

WWWD

Jessica Alba wears  
Museum Bangle

MOVADO



# WWD

Fashion. Beauty. Business.

## Keeping It Real

For her sophomore collection for Calvin Klein, Veronica Leoni hit the mark by leaning heavily into what makes American fashion great: wearable clothes for an urban reality, like the pinafore apron dress seen here. The 9 a.m. to 9 p.m. vibe – with a touch of sexy morning after the night before – along with the injection of the iconic Calvin Klein underwear logo throughout resulted in a standout lineup. Welcome to real life. *For more on New York Fashion Week, see pages 4 to 12.*

PHOTOGRAPH BY GIOVANNI GIANNONI



## FASHION

# Giorgio Armani's Last Will Maps Potential Stake Sale, IPO

● After 12 months from the opening of the will and within 18 months at the most, Armani's foundation, which inherits the company, could sell an initial 15 percent to either LVMH Moët Hennessy Louis Vuitton, EssilorLuxottica or L'Oréal.

BY LUISA ZARGANI

WITH CONTRIBUTIONS FROM JENNIFER WEIL

**MILAN** — Now that the late designer Giorgio Armani's wills have been released, three of the companies that have long been mooted as potential buyers of his company, and that he mentioned himself in his wills — LVMH Moët Hennessy Louis Vuitton, L'Oréal and EssilorLuxottica — have issued statements praising the brand, and potentially setting up an eventual bidding battle for one of fashion's iconic labels.

"Giorgio Armani honored LVMH by naming us as a potential partner for the exceptional fashion house he built," said Bernard Arnault, chairman and chief executive officer of LVMH. "I am a great admirer of his talent. Giorgio Armani, whom I had the pleasure of knowing personally, was a true genius; the only great couturier, along with Christian Dior, who built and led a global brand in terms of both style and industry. If we were to work together in the future, LVMH would be committed to further strengthening its presence and leadership around the world."

Asked for a comment, EssilorLuxottica said: "We are proud of the trust that Mr. Armani has placed in our group and in our management. We will carefully evaluate, together with the board, this evolutionary prospect, which deserves thorough consideration in light of the deep ties that already unite the two groups."

L'Oréal in a statement said that "for almost 40 years, together with Mr. Armani, we have built one of the most beautiful and iconic beauty brands in the world. We are touched and honored that Mr. Armani considered L'Oréal to acquire a stake in his beautiful company. We will study, with great consideration, this opportunity building on our long-shared history."

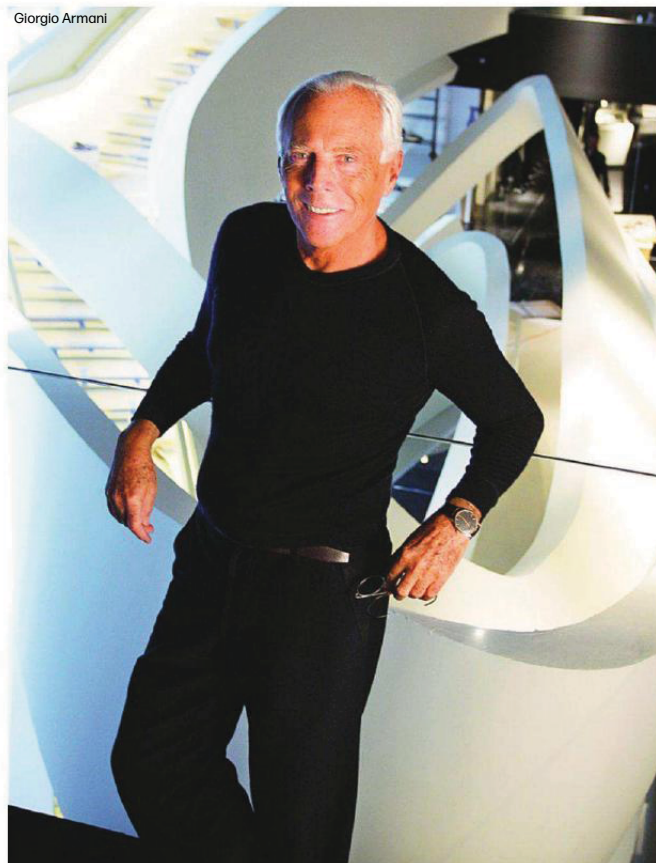
Giorgio Armani left not one but two wills, one dated March 15 and the other April 5.

They were made public on Friday morning on several media outlets. Accordingly, Armani, who died on Sept. 4 at 91, decided that his namesake foundation will manage the fashion group.

After 12 months from the opening of the will and within 18 months at the most, an initial 15 percent of the his namesake company could be sold to either LVMH, EssilorLuxottica or L'Oréal, according to the wills.

Armani does not rule out other companies besides LVMH, EssilorLuxottica or L'Oréal as potential buyers, as long as they are operating in the world of fashion and luxury and of equal standing.

Between the third and fifth year, the foundation and the heirs could choose to sell a stake of between 30 and 54.9 percent to the same buyer of the first group of shares, or in five years and within eight, to consider a public listing in Italy as a priority but also on other markets of equal standing. Even following the potential listing, the foundation would keep a 30.1 percent stake of the group to ensure its control.



Pantaleo Dell'Orco, known as Leo, Armani's longtime partner in charge of the men's division, has a key role with 40 percent of voting shares.

Dell'Orco is part of the tight-knit circle of friends and collaborators that Armani called family. The designer's closest relatives include his nephew Andrea Camerana, the son of Armani's sister Rosanna, who also works in the company, and Roberta Armani, who is the daughter of the designer's late brother, Sergio, and who has been in charge of the group's celebrity relations for years, often acting as Armani's deputy on social occasions around the world as the face of the company. Her sister Silvana is part of the design team.

More specifically, the Giorgio Armani Foundation has 10 percent of shares and 90 percent of bare ownership of the shares. Life tenancy is assigned to Dell'Orco with a 30 percent stake and 15 percent each to Camerana, Roberta, Silvana and Rosanna Armani.

As for the governance of the foundation, Camerana takes his seat on the board succeeding Armani, with Dell'Orco and Irving Bellotti, partner of Rothschild & Co. Notary Elena Terrenghi, whose studio opened the will, is now also on the board. Roberta and Silvana Armani are also indicated as part of the Surveillance Committee to operate along Armani's guidelines.

The Armani company stated it did "not consider it appropriate to comment on choices that pertain strictly to the private sphere."

Such details appeared in the will

detailing Armani's personal properties. It shows 75 percent of a company called L'Immobiliare Srl, comprising the real estate properties in Saint-Tropez, Antigua, and Broni and Pantelleria, Italy, is destined to his sister and 25 percent as bare ownership to Andrea Camerana and Silvana Armani.

Dell'Orco was left a life tenancy of the Via Borgonuovo palazzo in Milan, where the designer lived and there is a mention of a Matisse painting, an Andy Warhol portrait of the designer and a Rayman photo.

Separately from L'Immobiliare, the bare ownership of the Saint Moritz home was left to Camerana and the life tenancy to Dell'Orco, who also inherits one of the two New York apartments.

Armani's stake of almost 2 percent in EssilorLuxottica goes to Dell'Orco (40 percent) and to his family (60 percent).

There is also a provision of 480,000 euros for designer Graeme Black, who worked with Armani early on in his career, in addition to shares left to executives, collaborators and friends including Michele Morselli, Daniele Ballestrazzi, Giuseppe Marsocci, Laura Tadini and Luca Pastorelli.

The designer revealed details about the future of his company for the first time in 2016, confirming he had established the long-rumored Giorgio Armani Foundation, which, while aiming to fund social projects, also ensured that his fashion group would live on.

Never leaving anything to chance, Armani carefully detailed the foundation's guidelines in his will.

The foundation is expected to ensure that the activities will be managed

"ethically, with moral integrity and correctly."

The priority is to continue to develop the Armani name at a global level and abide by a "careful diversification strategy and segmentation of the different company brands maintaining consistency in design, image, product and communication." It is expected to stay true to "an essential modern, elegant and not ostentatious style with attention to detail and fit," paying "attention to innovation, product excellence, quality and research." The approach to acquisitions must be "cautious" and "aimed solely at the development of competences that do not exist internally from a market point of view, by product or channel." The level of investments should be maintained adequate "for the continuous development of the brands," and financial management should be "balanced" with limited access to debt. Finally, profits should be adequately reinvested in the company with the goal to support cash generation in time.

Later on Friday, the executive committee of the Armani company issued a statement underscoring that "it is immediately clear" that the designer's "intention to safeguard strategic continuity, corporate cohesion and financial stability for long-term development is confirmed at every stage, in line with what he had repeatedly shared with the press and his closest collaborators."

While "all short- and medium-term strategic decisions" will be taken by Dell'Orco and the family, supported by the foundation, the statement highlights that "these decisions were guided by Mr. Armani himself, both in terms of the brand's mission and in possible actions with implications for the group's medium- and long-term structure. In this light, the will makes reference to a stock market listing as well as the opening to a minority partner of recognized standing and genuine interest in the brand. The responsibility for decisions and management of this process will remain with Mr. Dell'Orco and the family, under the guidance of the fondazione, but always within the principles and rules defined by Mr. Armani."

The foundation's first duty will be to propose the name of the new CEO.

"In the coming days, with a thorough reading of the documents and the publication of the company's new Articles of Association, the remaining details of Mr. Armani's wishes will be clarified," concluded the statement. "However, even now, we affirm, also on behalf of employees and collaborators, our commitment to supporting this path in full respect of his wishes, united by the shared goal of securing the best possible future for the company and the brand, in accordance with the principles he established."

Back in 2016, Armani explained that he decided to create the foundation "in order to implement projects of public and social interest. The foundation will also safeguard the governance assets of the Armani Group and ensure that these assets are kept stable over time, in respect of and consistent with some principles that are particularly important to me and that have always inspired my activities as a designer and an entrepreneur."

While vocal over the years about his aversion to sell, take on a business partner or publicly list the company, rumors about Armani contemplating forming a foundation first emerged in 2012. The foundation reflected a key priority for Armani — independence, which he sought to maintain over the years, especially since 2000 when rumors about a possible sale to LVMH Moët Hennessy Louis Vuitton or the then Gucci Group and L'Oréal swirled around the fashion house.

Julianne Moore wears  
Museum Bangle



**MOVADO**

## ACCESSORIES

# Chopard Brings Ice Cube High Jewelry to NYFW



Chopard's high jewelry necklace, part of the Ice Cube collection.

- The Geneva-based jewelry- and timepiece-maker touched down in New York to launch its first high jewelry collection from the Ice Cube range.

BY THOMAS WALLER

**Chopard has come to New York**, adding a bit of extra shine to New York Fashion Week, to celebrate its first high jewelry collection from the Ice Cube collection.

"New York is full of contrasts – structured but full of life, classic yet always evolving. It is a perfect match for our Ice Cube collection," Caroline Scheufele, copresident and artistic director of Chopard, said. "Launching during fashion week lets us be part of the heartbeat of global style. The city's energy, skyline and architecture are all reflected in the design of Ice Cube. It is the ideal place to reveal a collection that is bold, modern and full of character."

The Swiss heritage jewelry- and timepiece-maker is hosting friends of the brand – including Ashley Graham, Emily Ratajkowski, Pom Klementieff and Jodie Turner-Smith – at Centurion New York on Sunday night with a cocktail party high in the Manhattan sky to mark the special collection.

Made up of eight pieces, the high jewelry capsule's designs are crafted from 18-karat ethical gold, aligning with Chopard's Journey to Sustainable Luxury initiative unveiled in 2018.

"It is important to add that all gold we use at Chopard is 100 percent ethical,

and we master all jewelry making skills in-house, starting from the creation of gold alloys in Chopard's gold foundry in Switzerland," she said.

Scheufele sees expanding the Ice Cube range as "a beautiful evolution. It is a way to speak to a younger generation that loves fashion and individuality, while staying true to what defines Chopard – our craftsmanship, our creativity, and our commitment to doing things responsibly. It is about moving forward without losing sight of who we are."

The Geneva-based brand teased the high jewelry collection last year and "decided to enrich it by pushing creative boundaries and offer more exclusive pieces that are architectural, edgy, wearable and inclusive, without compromising on excellence," she said.

In a nod to a city skyline, the bracelets and multifunctional brooch use cubes of varying height. Polishing and setting diamonds on uneven surfaces is a rare skill and Chopard does it all in-house.

Each piece is "a technical marvel. The geometric cubes, individually shaped and set, require extraordinary precision and mastery," the artistic director said. "Our artisans in Geneva have developed techniques that allow golden cubes to form a flexible mesh that moves with the body while maintaining its sculptural integrity. It is a beautiful fusion of engineering and artistry – where every facet is designed to reflect light in a spectacular way. These pieces are not only visually striking but also incredibly complex to produce, showcasing



A sketch of Chopard's new Ice Cube high jewelry.

Chopard  
ICE CUBE HAUTE JOAILLERIE

the full extent of our savoir-faire."

At the center of the assortment is a one-of-a-kind "spectacular" modular necklace, composed of nine articulated rows of cubes in ethical rose and white gold.

"It's a bold statement of versatility and design ingenuity. Each row can be removed in sets of three, allowing the wearer to adapt the silhouette to suit the moment – whether for a dramatic entrance or a more understated elegance," she said.

What makes the necklace so special, she explained, is the interplay of cube sizes and finishes. "Some are mirror-polished, others paved with brilliant-cut diamonds, arranged in alternating rhythms to evoke movement and light. Achieving this level of fluidity and precision with such geometric elements is a true feat of craftsmanship."

Since 2024, Bella Hadid has embodied the Ice Cube spirit as the face of the Sculpted by Light campaign, shot by Charlotte Wales. In the latest chapter, she brings the new high jewelry creations to life against a dreamy cityscape.

"She is bold, elegant,

and effortlessly modern," she said of Hadid. "But her role with Chopard goes far beyond this campaign. As our global ambassador, she represents everything we stand for, from high jewelry to our iconic watches. Her values – strength, kindness, and authenticity – speak to who we are as a maison."

Scheufele said Hadid connects "naturally with younger generations. She is not just a style icon – she is smart, engaged, and truly authentic. She brings a fresh, modern energy to how we tell our story, showing how our creations can be both timeless and personal."

Coming to New York marks the importance of the U.S market for the global brand. "The U.S. remains important to us, and we have built lasting relationships with a discerning and dynamic audience. It is a market that continues to inspire us and challenge us to innovate, and we are proud to be part of its vibrant luxury landscape," Scheufele said.

She added, "Chopard has always been an international maison. From the very beginning, my parents made the conscious decision not to focus our efforts on a single market, which has allowed us to grow with balance and independence. This global vision has shaped our identity and ensured that we remain connected to a wide and diverse clientele across continents."

Chopard's high jewelry bracelet from the Ice Cube collection.



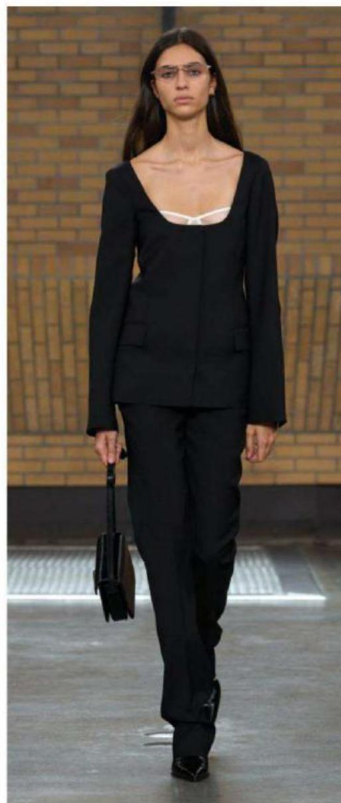
Ludacris wears  
BOLD Quest



**MOVADO**

**WWD**

# The Reviews



## Calvin Klein

Veronica Leoni's debut showing for Calvin Klein in February might have been met with mixed reviews, but on Friday at the downtown Manhattan Brant Foundation gallery, her follow-up spring collection was a standout.

"What Calvin and what the brand left into culture is more than an item, wardrobe or sense of taste, but a way of being and state of mind that's a very energizing presence. You realize that actually, the brand belongs to the people more than it belongs to you," Leoni said ahead of the show. "That's a mission I'm also trying to filter in — what people feel familiar with, without being too foreign or strange, but also adding that twist of personality and a contemporary perspective."

The creative director described her first collection as a good reset, and this season she was interested in capturing the brand's cultural legacy through a stronger, more energetic lens through luxe product and world building. It wasn't just the clothes and accessories that captured this mindset, but her front row of Solange Knowles and Emily Ratajkowski, who have recently worn the brand, as well as Lily Collins and Calvin Klein new campaign faces Rosalía, Jalen Green, Tontawan Tantivejakul and Jung Kook.

Leoni was driven by a deep sense of intimacy and capturing that accidental, raw beauty she sees on the streets of New York, often in the early morning or late at night, amidst the social media-driven, magnified reality we all live in. She peeled back the layers with a strong proposition of minimalism that upheld the Calvin Klein legacy and Leoni's eye for luxe fabrications and development. ▶





  
**The Collections**  
 New York



She opened the show with clean pinafore apron dresses in structured silk and cotton before mixing in lean peek-a-boo tailored sets with jackets scooped down at the bust to reveal sheer technical bonded balconette bras – each displayed the balance of purity and subtle sex appeal she hinted at, but didn't quite show, last season. Her tension between "exposure and intimacy" continued through softer "bikini" draped silk foulard dressing, one of which came in an archival 1974 floral print, while minimalist restraint shone through a chic monastic coat.

"There's the feeling of the morning after that is very Calvin – that moment where you've had the night before and bring that naughty smile on yourself the day after," she said of her 9 a.m. and 9 p.m. mindset. One could easily imagine her woman throwing on the collection's stellar gray leather and crinkle trenchcoats and hybrid moccasin sneakers, small leather wristlets and keys in hand, on her way to grab a coffee. And for late nights returning home, taking off her crushed butter yellow leather slip and wrapping up in luxe, compelling "bathrobes" that mimicked

towelings but were in laser-cut and intarsia leather.

It was a cinematic yet reality-driven expression of the New York urbanite with twists on American characters, as seen through bold-shouldered, draped "Dynasty" gowns casualized in cotton silk jersey; relaxed power dressing and men's technical suiting; oversize workwear cargo shorts, and cheeky organza cheerleader pompoms tacked onto suspenders atop minimalist dresses.

And what's more American than Calvin Klein underwear and jeans? Alongside great five-pocket denim, Leoni leaned into the "fetish" of the brand's famous logoed elastic bands with a woven couture tweed dress, repurposed them onto eyeglasses and peppered them in long johns and men's boxer dressing for everyday life.

"Bringing the underwear into our universe, for the first time, and really owning that business," she explained. "In this awareness of the brand belonging to the people, I feel that the fetish creates an aspirational and top layer to the perception and the lifestyle of the brand itself." – *Emily Mercer*

# WWD



## Lafayette 148

Fresh off working on a collaboration with Apple TV+'s "The Morning Show," Emily Smith is in a New York state of mind. Marking 30 years, the brand is looking to its home base for inspiration. "We thought a great way to tell the story is to really speak to the women that we've been dressing," she said ahead of her spring preview. Today, of course, the brand is global, but the spring celebration is about something more intimate: "A moment just to really celebrate New York women," Smith said.

Held high above the city, Smith took a page from *The New Yorker's* use of its cartoons: She commissioned cartoons based on her sketches, imagining them in the real world and then naming each look after one of the city's diverse groups of female archetypes, putting the brand and the city that never sleeps in an affectionate dialogue.

"Everybody thinks New York is so serious, but there's such a light side when you live here. And I like to bring that to other people," she said.

She imagined a full wardrobe, a bit pared back for the season, boiled down to the ease and love of fabrication the brand has made its bedrock. A full-length linen-twill

dress in white with a cotton-silk sweater tossed over her shoulders was ideal for her "Culinary Purist," while a leopard-print matching jacket and shorts was seen on her "Central Park Strollers."

She hand-painted depictions of Manhattan *pieds-à-terre* on a white silk-twill day dress and scarves, adding a polished whimsy. Each mannequin had a few other New York City icons as accessories, with Metro Cards peeking out and a "have a nice day" handbag shaped like a classic to-go plastic bag. For night? A hand-knit black dress with chiffon ribbon woven through to add a tiny bit of shine, while the chiffon jumped out of the base of the skirt, adding volume.

Following her customer's life, she imbued that classic Lafayette 148 "undone-ness" throughout. It's an ease that adds personal touch, like on a button down in lightweight Italian wool. "It's just a big, oversize white or boyfriend shirt but the way the buttons are placed, you can wrap it and pin it or button it in the back," Smith said of the



multiple ways to wear the look.

It's that sort of thoughtful bang for your buck that will cement the brand for 30 more years in their customers' wardrobes.

— Thomas Waller



  
**The Collections**  
New York

**Area**

The defining piece of the spring 2026 collections is a sea change of creative directors, and while the conversation is focused on European brands, the truly first out of the gate is Nicholas Aburn at Area.

Walking into the bright show space, you could already feel change in the air. "I want a fresh palette, fresh minds," he said of being first in the lineup of new creatives showing this season. "I'd rather just swing now."

His early thoughts when he joined the brand centered on the "tough optimism of New York. Here anything is possible," he said at a preview, adding that he thought of Area as "nighttime brand, a kind of a fantasy brand. But I want to layer in daytime and reality."

So what does the Area downtown cool girl wear during the day? Well, all black of course, like a satin drop shoulder oversize hoodie – one of the first pieces he created when he joined the brand – or a slinky long-sleeve sheer top with under bra details, or a good classic pant with cummerbund details. Cool, sexy, sensual and arguably could be worn in the day.

He went big with denim, an Area signature. "We're working on kind of expanding that language of jeans in new ways," he reported. It came slashed, with crystals peeking out, or a gown resulting

from a jean – one look sheepishly took the legs of a jean and twisted them into a skirt, like a massive bow.

As the music got louder, out came the showstoppers Area is known for, a few a nod to former designer Piotrek Panszczyk. These included a dress with crystal cording rope that snaked and cascaded down the body, easy to see on a young music starlet or a girl dancing away at a Bushwick rave.

"Everything that Piotrek did had a strength. That's definitely something that I hope I can do justice for," he said of his predecessor.

The drum line as soundtrack swelled and the finale looks hit the runway: a multicolored pom-pom stunner, supersized silver paillettes encased another model and a multicolored streamer frock rounded it out.

Aburn is writing a new chapter, but he's not throwing out the playbook, rather infusing a bit of his idea of day to elevate Area, taking it out of the shadows of night into the light of a serious fashion business with pieces built for retail. – *Thomas Waller*

**Fforme**

Since her debut collection for fall, Fforme's Frances Howie has had a lot of eyes on her but no worry, she is a bit of a Luddite, preferring to bring her "experience. I'm not sidetracked by what people are saying.

I don't get tortured by it. I just have a quiet confidence about what I'm doing," she said at an intimate preview in her studio.

Howie comes with a stacked pedigree, studying with Louise Wilson at Central Saint Martins and working for Alber Elbaz at Lanvin. She looked back further for her spring 2026 collection, thinking on her childhood in New Zealand growing up with black sand beaches. "They learn to swim before they learn to talk, because the ocean is so fierce and so dangerous," she said.

Enter molded rubberized pieces with neoprene lining sculpting the body, which were a literal interpretation of the theme and incredibly modern. Other surf moments came from little details – a liquid satin cobalt bias-cut dress used surf stitching to hug the body. It came with a satin rip cord that glided in the wind.

Fforme historically hasn't done many bright colors but Howie is slowly adding them in a few styles to add a bit of "joy." Her tailoring has a secret weapon: a family of tailors who have worked on menswear for generations, resulting in meticulous finishings. "This is how his royal highness would have had his trousers made. We really want that level of quality for a woman's product," she said of the linen trouser and matching blazer. Other options in a black crinkled metallic cotton were like liquid catching the light. "If we're going to do a going to do a black suit, we want to make

sure ours stand out there," she said.

She reveres the titans of American sportswear and infused touches of workwear with an airy cotton and silk pants look, saying she wants it to be "weightless workwear. Which is the most modern take on innovating American sportswear. We're a young American brand and we have to speak to this heritage."

Several dresses mimicked the casual cool idea of a towel wrapped around the model, each hand frayed in a viscose double crepe from Italian mills. Howie said she wants a "poetic, emotional quality" in her dresses and it showed, like a few knit styles hand embroidered with a plume of hand-done feathers that floated off the body.

Alba Navarro created the jewelry for the show, a second collaboration with the interdisciplinary artist. Combining the concept of performance and object creation by using materials sourced from worn bow strings, she created fringe fan extensions realized in oversized collars and earrings. But Howie doesn't plan to do accessories for the time being. "The clothing is my focus," she said proudly.

Minimalism has been the talking point for the past few seasons, but Howie doesn't see her work in that lane. "I really think people are over this stripping everything back," she said. "I think they want something that has a bit of soul or a bit more design." – *T.W.*

## Veronica Beard

Veronica Beard served up a spring collection called “Gilded Edge,” that featured softer tailoring and textured silks in very fresh, feminine silhouettes. The collection also has a softer palette of colors such as pale peach, golden ochre and pistachio that are easy on the eye.

According to Veronica Swanson Beard, who cofounded the company with her sister-in-law, Veronica Miele Beard, the collection was influenced by the boudoir, romance, femininity and embroidery – a different take for Veronica Beard. Ruffled chiffon, lace and eyelets are key details. “The eyelet is blowing up,” said Veronica Swanson Beard.

The line also offers new riffs on shirting and colored and embellished denim. Another pretty look is a jacket with a sparkle removable collar. Veronica Miele Beard said vests were doing really well, paired with pants for spring.

Veronica Beard, which is growing quickly on both the domestic and international front, rounded out the offerings with structured bags and footwear, from boho sandals to sleek sandals. For spring, they are offering 20 different styles of bags.

Veronica Beard plans to open a store in Paris in the new year, and is looking at Madrid as well.

One of the highlights of the spring line was a special capsule from students who participated in the Veronica Beard x CFDA Creative Futures Scholarship, an initiative that provides financial support and industry experience to four college juniors who received a paid internship at

the company. After the designers gave the students inspiration for the collection, they designed denim, knitwear, soft wovens and tailoring pieces as part of the spring lineup. – *Lisa Lockwood*

## Theory

Theory is dressing down for spring.

Although the brand has long been known for its tailoring, Dushane Noble, head of design, is infusing a much more relaxed expression into the offering for the upcoming season.

“We’re thinking about ways in which to bring tailoring outside of the office setting and more into the everyday lives of our customers,” he said.

What that means is that silhouettes are more flowy, color palettes are lighter and fabrics are soft and comfortable, adding up to a collection that Noble described as “undone elegance.” Think soft, unlined blazers with thinner shoulder pads paired with wide-leg trousers. Or a deconstructed blazer on top of a sweatshirt or jersey knit T-shirt and worn with jeans or cotton chinos.

The same held true for the outerwear where Noble created a classic car coat, but paired it with a sweatshirt and capri knit leggings to soften the look. “We wanted to break the traditional codes within dressing – play with that tension of hard and soft,” he said.

While much of the tailoring was roomy, he made sure he was still servicing the customer looking for a more skinny silhouette by ensuring that was still an option. “We still want her to be able to

have a variety of silhouettes within her wardrobe,” he said. “So it’s important to have a skinny pant, but it’s also important to have something that feels a bit more fluid.”

Function was also emphasized this season with long jackets adding side slits so pant pockets are easily accessible and raising the break of the pant higher up the thigh of a flared pant so shorter women are also “able to participate.”

Other key pieces include a nylon trench with a removable quilted lining, and a few “playful” offerings such as a white shirt with buttons up both the front and back, and a striped shirt that at first glance looks like a classic striped button-up, but with an elongated back designed to hang out in the rear of a blazer.

While tailoring plays a key role in the overall offering, the aesthetic is still very feminine. And Noble embraced that femininity with linen and lace dresses and separates that can easily be worn with the more tailored pieces. – *Jean E. Palmieri*

## Kate Barton

Doing more with less is kind of the Kate Barton MO.

Her proprietary draping techniques make the most of sculptural drama with the least waste possible. She’s recently been translating that idea to her business, providing customers more look for less money as she moves into casual daywear, which retailers like Nordstrom and Bloomingdale’s picked up for fall.

For spring, Barton shifted that expansion into high gear by melding retro sport

with her sci-fi aesthetic, though you won’t catch her on the field or in the stands at a game. “It’s more about the style lines,” the designer explained. Asked if there was any sport in particular she referenced, Barton vaguely answered, “racer.”

There was indeed a go-faster attitude in the sheer motocross bombers and racerback necklines, which she slowed down with soothing colors like blush, buttercup yellow and sky blue. Backstage, Barton gave a cool tomboy look to her feminine outfit, throwing a jersey over it and on the runway ones for cycling and soccer did just that for ballooning princess skirts. Serving tennis, her first knits came in the form of twinning skirt sets. Engineered with contrasting pastel trims, they somehow made the whole frat-boy trend of piling on polos convincing in a single garment.

Faux-chrome polka dots continued the illusions on tissue-hem jersey, mimicking the three-dimensional studs on a simple black crepe minidress. In this case, real was better, but trompe-l’oeil bustiers printed on menswear shirting effectively showed the trickle-down of Barton’s couture experiments and tied in nicely with her liquid silk finale gowns.

Barton said: “I started out in the beginning with this very clear idea of the brand, and now it’s really about playing with our core DNA and we’re doing it in a way that’s fresh and very accessible.” Another way she’s doing it? Her acrylic goldfish handbag, which went viral on Heidi Klum in 2023, now comes as an easy-to-carry phone case in collaboration with Bandolier. – *Ari Stark*

Veronica Beard



Theory

Kate Barton



  
**The Collections**  
New York

Alejandra  
Alonso Rojas



Collina  
Strada



Norma Kamali



**Collina Strada**

You can bet on Collina Strada's Hillary Taymour to bring a sense of joy and wit to her work, inviting guests to an East Side helipad to show her collection outdoors with Brooklyn as a backdrop. As a haunting music choir music began and "this is not a democracy" was heard over the loudspeaker, it was clear she has much to say.

"Beyond a shadow of a doubt, we are living in an era of crisis. Humanity's darkest impulses no longer lurk in abstraction; they are taking concrete form. Our shadows walk among us," her show notes read of her runway of dualities with each model coming with a "shadow" twin in the same garment in all black with a lace face covering, walking alongside them.

"It's the darkness that's kind of lingering around right now that push and pull and how to react to that and like, how to still be yourself and brighter version of yourself," she said at a preview of the collection of glistening slipdresses with lace patchwork, super sized cargo pants with peplums and snug baby Ts.

"It's like in true Collina form, having a positive message, but also talking about the real, hard truths," she explained of the haunting lineup that packed a punch. There were more nuanced takes, a double bridal look made of deadstock pieces, scraps of lace and chiffon and all these things Strada and the design team had around. Each model wore real hair headpieces that intrigued the eye and pushed the theme forward.

The designer recently opened her first store and it's giving her real data about the brand with customers making larger purchases. "People come in and say 'Oh, I've wanted to try on this dress. Haven't seen it in person.' They spend \$3,000 on a dress. My customers, they're a little bit more conscious. It's an investment." And

the brand is growing, adding denim this season.

She accessorized the pieces with a collaboration with crystal jewelry belts and earrings from Awe Inspired and Converse, another collaboration, used recycled materials inside and with the soles, and comes with removable charms.

"People think of us like we're having a crazy time and we don't care or play by the rules," she said. "But now I want to bring a little sense of how we've grown up and we're a serious fashion business. You can have theatrics and bring drama in a fashion way and still be serious about business."

— Thomas Waller

**Alejandra Alonso Rojas**

Alejandra Alonso Rojas is taking her time, starting with spring 2026.

"I wanted to make a statement about slow fashion," the designer said during a preview of her collection. "I wanted to do the most elevated collection I've ever done with pieces that have finishing from couture, a lot of handwork and very, very special fabrics."

Rojas drew inspiration from a trip to Pompeii in 2024, in both the literal sense — take the printed fabric, which drew inspiration from excavated wall murals in archaeological digs — and metaphorically, in creating pieces that could feel relevant in years and decades to come.

"I'm a firm believer that you can wear the same dress to many occasions throughout your life, and family members can inherit it. That's the beauty of things

took cues from mantones de Manila, came from Andalusia.

The collection, which stuck to Rojas' eveningwear forte with just a couple options for suiting, spanned black, aquatic blues, blush pinks and richer variations of greens, browns and reds.

"People can pick from all the different colors or prints," Rojas explained, gesturing to a linen number rendered in certified European flax. On a pink ballgown (Rojas' self-professed favorite), there were practical details woven in, too. "All the crinolines don't have wires, they're done in cotton and they're foldable so you can pack them," she said.

Just as she's slowing down, she's seeing traction for her take-your-time ethos. "People are making much more emotional buys," she said in a nod to waning consumer sentiment. "I feel I'm more emotional too, in this environment. Every piece I designed in this collection I wanted it to feel very special and to touch the person looking at it." — James Manso

**Norma Kamali**

In 1980, Norma Kamali was one of the first designers to propel casual sportswear into fashion. Her "Sweats" collection was featured on the front page of WWD in November 1980, earned her a Coty Award for design innovation in 1981 and since then, athleisure has become a mainstay in many Americans' wardrobes.

Although the designer has peppered her urban sweats into collections over the last decade, Kamali said spring 2026 was the first time she's "knocked off" her original one, including its little running panties, cute puff shorts and drop pants. Except here, the fabrication has been updated from sweat shirting to terry, shoulder pads were replaced by molding to shape sweatshirts, dresses and jackets, and a few

new contemporary styles like bodysuits and flat-front men's pants were added in.

"Everything is very clean, which is why that collection was so good. It came after Studio 54 when I was doing so many cuckoo bird crazy things," she said. "Now, it's all really simple, and pieces that you can mix up with everything. It's so clean, and it was so clean then; the timing of it feels right now, too."

The assortment was layered throughout Kamali's larger, simple but covetable spring collection, which featured easy shawls layered over a variety of signature Pickleball and Diana dresses featuring new playful long bows; habotai shirt dressing; practical yet elevated mix-and-match sets; kaftan cover-ups, and new takes on bestselling occasion dresses. In addition to a great new grouping of bubbly twist dresses, tops and skirts (adorable in baby pink), Kamali also expanded her ongoing Wardrobe collection of versatile, easy tailoring.

But the designer's biggest news of the season stemmed from the debut of her Lifestyle collection of simple

base layers (think T-shirts, tank tops, pedal pushers, etc.) that will be priced for under \$200 and available each season in new colorways. Akin to her pioneering '80s sportif lineup, the affordable capsule proves Kamali is always looking forward and knows just what her customer needs.

— Emily Mercer

# WWD



LoveShackFancy



LoveShackFancy

## LoveShackFancy

LoveShackFancy designer Rebecca Hessel Cohen looked a bit closer to home for her spring 2026 inspiration.

What started with a photo of Cohen as a child in a white Victorian dress outdoors got another dose of inspiration timed to the brand's new outposts in Aspen and Telluride, Colo., and Nashville. "It's about this road trip story through the country," she said of her own store visits. "All these girls mix all the elements of LoveShackFancy in such a cool way — belts, fringe, vintage — they're thrifting. This collection is a love letter to them."

Dresses drew inspiration from piano shawls, but other references were a bit more on-brand. "This tea-stained lace is 18th century-inspired," Cohen said, gesturing to one look. On the other hand, "We have prairie florals, too."

Suede fringe, on jackets and pants, were more overt references to the American West, styled alongside ruffled and lace tops. The everyday pieces in the collection spanned from knits — sets, as well as American flag intarsia sweaters — to eyelet denim.

"Sets are doing really well," Cohen said, who rounded out the collection with a few of her tried-and-true styles — think diaphanous tops, a blazer here, a bouclé set there. The latter still gets a denim trim, though. Newer takes like a harem pant and suede clothing mark an expansion beyond her usual proposition, rounded out with a white piano shawl gown, which she called a glimmer of her take on bridal.

"The different parts of the collection are different parts of her life, and with our inspiration," Cohen said, "like different stages of her trip: innocence, rebellion."

— James Manso

  
The  
Collections  
New York



Natori



Natori

## Natori

One of springtime's most ubiquitous references got a streamlined redux, courtesy of Josie Natori.

After past collections referencing Japonisme and Japanese layering traditions, Natori looked to flowers, and nature writ large, as inspiration for spring 2026.

But don't expect anything louder than Natori's consistently streamlined DNA. Just as the designer has opted to make each of her collections more seasonless — "The amount of true seasonal runs are so short," she said, noting her clients are everywhere from the tropics and the Sun Belt to chillier climes — she's staying true-to-form with obi belts rendered in vegan leather, suiting with nods to a samurai shoulder and handkerchief-hemmed skirts.

The color palette, Natori said, was derived from all types of flora and fauna, ranging from chartreuse, tomato reds and shocking pinks to her hallmark neutrals. She rounded out the collection with jewelry, including coral and freshwater pearls, which are convertible from belts to necklaces.

With white shirting, Natori also reiterated on the classic, this time with tiered hems and cocoon backs.

Butterflies, hand-embroidered on a dress or featured in a print, ran through the collection, but not to the extent of the peony print. Peonies, along with orchids, are Natori's favorite flowers, after all.

Most impressive of those iterations was a crochet lace dress, done by hand from head to toe to nail the scalloped neckline, in the pattern, which stood against mainstays like cotton poplin, silk twill and featherweight knits and jersey.

In many ways Natori said she's simply answering a preexisting demand. "If you compare a floral print to, say, a geometric one — it's [florals], hands-down," she said. "People love flowers." — J.M.

WWD.COM

# 8.9 MILLION

HIGHLY-ENGAGED, FORWARD-THINKING, TREND-SETTING insiders across  
the global fashion, beauty, footwear and retail industries.



[DISCOVER MORE](#)

SOURCE: MRI SIMMONS COMSCORE FEB/MARCH 2025

## HOME DESIGN

# RH's European Performance Key Amid Inflation, Tariff Woes

● RH shares extended losses in Friday trading following the American furniture and interior design company's decision to trim its guidance for the full year.

BY SOFIA CELESTE

**MILAN** – Since taking over RH, then a trusted furniture business in 2001, chief executive officer Gary Friedman has navigated many a storm. During the course of his career, however, none have been as chaotic as the current one, he admitted.

He contended that RH, due to its magnitude and sales momentum, will be able to weather further tariffs better than most. Inflation remains a top concern.

"We think interest rates are high now. Lose control of inflation, and you can have chaos. So what do I worry the most about? Just kill inflation. I'm more motivated about killing inflation than getting an interest rate cut right now," he told analysts during the Corte Madera, Calif.-based firm's second-quarter conference call.

RH shares extended losses in early Friday trading, dropping 3.84 percent at \$219.62.

The U.S. consumer price index rose 2.9 percent year-on-year in August, the fastest pace since January, according to the Bureau of Labor Statistics.

After the news, analyst Cristina Fernandez of Telsey Advisory lowered her target price to \$220 from \$255 due in part to tariffs, against which the company will not be totally immune.

"Tariffs are negatively affecting the business in multiple ways – on revenues as the company has seen disruption to the supply chain and delayed the mailing of its fall 2025 catalogue as it awaited tariff updates. And on profitability, it is becoming harder to mitigate incremental tariffs on imports from countries like Vietnam and India," she said, maintaining a market perform rating. Fernandez expects the U.S. economy, particularly the outlook for the housing market, and tariff levels to have a bigger impact on the stock performance.

Still reeling from the opening of the majestic new property, RH Paris, The Gallery, on the Champs-Élysées on Sept. 5, his biggest feat yet, he said the firm recorded a better-than-expected turnout in terms of foot traffic, exceeding RH New York day-by-day. He also underscored the performance of RH England, The Gallery at Aynho Park.

"If the early reads coming out of RH Paris are indication of what's to come, RH Europe and the Middle East should enable us to double the size of RH over the next five to seven years," Friedman said, hinting at Middle East expansion.

RH England, the 73-acre, 17th-century estate opened in 2023 in the English countryside, generated \$46 million in total demand in its second full year, which was higher than expectations. Paris, plus London in spring 2026 and Milan during the city's design week, represent a turning point of the brand, market watchers agreed.

After the Paris opening and the second quarter results, TD Cowen raised its target price to \$265 from \$235 and kept a buy rating on the share, insisting that sentiment is shifting on the shares and RH has a lot of positives on which it can build.

"We think it would make sense for

RH Paris by year two to outpace RH England, with a range of \$50 million to \$75 million feasible and upside possible as our estimate could be conservative. We estimate that would make Paris one of the stronger galleries outside of several flagship locations in top U.S. markets," TD Cowen's Max Rakhlenko said in the statement.

In the second quarter of the fiscal year, RH saw its revenues rise 8.4 percent to \$899.2 million. In the three-month period ended Aug. 2, its net profit almost doubled, surging 79 percent to \$51.7 million, as it generated \$81 million of free cash flow in the quarter.

In light of a challenging housing market, the worst in almost 50 years, RH trimmed its revenue growth forecast for the full fiscal year to 9 to 11 percent growth, down slightly from a previously forecasted 10 to 13 percent in fiscal 2025. It now sees adjusted operating margin of 13 to 14 percent, down from 14 to 15 percent and an adjusted EBITDA margin of 19 to 20 percent versus 20 to 21 percent it estimated in the first quarter.

Friedman assured the financial community that these hard times will pass, quoting Warren Buffett. "Every decade or so, dark clouds will fill the economic skies and they will briefly rain gold... The clouds will break as Warren Buffett said, the sun will come out again, and when it does, we'll be there."

In response to U.S. President Donald Trump's trade policy and the ongoing investigation into the furniture industry and further tariffs, he had a dire message for the current administration.

"We're on the cusp of going too far there. That's what I worry about."

Friedman expressed worry for the wider industry of small, medium-sized and family-run companies that represent the backbone of the U.S. furniture industry – from the heartlands of North Carolina to the lakeside factories of Michigan. He insisted the Trump administration heed his warning and possibly take his counsel.

"I run the biggest luxury home brand in the world. No one's talking to me. I've got a point of view, and so I'm making that known now."



RH Paris, The Gallery on the Champs-Élysées.

## ACCESSORIES

## Graff Kicks Off 65th Anniversary Exhibition Tour in Shanghai

● Some 350 exhibits are on show until Sep. 21, before heading to Singapore in October, Hong Kong in November and more locations in 2026.

BY LILY TEMPLETON

**Graff is kicking off** a global exhibition tour marking its 65th anniversary with the opening of a one-week showcase in Shanghai on Saturday.

Until Sept. 21 at the West Bund Orbit, a cultural center along the banks of the Huangpu River in the Xihui financial district, some 350 pieces retrace the story that began when a 15-year-old Laurence Graff became an apprentice in the Hatton Gardens jewelry district of London.

By the time he opened his namesake company in 1960, his eye for diamonds was well established. What comes next is chronicled through seven areas spread across a nearly 14,000-square-foot space.

In one room, over 30 facsimiles of the house's famous diamond – roughs and cut gems – are on display, including the Windsor Yellows, acquired at a Geneva auction of jewels that belonged to Wallis Simpson, Duchess of Windsor; the Lesotho Promise, a 603-carat rough

that once cut, became the eponymous high jewelry necklace presented in 2009; and the Graff Lesotho Pink, which broke the dollar-per-carat price record for the stones discovered in the country's Letseng mine.

There's also a replica of the office of the founder, who is now the chairman of the house, while his son François

Graff serves as chief executive officer. House signatures are also explored, such as the Tilda's Bow, which nods to the bond between the elder Graff and his granddaughter.

High jewelry pieces are also on display. Serving as the crown jewel of the exhibition is the Infinity tiara, with its namesake heart-shaped 157.80-carat

diamond, cut from a 373-carat rough discovered at the Karowe mine in Botswana.

Beyond its size, it is remarkable by its contours that align with Graff's 1,109-carat Lesedi La Rona gemstone, which yielded an emerald-cut diamond that was at the time the largest diamond of the highest color and clarity ever certified by the Gemological Institute of America.

After Shanghai, Graff's anniversary exhibition will head to Singapore, showing from Oct. 15 to 26, and Hong Kong from Nov. 6. Further stops around the world are planned for early 2026.



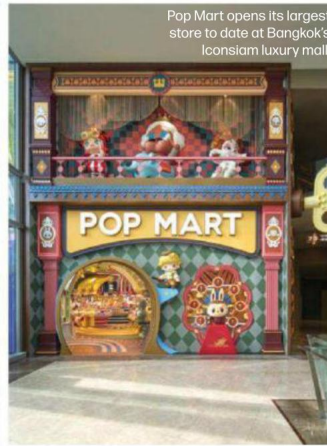
Graff jewels on display at the British house's Shanghai exhibition.



The Replica room.



A Labubu surrounded by lit shelves holding miniature versions of the toy at Pop Mart's mega global landmark store at Ionsiam, Bangkok.



Pop Mart opens its largest store to date at Bangkok's Ionsiam luxury mall.

BUSINESS

# Labubu May Have Peaked for Now, but Pop Mart Is Here to Stay

● With international expansion at a steady pace and a roster of popular artist IPs beyond Labubu, the Chinese blind box and plush toy-maker is looking at \$4.18 billion in 2025 revenue with ease.

BY TIANWEI ZHANG

**LONDON** — Global interest in Labubu is cooling, but that might be good news for its maker, the Hong Kong-listed Pop Mart.

According to Google Trends, interest in the fluffy figurine with a grin of spiky teeth peaked in the week of July 13 to 19, and has since seen a gradual decline. That said, the volume of searches for Labubu on Google at the end of August was still 12 times higher than a year prior.

Thanks to endless celebrity endorsements — most recently Naomi Osaka's U.S. Open run, and Lady Gaga and Lisa's custom Labubu by Brett Alan Nelson — and more than 2.8 million user-generated contents on TikTok, Labubu has dominated the conversation in 2025.

Some call it a perfect match with the world of luxury, while some dismiss it as a symbol of brain rot and equate collecting Labubu to borderline gambling addiction due to the main range being sold in the form of a blind box, meaning the customer receives a random product from a themed series. There is a small chance that one might get a highly regarded secret version.

Investors, in the meantime, are hailing Pop Mart, the company behind the global success of Labubu, as an economic slowdown-defying wonder.

The share price of Pop Mart more than tripled year-over-year to 320 Hong Kong dollars at the end of August.

Goldman Sachs last month lifted its target price to 350 Hong Kong dollars per share as Pop Mart's revenue jumped 204.4 percent to \$1.95 billion, and net profit surged 385.6 percent to \$659 million in the first half of 2025. The shares have since slipped back to close at 276.80 on Friday. The latest Pin for Love Series featuring mini Labubus did not spark the same level of hype as anticipated.

The lion's share of the growth came from the U.S. and Europe, up 1,142.3 percent and 729.2 percent, respectively, in the period.

Its Asia-Pacific business, which includes Singapore, Malaysia and Thailand, grew 257.8 percent year-over-year, while its core mainland China operation also logged a

substantial 135.2 percent increase.

Pop Mart kick-started its global expansion following a 676 million listing in Hong Kong in 2020. As of June 30, Pop Mart operated 571 stores and 2,597 roboshops in 18 countries globally.

Retail expansion in these regions has been steady in 2025.

Pop Mart in early August unveiled its largest store yet, an expansive two-floor unit clocking in at 8,200 square feet that includes a café, in Bangkok's Ionsiam luxury mall. The retailer also entered Germany in July by opening its first store in the Alexa shopping center in Berlin. Both openings made local news headlines as thousands queued for hours in a bid to get regional exclusives and rare Labubu drops.

The Chinese company also snapped up a prime location on London's Oxford Street in July for \$86 million. Previously occupied by Matalan, the mixed-use building with 19,000 square feet of retail space is believed to be the home of Pop Mart's new U.K. flagship.

Online channels are flushing as well. According to data from Charm.io, Pop Mart's sales on TikTok Shop U.S. saw a 1,828 percent increase from June 2024 to June 2025. Revenue growth had notable surges from October 2024 onward, with the most significant jumps in April and May 2025. By April 2025, Pop Mart accounted for 0.55 percent of all TikTok Shop U.S. sales.

During an earnings call, Pop Mart founder Wang Ning said the company is on track to meet its targeted 2025 revenue goal of 20 billion yuan, or \$2.78 billion, and that 30 billion yuan, or \$4.18 billion, this year "should also be quite easy."

He added that sales from North America and Asia-Pacific this year would together equal China sales in 2024, and Pop Mart will begin a phase of "relatively rapid store openings" in the near future, with 10 more U.S. shops expected to open by the end of this year. Pop Mart currently has around 40 locations in the U.S.

Wang also disclosed that the company is exploring expansion in emerging markets in the Middle East, Central Europe, and Central and South America.

Another key indicator of Pop Mart's longevity is a growing roster of popular artist IPs beyond Labubu.

First designed in 2015 by artist Kasing Lung, Labubu is part of the Monsters series, which also includes characters Zimomo, Spooky, Tycoco and Pato. Lung signed a licensing agreement

with Pop Mart in 2019.

In the first half of 2025, The Monsters range raked in 4.81 billion renminbi, or \$673 million, up 668 percent year-over-year, representing 34.7 percent of total revenue.

The big jump can be largely attributed to the release of the vinyl plush "Big Into Energy" series, as well as the "Wacky Mart" blind box figure toys range.

A new edition of Labubu blind box, the alphabet-based "Pin for Love Series," went on sale at the end of August. It's likely to continue to fuel the popularity of Labubu for the second half of 2025.

In a sit-down interview with China's state-owned CCTV, Wang said the company sells around 10 million Labubu per month, adding that "Our sewing machines are running hot, and we've been ramping up production every month."

He also revealed that renowned film studios worldwide, including many Hollywood companies, have approached Pop Mart about coproducing Labubu films.

Fashion and luxury brands are eager to collaborate with Labubu, too. But industry sources claimed that Pop Mart is keen to protect the IP's long-term value, and is only looking to work with top-level brands in the luxury space.

So far, the only brands that have collaborated with Labubu via Pop Mart include Vans for a big plush doll, Chinese emerging designer brand Pronounce for a runway capsule and three plush dolls, Sacai for a limited run of 14 dolls in collaboration with K-pop group Seventeen,

sold at a Joopiter auction, and, most recently, Uniqlo for a range of T-shirts and sweatshirts featuring Lung's artwork.

At Lung's own capacity, the LVMH-owned Moynat on Tuesday unveiled a collaboration featuring his artworks depicting Labubu, Zimomo, and King Mon to appear on handbags and small leather goods, including two-dimensional bag charms.

Pop Mart, according to sources, is instead encouraging brands to work with other popular IPs such as Molly, Skullpanda, Crybabu, and Dimoo under its umbrella, a move aimed at ensuring balanced development across its portfolio for long-term gain.

While these IPs are nowhere near the global popularity Labubu is enjoying at the moment, they have each cultivated their very own identity and niche, dedicated followings, just as Labubu has done so with the affluent, Birkin-collecting Tai-tais across South East Asia before it evolved into a global phenomenon.

All of these IPs generated over 100 million renminbi, or \$14 million, each in revenue in the first half of 2025 for Pop Mart.

Swiss jeweler and watchmaker Chopard, for instance, teamed up with Dimoo, a starry-eyed character imagined by Chinese artist Ayan Deng, to release two China-exclusive limited-edition figurines sporting the brand's Ice Cube designs for Qixi, considered China's Valentine's Day.

The Richemont-owned Cartier, meanwhile, has worked with Crybaby's creator, Thai artist Nisa Srikamdee, to launch an exclusive set of stickers for the messaging app Line to celebrate the opening of Cartier's new flagship at Siam Paragon in Bangkok.

At the same time, Pop Mart is doubling down on new IP incubation.

Twinkle Twinkle, created by the Chinese artist Da Xin and signed by Pop Mart a year ago, is one of the retailer's emerging IPs with the most rapid growth, the company said.

The company this year also signed on KeyA, a futuristic, mechanical, and cool girl IP by the 20-year-old Chinese artist Chen Yanran. The first rendition of KeyA was teased at the 2025 Pop Mart Pop Toy Show held in Beijing at the beginning of August.

Category expansion should also help Pop Mart diversify its revenue stream.

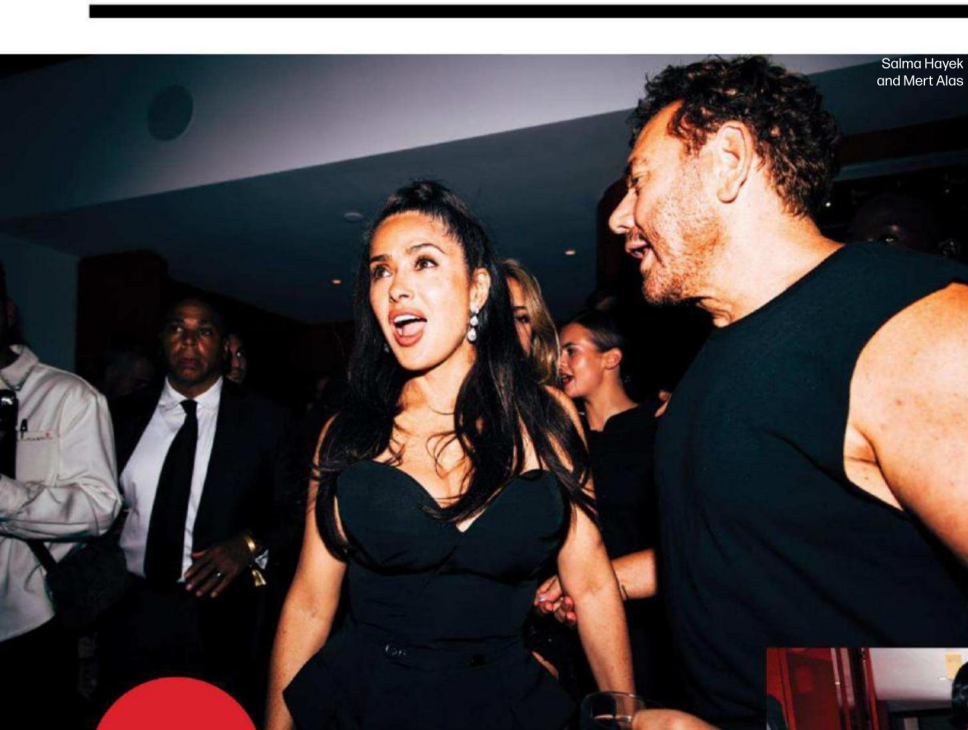
For the first time, plush products outperformed figure toys in the first half of 2025, achieving a revenue of 6.13 billion renminbi, or \$823 million, representing a year-on-year increase of 1,276.2 percent and accounting for 44.2 percent of total revenue.

In June, it also expanded into jewelry with a stand-alone retail concept, Popop, which opened its first stores in Shanghai and Beijing in June.



A performer wears a Labubu costume while dancing for visitors at the Pop Land theme park in Beijing.

A Labubu surrounded by lit shelves photograph by SOPA Images/LightRocket via Getty; Pop Mart store by Kam Tontwitayapitak; Labubu performer by Getty Images

Salma Hayek  
and Mert AlasCandice  
Swanepoel and  
Joan Smalls

## Dakota Johnson, Colman Domingo, Salma Hayek Pinault Celebrate With Mert Alas

Cigarettes, a German shepherd and lots of gin:  
inside Mert Alas' exclusive NYFW party.

BY LEIGH NORDSTROM PHOTOGRAPHS BY ALYSSA GREENBERG

Robert Pattinson and  
Suki Waterhouse

The scene at  
Mert Alas Seventy  
One Gin Party.



Colman Domingo  
and Natasha Lyonne



Daria Strokous

While New York has been filled with parties all week, they've all been relatively tame affairs: the kind that have you home moisturized and hydrated by 11 p.m.

On Thursday, Mert Alas changed that, taking over the penthouse apartment at The Manner hotel in SoHo for a party with Seventy One gin.

The invitation called for guests to dress "dangerously chic," which translated into sharp suits for the many chiseled gentlemen in the crowd and sheer sparkly numbers with visible underwear for some brave ladies. One guest opted for nothing but silver body paint from the waist up.

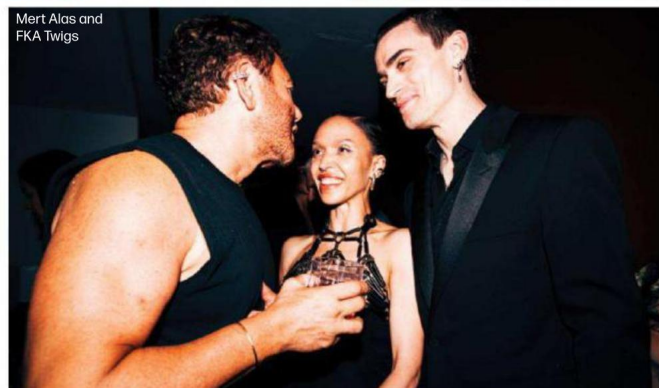
The two-story apartment spilled out onto the private roof terrace, where gin cocktails were of course on steady supply and trays of arancini and tofu-topped sticky rice circulated. If you weren't smoking a cigarette, you stood out: trays of them were on offer, and the terrace was littered with ashtrays.

Around 11:20 p.m., Suki Waterhouse led partner Robert Pattinson through the crowd, taking him over to greet Jordan Barrett and Alas. Pattinson was dressed down in a leather jacket and baseball hat; after Waterhouse introduced him to

Amanda Lepore, the pair were on their way out by 11:30.

The crowd parted to reveal an all-black German shepherd (apparently it's a recessive gene) named Cash, who was being hoisted into the air by his owner. Dua Lipa remixes and Stardust's hit "Music Sounds Better With You" inspired some dancefloor makeouts and impassioned dancing, as Alas himself took photos of models Candice Swanepoel and Joan Smalls on his iPhone.

Just before midnight the Kering party crowd started to arrive: Dakota Johnson came first, still dressed in her lacy sheer gown from the Kering party, followed soon by Ariana DeBose. Cash, meanwhile, was being led out. At least someone has a bedtime.

Mert Alas and  
FKA Twigs

A silhouette of a person in a suit, shown from the chest up in profile, facing right. The person is wearing a watch on their left wrist. The background is a light, neutral color.

**WWD**

# WATCHES & JEWELRY ISSUE

**THIS NOVEMBER**, WWD's Watches & Jewelry special issue celebrates the brilliance and craftsmanship shaping luxury timepieces and fine jewelry. Explore standout collections, trend-setting design houses, and leaders redefining the future. From heritage icons to emerging talents, this edition captures the artistry, innovation, and cultural influence of two of fashion's most captivating categories.

CLOSE **OCT 14** • MATERIALS **NOV 5** • PUBLISH **NOV 14**

**FOR MORE INFO**

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

**WWD**


# Inside the Kering Foundation's Fourth Annual Caring for Women Dinner

From Demi Moore and Salma Hayek Pinault to Dakota Johnson, Lauren Sánchez and Jeff Bezos, this year's benefit packed a powerful room into The Pool in support of ending violence against women.

BY KRISTEN TAUER PHOTOGRAPHS BY LEXIE MORELAND



Jessica Chastain and Julianne Moore



Jeff Bezos and Lauren Sánchez Bezos



Yara Shahidi



Diane von Furstenberg and François-Henri Pinault



Baz Luhrmann and Dakota Johnson

**The most famous** and most influential figures: few events in New York bring them all together in one room like the Kering Foundation's Caring for Women dinner. On Thursday night, the charitable event returned to The Grill and The Pool for its fourth year, raising a record-making \$4.5 million in support of ending gender-based violence.

"I like this song," said event cohost Salma Hayek Pinault at the start of the night, shimmying to the sound of light jazz music playing overhead as she posed for photos with husband François-Henri Pinault at the top of The Grill's staircase. The jazz was soon drowned out by the din of cocktail hour chatter, as guests like Dakota Johnson, Julianne Moore, Kirsten Dunst, Seth Meyers and Alexi Ashe, Adrien Brody, Georgina Chapman, Jonathan and Lizzie Tisch, Iconiq's Michael Anders, Away founder Jen Rubio, Baz Luhrmann, Anna Wintour, Wendi Murdoch, activist Dolores Huerta and more filled the room.

"This is my third year attending," said Linda Evangelista, hanging by the packed bar. "It's like going back to school. I just think [the event] kicks off the whole season of events that are about to follow. It's such an important cause. I love how Kering supports women. I've been personally affected by this cause."

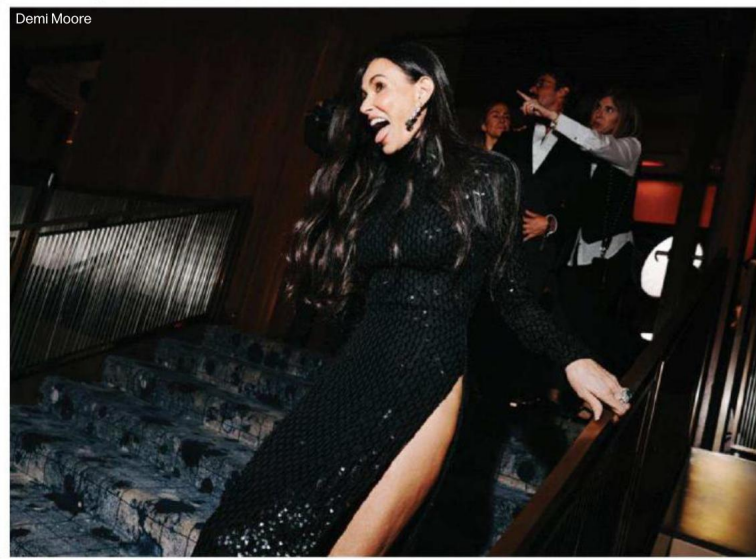
"I really admire the work that Kering does, to use the platform and power that they've amassed in being creative juggernauts in the field to be able to give back in such a real way," said Yara Shahidi, a Gucci ambassador who was dressed, naturally, in a green Gucci gown. "I love the fact that so many people at Kering are extremely aligned with being able to give back in this way, and be participants in conversations that fashion doesn't always engage with." ▶



Valentina Pinault, Linda Evangelista and Salma Hayek Pinault.



Ariana DeBose



Demi Moore



Winnie Harlow



Lenny Kravitz

During cocktail hour, the VIP section was the balcony overlooking the room, where François-Henri Pinault chatted with dinner keynote speaker Diane von Furstenberg, and newlyweds Jeff Bezos and Lauren Sánchez Bezos held court.

In the backstage staging area, others were catching up before making their grand entrance at the start of dinner. Cohost Colman Domingo offered Lenny Kravitz an enthusiastic greeting, surprised they hadn't run into each other at Valentino's Studio 54 party the night before. "I was sitting with Evan [Ross]," said Kravitz, as Domingo countered, "We were dancing."

Demi Moore, another cohost, fielded compliments on the high leg slit in her gown as fellow cohost Jessica Chastain

followed shortly behind her.

Once everyone was seated, MC Ariana DeBose introduced the Kering Foundation's chairman to the stage. "Your presence here tonight is not only a sign of support, it's a declaration that gender-based violence must end," Pinault told the crowd.

The dinner highlighted the work of the four nonprofits that were benefited by this year's event: Sanctuary for Families, FreeFrom, Violence Intervention Program, and Equality Now.

"Each time it's a success," said Kering Foundation vice president Marie-Claire Davetu, also Kering's chief sustainability and institutional affairs officer, of the annual dinner. "And when I say a success, it's really a success in two dimensions.

First, it's a way we need to raise awareness about the topic," she added. "It's also about the fact that we are able to have money for the NGOs, in addition to what the Kering Foundation is doing. And with this money, all these NGOs are able to implement actions on the ground."

The money came into play after dinner (and after a speech by von Furstenberg), when auctioneer Lydia Fenet took the floor for a live auction featuring exclusive Kering-brand experiences that for one night only, money could indeed buy. A Saint Laurent "cultural experience in Paris" set the tone at a \$175,000 gavel price, and an opportunity to have one of the first made-to-measure Gucci gowns designed by Demna proved particularly popular — and after a back-and-forth, was sold twice over for \$210,000 to Lauren Sánchez and Mona

Patel. The Balenciaga "couture experience" similarly sold twice, at \$170,000 each. Von Furstenberg raised her paddle for the closing lot, a Jeff Koons artwork, which ultimately sold to another bidder for \$275,000.

"Giving feels so good, and there are so many of us in this room who have literally everything we could ever want in the world," DeBose told the crowd. "So if you want to make a pledge, babes, make a pledge. you don't need an auction to make a difference in the world."

Afterward, as some guests made their exit (although hard to believe, it was technically only the first night of fashion week) and others awaited the arrival of their dulce de leche cake for dessert, performer FKA Twigs slowly weaved her way across the room and onstage to close the night on an even higher note. ■