

# WWD

Fashion. Beauty. Business.



## Lady Dior

Jonathan Anderson riffed on 18th-century codes in his sophomore show for Dior, with deconstructed frock coats, peplum jackets and bustle skirts that toyed with the idea of formal dressing, and brought into focus a lighter silhouette. *For more on the Paris shows, see pages 10 to 16.*

PHOTOGRAPH BY ADAM KATZ SINDING

## BUSINESS

# Iran Strikes Disrupt Stores, Markets

● Global stock markets took a big hit from the growing conflict as Gulf retailers balance the push for business as usual with the safety-first instincts of international players.

BY RITU UPADHYAY

Five days into the most significant military escalation the Gulf has seen in recent history – with Iranian strikes hitting back at American facilities, including the U.S. consulate in Dubai late Tuesday night – the region's luxury retail sector is operating in a state of constant recalibration.

Retailers are opening and closing stores across six countries, checking in with employees on an hourly basis and tracking government guidance that shifts by the day.

And investors around the world are doing much the same.

Luxury stocks fell again on Tuesday as the sell-off spread to global markets and oil prices spiked.

The high-end decliners included Salvatore Ferragamo, down 7.4 percent to 6.01 euros; Moncler, 6.5 percent to 52.92 euros; Kering, 6.4 percent to 254.25 euros; Brunello Cucinelli; 5.6 percent to 74.20 euros; L'Oréal, 4.5 percent to 363.75 euros; Compagnie Financière Richemont, 4.1 percent to 142.25 Swiss franc; Hermès International, 3.5 percent to 1,897.50 euros; LVMH Moët Hennessy Louis Vuitton, 3.5 percent to 502.20 euros, and Burberry Group, 3.3 percent to 10.72 pounds.

The semblance of calm that global markets managed to maintain on Monday cracked, sending the Dow Jones Industrial Average down as much as 2.6 percent before a partial rebound that left it down 0.83 percent to close at 48,501.27. Markets in Berlin, Paris, Milan and Tokyo all closed off more than 3 percent.

Those declines reflect a long list of new questions facing the business world – from the cost of oil coming out of the Middle East and supply chain disruptions to consumer confidence and the grinding uncertainty.

Chalhoub Group, the Middle East's largest luxury retailer, which operates some 900 stores for brands including Level Shoes, Versace, Ferragamo and Palm Rio, is navigating at the center of it all.

On Tuesday, chief executive officer Michael Chalhoub offered a rare window into how the company is managing operations across the Gulf Cooperation Council states amid the crisis triggered by the joint U.S.-Israeli military strikes against Iran that began on Feb. 28.

"At moments that challenge routines and certainty, we're reminded of what really defines strong communities: unity, responsibility and trust across the region," Chalhoub said in a statement shared with WWD. "Our risk and crisis committee remains fully activated, monitoring developments closely and coordinating decisions across all markets. Our people's safety remains at the center of every decision we make."

He also added: "Across the region, we recognize and appreciate the wisdom of our leaders and the efforts of emergency teams, and institutions working to safeguard people and maintain stability."

The statement is notably measured given the magnitude of the moment.

Since Saturday, Iran has launched hundreds of ballistic missiles and drones across the GCC in retaliation for the U.S.-Israeli assault that killed Supreme Leader Ayatollah Ali Khamenei and senior



Exterior view of the Dubai Mall, United Arab Emirates.

military leaders. The UAE has borne the brunt of the barrage, with its defense ministry reporting it has contended with 165 ballistic missiles, two cruise missiles and 541 drones since the strikes began. Debris from intercepted missiles has damaged landmarks including the Burj Al Arab hotel, and struck Dubai International Airport, one of the world's busiest aviation hubs, which is currently operating only a limited number of flights. Bahrain, Kuwait, Qatar, Saudi Arabia and Oman have all faced attacks, and the Gulf Cooperation Council has collectively condemned the strikes as a violation of sovereignty and international law.

The UAE government has recommended that private sector companies implement remote working arrangements, with exceptions for essential roles. Malls have remained open – in part because they house essential services including supermarkets and food delivery operations. The UAE president was photographed greeting shoppers at Dubai Mall on Monday night in what was widely interpreted as a deliberate show of normalcy and resilience.

But behind the scenes, the calculus for retailers is enormously complex. Chalhoub is managing a sprawling portfolio of brand partnerships across the UAE, Saudi Arabia, Bahrain, Kuwait, Qatar and Jordan, each country presenting a different risk profile and set of operating conditions. Saudi Arabia has been largely business as usual. Bahrain shut all stores over the weekend, but reopened them on Tuesday. The UAE is somewhere in the middle: malls are open, but staffing is voluntary.

"We've implemented flexible working arrangements, voluntary store and distribution center attendance where appropriate and relocation support when necessary," Chalhoub said. "Well-being and mental health resources are fully accessible. We operate in alignment with

local authorities and constantly adapt to the evolving circumstances across countries, specific cities and areas of the cities and malls."

The company's risk and crisis management committee – made up of C-suite executives, health and safety specialists, HR representatives and administrative staff – has been meeting with heightened frequency, holding at least two calls per day with country managers. Leadership from the Chalhoub executive team personally visited Dubai Mall and Mall of the Emirates on Monday to check in with staff on the ground.

"Simply put, we want to protect our people first, while maintaining business continuity responsibly," Chalhoub said. "Our contributions bring reassurance, stability and a sense of normality to communities that look to shared spaces for comfort and confidence during challenging moments."

The Chalhoub Group's response offers a lens into the broader dilemma facing luxury and retail operators across the Gulf. This is a region that has emerged over the past several years as one of the few growth engines for an industry struggling with softening demand from Chinese consumers and a broader post-pandemic hangover. Last year, Bain & Company described the Middle East as luxury's brightest performer. Many major brands now count their Dubai stores among their highest-grossing globally. The Gulf's contribution to global luxury spending has risen to roughly 7 to 8 percent.

Now, that growth story is under direct threat.

The situation has exposed a fault line between two competing imperatives. Gulf governments, determined to project calm, have been pressing the private sector to reopen and resume business as usual. The UAE president's visit to Dubai Mall and the swift reopening of malls serve that objective. But international luxury

groups headquartered in Paris, Milan and Geneva are watching a very different media cycle, one dominated by missile strikes and airport closures – and the instinct has been safety first, with some keeping stores shuttered well after local companies reopened.

As of Tuesday most major boutiques in the UAE and Saudi Arabia were operational, while Kuwait and Qatar reopened later in the day.

Even as stores reopened, foot traffic at Dubai Mall on Monday skewed heavily toward browsing – tourists, largely, with nowhere else to go – while Mall of the Emirates saw more transactional activity. Staffing remained thin, with many employees managing children at home or simply too anxious to commute.

Jelena Sokolova, senior equity analyst at Morningstar, said the stock market's reaction was "exaggerated" given the region accounts for a mid- to high-single-digit share of luxury sales, but cautioned that "the situation in the region is highly fluid, and the duration of the crisis will be a significant factor." She added that if the crisis persists, it could dampen Middle Eastern tourist spending in Europe, which has been a recent positive for the sector.

The broader economic picture compounds the uncertainty. Iran's closure of the Strait of Hormuz has disrupted global shipping, airlines have canceled thousands of flights and insurance costs for Gulf transit have surged. U.S. President Donald Trump said on Monday the U.S. expected the operation to last four to five weeks. GCC foreign ministers have declared their right to self-defense. The UAE has recalled its ambassador from Iran.

For the luxury industry, the stakes extend well beyond the immediate disruption as missiles light up the skies over the region that many hoped would help offset weakness in China and deliver the sector's next chapter of growth.



## BUSINESS

## FSI Set to Become Missoni's Controlling Shareholder as Family Exits

● Katjes International has acquired a 27 percent stake.

BY LUISA ZARGANI

**MILAN** — After months of speculation, the new ownership of the Missoni company has taken shape — and it's a surprise, with equity firm FSI set to become the controlling shareholder with a 73 percent stake as the Missoni family exits its equity position.

FSI already owns 41.2 percent of the company, which it picked up in 2018, but was believed to be looking at an exit as the brand was said to be in exclusive talks with Authentic Brands Group, the New York-based owner of Reebok, Champion and other high-profile brands.

The latest twist brings in a new player. Katjes International signed an agreement, through its wholly owned subsidiary Katjes Quiet Luxury, to acquire approximately 27 percent of the Italian luxury brand. Katjes International also has a call option on FSI's shares with the potential to become the majority shareholder.

The closing of the transaction is subject to approval by the relevant antitrust authorities and is expected in the second quarter.

Livio Proli, a Giorgio Armani company veteran who joined Missoni in 2020, will stay on as chief executive officer, and Barnaba Ravanne, cofounder of FSI, as president.

Angela Missoni, daughter of the late founders Tai and Rosita, was previously

the president of the company, while her brother Luca was in charge of special events and exhibitions. The family will continue to lead the Fondazione Ottavio e Rosita Missoni.

Katjes International is listed on the Frankfurt Stock Exchange via its corporate bonds, and, in a statement issued to the Bourse on Tuesday, said the corporate bond has been increased by 15 million euros to a total of 200 million euros.

Katjes Quiet Luxury last year took a controlling stake in high-end sports brand Bogner, founded in the 1930s by Nordic skiing world champion Willy Bogner, together with his wife Maria Bogner.

Katjes International acquires companies with strong and established consumer goods brands in Europe and is an investor in Italy's food brands Paluani and Spelari and fragrance firm Antica Erboristeria and last month acquired Graze snacks from Unilever.

Bastian Fassin and Tobias Bachmüller are experts in the confectionery industry and are the managing shareholders of Katjes International and its sister company Katjes Deutschland.

The news comes after creative director Alberto Caliri showed Missoni's fall collection in Milan last week.

The designer's spring and fall collection have registered a 30 percent increase in sales. Missoni revenues total around 130 million euros, with earnings before interest, taxes, depreciation and amortization expected to reach 20 million euros.

## EXCLUSIVE

## Saks Global Names Women's Apparel Leader

● The luxury retailer tapped Amy Raimondi, a 20-year Saks Fifth Avenue veteran, to oversee a crucial buying role at Saks and Neiman Marcus.

BY DAVID MOIN

**Saks Global**, continuing to rebuild its management team, has promoted Amy Raimondi to senior vice president of buying for women's apparel at both Saks Fifth Avenue and Neiman Marcus.

Raimondi now oversees buying across the contemporary, evening, lifestyle, lingerie, outerwear, swim and children's categories for Saks and Neiman's. She reports to Paolo Riva, chief buying officer for Saks and Neiman's.

Raimondi started her career 20 years ago within the Saks merchandising team, taking on roles of increasing responsibility. Most recently, she served as vice president of brand partnerships and buying, women's contemporary ready-to-wear for Saks Fifth Avenue and Neiman Marcus. She succeeds Dayna Ziegler who last week joined Macy's in a role overseeing ready-to-wear.

Saks Global credited Raimondi for launching many brands at Saks, including ready-to-wear from Camilla, Nicholas,

Toccin, Jenni Kayne, Favorite Daughter and Guest in Residence. The luxury retailer also credited Raimondi with "significant matrix expansion and growth in top brands," citing Zimmermann, L'Agence, Staud, TWP, Ulla Johnson, Jonathan Simkhai, Cinq à Sept, Cara Cara, Milly, Ramy Brook, Rag & Bone and Polo.

In other highlights of her career at Saks, Raimondi led the redevelopment of the Fifth Avenue flagship's fifth floor, creating a denim destination and shops for Staud and Simkhai there; launched the ski, tennis, pickleball and golf categories at Saks; secured the Saks Fifth Avenue x Saturday Night Live 50th anniversary collaboration with Favorite Daughter in January 2025; launched the Halston x Netflix capsule collection at Saks in fall 2021, and executed the LoveShackFancy x Visit Savannah exclusive collaboration. She served as a buyer for the launch of Saks' innovative 10022-Shoe floor in 2007, for which the U.S. Postal Service granted it its own ZIP code.

Last week, executives from bankrupt Saks Global told WWD that they are making progress getting vendors shipping again, and that spring goods are flowing into the stores. The development follows the company's successful bid to secure access to \$825 million of the \$1.75 billion

in committed capital it secured to see it through the bankruptcy process.

The company said last week shipping agreements have been secured with "an initial cohort" of 120 luxury conglomerates and independent brands and on Tuesday added that since mid-January, a total of nearly 500 brands have resumed shipping, releasing inventory receipts with a retail value of nearly \$1.3 billion, representing almost 80 percent of planned receipts for the first quarter, which runs from February to April.

"With Amy's extensive experience and robust knowledge of our business, I am confident in her ability to lead this team in curating an exceptional assortment of women's fashion," Riva said in a statement Tuesday. "Amy is a seasoned leader in women's buying, with a nearly 20-year tenure on the Saks Fifth Avenue merchandising team. As we focus on offering expertly curated product assortments, Amy's leadership will be key to delivering inspiring women's fashion to our customers across Saks Fifth Avenue and Neiman Marcus."

"Together, we will continue to curate an exceptional assortment that inspires our customers with exciting opportunities for fashion discovery," Raimondi said. "In partnership with our valued brand



Amy Raimondi

partners, I look forward to advancing our curation while meeting and exceeding our customers' expectations."

Aside from Saks and Neiman's, Saks Global operates Bergdorf Goodman which maintains a separate buying organization. Saks Global is also in the process of liquidating most of its Saks Off 5th business. Overwhelmed by weak sales and a heavy debt load after the company's \$2.7 billion Neiman Marcus acquisition, Saks Global filed for Chapter 11 bankruptcy protection on Jan. 14.

## BUSINESS

# Exploring Bloomingdale's 59th Street Flagship and Its Transformation



The new Roger Vivier shop at Bloomingdale's 59th Street flagship.



Denise Magid

● During a tour of the upscale department store, chief merchant Denise Magid discussed efforts to cultivate brand partnerships and new and refined designer and contemporary fashion shops.

BY DAVID MOIN

## This is Bloomingdale's moment.

The upscale department store is riding a string of quarterly comparable-store gains, has stepped up investments in renovations, and is capitalizing on disruption in the industry, notably the Saks Global bankruptcy.

As chief merchant Denise Magid and her team visit showrooms, tour the brands' own specialty stores, and create customized "pitch decks" for brand-specific and seasonal campaigns, the goal is clear – to bring the most modern and fullest expression of a brand to the Bloomingdale's audience. And not only to introduce Bloomingdale's customers to a brand for the first time, but also entice those who might be accustomed to shopping the brand's store or website.

"Tory Burch is a perfect example," said Magid, admiring the designer's fifth-floor shop while touring the store with a guest. "The color, the materials, the brand elevation – it creates a story beyond just product. You feel the DNA of the Tory Burch brand. You feel like you're in her store, but yet you're still in Bloomingdale's."

With Vuori, the California coastal lifestyle contemporary and active brand, "It became a conversation of how we can bring their brand to life at Bloomingdale's, give them new customers, but also express their brand in a way that feels right for them?" Magid said. "We didn't want to just put Vuori on a couple of racks. We wanted to present Vuori powerfully across men's and women's. It represents something unique in the active space. They were a

DTC brand and have been very strategic and deliberate about their distribution, which I think is a smart strategy." Vuori will eventually enhance its men's space at Bloomingdale's as well.

At the Frame shop, Magid said: "Nicolas [Dreyfus, chief executive officer of Frame] asked me to see his Madison Avenue store, and we went through it. It's beautiful and I wanted to bring that expression to Bloomingdale's. And so in our renovations of 59th Street, we expanded Frame's space, because sportswear has become such an incredible part of the brand. We're about to put in a Frame shop in our men's store, too." Frame is best known for its premium denim but has also built a reputation in contemporary fashion for men and women.

"We are adding many brands across categories," Magid said. "We added over 3,000 points of distribution just this past year. That's pretty impressive. But more brands are joining because they see what's happening at Bloomingdale's."

At the 59th Street flagship, renovations are ongoing in designer ready-to-wear, contemporary, the "Arcade" for luxury leather goods and in footwear. Renovations in menswear will happen this year, with several brands being added to the assortment. The beauty spaces at 59th Street will be updated beginning in 2027.

The 868,000-square-foot flagship is said to generate between \$500 million and \$600 million in sales annually, though executives declined to comment on that. Bloomingdale's, a division of Macy's Inc., operates 31 full-line department stores and 25 outlets in the U.S., and e-commerce. In total, Bloomingdale's generates approximately \$4 billion in annual sales, industry sources said, 38 percent of which is online.

The 59th Street flagship is beaming with new shops from Christian Louboutin, McQueen, Burberry, Valentino, Golden Goose, Frame and Cinq à Sept, to name a few that have opened over the past year. Jil Sander, Loewe shoes, Toteme and Chloé

will unveil their own dedicated spaces soon this year, while Bottega Veneta and Fendi reimagine their current boutiques. "Fendi has a beautiful new flagship in Milan, and it was such an incredible experience that we want to bring that type of experience to our store," said Magid.

Prada is doubling the size of its shop and will create a "fresh" exterior facade on the Lexington Avenue and 60th Street side of the flagship, becoming what could be considered an "anchor" tenant, similar to the long-standing Louis Vuitton shop anchoring the Lexington and 59th Street side of the flagship.

The personal shopping complex on the fourth floor will be overhauled with larger fitting rooms, a bar and space to showcase products. Bloomingdale's wants clients to spend more time in the store and feel comfortable, which encourages more shopping.

The flagship transformation brings a greater degree of cross-merchandising

and, in many cases, all of a brand's categories are displayed to encourage product discovery and wardrobing. Several contemporary brands with origins in denim, like Frame, have expanded their offerings. L'Agence, a denim and sportswear brand, has added categories such as belts and is expanding with footwear. In luxury, the Peter Marino-designed Chanel duplex that opened last fall displays what Magid described as "the world of Chanel." A Chanel leather goods and jewelry shop debuts on the arcade later this year. Traversing the women's floors, there's a better flow, so one area, for example, contains an array of print-oriented brands; another area would be focused on neutrals.

With the Bloomingdale's 59th Street renovations, "We're very far along in a lot of the women's categories. In men's, we have an incredible business but we really want to continue to refine our point of view," Magid said.

While touring men's, she said there's room to push harder on luxury and also launch "really cool brands." Magid cites upcoming shops for Casablanca, Fear of God and Willy Chavarría. She foresees the potential for significant growth with emerging designers, as well as classic, tailored clothing. "We definitely will be expanding, adding more brands, and creating more of what you saw in women's in terms of the strong perimeter shops, with a lot of space for incubating new brands." ▶



The new Christian Louboutin shop at Bloomingdale's 59th Street.

Bernard Dubois of Bernard Dubois Architects, the Brussels-based firm that recreated the flagship's designer floor, said: "With all the excessive visual stimulation and noise that we have everywhere, it's important to create spaces where people feel a bit more calm and quiet."

Dubois created a system of limestone facades behind which designers built their shops along the perimeters of the floor, and several central pads, or pavilions, displaying a group of brands. Each pavilion is delineated by a different color palette to suggest a different style aesthetic or category. These central pads are created for ease of shopping and so smaller brands don't get lost in the mix. They also help Bloomingdale's from getting too "shopped out."

Dubois installed drop ceilings and limestone columns to bring symmetry to the 74,540-square-foot fourth floor, which previously felt choppy and disconnected because the flagship is composed of five buildings. "Now when you walk the fully finished project, you would never guess that you're in different buildings," said Dubois. "You can really see across the whole project, like looking down a big avenue."

A warmer, cozier feeling emerges, offsetting some of the familiar flash and high-octane character of Bloomingdale's. But it's not like the department store's DNA is fading. The black-and-white checkerboard flooring, known as the B-way, is still there, and the black "eyelid" framing of many of the designer shops remains evident. But there are iterations of both, in different colors and materials, as subtle nods to the abiding codes of the business.

Warmth is enhanced by how Dubois redesigned fitting rooms with velvet curtains, velvet-cushioned furniture, wall-to-wall carpeting, and high-gloss paint, creating a 1930s look. He has also redesigned the personal shopping complex so it will have bar seating for coffee or a glass of wine, areas for product display and more space.

Dubois decided to expose more than 30 windows on the floor that for decades were covered because brands wanted to have back walls to maximize displays. "Retail should feel comfortable, calm and also residential. Having natural light is really part of it, and connects you to the city, reminding you that it's winter or summer, sunny or rainy."

Whether designing at Bloomingdale's or another store – Dubois has recreated selling floors for Galeries Lafayette, Alsterhaus, Courrèges and Lanvin, among others – there's a "low-tech approach with little visible technology," Dubois said.

"We live in a world where everything is more and more digitalized, but creating a retail space like this is about physical experience, and people come to Bloomingdale's to have a physical experience. It's the opposite of shopping online and personally, when our clients ask for video screens for campaigns in their stores for the past few years, I've always done my best to refuse. It's really out of trend."

Magid said much of her career has been spent "finding those young fashion stars and supporting them on their journey." At Bloomingdale's, "We want to find and incubate the next generation of talent and be able to grow these brands."

Magid began her retail career in the Lord & Taylor executive training program, joined Saks Fifth Avenue where she rose to senior vice president and general merchandise manager, and introduced the concession model in contemporary

A central pad on the fourth floor of Bloomingdale's, with Acne Studios to the side.



Bernard Dubois



sportswear to the store. She became chief merchant for Intermix and left a year later to start DVMagid Consulting, where she gained valuable experience working with international and domestic brands. In 2019, Magid joined Bloomingdale's as GMM and was promoted to chief merchant in 2023.

With Bloomingdale's transforming, average retail price points are going up. "It's not monumental. It really depends on the category," Magid said. Expanding the luxury footprint, "naturally" lifts the pricing. So does selling more fine jewelry. "But honestly, we've been trying to hold pricing and we're keeping opening price points in our mix." There's a range, from Aqua, a private brand, with prices under \$100, to a \$400,000 ultrafine piece of jewelry.

Bloomingdale's frequently runs sales, though Magid said: "Promotions haven't gone away completely but we are surgically reducing them and have decreased our discount levels by a significant amount. There are many brands, including many luxury brands, that are not included in promotion. We're reducing the promotions. We're really thinking about personalized offers for our clients versus mass promotions. But I will

depending if they're great retailers, or if they're great wholesalers. Customers can't tell the difference," between what's leased or wholesaled. "We encourage all our associates, whether they're part of the leased operations or wholesale, to service the customer no matter what."

In exchange for getting a significant and highly visible presence on the selling floor, the designer or manufacturer typically pays for the costs of creating their shop-in-shop.

Beyond 59th Street, "We will be renovating several stores," Magid said. "There are five regional flagships that we're very focused on transforming over the next couple of years, and so we're in the process of that project." Simultaneous with 59th Street, "We've already started work on parts of Century City expanding our luxury shoes, renovating the ready-to-wear floor and the main floor." Work is also underway at the Glendale, Calif. store, and will also happen at the Tysons Corner, Va., and South Coast Plaza, Calif., stores. The Aventura, Fla., store was recently extensively renovated, but will see some more changes. "Our fine jewelry business in Aventura has been explosive, so we're expanding that," Magid said.

"It's business as usual in terms of continuing to expand and refine our matrix, and strengthen our point of view. But right now, the investment we're making in the experience is definitely more significant than we have in recent years."

Bloomingdale's is a true department store in that it carries a broad spectrum of fashion and home categories and products, albeit with an upscale positioning. The store could still bring in additional categories. "We're always looking at different categories," Magid said. "We have an incredible home business which we are evolving, and we are dabbling in more things like food, and then obviously expanding certain categories, like hair care and hair tools. We look at what's resonating with the customer and what our

customer wants from us, and what can be additive to the total experience. It becomes a bit easier to figure out how to expand our mix on the digital side. We launched a marketplace a couple of years ago, and so that has allowed us to expand both the brand mix and new categories, like with electronics, etc., which we do more online than we would do in a physical location."

Data from the digital side of the business helps inform matrix decisions, such as determining which stores should sell which brands and to what degree. "We like to make sure that we're very localized," Magid said. "The beauty of Bloomingdale's is that with only 31 full-line stores and four Bloomies, we have the ability to really curate each store locally." Bloomies are scaled-down, contemporary-oriented versions of the full-line Bloomingdale's department stores.

In the past year, Bloomingdale's has provided luxury and premier contemporary brands with an additional 3,000 points of distribution, helping to sharpen the store's point of view. "It's not just about adding brands," Magid said. "We're refining and editing at the same time we're adding, because we're really trying to create a stronger customer experience and strengthen the fashion point of view of Bloomingdale's."

"At heart, we're a fashion brand," Magid said. "When I go into appointments with very big brands, they're telling me that the customer at Bloomingdale's wants to see what's next. They want us to tell them what's hot, what's interesting. And that's our job." ■

The fitting rooms have been recreated for comfort.



## NEW TO THE MATRIX

**BEAUTY:** Biologique Recherche, Victoria Beckham Beauty, Loewe, Dries Van Noten, Brunello Cucinelli Fragrances, Moroccanoil, Le Bonne Brosse

**MEN'S:** Rhude, Fear of God + Essentials, Casablanca, Willy Chavarria, Nahmias, Common Projects

**WOMEN'S:** Heirloom, Fforme, Zankov, Liberowe, Toteme, St Agni, Haikure, Jude footwear, Le Monde Beryl, Call It by Your Name

**JEWELRY:** Repossi, David Webb, Horwell Godfrey, Franck Muller, Moritz Glik, By Pariah, Lana

tell you that our full-price business has been stronger than ever."

Bloomingdale's does have a concentration of leased designer and contemporary shops, where the merchandising and pricing is controlled by the brands. Asked if the percent of leased versus wholesale shops is growing, Magid replied, "That's not actually true. There are a lot of brands that are wholesale. It really depends. We choose the brands. The [business] model doesn't matter. The fundamental consideration is what provides the best experience for the client, and what makes sense for maximizing our brand partnerships. That will vary by brand,

## BUSINESS

# CEO Michael Fiddelke Declares 'Target Is Not an Everything Store'



Michael Fiddelke



Target's fashion concept store in SoHo.

● The new CEO laid out his plans to lean on style and return the retailer to growth during an investor conference in Minneapolis on Tuesday.

BY EVAN CLARK

**Michael Fiddelke**, the 20-year Target Corp. veteran who stepped up as chief executive officer last month, laid out his style-centric vision to investors on Tuesday, promising to spend \$2 billion this year to get the retailer's mojo back.

During an investor day held in Target's hometown of Minneapolis, Fiddelke acknowledged the retailer's recent weaknesses and steered course for a future that builds on the company's reputation for blending low prices with a touch of chic.

"It's a new chapter at Target," the CEO said in his first extended remarks since taking the mantle from Brian Cornell, who became executive chairman.

"Our plans build on what's always been true about Target when we're on our best," he said. "We're moving forward with urgency and a firm focus on Target's unique place in American retail. That means delivering the style, design, experience and value consumers crave and delivering the consistent performance we all expect."

Fiddelke said the company has already started with new leadership and an updated organizational structure and new directors in the boardroom.

"Sales trends have improved in recent months showing early signs we're on the right path," he said. "All of this stems from

important work we've done to clearly define the lane we occupy retail."

Despite some recent improvement – Target cited gains in February sales – fourth-quarter results showed just how much work the company has ahead of it.

Sales fell 1.5 percent to \$30.5 billion for the three months ended Jan. 31, with comparable sales down 3.9 percent in stores and up 1.9 percent online.

Net income declined 5.2 percent to \$1.05 billion while adjusted operating income was up slightly from a year earlier at \$1.5 billion.

Adjusted earnings per share were in line with the company's expectations at \$2.44 – and were 28 cents ahead of the \$2.16 analysts projected, according to Yahoo Finance.

Target, which plans to open its 2,000th store in Fuquay-Varina, N.C., this month, saw sales fall 1.7 percent to \$104.8 billion last year with a 2.6 percent decrease in comparable sales.

But the company's presentation painted this as the inflection point – and investors were inclined to go along with that notion and sent its stock up 6.7 percent to \$120.80 as the growing war in the Middle East sent global markets lower.

The retailer forecast sales would grow around 2 percent this year with a small comp sales increase.

"Target's new chapter is all about fueling growth," the CEO said. "We'll do so by playing our own game and making changes to delight our guests. These types of changes don't happen overnight. We have work to do and there are no shortcuts."

Fiddelke told analysts and investors that they would see "more change to what we

sell and how we sell it than you've seen in a decade."

He defined Target's "lane" in retail in terms of the company's purpose, which is "helping all families discover the joy of everyday life."

"Delight is a critical filter for decisions and informs our actions going forward," he said. "It encompasses what we consider foundational to a great shopping experience: convenience, speed, price. Yet consumers consistently want and expect more, especially from Target. So delight is our standard."

"That means getting the basics," he said. "Sharp pricing, strong in-stocks, wicked-fast same-day delivery...We want to spark an emotional connection. So shopping is a joy. That spans everything we do from the products we sell to the experiences we create, from the design of our carts to the way we greet our guests from making our marketing campaigns to our community partnerships."

"When we democratize great design, when we're pacesetters of what's cool," he said. "That's what merchandising authority is. And it's what we aspire to deliver. At its core, merchandising authority is about curation playing to our strengths. Target is not an everything store. That's not what guests want from us. They want a strong trend forward that they can trust to deliver quality and value."

To get there, Target is adding \$1 billion in capital expenditures this year to support new stores and remodels while spending another \$1 billion to elevate the shopping experience.

The company is also spending on brand marketing technology, including AI, and investing in its next chapter in beauty. And later this year, it will introduce Target Beauty Studio, which aims to pair specialty-level presentation and service with Target's signature accessibility.

And Jim Lee, chief financial officer, said the spigot would remain open.

"These investments are not one-time costs, but reflect an ongoing step up in spending as we're investing to win and restore reliable, profitable growth to our business," Lee said.

"As one of the largest retailers in the U.S., we benefit from scale similar to our larger peers," he said. "But importantly, because of our differentiated strategy, our assets may look different than our competitors, but we have exactly what we need to compete and succeed. At the top of that list is our stores, which are well-located, well-maintained and generate a lot of cash, excluding a very small number of exceptions."

Oliver Chen, an analyst at TD Cowen, said Target is not sitting still, but also has plenty to do.

"Target's share losses have been obvious, and the company acknowledges the opportunities for change, particularly in a 'Tarzhay' way, leveraging its known talent in unique merchandising," Chen said.

The analyst said he was encouraged so far by the company's focus on speed and agility, its move toward a more curated assortment and its desire to reclaim category leadership through design, private brands and partnerships.

# j'adore

THE NEW INTENSE



**DIOR**

Apparel continues to gain in importance for On Holding.


**FOOTWEAR**

# On Holding Outperforms Q4 Expectations

● But the outlook for 2026 was less than Wall Street expected, driving the stock down on Tuesday.

BY JEAN E. PALMIERI

**On Holding** continued to run hotter than Wall Street expected in the fourth quarter as the Zurich-based running brand posted sales and profits that exceeded expectations.

But revenue guidance came in below expectations for 2026 and drew a lukewarm response from analysts, driving the stock down on Tuesday, albeit on a day where the overall market was in freefall.

Shares of On fell 6 percent to \$43.91 at the end of trading Tuesday on Wall Street.

The company said fourth-quarter net sales rose 22.6 percent to 743.8 million Swiss francs. Analysts were expecting a 19.9 percent increase in sales. Adjusted diluted earnings per share decreased to 0.25 Swiss francs from 0.33 francs the prior year, but still came in better than the 0.21 Wall Street had projected.

On said net sales through direct-to-consumer sources rose 21.7 percent to 360.6 million Swiss francs, while the wholesale channel increased 23.4 percent to 383.2 million francs.

Sales in the Europe, the Middle East and Africa region rose 24.2 percent to 183 million Swiss francs, while the Americas division was up 12.8 percent to 434.3 million Swiss francs and Asia-Pacific increased 70.8 percent to 126.5 million Swiss francs.

By category, sales from shoes rose 20.8 percent to 687.3 million Swiss francs, while apparel sales increased 38.3 percent to 45.1 million Swiss francs, and accessories sales gained 117.7 percent to 11.4 million Swiss francs.

The company also managed to post sales that exceeded 3 billion Swiss francs for the first time last year – an increase of 30 percent that just inched past analyst expectations of a 29.3 percent sales gain.

Adjusted diluted earnings per share

decreased to 0.80 Swiss francs from 0.97 Swiss francs for the year.

On expanded its retail fleet last year, adding 18 doors to bring the total to 70 stores globally. In those stores, apparel and accessories account for 15 percent of sales, Martin Hoffmann, chief executive officer and chief financial officer, told WWD. And in the flagships, the percentage is closer to 20.

Apparel and accessories now account for 7 percent of overall sales with growth in every region and channel.

“We’re very happy with apparel,” he said. “Ten percent of new customers come to us through apparel now. It’s a strong acquisition category and helps us grow our basket size. The opportunity is massive.”

The collection, which blends performance attributes with fashion styling, helps set On apart, he said. “The goal is to combine performance and sport. Sports is the new fashion and movement is the new luxury,” he said. This year, the company will heighten its focus on women, offering more “refined studio and training collections,” he added.

On a call with analysts Tuesday morning, David Allemann, cofounder and executive co-chairman, said that while performance footwear “will always be our anchor... we are building a complete sportswear house.” In addition to running clothes, On is also leaning into apparel for the gym and “on the streets,” he added. Tennis has also proven to be a strong category and was, in fact, the company’s fastest growing category in 2025.

Hoffmann said that the new stores are about 40 percent larger on average than the older units, “a direction we will continue,” and a move that better showcases apparel. The plan, he said, is to add between 15 and 20 stores this year.

“DTC grew faster than wholesale,” he said, which indicates the “importance of connecting with the customer directly.”

Hoffmann said On’s continued ability to grow is proof that its premium positioning is working.

“This is not a moment to engage in

sales events, but to execute our strategy,” he said, pointing to the “super-strong fourth quarter, which was even better than expected, across all regions, and all channels: e-comm, retail and wholesale.”

Clearly, the company is continuing to expand on several fronts at once and has no intention of letting up.

“Surpassing the CHF \$3 billion [or nearly \$4 billion] annual revenue milestone with record profitability is a profound validation of our vision to build the world’s most premium global sportswear brand,” said Allemann. “We are witnessing a fundamental societal shift, as people globally replace traditional markers of status with a commitment to health, longevity and performance. On is uniquely positioned to deliver what this discerning consumer demands – from scaling breakthrough innovations like LightSpray to deepening our cultural resonance and delivering our fullest brand expression from toe-to-head. We are building a brand designed for the future of movement.”

Hoffmann said this year will represent On’s “most exciting product pipeline ever.” That will include the scale of its popular LightSpray technology. He said that includes opening a factory in South Korea with 30 times more production capacity. The LightSpray Cloudmonster 3 Hyper mass market shoe with a 3D-printed upper is scheduled to be launched on Thursday.

In addition to LightSpray, On will also lean into innovation in its core running franchises and expand its apparel offering.

As a result, the firm projected that net sales this year will grow by at least 23 percent on a constant currency basis, reaching at least 3.44 billion Swiss francs. It is also expecting a gross profit margin of at least 63 percent and an adjusted EBITDA between 18.5 percent and 19 percent. Apparel is expected to “meaningfully outpace overall growth,” Hoffmann said, and DTC is seen “outperforming wholesale.”

Dylan Carden of William Blair said that 2026 revenue guidance was set some 6

percent below initial expectations for at least 3.44 billion Swiss francs, a figure he said would be below the implied three-year target of 3.52 billion set in late 2023. In addition, a strong Swiss franc, which has strengthened around 15 percent against the dollar since October of 2023, is also impacting the company. He said this “sets management back a step in a market that lacks any sense of nuance,” but still views the company as one of his “top picks.”

Truist Securities also cited the currency headwinds and added that “investors were looking for more upside” than the 23 percent growth projections for fiscal 2026, which would be below the Street’s forecast of 3.67 billion Swiss francs. But the company still believes On’s “underlying momentum remains very robust and we see [opportunities] for topside potential.”

Jay Sole of UBS said On continues to be one of softlines’ best growth stocks and he expects it “will prove resilient over the medium term” as the company continues to benefit from the strength of the health and wellness trend. And Tom Nikic of Needham said he was “not concerned” and continued to view the stock as “a buying opportunity.”

In other news, on Tuesday, On revealed a multiyear partnership with Kith, centered around running. The two will launch a Kith for On collection for spring that will include two original footwear silhouettes as well as a New York City-based Kith Run Team. The sneakers will be the K-Tech 1 and K-Tech 2 models, featuring newly designed uppers, Cloudswift tooling and a CloudTec cushioning system and dual-density Helion™ foam midsole.

Complementing the footwear will be a reimaged collection of co-branded jackets, T-shirts, tanks, sports bras, shorts and pants as well as a cap and waist pack.

The Kith Run Team brings together local athletes, coaches and runners and began training in February for their first half-marathon in April.

Looks from the collab will become available on Wednesday.

# FASHION SCHOLARSHIP FUND

EST 1937

MONDAY, MARCH 23

FSF LIVE ANNUAL GALA

AN EVENING CELEBRATING THE CLASS OF 2026 FSF AND VIRGIL ABLOH™ "POST-MODERN" SCHOLARS AND HONORING:

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CHIEF EXECUTIVE OFFICER,  
PVH CORP.

**LAW ROACH**  
IMAGE ARCHITECT

**CIARA**  
GRAMMY-WINNING GLOBAL ICON

**RUSSELL WILSON**  
SUPER BOWL CHAMPION QUARTERBACK

CONGRATULATIONS TO OUR FOUR TOP-SCORING SCHOLARSHIP FINALISTS:



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**RYLEE FUNFSINN**  
SAVANNAH COLLEGE OF ART AND DESIGN,  
SAVANNAH CAMPUS



**KUAN JACKSON**  
CLARK ATLANTA UNIVERSITY  
VIRGIL ABLOH™ "POST-MODERN" SCHOLAR



**JUSTIN LE**  
UNIVERSITY OF TEXAS AT AUSTIN

THIS WEEK, FSF'S FOUR FINALISTS PRESENTED THEIR CASE STUDIES TO A PANEL OF INDUSTRY LEADERS, LISTED BELOW, AS THEY COMPETE FOR THE LARGEST FSF SCHOLARSHIP OF \$25,000.

**SHANNON ABLOH**  
CHIEF EXECUTIVE OFFICER AND  
MANAGING DIRECTOR, VIRGIL ABLOH SECURITIES

**EWA ABRAMS**  
PRESIDENT, KERING AMERICAS AND  
KERING FOUNDATION IN THE AMERICAS

**DURAND GUIJON**  
SVP, FASHION OFFICE,  
BURLINGTON STORES, INC.

**LAW ROACH**  
IMAGE ARCHITECT

**DAVID SAVMAN**  
GLOBAL BRAND PRESIDENT, CALVIN KLEIN

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AAFA EDUCATION FOUNDATION SCHOLARSHIP | AAFA GLOBAL PUBLIC POLICY SCHOLARSHIP | ALLAN J. ZWERNER SCHOLARSHIP | ALVANON X FSF SCHOLARSHIP  
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CATALYST BRANDS X FSF SCHOLARSHIP | COACH DREAM IT REAL SCHOLARSHIPS | ERIC EMANUEL X FSF SCHOLARSHIPS | GIBSON HOMEWARES X FSF SCHOLARSHIP  
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THE KASPER GROUP X FSF SCHOLARSHIP | THE TIGHE FAMILY X FSF SCHOLARSHIP | THE VF FOUNDATION X FSF COMMUNITY COLLEGE SCHOLARSHIPS  
THE WLAZLO FAMILY X FSF SCHOLARSHIP | TJX X FSF SCHOLARSHIPS | TOMMY BAHAMA X FSF SCHOLARSHIP | TRUE RELIGION X FSF COMMUNITY COLLEGE SCHOLARSHIPS  
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ABOUT THIS YEAR'S FSF AND VIRGIL ABLOH™ "POST-MODERN" SCHOLARS

# The Reviews



## Dior

A heatwave in early March was probably not on anyone's bingo card for Paris Fashion Week.

Guests arriving at the Dior show in the Tuileries Garden basked in the early spring sunshine that drenched the cinematic show venue, built around the park's octagonal basin, which was turned into a pond dotted with fake water lilies.

Inside the glass walkways, the temperature turned up several notches as the greenhouse effect kicked in. By the time the first models walked out, front row guests including Jisoo and Anya Taylor-Joy were broiling.

The freak weather in Paris makes for an interesting backdrop for the fall collections, highlighting the death of the seasonal wardrobe. Dior creative director

Jonathan Anderson noted the clothes will start to arrive in stores in June. "You're trying to show transitional wardrobes," he said during a preview. "I wanted clothing that worked in daylight."

Dior has held its shows at the Tuileries since 2020, after signing a partnership with the adjoining Louvre Museum to help restore one of the largest and oldest public gardens in Paris. Originally commissioned

by Queen Catherine de' Medici, it was later redesigned for Louis XIV, the Sun King, as a place to see and be seen.

Riffing on the 18th century codes that he's turning into a hallmark of his Dior tenure, Anderson toyed with the idea of formal dressing with deconstructed frock coats, peplum jackets and bustle skirts in candied almond shades, Chantilly lace and metallic jacquards. ▶





Shrunken blazers and lampshade skirts came in baby soft shearling, cozy knits took on sculptural shapes, and dotted Swiss ruffle skirts with long trains offered a youthful take on founder Christian Dior's legendary Junon gown.

New this season were more straightforward entry points into the brand, such as ivory hammered silk track pants with covered bridal buttons run; jeans with ribbon embroidery, and plain robe coats worn as dresses – the kind of thing that's already available in Dior boutiques, but was less visible on the runway in his debut show last fall.

"We're going to get some things right, some things wrong, but then each thing that is working, we just keep building on top of," Anderson said.

The spiral cage dresses from his recent couture show reappeared as clouds of soft pleated fabric, while menswear fabrics gave way to a trompe-l'oeil houndstooth print on hand-pleated jackets and coats.

He reprised his Donegal tweed take on the brand's signature Bar jacket, but made it longer and looser, while reining in the volume of his oversized jeans. With a growing emphasis on lightness, his Dior silhouette is coming into focus, though Anderson insisted it would remain a moving target.

"I'm never going to do a formula. It's never going to be a one-look brand, because I don't believe in that," he said.

"It used to be that you would have permanent lines that would carry the business, where you could just be like, 'Here's a jacket and we're going to run it for 10 years.' That doesn't work anymore – that's all falling apart – so for me, it's going to be about, how do we find a hand that is recognizable?" he added.

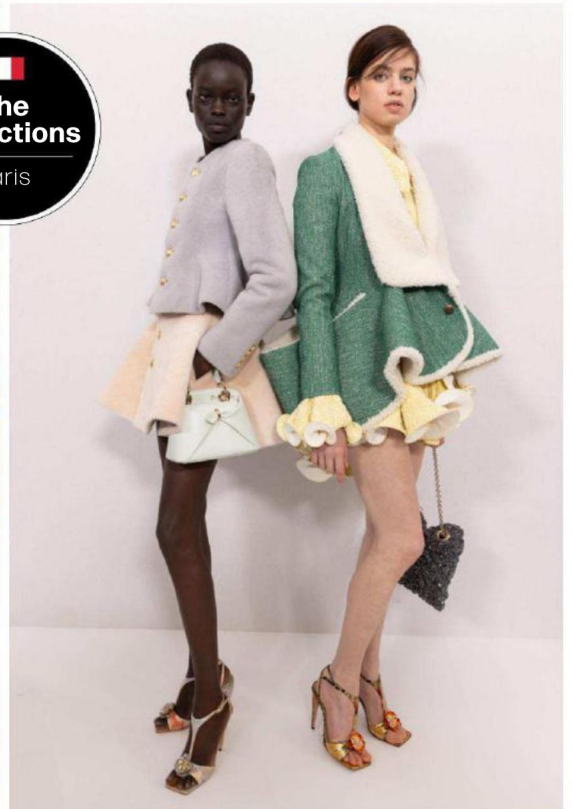
"As much as Dior is Dior, it's going to take time to really work on the craft of it. Especially on bags, we have a long journey to go on, so it's better to do small amounts to get them right, than doing loads and getting it wrong," Anderson said.

It was a curiously worded admission of where luxury brands went wrong after the post-pandemic boom. As prices spiraled, an estimated 50 million aspirational consumers have dropped out of the market, according to a Bain-Altgamma study.

Will aristocratic codes speak to those who have turned their backs on luxury goods, or is it a sign that brands must now court the 1 percent? The jury may be out, but Tuesday's show confirmed one thing at least: the sun shines on everyone. —Joelle Diderich



 **The Collections**  
Paris



PEOPLE

# Paul Anthony Kelly, Anya Taylor-Joy Heat Up Dior's Front Row

The glass domed runway had front-row stars shedding layers and swapping swimming ideas. BY RHONDA RICHFORD PHOTOGRAPHS BY STÉPHANE FEUGÈRE



Paul Anthony Kelly



Anya Taylor-Joy



Jisoo



Emily Ratajkowski

leather jacket. "It's a little too warm to wear at the moment," he said.

The actor, who was doing community theater when he was plucked to lead the series in what he described as a "pretty wild" jump, said playing John F. Kennedy Jr. taught him a few style lessons.

"Just have fun with it. You know, like I got to be styled after a certain gentleman who always had fun with it. And I think that there's a confidence when you make it your own. You don't take it too seriously," he said.

As for the sudden superstardom? "I thought that there would be a little bit more of a ladder process," he said. "But I put in the hard work and I had a blast and great support. I'm excited for whatever comes next."

With no next project confirmed, Kelly plans to explore Paris on a bike while he is in town: "Two feet and a heartbeat is my motto for transportation," he said.

Macaulay Culkin brought literary nostalgia to the front row in a "Very Hungry Caterpillar" sweater from Dior creative director Jonathan Anderson's last collection, complete with green-and-red painted nails to match. While he said that "Where the Wild Things Are" was his favorite read as a kid, he said he reads the "Caterpillar" to his own offspring.

But the child star said he can't recall his childhood wardrobe: "It was back in the '80s. It was so long ago that Reagan was president," he joked.

Ever Anderson, currently filming the action-thriller "Father Joe" with Al Pacino, recalled her first red carpet look at age 9 in custom Bonpoint.

Blackpink's Jisoo breezed through, while Stray Kids' Hyunjin required a small battalion of assistants wielding electric fans to keep him cool.

Anderson had possibly the best idea of all, eyeing the fountain at the center of the runway, joking: "It's so hot right now, I'm ready to take a dip."



Macaulay Culkin



Isabelle Adjani



Ever Anderson



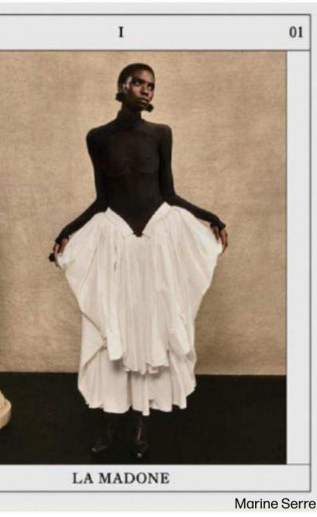
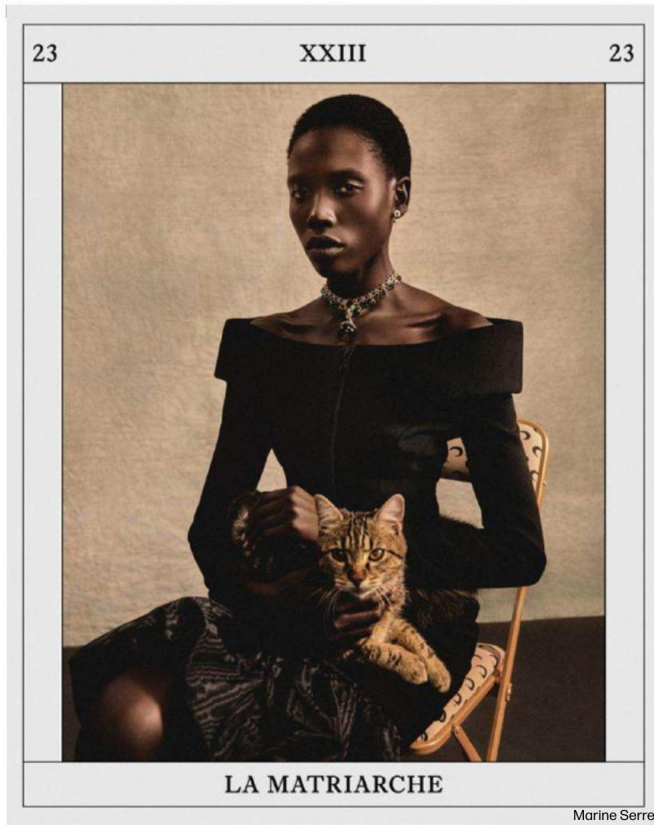
Victoria Montanari

If Dior's glass-set runway was meant to evoke an enchanted garden, it also delivered a full greenhouse effect. By mid-afternoon, the unseasonably warm Paris sun had turned the venue (prophetically painted, yes, green) into a sun-drenched sauna, sending front row guests in search of shade.

Anya Taylor-Joy ducked onto a shaded back patio, where she chatted with director Pedro Almodóvar in Spanish. Taylor-Joy confessed she's been bingeing "Love Story" — and luckily she was seated near the series' star.

It was the second Dior show for the Ryan Murphy show's breakout star, Paul Anthony Kelly. Under the glass he ditched fashion for comfort, shrugging off his

  
The Collections  
Paris



Her look book, photographed by Arash Khaksari, invited viewers to step into a painting – a clever take on the AI videos of animated masterpieces that are all over social media. Think puff-sleeved poet blouses, bustle gowns and portrait necklines, but done with a sportswear twist.

Almost every look was spliced with technical fabrics: a black jersey bodice on a crisp white shirt, a Neoprene corset belt on a T-shirt top and transparent mesh panels on graphic trompe-l'oeil gowns with faux fur trim.

Serre's take on a pannier skirt slipped on like a second skin. She attached black scuba tops to skirts assembled from upcycled white shirts, T-shirts or colorful silk scarves, and inflated with padding at the hips.

The designer showed off her range with precision pieces like a tailored black jacket with a Renaissance neckline, and technical feats like a column dress composed of 850 makeup brushes.

"It's about taking things with little intrinsic value and showing how the time and human effort invested in each piece ultimately transforms it into a couture creation," she said.

Serre planned to attend the Louvre's annual fundraising gala on Tuesday with a couple of guests dressed in her designs. When she saw the Met Gala theme, she did a double take: great minds think alike. – Joelle Diderich

**Matières Fécales**

"Power tends to corrupt, and absolute power corrupts absolutely," wrote English politician, writer and historian John Dalberg-Acton.

Casting a critical eye on the elite has long underpinned the work of Hannah Rose Dalton and Steven Raj Bhaskaran, the creative duo known as *Matières Fécales*.

Having grown up in vastly different circumstances, they "really wanted to explore that tension within our duality, but also explore specifically Hannah's [affluent] background this season," he said. "Because in the world we live in right now, I think there's a lot of corruption of power."

**Marine Serre**

Is fashion art? That perennial debate is at the heart of this year's Met Gala.

For Marine Serre, whose upcycled tapestry coat was featured in the "Louvre Couture" exhibition in Paris last year, you might say the matter is settled.

She reunited with the museum for a collaboration on her fall collection, which includes five one-of-a-kind couture pieces in addition to a capsule line launching in April, made with unsold T-shirts from the Louvre gift store.

Serre celebrated the museum's star attraction, Leonardo da Vinci's "Mona Lisa," with a dress made from almost 3,000 puzzle pieces that were sewn together, fitted onto a reinforced base and varnished – a process requiring 420 hours of work.

The designer has skipped the runway for the last two seasons, saying she wants to focus on the slow craft of making clothes.

"My goal this year is to frame fashion and clothing as an art form, so that people stop looking at it like something that flies past. I wanted to put the clothes into context," she said in a preview at her Paris headquarters.

Matières Fécales: photographs by Mirella Malagutti

him to beat death.

He walked in the season's cast, which also included the likes of Michèle Lamy and Daphne Guinness sporting fresh examples of Dalton's and Bhaskaran's terrific tailoring and a host of more quotidian options spanning denim, sweatshirts and knitwear.

Pushed to extreme proportions, they turned into couture-like options, with hunch-shouldered jackets turning into cocoons and dramatic gowns that looked like flurries of metal feathers or of dollar bills.

During a showroom visit, details such as the comfortable waistband built into an otherwise constricting skirt, hand-shredded tweeds and the structure underpinning a deceptively simple prim

cardigan spoke of their dab hand at construction, honed during their pattern-making studies.

And if the get-up of the well-heeled felt attractive, it's not a bad thing. "The goal isn't to just point the finger and [say] they're bad people," Bhaskaran said. "It's not that they're bad people, but I do think that it's a time that we should be talking about it."

"We're interested in luxury that speaks, that says something," Dalton added. "And I think a lot of people like it too. A lot of people want that because sometimes is luxury quiet or is it silent and complicit?" – Lily Templeton

For their third collection, the two cast their eyes toward the 1 percent, an umbrella term to describe the world's wealthiest and most powerful individuals.

A heady cocktail of fascination, repulsion, aspiration and claustrophobia is what they sought to bring to life in groups exploring the trappings of the bourgeoisie, the codes of the subculture they built over the course of a decade and one they dubbed "the immortals," owing to the ultra-wealthy's fascination with life extension.

The poster boy for this is Bryan Johnson, the American entrepreneur best known for spending millions of dollars on a longevity project he believes will enable



Vaquera



Weinsanto



Burç Akyol



## Vaquera

Vaquera opened its show with a bridal look – traditionally the runway finale – indicating from the start that they were about to turn everything inside out.

After seasons of trying to build a stable business with more commercial collections, this go-round designers Patric DiCaprio and Bryn Taubensee kinda said “f-k it.” So out came the assless skirts and topless tops and fluorescent, feathered merkins as they fully embraced a return to their early design ethos of creating clothes for the sake of wild art and not retail obligation.

“We got too caught up in thinking about what people wanted and not what we wanted,” DiCaprio said of the effort to make more “reasonable” pieces.

“But in a way, this feels like our most commercial collection, because we’re like, you know what? If we like it, we know that our customers are gonna like it. Our customer is that person who wants to push boundaries, just like us.”

The reality of today’s constant newsfeed nonsense made that need even more visceral for the design duo.

“In times like these, what’s reasonable? Nothing. We’re living such chaotic times now that we wanted to reflect that in our work. This energy of being overly optimistic is just not realistic for us. And I think the collection shows chaos. It shows crazy tonal, emotional shifts,” DiCaprio said.

Cue the wedding march played on the church’s organ, followed by the “Jaws” soundtrack.

Key pieces included hooded capes and

tops, bow skirts paired with boxy peacoats, and what the duo called “pillowcase tops.” A series of “leather daddy” looks with those exposed backsides were softened with swishy fringe, while a hybrid “sunglasses bra” was a wink at absurdity.

The designers ditched their usual 1980s cues; instead, 1960s surrealism informed flat, abstracted shapes transformed into tops and dresses, including a rectangular form that enveloped the body and restricted the model’s arms into tiny, T-Rex style claws clutching at a coin purse.

And there was headgear galore, from pillboxes to glittered, fencing-inspired face shields and conductors’ hats of gigantic proportions.

The designers’ nod to the ‘60s informed the flat, abstracted shapes, while the ongoing Converse collaboration hinted at wider commercial potential without diluting conceptual impact. The collection was pure Vaquera at its most chaotic yet cohesive. — Rhonda Richford

## Weinsanto

Remember when fashion had its society designers and streetwear mavens – and never the twain shall meet?

At the Weinsanto show on Monday, they did – sandwiched by an athletic and hot-blooded dance interlude featuring two elastic ladies dressed in skimpy tops, seamed pantyhose and glossy Christian Louboutin pumps.

“Elegance at the beginning, some romance, for going to the opera, and then after there is something to wear to

Berghain,” he said backstage, referring to the famous Berlin techno club where no photos are allowed, but pretty much everything else is.

Since launching his label five years ago after working for Jean Paul Gaultier, Y/Project, Chloé and others, Victor Weinsanto has seen demand from couture clients and his made-to-order business blossom, though he’s hardly ready to give up on his passion for cabaret and other nighttime proclivities.

Hence his fall collection stretched from a long-sleeve bridal gown embroidered with 37 carats of diamonds, extending his collaboration with jeweler Maxence Van Der Bauwede from last season, all the way to hoodies, cropped bomber jackets, and boyish jeans with a drop crotch.

In between those extremes were strong-shouldered cotton shirts with snap-off sleeves; faux-fur chubbies and stoles, and a sensational pair of slim black pants with his signature corset-lacing between the cheeks.

And there always seems to be an eye-catching camel coat in his shows, this time with a peeling chest pocket and a scarf-like protrusion. Several of his devotees wore camel coats to the show, including Brazilian television presenter Cristina Córdula in a long, zippered jersey style, sharing the front row with other Weinsanto fans in daring, figure-hugging corset dresses.

One of the latter let out a howl of laughter when one of the performers tossed her big black swing coat on her bare legs, and then did a little lap dance.

— Miles Socha

## Burç Akyol

If fashion journalists had a dime for every collection inspired by the Parisienne, we’d all be wearing Cartier Love bracelets. But when a designer like Burç Akyol tackles this mythical creature, the exercise takes on a new dimension.

Akyol, who was born in France of Turkish parents, arrived in Paris when he was 16. Now 37, he has gained a cult following for his blend of flawless tailoring with oriental panache.

Last year his brand scooped up the Pierre Bergé Prize at the ANDAM Fashion Awards, marking a victory for the designer who was once told he wasn’t French enough to win the prize. This season’s theme was another form of revenge.

“I remembered how when I arrived here, I didn’t have a chip on my shoulder and I still don’t. In fact, that’s the beauty of Paris: it welcomes you,” Akyol said backstage. “I feel like the city belongs to me, and that’s why I wanted to rediscover it.”

There was a smoky eroticism to his draped suits, jersey dresses slit to the hip bone and stem-like skirts that gave the models mile-long legs. Akyol toyed with clichés, working black vinyl into a draped LBD, and leopard print into a scoop-neck knit column dress.

He added a dash of androgynous allure with jackets and coats with linebacker shoulders, and oversized sweaters in black marabou feathers or army green ribs – suggesting that more than a style, the Parisienne is a state of mind.

— Joelle Diderich



Karl Lagerfeld

## Karl Lagerfeld

It might be a b-h to iron, but Hun Kim's latest white shirt for Karl Lagerfeld, extra long and cut like a tailcoat, is completely on brand, unexpected – and a chic, alternative way of dressing for evening over a pair of glossy black trousers, or a croc-textured miniskirt.

In search of a nifty narrative for his fall collection, something Lagerfeld was a wiz at, the design director settled on an escape to the mountains, inspired after flipping through some '80s magazines and being reminded how formality and elegance once reigned at alpine resorts and après-ski festivities.

"I think somehow we lost that kind of sensibility, of how people used to dress up. Everything became very casual," Kim commented.

To be sure, Lagerfeld never tired of tailoring, white shirts and neat LBDs, which Kim refreshed with intricate seaming and bursts of volume.

"I love Karl's drawings. He always focused on the shoulder," said Kim, who settled on pagoda shoulders, rounded sleeves and off-the-shoulder necklines on tailoring and dresses.

He's a fan of transformable garments, so a black sequin minidress can be worn with or without its black silk overskirt, which remains open at the front to give a glimpse of the legs. Meanwhile, a faux-fur bolero and a long vest in double-faced wool can be worn separately or together as a textural trench.

In recent years, Kim has eased up on cartoonish emblems of the brand – including the Choupette character – and logos have become more subliminal, like the KL coin peeking out from penny loafers, part of a forthcoming collaboration with American heritage brand G.H. Bass, which – like Karl Lagerfeld – is controlled by G-III Apparel Group. – *Miles Socha*



Kimhëkim

## Kimhëkim

"You are all a work of art."

Usually, it's the one celebrating who gets a heartwarming sentiment on a card. But for South Korea's Kiminte Kimhëkim, it was his audience that deserved this feel-good message on the occasion of his label's 10th anniversary.

Even before a candle-topped tiered cake was wheeled out, the mood was certainly ebullient with fans screaming for K-pop group Alpha Drive One, who attended the show in their newly minted role as ambassadors of the Concept Korea program, which supports the country's designers showing at Paris Fashion Week.

With a decade under his belt, Kimhëkim revisited his greatest hits, taking a something-for-everyone approach.

In addition to the aforementioned options, models wove their way around artwork crates in candy-hued A-line minidresses; his popular asymmetric tailored blazer with giant pearls for buttons; zhuzhed up blousons and pretty sharp high-collar coats where extra-wide shoulders resulted in a tapered silhouette, and trompe-l'oeil skirts patterned after shirts, sleeves now serving as self-tie belts.

Sheer or not, they felt fun and versatile enough but also spoke of his knack for infusing just the right dose of experimentation to make even a staple warrant a double-take.

That's why the designer is forging ahead with his retail expansion, which includes the opening of a Paris store this year. "It's easy to connect with Kimhëkim through social media, but visiting our shop is something totally different – something you can really feel." – *Lily Templeton*



Vautrait

## Vautrait

Yonathan Carmel's fall 2026 collection evolved smoothly from his summer lineup. That was the first to be conceived while he lived full time in an Italian village and had to do research about archival pieces from different periods.

The designer's research is wide-reaching and intuitive. "It's always about finding different pieces, different objects that I feel attracted to somehow," Carmel said. But this season, he leaned further into men's tailoring. A jacket shape from the 1950s might be mixed with a leather bomber silhouette from the '80s.

"Somehow, I find this connection even though there is no real connection," Carmel said. The conversation of disparate pieces wound into fall, when he also gleaned inspiration from the pride of place and identity that he found in nearby villages.

"It's not universal, and it's not digital," Carmel said. "It's not global in the contemporary meaning. It is like nationalism without a nation, almost."

Channeling that, the designer used heavy tailoring and protective outerwear full of fine detailing. A wide-shouldered gray checked blazer and trousers, cinched at the ankles with ties, came with a white Oxford shirt and emerald green sweater.

A brown-and-black checkered woolen, calf-length jacket wrapped around the body to an asymmetric, swirling effect. There was one chunky woolen vest embroidered with a landscape, including houses, flowers, hills and trees. Another sweater, in beige with cables and a turtleneck, looked well-loved. It was worn with a long, dark brown skirt, lighter brown gloves and checkered woolen cap.

"It was interesting to mix all these details," Carmel said. "It's only about the details." They made the past contemporary. – *Jennifer Weil*



Co

  
The  
Collections  
Paris

## Co

Stephanie Danan couldn't have picked a finer day for her first presentation in Paris: sunlight poured into the showroom overlooking the Tuileries Garden, where she unveiled Co's fall collection with a small runway show.

"I built this brand 15 years ago, so this is a big moment," the label's founder and creative director said backstage.

Having moved to the French capital from Los Angeles last year, she's been working to put the Californian label on the map in her new home. Consider this an official introduction.

The minimal-chic lineup was rooted in elevated staples, like utilitarian gray flannel shirt jackets and skirts, barrel-leg black leather pants and buttery suede separates.

"I've been growing towards wardrobing, but always with an element of distinction, because there's so much wardrobing out there in the world right now," she said. "So it's, 'How do I make a woman feel incredible?'"

Danan, who cites Donna Karan as a role model, worked '80s-inflected looks, such as shawl-collared suede jackets with loose pleated pants, or draped jersey bodysuits.

Some verged on the ludicrously capacious, like the gray cashmere overcoat with a sculpted collar that brought to mind a different fashion trailblazer, Pierre Cardin.

More compelling were her sensuous jersey dresses with plunging necklines, paired with elongated suit jackets. It was the sort of thing you could picture Carolyn Bessette Kennedy wearing if she were alive today.

With backing from Andrew Rosen and Paul Marciano, Danan is looking to establish a retail foothold in Europe. This polished debut suggested the future's looking bright. – *Joelle Diderich*

## Maitrepierre

Alphonse Maitrepierre described his fall 2026 collection as a study of crossroads: people moving through a city, living and breathing. He watched them through a retro-futuristic, RPG-influenced lens, where the everyday becomes elevated – and a bit animated.

He cited Jean-Luc Godard's sci-fi film "Alphaville," set in a society drained of emotion, as a key reference. He was particularly drawn to the moment when the main character "destroyed the whole city by bringing some poetry to the people there and linking them again with their feelings." That image of poetry reawakening a numb world underpinned the collection.

For Maitrepierre, ordinary clothes can become poetic when pushed just far enough into strangeness. True to his signature, he repurposed recycled materials using couture-level techniques to imagine what the characters in his universe would wear.

For that, he worked with a subdued color palette of grays, browns, dark and natural tones, and let cut and construction do the talking.

Striped jerseys were woven into graphic surfaces that recall people crossing streets. A classic polo was spliced into a coat, and a ballgown morphed into a hooded tracksuit dress with big volume. He also offered a body-hugging draped dress in red, a bustier dress with laser-cut fringes, and an asymmetric miniskirt in faux fur. All examples of his ethos of elevating the everyday. – *Tianwei Zhang*

## Zomer

"We didn't really think about doing a big show and now all of a sudden, it's our biggest one," said Zomer's Danial Aitouganov.

With reason: in addition to a couple hundred industry guests, content creator Lyas packed the 2,000-something-seat Théâtre du Châtelet to the rafters with

fashion fans for the first Watch Party to take place in a very meta way right in the middle of the actual show. Excited titters ran in the audience as show-goers saw themselves kiss cam-style on the giant screen on stage.

While this dovetailed with Aitouganov and cofounder Imruh Asha's desire for accessibility, it was but the backdrop for a solid Zomer collection.

To kick off the season's conception, the design duo asked their team to bring in favorites they "Zomified," as Aitouganov put it.

Out came a motley crew of asymmetric A-line skirts descended from kilt-style ones left partially open; smart shirts with collars and sleeves layered three deep, offering playful adjustment options; dresses spiced with silky floral print godets, pushing the dial from serious to swifty; Crombie coats augmented with contrasting silky sack backs, and coats with integrated blankets that looked equal parts cocooning and cool.

There were even some more straightforward options like sharp-shouldered long and lean coats with oversized leather collars, or jersey dresses that simply featured striking structural work that turned the fluid material into flattering form-skimming structures. It might not have the social media va-va-voom of, say, last season's hair grip top, but they'll certainly have staying power.

"We don't have to come up with something viral-oriented every season," said Aitouganov. "It's OK to do a season that's more realistic." As their lineup proved, reality doesn't have to be boring. It can also be attractive, legible and filled with interesting details. – *Lily Templeton*

## Hodakova

Have you ever had one of those dreams where you end up in public wearing nothing but your skivvies?

"I wanted to capture this front surface that you're presenting, and then show this kind of vulnerability [on the back] that is actually your real self and the presence of

you," Ellen Hodakova Larsson said after a show that was all business at the front, (under)pants at the back.

Pursuing this philosophical musing on the disconnect between carefully styled public facades and the person behind it, the Swedish designer sent out what appeared to be archtypical city slickers of today.

There was the long tuxedo vest worn with matching trousers, a sleeveless trenchcoat, leather blousons and Barbour coats, all with their proportions elongated just so.

But the moment models took a turn in the show space, a living room stripped back to its most abstract with a handful of panels for walls, a long wooden table and a Persian rug – later revealed to be wearables laid flat – the gig was up, with bare backs and smart poplin boxer shorts in full view.

Squint and the season could also read as a commentary on fashion itself, now performed for myriad screens, with scant a back view ever seen online.

Elsewhere, it was fur coats worn back to front, their epauletted shoulders turning in makeshift bustiers, string instrument bows turned into fringed tops and even chairs repurposed into kooky getups that had guests joking about solving the perpetual seating conundrum at shows.

Quirkiness aside, her lineup also included smart blousons with half a tailored jacket tacked on, shown in chocolate and navy, and a checked wool coat that seemed to have been cut down to size by slicing away two wide strips and leaving the resulting raw edges as decorations.

They spoke just as loud about her knack for dissecting and reconstructing garments, but added a subtext of commercial realism. – *L.T.*

## Mame Kurogouchi

Were the world as Maiko Kurogouchi describes it in her collections.

Season after season, it seems a place of wonders where, say, the sight of a hazy

mountain ridge leads down a poetic path filled with wildflowers, delicate Japanese-made glass and innovative applications for century-old crafts.

For fall, time split between Tokyo, where she and her company are based, and the mountainous region around her hometown of Nagano had her consider her silhouettes as "transparent landscapes," in an approach that continued her dreamy spring lineup.

With a magpie eye, the designer sprinkled motifs and textile effects derived from her observations through translucent surfaces – emerald-green pressed glass with floral motifs, shoji paper screens or a window covered in morning frost.

Only this time, the buildable sheer layers had a more practical vibe that Kurogouchi attributed to her own needs as her brand's first client, she joked before her show.

Exhibit A: the technical nylon used for anoraks and trousers midway in the show as well as a handful of backpacks that nodded to mountaineering gear, although heavily filtered through Kurogouchi's elegant worldview.

This dash of sporty-cool didn't tip the scales away from the Kurogouchi-typical mélange of sophisticated fare, with generous robe coats in thick cashmere, blazers cut long but with a shoulder just oversized enough to give elegant slouch and knitwear that spanned from fuzzy chimneyneck sweaters to sheer multilayer dresses in misty gradients.

Other highlights included a T-shirt with a novel printing technique that yielded a glass-bead surface, albeit one that could be industrialized, and a dramatic hooded coat in what looked like a type of dévoré floral fabric. It was cotton voile overlaid with washi paper, with patterns outlined with a fixing agent. Once washed, only the motif remained. Kurogouchi said she found the technique at an interiors specialist who had developed it and shelved it.

Such ideas are what save her label from ever being mere "quiet luxury" and keeps her devotees coming back for more. – *L.T.*



Maitrepierre



Zomer



Hodakova

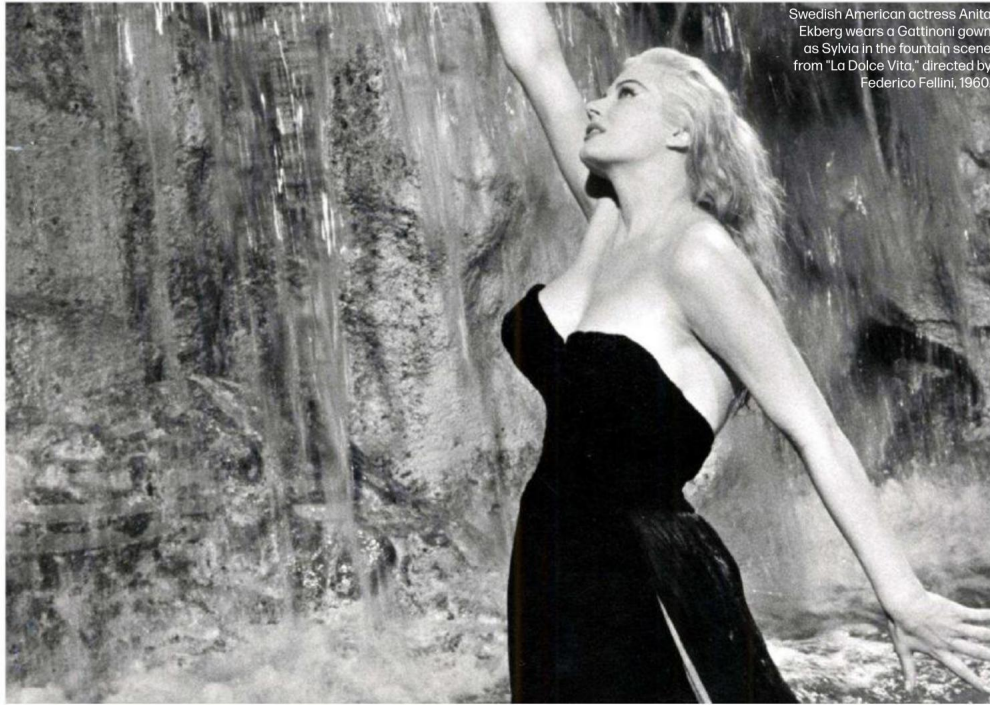


Mama Kurogouchi



## BUSINESS

# At White Milano, a Reprieve From Global Worries With Gattinoni's Return



Swedish American actress Anita Ekberg wears a Gattinoni gown as Sylvia in the fountain scene from "La Dolce Vita," directed by Federico Fellini, 1960.

● Once a couturier to the stars, Gattinoni celebrated its 80th anniversary and unveiled its ready-to-wear relaunch at White Milano.

BY SOFIA CELESTE

**MILAN** — At the height of Hollywood on the Tiber also known as Rome's La Dolce Vita era, Fernanda Gattinoni dressed cinema's biggest stars on and off screen.

Leading ladies Audrey Hepburn, Ingrid Bergman and Gina Lollobrigida were faithful customers and Gattinoni earned an Oscar nod for Best Costume Design for her work on the former's attire in the 1956 film "War and Peace." Gattinoni, who died in 2002, believed in the "no guts, no glory" motto, which she proved by turning down Coco Chanel's offer to join her Paris atelier in the 1920s. She later went on to form her own house in the late 1940s.

"White Milano is the ideal location to launch our new contemporary image," managing director Manuel Filippucci told WWD. The Filippucci family, an active player in the knitwear market, acquired the label in 2005 through a company called Phoenix 1946 Srl. Gattinoni has no survivors as her son, Raniero, also a designer, joined her in the mid-1980s when the house expanded to include ready-to-wear clothes in its collections, died in 1993.

Together with designer Luigi Filippo Morelli, the Filippucci family is working on propelling the label into a modern era with a fresh design vision characterized by sartorial refinement, ethereal drapery and accents, and 100 percent virgin wool and cashmere knitwear. "The idea was to translate this heritage into something for a real woman," Morelli told WWD, pointing to a tuxedo shirt fashioned with puckered tailoring.

The historic retrospective was on show for the duration of White Milano, which

started Feb. 26 and ended Sunday. Inside an immersive environment, historical films featuring Gattinoni's iconic dresses were projected, alongside original designs worn by Anita Ekberg in "La Dolce Vita" and Hepburn in "War and Peace" and other on-screen dresses worn by Lana Turner and Bergman.

## The Gulf Is Key to Growth

The showcase proved a welcome reprieve from a difficult macroeconomic climate brought about by tariffs, an ongoing consumer spending slowdown, and the U.S. conflict with Iran, which ignited Saturday.

White Milano continues to pioneer new initiatives with the Middle East with high hopes placed on the region and an agreement signed with the Saudi Fashion Commission in October 2025 for the opening of the permanent space The Circle in Riyadh at Misk City. "The prestigious location made available to us is spacious and elegantly furnished, allowing us to develop numerous activities for our clients aimed at the commercial introduction of international brands into Gulf markets. Throughout 2026, we will carry out many initiatives abroad," said White Milano and M. Seventy chief executive officer Brenda Bellei.

Since the Saudi Arabian Fashion Commission launched its first commercial wholesale event ever at White Milano in 2022, the ties between White Milano's owner M. Seventy have become increasingly stronger.

In sync with Milan Women's Fashion Week, White Milano hosted more than 300 brands, a 10 percent increase compared to February 2025. International labels showcasing their fall and winter collections, as well as resortwear, represented 46 percent of the total. Buyers hailed from markets like the U.A.E., the U.S., China, Japan, as well as Brazil, Azerbaijan and more.

## Fresh Designs Abound

The featured brands at the trade show showcased in White Milano's Secret Rooms included Susan Fang, an international womenswear brand founded in 2017 and who showed her fall 2025 collection during Milan Fashion Week, supported by Dolce & Gabbana. Also featured was Lucille Thievre, a Paris-based brand founded in 2021 by its eponymous designer, known for using only jersey fabrics in her collections. The Parisian chic brand Inès de la Fressange and the luxury outerwear brand Olivia V were also part of the lineup.

Inside the fair's Loft space within its Superstudio venue on Milan's Via Tortona 27, Madagascar-based Ibeliv presented a lifestyle collection of bags and hats made from woven and washed leather as well as raffia. Founded in 2015 with the aim of improving women's quality of life in its country, the firm now employs 4,000 people and is the largest raffia manufacturer on the island.

"I was tired of people making raffia bags and never crediting Madagascar," owner Liv

Ramanandraibe said of the brand, which he started after leaving a career in finance. Ibeliv has drawn a European following and encapsulates the Mediterranean summer vibe. It is now sold in 800 stores worldwide, mainly in France, Italy and Germany, including luxury hospitality spaces like the Monte Carlo Beach Club.

## Hospitality, a Growing Opportunity

Massimiliano Bizzi, president and cofounder of M. Seventy and White Milano, said boutiques within luxury hospitality establishments are no longer simply accessory retail spaces but have become true points of reference for global consumers seeking distinctive products during their travel experiences.

"In this context, platforms like White Milano support brands in engaging with buyers from the hospitality sector, expanding commercial opportunities beyond traditional channels and fostering strategic connections with hotels and international concept stores," he said.

In terms of styles and colors, buyers were looking for a touch of escapism even within the fall and winter collections. Yayoi Takemi of Tokyo retail group Baycrews said his firm was looking for tailored jackets and design knits as key items, as well as statement accessories such as volume necklaces and bracelets and hair accessories.

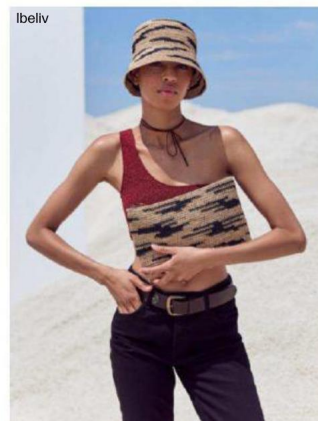
"We have selected pieces with subtle shimmer and lamé details as trend-driven accent elements to add shine to winter fabrics. For colors, we are incorporating Kelly green, burgundy and pink, along with soft off-white and beige to gently enhance femininity as accent tones within a basic color palette," Takemi said.

Uberta Zambelletti of Milan's Wait and See said she was in search of brands that have "quirk, a vision, and which produce items with a quality that justifies the price."

Wait and See's wholesale price points range on average around 70 euros. Wait and See's average retail price is just under 200 euros, with prices that range from 50 to 700 euros.

White Milano was full of unique and bold designs, she explained.

"I found more color than I have been finding in showrooms in general. I find this season's color palettes generally tend to be on the safe side, whereas at White Milano, I found a range of international brands that were bolder in that respect, not only in terms of color range but also of patterns," she said.



Ibeliv



Lucille Thievre

## BEAUTY

# Gisele Bündchen Named Garnier's First Global Brand Ambassador

Here and right: Gisele Bündchen is Garnier's first global brand ambassador.



● Garnier president Marc Baland broke down the strategy, which includes a witty campaign.

BY JENNIFER WEIL

**PARIS** — It's not every day one glimpses into how Gisele Bündchen interfaces with a brand suitor. But that's the premise of a funny, witty campaign from Garnier for which — spoiler alert — she has become the first global brand ambassador.

In the four-minute, 15-second film, called “The Signature,” three Garnier executives fly over to meet Bündchen and find themselves bouncing on exercise balls.

“Wellness is very important to me — and so is everything I sign,” she says, pointing to a folder chockablock with contracts. Larry, her lawyer, is handed the file.

“You want me to read it — again?” he asks, then does. Out loud. Exercises ensue both inside and out. Larry's a sport, even in a cold-plunge bath. They all go to a Garnier lab, and Larry gets the product testing manual (to read aloud). Bündchen is shown the new Fructis Diamond Sleek Shine-Coat Soothing Spray, billed to give hair 100 hours of frizz-free sleek.

They surf and sit by a campfire, while Larry finishes the contract, which becomes a done deal.

This first institutional brand campaign carries Garnier's amplified message of wellness beauty. “We couldn't be more excited to welcome Gisele to the Garnier family,” said Marc Baland, brand president of Garnier International. “She's a global beauty icon and is very authentic.”

Bündchen is also an environmental activist and a wellness advocate. “It was a perfect match,” Baland said. “We share the same vision that beauty is made to look good and to feel good. With her, we don't have to compromise between nature and tech, between looking good and feeling good, and between performance and the

planet. She embodies this holistic, healthy beauty lifestyle — what we call on our side “wellness beauty.”

He explained that by signing on Bündchen, the idea is to make wellness beauty accessible to everyone. People — and especially the rising generation — no longer want to choose between effective products, performance and effortless healthy beauty. “She's very committed. She's very selective.”

Garnier's message chimes with Bündchen's. “It's a natural fit, because she shares the same values,” Baland said, adding that alongside authenticity they include simplicity, mindfulness, positivity, performance and eco-friendly brands. Bündchen is a hands-on partner, he continued. “She's very passionate and had a lot of questions for us,” Baland said. Bündchen had never signed with a L'Oréal brand before and wanted to be sure she was aligned with everything, from product quality to sustainability.

The Garnier campaign's idea was inspired by real conversations the group's executives had with her. “She was like a fact-checker,” Baland said. Bündchen wanted to see all of L'Oréal's commitments.

She will be involved on many fronts, including on Garnier's High-Tech Nature platform, which embodies the brand's new vision of scientific innovation to deliver new levels of performance, safety and sensorial experience.

As part of that, Bündchen will be the face of the new Diamond Sleek spray early this year. To bolster Garnier's sustainability drive, Bündchen is to help encourage consumers' more eco-friendly habits. “She will be raising the awareness of Garnier's environmental initiative,” Baland said. “It's a full ecosystem with Gisele.”

He called this a turning point for Garnier, which is among L'Oréal's billion-euro brands and its third-largest overall. “My vision is to ignite Garnier's DNA,”

Baland said. “To make the brand more competitive and more desirable. That's the starting point. So we have to identify who we are and why Garnier has existed for more than 120 years.”

He defines it as “High-Tech Nature beauty made to look good and to feel good.” (High-Tech Nature has been trademarked.)

Baland explained Garnier “creates a synergy of the best of nature and science together. There is no other brand at scale.”

He said Garnier uses the most powerful natural ingredients in high-tech formulas across all its products. An example is vitamin C powered by biotechnology. The renewable source it uses is corn, which reduces by 1,000 times the environmental footprint versus the same amount of vitamin C extracted from an orange.

Garnier's Vitamin C Serum is the world's number-one ranking serum.

Baland said the brand's products are accessible to everyone. “We do that across the globe,” Baland said, calling Garnier “the most local of the global brands.”

Safety is key, and so Garnier is the largest worldwide brand approved by Cruelty Free International, the organization fighting to abolish animal testing everywhere. Nearly all — 99.9 percent — of Garnier's products are vegan, and each goes through more than 100 tests and controls to ensure the highest standards of safety and quality, Baland said.

The brand is launching in Europe its next-generation skin care moisturizer, called Vitamin C Dry Touch Cream. “This product is an amazing success in Brazil,” Baland said. That's where the digital-native Dry Touch Cream began and has doubled Garnier's market share there.

“It's a new generation of texture,” the executive continued, describing it as nine times lighter than a classic moisturizer.

Also in product, Garnier Vitamin C Wonder Tint — a next-generation BB cream — is launching this year. It's at the intersection of skin care and makeup, giving instant skin tone correction and

a long-term care effect thanks to its SPF 50-plus, Baland said.

Garnier, a mass-market brand, operates across 64 countries and reaches 450 million consumers yearly.

“We do not believe — and that's at the core of the brand — that people have to make a choice between quality and affordability,” Baland said.

Emerging markets have been a huge driving force for Garnier over the last few years, where it's posted double-digit gains, and is a priority in terms of future development. Garnier is the top-placed beauty brand in Mexico and Indonesia, and registers rapid growth in Brazil, South Africa and India.

“In these countries, the brand resonates very well,” Baland said, adding it's due in part to Garnier's positive nature. “It's a young brand, a lively brand,” among other attributes, he explained.

Garnier is also unisex by design, which chimes with younger generations. Currently, 40 percent of the brand's users are men.

While Europe remains an important market for Garnier, the U.S. is its number-one country. There is a desire for acceleration there.

Garnier innovations come from every geography, as it counts laboratories on each continent. “We have the agility and the consumer relevancy of a local brand,” Baland said. “We can capture local trends, consumer needs at the speed of light.”

Then if a product is successful, it can be expanded worldwide.

Facial skin care, hair care and hair color make up 90 percent of the brand's business. “For skin care, my main strategic battle is to champion skin-tone management,” Baland said, adding that is in line with the young generation's expectations.

Garnier's Fructis is the unisex hair care brand with recent launches that are end-look oriented. Fructis Sleek & Shine is the first sleek franchise worldwide. “The conquest of Fructis is endless,” Baland said.

Fructis operates in hair color with Olia, the number-one hair color in France. “It's booming across the world,” he said.

Consumers, according to Baland, want to understand their beauty routine, which Garnier has simplified for them. “So when they see the vitamin C franchise, from cleansing to care to SPF [with] instant gratification products, this is a full regimen,” he said. “The same on hair care, from shampoo to treatment.”

With hybrid products, Garnier gives people a toolbox to answer the consumer needs, Baland added.

“It's an exciting time, because the brand is fully equipped from the product part, which is made to look good and feel good, which is really the testimony of Gisele, as well,” he said. “This brand has huge potential.”

EXCLUSIVE

## Vanessa Kirby Is Lancôme's New Global Ambassador

● The British actress and producer has a long-standing link with the brand.

BY JENNIFER WEIL

**PARIS** – British actress and producer Vanessa Kirby has been named the new Lancôme global ambassador.

"My earliest memory is my mum having Lancôme products in the bathroom," said Kirby, a BAFTA award-winning actress and nominee for Emmy, Golden Globe and Academy awards. "I always grew up thinking: 'Oh, that's what my mum uses.' So it was very surreal to be asked to be ambassador, and I was honored, because for me, it's in my history.

"The history of the brand and the legacy of it – all the women over the years who have used it for their every day – there's something that felt very intimate, very special for me personally," she continued.

Kirby is known for her work spanning film, television and stage. She played Princess Margaret in "The Crown" on Netflix, and Martha in "Piece of a Woman," for instance. Most recently, Kirby starred in "The Night Always Comes," which she also produced.

Kirby is an advocate for children's rights, especially in high-conflict areas.

For her, Lancôme represents optimism. The brand has inspired Kirby because she finds its woman to be deeply natural. "It's a woman in her natural state, her everyday state," she said.

Kirby explained as a new mother she feels different in herself now. "I have less time, so I need things that I can rely on and trust them to feel good and walk out feeling natural and more carefree in some



ways," Kirby said, adding this new role with Lancôme corresponds to a different phase in her life, and that the brand represents the kind of woman she hopes to be to her child.

Beauty to Kirby is how she feels inside and learning what makes her feel good. "It's coming back to the things that make me feel centered first," she said. "Lancôme feels like the everyday woman, which is where I feel best in myself."

Kirby said she feels honored to have joined a long legacy of Lancôme ambassadors that

are inspiring women to her. She called them "the essence of the brand."

"I hope that I can do them proud," Kirby said. "I have an authentic connection to [Lancôme] because of my mom, and I'm going to take that with me."

Vania Lacascade, Lancôme global brand president at L'Oréal, said for such a heritage brand each ambassador-related decision must be meaningful. "So we were not looking just for a face," she explained. "We were looking for conviction, for meaning. What struck me immediately

when I met Vanessa was her depth.

"She approaches her heart, her roles, the way she's portraying her characters from the inside out," Lacascade continued. "She has this emotional intelligence, this curiosity."

Kirby can bring vulnerability and strength simultaneously, according to Lacascade, who said: "This is very Lancôme. She embodies what we call 'sophisticated vulnerability.'"

That is what resonates with women today – not just being powerful but also having unapologetic authenticity, according to the executive.

Kirby will appear in various campaigns. Beside other ambassadors, including recently nominated Christy Turlington Burns, Kirby is to appear in the Teint Idole Ultra Wear liquid foundation and new Shape Sticks ads.

Alongside Ni Ni, Kirby will feature in the campaign for L'Absolu Rouge Glaze Tintation, billed to be a next-generation lipstick mixing shiny, blushing color and revitalizing care.

The campaigns are to break early this month in Asia, followed by May for Ultra Wear in Europe and the United States, and September for Rouge Glaze.

"Vanessa is a face that we will use broadly in the brand," Lacascade said, explaining: "She represents this cultivated, modern femininity that is bringing a lot to our collective of spokes. She brings this grounded meaning that is very important.

"We believe that modern femininity is plural," Lacascade continued. "So, in a way, Vanessa joining Christy, joining Isabella [Rossellini], joining Julia [Roberts], joining Olivia [Rodrigo], it reinforces the message that beauty is universal, diverse and is typically connected to personal growth."

EXCLUSIVE

## Revolve Group Debuts New Fashion Brand

● Revolve Group's Michael Mente and Raissa Gerona discuss their new luxury fashion brand, Revolve Los Angeles, and its first ambassador Bella Hadid.

BY EMILY MERCEUR

**"It's Revolve!"**

The phrase is one that Michael Mente, cofounder and co-chief executive officer of Revolve Group, and Raissa Gerona, chief brand officer, have often heard in reference to women wearing pieces from the 1,000 third-party and in-house brands offered by the global multibrand retailer.

Now, the company is leveraging its name power with the introduction of its first ever eponymous, luxury fashion house, Revolve Los Angeles. The brand's first collection will launch exclusively via Revolve's e-commerce and brick-and-mortar stores on March 9.

"We've been sitting with [the name] for years, and it is obviously anecdotal that every time we chat with someone, people know they're wearing Revolve, but they're actually not sure what brand it is," Mente explained during an exclusive interview with WWD. "I actually did some analysis from the website, and over 95 percent of add-to carts are not from a brand page – it's people shopping dresses, people shopping from edit or elsewhere."

"It's really time to embrace our own

label. We're really launching it with our best foot forward of amazing quality and design and going into the core of what we're known for, which is going out and leaning into Los Angeles as a character, backdrop and muse. The L.A. lifestyle is the essence of our brand. There's a little Old Hollywood, a little bit of that sexy energy that L.A. has, which is very much Revolve," Mente said.

Since launching 20 years ago, The Revolve Group has continued to innovate and push the needle. Over the last year, Revolve Group launched a joint venture with Cardi B, introduced Dion Lee's new brand Haelo in partnership with Revolve and expanded its retail footprint with February's brick-and-mortar opening at The Grove in Los Angeles, to name a few.

Furthermore, Revolve Group reported an "outstanding fourth quarter, highlighted by double-digit top-line growth, a 58 percent increase in net income and a 44 percent increase in adjusted EBITDA year-over-year," cofounder and co-chief executive officer Mike Karanikolas reported of Revolve's fourth-quarter and full-year 2025 financial results. Total net sales for the fourth quarter were \$324.4 million, with 10 percent year-over-year growth during the quarter, with total net sales for 2025 at \$1.23 billion, a year-over-year increase of 8 percent.

Revolve Los Angeles continues to display Revolve Group's evolution, as seen via its debut collection campaign, styled by

Carlos Nazario and shot by Mert Alas and Marcus Piggott at the historical "Silvertop" Reiner-Burchill residence, designed by John Lautner, in Silver Lake. The campaign features Revolve Los Angeles' first ambassador, Bella Hadid, whom Gerona said embodies the brand's quintessentially Los Angeles energy and spirit.

"It feels very Revolve, but next level. That's exactly what I want our customers to feel and also someone who's never shopped with us before. 'What's Revolve Los Angeles?' It's so cool and it's so sexy, but it also looks fun," Gerona said.

Created by Revolve Group's core leadership, including Mente and Raissa, and internal design team, Revolve Los Angeles was designed to offer their core customer elevated wardrobing that bridges the everyday with special occasion and party wear in size XXS to XL, with prices ranging from \$200 for tops up to \$3,500 for a gown. These prices reflect the gap of more affordable designs with a distinct point of view, at a luxury quality, that Mente and Gerona said they're seeing in the market as luxury prices continue to rise.

"I think because we have so much product on the site that the prototypical view is kind of in the middle, but as we've seen over the years, the higher end just keeps getting higher. We do sell \$1,000 or \$2,000 dresses all the time very, very well. Those customers know that, and they're finding that, but also we wanted to shine that this is an important part of where we are. The height of where we are has been elevated over the years too, which is where we are anchoring our brand," he explained.



Bella Hadid for Revolve Los Angeles.

"I want people to see that Revolve continues to take risks, even 23 years in the game, and do things differently. I hope that it not only surprises our customers and makes them really excited, but also our peers and people in fashion too," Gerona added.

The chief brand officer noted that unlike many other retailers' approach to private labels, which oftentimes, she said, are priced at the lower-tier end, Revolve Los Angeles was created for their aspirational customer looking for elevated, directional dress. Varying looks, such as a gown with straps in ostrich feather to crocodile embossed leather layers, will be "center stage" across Revolve's retail stores, as well as on a new Revolve Los Angeles micro-site embedded within its current e-commerce. The company plans to release four drops throughout 2025, and sees potential in category expansion as Revolve Los Angeles continues to grow.

**WWD** LOS ANGELES  
BEAUTY

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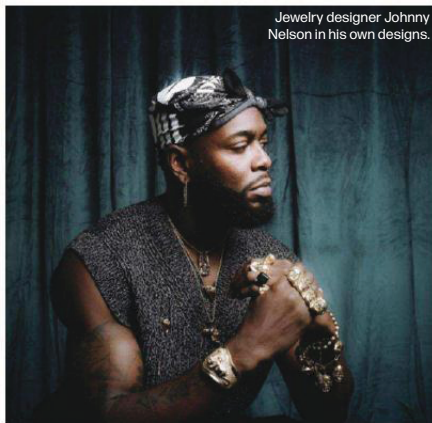


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# Fashion Scoops



Jewelry designer Johnny Nelson in his own designs.

## Johnny Nelson's Gem

With just little more than a week until the 2026 Gem awards, the inaugural recipient of the David Yurman Gem Awards Grant has been revealed as Johnny Nelson of Johnny Nelson Jewelry.

"I am blessed, honored and grateful to receive the David Yurman Gem Awards Grant," the designer said in a statement. "To be recognized by David and Sybil Yurman, along with the esteemed Gem Awards Committee — leaders who have helped shape the landscape of American fine jewelry — is profoundly meaningful. This award affirms my commitment to amplifying culture and legacy through craftsmanship, art and design. I am excited for the doors this grant will open for Johnny Nelson Jewelry and for the invaluable mentorship opportunities with David Yurman and team, to whom I greatly respect and admire."

The designer will receive \$50,000, mentoring meetings with David

Yurman executives and consultative meetings with other industry leaders.

The grant was created in partnership with Jewelers of America, the trade association that operates Gem Awards, and David Yurman, David Yurman Enterprises LLC, to support and foster an emerging fine jewelry designer who has been in business. Ninety submissions were received during the nomination period, including Nelson's class of finalists: Hiba Husayni of Zahn-Z, Jules Kim of Bijules, Dorian Webb and Lorraine West.

Born in London and based in Brooklyn, Nelson's jewelry has been displayed in the American Museum of Natural History and he has racked up several collaborations including one with Adidas. His work spans hair beads, rings, bracelets, crowns, body armor, anklets, earrings and neckpieces in sterling silver, yellow gold, wax, resin, sandstone and precious gems, blending his heritage, political consciousness and craftsmanship.

"Johnny Nelson has been charting his own course in the jewelry world from the moment he became a designer," Gem Awards chair

Marion Fasel said, noting that his presentations "had a wonderful combination of sharing his past achievements and a specificity of areas for potential growth he could achieve with additional funding, mentoring and recognition. We are all thrilled he is our inaugural grant winner."

Nelson will be honored on stage during the 24th annual Gem Awards on March 13.

— THOMAS WALLER

## Sweet Carolyn

Items from Carolyn Bessette Kennedy's wardrobe, along with other looks, auctioned by The Fashion Auctioneer, drummed up \$408,750 in sales, approximately 5.3 times its low estimate and times its high estimate. The Bessette Kennedy looks accounted for \$253,875 of the total.

The auction, "Exceptional Fashion: Including Items from the Wardrobe of Carolyn Bessette Kennedy," took place from Feb. 13 through Tuesday.

The 24 lots presented comprised four rare and special items from Bessette Kennedy's wardrobe, which she personally gifted to Rosemarie Terenzio, John F. Kennedy Jr.'s assistant and confidant to the couple. The remaining 20 lots were original vintage pieces owned by a collector and identical to those she wore and loaned to "Love Story," the nine-episode Ryan Murphy-produced series which is streaming on Hulu and Disney+.

Bessette Kennedy died with her husband, John F. Kennedy Jr., and sister, Lauren Bessette, in a 1999 plane crash.

The auction achieved a world record for Bessette

Kennedy's iconic Prada camel coat, which sold for \$192,000 (estimated to sell for \$15,000 to \$30,000), significantly surpassing the previously held record of \$78,000 for another coat.

Of the items from Terenzio, all from the 1990s, Bessette Kennedy's Prada eggshell white wool coat, with an estimate of \$4,000 to \$8,000, sold for \$9,375. Bessette Kennedy's Yohji Yamamoto little black dress, estimated to sell from \$10,000 to \$20,000, sold for \$20,000, and Bessette Kennedy's Prada camel car coat, estimated to sell from \$8,000 to \$15,000, sold for \$32,500.

Lucy Bishop, the auctioneer, said this was her first sale as an independent auctioneer. She was previously in touch with Terenzio and sold a Bessette Kennedy item when she was a specialist at Sotheby's. She told WWD that the auction "did better than I expected. It did great." She said every single item was sold.

"Carolyn Bessette Kennedy is one of the most important fashion icons of the 20th century, and the results of this sale reflect that. Her authentic, effortless style continues to be admired internationally and has become synonymous with New York. The outpouring of enthusiasm and admiration we have witnessed throughout the duration of this sale is a testament to her fashion legacy and the desire people have to remember her," said Bishop.

She said the viral success of the "Love Story" TV series "can now be attributed to the fact that people are turning in to look at the costumes."

"It's the most accurate costume portrayal, and they came from a collector," said Bishop, noting that early images of the show's costumes were criticized until they revamped the wardrobe.

— LISA LOCKWOOD

## Make It Yours

Brooks Brothers has tapped an eclectic cast for its spring campaign.

Titled "Make It Yours," the images feature a blend of tailored and casual pieces worn by a wide range of ages, faces and body types. They include actor Leslie Bibb; creator and fashion entrepreneur Nick Wooster; comedian and television writer Alex Edelman; creator and fashion influencer Tylynn Nguyen;

## FROM THE ARCHIVE

Award season will conclude with the 98th Academy Awards on March 15. Throughout decades of coverage, WWD has consistently delivered an insider's perspective. In 2016, rising actress Brie Larson appeared as the cover face of WWD's Oscars Special Edition — and it was undeniably her year. Larson took home the Oscar and nearly every other best actress honor for the indie film "Room."

Fashion can be a trippy experience for newcomers, so WWD followed along as Larson navigated the whirlwind of attention and all the designer gowns. In the interim, she made sure to stay grounded, telling WWD, "Just because I wear fancy dresses on weekends doesn't mean in my heart of hearts I'm not a jeans and T-shirt person. My whole world doesn't need to change just yet." — Tonya Blazio-Licorish



model, entrepreneur, and athlete Nick Arrington, and advocate, model, and director Bethann Hardison.

Bazers are worn with shorts and suits with sneakers while button-down shirts are slightly ruffled in the images shot by Coliena Rentmeester.

"When I think of Brooks Brothers, I think of classic — but it's always my version of classic," said Wooster, who sported madras shorts with a matching jacket and shirt in some of the photos. "The styles that endure are the ones you can make your own."

Hardison opted for a classic tuxedo shirt and jeans while Edelman opted for a classic trenchcoat over a denim button-down shirt.

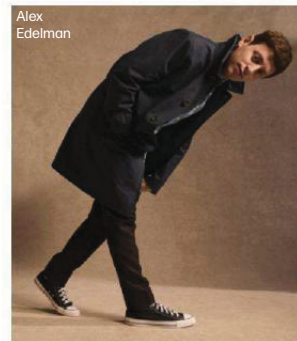
"What I love most about this campaign is that we invited people with true personal style to come in and pick looks for themselves from the entire men's and women's spring collections — we didn't give them any direction

or parameters," said Michael Bastian, creative director of Brooks Brothers. "Everyone approached it differently, but that's the point — there's a freedom and confidence in making it your own. Brooks Brothers has always been about classic American style, but the clothes really come to life when you put them together your way."

The ads launch on Wednesday.  
— JEAN E. PALMIERI ▶



Carolyn Bessette Kennedy coats and dress from her wardrobe that were auctioned.



Alex Edelman



Addison Rae x  
Lucky Brand  
Addison Ultra  
Low Short.

## Low Riser

Addison Rae turned into solid gold for Lucky Brand.

Last August, the Los Angeles-based brand teamed with the singer and TikTok darling to create a special jean, the Addison Ultra Low Rise Flare. That collaboration turned out to be a runaway success, becoming one of Lucky Brand's most in-demand styles and driving sales of low-rise styles up 763 percent in the month and resulting in a 43 percent increase in full-price denim sales compared to the prior August.

And now, Rae is back with a new drop just before the start of the festival season.

On Wednesday, Lucky will introduce the Addison Ultra Low Short, a new silhouette once again designed in collaboration with Rae. It will be available in two washes and will retail for \$89.50 in store and online at Lucky Brand and Macy's.

"The most powerful collaborations happen when talent and brand alignment is instinctive, when the audience immediately understands why it works," said Stefani Fleurant, executive vice president, sports and lifestyle marketing at Authentic Brands Group, owner of Lucky Brand. "Addison and Lucky came together at exactly the right cultural moment, and what began as an organic connection quickly became a viral moment, evolving into a sustained partnership that continues to deliver."

"Addison brings an undeniable cultural energy

to Lucky Brand, one that feels especially powerful right now," said Margo Oshry, senior director of talent at Authentic. "This next phase of the collaboration reflects how the brand continues to evolve, honoring its heritage while tapping into the moments, movements and voices that shape culture today."

The short arrives alongside Lucky's broader 2026 festival collection and campaign, which will once again star Rae sporting her latest creation.

Marisa Thalberg, executive vice president and chief marketing officer of Catalyst Brands, operator of Lucky, said each campaign is focused on one model and are based on vintage Lucky pieces that Rae "wanted for herself." And the partnership may eventually grow into something bigger. "There is always a possibility for more," she said.

"The response to the first drop surpassed all expectations," Rae said. "What started as a sincere love for the brand blossomed into something that feels like a true extension of me. It has me feeling very fortunate to keep building with Lucky. This next piece feels like a natural evolution. It's about movement, self-confidence and embracing your body. Being able to share this collaboration, that is so creatively driven, as my vision and artistry grows is really special."

Aside from her shorts, the brand's spring collection of men's and womenswear reflects the brand's longtime connection to

music and includes ultra-low shorts, dresses, baggy and wide-leg denim, cutoffs, vintage graphic T-shirts, and lightweight tops for women while relaxed denim fits and heritage graphics are offered for men.

The brand, which has hosted activations at Coachella for nearly a decade, will be on site at that festival again this year, Thalberg said, "with experiential moments that celebrate denim, individuality and the spirit of making your own luck. Lucky has long been associated with festival dressing — it is something that resonates with our customers whether they make their way to Palm Springs or many other locations — or if they are staying home but love the spirit of these items."

Later this month, Lucky Brand's designers and merchants will visit select Lucky Brand store locations nationwide for denim try-on events for customers.

The partnership between Lucky and Rae came after the brand gifted her jeans that she soon wore during her live performances and to walk around Los Angeles.



The Thom  
Browne pop-up at  
The Corner Shop  
in Selfridges.

That prompted the two to have a conversation about a deeper collaboration, one that culminated in the Ultra Low Rise Flare. — J.E.P.

## U.K. Debut

Thom Browne on Monday unveiled a pop-up takeover at The Corner Shop in Selfridges' flagship on London's Oxford Street for the U.K. launch of its debut sneaker collaboration with Asics.

Unveiled in February during Super Bowl weekend, the collaboration features Browne's take on Asics Sportstyle's Gel-Kayano 14 sneaker in three colorways. The move marks the first time the designer has released an athletic sneaker and a first-of-its-kind collaboration for the brand.

The Corner Shop at Selfridges was reimagined as an immersive "office fantasia" for the launch. Along the Oxford Street windows, the Gel-Kayano 14 sits atop paper sculptures inspired by Browne's four-bar motif.

Inside, the space is framed by white blinds and steel office elements, evoking a surreal midcentury American bank, the same setting as seen across the brand's own retail network. At the entrance, an oversized water cooler anchors the theme, nodding to the brand's playful tribute to office life and the phrase "meeting at the water cooler."

According to the New York-based fashion company, the shoe draws on Browne's lifelong love of sports and his mastery of tailored sportswear.

This can be seen via a lace catcher that's colored with red, white and blue grosgrain for the white and black versions, and tonal grosgrain on gray, a nod to medals Browne won as a varsity swimmer and long-distance runner. Two sets of laces — one metal-tipped with red, white and blue finishing, one two-toned to recall the sneaker's sports heritage — build upon Browne's signature bespoke touches.

As for the sneaker's upper design, it features real suede on gray and black colorways and smooth leather on white, a more



Lucchese x Lela Rose

sophisticated contrast to the Gel-Kayano 14 model's performance-driven origins.

Selfridges will serve as the exclusive launch partner for the white edition. — TIANWEI ZHANG

## Lone Star

The spirit of Texas is alive and well, as evidenced by the latest collaboration from Lela Rose and Lucchese Bootmaker.

The two Texas natives have partnered on a collection of dresses, skirts, tops, outerwear, accessories and boots designed to blend Lucchese's 143-year heritage of handcrafted boot-making with Lela Rose's refined feminine aesthetic.

The Lela Rose x Lucchese collection will include footwear with floral motifs, co-branded apparel and belts.

Rose, a New York-based designer with Texas roots, used her Ranch Line, a collection that celebrates country living, as a launching point for the collaboration.

"As a designer, I'm always drawn to pieces that feel intentional and lasting, and Lucchese's craftsmanship immediately spoke to me," said Rose. "This collaboration was an opportunity to reinterpret classic Americana style, bringing refinement, femininity and modernity to timeless silhouettes. It's about creating something meaningful for women who value design as much as they do substance."

Doug Hogue, vice president of product at Lucchese, added: "This collaboration goes beyond co-branding. It's a genuine conversation between two makers who believe that luxury and authenticity are not mutually exclusive. Every detail reflects a shared respect for artisanship, from the way the materials are treated to how the design tells a story."

Each piece in the collection is named after a bird — a nod to Rose's love of birding and ornithology. The collection includes three limited-edition boots: the Meadowlark (\$1,895), which features three-dimensional florals on a 17-inch silhouette; the Roadrunner boot (\$1,295), which features inlays across the quarters, and the Whippoorwill (\$1,695), a smooth leather boot with whipstitch and floral inlays across the vamp and quarters.

The apparel offerings include the Robin (\$1,290), a linen dress featuring a nightflower print; the Sparrow (\$1,090), a plaid seersucker ruched dress.

There is also the Blue Jay (\$890), a wildflower linen drop-waist skirt; the Starling (\$960), a denim ruffle detail skirt, and the Warbler (\$2,490), a floral printed canvas embroidered skirt. Rounding out the collaboration are the Skylark (\$990), a tulip embroidered linen shirt; the Harrier (\$490), a cotton poplin leather trim cropped shirt; the Bunting (\$890), a cotton poplin leather drop flower shirt; the Finch (\$890) a denim draped tulip tank, and the Heron (\$1,890), a jacket in an elevated-wash denim.

"Working with Lela Rose to design this collaboration allowed us to bring the core values of each brand together to approach women's Western wear with a fresh perspective," said Holly Mery, director of women's design at Lucchese. "It was inspiring to see boot designs through Lela's eyes, as this collection combines traditional Western and contemporary fashion."

It will launch in Lucchese and Lela Rose stores on Wednesday and online on March 10. — J.E.P.