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## De Meo's Move

Kering amended its agreement with Mayhoola, postponing put options for Valentino.

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## \$10 Billion

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## Quirky Colors

Pantone's Spring Color Trend Report trumpets originality.

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## A New Attitude

When many designers worldwide are leaning heavily into preppy, leave it to a king of the look – Ralph Lauren – to pivot in the opposite direction. His spring 2026 collection shown Wednesday night in an intimate setting at his Madison Avenue headquarters offered an easy take on minimalism, as seen here, and focused on red, white and black. As always, he's ahead of the pack. *For more, see pages 6 and 7.*

PHOTOGRAPH BY LEXIE MORELAND



## BUSINESS

## Kering, Mayhoola Postpone Valentino Put Options

● As Kering and Valentino restructure, the current ownership of the couture house, controlled by Mayhoola, will not change before 2028 at the earliest.

BY LUISA ZARGANI

**MILAN** – Kering's new course continues to take shape.

A day after the luxury group's combined general meeting and the first public appearance of chief executive officer Luca de Meo, the French company and Mayhoola jointly announced that the current ownership structure of the Valentino house will not change before 2028 at the earliest.

This represents an amendment to their shareholders' agreement, inked at the time of Kering's acquisition of a stake in Valentino in 2023.

Two years ago, Kering bought a 30 percent stake in Valentino for 1.7 billion euros in cash as part of a broader strategic partnership with the Qatari investment fund.

As per that original deal, the French group had an option to buy 100 percent of Valentino's capital by 2028, while Mayhoola could become a shareholder in Kering, with the final purchase price linked to the Italian fashion brand's performance.

Following the new agreement, Mayhoola's put options on Kering exercisable in 2026 and 2027 for its remaining 70 percent stake in Valentino are now postponed to 2028 and 2029, respectively. Kering's call option to acquire Mayhoola's stake in 2028 is also deferred to 2029.

"Kering and Mayhoola confirm their strategic partnership to support the development of the iconic Italian luxury house and remain entirely committed to its long-term success," the two companies said jointly on Wednesday.

According to Bernstein analyst Luca Solca, Kering will need up to 3.4 billion euros in cash to pay for the remaining 70 percent. The postponement allows Kering to put off extra debt. According to the bank, Kering's net debt rose from 200 million euros in 2021 to about 10.5 billion euros at the end of 2024 as the French group embarked on a major M&A and capex spree, buying Creed, Maui Jim and prime chunks of real estate.

Valentino's 2024 revenues decreased 3 percent to 1.31 billion euros. At constant exchange rates, the decrease stood at 2 percent, while the Roman fashion house trumpeted that its direct retail, including e-commerce, improved 5 percent last year and represented 70 percent of revenues.

Valentino has been streamlining its wholesale channel, reduced by about 20 percent in 2024, a strategy that continued

in 2025 and that is expected to impact its year-end performance. It is understood the brand is tracking double-digit revenue declines in 2025, making it unfavorable for Mayhoola to exercise its put option in 2026.

Last year, Valentino's earnings before interest, taxes, depreciation and amortization fell 22 percent to 246 million euros, affected by "non-recurring items."

To curb its debt, Kering is undertaking a major restructuring that includes store closures, selling real estate and reducing wholesale activity to improve profitability.

For example, in January, Simon Property Group bought 100 percent of Kering's The Mall Luxury Outlets, which it established in 2001. The Mall operates two outlet centers in Italy – one near Florence in Leccio and another on the Italian Riviera in Sanremo. The deal netted Kering proceeds of about 350 million euros.

Changes are also taking place at Valentino. Riccardo Bellini, managing director of Mayhoola, was appointed CEO of the Rome-based couture house, effective Sept. 1, succeeding Jacopo Venturini, who spent five years in the role. Venturini appointed former Gucci creative director Alessandro Michele to the same role at Valentino in March 2024, following the exit of Pierpaolo Piccioli, who is making his debut at Kering's Balenciaga brand this fall. Michele's next collection for Valentino will be unveiled in Paris for spring 2026 with a show on Oct. 5.

Bellini engineered turnarounds at Chloé and Maison Margiela. Prior to Margiela, he was executive vice president of branding at Diesel and Diesel Black Gold and chief marketing officer at Diesel.

Mayhoola, an investment vehicle linked to the royal family of Qatar, acquired



Valentino, resort 2026

Valentino in 2012, Pal Zileri in 2014, Turkish luxury department stores Beymen in 2015 and Balmain in 2016.

De Meo officially starts as CEO of Kering on Sept. 15. The former Renault CEO told Kering shareholders he would present a detailed strategy next spring, but will start implementing his turnaround plan for the ailing French luxury group before the end of this year.

## BUSINESS

## Samantha Cameron to Shut Cefinn Clothing Label

● The Cefinn website and two London stores will remain open in the short-term to sell the fall 2025 collection.

BY SAMANTHA CONTI

**LONDON** – Samantha Cameron is shutting Cefinn, the contemporary clothing label she founded in 2017, following years of losses. The unwind will be slow, with the website and stand-alone stores on the King's Road in Chelsea and Elizabeth Street in Belgravia continuing to sell the fall 2025 collection.

Cameron said in a statement Wednesday

that after "eight amazing years of entrepreneurial highs and lows, I have decided not to present a spring 2026 collection. As a result of this, I have begun the process of winding down the future operations at my fashion brand Cefinn."

Britain's former first lady, who founded the company after her husband, former prime minister David Cameron, left office, said she will continue to sell the fall 2025 collection and will be launching winter looks in late September.

Cameron said closing was a "very hard decision. I have had the immense good fortune of working with a team

of brilliant, talented and dedicated colleagues. I am deeply grateful to them as well as my shareholders, suppliers, family and friends for their unstinting support and friendship throughout the inception and journey of Cefinn."

As reported in 2022, Cefinn raised 1.2 million pounds in its latest round of funding from a private investor. According to sources, Cameron was reluctant to raise further funds, given Cefinn's mounting losses.

"This was not a decision I have taken lightly, especially as we have recently seen strong trading figures. But, as a small company navigating the turbulence in the fashion wholesale sector, ongoing cost pressures and international trading restrictions, I have found it increasingly difficult to be certain that Cefinn can achieve the level of growth needed to reach a stable and profitable position," she said.

She hopes her designs will "continue to live in the wardrobes of Cefinn fans for many seasons to come."

It's not an easy time to be an owner-entrepreneur here, given the new tariff regime in the U.S., Britain's largest export market; the absence of tax-free shopping in the U.K.; sticky inflation, and a Labour government that does not prioritize business.

Like many other fashion brands, Cefinn was also rocked by the closure of one of its biggest clients, Matches, in early 2024.

The brand had been notching strong double-digit sales growth, with revenues reaching 4.2 million pounds for the year ending Oct. 31, 2024. Losses before tax narrowed to 354,000 pounds, according to sources.

Over the past eight years, Cefinn attracted celebrity clients including the Princess of Wales, her mother Carole Middleton, Queen Camilla and Gillian Anderson.



Samantha Cameron plans to shut her Cefinn clothing label after eight years.



The British stylist Isabel Spearman in a dress made with Cefinn deadstock.



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## BUSINESS

# Tapestry Widens Lens on Handbag Market, Targets \$10B for Coach

Backstage at the Coach spring 2025 ready-to-wear show at New York Fashion Week.



- In an interview, CEO Joanne Crevoiserat said the company is now targeting a market made up of 1.9 billion people.

BY EVAN CLARK

Joanne Crevoiserat might have had to turn to Plan B for Tapestry Inc. after the \$8.5 billion acquisition of Capri Holdings fell through – but the chief executive officer hasn't lost her ambition.

Crevoiserat is looking at the global handbag opportunity anew, defining the total addressable market not by how many people bought bags last year, but how many people could have.

"That is giving us an opportunity to expand our brand reach across geographies and generations," Crevoiserat told WWD in an interview.

The new target audience is mammoth – Tapestry puts it at 1.9 billion people in markets where the Coach and Kate Spade brands currently hold a collective market share of 0.6 percent.

By the company's way of thinking, that new take on the consumer unlocks an opportunity to grow by 10-times down the line.

"We're winning with a new generation of consumers, particularly with the momentum we're seeing in the Coach brand," Crevoiserat said. "And we're doing that because we're not thinking about the market in maybe traditional terms."

Crevoiserat will define the new market and lay out the company's three-year strategic plan at an investor meeting Wednesday.

Dubbed Amplify, the new plan aims to:

- Push Coach revenues to \$10 billion in the long run, a big boost from \$5.6 billion last year.
- Return Kate Spade to growth in fiscal 2027.
- Expand revenues operating margins by more than 200 basis points to more than 22 percent by 2028.
- Return \$4 billion to shareholders through fiscal 2028 with share repurchases and dividends.

To hit those targets, the plan leans on familiar elements, including strong emotional connections with consumers, fashion innovation and compelling experiences. Tapestry is also looking to "Amplify the power of our people: Future-proofing our growth by continuing to drive a consumer-obsessed culture that is agile and always looking forward."

"This is a proven playbook," Crevoiserat said. "We have a strong foundation today and we're delivering unbeatable value and we've created a lot of value for our shareholders."

Tapestry is among the most highly valued of the American fashion and retail companies with a market capitalization of \$21.9 billion.

"Through our Amplify agenda, it is really amplifying from a place of strength where we'll reach more consumers, we'll have more sustainable growth and more value creation for our shareholders," the CEO said.

Much of that value is expected to come from younger shoppers coming into the Coach brand.

"If you look at the number of women turning 18 every year for the next 10 years, there are 25 million people globally in the markets where we already do business," Crevoiserat said. "Why is that significant? Because that's when a woman may be graduating from high school and moving to college, leaving her backpack at home and wanting to buy a handbag."

"We want to capture this consumer as she enters the market," she said. "This gives us a powerful opportunity to expand the market as well as our share, but also to build that brand love that's fostered for a lifetime from that first purchase and obviously gives us an opportunity to build lifetime value."

Todd Kahn, CEO and brand president at Coach, said the brand is looking to – to some degree – repeat history.

"This isn't a theoretical idea," Kahn said. "At our best Coach did this before, we expanded the market. When Coach launched accessible luxury 20 years ago, that's what they did. We brought new

people into the category."

At the investor meeting, Sandeep Seth, chief growth officer and president, said the exercise of redefining the target market opens the company's brands to focus specifically on consumer opportunities, like women just getting out of school.

"As we increase the consumer participation in the market, we see exponential opportunity as we open up the aperture," Seth said. "For Coach, the Boomers and the Gen X [shoppers] who bought Coach in their teens continued to stay loyal with the brand forever. This is

not just happening because of the price points we offer. It is because of the brand that drives desirability and brand love that stays forever."

Connecting with shoppers early also helps the company unlock "the highest lifetime value."

TD Cowen analyst Oliver Chen, who already rated the Tapestry stock a Buy, said the investor day's theme of amplification "implies scaling what's working and building on strengths to power growth with a focus on the two iconic brands."

"We like the focus on timelessness and inclusivity as well as the prudent understanding that discounting can drive customer de-selection of the brand," Chen said. "We believe the Coach brand needs to keep doing what it's doing and reinvest success with margins to drive growth through demand creation and innovation to stay culturally relevant."

Chen described Kate Spade as an interesting work in progress and gave a thumbs up to CEO and brand president Eva Erdmann's plans to keep the brand's wit.

"Kate Spade has high awareness but needs greater brand heat and new icons," he said. "The company will need to balance marketing spend vs. fixed cost leverage to achieve 22 percent operating margins."

Erdmann, who joined the brand 10 months ago from L'Oréal, is working to get Kate Spade back to its roots.

"We are not talking about fixing a broken brand today," Erdmann said. "We are talking about unlocking and reinvesting assets that millions of consumer already know and like, but don't always choose first today."

Erdmann said the brand was losing customers at the point of sale.

"She tells us that the offer that she sees is confusing, overwhelming and, most importantly, not relevant enough," she said. "So that gap between knowing us and buying us is our single biggest growth lever. And that's why becoming top of mind and truly relevant is the unlock, not with a scattershot [approach], but with disciplined, cohesive brand expression, with a strong product storytelling and the flawless execution."

That would put Kate Spade more inline with Coach and – if the company can get both brands working at the same time – it really will be a powerhouse.

Joanne C. Crevoiserat





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## BUSINESS

# Inditex Maintains Momentum as In-season Model Powers Sales

Zara on Rue de Rivoli in Paris.



- Sales were up 5.1 percent at constant currency in the first half of the year to July 31.

BY RHONDA RICHFORD

**PARIS** – Zara parent Inditex saw sales hold steady in the first half of the year, with revenue rising 5.1 percent at constant currency in the six months ending July 31. The numbers looked less rosy once currency fluctuations were considered, with sales edging up just 1.6 percent.

The Spanish fast-fashion giant – which is also parent company to brands including Massimo Dutti, Oysho, Pull&Bear and Stradivarius – reported 18.4 billion euros in revenue, with net income ticking up 0.8 percent to 2.8 billion euros.

“We have again achieved a solid performance in this first half of 2025, with satisfactory sales in a complex market environment and keeping strong levels of profitability,” Inditex chief executive officer Oscar García Maceiras said in a statement. He credited the company’s fully integrated model and agile supply chain, emphasizing in-season collection releases and proximity sourcing.

Breaking out the second quarter, sales amounted to 10.13 billion euros, indicating constant currency growth of 5.8 percent year-over-year in the three months to July 31. Results were roughly in line with analyst expectations, though the news boosted bankers’ sentiment.

“Inditex has executed very well in recent years and has benefited from its strong design/buy set-up and quick response business model,” UBS analyst Richard Chamberlain said in a note. He credited the company’s investment in tech for inventory management leading to full-price sales.

On a call with analysts, Maceiras was joined by chief financial officer André Sanchez and director of investor relations Gorka García Tapia.

Maceiras emphasized strong sales throughout the first half, with sales up 4 percent in constant currency in the first quarter, picking up momentum in the second.

The results put it ahead of its high street rival H&M, which saw sales gain 1 percent in constant currency in its second quarter, ending May 31.

“The group is navigating the pitfalls of heavy translation dilution in remarkable fashion,” Jefferies analyst James Grznic said in a post-call note, characterizing the numbers as “nerve-steadying” and “very impressive” in context of the current economic upheaval.

Grznic added that based on the results, he sees Inditex’s path to recovery “easier” than for “many luxury names in 2026.”

Indeed, Inditex’s momentum looks even stronger going into the third quarter. Sales between Aug. 1 and Sept. 7 rose 9 percent year-over-year at constant currency for the start of the fall season.

“That reflects an acceleration of the sales. We remain confident about the year ahead, and as always, focused on increasing the differentiation of the business model,” he said. “The results that we have announced this morning demonstrate the strength of the model that, in a complex environment, keeps with high levels of profitability.”

Sanchez credited supply chain efficiency for the steady results and “a very good gross margin performance.”

Noting that inventory levels were 3 percent higher than a year earlier, Tapia said this was tied to normalizing of shipping through the Red Sea following last year’s disruptions and is expected to continue to stabilize in the coming months.

Inditex also continues to invest in operational technology. Within Zara stores, certain in-store stock processes have been automated, allowing quicker movement of product from stockroom to sales floor or fitting rooms as part of the company’s ongoing push for seamless omnichannel retail execution.

Executives also highlighted ongoing international expansion across multiple brands. Stradivarius entered Austria with its first store in July, while Oysho will launch in the Netherlands on Sept. 11. Bershka is also set to open its first store in Denmark before year-end.

In the U.K., which Maceiras described as “very relevant,” Inditex has taken advantage of real estate in Manchester’s Trafford Centre and upgraded its presence across several brands. Zara relocated and expanded into an elevated design department store-style concept featuring a dedicated Zara Athletics section.

Stradivarius and Pull&Bear both moved to larger spaces, and the group also debuted its first Bershka store.

Looking ahead, Inditex plans to revamp the Zara flagship on London’s Bond Street in 2026.

The U.S. remains another key priority. “The U.S. is a very relevant market for us, and we continue to see opportunities to keep on executing data strategy or selective growth in the market. In 2025 we remain very active in the U.S.,” Maceiras said.

A new Zara flagship opened in Los Angeles during the first half of the year, described by Maceiras as offering “significantly more space and upgraded consumer experience.” Additional revamps are slated for Austin and Boston, with new stores planned in Las Vegas and Costa Mesa, Calif., before the end of the year.

The company will also refurbish its Fifth Avenue flagship in New York, with a new San Francisco flagship set to open in 2026. The flagships seek to take on an upscale aura, and position the high street brand as aspirational to fend off Chinese ultra-fast fashion players such as Shein and Temu, which have cannibalized the low-cost market.

Inditex also continued to cull smaller stores in favor of larger, upgraded locations, with gross floor space expected to grow 5 percent over the next year. It expanded its Lefties concept, adding a



Oscar García Maceiras

dozen stores that serve as Zara outlet-style locations offering discounted prices.

Tapia said Lefties currently has a presence in 18 of Inditex’s markets, including Spain, Portugal and Mexico, and the company is “testing in a series of other markets.”

Addressing the global macro environment, the executives acknowledged uncertainty around tariffs, but downplayed the risk given the company’s diversified structure and sourcing.

“When we were talking about market and challenging conditions, we’re really talking about the market as a whole. With the tariffs and the trade wars and the consequence of the epic swings that we’ve seen over the period...the strong execution of the unique business model we have, we’ve been able to somehow overcome all of those headwinds,” Tapia said.

“You have to consider that we are a global company, and therefore we have a lot of experience with related to tariff regimes and changes of tariff regimes,” he added. “We have very broad-based diversification, both in terms of sales as well as in the sourcing. And I think this is a great advantage for us to manage all of these issues.”

Currency exchange weighed on results in the first half, with Inditex taking an estimated 4 percent hit, but Tapia noted that the group’s sourcing in U.S. dollars provides a “natural hedge” that has helped protect its margin. Addressing the U.S. market, he said pricing will remain stable. “All pricing activity, be it in the U.S. or any other geography, is primarily driven by commercial decisions, not financial ones. And what we try to do in every market is maintain our relative position,” he said.

The company also continued its investments in tech, joining the seed round for Theker Robotics, an AI-driven logistics information company. The round, which closed in July, raised 18 million euros for the three-year-old startup. Theker’s tech enables robots to operate in dynamic industrial environments without requiring reprogramming, using a deep learning platform branded “robotics-as-a-service,” or RaaS.

Zara’s new location at The Grove in Los Angeles.



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# The Reviews



## Ralph Lauren

There was a very specific mood at Ralph Lauren this season, one rooted in modern sensuality, a sense of escapism, ample ease with restraint and minimalist touches. Held at the company's headquarters at 650 Madison Avenue with celebrity guests including Naomi Watts, Laura Dern, Jessica Chastain, Priyanka and Nick Jonas, Maggie Rogers, Ariana DeBose, and Usher (the face of the new Ralph's Club New York eau de parfum), the intimate show's focus was on the clothes and attitude over spectacle.

It proved to be a strong message throughout the lineup, with strict shades of black, white and red leading his codes of mannish tailoring for the modern woman, signature sarong dressing and seductive day-to-eveningwear. It was a purposeful flip from fall's moody, Edwardian-infused lineup – Lauren desired a collection that was sharp and graphic, which it was with its beautiful clean lines amplified with sculptural jewelry. It also was a nice surprise when many in the industry have been leaning heavily into prep – a hallmark of Lauren's legacy – which here was only peppered in. ►



During a preview, fabric experimentation was front and center. These were tried and true Ralph Lauren classics, but with chic new twists. Case in point: his famous rustic denim overalls and a slipdress, here patchworked together one-by-one with eight white remnant fabrications from the collection, including parachute poplin, silk, cotton and linen. A striking ruffle-edge bustier was in fact made of stretch leather while a skirt suit was crafted from eyelash-thin napa leather embroidered onto linen, to name two.

The sarong, a Ralph signature often worn by the likes of his wife, Ricky Lauren, came in many strong, inventive constructions, from a red fluid satin dress to ultra cool, twisted takes on the menswear shirt and tie, enhancing his escapist mindset. Ditto to his emphasis on the boyfriend shirt – exploded into tunics or worn off-the-shoulder over a black jersey dress;

new bottoms spanning from pencil skirts and pedal pushers to breezy ultrawide men's trousers to great ballooning satin harem pants; wide brim straw hats; tactile handbags, and flat footwear.

His head-turning strapless white gown, light as air in a combination of parachute poplin and linen gauze with a dazzling sequined bra top, evoked simplistic sensuality, while a black knit frock featuring long, lacquered sequins between its ribs beamed sportif sexiness. Quiet but seductive propositions of desirable eveningwear for today.

His spring show was a sharp and refined proposition for modern dress – it's no surprise Lauren was on Wednesday announced an American Womenswear Designer of the Year nominee for the 2025 CFDA Awards. He is a true pioneer American fashion who continues to lead the pack. – *Emily Mercer*



Preview and finale photographs by Lexie Moreland; Runway by Giovanni Giannoni

  
**The Collections**  
 New York





  
**The Collections**  
New York

## Brandon Maxwell

If there's one word that could sum up Brandon Maxwell's 10th anniversary spring runway show, it's optimism.

From his initial days of designing ballgowns to recent years of homing in on elevated wardrobing for the chic city woman, Maxwell has volleyed back and forth between the max and minimal. Here, his world collided in happy symbiosis.

"Everyone's excited about the 10 years, and I do think it's a great accomplishment [that] we should acknowledge. All of us are really lucky to have an opportunity to do what we do. As I was digging through what I wanted to say and what I wanted to do, I wanted to choose prints, colors, fabrics that made me feel joy," Maxwell said during a preview.

Spring was a collection filled with ample amounts of each and nostalgic nods to his Texan roots (western plaids, florals, fringes, bolo ties and cheeky animal motifs), rendered onto silhouettes that continued to pay homage to his American sportswear heroes via new twists on

denim, sharp tailoring, preppy nods and sportif garb. Also, his trio of new handbags made for a strong official category debut.

"When I asked myself what I want to do going forward is moving forward and taking risks. I've tried to push myself to do that in the design process and I think it's also interesting, because as it comes together, it's me in a way," Maxwell said, noting he isn't necessarily looking back, but pushing forward.

The collection exemplified this idea through more experimental touches, like stellar layered trapeze button downs designed to evoke the multilayered constructions of ballskirts, without the fuss. His colorful plaids livened up Neoprene pencil skirts; ultra-thin knits and sequined numbers had a playful sensibility, and track jackets exuded city cool with laser-cut silk fringes. Who wouldn't feel happy wearing these clothes?

Following the show, Maxwell was off to Mr. Chow, where he staged his first runway, to keep the celebratory vibes going. — *Emily Mercer*

## Proenza Schouler

Just last week, Proenza Schouler revealed Rachel Scott will be the new creative director of the New York-based brand. As the industry speculated on who would take over since Jack McCollough and Lazaro Hernandez announced their departure in January, Scott has been busy collaborating with the design team, consulting before taking on her newly appointed role. While her debut collection is slated for fall 2026, Scott's imprint on spring is undeniable.

Backstage at the presentation, Scott reflected on her experience entering the world McCollough and Hernandez have built over 23 years. "I almost felt during the development that I was in someone else's house, and I was really learning about the previous inhabitants. I looked at the tailoring really deeply. I looked at their use of color, I looked at their use of print and pattern. And I think some of the things I really held onto was sharpness of silhouette."

That sense of structure carried through to the collection. Fabrics chosen for

their ability to hold shape were cut into classic Proenza Schouler forms, such as a gray tailored blazer, but were given the subtle Scott treatment with frayed edges along the shoulders and lapel. So was a jacquard white suit, inverted to display the floats, usually unseen, adding texture and dimension.

There were experimentations with color, playing off the signature reds and blues and yellow with shades that were paler, diluted or a bit more acid. One that stood out was a sea glass green with blurred chrysanthemums printed on a silk dress, slightly off-kilter but utterly polished.

"I'm thinking about their clothes, but thinking about ways to use my love of artisanal handwork and craft and reinterpret it a bit," Scott explained.

The designer's skill lay in honoring the house codes while infusing them with her own visual language, a balance clearly visible in this collection. It marked just the beginning of what's to come as the brand evolves under Scott's creative direction.

— *Kathy G. Lee*



Diane von Furstenberg



Nili Lotan



RI3

## Diane von Furstenberg

Nathan Jenden has been quietly making his mark as chief design officer at DVF. With his debut collection unveiled in February, the London-born Central Saint Martins graduate continues to build on his efforts to infuse the brand's signature prints and dresses with a softer touch and a sense of lightness.

Jenden references the Age of the Aquarius as a starting point for spring, channeling its open spirit through free-flowing silhouettes, the dreamy illusion of sheer fabrics and prints layered, and designs that invite effortless movement.

But his designs aren't in the clouds. They're grounded in the way women want to dress now.

"Diane started with a dress that you wear to work, and now, how do people dress when they go to work? They actually wear a lot more separates, and how do we dress that up?" Jenden asked himself, observing that, "I also think that people want to wear clothes that are comfortable."

That is one of the reasons why Jenden focused on knitwear, particularly sweaters, for this collection. From a sporty tennis polo in copper Lurex with matching knit skirt to ballerina wrap cardigans in merino silk, the offering spans easy-to-wear, "pull on, pull off" pieces that prioritize the woman's pace of life.

Versatility was at top of mind for the British designer. But also the idea of simplifying each garment. Fixtures like buttons, zippers and hook-and-eyes were

notably absent. And there was a reason for that, said Jenden. "Diane always says that you can stay the night with the guy, and then he doesn't even know you've left in the morning, because you're not making that noise [with your clothes]." An attention to detail ladies on the go would truly appreciate.

Yet perhaps most appealing, there is comfort knowing that a garment is free of restrictive fastenings or ones that are just simply cumbersome to undo when in the process of getting dressed and undressed each day. Even those seemingly small details can feel profoundly liberating.

"It's joyful, but just a little bit softer, because I feel like, you know, with all the hardness that's going on in the world, it's time for a bit of joy," said Jenden.

— *Kathy G. Lee*

## Nili Lotan

Nili Lotan returns to her same references each season — a bit of French *je ne sais quos* by way of Serge Gainsbourg, a touch of something rock 'n' roll. But it's from her time at Ralph Lauren and the merging of the two worlds, French style and American pragmatism, in which she truly finds her lane.

"I feel like what's happening right now is right in line with where I'm at," said the designer. Her take is a polished nonchalance, a mixing of the 1970s and 1980s eras she continues to reference, putting it all together in her new expression for the season.

Workwear details and shapes are a big focus this season with green utility

pants, chore jackets, a touch of military band jacket, all styled with a with looser fitting denim, a category she said does extremely well. A tweed blazer with a padded shoulder over striped Ts, or a varsity sweater, workwear pants, and a stone-washed garment-dyed trench were all mixed and matched. Leather jackets are sell out she reported, and spring 2026 has new beige suede moto jackets and three-quarter length jackets with bits of fringe.

She is expanding handbags, a category she debuted last year, and now her first round of footwear, little Keds-like sneakers, some with leopard stripes. "She's gonna have to buy the shoes to complete the look," she said.

One more new category: swim, with simple bikinis and one-pieces and cover-ups to match. Season after season, Lotan is still growing, with more to give. — *Thomas Waller*

## RI3

"I went for a romantic punk vibe this season," RI3's Chris Leba said during a walkthrough at the brand's downtown Manhattan showroom.

And while the designer's core tenets of rock 'n' roll are maintained in this season's collection, Leba is offering up more color, prints and embroidery for spring 2026 — a hint at the romantic theme he hopes to evoke.

Leba divided the season into three themes, the first of which is dominated by a series of prints often seen on bandanas. "Oftentimes I like to take an iconic item, like the bandana for example, and do

something unexpected that people have not seen before from us," Leba said.

The designer noted that this theme started with a pair of jeans, which he appliquéd with bandana prints onto the legs. From there, the print was then adapted onto blazers, skirts and even a pair of Western boots.

Another highlight in this collection are Leba's use of block printing techniques, seen in both handcrafted and digitally printed versions across woven shirts and dresses. "They are both so well done that you can almost not tell them apart," Leba noted. "The only thing that sticks out about the block printing technique are the irregularities in the print, which I love."

Moving on to the season's most colorful styles, standout pieces include a leopard print blazer, denim printed with a barbed wire motif, and neon plaids that evoke a callback to "Clueless," which featured a more literal take on punk.

"I grew up in the '80s and was very inspired by the Ramones and Stephen Sprouse. I like to take things that I love like this and mix it up in my own way," said Leba.

As for its final drop of spring, the designer opted for white and black as the core theme. His highlight being a single-needle embroidery seen on woven shirts depicting several punk characters.

"Our customer is a woman who loves to wear at least one element of menswear in every look she puts together, which naturally gives her an edge," Leba added. "And I love offering her the opportunity to bring that aesthetic to life."

— *Stephen Garner*

**WWD**

# NEW YORK

## *Inspirations*

"Barbie" the movie and Valentino's PP pink may be old news, but the color is back with a vengeance for spring. Shades ranging from rose to fuchsia saturated designers' images across the board, lending a feeling Tory Burch described as "sentimentality and femininity."

BY ARI STARK

**Luar**

"This collection is a tribute to the syncretic spirit of the Dominican Republic, where resistance wears a mask and memory moves through rhythm."

– Raul Lopez

**Tanner Fletcher**

"Redecorating."

– Tanner Richie and Fletcher Kasell

**LoveShackFancy**

"Prairie romance, western spirit. An American road trip of the heart."

– Rebecca Hessel Cohen



**Prabal Gurung**  
 "Angels in America."  
 — Prabal Gurung



pamella roland

**Pamella Roland**

"Inspired by American modern art, our spring 2026 collection creates a tapestry of expression, where softness and strength intertwine."

— Pamella Roland



**Markarian**  
 "Summer lilies."  
 — Alexandra O'Neill



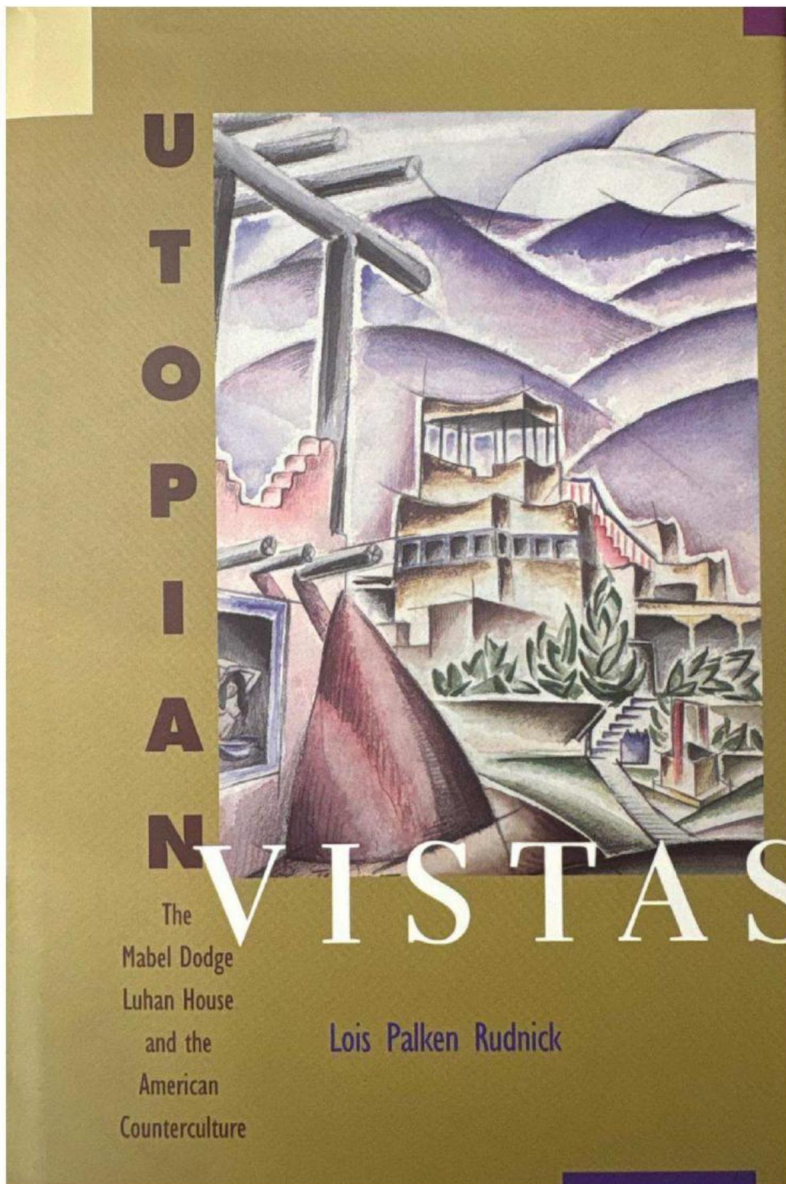
**Campillo**  
 "Repetition as a metaphor. Knitting as a manifestation of repetition."  
 — Patricio Campillo

**Sergio Hudson**  
 "Back to roots."  
 – Sergio Hudson



**Anna Sui**

"The Mabel Dodge Luhan House in Taos, New Mexico, became a famed bohemian haven, drawing cultural icons like D.H. Lawrence, Georgia O' Keeffe and later Dennis Hopper."  
 – Anna Sui



**Cos**

"Fine materials, precise tailoring and subtle yet striking details – presenting a modern wardrobe where effortless elegance meets understated ease."

– Karin Gustafsson

**Kate Barton**

"This season I want to expand the Kate Barton world into something more immersive, where textures, codes and details unfold like layers of a story."

– Kate Barton



**LaPointe**

"Blank Canvas."

— Sally LaPointe



**Adeam**

"Spring 2026 explores the duality of the modern woman – her romance and softness intertwined with structure and edge."

— Hanako Maeda

**Todd Snyder**

"La Buena Vida."

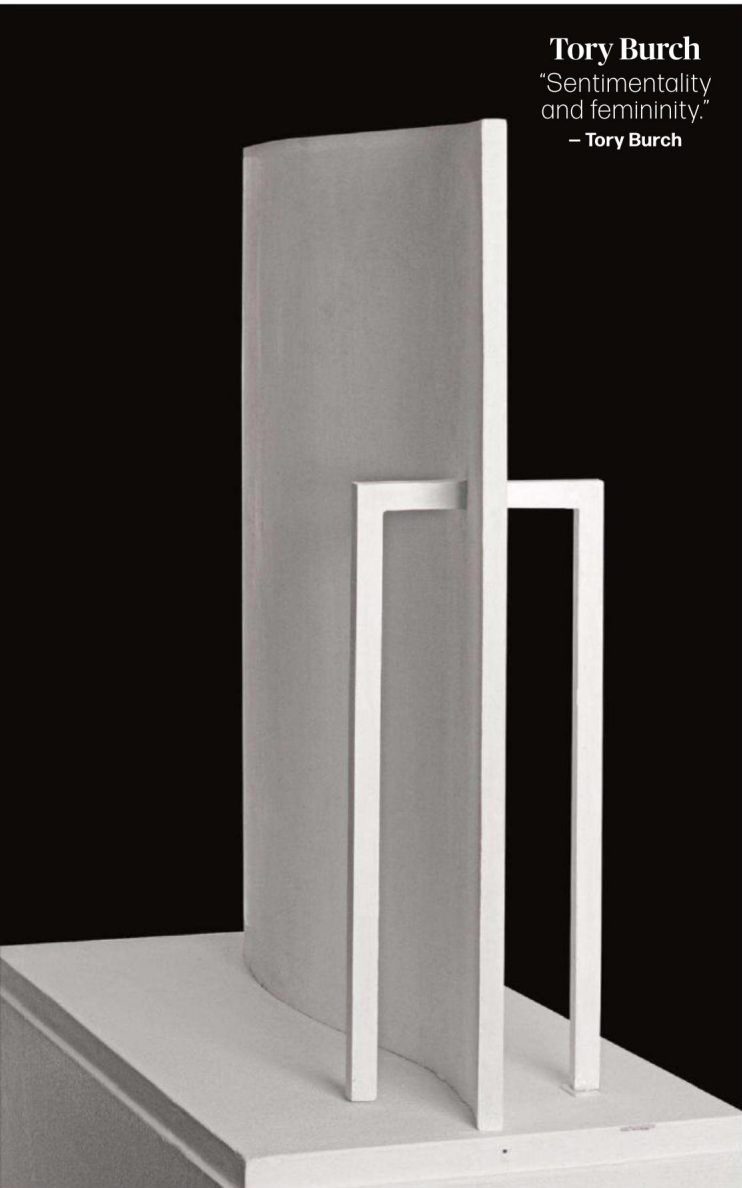
— Todd Snyder



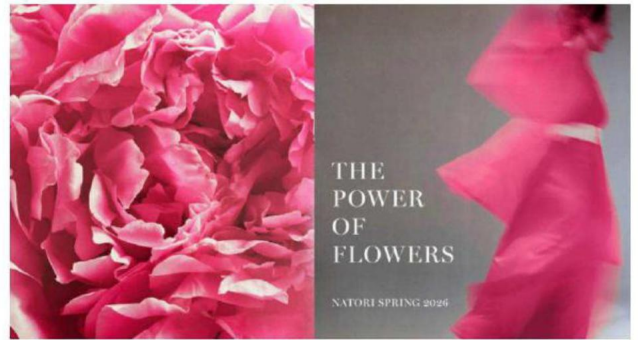
**Off-White**

"POP ROMANCE."

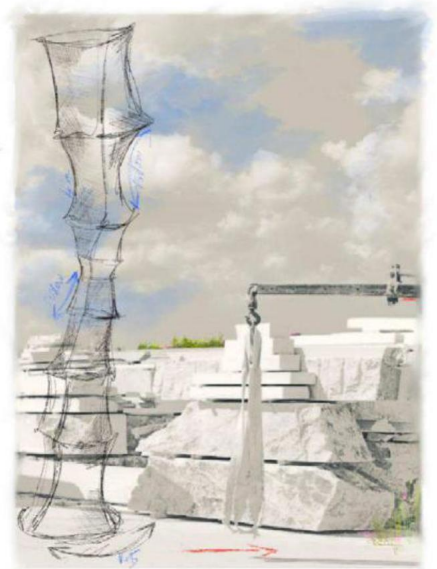
— Ib Kamara



**Tory Burch**  
 "Sentimentality and femininity."  
 – Tory Burch



**Natori**  
 "The power of flowers."  
 – Josie Natori



**Tibi**  
 "Grit and elegance."  
 – Amy Smilovic

**Zankov**  
 "Outsiders."  
 – Henry Zankov



**Presley Oldham**  
 "We were inspired by assembling a collage of materials this season, antique beads from centuries ago alongside new freshwater pearls and ceramics."  
 – Presley Oldham





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FASHION

# Pantone's NYFW Fashion Color Trend Report for Spring 2026 Trumpets 'Quirkiness and Originality'

● Forecasters pulled together the report not only for the colors' stand-alone appeal, but how they would likely be paired.

BY JAMES MANSON

**Wars rage, tariffs rise and fall, and consumer sentiment wanes.**

But don't expect a gloomy consumer sentiment to put a damper on the anticipated colors of the season. In Pantone's NYFW Fashion Color Trend Report, there's "a spirit of quirkiness and originality," said Color Institute executive director Leatrice Eiseman. "When I look at the combinations that are now being worn, particularly with the younger generation, they have no problem mixing stripes and dots and plaids and all sorts of things that were, at one time, a no-no."

Musing about combinations of the anticipated shades, Eiseman said: "You would call these quirky combinations. You have a lot of opportunity for some unique combinations, and that is one of the biggest stories for these top 10 colors."

Similarly, two pinks made the cut — Dusty Rose and Tea Rose. The magic is in the mixing. "It's obvious you could use those colors to get two very romantic roses. But take one of those and use it with Lava Falls, a dramatic red, and that's where the quirkiness comes in," Eiseman said.

Part of that, she reasoned, had to do with growing interest in vintage fashion, and the ability for shoppers and designers alike to marry trends and pieces from both past and present.

"Combining the old with the new, wanting something to look fresh, wanting something to look original, much of it is being reflected in the way that the colors are being put together," Eiseman said.

With that in mind, the seasonless shades in the report offer a few twists — green is a neutral now, for example — and the emphasis is more on grounding and comfort than it is on a colorful clash.

"We discovered when we did Peach Fuzz as color of the year that the tactility of the shade is so important," Eiseman said. "People gravitate to fabrics that they like to touch."

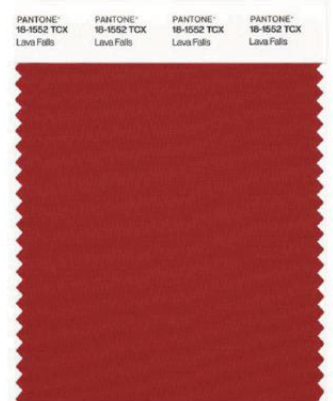
With both Sage Green and Sycamore in that lineup: "I tell my clients all the time to think of green as a neutral color. If you think in terms of accepting green as a neutral color, that has definitely played into expanding how we consider neutrals."

## Spring 2026 Color Palette Acacia 13-0640

"A green-infused yellow, combined with a maritime blue. That combination is very striking," Eiseman said. "You might say those have been used before, but there's a specific way that it's being used now that's bursting with energy, yet calm."



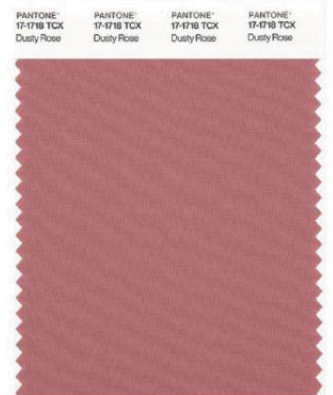
**Marina 17-4041**  
"A maritime blue," Eiseman said, pointing to Acacia as a likely complement. "That combination is very striking."



**Lava Falls 18-1552**  
"Take a Lava Falls red shirt, for example," Eiseman said. "This is for, 'I'm going to feel more empowered today.'"



**Muskmelon 15-1242**  
"A fragrant, vinyl orange," Eiseman said, "meant for color-blocked pairing as much as wear in its own right."



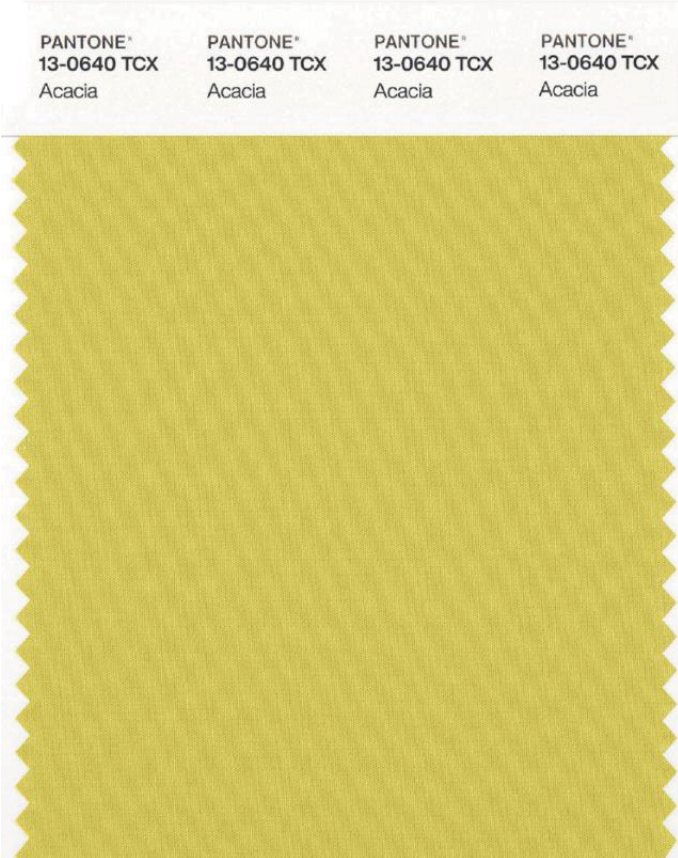
**Dusty Rose 17-1718**  
More romantic than its other rose counterpart, Eiseman suggested paring it with Lava Falls.



**Alexandrite 18-4835**  
"That blue-green is one of the most preferred shades," Eiseman said. "Many people wouldn't think of wearing a deep teal for spring, but we're talking about combinations."



**Tea Rose 16-1620**  
"A more red-toned rose," Eiseman said, which connotes more tactility than its Dusty sister shade.



PANTONE® 13-0640 TCX Acacia  
PANTONE® 13-0640 TCX Acacia  
PANTONE® 13-0640 TCX Acacia  
PANTONE® 13-0640 TCX Acacia



**Amaranth 19-2410**  
 "It's a mysterious color," she said. "As purples often are, that's kind of unexpected in the spring time. Think of that shade used with a soft, sage green."



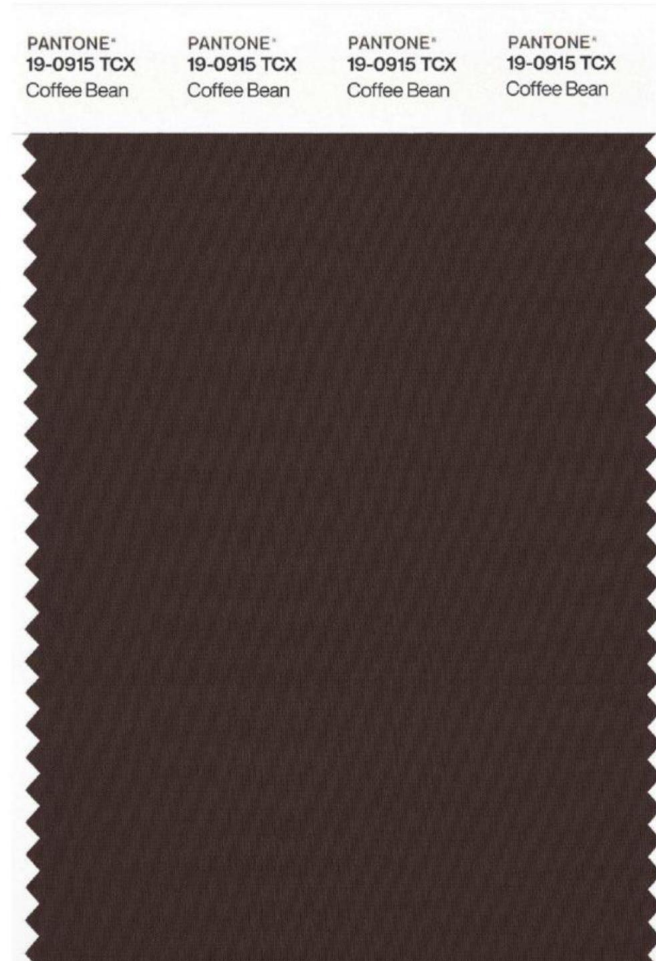
**Burnt Sienna 17-1544**  
 "Burnt Sienna is an earth tone," Eiseman said of the shade, which is described as a "russet red" that evokes the natural world.



**Burnished Lilac 15-1905**  
 Burnished Lilac takes hues from the growing interest in vintage fashion, Eiseman said, finding it reminiscent of vintage and perfumed settings.

**Seasonless Shades**

**Coffee Bean 19-0915**  
 "We saw when we had Mocha Mousse as our color of the year. This is a wonderful, chocolatey shade that goes beautifully with so many of the top 10 colors we selected," Eiseman said.



**White Onyx 12-4300**  
 "In springtime, this is a given," Eiseman said. "Seeing white in the spring season is not unexpected."



**Rhodomite 19-3838**  
 "It's unusual to have a navy blue, but that color has become more of a seasonless color," Eiseman said. "We have seen it used more transitionally between seasons."



**Angora 12-0605**  
 "Angora is a very soft beige, it's what we call a tactile color," Eiseman said. "It has a soft, fluffy feel."



**Sycamore 19-5917**  
 "It's a deep forest green – it was interesting to see how many designers are utilizing that color," Eiseman said. "It's a color that's rooted in the earth, and we know that nature, preservation of the environment comes to mind. That is part of the conversation today."



**Sage Green 15-0318**  
 "Sage Green is a very balanced and relaxing color," Eiseman said. "You can see how this would play into the zeitgeist, and into the mood. How we can draw in other things people are concerned about, use them in fashion, and give that as an insight."

## FASHION

# 2025 CFDA Fashion Awards Reveal Nominees and Honorees



Rachel Scott



Raul Lopez

- The gala event will be held Nov. 3 at the American Museum of Natural History.

BY LISA LOCKWOOD

The Council of Fashion Designers of America have revealed the nominees and honorees for the 2025 CFDA Fashion Awards presented by Amazon Fashion.

The awards ceremony and gala dinner will be held at the American Museum of Natural History in New York on Nov. 3.

Competing for American Womenswear Designer of the Year are Rachel Scott for Diotima (last year's winner), Daniella Kallmeyer for Kallmeyer, Ralph Lauren, Tory Burch, and Wes Gordon for Carolina Herrera.

Vying for American Menswear Designer of the Year are Mike Amiri for Amiri, Mike Eckhaus and Zoe Latta for Eckhaus Latta, Ashley Olsen and Mary-Kate Olsen for The Row, Thom Browne, and Willy Chavarria (who won last year for the second consecutive time).

For American Accessory Designer of

the Year, the nominees are Ana Khouri, Catherine Holstein for Khaite, Raul Lopez for Luar (last year's winner, who also won in 2022), Ashley Olsen and Mary-Kate Olsen for The Row, and Tory Burch.

The nominees for the Google Shopping American Emerging Designer of the Year are Taylor Thompson for 5000, Ashlynn Park for Ashlyn, Julian Louie for Aubero, Bernard James, and Colleen Allen.

Ralph Rucci will receive this year's Geoffrey Beene Lifetime Achievement Award. The Founder's Award in honor of

Eleanor Lambert will go to Cynthia Rowley. The Isabel Toledo Board of Directors' Tribute will be awarded to Andre Walker.

The Media Award in honor of Eugenia Sheppard will go to Sara Moonves, editor in chief of W Magazine.

The International Designer of the Year is Pieter Mulier for Alaïa. The Positive Change Award will be given to Donatella Versace for her philanthropic efforts, her advocacy for the LGBTQ+ community, and her support of young talents.

Additional honoree awards will be revealed at a later date.

"The 2025 CFDA Fashion Awards presented by Amazon Fashion celebrates the creative excellence that pulses through American fashion, and this year's nominees and honorees embody the best in our industry," said Steven Kolb, chief executive officer and president of the CFDA. "The CFDA's biggest fundraiser of the year benefits the CFDA Scholarship Fund and secures the future of American fashion. We are grateful to Amazon Fashion and Jenny Freshwater and her team for the continued support of this special night."

Amazon Fashion is the presenting partner for the CFDA Awards.

"Amazon is thrilled to support the CFDA and recognize the exceptional talent and visionary designers transforming American fashion," said Freshwater, vice president of Amazon Fashion and Fitness. "We congratulate this year's distinguished nominees and proudly honor their remarkable creativity, which drives our industry forward."

Additional supporters of the 2025 CFDA Fashion Awards include Google Shopping for the American Emerging Designer of the Year award, as well as Krug, official Champagne partner.

## FASHION

# FIT MFA Show Focuses on Creativity, Culture and Craft

- Eighteen upcoming designers presented five looks each during the runway show.

BY LISA LOCKWOOD

On Tuesday, the Fashion Institute of Technology presented Act 5, the 2025 Fashion Designer Master of Fine Arts graduate runway show to a packed house at FIT's Art & Design Gallery in New York.

Eighteen up-and-coming designers presented five looks from their design thesis collection highlighting certain themes. "They're each designing thesis collections based on their own research. Some researched about their family, some about space. Some were kind of futuristic, and one was about motherhood," said Cathleen Sheehan, chairperson and professor, Fashion Design MFA Program, FIT.

"The show represents the finale of their FIT journey as they launch their careers and join the ranks of our award-winning alumni. We look forward to see what they do next," she added.

FIT's Fashion Design MFA is the newest of seven programs in FIT's School of Graduate Studies. In the two-year program, which launched in 2019, students conduct rigorous research that culminates in the creation of eight-look collections, thesis papers and presentations, videos, look books, brand business plans, and portfolios.

"The 18 talented designers in our 2025 MFA Fashion Show prove that they are ones to watch in the world of global fashion," said Dr. Joyce F. Brown, president of FIT. "Launching their inaugural collections as part of New York's celebrated Fashion Week is a remarkable opportunity to showcase



A look from Lawson Park.



A look from Peng Han Beckham Lin.

their talents before the biggest names in the business — and we are proud, for the second time, to be hosting the runway show right here on the FIT campus."

The designers who showed were Yawen Chen, Runtan Desmond Du, Evelina Epp, Mai Nou Her, Ethan Horing, Layla Dian Jim, Luna Eunsol Kang, Mina Khademi, Genevieve Zhuoran Li, Jinling Li, Matilda Tongying Liang, Peng Han Beckham Lin, Lawson Park, Armrutha Ramkumar, Jackie Schmidt, Sanyan Sharma, Kiki Wanjing Zuo, and Peichen Zhou.

The show featured innovative looks emphasizing detailing, textures, nature, upcycled materials, futurism, utilitarian edge, vintage charm, color and craftsmanship. Some looks were fantasy and

futuristic, while others were highly wearable.

Park, for example, told WWD, "I was inspired by Portuguese tiles." She said she grew up in a colorful home and was raised in Charlotte, N.C., by artist parents and developed a lifelong love of color and craftsmanship. Her collection reflected heirlooms of craft and culture, and she wove influences from her Southern upbringing blending Portuguese motifs with American South techniques such as quilting and smocking.

At the same time that she enrolled in the MFA program, she founded her own line, Brooks Avenue, a line of women's clothing and sleepwear. She combines painterly prints from sun-drenched florals to whimsical motifs in a vintage-meets-modern

collection. She said she sells 350 boutiques in the Southeast and has a website.

"The program pushed me to think outside the box. I tend to think commercially. It taught me how to think creatively," said Park, who won the Entrepreneurial Award at FIT.

Matilda Tongying Liang dedicated her collection to her mother, who inspires her, said Liang. She said her collection honors not only motherhood, but also the maternal strength found in nature, femininity and the act of creation.

As for the program, she said, "I enjoyed it immensely."

Peng Han Beckham Lim said that in his collection he tried to show the feeling of passing down bedtime stories. His collection explored the intersection of bedtime narratives, memory and that transitional state between wakefulness and sleep, translating stories into wearable forms that reflect the blurred lines between reality and dreams, tradition and innovation, and past and future.

Fern Mallis, the fashion consultant, said about the show, "It looked beautiful. I think there was a lot of creativity and a lot of ideas. If this was a runway in Paris, they would be raving about it. What they did with the textiles and technology is amazing. The show gets better every year."

Robin Burns-McNeill, chair of the FIT board of trustees, said, "I am always inspired by the innovation that sets the standard for the future." She said that one may not be walking down Fifth Avenue in some of these looks, but she admires the quality, uniqueness, vision and talent of the students, and the show is always a highlight of the year.

## OBITUARY

# Neil Kraft, Creative Director For Calvin Klein, Barneys

● Kraft eventually opened his own agency and for years continued to work with many well-known creative talents.

BY DAVID MOIN

**Neil Kraft**, the creative director who orchestrated strong and memorable advertising campaigns at Calvin Klein, Barneys New York and other top brands, died Sept. 6 at his home in East Hampton, N.Y., following a bout with cancer. Kraft was 68 and would have turned 69 on Sept. 16.

"Neil was incredibly funny with this New York-ish odd, truly unique, powerfully pointed and relentless personality who always made being with him, or working with him, worth it," said his son Marley. "Part of what made him so special was that you never knew what he was going to say — and we all loved him for it. There was never a dull moment. He was extremely confident, yet very uncomfortable with self promotion at times. We miss him dearly already, and his impact on my life is immeasurable."

"This is so sudden, heartbreaking and sad," said Kelly Klein, a close friend of Kraft's. "He was very creative. He ran the in-house agency for Calvin and he was a real talent. He was modern and contemporary in his design and wonderful to work with in the time he spent at the company."

"I spent four very formative years in the early '90s working with Neil as our leader in the advertising department of Barneys," said Doug Lloyd of Lloyd & Co. "It was a thrilling and manic time to work in retail

marketing. As a recent art school graduate and transplant to New York City, Neil gave me a chance in an industry totally new to me. He was very generous and daring like that. He championed many creative talents, sometimes by nudging, cajoling or nagging but ultimately always pushing people to do incredibly indelible work."

A graduate of the Rhode Island School of Design with a degree in photography, Kraft in 1982 joined Barneys New York, where for nine years, his in-house agency created campaigns that helped transform the store into an internationally known fashion destination with an edge. He worked alongside such talents as Glenn O'Brien, Simon Doonan and Steven Meisel, often utilizing found footage and humor to reignite the retail brand.

"Neil Kraft was a huge talent, with a highly sophisticated eye. He had a quiet elegance and was easily able to navigate the crazy ups and downs at Barneys," said Timothy Greenfield Sanders, the documentary filmmaker and photographer who worked with Kraft on a Barneys portrait campaign in the late 1980s.

"We're selling a mood and a lifestyle," Kraft said at the time in a New York Times article. "We don't expect people to look at the ads and come running down to buy a suit. We hope they'll look at the ads and remember Barneys is a great place." It was Kraft's belief that the use of celebrities, which included Spike Lee and Ed Ruscha in Barneys outfits for the brand, was a novel break from using models.

Another of Kraft's innovative campaigns

for Barneys involved photographs that were completely devoid of fashion, and in one case featured Garry Winogrand's evocative shot of a tough-looking crowd at a diner, with a line, "A conspiracy of taste." Another photograph in the campaign by Roy DeCarava showed a moody Harlem dance floor with two dancers, and the line, "A style all our own." Still another showed a nudist colony with the line, "You will all need clothes." As ArtForum once wrote, the photos "elevated the everyday" of life.

Kraft further modernized the Barneys image by being instrumental in renaming the store from Barney's, to Barneys New York (without the apostrophe).

After Barneys, Kraft became the worldwide image director of Esprit De Corps and redirected its image with the "What would you do to change the world?" campaign. According to Kraft's LinkedIn profile, the campaign generated 30,000 letters a month.

In 1992, he was appointed senior vice president of advertising and creative services at Calvin Klein, where he worked on several memorable fashion campaigns pioneered by Calvin Klein himself, some involving Kate Moss and Mark Wahlberg, then known as Marky Mark. He also led the creative around CK's fragrance line, with advertisements featuring Moss, Christy Turlington and Naomi Campbell.

"For a long time, he did advertising, package design, trademarks and graphics," recalled Calvin Klein. "He was a real talent. I worked with him when he was in charge of our in-house agency doing the marketing

Neil Kraft with Kate Moss.



and going on shoots for campaigns. He was a wonderful guy, smart, and we were very much on the same page."

In October 2000, Neil opened KraftWorks, where he maintained a team of creative minds and strategists and spent decades building iconic brands, designing packaging and continuing to push the boundaries of what people thought was possible. His team created successful campaigns and communication platforms for such brands as the Aldo Group, Ann Taylor, Bali Intimates, Bitten by Sarah Jessica Parker, Calvin Klein cosmetics, Cointreau, InStyle Magazine, La Prairie, J.Crew, Maidenform, Physicians Formula, Playtex Intimate Apparel, SmartWater, SwimSuitsForAll, Taylor Swift's Wonderstuck and Wonderbra.

Among his many career highlights, Kraft also designed the famous Voss water bottle, which was introduced in 2001 as part of the launch of the Voss water brand.

In addition to his son Marley, Kraft is survived by his wife Scott O'Neil, his other son Morrison, and his daughter, Dylan. Service are being kept private.

## BUSINESS

## Pandora Has Big Ambitions for the U.S.

● The company said the move "reinforces its long-term commitment to the U.S.," its largest and fastest-growing region.

BY SAMANTHA CONTI

**LONDON** — Pandora is giving the U.S. market a further vote of confidence with plans to open a larger distribution center in the state of Maryland that will increase the company's footprint in the region by nearly 80 percent.

The contemporary jewelry brand said Wednesday it plans to relocate its Americas distribution center from Columbia, Md., to a new, "state-of-the-art facility" in Anne Arundel, 13 miles from the original site.

Pandora said the move marks a "significant milestone" and reinforces its "long-term commitment" to the U.S., its largest and fastest-growing region.

The new facility will increase total space to 107,000 square feet, and expand Pandora's distribution footprint by almost 80 percent, the company said.

It will be purpose-built to support the company's omnichannel strategy and feature advanced fulfillment capabilities meant to "enhance operational efficiency" and enable faster, more flexible service across retail and e-commerce channels.

New warehouse and transport management systems will use more efficient, relay-style "pick-and-pass"



Justine Skye at the launch party for the Pandora Talisman collection.

methods that are meant to boost productivity, according to the company. The website will also feature advanced safety and security measures.

Construction is set to begin this month, with the opening planned for the first half of 2026.

"This investment reflects both our confidence in the U.S. market and our commitment to delivering a world-class experience to our customers," said Luciano Rodembusch, president of Pandora North America.

"By expanding our operational

capabilities, we are positioning Pandora to capture the strong growth opportunities we continue to see across North America," he added.

The new facility will also be LEED Silver Certified, meeting top standards for energy efficiency, water consumption, and sustainable design. It has also been designed with employee wellbeing in mind.

According to the company, the new facility will offer "upgraded amenities, ergonomic workstations and collaborative spaces."

Pandora expects to grow its workforce

at the site, and is currently assessing hiring needs to support the expanded operations. Pandora employs 8,000 people across the U.S. and operates 500 stores.

Pandora's expansion comes amid sustained momentum in its U.S. business.

From 2020 to 2024, revenue more than doubled, with 12 percent organic growth reported in the first half of 2025. The U.S. has outperformed the broader market, with sales driven by "robust in-store and online traffic," the company said.

In the second quarter, the U.S. market remained strong, with sales growing 8 percent.

"We started changing the strategy in the U.S. around 2020, and since then, the U.S. business has doubled. We now have a 2 percent market share, while the largest player has 4 percent. If that's anything to go by, that would suggest that there should be quite some runway for growth," Alexander Lacik, president and chief executive officer of Pandora, said in August.

"One part of this comes with expanding the network. This is still a mass-market proposition, so distribution or easy access to the brand physically is critically important," Lacik added.

In the second quarter overall, Pandora posted 8 percent revenue growth, with like-for-like sales up 3 percent and an additional 5 percent boost from network expansion.

During the quarter, organic sales reached 7.07 billion Danish kroner, or \$990 million.

Operating profit reached 1.29 billion Danish kroner, or \$181 million, with strong EBIT margins of around 24 percent due to pricing and cost efficiencies, the company said.

EXCLUSIVE

# Études Studio Revamps Leadership, Targets Growth

● The Parisian label is “professionalizing” operations, focusing on e-commerce, and looking to expand in Asia and the Middle East, as well as launch bags and other accessories lines.

BY RHONDA RICHFORD

**PARIS** – After relaunching as a design duo in June, Paris-based brand Études Studio is revamping its executive team with two key hires.

Jérémie Egry and Aurélien Arbet



Marie Amalou joins as the brand’s first digital director, bringing nearly two decades of experience from A.P.C. She will lead a full website redesign and implement a digital-first approach that includes online-only exclusives.

Sébastien Mandel, a finance veteran with experience at Dior and Hermès, joins as administrative and financial director, supporting a roadmap that targets fivefold revenue growth by 2030.

Central to this next chapter is increased financial backing from telecoms investor Antoine Levavasseur, alongside continued support from Céline Lippi, cofounder of early-stage investing fund Fashion Capital Partners and VC firm Luxury Tech Fund.

“We’re very happy with this evolution in the structure of the company,” cofounder Aurélien Arbet told WWD in an interview.

The hires follow the departure of founding partner José Lamali earlier this year. The new leadership team includes Arbet and Jérémie Egry as artistic directors, Amalou overseeing digital, Mandel in finance and Marc Bothorel in the director of operations role. The company is also seeking a wholesale and retail director and is open to hiring a chief executive officer in the future.

“It felt time to bring in new people that have a track record of succeeding... who come with experience and new ideas,” Arbet said. “Everything we can do now feels like we have stronger pillars.”

At the center of this transformation is a more defined digital strategy. Wholesale currently accounts for 65 percent of revenue, but Études aims to rebalance this to 45 percent wholesale, 45 percent DTC (e-commerce and retail), and 10 percent from its creative studio services, such as its work for French brand Aigle.

Études’ retail presence includes a flagship in Paris’ Marais district and

a corner at Galeries Lafayette. While wholesale has remained steady, Arbet said the difficulty now is “to bring in new [retailers],” whereas the brand sees greater potential growth on the DTC side, particularly online.

That shift to digital is also a reaction to the current fashion climate. “The business of fashion now is very impacted by many things,” said Egry. “We need to improve our digital [presence] and to build a digital team... we need to play with the new tools to make the sales grow. We cannot just be based on our organic traffic.”

Amalou will lead the overhaul – from the user experience of the site to consumer engagement across platforms. Arbet said the brand has “always had e-commerce” but lacked dedicated leadership in the space. Now, the goal is to build structure and scale.

“It’s about how we talk directly to the final consumer,” Arbet added. “Historically, the brand was strong through wholesale. Now, digital should take a larger part in revenue.”

Elsewhere, Mandel’s role is to reinforce the brand’s financial structure and support growth planning. “His knowledge is very helpful to anticipate future projects,” Arbet said.

International expansion is also part of those plans. Europe and Asia remain Études’ strongest markets, with Japan, South Korea, China and Taiwan as key territories. The brand is seeing growing interest from Southeast Asia, including Vietnam and the Philippines, and is actively exploring wholesale in the Middle East.

“It’s really step by step,” said Arbet. “We don’t want to go into all the countries at the same time. But we are seeing a lot of requests we didn’t have in the past.”

The U.S. is a longer-term goal. The brand had a strong presence in New York from 2012 to 2018, but pulled back after

closing its studio, which was followed by the pandemic slowdown. While Études continues to ship to U.S. customers online despite the new tariffs of 15 percent on EU goods, Arbet said re-entry into wholesale and retail would require new partnerships. “The U.S. needs to be reworked entirely,” he said. “Right now, it’s not the top priority, but it’s definitely part of step two.”

Alongside digital and geographic expansion, Études is growing its product offering – starting with bags for fall 2026, which will debut on the runway in January. While bags will be developed in-house, eyewear and footwear are on the roadmap, likely through collaborations with category-specific partners.

The launch of new product categories ties directly into the brand’s digital and DTC ambitions. “There is also a strong work on the offer,” said Arbet, noting that the broader assortment will help grow direct sales and elevate brand visibility.

Beyond its fashion collections, Études continues to operate as a creative studio. In addition to long-standing creative direction at Aigle, the brand is open to further collaborations and partnerships in adjacent categories and indicates early discussions are underway.

“The plan is really 360,” said Arbet. “Growing distribution, growing the offer, and affirming Études Studio as not just a brand, but a creative force.”

The next milestone comes in January, when Études returns to the runway during men’s fashion week. Though still in development, Arbet said the support from the expanded team is sparking new ideas.

“We have always been active on both the creative side and on the business side. That’s what makes Études a very strong line since the beginning,” he said. “But it’s quite exciting when... you can bring new people and new projects inside the brand.”

MEN’S

## Robert Talbott Returns to Madison Avenue With New Store

● The 75-year-old brand, now owned by Newtimes Group, had a store in that same space until 2018.

BY JEAN E. PALMIERI

**Robert Talbott** is back in the retail business.

The venerable menswear brand, founded by Robert and Audrey Talbott 75 years ago, has returned to the spot on Madison Avenue where it had operated a store until 2018.

The two-level, 1,800-square-foot boutique at 501 Madison Avenue is the first Robert Talbott store to open since Newtimes Group, a privately owned Hong Kong-based supply chain management firm, purchased the trademark and domain name for the company in 2021.

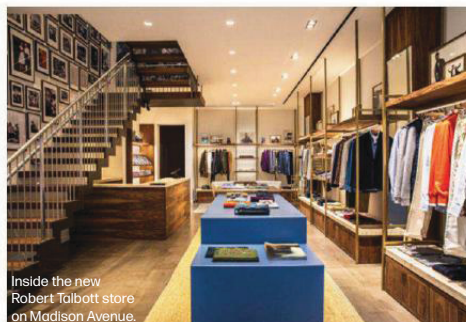
“There’s nothing quite like connecting with our clients face to face, it’s where the Robert Talbott story truly comes alive,” said Alex Angelchik, president of Robert Talbott. “After 75 years of crafting American luxury menswear, this Madison Avenue store gives us the opportunity to personally share our brand with every customer who walks through our doors. I’m excited to see how this immersive approach will deepen the relationships we’ve built over decades and introduce new clients to the Robert Talbott legacy in

an entirely new way.”

The label was created 75 years ago by Robert and Audrey Talbott, who left the East Coast with their son Robb in 1950 and moved to Carmel, Calif., where they started a business based on Audrey Talbott’s skill creating handcrafted silk neckwear. The company eventually expanded into shirts, men’s made-to-measure tailored clothing, knitwear, sportswear, leathers and womenswear. Robert Talbott died in 1986 and Audrey ran the business until her death in 2004, when it was passed to Robb. He ultimately sold the business to Relevant Brands Holdings, which then made the deal with Newtimes.

After acquiring the business, Angelchik spent the next two years researching the brand’s history and lining up a team to relaunch the brand. That includes former Eton designer Sebastian Dollinger, who serves as creative director; former Jack Victor creative director James Watson, who heads brand development, as well as Nick Picchione, formerly of Ralph Lauren Purple Label and Giorgio Armani, who serves as senior vice president of merchandising and design.

Although Talbott is best known for its ties and shirts, both of which are given prominence in the new store, it also features a wide assortment of lifestyle products – everything from jeans and



chinos to sweaters and smoking jackets.

The launch assortment also features pieces from the brand’s Made in America collection of blazers and Oxford shirts.

The brand offers a range of price points with neckwear averaging \$195, jeans at \$245, and shirts for around \$285. The brand is also introducing a tee for \$75.

“Rooted in American luxury, the [fall ‘25] collection is both characterful and refined – balancing heritage tailoring with modern ease,” said Dollinger. “Inspired by California’s spirit of effortless layering, each piece is designed to move seamlessly through the season. It redefines how the modern man dresses today.”

Aesthetically, the store presents a bright, modern look and will serve as a place to showcase the world of Robert Talbott, both now and in the past.

Case in point, the staircase to the upper level is filled with photos of the founders

and other heritage-inspired images. The second floor will offer custom shirts and other products such as made-to-order suede jackets. The brand will also introduce a collection of Made in America tailored product as well as denim later this year. “We want to see the consumer reaction,” Dollinger said.

The store had a soft opening earlier this week and Angelchik said sales have been strong. Ties, which are showcased to the left of the entrance, have been the top sellers. “Ties are still a key part of the business,” Picchione said.

As of now there are no plans to add more stores to the Robert Talbott stable, they said. But that could change down the road.

The bulk of the company’s relaunch efforts has been centered around men’s specialty stores, with a couple of majors such as Nordstrom also carrying the line. Outside the U.S., the brand does well at Harry Rosen in Canada as well as NK in Stockholm, where it has become the number-one shirt brand.

But having its own store allows Robert Talbott to show the depth of the collection. “We want to share what the whole collection looks like,” Angelchik said. “And it will help us with our wholesale business too.”

# Retail

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## BUSINESS

# CreateMe Wants to Revolutionize Apparel

- CEO Cam Myers is coming to market with a machine that quickly turns fabric into completed garments at prices on par with Asian factories.

BY EVAN CLARK

Despite the digital revolution and the rise of AI, fashion is still living in a cut and sew world.

That might be about to change.

CreateMe Technologies, a six-year-old company with one foot in the future, is bringing an automated apparel manufacturing system to market that – if its promise is realized – will move production much closer to consumers.

Guarded by more than 95 patents, the technology is a mixture of robotics, digital adhesives and modular design that meets the moment nicely by offering a U.S.-made and tariff-free alternative to Asian factories.

The kicker is that prices for U.S.-made T-shirts, for instance, are on par with the landed duty price on Asian imports at around \$6 each. The technology has been tested on about 100 fabrics and is presented as more precise and 20-times faster than standard production, delivering up to 250 pieces an hour.

CreateMe is starting smallish – it has a 35,000-square-foot facility in Newark, Calif., and one machine up and running – but the ambition and potential are both big to listen to chief executive officer Cam Myers.

“Our mission is to redefine how all apparel is made,” Myers told WWD in an interview.

To get there, CreateMe is introducing two advancements:

MeRA, which stands for Modular-engineering Robotic Assembly, is an autonomous manufacturing platform that takes in fabric on one side and delivers completed looks on the other.

Pixel, a proprietary microadhesive technology that replaces and can mimic stitching.

The company is starting with women’s intimates – a category that already uses bonded seams – but plans to follow that up quickly with T-shirts and other styles.

“We are the no-thread company,” Myers said. “We think fundamentally all apparel is better made with bonding. The consumer is going to like it better and that’s why it’s so popular. That’s where all the growth is in underwear. It’s seamless, it’s much more comfortable.

“We think the world of the sewing machine is going to go away,” he said, adding that in 200 years since it was invented, the sewing machine has changed very little.

Myers called bonded construction “fundamentally a better mousetrap. In 10 years time I would say a significant portion of apparel will be bonded.”

It’s also much easier to use adhesives than stitching in the automation process that already has to deal with not just a handful of Tesla models or a few kinds of iPhones, but with the many styles fashion necessitates, he said.

CreateMe’s new machine operates something like a newspaper printing facility, keeping the fabric flat for as long as possible and then adjusting for 3D elements at the end, adding things like neck bands and addressing shoulder construction.



Picker shot finished Intimate.

While the company is just now building its second machine, its California facility has room for eight in total – and each one could churn out 1 million T-shirts annually.

Right now, Myers is looking to nibble around the edges and pick up business in special sizes and other items that are hard to forecast and could benefit from production that’s closer to market.

“The economics really sing for nearshore or onshore production,” the CEO said.

CreateMe can license out its technology and also has two pilot programs set up that will make 50,000 units each.

“We can be extremely flexible, meaning we can be doing a one- to three-week turnaround time and minimum order quantities, minimum color quantities of a hundred units or less,” he said. “There’s not a lot of capacity in the U.S. that can compete at parity to Asia. We have this unique capacity that can be very flexible in terms of fringe sizes, small silhouette runs.”

The company uses a CAD file that requires only small changes to adjust for the automated process.

But if CreateMe’s plan works, those small changes to individual designs will ripple out into the fashion industry in a big way.

## EXCLUSIVE

# Jerry Lorenzo Brings Fear of God to the Ballpark

- Jerry Lorenzo’s first MLB collaboration with Fear of God blends sport, fashion and family.

BY RYMA CHIKHOUNE

For Jerry Lorenzo, Fear of God’s newest sports play is more than fashion – it’s family.

“I grew up in a baseball household,” said the designer, who is unveiling the first chapter of a multiyear partnership with Major League Baseball, spanning franchises from the Dodgers and Yankees to the Cubs and Braves. The deal follows his recent collaborations with the NBA and WNBA.

His father, Jerry Manuel, spent years in the big leagues and later managed the New York Mets and Chicago White Sox. Lorenzo himself played baseball in high school and college at Florida A&M University, before pursuing his MBA at Loyola University Chicago.

“My first job after I finished grad school was with the L.A. Dodgers in the front office,” he said. “So I have a super deep baseball connection. It’s what I thought I was going to do after grad school. I thought I was going to be the next Jerry Maguire, and so naturally, I got a job in the front office with the Dodgers here in L.A., trying to work my way to eventually having my own sports agency one day. But God had other plans for me.”

A first look at Fear of God’s collaboration with Major League Baseball.



Lorenzo has been reimagining fan merchandise with Fear of God’s signature DNA. The first drop focuses less on nuanced pieces and more on filling a gap in the market. “An elevated take on fan gear,” he went on. “It’s your signature Essentials hoodies and T-shirts and sweatpants through our lens and fabrics. The colors are just off enough, a little softer, a little bit more muted.”

The tones are a nod to 1930s and 1940s era baseball uniforms, with the looks era coming to life in a campaign video titled

“Picture Day,” shot by Calmatic.

“He grew up playing baseball in South Central L.A.,” Lorenzo said of the filmmaker. “He and I have been friends over 15 years and really connect deeply on the game, independent of what we do in our respective areas. I’ve always known that as soon as we get this deal with baseball, he’s going to be the guy that I was going to call.”

“Picture Day” centers on community, inspired by a Little League, and captures parents and young baseball players posing in front of an artful backdrop depicting a

stadium. The soundtrack is Nat King Cole’s “The First Baseball Game.”

“[It’s] literally comparing the Bible to baseball, which is so Fear of God,” Lorenzo smiled, describing the tune. “The most Fear of God song of all time.”

The first collection launched on fearofgod.com and Fanatics Wednesday, followed by Fear of God Essentials retailers, select stadium stores and MLB shops. More pieces are on the way and will explore greater nuance as the line develops, Lorenzo said.

Baseball has been a way to connect community, culture and family for the designer, whose father is now a vice president of MLB’s Develops program and working to bring Black and kids of color into the sport. They face challenges like costs, accessibility and the game’s fading cultural relevance, Lorenzo said.

“It’s a collective effort, my family specifically, to continue keeping our game alive in our community,” Lorenzo continued. “I’m gifted to kind of culturally bring a relevance to it. And my dad is on the ground, boots on the ground, getting the kids picking up bats and balls and playing the game.”

Next, Lorenzo is gearing up to reveal something new at the end of the month – Fear of God’s ninth collection, featuring both men’s and women’s. “So, [I’m] really excited about that.”

EXCLUSIVE

## Nomad Design Fair to Land In Abu Dhabi, the Hamptons

● Bottega Veneta is among the big names that will take part in the invite-only, itinerant art and design showcase in Abu Dhabi.

BY SOFIA CELESTE

**MILAN** – The social and cultural calendars of discerning art collectors in Abu Dhabi and the Hamptons will be enhanced with two new events over the next 12 months.

The invite-only itinerant art and design showcase Nomad Design Fair is gearing up to host the first Abu Dhabi edition from Nov. 19 to 22 and another one in the Hamptons June 25 to 28.

Nomad has garnered global recognition for its intimate events that take over unexpected, glamorous locations and bring emerging and established galleries, as well as unique projects, together under one roof – think creations from New York's Friedman Benda, David Gill Gallery from London, Nilufar Gallery from Milan and Etage Projects from Copenhagen.

Nomad's first edition took place in 2017 in Monaco at La Vigie, a villa renovated and occupied by fashion legend Karl Lagerfeld in the '80s and used during key moments for Monaco's ruling family, including Charlotte Casiraghi's wedding. For Nomad, three floors of the 6,458-square-foot villa – plus terrace – were open to the public for the first time in 100 years.

The fair's 2019 edition was held at the similarly stunning Palazzo Soranzo-Van Axel, a Gothic church constructed by the Soranzo family in 1473 on the southernmost tip of the Cannaregio quarter in Venice. Nomad Saint Moritz 2024 hosted guests at Hotel Eden, which boasts sweeping lake and mountain views.

### The Inaugural UAE Event

"It's [United Arab Emirates] a country where you have a real base of collectors that has been collecting for quite some time now...and now you have these foreigners also living there that you don't have yet in other countries," said Nomad cofounder Nicolas Bellavance-Lecompte, referring to the region's ongoing social evolution catalyzed by the growing expat communities of Indians, Russians and British.

Coinciding with Abu Dhabi Art Week, Nomad has been granted the directive by the city's Department of Culture and Tourism to take over the former Terminal 1 at the Abu Dhabi International Airport, a monument of Arabian modernism designed in the late 1970s by visionary architect Paul Andreu, who also designed Paris' Charles de Gaulle Airport. Bellavance-Lecompte said that Bottega Veneta has earmarked its own dedicated space within the terminal, marking the first time the luxury brand has participated in a Nomad calendar event.

Gucci was one of the first luxury brands to catch on to the fair's charms, and collaborated with Nomad for "Artists in Flux," a project that unfolded in Milan and took place during Milan Design Week in 2023, in a private home designed by the late architect Luigi Caccia Dominioni.

### Landing in the USA

Nomad will make its American debut at the storied Watermill Center in the Hamptons – an incubator of radical creativity founded by visionary artist and director Robert Wilson in 1992. The cultural hub was built on the site of the Western Union communication research facility near Southampton, Long Island, about two hours from New York City.



The first edition of Nomad Abu Dhabi will unfurl in the former Terminal 1 of Abu Dhabi International Airport, designed by Paul Andreu.

After scouting several locations in Florida, California and Texas, the organizers decided on the Hamptons after Wilson, who died earlier this year, granted them permission to showcase in his space. "It's quite challenging to find the right venue in the Hamptons because there aren't many large-scale venues there.... But then we had this great meeting with Bob Wilson and his staff, and they offered us the Watermill Center. It's an incredible place," Bellavance-Lecompte said.

Since Nomad's inception, Bellavance-Lecompte and his cofounder Giorgio Pace, an avant-garde curator, have seen the fair resonate in the fashion world, while drawing chief executive officers from the sector's biggest conglomerates. The real estate crowd has gotten involved, too, seeking to capitalize on the potential for vacation homes. Sotheby's International Real Estate Italy is one of the 2024 Capri edition's sponsors. Since earlier this month, Bellavance-Lecompte has taken the sole direction of the fair.

Bellavance-Lecompte, a design curator and architect who founded the Carwan

Gallery in Beirut in 2011, has forged cross-cultural dialogues within the design community. Having curated more than 65 exhibitions across Europe, the Middle East and Africa, he has established collaborations with designers, companies, museums and art centers.

### Market Resilience

Worldwide, the collectible art and design industry is expanding despite ongoing geopolitical turmoil, especially when there is a fashion component. Born in Brussels in 2018, the Collectible design platform, which was driven by the approval of attendees like Dries Van Noten, fashion boutique architects Gonzalez Haase, and Alexis Martial and Adrien Caillaudaud, former artistic directors of Carwan, debuted in New York City in 2024. Paris-based design event Matter and Shape is currently eyeing new cities to fuel expansion, while Design Miami expanded into Paris in 2023 and hosted its first Los Angeles edition in 2024 and first Seoul exhibition on Sept. 1.

Nomad's flagship winter event will unfurl in Saint Moritz from Feb. 12 to 15.

FOOTWEAR

## A.F. Vandevorst Is Relaunching Its X010 Boots

● The Antwerp-based label shuttered in 2020, but has brought back the style by popular demand.

BY MILES SOCHA

**Filip Arickx**, cofounder of Belgian fashion label A.F. Vandevorst, confessed on Wednesday that he hadn't heard of the viral hashtag BootsOnlySummer.

Meanwhile, he certainly had one.

Five years after shuttering the brand he cofounded with his partner An Vandevorst, he decided to relaunch its chunky X010 boot style, which was nearly an instant hit when it debuted in 2000, and remained a perennial bestseller until the brand shuttered in 2020, selling up to 3,000 units per season.

But what was initially conceived as a one-shot project for diehard fans of the X010 quickly snowballed into a return to wholesaling, with about 20 specialty stores signing up – some reordering even before the first shipments, now under way.

"We wanted to create a boot that was in between a horse-riding boot and a biker boot, but with a simplicity and purity in the design," Arickx said over Teams when asked about the impetus for the unadorned style. "When a woman wears it, she feels strong. She wears it with pride."

As word trickled out on social media

An A.F. Vandevorst look from spring 2008, styled with its X010 boots.



about an imminent X010 comeback, Arickx heard from consumers and stores that had hoarded the boots in anticipation of the brand's closure; from cobblers who expressed great satisfaction refurbishing the model and hailed its return; and from women who had proudly handed down their boots to their daughters, who fervently embraced them for music festivals.

Asked to account for the style's enduring appeal, Arickx attributes it to the boot's versatility with pants, dresses or skirts; its sturdy make and comfortable heel height; and the renewed popularity of leather footwear as the sneaker craze continues to wane.

For the relaunch, Arickx reconnected with the same family-owned Italian manufacturer that had produced the X010,

which sprang into action to source the same heavy vegetable-dyed calfskin and thick leather soles.

While Belgian designers have long been prized for making high-quality garments, Arickx noted that a good number of them proved themselves formidable with footwear, including Dirk Bikkembergs with his era-defining soccer shoes, Ann Demeulemeester with her lace-up ankle boots, and Martin Margiela's iconic cleft-toe Tabi boots.

The low version of the X010 retails for 890 euros, with the tall ones priced at 950 euros. Arickx said he imposed slimmer-than-usual margins on himself and wholesale partners to keep the style under 1,000 euros.

"We really wanted people to enjoy the boot," Arickx said. "If we can make people happy with things that we are still proud of and without being attached to seasons or to deadlines, then we can only profit of the joy."

Among the retailers that signed up for the relaunch are Dover Street Market in Paris, Louise in Antwerp, Stijl in Brussels and No Name Concept store in Tbilisi, according to Arickx.

Since discontinuing their label, Vandevorst has devoted herself to Polimoda in Florence, where she heads the fashion design department, while sidelining as a DJ spinning "seductive electro," according to Arickx, who does glassblowing and also designs upscale adult toys under the Nightfall brand.



The facade of the Songzio women's flagship in Paris' Marais.



Songzio, men's spring 2026

EXCLUSIVE

## Songzio Doubles Down On Paris With New Women's Flagship

- The Korean brand opens its second store in the Marais, dedicated to the women's line launched in February.

BY RHONDA RICHFORD

**PARIS** — Just nine months after unveiling its first Paris flagship for men, Korean luxury brand Songzio has doubled down on its presence in the French capital with a second stand-alone store dedicated to womenswear.

Located at 10 rue Charlot in the heart of the Marais, the two-level, 1,615-square-foot space sits adjacent to the men's store and reflects the same architectural codes as conceived by brand creative director Jay Songzio, who also served as the project's lead architect.

Songzio calls it "stripped classicism," and the interior follows the raw steel and concrete classic-meets-Brutalist design of the men's flagship next door. Working with Studio AMV, which has also collaborated with Balmain, Songzio played with brightness and flow, and added wood to his material palette. Curved walls and rounded furnishings soften the store's otherwise severe aesthetic.

The expansion came serendipitously. Shortly after the men's store opened in December, its neighbor, a longtime independent hatmaker, closed up shop,

offering the perfect timing for a store dedicated to Songzio's new women's line, launched just two months later.

While the men's store is more enclosed and "almost feels like a vault," Songzio said, the building housing the women's unit boasts a large central courtyard. He wanted to utilize the traditional Parisian architectural characteristic to bring in natural light.

Songzio continues to personally design all of the brand's stores, though this latest project also involved a new creative partner in Belgian furniture designer Arno Declercq, who is known for his minimalist work in burnt wood and patinated steel.

"You would instantly recognize that his work resonates a lot with our brand's aesthetic," said Songzio. "With every angle [in the store] there's a piece, and I think that creates a much more artisanal look, because sometimes these concrete stores can look a bit cold."

Opening physical stores in Paris has become a key strategy for the brand. "This particular store [is] arguably the most important store for me and for the brand internationally," he said, both in establishing the women's line as well as Songzio's overall international presence.

Prior to the men's opening, Songzio's Paris presence had largely been limited to runway shows. That flagship has allowed him to deepen ties with local customers.

Company data shows that 70 percent of in-store customers are local, he said, with American tourists making up the majority of the international clientele.

That direct connection with customers has yielded valuable insight. "We get almost daily feedback about what the French customers want. It's helped sharpen my understanding of what people want from a brand like ours, which isn't always what we imagined from Korea," he said.

The retail experience has helped him refine the collection and product mix for the international market, which focuses on basics and classics and prefers a level of consistency.



Here and below: Inside Songzio's women's flagship in Paris.

That's in stark contrast to the domestic Korean market, where Songzio has opened 16 women's stand-alone stores over the last year, with two more doors planned before December.

"Korean customers want new things every season, every month, even every week," Songzio said. "To keep up with that energy, you have to move fast in Korea."

That pace has fueled the rapid retail expansion. "If you don't have enough stores in the beginning when you are trying to test the market, you're going to be dead in the water in a year or two, because you wouldn't have enough variety compared to the competitors," he said.

This appetite for constant novelty is a stark contrast to European buying habits, and can be a design challenge for Songzio, who grew up in Paris. However, designing the women's collection has pushed him into new territory.

"It's really changed the silhouette that I was kind of stuck on for a while — very oversized, very angular," he said. "Working on womenswear in the last year or so has really made our [core men's] collection much more fluid."

Songzio previously stated a 1 million euro annual sales target for the first year of the men's store, but the brand surpassed that goal within the first eight months, he said, in part because it is the only way for customers to get their hands on the goods outside of Seoul.

"International clients really have nowhere to shop but our first flagship," Songzio said. "That has been very instrumental."

For now, that means no global e-commerce. Songzio will reassess that strategy in about six months, based on the

success of the women's store, he added.

However local, the Paris flagship will import one success factor from the Seoul store: rotating art exhibits. "It brings a new energy, and we wanted to replicate this experience in Paris as well," he said.

In Seoul, the store has hosted seven artists so far. The first Paris exhibition is slated for November, in conjunction with a three-way collaboration between the brand, an unnamed artist, and a Copenhagen-based brand. "We are likely to do like a trilateral collaboration to create a more immersive experience."

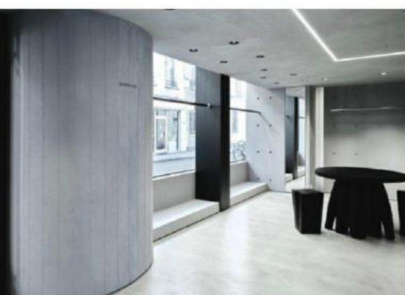
That forthcoming collaboration is also a key part of Songzio's growth strategy. The brand generated good buzz with its capsule collection with Anti-Social Social Club. Shown on the runway last season, it will be available in the Paris flagship.

A collaboration with a Japanese brand is also in the works for 2026. "These collaborations really help us expand our presence internationally," he added.

The brand has also brought on board key ambassadors, including Seonghwa from the K-pop group Ateez. He debuted in a campaign in July. The relationship blossomed naturally after Seonghwa attended a show and became a loyal customer; now the two are friends. "It wasn't a calculated move like, 'We need a K-pop star right now,'" he joked. "It came very naturally."

The brand also announced its first female ambassador, Korean actress Choi Heejin, for its fall campaign.

Paris is only the beginning of the brand's international expansion. A planned New York City flagship is still on track, Songzio added, expected to open in the fourth quarter of 2026.



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# Julia Roberts Kicks Off NYFW With Jacquemus and Veuve Clicquot

Roberts, a fashion week rarity, was joined by niece Emma Roberts, Solange Knowles and more to toast Simon Porte Jacquemus' bottle design for Veuve Clicquot at the Central Park Boathouse. BY LEIGH NORDSTROM PHOTOGRAPHS BY LEXIE MORELAND



Solange Knowles, Simon Porte Jacquemus and Julia Roberts.



Imaan Hammam

Typically fashion weeks, be it New York or Paris, attract a relatively repetitive group of celebrities season after season. And then there's Julia Roberts, A-list of A-list, a rarity on the fashion circuit. Fresh off premiering her new film "After the Hunt" at the Venice Film Festival, the actress arrived in New York to support friend Simon Porte Jacquemus at a dinner thrown to celebrate his bottle design for Veuve Clicquot.

The French designer took over the Central Park Boathouse for an evening of music, mingling and, of course, Champagne, all washed in shades of Veuve's signature yellow. Grapes, figs and mounds of butter tided guests over during golden hour while guests like Solange Knowles, Charlotte Le Bon, Imaan Hammam, Miles Chamley-Watson and Jordan Roth posed for photos. Yellow-painted rowboats manned by models paddled across Central Park Lake, ahead of a surprise musical performance by alumni of Carnegie Hall's Ensemble Connect.

Roberts' arrival, in an oversized menswear suiting look, caused a hush throughout the cocktail hour. She'd become friends with Jacquemus after attending one of his shows in Saint Paul de Vence in Provence.

"We have friends in common and I'm a fan and so I said to our friends in common, 'let's put this together,'" she said after posing for photos with the designer and her niece, Emma Roberts. "And I went to his show in [Provence], and we just sort of had a sweet connection. So I'm so happy to be here again and see him."

Roberts motioned to her suit and said that as a lover of menswear, she was immediately drawn to Jacquemus' take on suiting.

"I love that it's still feminine and comfortable and beautiful and just impeccable details. Those are some key components for me," she said.

"I haven't been to a lot of fashion shows and when you see the clothes up close and



Charlotte Le Bon



Julia Roberts and Emma Roberts



Simon Porte Jacquemus and Julia Roberts



The scene at Jacquemus x Veuve Dinner held at the Central Park Boathouse.

the clothes coming around, you can see how people work so hard – and then it's just over in minutes," she said of being at the runway show. "It's astonishing, really."

Her time at Venice featured another viral menswear fashion moment: she debuted Dario Vitale's first designs for Versace, a blazer, button-down and denim look that she then lent to Amanda Seyfried.

"Sharing is caring!" she said of the swap.

"After the Hunt," out this fall, costars Andrew Garfield and Ayo Edebiri and is from director Luca Guadagnino.

"It was a lot of work, but we had a great time and it was nice just to be reunited with my castmates and with Luca because it's been a few months, and so that was the best part," she said of the festival.

"I saw some old friends, I saw some new friends, it was a little getaway for my husband and I. So yeah, it was just fun. And there's some slumber party element to all staying in the same hotel, which is really fun," she added "You're stumbling down to breakfast, getting ready to go to work, and there's all these people."



Pauline Chalamet



Natasha Lyonne

Veronica Swanson Beard, Katie Holmes and Veronica Miele Beard.



Nicole Ari Parker



Antonia Gentry



# Celebs Party With Veronica Beard At Corner Bistro

The brand took over the iconic West Village burger joint to kick off NYFW. BY LEIGH NORDSTROM PHOTOGRAPHS BY DOLLY FAIBYSHEV

The iconic neon sign of West Village haunt Corner Bistro got a fashion makeover Tuesday evening, courtesy of Veronica Beard. The brand had added its name underneath the burger restaurant's as it took over the space for its NYFW party.

Guests including Katie Holmes, Natasha Lyonne, Pauline Chalamet, Molly Gordon, Abby Elliott, Nicole Ari Parker, Karen Gillan and Antonia Gentry mingled throughout the party, which mostly spilled out onto the street corner.

Gentry was relishing the opportunity to finally wear a leather and shearling jacket, thanks to the evening's cooler temps.

"It's the perfect night to wear this," she said.

The star of Netflix's hit series "Ginny and Georgia" was keeping a light NYFW schedule, while getting ready to head to Toronto to start work on the show's fourth season.

"I have two shows coming up, but also I'm preparing to leave soon for season four. So it really will depend on if I feel like I'm up for it," she said of going to runway shows.

It's a faster turnaround for the show than she is used to — a good thing, she added.

"Honestly, this is the fastest turnaround we've had so far. Our fans are so patient. We usually go back every two years because of some reason or another, and this is the first time we're on a normal schedule, so it's weird for me, but it's super exciting," she said.

Before she departs for Toronto, she's eager to get one last night of karaoke in KTown under her belt, a favorite activity of the summer.

"And I went to Coney Island last weekend, I hadn't been yet and it was so amazing," she said of her summer. "It was a beautiful day. We went to the iconic Tatiana on Brighton Beach and then we walked all the way up here to Coney Island. I bought two Nathan's Hot Dog sweatshirts, like a tourist, even though I've lived here for four years now. It's been such a lovely summer here."

Molly Gordon and Abby Elliott





# Anna Weyant Unveils Dollhouse Installation With The Cultivist

The artist transformed the Academy Mansion into a life-size dollhouse during NYFW, with Marc Jacobs, Capital One and The Cultivist bringing the immersive art-meets-fashion experience to life. BY KRISTEN TAUER PHOTOGRAPHS BY NINA WESTERVELT



Anna Weyant and Marc Jacobs



Phoebe Tonkin

Capital One isn't typically a New York Fashion Week player, but this season, the bank wanted to be in on the city's cultural touchpoint.

"Capital One came to us and said that they wanted to do something during fashion week," said Marlies Verhoeven, founder of creative agency and art-centric membership club The Cultivist. "And then we suggested Anna, because she's a darling of the fashion and art worlds. Anna said, 'How about a dollhouse?'"

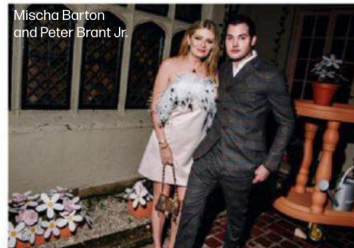
The "Anna" in question is buzzy young artist Anna Weyant, who's become known for her evocative paintings of young women and interrogating domestic settings. In time for fashion week, the artist had transformed the Upper East Side Academy Mansion into an off-kilter immersive installation for a three-day public pop-up, produced by The Cultivist and Capital One.

No dollhouse is complete without its dolls, and on Tuesday night, the soft twinkle of jewelry box music greeted VIP guests as they stepped into Weyant's larger-than-life installation. The house was already populated with several models, dressed in Marc Jacobs' 2025 dollhouse-themed collection.

"I just love the world that she's created, and how she sees beauty in objects and flowers and women," said Marc Jacobs, who commissioned Weyant to paint a portrait of Kaia Gerber wearing one of his designs for Vogue last year. Jacobs was seeing The Dollhouse in person for the first time, and beginning to notice the extent of the details around him: the vase with paper flowers on the table, the coat rack that held a 2D hat cutout. "I find it hauntingly surreal in a way that's just beautiful," he added.

Weyant, dressed in Marc Jacobs, swooped in to greet the designer and take him on a house tour. The duo, with Char Defrancesco and Nick Newbold in tow, were met in the first-floor salon by the sound of a ghost piano as a model sipped from an oversize teacup.

Upstairs, Phoebe Tonkin was gazing at the



Mischa Barton and Peter Brant Jr.



The scene at the Anna Weyant Dollhouse with Marc Jacobs party.



Yvonne Force Villareal and Marc Jacobs

painting of two pearl earrings hanging over a supersized bed, which was accessorized with a double-headed stuffed teddy bear wearing a "Capital One" ribbon tied around its neck. On a nearby vanity table, jumbo hair tools and a pile of Capital One-branded gold tokens surrounded a piggy bank. Another model was stationed next to the wardrobe, which housed 2D paper doll cutout clothing.

The bedroom soon filled with guests including Weyant's gallerist – and ex-boyfriend – Larry Gagolian; artists Will Cotton, Chase Hall, Chloe Wise and Julie Curtiss; musician Jason Isbell; author Emma Cline; Peter Brant Jr.; Mischa Barton; Athena Calderone; Fab 5 Freddy, who's finishing up his forthcoming memoir; Yvonne Force Villareal; Sarah Hoover; Colby Mugrabi, and more.

Downstairs, chef Dominique Crenn was chatting with guests in the garden courtyard, which was in bloom with paper flowers. The surreal vibe continued into dinner created by the three Michelin-star chef, served at dining room tables decorated with plastic lobsters, bowls of fake cherries and towering electric-lit candelabras. Plates created specially for the evening had been broken and glued back together.

"This morning someone asked me if I had a favorite part of this house," Weyant said. "It was a tough question because there is so much here to love. I love the upstairs bed, a replica of one I cherished as a child. I love the courtyard fountain, inspired in part by a recent and very dreamy trip to Disney



Emma Cline

World, and I absolutely squealed when I first saw our wonky candelabra take shape," she added. "I feel so much joy walking through these rooms surrounded by pieces that have given me purpose and comfort in uncertain and unsettling times. But of course, my very favorite part of this house is not a room or an object. It is the team who brought it to life." The artist went on to thank the many partners involved in the project, including her seat mate. "To Marc: thank you for sharing your artistry with this house. Your work is my hugest inspiration," she told the designer.

After dinner, guests milled back into the courtyard for passed desserts and a

surprise performance by Suki Waterhouse, who materialized on the curved staircase to perform a few songs for the crowd.

"Guys, you all look so chic and beautiful. This is why the fashion week fashion is really gorge," said Waterhouse, eyeing the intimate crowd gathered into the building's grand hall. Waterhouse is currently in the middle of a worldwide tour, with upcoming stops around the U.S. But on Tuesday night, her setlist was keeping her firmly rooted in her New York.

"This is my most New York song," said the singer, before launching into her 2022 song "My Mind." "It's kind of about losing my mind in New York City."

# Fashion Scoops



Greta Lee

## Follow The Red Carpet

Dior has named Greta Lee brand ambassador, as Jonathan Anderson stacks his front row ahead of his womenswear debut on Oct. 1 during Paris Fashion Week. Lee teased the announcement by wearing several Dior looks at the Venice Film Festival. She donned a custom black satin and green organza cocoon dress with an oversized bow to the premiere of "A House of Dynamite," as brands including Dior, Versace and Bottega Veneta used the Venice red carpet to soft-launch the first looks by their new creative directors ahead of a blockbuster season.

Anderson has drip-fed his women's vision for Dior with outfits for celebrities including Sabrina Carpenter, Mia Goth and Natalia Vodianova, as well as house ambassadors Anya Taylor-Joy, Jisoo, Anna Sawai, Camille Cottin and Beatrice Borromeo.

Lee is the second celebrity after Mikey Madison to join the ranks of Dior ambassadors under Anderson. His relationship with Lee dates back to his previous job as creative director of Loewe, where he cast the "Morning Show" star in several ad campaigns.

"Greta possesses a natural instinct for dressing. She is everything that I

and legendary in every way. To be part of this legacy, especially with Jonathan Anderson at the creative helm, feels like destiny," Lee said.

"I have so much respect for his fearless vision, and how he honors tradition but flips the script with fresh, bold energy. Jonathan's not just a genius; he's a true craftsman, and I'm proud to call him a friend. I can't wait to see where he takes Dior next," she added.

— JOELLE DIDERICH

## Olivier's Back

Olivier Theyskens, who has designed for such brands as Rochas, Nina Ricci and Theory, has been appointed creative director of Boloria — an upstart fashion house backed by We Are One World, the Belgian parent of the Tomorrowland electronic music festivals.

Boloria is to be based in Antwerp and unveil its first collection next year, though on Wednesday, it teased its visual identity with black-and-white photos that suggest a tailored direction with touches of deconstruction.

Willy Vanderperre, a frequent collaborator of many Belgian designers, is credited for the imagery, which Boloria says "invite interpretation."

Boloria is to convey "distinctly Belgian values — sensitivity, integrity, emotional resonance — that have always inspired Theyskens' work and approach to fashion," according to the upstart brand.

Wednesday's brief statement said Theyskens

and We Are One World had forged a "new, long-term collaboration" and that Boloria represented "the initial step in an ongoing partnership in multifaceted creative endeavors."

Tomorrowland has been at the forefront of constructing a lifestyle brand around its music festivals via merchandise that spans fashion, accessories, fragrances and furniture, along with collaborations with the likes of Sarda for lingerie, Serax for tableware, Baobab for scented candles and Suspicious for fleece fashions.

Born in Brussels, Theyskens catapulted to fame at 21 years old when Madonna wore his black satin hook-and-eye gown to the Oscars in 1998. He put his signature brand on hiatus when he joined Rochas in 2003, going on to lead Nina Ricci in Paris and Theory in New York.

In recent years, he resumed designing under his own label, and collaborated with French pop star Mylène Farmer on her 2024 "Nevermore" tour.

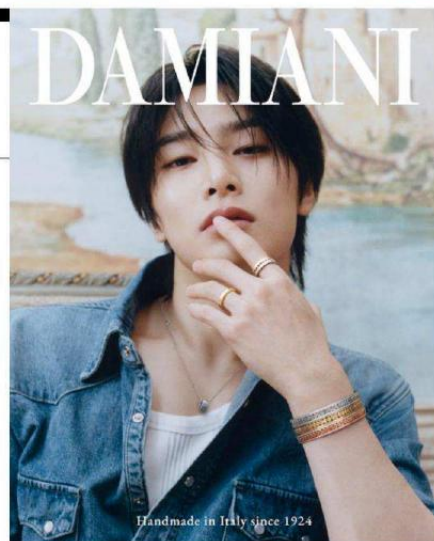
The MoMu museum in Antwerp mounted a retrospective of Theyskens work in 2017.

— MILES SOCHA

## Precious Portraits

Capturing the essence of old-school portraiture, Stray Kids' member I.N — clad in daywear and stacks of Damiani jewelry — fronts the brand's latest ad campaign, alongside supermodel Mariacarla Boscono.

In sync with the Italian



Stray Kids' I.N fronts the latest Damiani ad campaign.

jeweler's legacy of conscripting celebrities for its ad campaigns, the member of the K-pop band — who was named global brand ambassador of Damiani last May — follows in the footsteps of other leading stars, from Jessica Chastain and Brad Pitt to Sharon Stone and Jennifer Aniston.

Shot by Australian, but Paris-based photographer Stef Mitchell and with art direction by Christopher Simmonds, the campaign is a continuation of the concept of Italian timeless elegance first introduced with the previous ads fronted by Chastain.

The sophisticated portraits of I.N and Boscono are set against richly decorated Italian palazzos, with frescoes and paintings visible in the background.

The campaign will be released in two installments, the first of which, fronted by I.N, bows Thursday. The K-pop sensation is captured in a casual denim or pristine white shirt and tank top ensemble donning jewels from Damiani's Belle

Époque and Belle Époque Reel collections.

In addition to additional images fronted by I.N., the second installment, to debut later this season, will feature Boscono sporting other signature Damiani collections, including high-jewelry pieces. These include the rose gold and diamond Mimosa necklace with a pear-shaped morganite stone pendant, paired with matching earrings and a demure, black slipdress in one of the portraits.

Born in Busan, South Korea, in 2001, Yang Jeong-in, known as I.N, debuted as a vocalist with Stray Kids in 2018 with the EP "I Am Not."

In the ambassador role for Damiani, I.N — who is also an ambassador for Bottega Veneta, as reported — joins Chastain, who was named a Damiani ambassador last year and appeared in the brand's ad campaign.

The Stray Kids' member is not the first formal male ambassador for Damiani, which has a long track record of linking with male celebrities. In 2022 the jewelry company named South Korean actor Son Suk-ku an ambassador.

Stray Kids set a new milestone by becoming the first act in the history of the Billboard 200 to debut at number one with their first six charting albums. I.N has cowritten and co-composed the tracks "Hug Me" and "Hallucination."

The storied Damiani high jewelry brand was founded in Valenza, Italy, in 1924 by Enrico Grassi Damiani and has gained praise from celebrities including Sharon Stone, Tilda Swinton, Sophia Loren, Gwyneth Paltrow, Isabella Rossellini and Jennifer Aniston, among others. The brand marked its centennial last year with a roving exhibition of one-of-a-kind pieces titled "Damiani 100 x 100 Italiani."

— MARTINO CARRERA

A teaser image for Boloria, a new fashion house helmed by Olivier Theyskens.

