does every day," said Wheeler.

Matty Matheson's suits for his character Neil Fak are all custom-made, but his neckties and pocket squares are vintage Dior, Zegna, Oleg Cassini, Gimbels and Saint Laurent.

"We're working on vibes when it comes to the neckties — we have some with a bass on it or palm trees," said Wheeler.

The joy of menswear has sieved through to Edebiri's character Sydney "Syd" Adamu.

"She wears men's pieces from Norse Projects and Ralph Lauren Double RL," she said, naming Nikki Chasin, Everybody World and Naomi Nomi as the brands she wears in Season Four. Syd's kitchen pants are from Le Laboureur, Service Works, and Big Bud Press, while her chef uniforms and aprons are from Tilit.

"All the girls on the show [wear] a mix of menswear pieces because

there's something about the quality, cut and colors that are not beholden to a trend," said Wheeler, who has picked up wardrobing tips by sitting at chef's counters at restaurants and leaning over to peek at their uniforms and asking them what they're wearing.

"We're lucky to have worked with a million great chefs on the show and I've eaten around Chicago and Copenhagen to see what everyone is wearing," she explained.

"The Bear" has lent itself toward a more utilitarian and masculine direction with its heavy use of workwear. Wheeler has also been inspired by Courtney Storer, the culinary producer of the show and Matheson, who started his career in kitchens.

In working with so many chefs, she has come to find that they all add little nuances to their uniforms.

"The best chefs have such a wonderful eye all across the board. It matters to them what they wear, what pants they have on and what Birkenstocks they've chosen," said Wheeler.

She's even started dressing like a member of "The Bear" kitchen crew, which is a rite of passage for any costume designer who has worked on a project long enough.

"I used to say that I'm like a Meg Ryan character, but she's a black girl living in the Heights," said Wheeler.

In high school, she studied drama and made costumes for her workshops. Her tutor was the actor Nicco Anan, who stars as Uncle Clifford Sayles in "P-Valley."

Wheeler went to Syracuse University for fashion design and one summer she answered a Craigslist advertisement to be an intern on the film "What Maisie Knew" with Julianne Moore and Alexander Skarsgård.

The costume designer of the film was Stacey Battat, who has worked on "Priscilla," "The Beguiled" and "The Bling Ring."

After a few more stints in costume design, Wheeler teamed up with Spiridakis to work on "Dash & Lily," the last season of "High Maintenance" and the reboot of "Queer as Folk."

All of her projects have a common thread — they're rooted in real people or subcultures.

"There are all these pockets of people who have so much character, but it's about the details and adding twists to their style. Everyone has a personal style, but it's about asking, what is this person wearing? What do they like? Do they get joy out of clothing without making it a fashion show," said Wheeler.

MENTALITIES

MEN'S

# Rhone Redesigns, Expands Hudson Yards Store

● The new concept is less industrial and allows the brand to showcase its expanding women's collection.

BY JEAN E. PALMIERI

**Rhone is revamping its retail fleet.**

The Connecticut-based brand has more than doubled the size of its store at Hudson Yards and unveiled a new design created in partnership with TPG Architecture. The update is softer than the brand's former industrial aesthetic and shines a light on the company's rapidly growing women's collection.

Hudson Yards was the first store Rhone opened in 2019. It was just under 1,000 square feet and it is now 2,396 square feet. The store is on the second floor, near Suitsupply, Mack Weldon, Stance and AG.

Rhone started out as a men's performance brand in 2014 and over the years has expanded into a full lifestyle collection. It created its first women's capsule in 2020 and three years later introduced a full collection of sport and lifestyle pieces.

At the same time, the company also began rolling out stores. It currently operates 20 units around the country with another two in the pipeline for later this year, in Lincoln Park in Chicago, its first in the city proper, and Suburban Square in Ardmore, Pa. The Chicago unit is slated for an October opening and the Pennsylvania store is expected to open right before Black Friday, said Chrissy Jackson, head of retail for Rhone.

Other recent openings include Palmer Square in Princeton, N.J.; Tampa, Fla., and the company's first outlet in Wrentham,

Mass., outside Boston.

Because the brand is named after the Rhone River in France and Switzerland, the new design includes details meant to evoke thoughts of water such as a wavy cash wrap desk that is based on the concept of water cutting through stone, and the use of river rocks in displays throughout the space, according to Christina Faley, managing associate and studio director for TPG.

"There's a tie-in to nature that was lacking in the prior design," she said.

There are deep green accents in the store as well, which are intended to "bridge the gap between the digital and physical," Faley said. Rhone uses the same color on its website. And its captain's stitch, which is used as the logo on every garment, was recreated as a design element above the cash register as well as embedded into a mosaic tile at the entrance to the store. There is also a wall that explains the origin of the stitch that reads: "Subtle, yet significant. This signature speaks to our core — unity in purpose, resilience in motion and the pursuit of progress, together."

Jackson said that in addition to highlighting women's, the new design helps "bring the brand to life." Because the original space was so small, it was very difficult to showcase the brand's offering. "The product was just hanging and there was no real table space," she said. "So this is not only invites women in, but also offers the opportunity to touch and feel the product and tell a full-on story."

And so far so good. Since the expanded Hudson Yards store opened a couple of weeks ago, conversion has increased five-fold, Jackson said.



Rhone's revamped store at Hudson Yards.

The new design will be used in the units set to open later this year and details can be incorporated into the existing fleet, the company said. Jackson said the firm is still having conversations about retrofitting the existing fleet. That includes the company's Flatiron store in Manhattan, which Jackson said is the top volume producer, despite its small size, which is around 1,500 square feet.

In the past 11 years, Rhone has experienced consistent growth as it expanded its product offering and retail presence. In 2023, the company closed a series D round of financing through a special purpose vehicle fund, with management and a select group of investors — including former players Tim Tebow and Steve Young — buying back a minority stake L Catterton had purchased in 2017.

The amount of the 2023 investment wasn't revealed, but half of the funds

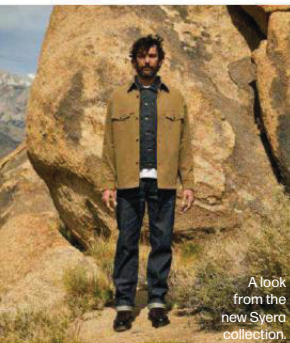
came from seven owners of professional sports teams in the MLB, MLS and EPL, the company said. In addition to Tebow and Young, other investors included Blackstone executive David Blitzler, former hedge fund manager Gabe Plotkin and Larry Miller Group. Prior investors have included Justin Tuck and Troy Aikman. Family members of chief executive officer Nate Checketts are also part of the investment team that has helped fund its expansion.

Jackson said the stores have posted positive comparable-store sales and all the new locations are performing above plan. Women's represents about 20 percent of overall business in the brick-and-mortar sites and around 30 percent online. The men's business also remains strong, she said.

The brand has overall sales of around \$100 million.

## SHORT TAKES Syera Debuts, FloSports Signs Deal And Inside AllSaints' Partnership

Quick hits from the menswear world. BY JEAN E. PALMIERI AND KANIK TALWAR



A look from the new Syera collection.

**CALIFORNIA CHIC**

Maxime Cazelles was born in Paris but cut his teeth in fashion in Los Angeles where he spent a decade working with brands such as Fear of God, Buscemi, Diesel and Levi's.

Now, he's branched out on his own with a new collection called Syera, launching July 17. Its ethos blends outdoor references from California with Parisian-informed design and was inspired by an encounter he had a

decade ago when he spied a gnarled Monterey cypress on a cliff at Big Sur. A version of that windswept tree became the logo for Syera.

Cazelles describes it as "a brand born from the idea of blending European refinement with the rugged spirit of the American West. The inspiration came from noticing that California's elevated outdoor lifestyle hadn't been captured in a way that felt both authentic and aspirational. I created Syera to fill that space, and I believe it's on its way to becoming the definitive high-end outdoor label."

What that translates into is a collection of classic pieces such as a Western overshirt, gabardine shirts, cashmere polo, jersey T-shirts, fleece sweatshirts, baggy pants, classic caps, silk bandanas and moccasin loafers.

Prices range from \$295 for a three-quarter hoodie to \$2,495 for a leather overshirt and the collection is available on the Syera

e-commerce site before being offered to retailers for spring 2026.

**TAKE IT TO THE TRACK**

FloSports, a global sports media company, has partnered with Tracksmith and Fleet Feet to promote its coverage of the Wanda Diamond League, the largest racing track and field racing series outside of the Olympics.

The deal will include in-store activations and retail exclusives including watch parties in Fleet Feet stores in select markets and live broadcasts by Olympian Matthew

Centrowitz, who will host The Athlete's Lounge in the company's Chicago store on July 19 during the Diamond League's London event. In addition, Fleet Feet customers will receive discounts to Tracksmith apparel and footwear and customers of the Boston-based running brand will also be sent a special mailer about the Diamond League events.

"At the core of this unique partnership is a shared commitment to serve the runner," said Matt Taylor, founder of Tracksmith. "By seamlessly integrating sport, a fresh retail experience and a brand touchpoint, our goal is to create real value for our communities to feel connected and inspired through track and field."

In addition to the Diamond League, subscribers to FloSports' track platform



A preview of the Williams Racing AllSaints collaboration for the 2025 British Grand Prix.

also gain access to other track and field events including Continental Tour Gold, World Marathon Majors and others.

**SPEAKING OF THE TRACK**

AllSaints is shifting into high gear — the British fashion brand has partnered with the Atlassian Williams Racing Formula 1 team on a multiyear licensing deal. The first iteration of the partnership is a limited-edition collaboration to commemorate the upcoming 2025 British Grand Prix held in Silverstone, U.K., and is the Williams Racing team's home race.

For the collection, a curated selection of nine pieces merges together style and performance — and taps into the deep-rooted heritage of the Grove, Oxfordshire-based team that holds

nine Constructor Championships and seven Drivers World Championships under its belt.

AllSaints drew inspiration from the adrenaline of race day, archival race suits from Williams' history and the signature brand style of subdued tones, "rebellious" detailing and leather expertise. The brand said that utilitarian-driven outerwear, statement graphics and off-the-track essentials were the major focal points for the collaboration — with functionality and craftsmanship at its core.

This also marks a reunion for the two U.K. companies. The brands last worked together in 2008; AllSaints' branding was featured on the wing of the Formula 1 car and saw Nico Rosberg drive the car to two podium finishes that season.



A Fleet Feet store.

## HOME DESIGN

## What Is Fueling the Online Sales of Luxury Design?

● At the 11th edition of the Pambianco Design Summit, Italy-based design leaders said online channels for luxury design generated 12 percent of total sales for the world's top brands in 2024.

BY SOFIA CELESTE

**MILAN** – U.S. consumers of luxury design furnishings and decor remain a driving force behind e-commerce sales for the global industry, with the rest of the world expected to increasingly contribute to this slice of the pie.

A study revealed at the 11th edition of the Pambianco Design Summit and spearheaded by Alessio Candi, Pambianco consulting's M&A director, examined the sales of the world's top 10 upscale furnishing, decor and lighting firms.

Published online Friday, the report listed the top global companies in order by sales: U.S.-based MillerKnoll, RH, Haworth

(which owns Poltrona Frau and Cassina), and Arhaus; Italy's Flos B&B Italia, Sweden's Fagerhult Group, Italy's Molteni Group, France's Roche Bobois, and Italian firms Dexelance and Poliform. Together, these groups generated 13.3 billion euros in 2024, driven by contract and online business. In 2024, contract represented 21 percent of all sales generated, while online generated 12 percent. This compares to 14 percent and 5 percent respectively in 2019.

Michigan-based MillerKnoll, the largest luxury furniture firm in the world and home to Knoll and Herman Miller, said Wednesday that its net sales inched up to \$3.67 billion versus \$3.63 billion in its fiscal year 2025. Flos B&B Italia group, Italy's largest, generated 768 million euros in sales in 2024.

The U.S. remains the main geographic market for luxury design sales online, generating 65 percent of total sales in 2024. The rest of the world represented 17 percent, which rose from 11 percent in 2019.

The top markets for Italian design firms in 2024 were France, the U.S., Germany,

This year, Cassina celebrated 60 years of the Le Corbusier, Pierre Jeanneret, Charlotte Perriand Collection edited by Cassina.



the U.K. and Switzerland. Sales to the United Arab Emirates represented only 3 percent of total sales, but the amount of goods sold to the Gulf nation-led gains, surging 23 percent in 2024. The Chinese market represented 4 percent, but led losses, falling 17 percent as consumer

spending continues to soften in the world's second-most populous nation.

"Our market is more populated by brands that have visibility on an international level," Candi said and he sees these e-commerce and contract trends continuing over the next few years.

## HOME DESIGN

## Flos B&B Italia Group Confirms Selling Assets, Danish Firms Together



Louis Poulsen's Poul Henningsen with the Tivoli lamp in a photo published in the anniversary book from "The First House of Light."

● Executive chairman Piero Gandini suggested that the two Danish firms under its umbrella, Louis Poulsen and Audo Copenhagen, could be sold as a pair.

BY SOFIA CELESTE

**MILAN** – Piero Gandini, executive chairman of Italy's largest luxury furnishings group, Flos B&B Italia, admitted he isn't keen on big conglomerates.

After all, he initially left Flos as its longtime chief executive officer and chairman in 2019 due to disagreements over strategy. Flos joined Design Holding in 2018 when funds Investindustrial and the Carlyle Group formed the holding

company. The idea from the beginning on the part of the funds was to exit, he explained. He returned earlier this year, but it took some convincing, he said. The idea is to take the time needed to fortify each firm, before selling them off.

"What I've agreed with the investors is that as we stabilize each business, they can sell them according to their model. We'll do this company by company, based on readiness and quality," Gandini said. He added that some investors might want to buy two businesses "because there are two Danish brands," he said, directly referring to Copenhagen-based Audo Copenhagen and Louis Poulsen. The interview was published on Milan-based consultancy Pambianco's website on Friday.

Gandini's comments were made during a panel discussion at the 11th edition of the Pambianco Design Summit here. At



Maxalto art director Antonio Citterio and Piero Gandini

the event, he confirmed that the group is open to offers for its galaxy of brands that includes heritage furnishing firms B&B Italia, Maxalto, Arclinea, Azucena, Audo Copenhagen and lighting firms Flos and Louis Poulsen.

The executive said that being a part of an Italian brand like lighting firm Flos, which was stewarded into a global era by his father, comes with a great deal of "cultural responsibility" and that each firm's heritage and history needs to be respected.

Gandini took the helm of the firm after luxury veteran Daniel Lalonde left his post as CEO in January. Lalonde joined Vita, a division of Finland's Fiskars Group and which owns brands Georg Jensen, Royal Copenhagen, Wedgwood, Waterford and Iittala.

Lalonde was key in developing a unique strategy that brought the group's vanguard brands B&B Italia, Flos, Louis Poulsen, Maxalto, Arclinea and Azucena under one roof. This culminated in the opening of a

25,000-square-foot space on New York City's 135 Madison Avenue last year. At the time, he told WWD the group was on track to meet its near term goal of 1 billion euros in sales. In 2024, Flos B&B Italia posted 768 million euros, down from 867.6 million in 2022.

WWD first reported that the group entertained informal offers in February. Among those offers was Haworth. According to a source, Holland, Mich.-based Haworth – which owns fellow furniture and lighting brands Poltrona Frau, Cappellini, Cassina, Janus et Cie, Luminaire, Ceccotti Collezioni, Karakter, Luxury Living Group, Interni and Zanotta – made an offer of between 800 million euros and 1 billion euros for Flos B&B Italia's furniture division. That offer was deemed too low.

During the discussion, he reflected on the challenges of the funds' strategy to ultimately sell off the firms heritage brands.

"The reason I left was precisely because I didn't agree with their strategy. It was your typical private equity strategy with an exit plan. You know, funds work well with you at the beginning, but as you approach the end, it's harder to align. Their idea of an exit was based on this concept of 'luxury' as a paradigm, which I absolutely don't agree with – to the extent that it applies to this sector," he said.

He is the son of the lighting firm's first manager Sergio Gandini, who started at the helm in its early heyday in 1963 and later bought it in 1964. Flos was founded in Merano, Italy, in 1962 and boasts an extensive catalogue of iconic lamps created by legendary design names – Philippe Starck, Patricia Urquiola, Ron Gilad, Michael Anastassiades and Vincent Van Duysen among them.

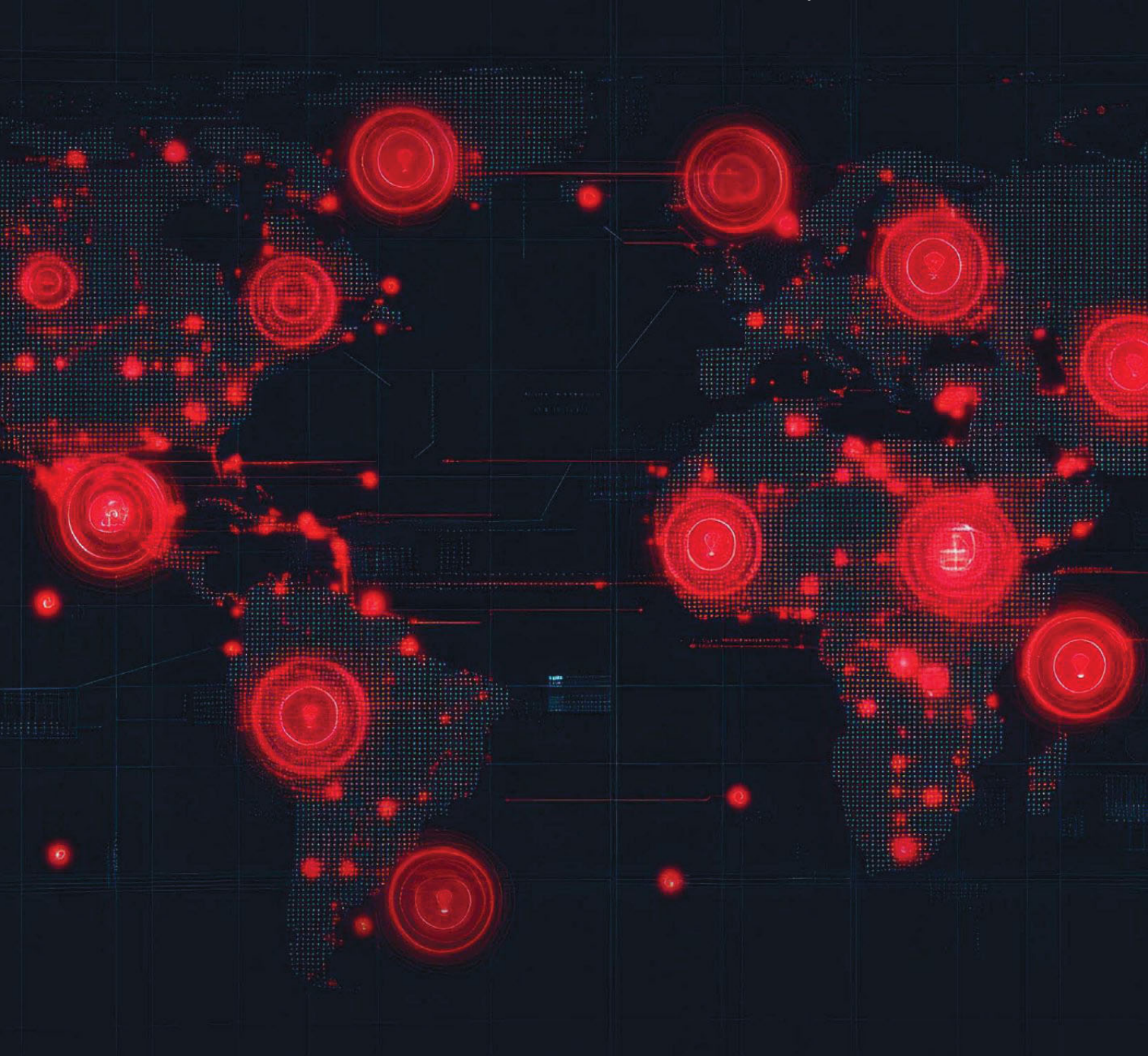
# SJSUMMIT

SOURCING JOURNAL

FALL 2025

## Chaos. Upheaval. Uncertainty.

Those are just some of the words that have defined the business landscape of 2025 thus far. Join us at the annual *Super Bowl of Sourcing* on September 25 in New York as we drill down into the issues facing our industry and discuss strategies and solutions to maintain your edge.



[CLICK HERE](#) FOR SPONSORSHIP INQUIRIES

[CLICK HERE](#) TO BUY TICKETS

EYE

# The Sanchez-Bezos Wedding: An Event Prime for Fashion



Lauren Sánchez  
in Versace.



Jeff Bezos leaving  
the Aman Hotel on  
June 27 in Venice.

● The three-day celebrity-studded affair was a nearly nonstop makeshift fashion show for millions.

BY ROSEMARY FEITELBERG

## Lights, camera, action.

After months of speculation, Lauren Sánchez's and Jeff Bezos' wedding was a full-throttle celebration in Venice. In recent days, celebrity guests like Oprah Winfrey, Gayle King, Barry Diller, Diane von Furstenberg, Kim and Khloé Kardashian, Kylie, Kendall and Kris Jenner, Tom Brady, Wendi Deng, Sydney Sweeney, Tommy Hilfinger, Dee Ocleppo, Leonardo DiCaprio, Stacey Bendet, Karlie Kloss, Ivanka Trump, Jared Kushner, Orlando Bloom and Usher were spotted strolling on the streets and boarding classic mahogany Rivas.

While the festivities were chronicled by international media outlets, attendees seemed to have some restrictions. Upon their arrivals, wedding guests had their phones stowed away, according to one source. Although Friday's wedding was the main event, the celebration carried on Saturday night with a finale dinner at Arsenal. Sanchez showed her love for Italy by choosing a pale pink strapless Versace dress. She had also gone with another Italian house label — Dolce & Gabbana for her wedding gown.

Many of the designer label-loving attendees packed accordingly. That was a good thing, since their style was being scrutinized at every turn. Even Kylie Jenner's 3-year-old son Aire landed an article in *The Daily Mail* for carrying a stuffed monkey that may have been the Baby Milo bag that Timothée Chalamet had on the red carpet previously.

Asked about how the Sánchez-Bezos wedding has become a type of fashion show in itself, Calvin Klein — who did not

attend — said, "I guess, when you get to a certain place and you have everything, there aren't that many weddings in one's life. And Venice is a glorious place to have a wedding and celebrate with people that you care about. This is life at its wealthiest level. And we get to see it and view how they are celebrating their wedding. It's the kind of wonderful."

While "it's unfortunate that it gets some nasty publicity along with it," Klein said, "that's to be expected." Suggesting that protesters were "protesting their own cause," the designer added, "I'm sure that Jeff Bezos is very generous to Venice and the world."

Even Thursday night's thunderstorm and downpours didn't appear to dampen guests' moods en route to a dinner in the 15th-century Madonna dell'Orto church. The Schiaparelli-clad Sánchez and others smiled, ducking under blue umbrellas. The hue matched Amazon's brand color of choice. An Amazon spokesperson declined to comment about whether the umbrellas are available on the website, or if anything Sánchez and Bezos wear this weekend will be sold by the e-tailer.

All of the wedding could bode well with consumers, as Amazon Prime Day 2025 will be held July 8 to 11.

The revelry is "a great opportunity" for Amazon to gain positive publicity, according to retail analyst Bruce Winder. "When you think about the venue, the celebrities in attendance and the outfits guests are wearing, it makes for an incredible once-in-a-decade event. People love celebrity weddings, and their nuptials create inspiration for soon-to-be couples and other event planners," he said.

As for the bride's wedding gown, she wore a body-sculpting Dolce & Gabbana gown with lace sleeves that she described on Instagram as "not just a gown a piece of poetry." Sánchez needed no introduction

to the designers, Domenico Dolce and Stefano Gabbana. She and Bezos reportedly met them a few years ago, when their respective yachts were anchored side by side in Portofino. Sánchez and Bezos were also front-row guests when her son Nikko Gonzalez modeled in the designers' runway show in Sardinia.

In addition, the coverage helps promote Amazon's increased presence within the accessible luxury products area — "albeit indirectly," Winder said. The no-gifts event and the couple's donations to Venice nonprofits "shows their sensitivity to the situation," he added. Their invitation informed guests that donations were being made to UNESCO's Venice office, CORILA and to the Venice International University.

After wearing an Oscar de la Renta ensemble for her first day in Venice, Trump turned up in a pale pink strapless gown from Tony Ward Couture.

Whether all of these camera-ready celebrity-studded moments will be captured in a photo shoot remains a question mark. Asked if Annie Leibovitz, a *Vogue* favorite who is traveling out of the country, is shooting the nuptials, a staffer in her studio declined to comment. *Vogue* had an advance exclusive with Sánchez about her wedding dress that was shot by Tierney Gearon.

Along with the Venetian Gothic architecture and celadon-colored canals, the 200 invitees are getting a taste of traditional pastries from Venice's oldest bakery Rosa Salva. Antonio Rosa said he has been busy making pastries that were delivered in boxes for the wedding guests. The sixth-generation business owner, who uses Amazon to buy things he can't find in Venice, like trays to serve coffee on at the Rosa Salva Hotel, was enthusiastic about how the Sánchez-Bezos wedding is drawing attention to Venice.

As for the current scene, Salva said, "It's a normal day in Venice like any others. There's no confusion — no protesters."

Earlier this week, Greenpeace and activists from the U.K. action group Everyone Hates Elon rolled out a huge banner imprinted with "If you can rent Venice for your wedding you can pay more tax."

Greenpeace's Christine Gebeneter described the wedding as "a symbol of an extreme overconsumption lifestyle, which is made possible by lax tax rules for billionaires." She said, "We ask governments to implement a tax on ultra-rich individuals, so that those contributing over-proportionately to the climate and nature crisis pay what they owe to our societies."

CORILA, the Consortium for the Coordination of Research on the Venice Lagoon, received "a generous donation" from Bezos and Sánchez that will be used to "help preserve Venice for future generations," according to the nonprofit's Pierpaolo Campostrini. The couple did not ask CORILA "to specify the project for which the money will be spent," he said. That will be decided by CORILA's board in the following weeks, Campostrini said.

A spokesperson at the Venice International University declined to specify the amount of the Sánchez-Bezos donation. A media request to UNESCO was unreturned.

Despite the worldwide media spotlight shining bright on Venice, that hadn't translated to major hikes in shopping at Noventa di Piave Designer Outlet, which has outposts for Prada, Gucci, Dolce & Gabbana, Bottega Veneta and more. A staffer at the shopping center said Friday, "We must admit that no direct impact has been observed on our business so far due to Jeff Bezos' wedding. Nonetheless, we are pleased for the newlyweds and for the opportunity this event has provided to enhance the city of Venice."



Kim Kardashian, Kendall and Kylie Jenner on June 26 in Venice.

## BUSINESS

# The Search for American Vogue's Head of Editorial Content Starts

● Sara Moonves, Eva Chen, Sally Singer and Ib Kamara are the names that have been thrown into the search.

BY HIKMAT MOHAMMED AND ROSEMARY FEITELBERG WITH CONTRIBUTIONS FROM EVAN CLARK

**LONDON** – Let the “Game of Thrones” begin at Condé Nast as Anna Wintour searches for a head of editorial content at American Vogue, after stepping down from her responsibilities at the publication.

Whispers of names have already started circulating with W Magazine's editor in chief Sara Moonves being a top contender, as well as Instagram's Eva Chen and a few others. Wintour is said to be casting the net far and wide, and is open to interviewing internal and external candidates, one in-the-know source said. Moonves started her career at Vogue and was mentored by Sally Singer, whose name has also been added to the mix.

Singer left Vogue to head up T: The New York Times Style Magazine, and Moonves joined her in 2010. Singer is now president of Art + Commerce.

Moonves has been editing W Magazine since 2019 and lined up investors to acquire the publication in 2020, which Karlie Kloss is involved in.

Moonves and Singer could not be reached for comment at press time on Friday.

“Sara has great freedom at W, but stepping into Anna's role is a no-brainer, especially in the creative industry, where she's so front-facing,” said a close industry source.

As for Instagram's director of fashion partnerships Chen, the source said, “Eva knows and understands digital better than anyone else and it would benefit Condé Nast so much in a world of changing algorithms.”

Chen, who declined to comment Friday, could be a contender for multiple reasons well beyond her 3 million-plus Instagram followers. She knows the inner workings of Condé Nast International well and her career trajectory aligns with the seismic shifts in media. Before joining Instagram in 2015, she spent more than 10 years at Condé Nast, where she gleaned the importance of a global reach. Between 2013 and 2015, Chen was Lucky magazine's editor in chief and also worked as a Vogue China columnist. The digital adept also had a nearly eight-year stretch at Teen Vogue. Chen has another connection to Wintour through The Met Gala, which Instagram has sponsored. A first-generation Chinese American, Chen has also written children's books.

One of Vogue's favorite photographers, Mario Testino, said Friday that Wintour has “a unique talent for sensing the pulse of the moment, staying open to change, and identifying the right people to build iconic teams. With Vogue behind her, she perfectly evolved with the times, embracing each shift as it came. Many editors can become stuck and sometimes obsolete due to their inability to adapt and be open.”

Looking ahead, Testino said, “For a new editor, the challenge may be even greater. The landscape has changed: print has largely been replaced by digital platforms, and today, anyone with a phone and a following can be a trendsetter. Now more than ever, adaptability is essential to staying relevant in an ever-changing world.”



Sara Moonves, Eva Chen, Anna Wintour, Sally Singer and Ib Kamara.

Three other Condé Nast staffers, whom Wintour is known to appreciate, Vogue's fashion news director Mark Holgate, Vogue Runway's director Nicole Phelps and British Vogue's head of editorial content Chioma Nnadi, are also being talked about as potential candidates. Constance R. White praised Nnadi on LinkedIn Friday. Holgate, Phelps and Nnadi could not be reached Friday for comment.

Another Vogue staffer, Chloe Malle, editor of Vogue.com and cohost of “The Run-through With Vogue,” could offer a multimedia edge. Meanwhile, last week British Vogue posted a job opening for a fashion and style editor, whose responsibilities would include collaborating with Vogue editorial teams globally to ensure consistency. How that new hire will play into all of this is anyone's guess.

Another candidate for the job is fashion stylist Ib Kamara, who stepped down as editor in chief of Dazed after a four-year tenure earlier this year. It is understood that Wintour held an hourlong meeting with him at her office at One World Trade Center.

Kamara could not be reached for comment at press time on Friday. The list of Condé-certified candidates includes Karla Martínez, head of content for Vogue Mexico and Latin America. She too could not be reached immediately for comment.

The names of Jo Ellison, editor of The Financial Times' weekly magazine How To Spend It, and Sotheby's' head of media Kristina O'Neill, have also surfaced. Neither could be reached for comment Friday.

Some industry insiders have speculated about the possibilities of Harper's Bazaar's editor in chief Samira Nasr returning to Condé Nast, after leaving five years ago. Nasr could not be reached immediately for comment Friday, nor could Stella Bugbee, editor of The New York Times Styles section. A former Vogue staffer floated the prospect of Lindsay Peoples, editor in chief of The Cut at New York Magazine. Peoples could not be reached for comment Friday.

There was chatter about New York Magazine's recently installed editor at large Erik Mazza too. He said Friday, “I am happily

settling in at New York Mag, where I get to work on blockbuster projects like our special Hamptons issue, which is out now.”

In a tough media landscape, Vogue will need a salesperson to sell its pages that have now been slashed in half.

The news of Wintour stepping down comes two weeks after Condé Nast announced Mark Guiducci as the first global editorial director of Vanity Fair.

“She planted Mark into the Vanity Fair job so she can pass on giving him her job. She has orchestrated the whole thing,” said the same industry source, reiterating that Guiducci was Wintour's right-hand man at American Vogue.

The job of helming Vogue has changed – it's no longer chauffeured city cars and caviar lunches on the company card, but instead shifting and sharing copy and photoshoots that's overseen by Wintour, who continues to rule with an iron fist as global editorial director of Vogue.

The magazine is following in the footsteps of the other international Vogue magazines by eschewing the editor in chief title for a head of editorial content. British Vogue announced Nnadi as its head



Anna Wintour

of editorial content in September 2023 following the departure of editor in chief Edward Enninful.

The magazines have lost their local touch to their respective markets with syndicated content.

“Anna has long since transcended the role of editor of a single magazine, so this announcement seems like the next logical step – not a step back, but a step up, above the day-to-day and page-by-page,” said Susan Scafidi, founder and director of Fordham Law's Fashion Law Institute.

“There may be a seismic shift at Vogue, but not yet for an industry that has in so many ways been shaped and will continue to be influenced by its leading mononym.”

In all the changes taking place at Condé Nast, one thing is clear: Wintour, 75, will remain chief content officer for the publisher and global editorial director, Vogue.

In her role, she oversees every brand globally, including Wired, Vanity Fair, GQ, AD, Condé Nast Traveler, Glamour, Bon Appetit, Tatler, World of Interiors, Allure and others, with the exception of The New Yorker, which is overseen by David Remnick.

## FASHION

## Stuart Vevers Celebrates OBE Honor

● The British designer invited around 300 people to Two Temple Place by the River Thames on Thursday night with Coach CEO Todd Kahn by his side as cohost.

BY HIKMAT MOHAMMED

**LONDON** — Stuart Vevers of Coach returned home to England this week to collect his Officer of the Most Excellent Order of the British Empire, otherwise known as an OBE, for his services to fashion.

A moment like this calls for a celebration. The British designer invited around 300 people to Two Temple Place by the River Thames on Thursday night in London with Coach chief executive officer Todd Kahn by his side as cohost.

Guests on the night included his family, friends, Coach crew and stars such as Florence Pugh, Will Poulter, Yasmin Finney and Mimi Webb.

Two Temple Place is known for its neo-gothic architecture and contains artwork by William Silver Frith, Sir George Frampton, Nathaniel Hitch and Thomas Nicholls.

"It's a beautiful historic space and we really leaned into that. We dressed up the

place by bringing in historical furniture and it's very classical in its approach. If the weather's good, we're going to start with drinks outside," Vevers said in an interview on Wednesday.

The designer got heavily involved in the planning of the party — he curated the food menu, floral arrangements and some of the music before a DJ got there in the evening.

Vevers is the first creative director of an American fashion brand to receive full honors. He was included in the Birthday 2024 Honours List, approved by King Charles III.

"I was excited and surprised — so many things started to run through my mind. I feel really proud, but it's so much for the people in my life and my parents, for whom so much of what we do in fashion goes over their heads. They might not know what a CFDA award is, but this is something really tangible to them," he said.

"Sometimes the perception is that our industry is frivolous. This award is an acknowledgement, in a way, that reinforces the work that we all do in fashion and it can be really meaningful. Our business is about people's lifelong commitments to skills," he added.

Vevers received the call about the award

from the British Consulate when he was driving.

The first person he called was his husband, Benjamin Seidler, and then his parents in the U.K.

Vevers collected his award from Princess Anne in a classic black suit with his husband and two children by his side, which he said made the investiture ceremony more special.

"My kids turned five on Sunday and the age in which someone is allowed to attend the ceremony is five, it feels timely and like a sign," he said, adding that he's been playing tourist with his family and rediscovering London through a pair of fresh eyes.

Vevers wanted to stay at the Savoy Hotel to follow through with the "classic London" theme.

"My son River was so excited when he saw a black cab and this trip has encouraged me not to take things for granted that you're just used to seeing," he said.

From 2015 to 2017, Coach was a regular name on the runways of London, staging shows during London Collections: Men.

Maybe Vevers, now with his OBE, will consider coming back to the city more regularly and bringing his menswear shows with him.



Florence Pugh and Stuart Vevers of Coach.



Emilia Wickstead  
Bridal Collection 03

## FASHION

## Emilia Wickstead Unveils New Bridal Collection

● The luxury designer talks to WWD about her latest annual bridal collection and the category's growth.

BY EMILY MERCER

**Just in time for the high season of summer weddings, New Zealand-born, London-based luxury designer Emilia Wickstead has released her new annual bridal collection.**

Since launching her first 10-piece bridal collection in 2017, the designer's bridal category, which relaunched in 2023, has become a significant part of her brand. It now generates 65 percent of the business' overall sales and experienced 140 percent growth last year. Bespoke bridal accounts for 90 percent of this category, with an average price point of 25,000 pounds.

"I always say that we are for all women, and I think that we see that with our brides as well. We have brides

from all over the world. New York and the United States [markets] are very, very substantial," Wickstead explained of her USA-based bridal customer, which accounts for about 56 percent of her brides. She added that during the pandemic, the brand saw its bridal business begin to scale, leading to a doubling of her bridal team to eight employees. Wickstead also now travels five times a year for trunk shows in New York to reach clients beyond London.

During her most recent trip in May, the designer hosted an event at the Manolo Blahnik store on Madison Avenue featuring a conversation with Kristina Blahnik. She also unveiled a collection of digital wedding invitations with Paperless Post this summer, and designed the new uniforms for Air New Zealand in April.

"I think more and more, it's the American woman, the New York woman, understanding that we're here and this is what we're doing — that we're showcasing bridal and they can go for an appointment. Bridal isn't just the wedding dress. It is the party dress, the bridesmaid, everything," Wickstead said. While many clients, especially those purchasing a bespoke wedding look, travel to the brand's Sloane Street flagship in London, her trunk shows allow those in New York into her bridal world.

As seen through Wickstead's Bridal Collection 03, the designer is playing into the popular ethos of offering plenty of formal white attire for beyond the wedding day, with bridal ready-to-wear starting at 1,500 pounds; the main bridal collection ranging from 5,000 to 20,000 pounds; demi-bespoke starting at 12,000 pounds and fully bespoke starting from 25,000 pounds. Beyond their direct retail channels, her more civil wedding and bridal party styles are also available on Net-a-porter, whom the brand has partnered with on the category for seven years.

The broad array spans from elegant core bridal gowns to party dresses and separates, each rooted in the brand's signature design ethos of classicism, "that reframes classic ideals with a tension between ideals of Britishness and Internationalism," the designer said. Furthermore, the collection

continues to serve as an extension of her luxe ready-to-wear, with clean, architectural lines; Old World inspirations, and bridal-esque lace layers.

"I have always loved the structure behind designs from a bygone era, which informs so many details in our bridal collections. There's a quiet drama and refined romance that I find so compelling, that it is almost cinematic," she said of the collection.

In addition to accessories and reworked classics, like her bestselling, minimalist-bent ivory silk mikado Viva dress with Sophia scarf train, the collection features nine new gowns, such as the strapless Ailis ballgown with embellished clusters adorning its full skirt or the adorable after-party-ready ivory crepe Jonah minidress.

Wickstead explained that when designing each collection, she's inspired by not only historical muses, architectural lines and Old world couture but by the global, modern brides she works with from New York to London.

"I'm always inspired by our brides — they are at the heart of everything I do and remain my greatest muses. That's when the best comes out of Emilia Wickstead, when we can use the actual bride as our muse. That I think feels really believable and organic, and is very true to who we are as a brand," she said.

"Being here and doing trunk shows in New York, you're really understanding what a different demographic and what other people want. The learning that you get from that really helps when you're developing new ideas," Wickstead explained. "At the end of the day, I can be as fantastical as I want in terms of design, but it's really, really important to also understand what our customer wants."

Wickstead's frequent visits to New York City also signal the brand's search for a permanent retail home in the Big Apple.

"My eyes are always open," Wickstead said of looking into potential future retail expansion, noting she's always envisioned the city as the brand's "second home" while "testing the marketplace" through frequent trunk shows. "At the end of the day, your business is your baby and you've got to make sure that you have all the right foundations in place."

# WWD

Showcase your brands' latest collections and innovations in a special issue of WWD celebrating the **2025 Men's Premium Contemporary Fashion** in partnership with The Chicago Collective, the premiere national menswear show in North America.

CLOSE JUL 1 • MATERIALS JUL 21 • PUBLISH JUL 28



**CONTACT** Jennifer Petersen, *Luxury Advertising Director*, FMG, [jpetersen@fairchildfashion.com](mailto:jpetersen@fairchildfashion.com)

**WWD**


# Jannik Sinner Fetes the Start Of Wimbledon With Gucci Dinner

The world number-one tennis player drew a starry crowd, including Paul Mescal, Erin Doherty, Fionn O'Shea, Joe Keery, Naomi Ackie and George Mackay. BY HIKMAT MOHAMMED PHOTOGRAPHS BY VIANNEY LE CAER



Paul Mescal, Jannik Sinner, Naomi Ackie, and Joe Keery.

**LONDON** – Jannik Sinner is the man of the hour.

The Italian tennis player ranks as the world number one on the ATP tennis list and to celebrate competing in his fifth consecutive Wimbledon Championships, he threw an intimate cocktail party and dinner at Claridge's in London.

As the city hushed down for the weekend, with many heading to the Glastonbury Festival, Sinner drew in a starry crowd including Paul Mescal, Erin Doherty, Fionn O'Shea, Joe Keery, Naomi Ackie and George Mackay.

The tennis star swapped his Wimbledon whites for an olive green Gucci ensemble.

"I feel very privileged and honored to be an ambassador of such a prestigious Italian brand known for its class, elegance and innovation," said Sinner. "Thanks to my partnership with Gucci, I'm starting to get to know the world of fashion and all the hard work behind the beautiful products we see on the catwalk and in the stores."

The tennis player has been spending some time in London training ahead of his first match on Monday against Luca Nardi.

The British summer may be very well on its way, but it was a school night for many of the guests, who confessed to a jam-packed schedule.

Irish actor Fionn O'Shea, with freshly dyed blond hair, said he was sneaking off to Glastonbury for the first time before diving into work. He's in the midst of shooting "The Queen of Fashion," a biopic on the life of iconic fashion editor Isabella Blow that will wrap up at the end of summer. ▶



George Mackay



Fionn O'Shea and Paul Mescal

Tosin Cole



Erin Doherty and Naomi Ackie



Jannik Sinner



Imogen Poots



Paul Mescal, Joe Keery and Fionn O'Shea



Kyra Kennedy

The actor will be playing Irish milliner Philip Treacy in the film, directed and written by Alex Marx.

"It's been really great so far and I've got to spend so much time with Philip, which is so rare. Philip and I have been making hats together, which has been one of the most special experiences of my life," said O'Shea.

"He's been making the hats and I've been watching mostly. Philip is a genius. He's so talented, creative and passionate. It's been a real honor getting to spend that time in his studio to watch him work. He will say that I made more of the hats than I did, because he's very humble and kind," he added.

O'Shea has been dabbling in the world of biographies. His next project set to come out later this year is Netflix's "House of Guinness," based on the family behind the Guinness brewing company.

In portraying real people on the screen, it has meant transforming from one role to another. "This is my first time going to something with my hair being a different color. Myself and my stylist Felicity Kay chose this look together. I just thought the clothes were so beautiful and I felt confident in them, also the coloring is really good, which is always nice," he said of his brown trousers and black polo shirt.

British actor Erin Doherty will also be

spending her summer vacation on set. She's going to be starring in "California Avenue" opposite Helena Bonham Carter and Bill Nighy about complex family dynamics.

"Preparing for a role is my favorite part of the job. I love people and getting a book that I can tuck into. The series is loosely based on the director and writer Hugo Blick's life, which is great because I get to pick his brain about it," she said.

Even though Doherty will be missing out on summer plans, she expects to take an early Christmas break.

The actor is no stranger to fashion. She played a young Princess Anne in Netflix's "The Crown."

"I love playing with fashion. It's such a playful opportunity to just let your creative side run wild and for me, what I wear changes on a daily basis. I had a cruise in the Gucci store and picked something that has a nod to going out, but it's also a little understated," said Doherty.

The Gucci store on New Bond Street has already been taken by the spirit of tennis with a themed window display highlighting the brand's tennis line, which includes a collaboration with the American tennis racket brand Head.

Let the games begin, in store and on court at Wimbledon. ■



# Julian Day on Crafting Timeless Costumes for 'F1: The Movie'

How the costume designer dressed Brad Pitt, Damson Idris and Javier Bardem in one of the year's most stylish films.

BY LEIGH NORDSTROM



Javier Bardem as Ruben Cervantes and Brad Pitt as Sonny Hayes in 'F1 the Movie.'

"I always say this, it's the last sport that's like the gladiators," says costume designer Julian Day. A lifelong fan of Formula One, Day grew up going to races with his father, who sponsored F1 cars and was the first person in the U.K. to make replica white metal diecast models of racing cars. The epic rivalries of the sport have always appealed to him, like between James Hunt and Niki Lauda, who were the focus of the 2013 movie "Rush," which Day did costumes for. So Apple's new summer blockbuster, "F1: The Movie," starring Brad Pitt, Javier Bardem, Damson Idris and Kerry Condon, was a rather easy sell. Plus: "who turns down the chance to work with Brad Pitt?" Day says.

Known for his work in "Bohemian Rhapsody" and "Rocketman," Day found the project somewhat easier to start given the canvas that the real-life world of Formula One provides.

"It is a very classic look in Formula One and there's a real uniform that the general public wear: it's very classy, it's chinos, it's very tight jeans, it's white trainers, polo shirts, blues, pinks," Day says.

He also was guided by director Joseph Kosinski's penchant for modern, cool-looking films that stand the test of time.

"Those garages look almost like something from 'Star Wars.' They're incredible," Day says of the F1 garages. "And that's what he wanted to do with the costumes as well: create something with a very contemporary, but long-lasting feel to it. It spiraled into the idea of this very fashionable world. I wanted to think about the idea that when you watch this movie in 10, 20, 30, 40 years, it still looks contemporary. It still looks real. Nothing will date about it because the clothes are the clothes. Unless we start wearing spacesuits in 50 years' time – even then, the pit crew will look fine."

Pitt stars as Sonny Hayes, a onetime star F1 driver who lives in a camper van and is pulled out of retirement to save an ailing British F1 team. Hayes may live off the grid, but this is still Brad Pitt, and the character naturally looks exceptionally cool throughout.

"He was amazing to dress. He loves clothes," Day says. "Sonny is a cowboy, he's a maverick, he's a gambler, he's a chancer. And I think we felt that we wanted to harken back to the days of the '70s where heroes were heroes. The people in the movies in the '70s had an edge, they weren't as clean cut as people [are today]," Day adds. "So I looked at people like Kris Kristofferson, Steve McQueen, Paul Newman, [Clint] Eastwood."

Day calls out the scene where Sonny first arrives back into the world of F1, at Silverstone, and is wearing double denim with a pair of Italian-made cowboy boots.

"It's harping back to the old days, but also using very contemporary clothing," Day explains. "We used '60s original Levi jeans, Wrangler shirts, a contemporary Loro Piana jacket. And I used a great British brand called t, which has very classic, beautiful sweatshirts. So there was the use of vintage clothing, but also contemporary clothing that looked vintage."

At the start of production, Day and his team set up a shop across three suites in a hotel filled with racks of sweatshirts, jeans, shoes, sunglasses and socks, and Pitt brought some of his own items as well.

"We set this shop up, he brought his stuff, and we just went through a whole bunch of it, took the whole day. We tried everything on, photographed it, and he had the photographs and was like, 'well, I like that. That works,'" Day says.

Day showed Pitt a pair of orange aviator-style sunglasses that had belonged to his

Damson Idris as Joshua Pearce with Pitt.



father, now deceased, and Pitt fell in love with them and wears them in the film – "it's a real tribute to my dad being involved in the industry," Day says.

One of the most important parts of the wardrobe was the socks: Day and his wife, Shaída, who is an associate designer, found a Japanese brand called Rototo that Pitt fell in love with.

"We bought so many socks, and socks would get spirited away – I have no idea where they went. I think Brad's suitcases must have been quite full of socks," Day jokes.

Idris, meanwhile, plays the young new hotshot driver, Joshua Pearce, who wears more youthful streetwear clothes. Day sought inspiration for the costumes from the sport's fashion leader, Lewis Hamilton.

"Lewis is an amazing champion of fashion. It's not just the big brands that he champions, he champions small brands, quirky brands," Day says. He translated

that into a mix of more established British brands like Wales Bonner as well as smaller brands like Sage Nation and YMC for Idris.

Bardem needed to look polished as the team's owner. Day took Bardem, naturally a more casual dresser he says, to Zegna, Tom Ford and Gucci to fit him for tonal suits with simple dress shoes.

"Javier is a very charming man, great to dress," Day says. "It's probably the best looking male cast I've ever had, and some of the best dressed men I've ever had to dress."

It didn't hurt that the film came with a rather comfortable costume budget.

"I have to admit, it's lovely going out and spending thousands and thousands and thousands of dollars of not your own money on people who are getting clothes," Day says. "It was a very good clothing budget. I mean, you can always have more, but it was very generous, and it was right for what we needed to make it look the million dollars that I think we've created."



Kaytranada



The scene at the Boom Pride Party.



Miles Greenberg



# Inside Pride x Boom, New York Pride Weekend's Kick-off Party

Kaytranada DJed for the celebratory crowd that included Andy Cohen and Justine Skye, who performed her newest single. BY KRISTEN TAUER PHOTOGRAPHS BY LEXIE MORELAND

On Thursday night, Boom at the Standard kicked off New York Pride with its annual Pride x Boom party. The late-night dance party set the scene for the days ahead, bringing together tastemakers from the LGBTQIA+ community to mark the final weekend of worldwide Pride month.

The room was filled with a celebratory vibe soon after the doors opened as DJ duo Mazurbate and Tama Gucci got the festivities started. Andy Cohen, an early arrival, settled into the sunken VIP lounge, soon joined by guests including Aquaria, Kandy Muse, and Miles Greenberg at a nearby table. Among the other guests were Jeremy Pope, Alex Newell, Jari Jones,

Jorgeous, Brandon Blackwood, Edwin Thompson, Tourmaline and Isan Elba. More continued to stream into the venue as the party pushed into the early hours of Friday morning.

Kaytranada, who later swapped in for DJ duty, brought out Justine Skye around 12:30 for a surprise performance of their new single "Oh Lala" atop the venue's iconic circular gold bar.

"Boom Pride is so much more than a celebration," said the hotel's director of marketing and culture Christian Parker. "It's a powerful night of unity, celebrating the brilliance of our LGBTQIA+ community when visibility matters most."



Justine Skye



Andy Cohen



The scene at the Boom Pride Party.



Aquaria

# Fashion Scoops



## Gucci Kid

Gucci will reveal Monday that it has named South Korean singer Lee Know as its latest global brand ambassador.

The appointment is a natural extension of the relationship between the member of K-pop sensation Stray Kids and the brand, since the artist has worn Gucci both at official events and in editorial appearances. Last year, he also attended the Florentine house's cruise 2025 fashion show in London, further strengthening its ties with the Kering-owned company. In his new role, he will be even more involved in Gucci's events and initiatives.

"I believe Gucci is a brand that transcends the past and present through heritage and contemporary creativity. It's a great honor to be part of Gucci's visionary journey," he said in a statement.

Since his debut with Stray Kids in 2018, Lee Know has become a multifaceted and versatile artist, affirming himself not only as a performer but also as a songwriter and composer.

The group overall has turned to be one of the biggest acts in music in just a few years. It was formed by JYP Entertainment through the 2017 reality show of the same name and includes the other seven members: I.N, Bang Chan, Changbin, Hyunjin, Han, Felix and Seungmin.

In January 2018, the group released their first EP, and since then it has been all upward for the band. Their music success has gone hand-in-hand with the increasing attention of

the fashion industry. For example, most recently I.N was tapped as both Bottega Veneta and Damiani ambassador, while Fendi, Versace and Louis Vuitton have tapped Bang Chan, Hyunjin and Felix, respectively, for similar roles.

The group is currently on its third world tour, titled "DominATE," which began in Seoul in August last year and will wrap up in Italy on July 30 with a final event at the Stadio Olimpico stadium in Rome.

— SANDRA SALIBIAN

## Stocked Up

Kevin Plank's return to the corner office was good for his wallet.

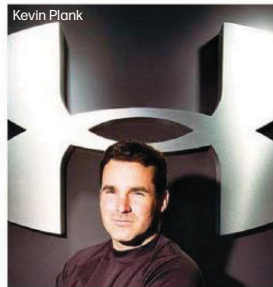
The chief executive officer of Under Armour, who stepped back in as chief executive officer of the company he founded last April, received nearly \$11 million in compensation in fiscal 2025. His package breaks down to \$803,462 in salary, a bonus of \$1 million and stock awards of \$9.1 million, according to the company's newly released proxy statement. Plank will only receive the stock awards if the company does well, providing further incentive for him to execute on his previously announced strategy. Stock awards are a standard feature of executive pay, tying the compensation packages to the fortunes of other shareholders as they only pay off if the company performs in the market.

The prior year, Plank earned a salary of \$500,000 and stock awards of \$4 million.

The next highest-paid executive at Under Armour



Inside Givaudan.



is chief product officer Yassine Saidi, who received \$704,002 in salary and \$1.6 million in stock awards along with other compensation for a total package of just over \$3 million. Next up is chief financial officer David Bergman, whose package totaled \$2.9 million, and Kara Trent, president of the Americas, whose pay compensation stood at \$2.2 million.

The proxy statement is filed with regulators and sets up the company's annual meeting on Sept. 3.

At the meeting, shareholders will also weigh a proposal from Green Century Capital Management on behalf of shareholder Green Century Equity Fund requesting the company issue a report summarizing its targets to reduce emissions and publish an annual update on any progress or setbacks toward that goal.

The board of directors said the proposal was "unnecessary and not in the best interest of the company's shareholders," citing Under Armour's 2021 emissions reduction strategy to transition all energy in owned and operated facilities to 100 percent renewable sources by 2030 and reduce its greenhouse gas emissions by 30 percent by that date and net zero by 2050.

— JEAN E. PALMIERI

## Smelling A Deal

Givaudan is acquiring a majority stake in Vollmens Fragrance Ltd., a supplier based in Brazil.

Financial terms of the deal were not disclosed. However, Givaudan, a Swiss fragrance and flavors supplier, said Vollmens' business would have represented about 25 million Swiss francs, or \$31.3 million, of incremental sales to Givaudan's 2024 results on a pro forma basis.

Givaudan will fund the transaction from its existing resources. The deal is expected to close in the second half of this year.

Givaudan said it has the option to further increase its stake in Vollmens in the future.

"Acquiring a majority stake in Vollmens Fragrances fits perfectly with our 2025 strategy to expand our presence with local and regional customers," said Gilles Andrier, chief executive officer of Givaudan, in a statement.

"This partnership will also further strengthen our business in the high-growth markets of Latin America, and we look forward to building a bright future together with the Mendes family," he said.

Vollmens, based in Saltinho, Brazil, has been in business since 2004. It operates across Latin America, as well as Central America, Africa and North America. Its founding family members, Nestor Francisco Mendes and Rinaldo José Mendes, are to continue steering Vollmens as part of the agreement with Givaudan. Vollmens has 180 employees.

"Vollmens Fragrance will bring expertise to Givaudan in serving the fast-growing mid-sized customer segment in Latin America," said Maurizio Volpi, president of Givaudan's Fragrance and Beauty.

Givaudan last year reported 7.4 billion Swiss francs in sales with a free cash flow of 15.6 percent. It employs more than 16,900 people globally in 2024.

— JENNIFER WEIL

## Eyes On Paris

Hollywood favorite eyewear label Oliver Peoples has just opened its first outpost in Paris, a move that has been a long time in the making.

"We've had our sights set on it for years, patiently waiting for the perfect location," Oliver Peoples chief executive officer Rocco Basilio told WWD. "As one of Europe's most iconic and influential cities — and the last major one where we didn't yet have a presence — Paris has always been a natural fit for us. It's a global destination for luxury, and now, with the right location, the right space and the right opportunity, the timing finally felt perfect."

He continued, "France has long played a significant role in the optical industry and in Oliver Peoples' growth through wholesale. Now, with a flagship in Paris, we're able to fully express the brand."

The 650-square-foot boutique at 316 Rue Saint-Honoré opened quietly on June 27, with activations planned for later in the year.

Just across from Saint Laurent, it combines the brand's Southern California esthetics, with its rich blue signature color evoking the sky, with elements of classic Parisian interiors like gold-leaf wall moldings, marble accents, herringbone parquet flooring and modernist furniture over two floors. Custom designs created for the concept include window pieces by French ceramist Olivia Cognet.

"Every Oliver Peoples boutique begins with a

foundation of midcentury design, layered with local influences to create a space that feels truly site-specific," Basilio explained.

The store offers the brand's mainline styles as well as its high-end Japanese-made Series, the Nineteen Sixties collection and designs from its collaborations with Khaite and Roger Federer. Complimentary eye exams from an in-house optician and prescription fittings are also available. To mark the opening, the brand will issue an exclusive edition of its Oliver Sun sunglasses, limited to 30 pieces with a box and case marked "Paris Boutique EST. 2025."

Since its founding in West Hollywood in 1987, the vintage-inspired luxury eyewear label has built its footprint with locations across the U.S., and will soon revamp its original Sunset Boulevard location, as well as expanding further in California and Texas, said Basilio.

International expansion is a key priority, with recent store openings in Abu Dhabi, Amsterdam and Milan, as well as Paris, bringing the brand's total store count worldwide to 46.

"We're deepening our presence across Europe and exploring additional key cities in France, while also continuing to build momentum in the APAC region," said Basilio.

The brand continues to see "steady" growth year-over-year, he said. "We're focused on deepening relationships with key wholesale partners through curated projects, while also enhancing our direct-to-consumer experience, particularly in optical services." — ALEX WYNNE



The Oliver Peoples Paris storefront.