

# WWD

Fashion. Beauty. Business.

## Going Places

Nicolas Ghesquière made train travel – up to and including platforms and waiting rooms – the theme of his fall Louis Vuitton collection, which tilted long and fluid, like this tailored ensemble and embellished dress. *For more on the Paris shows, see pages 4 to 11.*

PHOTOGRAPH BY KUBA DABROWSKI

### Set for Sander

Simone Bellotti, formerly of Bally, has been named Jil Sander's new creative director.

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### More Martha

Martha Stewart is relaunching her apparel collection on QVC and adding culinary, gardening and more.

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### Big Research

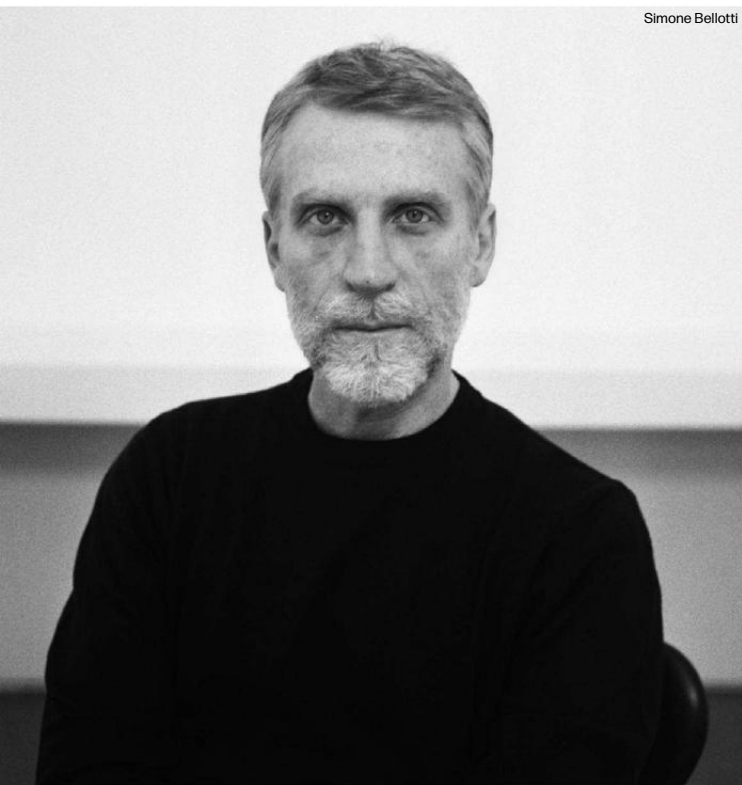
L'Oréal has unveiled a \$160 million research and innovation center in Clark, N.J., its biggest outside France.

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## FASHION

# Jil Sander Names Simone Bellotti Creative Director



Simone Bellotti

● WWD first reported in January that Bellotti was considered a successor to Luke and Lucie Meier, who exited Jil Sander after their fall 2025 fashion show in Milan last month.

BY LUISA ZARGANI

**MILAN** — Let the Simone Bellotti era at Jil Sander begin.

The brand and its parent OTB Group revealed on Monday the appointment of Bellotti as creative director, effective immediately. WWD first reported in January that Bellotti was considered a successor to Luke and Lucie Meier. The exit of the Meiers from Jil Sander was confirmed after their fall 2025 fashion show in Milan last month.

Bellotti was previously creative director at Bally, named to that post in May 2023, succeeding Rhuigi Villaseñor.

"Simone embarks on this journey with extensive experience and a distinct talent," said Renzo Rosso, chairman of OTB Group. "Over the time spent together we shared the strategic vision and mission for Jil Sander, the values of innovation and sophistication that make it an iconic and unique brand."

His arrival comes at a time of changes at Jil Sander. Last month Serge Brunschwig, previously chairman and chief executive officer of Fendi, who exited the Rome-based luxury company last May and parent LVMH Moët Hennessy Louis Vuitton in February, was named CEO of Jil Sander, succeeding Luca Lo Curzio, and chief strategy officer of OTB.

While the Meiers' tenure at Jil Sander was marked by minimalist restraint and a deep exploration of new fabrics and finishes, Bellotti may inject a touch of whimsy into the brand, which was founded in Hamburg, Germany, in 1968 with a focus on strict minimalism and intense focus on details.

Bellotti quietly joined Bally in October

2022 after a 16-year tenure at Gucci. Previously, he held senior design positions at Dolce & Gabbana, Bottega Veneta and Gianfranco Ferré, boasting an experience in both ready-to-wear tailoring and accessories — the latter category being Bally's core business. He also counts a stint at A.F. Vandevorst on his résumé.

"I am incredibly honored to join Jil Sander, a storied house that created a new aesthetic with its unique approach and strong identity, and that has always had such a significant influence on the design community," Bellotti said. "I am grateful to Renzo for the trust, and I am keen to contribute to the house's full potential."

His first collection for Bally was presented with a show during Milan Fashion Week in September 2023 and he has since garnered positive reviews for his rigorous designs, sleek tailoring and understated chicness, respectful of the brand's history spanning 174 years, but at the same time showing confidence in his own vision. He added irreverent and whimsical twists to sober and tailored suits and trenches, like the tiny cowbells referencing the Swiss heritage of the brand, or his diving into the country's folk stories, such as the legend of an Engadine lake mermaid, for fall 2024.

Art and design have been key inspirations for the eloquent and thoughtful designer, such as German poet Hugo Ball, a founder of the Dada artistic movement and of Cabaret Voltaire in Zurich, for his spring 2025 collection.

In just a few seasons, Bellotti has conceived a precise and successful silhouette for Bally, which includes peplum tops, sculptural dresses and rigorously tailored suits at times offset also by his romantic touch — gelling with the style of Jil Sander. Favoring unexpected



Bally, fall 2024



Jil Sander, fall 2025

her tailored basics crafted from luxurious fabrics. The designer sold 75 percent of her company to Prada Group in 1999, and made a highly publicized exit a year later. She was succeeded by Milan Vukmirovic, who did sporty disco flash until Sander returned in May 2003, only to split again 18 months later. After her second departure, the brand's creative reins were handed over to its longstanding design team.

Prada tapped Simons as Sander's new creative director in July 2005. The brand changed hands two more times during Simons' tenure. Change Capital Partners acquired Sander from Prada in February 2006 and sold it to Japan's Onward Holdings two years later.

OTB, the parent company of Diesel, Maison Margiela, Marni, Viktor & Rolf, Staff International and Brave Kid, bought Jil Sander in 2021. The group also has a minority stake in Amiri.

Luke Meier is Canadian and Lucie is Swiss and they met each other at the Florence fashion school Polimoda. They were named creative directors of Jil Sander in 2017, succeeding Rodolfo Paglialunga.

Luke Meier is the cofounder with Arnaud Faeh in 2013 of men's label OAMC but he stepped back from his role as creative director there last year. His wife worked in the design studios of Balenciaga and Louis Vuitton earlier in her career and then headed, along with Serge Ruffieux, the spring and fall ready-to-wear and couture studios, respectively, under Raf Simons at Dior before stepping into the spotlight between the exit of the couturier and the arrival of his successor, Maria Grazia Chiuri. This was the first time the married designers worked together.

They injected their personal flair for texture and color sensibility into the brand, at times adding fringes, sequins, metal rings, rounded silhouettes and tactile flourishes that challenged the austere image and sharp tailoring and rigorous lines frequently associated with the brand. They succeeded in maintaining the luxury positioning of Jil Sander, with cohesive and sophisticated collections, and a sculptural and poetic approach to the designs.

Jil Sander expanded its retail footprint last year, opening a flagship in Tokyo's Ginza, the biggest at the global level for the brand covering more than 10,800 square feet. In December, the brand launched its first fine jewelry collection, and in January 2025, two years since the renewal of its license with Coty, it presented its first premium fragrances.

In February, OTB Group CEO Ubaldo Minelli told WWD that the expected initial public offering of the group "remains on the agenda, but we are in no rush. We are looking at 2026 if the economy will be more favorable and the numbers more interesting."

Last year, while Diesel, Maison Margiela and the direct-to-consumer channel all reported growth, the slowdown in China and a 15 percent decrease in the group's wholesale channel impacted OTB's turnover, which decreased 5.2 percent to 1.8 billion euros, compared with 1.9 billion euros in 2023.

While the group does not break out sales by brand, Minelli said that, at constant exchange rates, Diesel revenues last year were up 3.2 percent and Maison Margiela sales climbed 4.6 percent, but he did not comment on the performance of Jil Sander.

In August last year, an affiliate of Regent, the owner of Club Monaco and Escada, acquired Bally International A.G. from JAB. The company is now led by general manager Ennio Fontana. CEO Nicolas Giroto exited Bally in October.

EXCLUSIVE

# The 2025 ANDAM Jury Is All About the French Touch

- Pascal Morand, Sarah Andelman and Loïc Prigent are among the 11 guest jurors who will help determine the year's winners.

BY LILY TEMPLETON

**PARIS** — The jury of this year's ANDAM Fashion Awards will have that French je ne sais quoi.

"Thanks to the mentors of this edition, the 2025 ANDAM jury brings together a French touch emblematic of our culture, each of its members having grown and created links with cultural sectors with a porosity with fashion," said Nathalie Dufour, founder and managing director of the prize, which is now on its 36th edition.

Pascal Morand, executive president of the Fédération de la Haute Couture et de la Mode, Sarah Andelman and fashion documentary director Loïc Prigent are among the 11 guest members under 2025 jury president Sidney Toledano.

Alongside them to determine winners among the 2025 candidates are multihyphenate actress and author Lou Doillon; Lucky Love, the singer who performed at the opening ceremony for the 2024 Paris Paralympic Games; musical artist Eddy de Pretto; art gallery founder Emmanuel Perrotin, and model, actress and entrepreneur Liya Kebede.

Rounding out the group are creative consultant Carlos Nazario; writer and fashion critic Sophie Fontanel, and Beka Gvishiani, who's behind the Stylenotcom Instagram account.

"We surrounded ourselves with 'insiders,' actors [of the industry]



The 11 guest jury members of the 2025 ANDAM Fashion Awards.

passionate about emerging fashion design [who] are conscious of its reality and the challenges young brands must face to bloom," Dufour said.

The arrival of Ami among the sponsors of the awards starting this year should be "an incredibly encouraging sign" for the winners, Dufour added.

Ami founder and creative director Alexandre Mattiussi won the grand prize in 2013. The business has since topped 300

million euros in sales in 2023 and boasts some 76 stores worldwide, with another 700 points of sale in more than 100 countries.

The guest jurors will sit alongside permanent members composed of executives from most sponsors.

Finalists for 2025 are slated to be revealed at the end of May, and the prize ceremony is scheduled for June 30.

Five companies will receive a share of the overall 700,000-euro endowment, with the

winner of the grand prize taking a 300,000-euro purse, and the runner-up 100,000 euros. Other awardees will include an accessories label and an ecological-focused tech startup in the fashion sector.

Mattiussi will mentor the winner of the Pierre Bergé prize, while the winners of the Grand Prize and Special Prize will be mentored by Toledano, a founding member of ANDAM who is the former chief executive officer of LVMH Fashion Group and Dior.

FASHION

# Ruben Toledo to Receive National Arts Club Medal of Honor

- The artist will be honored for his contributions to the worlds of fashion, art and design.

BY LISA LOCKWOOD

**Ruben Toledo**, who wears many hats as painter, sculptor, designer, illustrator and fashion chronicler, will receive the National Arts Club's Medal of Honor in the field of fashion.

The award ceremony will take place March 21 at 6 p.m. at the Tilden Mansion, home of the NAC at 15 Gramercy Park South in New York.

Previous NAC honorees in fashion have included Geoffrey Beene, Carolina Herrera, Joseph Abboud, Patricia Field, Norma Kamali, Iris Apfel, Narciso Rodriguez, Naeem Khan and Anna Sui.

Tara Cortes, president of the board of governors at the NAC, said of Toledo: "His boundless creativity, exceptional artistic vision, and profound impact on the worlds of fashion and design make him truly deserving of this recognition, as does his ongoing work to celebrate the remarkable life and legacy of the fashion designer Isabel Toledo, his late wife. Toledo wholly embodies the spirit of bold, unbridled creativity, and we look forward to honoring him with our Medal of Honor."

The artist, known for his illustrations for clients including Louis Vuitton and Nordstrom, had a decades-long partnership with his wife, Isabel Toledo, who passed away in 2019 at the age of 59. As one of fashion's strongest power couples, the pair founded Toledo Studio in 1984.

During his more than 40 years as a working artist in many disciplines, Ruben Toledo has designed advertising and marketing campaigns, mannequins, store windows, theater sets, costumes, award statuettes, wallpaper, textiles, scarves,

fabrics, dishes, furniture and carpets. In addition to illustrating numerous books, he is the author of "Style Dictionary," a collection of his satirical drawings and watercolors. He has collaborated with top fashion magazines and journals and his work has been exhibited at museums including the Metropolitan Museum of Art's Costume Institute, The Victoria and Albert Museum, MoMu in Antwerp, and The Museum at FIT.

In collaboration with his late wife, he was awarded a Cooper Hewitt National Design Award and the Andre Leon Talley Lifetime Achievement Award from Savannah College of Art and Design.

Filmmaker Chiara Clemente is at work on "Izzy," a documentary that chronicles Isabel Toledo's life with her husband and longtime creative collaborator. Clemente said Monday that she aims to release it next year. "Theirs is a rare and beautiful love story about two brilliantly creative young immigrants, who at a very young age became one. It is a joyful story about endless imagination and perseverance. It is about two people fearlessly building their own world to live and work in. They represent the American dream and there is not a more important time to be reminded of what this country was built on," said Clemente.

Isabel Toledo received global attention after dressing Michelle Obama for the 2009 swearing-in ceremony for her

husband Barack's first inauguration.

Speaking at the NAC event will be journalists Alina Cho, Wendy Goodman and Vanessa Friedman; Molly Ringwald, actor, singer and author, and Valerie Steele, director and chief curator of The Museum at the Fashion Institute of Technology and NAC Medal of Honor recipient in 2022.

"Ruben Toledo is a true visionary who has inspired, entertained and educated people for decades with his artistry," said David Zyla, National Arts Club fashion committee co-chair. "His illustrations and designs display an irreverent wit, a sharp eye, and a stunning use of color. The National Arts Club Medal of Honor is therefore a natural and well-deserved recognition of his remarkable contributions to the worlds of art and fashion."

Toledo said, "I am deeply humbled to be recognized by the National Arts Club with their Medal of Honor. For a Cuban immigrant who walked past the mystical facade of the National Arts Club as a kid and wondered, 'Who lives there? What a life they must lead!', receiving this acknowledgement is tremendously humbling — and to do so amongst so many lifelong friends and collaborators is truly the icing on the cake. For me, the National Arts Club cultivates the elusive connective tissue which bonds together fashion, art, design and all creative endeavors, a salon for thinkers and philosophers. This cross-pollination of ideas is what keeps NYC's cultural energy so vibrant and mirrors how my late wife Isabel and I existed for 50 years in that magical space between art and fashion, not prioritizing one over the other but enjoying its intoxicating rare blend. I am honored and proud to join and contribute to its enduring legacy."



Ruben Toledo

# The Reviews



## Louis Vuitton

Everyone has some memories of train stations and platforms: sweet hellos, difficult goodbyes, brain-numbing commutes, heading home for the holidays – or for the 0.01 percent, a sumptuous voyage on the Orient Express.

Nicolas Ghesquière folded some of those – plus movie references galore, Agatha Christie whodunits included – into his frisky fall collection for Louis Vuitton, an eclectic display of characters on all kinds of journeys, not forgetting the service crew members in their very '80s uniforms.

Ghesquière's avant-garde creations can sometimes leave you cold, but here you felt more of a fun factor as the designer spun

out multiple storylines like the endless rails, creating outfits for the all-walks-of-life types you might encounter at Grand Central and St. Pancras, or on the big screen. You could spot a yoga teacher, a private detective, fishing and camping enthusiasts, party girls and – wait a minute – was that model lugging a ukulele à la Marilyn Monroe, who strummed up a storm between the seats in "Some Like it Hot"?

"I think it is important, especially nowadays, to tell stories that touch everyone, to stir emotions that everyone can understand," Ghesquière told WWD during a preview, noting that the station theme "opened many possibilities for a collection," not only because travel is core to Vuitton's DNA.

He polled members of his design team for their favorite films involving trains, which surfaced a plethora of titles, among them "Brief Encounters," "2046," "That Obscure Object of Desire," "Snowpiercer," and "Harry Potter and the Sorcerer's Stone."

All week rumors were flying that Vuitton's secret show location was Gare du Nord, perhaps aboard a real train, echoing Dior and Vuitton mega spectacles of yore.

In fact, the venue was right next door to that gritty Paris train station – the courtyard of a disused office building that once housed a private railway company controlled by the Rothschilds. Ghesquière and stage designer extraordinaire Es Devlin constructed a sleek waiting room that, in photos at least, resembled a Thomas Demand artwork. The seats were hard, the lighting was cold, and the windows above were replaced with monitors depicting travelers hurrying to and fro.

In lieu of announcements or elevator music, Kraftwerk's "Trans Europe Express" clanged before the show, foreshadowing a capsule of clothes and leather goods in collaboration with the pioneering electronic band from Düsseldorf. One look was a pin-striped shirt extended into a jumpsuit, with the album art plastered on the back. ▶

Ghesquière's show spanned 60 exits and there was a lot to unpack. Technical performance outerwear, ruched velvet skirts, cargo shorts, bulky New Wave sweaters and egg-shaped ruffled skirts all came jumbled together, not always harmoniously. Had they dressed in haste?

The long, fluid looks stood out amid the rushing crowd: Translucent trenchcoats in rubbery fabrics, floral slipdresses, and haphazardly draped gowns and skirts in flocked velvets. Buffalo plaid blankets wound into a makeshift dress or a cozy top were unexpected.

Some models toted blankets; others hat boxes, violin trunks, or little vanity cases in '50s colors.

During a preview, Ghesquière highlighted a host of other newsy accessories, including re-editions of silk squares by Sol Lewitt, Andrée Putman, César Baldaccini, Richard Peduzzi and Jean-Pierre Raynaud.

Also set for a comeback is Vuitton's first watch with a ceramic bezel, designed by Gae Aulenti, first released in 1988, and always useful when you have a train to catch. — *Miles Socha*



## FASHION

# Lisa, Sophie Turner, Alicia Vikander And More Board the Louis Vuitton Express

● Guests were transported to a facsimile of a train station for Nicolas Ghesquière's latest collection.

BY RHONDA RICHFORD  
PHOTOGRAPHS BY STÉPHANE FEUGÈRE

It was all aboard the Louis Vuitton express, with Monday night's show a departure from its usual venue at the Louvre Museum.

Guests were invited to a private cocktail then transported to an office building next to Gare du Nord, where the brand had built an impressive set reminiscent of a bustling arrivals lounge for womenswear artistic director Nicolas Ghesquière's fall collection.

The location enhanced the romance of the collection, at least for the train lovers in the crowd. And there were plenty, with Alicia Vikander among them.

She was seated next to Lisa, who caused a commotion with the photographers upon her arrival, flanked by France's First Lady Brigitte Macron, who is a close friend of Ghesquière.

"I love trains. Oh my god, all the Belmond trains going around Europe, I know all the destinations," she said of memorizing the map. Some of the routes are long and a serious commitment, she said, noting that husband Michael Fassbender isn't as much of a devotee. So she's considering an alternate plan.

"Maybe I should just go by myself. There's something about the idea, I'll just bring my own book and go from A to B. I love the journey," she said.

The Oscar winner said old-fashioned travel is a way to put her phone down and check out, and has a nostalgic feel since she grew up traveling by train. She also mused about the presence of tech and AI in our lives, a decade on from her film "Ex Machina."

Vikander said she always had an interest in science fiction and when she did research for the film, she met scientists who were on the forefront of AI at that time. "It led me to realize that this is actually not that far forward, and the general public didn't have that kind of awareness of it just yet."

And now? She chats with ChatGPT, particularly recently when she was on a film set and set it to voice mode in her hotel room. "I felt like I had a one-on-one lecture [for character prep]. If you have that view, you can go there. But I do not yet use it on a daily basis. I haven't really gotten used to it," she said.

Ana de Armas was in a slinky sequined slipdress topped with a loose silk kimono. The look was carefree and would actually be perfectly comfortable for a train ride, she said.

"I personally love trains. I would go in the train anywhere if I could, really, I'd much rather take a train than flying," she said. The actress said she fell in love with trains when she was living in Spain.

"I find trains very mysterious, and there's kind of something cinematic about it. There's something romantic and something that I really enjoy. I love to watch the scenery pass by, looking out the window at different cities and places. It's just



Lisa and Ana de Armas

beautiful," she said.

De Armas is prepping for the premiere of "Ballerina," which will come out this summer. In the film she doesn't actually play a dancer but an assassin, and the training encompassed stunts and martial arts.

"Compared to other action films I've done before, that was definitely the most intense one, and the most challenging," she said. "It's another level. But I got to the point of feeling very comfortable with it, and I think it came out very organic. The hard work paid off."

Trains were not something of note for Jennifer Connelly, who grew up in the U.S. "The only trains I remember is the subway in New York," said the Brooklyn native. Still, she has grown an affection for them, and said that husband Paul Bettany had taken the Eurostar from London earlier Monday.

Connelly, a longtime friend of the house and personal pal of Ghesquière, was in a cherry red dress from the spring collection. It was complete with big shoulders and a bias-cut hem. She was drawn to the 1980s feel of it and decided to take a risk with the bold color.

Bold could also describe Sophie Turner's look, though her's was more urban warrior with spike buttons on a leather dress.

"His stuff always makes me feel so powerful," she said. But the last time she hit the Louis Vuitton show, she was in a much softer silk pajama look.

"Well, there's so much in his collections, they're never one tone. So I always try to wear a different interesting thing from each collection. But there's never enough events to go to to wear all the things that I want to wear, so try to mix it up."

Surely there are lots of parties and premieres for the "Game of Thrones" star? But Turner said she's actually been taking it easy ahead of filming a new project.

Brigitte Macron and Nicolas Ghesquière



Alicia Vikander



Sophie Turner



Jaden Smith

Word on the street (or IMDB at least) is that she's prepping for the "Tomb Raider" reboot, but she dodged that question with a series of quips.

"You can put that together," she concluded. In the meantime, maybe she'll wear the looks to the grocery store or around the house. "If they let me keep them," she joked.

Chloë Grace Moretz pulled a look from her archive circa 2018. It was a more moto style with studded sleeves, and a testament to Ghesquière's "shapeshifter" design nature from romantic to futuristic.

"Seeing each collection, when you kind of look at it in terms of every two to three years, he kind of goes through these phases. And I really love this time period, because really, it's almost medieval. These shoulders are almost Joan of Arc," she said of the split cap sleeve design.

The actress is still passionate about motorcycles and is looking forward to a new bike that is about to be delivered in April. It's just for fun though – racing is off the table.

"My partner would kill me. That would not go down well," she said. But the passion she discovered just three years ago has led her into a new phase of research on women bikers.

"I would totally love to do something about the history of women in motorcycles. It's just not as much of a female sport and there are some really prolific female motorcycle riders that are not as known or obvious as the men have been."

Producing a film about these women could be in the cards. "That's the hope," she said.

While the brand strived to keep the location secret, plenty of Stays – the fandom name for Stray Kids – turned out to scream for Felix, the K-pop star and Louis Vuitton ambassador who also walked in the show. Felix gamely came out after the show to greet the crowds. He ran up and down to take photos and high five with fans who lined the road to the station.

Still, the journey was over by 9 p.m. when guests were carried home by private cars.



**Loewe**

A day before Loewe's fall presentation, Jonathan Anderson posted on his personal Instagram account a spirited two-and-a-half-minute video montage of highlights from his 11 years at the creative helm: runway clips, scenes of basket weaving, Rihanna rocking the Super Bowl, and Jennifer Coolidge and other celebrities willfully mispronouncing the Spanish brand.

Naturally, it added kerosene to the firestorm of speculation that Anderson is leaving, or has already left Loewe, though nothing has been made official.

Never mind that the designer's destination post-Loewe and his successors are as widely known in fashion circles as — hint, hint — Saddle and PSI bags: On with the show!

Fans of Wang Yibo, Yang Mi and other Asian stars coagulated behind barriers outside the venue on Rue de l'Université, the longtime home of the late Karl Lagerfeld, which had been set up like an exhibition, artworks, design objects and crafts mingling with the women's and men's collections, presented on mannequins.

Anderson's inimitable design language and cultural intelligence informed every square inch of the sprawling display, in which giant tomatoes, an apple and a pumpkin by Anthea Hamilton brought a surreal touch to 17 opulent rooms of the palatial 18th-century mansion.

The designer was not present during the presentation Monday morning, but word has it he came twice to inspect and fine-tune the installation of his coed collection, conceived as a "scrapbook of ideas" and taking in a collaboration with the Josef &

Anni Albers Foundation on clothing and leather goods.

The lack of a Loewe runway show, usually among the most electrifying of the week, left a palpable hole in the Paris schedule. Yet the still-life format worked for this collection, skewed to sculptural designs: windblown peacoats in molded leather; a trapeze-shaped field jacket, and baseball T-shirts shaped like capes with their supersized raglan sleeves — and that was just the menswear.

Softer menswear designs — including tartan mohair coats with knotted scarves for sleeves, and knitted suits with striped lapels with David Hockney airs — were displayed on vintage chairs.

The women's collection included handsome leather coats fronted with bibs of cotton shirting; draped and shirred jersey gowns with a perfume of the Roaring '20s, and colorful cocktail dresses assembled with swooping strands of beaded organza that evoked fiber-optic cables.

The workmanship was staggering: Josef Albers' "Homage to the Square" paintings transposed perfectly onto intricately pleated skirts and dresses, as well as Flamenco, Squeeze and Amazona bags. Meanwhile, printed cellophane was sliced into tiny fringe and layered over a houndstooth robe coat, giving it a silvery, 3D aspect that was beguiling.

A tour of the presentation concluded with elements from the brand's immersive "Crafted World" exhibition, which is opening in Tokyo later this month after a successful run in Shanghai in early 2024.

The house of Loewe, and Anderson it seems, are on the move. — Miles Socha





  
**The Collections**  
 Paris



## Balenciaga

It's a rare fashion season when you can cross-reference Balenciaga and Stella McCartney, two Paris runway shows that tackled office wear in very different ways, while both arriving at a sexy secretary archetype.

Demna's wears higher, pointier heels with her denim pencil skirt, and a tight white shirt with a built-in corset, laced all the way up the back. To run out for Starbucks coffee or an Erewhon smoothie on a chilly day, she can throw on a lightweight pink puffer with bustier detailing and a fuzzy, face-hiding hood.

Meanwhile, men's business suits can be pristine, moth-eaten or horribly wrinkled as if slept in through several ultra long-haul flights.

There were hardcore moments in this Balenciaga show, but fewer than in the past, and a less bombastic set: a maze of tall black curtains sheltering tight rows of chairs, meaning VICs had to tuck in their feet, shod in gigantic Platform and IOXL sneakers, or risk tripping the models as they whisked by at breakneck speed.

Come fall, Balenciaga devotees will come down to earth, sporting ultra-flat Speedcat sneakers in worn-out suede, part of a Puma collaboration unveiled on Sunday night.

Other than the squishy, low-tech shoes and some skimpy Spandex "swim dresses," this collection saw Demna largely treading water with his familiar clothing archetypes across streetwear, tailoring and special-occasion dressing, albeit with more controlled volumes.

"I wanted to include everything I love," he said in a backstage scrum, held in another narrow black corridor.

The designer titled his collection "Standard" to connote a focus on mostly "banal" garments, their standard fits twisted "into a fashion context," according to the show notes. Hence, logo T-shirts stamped Standard were roughly hacked away to become the kind of barely there gym tops bodybuilders wear.

On the flip side, one hoodie was extended into a flaring, monastic robe, a silhouette echoed in a series of wool and faux fur coats with face-framing collars and futuristic airs.

One white double-face cashmere coat with a built-in scarf collar felt like the quiet luxury Demna usually rebels against. Peak-lapel wool coats for men sprouting hoods felt more on-brand. Quarter-zip sweaters were worn back-to-front, giving another striking face-framing effect and echoing the zippered décolletage house founder Cristóbal Balenciaga made for Bunny Mellon.

Meanwhile, the tracksuits and activewear felt standard-issue Demna, and less oversize than usual and therefore more approachable.



During the scrum, the designer allowed that his fall collection was sexier than usual, a register he started flirting with for spring. "I feel better with myself, so I dare more to go into places where I haven't been yet," he said.

That includes wearing a black suit, instead of his customary hoodie.

"Maybe I'm like Demna version 2.0," he mused. "Maybe I grew up enough to wear a suit as a designer."

However, that was not the case last January, when Rachida Dati, France's minister of culture, decorated the creative director as a Knight of the Order of Arts and Letters, pinning the green medal on his artfully decayed black T-shirt.

"I wanted, for the first time in history of this beautiful country, that the Legion of Honor would go on a T-shirt. And that was my idea," he said, confessing "she actually pierced me a little bit." — *Miles Socha*



Gabriela Hearst



Gabriela Hearst



Sacai



Sacai

## Gabriela Hearst

Funding cuts for humanitarian projects; the threat to gender identity rights; on-again, off again tariffs; forced deportations; Elon Musk's slash-and-burn of the federal government...it's easy to tune it all out during fashion month, which has seemed like an alternate universe.

Indeed, most designers have gone merrily along without addressing any of it, or if they do, saying obliquely that their punk or comforting clothing inspiration is a reaction against "what's happening in the world."

Not so Gabriela Hearst, who stepped out for her runway bow at Paris Fashion Week wearing an ACLU hat, and had ACLU representatives canvassing outside the Palais du Tokyo with information about how to interact with ICE agents.

With sustainability and political activism seemingly falling out of fashion, Hearst is one of the few who continues to carry the torch, selling the luxury of doing the right thing with as many sustainable materials and practices as possible.

Hearst is convinced that if women ruled the world, as they did for thousands of years, it would be a more just and peaceful place, where USAID programs like Save the Children, which she works with, would not be defunded.

So for fall, she summoned goddess energy, ancient symbols of renewal and nature, including swirls, snakes and sprouting shoots, and wove them through her chicly ferocious collection, which had a new refinement this season.

"I wanted the collection to be as raw and as sophisticated as possible," she said, explaining how long it took to explain to her Italian factories that she wanted to create plonge leather jackets and skirts with raw, jagged hems. (They did look cool.)

"We have snake four ways," she joked. And she did, as a sleek Inversa python skin pencil skirt, sexy leather scale bustier dress, jacquard scale woven popover, and a screen print goddess on a stunner of a statement shearling coat. In a season full of shearling, hers were distinctive, including a white deerskin moto coat with a clever detachable shearling skirt, a lush fisherman sweater woven with shearling strips, and even shearling covered cowboy boots.

The exotic was tempered with everyday recycled denim in deep sienna, cobalt and orange hues, cashmere multicolor pinstripe suiting, ribbed knitwear with swirl details at the bust, and perforated leather separates, all of which had a welcome lightness and ease.

In line with her company growing mode, she amped up accessories, introducing

handsome new versions of her Ohio slip-on sneaker in nubuck with rainbow speckle colored recycled soles, and a new tote bag called the Marija, after trailblazing female anthropologist Marija Gimbutas, whose research inspired Hearst.

She also dipped her toe into upcycling, creating gorgeous herringbone mink coats pieced together from vintage ones, and reworking vintage exotic skin bags from runway collection, and will be sold to VICs.

Hearst certainly has found her groove, making desirable clothing with an earthy but polished elegance, that doesn't take away from the women (and men) with something to say. — Booth Moore

## Sacai

There is always something so joyful about Sacai runway shows, because they make you think about the possibilities of playing with your clothes.

To that end, for fall 2025 Chitose Abe continued her exploration of gesture in clothing, giving everyday garments tender emotion, and blending the conceptual with

the commercial with ease.

"The wearer is the master of the shape that her clothes make, creating new forms of familiar clothing archetypes, while suggesting both strength and vulnerability, comfort and protection," she wrote in the show notes. And you could see it in the cocooning shapes, with heavyweight military jackets, mannish blazers and down parkas sliced and fused into blanketing layers, or inset with fringe knit panels and wrapped around the body like blankets for a comforting effect. Sheer chiffon or paisley silk scarves fused with blazers were chic and wearable, inviting experimentation with scarves in one's own wardrobe.

Sacai's signature nylon parka was given a redo, draped at the shoulders almost like a hug. Abe added sporty-edgy touches throughout, per usual, like zip front cinched vests, side-zip trouser skirts and bias-cut leather biker skirts.

Embellishment came in unexpected places — sequins bursting from the legs of cargo pants, faux feathers flocking an anorak, faux shearling trims on a chunky knit cocooning dress and on flat shoes. There were also "photo stitch" embroideries of sensual eyes and lips from the work of Man Ray incorporated onto fur minidresses, button-down shirts and T-shirts that will surely become collectors' items. When asked backstage why Man Ray, Abe answered, "He is the artist who captured the most beautiful women, and there is a story behind each of them." Spoken like a designer who always remembers who a woman is inside. — B.M.



Akris



Akris



The Row

  
**The Collections**  
 Paris

## Akris

Albert Kriemler can talk a blue streak about navy, and all the gradations of the color blue, the basis of his splendid fall collection, which tilted more than usual toward cocktail and evening, when that magical “blue hour” occurs.

Hence all the ostrich feathers drifting from the vents of double-face coats, the front of cocktail dresses, on the backs of little military jackets, and most of the high-heeled shoes.

Kriemler has done collections based on a single color or color family in the past – gray for fall 2015, and orange to aubergine for fall 2016 – and he insists this changes his design approach substantially.

“It really forces you to develop even more fabrics, and thinking about volume in a different way,” he said during a preview at the Akris showroom in Paris, the row of blue sleeves in the finest fabrics akin to a petting zoo, only better.

Of course, fabric development is Kriemler’s passion, and he was thrilled to have found in Como, Italy, a stash of sublime Ottoman silk that he used not only for his Duo trench – a two-piece garment that can be worn three ways – but also worker jackets, tuxedos, half-pleated skirts and dresses, relishing its natural luster.

But mostly he went for plush and shaggy textures, mounting shearing in strips on tulle; combing cashmere to resemble shearing, and bonding velvet to neoprene for smooth, sculptural skirt suits and coats.

There were military touches in the tailoring – terrific on a small leather jacket, or a knee-length shirtdress – and a single cyanotype print by artist Alyson Shotz of ghostly swirls that incorporated most of the gradations of blue in the collection.

Kriemler returned to the refectory at the Collège des Bernardins, this time bathing the vaulted, Gothic ceilings in an eerie blue light. It was a nifty effect, but did not allow full appreciation of the fabrics and the sophisticated palette. Visit the showroom to see and feel all those moody blues.

– Miles Socha

## The Row

A show without seats?

With the smallest gestures, Ashley and Mary-Kate Olsen do have an uncanny ability to capture the zeitgeist. There’s been a lot of discourse lately about how personal technology has created an epidemic of loneliness and left many craving community. But at the same time, we are living in a chaotic world, so over-scheduled and overstimulated that staying at home in our own sanctuary often seems like the ultimate luxury.

They seemed to be wrestling with that tension between introvert and extravert, private and public life, in The Row’s fall 2025 collection.

As for the seats, well there were a few in the salon-style rooms of the mansion on Rue Capucines where they host their presentations, but not enough. And it was an immediate talking point. The idea was to sit as you please, and maybe get close to someone you don’t know, which led to a convivial, casual atmosphere that had editors in chief leaning against the walls, fashion directors sitting cross legged on the floor and an impressive 10 people perched and chattering on a single sofa.

But what does everyone do the moment they get home? Kick off their shoes. So the models walked in their stocking feet, some in chic coats with just tights on the bottom, which could either read Edie Sedgwick just back from a party, or like a woman trying to decide if she really, truly wants to leave the house and go. What’s the saying? “I want to be invited but I don’t want to come.”

Last season, the sisters put forth studied slouchwear and sportswear, including T-shirts and cotton pants with the drape and texture of a life well lived. This collection was more of a compromise

between coziness and formality, with a hint of return-to-office in the subtle nods to “Working Girl” style.

Those heavy wool tights were a through line (their legwear category is going to go through the roof), some even worn as an accessory tied around the neck like a sweater. And so was soft dressing, as on a gorgeous gray-beige melange crepe dress with twisted straps over a long sleeve jersey top that managed to look comfortable but pulled together.

The designers have perfected the art of the trench; in fact, their romantic side-buttoned A-line Aralia khaki gabardine style has been so influential, it turned up in several other designers’ fall collections. This season they continued to meditate on the classic with shorter lengths and slimmer styles more suited to a commute, and another khaki standout, this time in a papery-thin technical cotton with a boxier silhouette that stood away from the body just so.

Tailoring had a conservative bent in keeping with the current fashion trend that has influencers wearing clip-on earrings, knee-length skirts and scouring resale for vintage DKNY, all things that many working women were all too happy to jettison with the casual revolution and work from home.

No pants, but there were pencil skirts and dresses, oversize mannish blazers, one partially tucked into a long, caramel wrap skirt for a great styling trick, another worn as a skirt, held to the waist with a wide leather saddle belt. Other tailoring was more soft and fuzzy in hairy wool, one total look in salt ‘n’ pepper cashmere tweed all the way down to the matching woolly tights, like a cozy uniform.

The collection stayed away from decorative opulence, with just vintage



The Row

trinkets for jewelry strung on cords around the neck – mussel shells, pepper shakers and small boxes – like personal talismans or flea market finds. There was also precious little that could be considered eveningwear, save for an opulent-in-its-way sleeveless fur dress, or the sexy, scarfy, body-skimming nude crepe shell and straight skirt, which like much of this fine collection hit home that The Row really is today’s Calvin Klein. (Sorry PVH.) – Booth Moore

## Coperni

Coperni founders Sébastien Meyer and Arnaud Vaillant like to take their guests on a trip. This season, it was to the brand new Adidas Arena on the edge of Paris, where the brand had gathered 200 players for an old-fashioned LAN – local area network – party.

It was an ode to the community of those early days of the internet, when gamers would haul their PCs and sleeping bags to a convention center or church basement for marathon sessions fueled by pizza and energy drinks.

“It was a bunch of geeks getting together and having fun,” said Meyer, a self-described fellow geek. “There was a humanity in that, and that’s what we want to show.”

Guests, including rappers Ice Spice and Tokischa, sat between the players as models smoked their way through the cavernous venue in looks inspired by hacker culture and video games. Singer Theodora showed up with a super-long prop rifle. “It’s like choose your own player,” Vaillant noted.

There were schoolgirls in sailor dresses (no prizes for identifying manga hero Sailor Moon) and thigh belts à la Lara Croft, as modeled by Lila Moss in an otherwise unremarkable outfit consisting of a gray turtleneck, black shorts and knee-high boots.

Zip-up leather jackets worn with miniskirts, knee-high socks and the brand’s new Five-Toes sneaker channeled the snarling attitude of Millennial heroine Lisbeth Salander in “The Girl With the Dragon Tattoo,” but there were plenty of slinky evening looks, too.

They included a fun, glossy red quilted bustier gown – a reference to those sleeping bags – and a thigh-slit number covered in dense beading to evoke TV static. But these were likely only for show.

Originally known for their sleek tailoring, the duo have pushed the label in a more casual direction that sometimes borders on merch.

This season’s collaborations included a Tamagotchi version of their signature Swipe bag and the launch of Ray-Ban Meta’s first fashion partnership, a pair of connected Wayfarer sunglasses produced

in a limited edition of 3,600.

As models took their final lap, the amateur and professional players gathered by French esports team Gentle Mates barely lifted their eyes from their screens. You can take the player out of the game, but you can’t take the game out of the player. – *Joelle Diderich*

## Marine Serre

In a French fashion industry dominated by conglomerates, Marine Serre is an outlier. Since founding her brand in 2017, she’s remained independent and challenged the system with an “eco-futurist” approach based on upcycling.

Her early shows were staged on sets evoking climate apocalypse and oil spills, so it was highly symbolic that she presented her fall line at the Monnaie de Paris. The reception rooms of the 18th-century building were draped in red curtains, a tribute to the late film director David Lynch.

Guests found on their seats a little red box containing a gold coin pendant. One side was stamped with Serre’s profile, the other with her signature crescent moon motif. A girl making her own coin? Still revolutionary in France.

Backstage, Serre said she wanted to show that a thirtysomething female entrepreneur could occupy the Paris mint, one of the oldest institutions in France. “Today, it’s really difficult, I think, for young designers to have a voice. It’s just all about money,” she said.

Her “Heads or Tails” collection was designed to illustrate how the brand has grown up, with looks inspired by film characters. The first was a black catsuit with prosthetic hips that channeled Irma Vep, but also the female cat burglars of the hit French TV series “Cat’s Eyes.”

Next came a Hitchcock heroine in a black leather sheath dress with inflated shoulder straps. Serre included 10 so-called couture looks, including a dress assembled from 500 silver metallic watch straps, and a sleeveless coat pieced together from fur stoles.

Crisp tailoring was a reminder that Marine Serre is now a label where you can

also find a business suit for both women and men. A starched white shirtdress topped with a roomy black suit jacket offered a compelling take on this season’s office wear trend.

And her looks now come with a full range of accessories, from MS Crush pumps with little gold crescents on the tips to Aurora bags. Gold coins dangled from purses, ears and wrists, part of a see now, buy now capsule jewelry collection.

There were some reminders of the brand’s counterculture roots, such as tiger print catsuits and slipdresses trimmed with lingerie lace – including the less-than-subtle “hip cleavage” look worn by front row guest Bella Thorne.

Serre herself opted for a black floor-length jersey dress suspended from a gold chain: her armor of choice for navigating the corridors of power.

“I don’t think about money when I create. Of course, I have to have two brains because I’m also the owner of the company. But I think it’s important not to be driven by that in a creative position,” she said. “I want to really make garments that people can keep for life, so at least if you spend your money, you don’t throw it away.” – *J.D.*

## Duran Lantink

By this time during fashion month, it’s easy to get glassy-eyed at the same-game coming down the runway. Then along comes Duran Lantink to shock the system and make you smile.

The Dutch designer’s fall 2025 “Duranimal” collection did that and more, flying the flag for creative freedom even as he nudged into more commercial territory.

Freedom how? Well, freedom to strap realistic looking size DD prosthetic boobs to a model without any regard for gender, for one, and have them jiggling down the runway for a made-for-social-media finale.

“It’s about cosplay, it’s playing with bad taste, it’s about form. Every season, we’re trying to sort of surprise ourselves with how can we change an original piece into something that we find interesting,” the designer said. “And we’re gonna do

whatever the f–k we want because we’re free,” he said, as if it were a rallying cry. (Needless to say, it is a very different vibe in France than the U.S. right now.)

The show was set on an office floor, with headset-wearing cube dwellers shuffling papers and loudly stapling. Against that backdrop of conformity and ennui, Lantink unleashed his wild beasts with prosthetic washboard abs, padded lumps and bumps, and knitted tubes orbiting the hips, conjuring ideas about the power of clothing for body modification.

A full-on zebra stripe spandex outfit with matching boots and jock strap was a hoot; as zebra, cow, leopard, and snake patterns mingled with camo prints, cartoonish foam deerstalkers with flap hats – the hunted and the hunters chasing each other around the white carpeted floor.

Cosplay aside, what was so interesting was how Lantink was able to create sculptural volumes for the everyday that were unlike anything else out there. While last season’s collection explored floating tank tops, this one had floating jeans, trousers and kilts, wired up and three-dimensional, so they looked as if they were hanging in front of instead on the body.

Lantink’s bubble forms morphed into more sharp silhouettes, as on a fabulous pair of low-slung pinstripe trousers with pointed folds jutting from the hips and a molded sleeveless top with the same creating the illusion of perfectly lifted, conical breasts. (Lantink is rumored to be the next guest designer at Jean Paul Gaultier, and you could definitely see where he could go from here.)

Bomber jackets were inflated but fit and flattered the waist over a trouser skirt, fisherman sweaters had cartoon-cute mounded shoulders, and a gorgeous trenchcoat with interior wired cage sleeves and protruding hips lead the model instead of the other way around. All that – plus more conventionally engineered duffle coats, cargo pants, and branded varsity jackets – created a real commercial path forward for the designer, who is already a celebrity darling. It was a great show. – *Booth Moore*





Martha Stewart

**BUSINESS**

# Martha Stewart Relaunches Apparel and Gardening on QVC

- She is also introducing new lines of culinary and home decor.

BY LISA LOCKWOOD

**Martha Stewart**, who first took to the QVC airwaves more than 30 years ago, is relaunching her apparel and gardening collections after a several-year hiatus, and introducing new collections in culinary, home decor and textiles.

The introductions were revealed by QVC, the live social shopping company, and Marquee Brands, the global brand accelerator and owner of the Martha Stewart brand.

The bestselling author, lifestyle expert and Q50 ambassador will return to QVC with new collections launching in apparel, culinary, gardening and home decor. The products will be available exclusively across all QVC platforms beginning this month, followed by additional product drops throughout the year.

"QVC has always been a place where I've shared my beautiful, well-made products that are inspired by my interests," said Stewart. "QVC does a wonderful job of connecting with millions of customers through their live social shopping experiences. Each of my collections is comprised of pieces that are thoughtfully crafted with the team at QVC to add elegance, efficiency and functionality to everyday life."

In 2017, Stewart launched collections for QVC in fashion, skin care, garden and food called "Live Beautifully with QVC and Martha Stewart."

The Martha Stewart Gardening collection, which debuts Wednesday, includes items inspired by Stewart's love of gardening and pieces that she uses in her personal gardens such as a garden tool bag, planting sets, gardening gloves, planters and bird feeders. The last time Stewart had a gardening collection on QVC was in 2017.

Martha Stewart Signature Apparel, which launches March 31 at midnight EST, includes jeans, blouses, jackets, bottoms and other attire. Stewart hasn't had an apparel offering on QVC since 2019.

Later this spring, Stewart will launch a new collection in textiles and decor featuring bedding, lights, lanterns, wreaths and other outdoor living pieces.

Martha Stewart Garden and Culinary with Martha Stewart will appear on Wednesday at 11 a.m. EST and 6 p.m. EST.

"Martha has been a beloved member of the QVC family for many years, as well as one of our Q50 ambassadors which we introduced last year. We are thrilled that she is continuing to grow her brand with us by bringing new collections to our customers," said Mara Sirhai, chief merchandising officer, QVC. "As America's most trusted lifestyle expert, Martha brings a wealth of knowledge and impeccable taste to everything she does. Her attention to detail, quality and functionality can be seen in every aspect of these collections."

Discussing the re-introduction of apparel, Sirhai said, "We're really excited. She's constantly re-inventing. Apparel is a great way to express that. She's all about comfort and simplicity and elevated design and functional luxury." The apparel line will launch with "Today's Special Value," which will be a signature slim-leg, roll-cuff denim jean.

She said the apparel offering is designed to be functional. "She can go from her casual afternoon to out to dinner with different ways she can layer. I think Martha does a lot of layering from her signature short-sleeve puffer coat to a sweater over her shoulders to a jacket," said Sirhai.

Stewart's clothing retails from \$39 to \$79, with several specialty pieces retailing between \$89 and \$109. "I think it's a great positioning for us, especially right now because we certainly know the customer is looking for value," said Sirhai. Sizes range from XXS to 5X.

"We're aiming this toward our female consumer 50-plus who knows, loves and trusts QVC apparel. We see it as a great opportunity to acquire [customers] and then again, focusing in on that core consumer of 50-plus female," she said.

QVC will launch with 19 apparel items. "The exciting part is that we'll be able to continuously focus on drops with her. Right now we have drops planned for April, May, September, October and November," said Sirhai.

Stewart will be in the studio during those time periods. In the fall, they will introduce holiday-specific dressing.

QVC is sourcing the apparel through

its own Design, Development Global Sourcing Group. "We source all the goods ourselves and have an office in China that supports us," said Sirhai.

She said the consumer knows that Stewart is highly involved in every decision. "I can attest to that. I have seen her in our offices multiple times over the last several months finalizing approvals and looking at the specs and checking the colors," said Sirhai. Stewart and her team work regularly with QVC's team of product development executives and designers.

Martha Stewart Gardening consists of 13 items ranging from \$12 to \$99.98. These are personal items that Stewart uses when she gardens. "It's a great value proposition and a lot of attention to detail," said Sirhai. On Wednesday, she'll also introduce some new culinary items, including both food and wine items that are exclusive to QVC, and cookware for home entertaining. In food items, she'll introduce jumbo turkey meatballs and a full smoked boneless ham in time for the spring holiday.

"We did a different meatball in the fall which blew up," said Sirhai. She'll also introduce a wine collection and a 10-piece cookware set.

"Martha is so passionate. She wants to be in studio on-air selling her product," said Sirhai. "She was really interested in a robust, multicategory brand again and was willing to dedicate the time to sell with us," said Sirhai.

Asked how important Stewart is to the overall QVC business, Sirhai said, "Martha has been well known as an incredible force in the home decor world for so long. Her attention to detail and quality of functionality that she focuses on is really endemic to what we are able to do so effectively with the customer based on our storytelling approach. She [Martha] always has stories to tell and she's a natural storyteller and teacher. She really loves to share her approach and knowledge with her customer base. It's very authentic," said Sirhai.

"We're really excited about it and we have a lot of history with Martha and have no doubt it will be highly successful," said Sirhai.

Last fall, Martha Stewart and Dennis Basso added a new dimension to their 30-year friendship by appearing in QVC advertising that was splashed on two gigantic billboards in New York City, as reported.



Here and right: Looks from Martha Stewart Signature Apparel for QVC.





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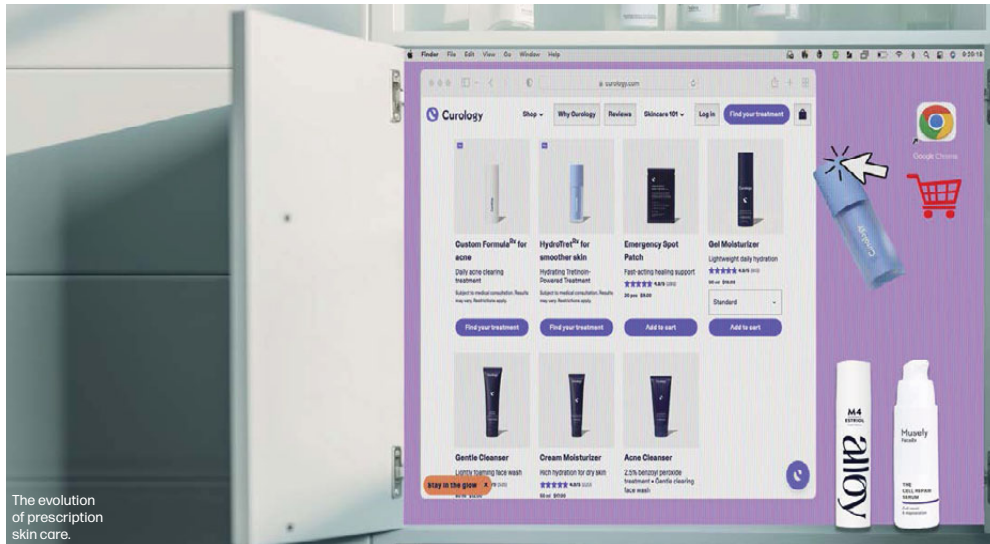
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# Life After Apostrophe: What's Next in Teledermatology

Despite the Hims & Hers closure of Apostrophe, experts remain bullish on the category but suggest that platforms must broaden their consumer base. BY EMILY BURNS



The evolution of prescription skin care.

**Changes are afoot** in the teledermatology space.

As Hims & Hers shuttered Apostrophe, the teledermatology specialist it acquired in 2021 for \$190 million, others are forging ahead and experts still appear to be bullish on the growing category.

All Apostrophe subscriptions were canceled with immediate effect Friday, but Hims & Hers, the near \$1.5 billion telehealth company, will still maintain its dermatology sector, which includes customized solutions for acne, fine lines and other skin concerns.

"After careful consideration, we are discontinuing Apostrophe to simplify our dermatology products and operations into one seamless experience for our customers and our continued focus to provide customers with access to the most effective care," a Hims & Hers spokesperson said.

Nevertheless, sources said the decision to shutter Apostrophe shouldn't be a major indicator of the category at large.

"This is more indicative of how important GLP-1 [weight loss drugs] probably are to their future strategy," said founder of Wellness Growth Ventures Rachel Hirsch. "The past year, the numbers that Hims & Hers did on GLP-1s was so far ahead of any expectation, and has become such a source of their business that even if other business lines are profitable, it's probably not worth them investing in."

In addition, with the FDA changing guidelines and possibly prohibiting the compounding of weight loss drugs, some say Hims & Hers may need to focus on these ongoing changes in this area of its business.

However, in the way of skin care, sources see this shift as an opportunity for another platform to take ownership of the category.

"It creates opportunity because I don't think the spending on derm skin care is going anywhere," Hirsch said. "There's a huge opportunity there."

According to McKinsey, the overall telehealth market could reach \$250 billion, and some bankers predict that teledermatology, and prescription skin care in particular, could be a \$10 billion opportunity – particularly given how

expensive (and difficult) it can be to get an appointment with a dermatologist, many of whom don't accept insurance.

"It can take months to get access to an office-based dermatologist," said Intrepid head of healthcare Adam Abramowitz. "With some of these innovative telehealth models, they are able to make that wait time less than 24 hours."

That being said, industry sources advised not to follow in Apostrophe's footsteps when it comes to the scope of its customer.

"If you look at their business, it's pretty much 95 percent just for acne, which is a young people problem," a source told WWD. "The acne space is a \$2 billion annual market [which hasn't changed much year-over-year] in the U.S. for young people from 13 to 25... People keep banging their heads against this market that's really only needed for young people."

Therefore, sources said to survive in this category, particularly with new entrants, broadening the offering will be crucial.

"There is a huge market opportunity for telemedicine for older women and men," said Jack Jia, founder of Musely, a prescription skin care site, which focuses primarily on the older consumer.

While the teledermatology boom began with a focus on acne, many have since evolved to encompass an array of concerns like antiaging, hyperpigmentation, rosacea and more. This has led to an expansion of products across the sector's top platforms.

Musely now offers topical solutions for a number of concerns, from facial hair removal creams to estrogen creams to antiaging products infused with exosomes.

The company is further differentiating itself by compounding products – giving it the ability to deliver personalized formulas that addresses a variety of issues. "We customize everything," said Jia. "We do not sell pharmaceutical products or manufactured products."

To that end, the company could create a cream that combines acne and antiaging actives or added ingredients that can mitigate side effects, for example.

Curology, one of the original telehealth skin care companies which now has sales of

\$200 million, has taken a similar approach when it comes to customizing formulas.

"There are thousands of brands and options, and every time you turn around, there's something new. What's unique about our model is that we combine the care from a licensed dermatology provider with products [that] are personalized," said Curology chief executive officer Heather Wallace. "The reason for that personalization is that everybody's skin is different... Acne can be hormonal. It can be bacterial. There can be other challenges, so we are able to match up a consumer with the right formula for them."

Alloy, a menopause solution telehealth platform, is also doubling down on antiaging in the form of a new take on an ingredient that has recently been causing buzz: topical estrogen. Like Musely, it offers its own prescription-grade version, which claims to deliver firmer and plumper skin.

"It's been a blockbuster," said Alloy cofounder Anne Fullenweider, noting that the addition of an estrogen-based face cream has helped the company's skin care category grow 405 percent over the last year. "People love it."

When it comes to antiaging, Curology has taken a slightly different approach. While the core brand focuses on acne, it has created a separate brand platform, Agency, to address antiaging solutions.

"Curology has a strong foothold in the 13- to 24-year-olds. They're usually

category entrants, so the first skin care product that they're buying is for acne," said Wallace. "We felt that focusing solely on that population for Curology was the right thing to do."

As it's broadened its customer base with Agency, Curology has similarly aimed to increase its reach by launching over-the-counter products allowing it to expand into retail.

As the market continues to attract more customers, more players want in. Oddity, the parent company of Il Makiage and SpoiledChild, recently announced that it will launch a telehealth brand providing over-the-counter and prescriptions solutions in the latter half of 2025.

"We will start with medical-grade skin and body issues like acne, eczema and hyperpigmentation and then expand to other health domains," said Oddity CEO Oran Holtzman during a call with analysts. "Our offering includes a comprehensive and innovative product range and access to prescription and OTC treatments, enabling full personalization to user profiles, types and severities. Individual treatment plans can be

updated and adjusted to minimize side effects and increase efficacy."

While Lindsay Drucker Mann, Oddity's chief financial officer, said that it may weigh on the gross margin as there's higher cost of goods associated with doctor networks and compounding pharmacies, she stressed that "even with a lower gross margin profile, this is a business where we expect to have great frequency and repeat."

With the ongoing growth and opportunity to target a larger cohort of consumers, aside from those experiencing acne, experts believe this will definitely be an M+A driver.

That being said, sources also say the proliferation of platforms will pose a challenge.

"Now you have an increasingly competitive digital marketing environment plus increased competition in this specific space," said Raymond James investment banking director Jonah Weisel, who oversees the over-the-counter and personal care practice. "The challenge is how do these companies stay disciplined on new customer acquisition... and continue building a brand where you have the ability to extend into other needs."

However, with the news of Hims & Hers shuttering Apostrophe, industry sources say consolidation could be crucial.

A source told WWD: "Maybe [these platforms] can capture more value and brand equity by streamlining."



Hims & Hers prescription skin care.

# TikTok's Top 10 Most Viewed Wellness Brands

While nine out of the top 10 brands were supplements, Oura, known for its health-tracking ring, also made the ranking.

BY EMILY BURNS

**In-depth wellness routines** have become the new “get ready with me” on TikTok.

Every day influencers flock to the app to share what they are doing and consuming for their health, and viewers are eager to take it all in, particularly when it comes to supplements. Ingestibles accounted for nine out of the top 10 most viewed wellness brands on TikTok in recent weeks.

According to data from NielsenIQ, the vitamins, minerals and supplements category recently exceeded \$35 billion in omnichannel sales over a year, up 18 percent from the year prior. That in mind, capsule alternatives continue to be a key

driver in the category, seen through brands like Goli, which sells gummies, and MaryRuth Organics, which sells liposomal liquids, topping the charts on TikTok.

“Consumers are prioritizing wellness solutions that fit seamlessly into their daily lives with a strong demand for convenient, enjoyable and highly functional products,” said Addison Cain, insights and marketing lead at Spate.

Energy drinks are also creating a buzz. Alani Nu, which was recently acquired by Celsius for \$1.8 billion, ranked at number two on the list. The brand, which has protein shakes and greens powders, too, is known for its energy drinks that combine caffeine and B vitamins.

While ingestibles made up the majority of the top 10 brands, Oura, now valued at more than \$5 billion and known for its health tracking ring, also made the list.

“From wearable health tracking (Oura Ring) to targeted supplements (MaryRuth Organics, Micro Ingredients), the emphasis is on personalization, performance and proactive health maintenance,” Cain said. “The rise of gummy vitamins (Goli) and flavored collagen supplements (Vital Proteins) further highlights the shift toward wellness products that are both effective and easy to incorporate into everyday routines.”

Lynda Berkowitz



## Sandbridge Capital Taps Lynda Berkowitz

Tapped for a senior advisory role, Berkowitz was most recently CEO of Iliia, one of the companies Sandbridge held in its portfolio.

BY JAMES MANSO

**Sandbridge Capital** has a new senior adviser.

The company has named Lynda Berkowitz to the job, who most recently served as the chief executive officer of Iliia. Sandbridge was an investor in the beauty brand, and exited during the company's sale to Famille C.

Sandbridge has been busy, having recently invested in waterless hair brand Everist in February. Other past exits include Youth to the People to L'Oréal and Thom Browne; currently, U Beauty, Ceremonia and Peach & Lily are in its portfolio.

Founding senior advisers include Tommy Hilfiger and Domenico De Sole.

“There is no more expert individual on the planet to advise our beauty founders than Lynda,” said Ken Suslow, founder and managing partner of Sandbridge Capital. “She’s the perfect blend of experience, judgment and great taste – and like all the best operators I know, Lynda continues to stay unerringly modern in refining her approach to reflect the ever-changing industry dynamics of the day.”

For Berkowitz, the move was a natural one.

“I think of it more as going to a brand than going into finance,” Berkowitz said. “Sandbridge is highly curated with great brands, and you want to make sure you have the very best of masstige, prestige and luxury across the board, which [Suslow] has already done.”

Top-of-mind for Berkowitz are luxury price points, sustainability – “table stakes,” she said – and it all starts with products’ quality and the founders making them.

“I’ve always been drawn to founder-led brands, and it doesn’t make a difference how big or small they are. The entrepreneurial spirit is what excites me,” she said. “I met Ken during our early Iliia days, and I know what he’s like as an investor. He knows it’s valuable to not have 100 brands in your portfolio, but to be able to focus and give each one what they need.”

### The top 10 wellness brands on TikTok based on views and how they are growing year-over-year.

1		<b>Goli</b> Average weekly views: 50.8 million Year-over-year growth: 14,400 percent	6		<b>BodyHealth</b> Average weekly views: 7.9 million Year-over-year growth: 5,700 percent
2		<b>Alani Nu</b> Average weekly views: 14.1 million Year-over-year growth: 271.7 percent	7		<b>MaryRuth Organics</b> Average weekly views: 7.6 million Year-over-year growth: 130.4 percent
3		<b>Vital Proteins</b> Average weekly views: 13.9 million Year-over-year growth: 70.6 percent	8		<b>Micro Ingredients</b> Average weekly views: 7.2 million Year-over-year growth: 932.5 percent
4		<b>Nello</b> Average weekly views: 11.6 million Year-over-year growth: 5,600 percent	9		<b>Emergen-C</b> Average weekly views: 6.7 million Year-over-year growth: 99,300 percent
5		<b>Oura Ring</b> Average weekly views: 8.8 million Year-over-year growth: 27.4 percent	10		<b>EHP Labs</b> Average weekly views: 4 million Year-over-year growth: 39.1 percent

# Maison Francis Kurkdjian Unveils Kurky Fragrance at Bloomingdale's

The fragrance will debut with a two-week lead at the retailer on March 18. BY JAMES MANSO

**Bloomingdale's** is doubling down on luxury fragrances – and using a new launch to do so.

The retailer has a two-week lead on the launch of Kurky from Maison Francis Kurkdjian, and is pulling all the levers for the launch, which will kick off in-store and online on March 18.

"We're in our third year of record-breaking sales," said Elizabeth Miller, the retailer's vice president and divisional merchandise manager for beauty. "The business has been incredibly strong, significantly driven by the luxury fragrance boom, which we've maximized. Maison Francis Kurkdjian has been a key partner in that."

Circana data shows that in 2024, fragrance became the second-largest category in prestige beauty after logging double-digit gains, overtaking skin care.

Net sales at Bloomingdale's grew 2 percent in the most recent quarter, as reported.

"Beauty is a category Bloomingdale's is very focused on in terms of growing

substantially and investing in," she said. "We're looking at what's next and maximizing that in-store experience is a big part of that focus. We can differentiate our store environment and shopping model from our competition."

The launch of Kurky epitomizes Bloomingdale's launch strategy, which is heavy on in-person events and experiences. "We're aspirational, yet approachable," Miller said. "We're a store that likes to have fun. We have incredible visuals, pop-ups, sampling, and it'll be in the windows on Third Avenue."

Nationally, the retailer is also "engaging the entire store team in the selling of this launch. They have those important customer relationships," Miller said. "Kurky will be featured prominently on the website, and we'll have several pop-ups across several of our doors."

It comes on the heels of growth for the brand in recent years, which saw its hero Baccarat Rouge 540 franchise gain steam despite the hefty price tag.

"The brand is doing very well in the U.S.," said Jennifer Robinson, the brand's general manager. "We launched in Bloomingdale's right before the pandemic, we're rolling it out nicely, and we've continued to build a great business."

Kurky has notes of tangy tutti-frutti and rich and creamy musks, and is housed in a peach-lacquered bottle. The name of the scent appears to be written in a child's take on cursive script. "The packaging has stripes and doodles, which is different for us," Robinson said. "It was inspired by [Kurkdjian]'s childhood."

The fragrance's origins were more personal than commercial. "Francis had this creation he wanted to offer his friends and relatives for every new birth, but there was a memory of almonds he received as a gift as a child. It's a poetic invitation to reveal our inner child," Robinson said.

Kurkdjian is also the in-house perfumer for Christian Dior Parfums, sister brand at parent company LVMH Moët Hennessy Louis Vuitton. The company recently



Maison Francis Kurkdjian's Kurky.

revealed a partnership with Pat McGrath on La Beauté Louis Vuitton. Last year, the conglomerate's perfumes and cosmetics division saw organic sales swell to 8.42 billion euros.

# Nails.Inc Launches 'It's Topless'

The four-in-one polish dries in a minute and is meant to swipe on as easily as a lip gloss. BY SAMANTHA CONTI



Thea Green

applying press-on nails," said Green, who sold Nails.Inc last year to the U.S. company Pacific World Corp., in a deal valued at 30 million pounds.

"It's also the first nail polish that you can carry around, put it in your makeup bag, and use like you would lip gloss, bronzer, mascara and other day-to-day basics," she added.

Nails.Inc has been an innovator, developing different polish textures; formulations meant to mimic gel manicures, and scents to match the various colors. Even by those standards, It's Topless is next-level for the brand, and the first product launch under the new owners.

It's Topless began rolling out in the U.S. and the U.K. in mid-February and sales are set to hit \$21 million in the next few years. That's nearly the size of Nails.Inc, which had revenue of 25 million pounds in 2024.

The product launched with 22 colors, and there are plans to add a further 25 later this year. Green said she wants to keep the total number of stock keeping units to around 50. It costs the same as the other Nails.Inc polishes, \$9 in the U.S. or 9 pounds in the U.K.

Green believes the new formulation will solve problems for busy women everywhere. "We're all living our lives in 1,000 layers, we have too much to do and are expected to look groomed and polished all the time," Green said.

"Until now, when your nail polish chipped, or wasn't looking the best, and you were at work or busy, you didn't have many options. You either lived with those

nails," or somehow squeezed in time to touch them up, she added.

Asked whether the new product might cannibalize the sales of base, polish, top coats and treatments at Nails.Inc, Green admitted there was a risk – but it was one worth taking.

"I've always come at things from a customer-first perspective. With It's Topless, the consumer now has a better product, one that suits their lifestyle," said Green, adding that she plans to use It's Topless regularly, and then treat herself to a full, multilayer manicure when she finds the time.

Green said the new multitasking polishes will encourage people to experiment, have fun, and rotate colors for less than the cost of a manicure.

"Makeup has become more toned-down – color-wise – as people focus on skin care. So nails are probably the one area where you can have a little bit of fun. One day you can wear matcha green, the next day change to slate gray, and then move to a great cherry red," she said.

Green, who founded the indie brand 25 years ago, said it's a very different experience launching a product with the backing of a private investor. Nails.Inc's parent, Pacific World Corp., is owned by the U.S. investor Prospect Capital.

"The access to capital is quite transformational, but at the same time, I still treat this like it's my own business. It's natural for me to pick up the phone to suppliers and want to negotiate prices," Green said.

The new products will be sold through Sephora and U.S. retailers such as Target and Walmart, where Pacific World Corp. has longstanding partnerships. It will also be distributed through Amazon and direct-to-consumer. The marketing budget is the brand's largest ever.

"The launch is an amazing moment to put Nails.Inc on the map, particularly in the U.S.," Green said.

In the U.K., stockists include Boots, Superdrug and Selfridges, where there is also a Nails.Inc nail bar. Other outlets include online retailers Cult Beauty, Lookfantastic and Feelunique, and stores such as Urban Outfitters and Anthropology.



**LONDON** – Thea Green, the founder of Nails.Inc, has achieved a dream and created a nail polish she says that's as effortless to apply as lip gloss, and meant to live alongside all the other quick fixes in a person's makeup bag.

Called Topless, it's a four-in-one formulation – base coat, treatment, polish and top coat. It takes just under a minute to apply, the same amount of time to dry and is meant to last for a minimum of six days.

The formulation, which contains bio-peptides to nourish the nails, and glass particles for a glossy, chip-resistant finish, was two years in the making. It was developed by the small, in-house team at Nails.Inc, and manufactured at factories in Europe.

"It's meant to take the chore out of nail polish, and the process is as quick as

# Perfume Boom (the Remix)

As the fragrance category continues to swell, players like Claudia Sulewski's Cyclar, Kitsch and more are differentiating with varied formats. BY NOOR LOBAD

**The fragrance boom** is heading in a new direction – or, directions.

Nearly four years into the category's continued growth, players new and existing are increasingly iterating beyond the traditional eau de parfum format, leaning into fragrance oils, solid perfumes and body and hair mists.

It's no wonder why: fragrance is the fastest-growing category in both the prestige and mass beauty markets, growing 12 percent in prestige in 2024

and 9 percent in mass, according to Circana. Nascent formats saw even greater momentum, with body sprays soaring 94 percent in prestige and hair fragrances also up 32 percent.

Brands like Sidia, Cyclar, Kitsch, Touchland and more are paying attention – with the latter three all staking their first official claims in the category via such formats poised for further growth.

Said Andrea Lisbona, chief executive officer and founder of Touchland: "The

decision to embrace the power of scents has been integral to our success, so for our second category, venturing directly into the olfactive world made a lot of sense to us."

Indeed, the 2010-founded brand is best known not only for making spray-on hand sanitizer aspirational, but for its scented offerings within the category – from vanilla to peach to lemon lime and more. The brand did \$100 million in hand sanitizer sales in 2024, and in launching

its Power Essence Body & Hair Fragrance Mist, expects "significant growth" in the year ahead.

There's also Noyz, the fragrance brand launched last year by Shaun Neff's Beach House Group – the incubator behind Tracee Ellis Ross' Pattern Beauty – which has reintroduced its signature collection, now also available in a solid balm format priced at \$42.

Here, five new innovative fragrance launches to hit the market.

## Cyclar Perfume Oil

\$24 AT CYKLAR.COM

Body care brand Cyclar, founded in 2023 by influencer Claudia Sulewski and backed by Ben Bennett's The Center, is formally entering fragrance via a range of eight perfume oils.

With scents ranging from Vanilla Verve to Sex Musk to Sacred Santal, the oils are meant to be applied onto one's pulse points, expanding upon the scents available via the brand's viral body creams and washes.

"I aim to create products that encourage one to get in touch with their body," said Sulewski, adding "that sentiment carries through" with the format and application of the perfume oils, meant to offer an intimate fragrance experience.

Though the founder did not specify sales expectations for the launch, industry sources estimate Cyclar could do \$10 million in revenue in 2025.



## Sidia Soaked: Solid Perfume

\$48 AT SIDIATHEBRAND.COM

While body care brand Sidia has been playing in candles for years, it has now marked its first step into fine fragrance.

The brand has introduced a \$48 solid perfume in its bestselling musk- and hinoki-infused Soaked scent, meant for buildable application to the neck, wrists and anywhere else.

"I love the allure of a personal, heirloom-esque compact that houses fragrance you can apply by touch," said founder Erin Kleinberg, who previously founded Coveteur in 2011, adding that the fragrance's launch week was 240 percent more successful than previous launches by the brand, whose bestsellers include its \$36 hand serums and \$52 body cream. Industry sources estimate Sidia did roughly \$1 million in sales in 2024.

Previously, the brand launched an "Auto Fragrance" car freshener, also in its Soaked scent, and other formats to come aren't out of the question.

"I'm intrigued by incense, oil roll-ons; our customers ask for room sprays a lot. For us, everything stems from fragrance – if you can get your community behind a scent in a big way, the possibilities are endless," Kleinberg said.



## Noyz The Solid Fragrance

\$42 AT ULTA BEAUTY. NOYZ.COM

2024-founded Noyz is introducing its second format: The Solid Fragrance.

The unisex brand's five eau de parfums, which range in olfactive family from gourmand to floral to woody and have conceptual names (Sh\*\*ty Day, Unmute, Lost+Found and the like) are each now available in a \$42 balm-stick format.

Meant for on-the-go use, the alcohol-free solids come in refillable cases and aim to make fragrance layering easier. Neff did not comment on sales expectations for the expansion, though industry sources estimate Noyz, which launched last June at Ulta Beauty, could reach \$30 million in first-year sales.



## Kitsch Hair Perfume Mist

\$20 AT ULTA BEAUTY, MYKITSCH.COM BEGINNING WEDNESDAY

Kitsch, best known for its buzzy hair accessories and care products, is launching a collection of hair mists with a focus on odor elimination.

Coming in four varieties including Pistachio Latte, Sheer Violet and more, the mists aim to keep hair smelling fresh long after wash days, powered by a patent-pending "odor-eliminating technology" that neutralizes unwanted odors, rather than just masking them.

Launched in Los Angeles by Cassandra Morales Thruswell in 2010, Kitsch has become a \$360 million business, as previously reported by WWD. Though Thruswell did not share expectations for the hair perfume mists launch, industry sources estimate the collection could do \$40 million in sales during its first year on the market.



## Touchland The Power Essence Body & Hair Fragrance Mist

\$20 AT SEPHORA, ULTA BEAUTY AND TOUCHLAND.COM

In recent years, Touchland has brought skin care-forward hand sanitizer to the forefront and it's aiming to do the same with its first fragrance foray.

Available in eight scents including Mango Mojo, Vanilla Velvet and more, its new \$20 Power Essence Body & Hair Fragrance Mists are infused with hyaluronic acid, niacinamide and panthenol in an aim to hydrate skin and strands.

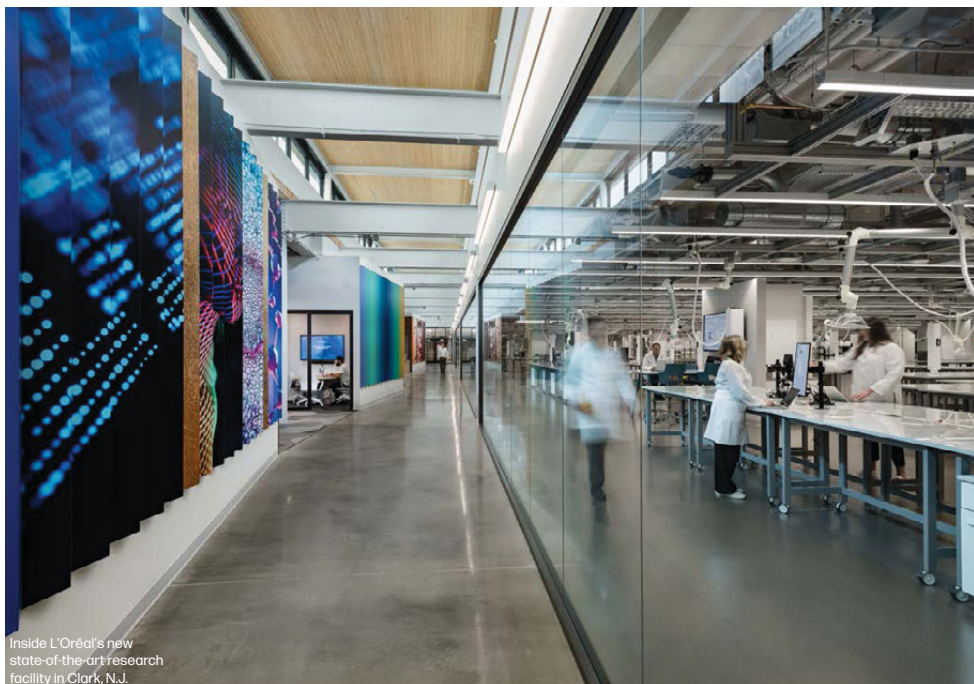
Three years in the making, the expansion follows founder Andrea Lisbona's ethos of creating products that "unlock micro-joys for our customers." In fact, the mists tap Givaudan's neuroscience-informed Moodscentz+ technology, seeking to offer mood-boosting benefits in addition to scent and hydration.

# Inside L'Oréal's Biggest Bet Yet on Innovation

The beauty giant just opened a 250,000-square-foot research facility in Clark, N.J. BY JENNY B. FINE



Barbara Lavornos



Inside L'Oréal's new state-of-the-art research facility in Clark, N.J.

The number of potential consumers in the U.S. is expected to increase by 12 million over the next five years, Nicolas Hieronimus, L'Oréal's chief executive officer, shared during a recent analyst meeting.

So to mine that opportunity, L'Oréal is spending – a lot. Last week, the company unveiled its newest research and innovation center in Clark, N.J., a \$160 million, 250,000-square-foot hub that is the company's largest R&D facility outside of its home country, France. As well, Maxime de Boni, previously vice president of research and innovation for China and North Asia, has been named president of R&I for L'Oréal in North America, and will oversee the operation.

“We are opening a new era and chapter of innovation,” said Barbara Lavornos, deputy CEO of L'Oréal, in an exclusive interview with WWD. “The U.S. is the first beauty market in the world and our first market. It is the home country of so much creation,” she continued, noting that 18 of L'Oréal's global stable of 40 brands are U.S.-founded and based.

“The level of science and technology here is at the utmost level,” Lavornos said, adding that the diversity of the population creates an ongoing stream of new possibilities for both business and research.

“There are so many skin tones, so many hair types. It is a country of hybridization. You have the highest diversity and the highest level of expectations,” said Lavornos. “So for us, the U.S. is certainly the most challenging country on earth.”

Hair color is one such example. As very dark hair colors become the norm in the majority of the population, L'Oréal has been focused on improving options in black hair coloration. “There are 50 shades of nuance – you can have different reflections, maybe blue or caramel,” said Lavornos. “It is a hair type that has a lot of porosity and frizziness, so we have labs dedicated to making the best colorants in terms of long-lastingness, but also the color nuances. We're working on next-generation color products that will not just condition but also have the capacity to reduce frizz.



Solar panels on the roof and above the parking lot will provide the bulk of energy for the facility.

“So something that might seem a little boring – black hair colorants – is not,” she continued. “You see how many opportunities there are to move the needle in terms of innovation, of science, of color, of care and of new gestures. And that's just one example.”

Another key area of focus for L'Oréal's R&I efforts is the impact of longevity on self care and beauty. Lavornos' goal is to transform beauty products from being reactive to preventive, and earlier this year, the company introduced the Longevity AI Cloud, a map of 267 biomarkers that enable them to target the root causes of aging in an integrative way.

“We're at the stage where we will pivot skin care into longevity skin care with a concept called AIR: anticipate, intercept, reset,” Lavornos said. “It is a new era in

terms of skin care, and in late 2026, we will introduce similar technology for the scalp to intercept the phenomenon of thinning hair and hair loss.”

The new facility was designed to enable cross-functional collaboration and accelerate innovation. It includes a 26,000 square-foot modular laboratory, a consumer center for product testing (complete with salon, spa and sauna) which can accommodate up to 400 consumers daily, and an on-site mini factory to scale final formulations before full-scale production.

The vast space is divided into “neighborhoods,” each named after a New Jersey town that was home to a transformational breakthrough, such as Menlo, where Thomas Edison lived and set up his laboratory. “Normally labs are cold – but we are in beauty,” said Lavornos. “We

wanted color, vibrancy, playfulness, a lot of branding with many expressions of beauty.”

What makes the space truly unique, though, is that it is located just on one floor, with the goal of enabling employees from all different areas to interact and cross-pollinate ideas. “You may be a makeup researcher, but your neighbor on the bench might be in skin care,” said Lavornos. “We've created flows that oblige people to interact. When you are in formula development you have interactions with ingredient advanced research scientists. If you make something at your bench, you can immediately go to the evaluation room, interact with consumers and packaging designers and get feedback. It is our belief that the best innovations starts when you have not one vector, but when you have the intersection of expertise.”

EYE CANDY

# Bold Beauty Parades Down Paris Catwalks

The creative quotient in makeup and hair looks ran high. BY JENNIFER WEIL



Valentino



Courrèges



Róisín Pierce



Comme des Garçons



Mama Kurogouchi

**PARIS** – Beauty has been taking dramatic – and mesmerizing – turns on the Paris catwalks showcasing fall 2025 ready-to-wear collections.

Two Silicone winglike lashes were applied to models' eyelids, which looked like they were about to take flight at Courrèges.

For Dior, Peter Philips, creative and image director for the house's makeup, said in a statement: "I styled a simple, subtle look with a touch of black on the eyes. This single, strong but discreet accent completes a pure, luminous complexion."

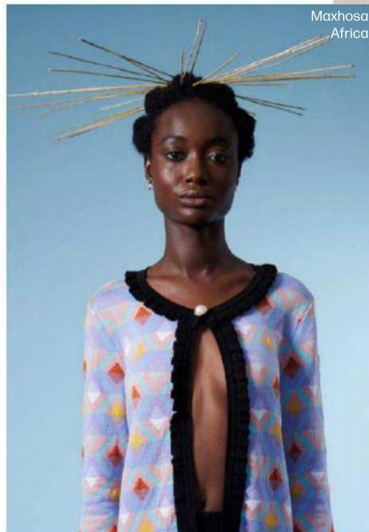
At the show, hairstylist Guido Palau parted models' tresses to the side and made a loose ponytail at the nape of their necks, leaving some strands loose.

Tresses hung at Róisín Pierce, too. Hairstylist Shingo Shibata gleaned inspiration from Josephine Baker's coifs.

"It's a modern version, featuring an extreme side part and long, sleek sideburns," he said.

The makeup at this show had an otherworldliness.

"We created a slightly ethereal aesthetic by blending white eye shadows in a nontraditional way to achieve a somewhat surreal feel," said makeup artist Kanako Takase, who layered on Addiction Tokyo Skin Reflect Color Corrector in 002 Solid White. She also added a flash of light with



Maxhosa Africa

The Liquid Blush Glow in 003 Sweetener for light-to-medium skin tones and 005 Inner Passion for deeper skin tones.

At Ganni, makeup artist Lynsey Alexander eschewed makeup. ▶

Valentino and Comme des Garçons photographs by Giovanni Giannotti; Courrèges by Delphine Achard

Florentine  
Leitner

"Instead of using eye pencils to add color and dimension to the models' eyes, we played with the threads from the collection for an artisan bespoke finish," she said. "We coordinated the colors with what they were wearing and created unique shapes depending on the individuality of the girl. It was important to me that although playful and fun, the finish still had to be very flattering and beautiful."

Alexander used FX glue to individually affix and set each thread over the eyes.

"Then we went around the edges of the threads with glue remover to ensure a slick, clean finish," she explained. "The skin was perfected and the brows were enhanced to create a tough, cool beauty in the face to balance the haberdashery element on the face where it is not expected."

At Mame Kurogouchi, the beauty focus was on models' lips and hair.

"The makeup draws inspiration from the traditional Japanese Noh mask, particularly its distinctive lips," explained makeup artist Min Kim.

"The minimal makeup within the mask naturally emphasizes the bold lips, highlighting strong, thick lines and the striking emptiness at the center," she added. "The minimalist eyes honor the traditional aesthetic."

For the show, hairstylist Kiyoko Odo gleaned inspiration from traditional Japanese lacquerware.

Yohji Yamamoto



"I focused on abstract shapes, rather than planned shapes," she said, referring to the Japanese word "katachi," meaning "form," which was the theme of the season.

Standout beauty looks were also noted at Valentino, Alexander McQueen, Comme des Garçons, Yohji Yamamoto, Florentine Leitner, Reverie By Caroline Hü and Maxhosa Africa. ■

Ganni

Reverie By  
Caroline Hü

Dior

Alexander  
McQueen

EYE CANDY

# All Eyes on Eyes at Milan Fashion Week

In the makeup world, everybody knows one either goes for the eyes or the lips. For fall 2025, makeup artists in Milan leaned on the former, each showing a different approach to emphasize the gaze.

BY SANDRA SALIBIAN



**MILAN** – Fill your eye shadow stack and sharpen all your eye pencils pronto. You might need them come next fall, judging by the beauty looks seen here during fashion week.

Makeup artists bet big on the eyes for fall 2024, offering different takes on the theme, ranging from the wild and tough to the shiny and glam, and passing through the candy-hued, painterly bold, minimal glitzy and alien-like, too.

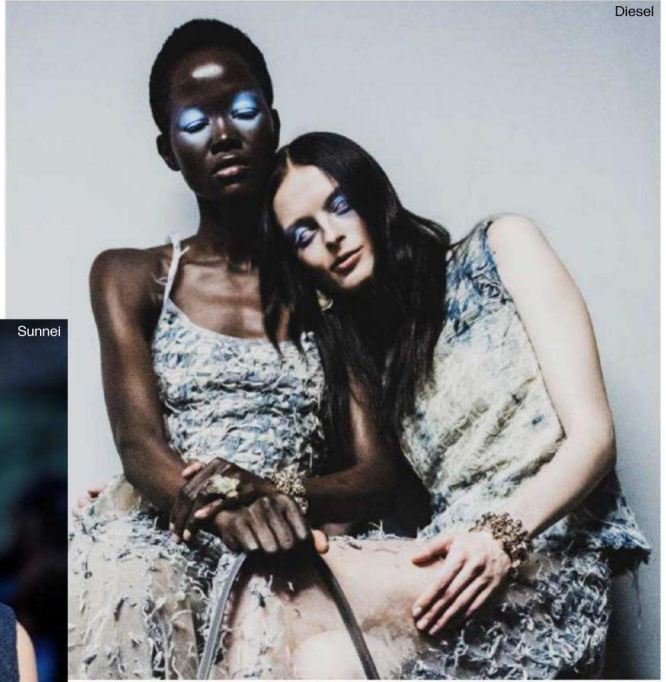
Prada Beauty's global creative makeup artist Lynsey Alexander focused on the eyebrows for the brand's fall 2025 show to evoke the idea of "savage beauty" that Miuccia Prada and Raf Simons wanted to channel.

"It was very much about the extreme," said Alexander. "It was really pushing a makeup artist out of a comfort zone, as there was nothing traditional or classical about this. [The eyebrow] was either removed and bleached or made black and strong. So a very strong statement."

In particular, the extra-dark ones stood out. To achieve the effect, Alexander could rely on brand-new products that Prada is releasing this month with the support of its beauty licensee L'Oréal. Typically reserved for lashes and liners, a mix of the new Prada Lines Durable Gliding Eye Pencils in black and brown shades was first used to fill the brows and define the squared, straight shape desired. Alexander then further built up texture – and drama – with the new Pradascope Lash Extending Mascara, which she tipped on the roots of some models' lashes, too.

"The straightness is what gives it the toughness," said Alexander. "It's the anti-beauty, which is what makes this so cool for the runway... A show is meant to be about an experience, it's a bit of escapism. There's not really many other places in beauty where you can push the boundaries, so it's quite fun for me to have that sort of liberation."

A sense of toughness also informed the dark, graphic eyes seen at Lucie and Luke Meier's last show for Jil Sander, while eyes took a decisive shinier and more glamorous turn at Roberto Cavalli, where makeup artist Diane Kendal mixed pearly and matte rose brown, taupe and black hues of Kiko's Long Lasting Eyeshadow Stick and smudged them in an elongated,



cat-eye shape emphasized by a burgundy kajal and mascara.

In the same vein, for his runway debut at Blumarine, creative director David Koma tasked makeup artist Patrick Glatthaar to put his own spin on shiny smoky eyes. Glatthaar refreshed the familiar trend in a simple yet effective way, adding a blue touch on just a portion of the bottom lid or on both of them.

Yadim Carranza at Marni was more generous with both colors and textures. He didn't hold back in creating unique looks for different models, ranging from a splash of colors to ultra-bushy eyebrows.

Ditto for Lucia Pica, which spiced up the overall natural makeup sported by most models at Bally with some eccentric accents here and there, expressed by exaggeratedly outlining the eyes with a black line or covering all the face in silver glitter.

For a sweeter yet still flashy approach, look at Fiorucci, where part of the multigenerational cast had fun, pastel-hued gazes that Vanessa Icareg created via Kiko's Smart Color eye shadows. The makeup artist played with sky blue, green, tangerine, peach, candy pink and lilac shades to channel "the sense of

carefreeness of people getting ready to take a vacation," she said.

Even at Sunnei, where natural complexion perfected with Lord & Berry products was the focus, makeup artist Jury Schiavi couldn't resist adding some sparkle to a handful of models via crystal applications mimicking eye lashes.

Not fancy enough? Dial makeup master Inge Groggnard for some added drama. At Diesel, she often created colored eye looks, emphasizing the other trick she has been using at the brand's shows: alien-like contact lenses.

## ACCESSORIES

## Christopher Ward Named Official Timing Partner for Men in Blazers

● The two companies are kicking off their partnership with the Goodison watch, which pays respect to the Everton Football Club and its historic stadium.

BY LAYLA ILCHI

**Christopher Ward** is furthering its presence in the soccer world with a new partnership.

The English-Swiss watch company was revealed on Tuesday as the official timing partner for Men in Blazers Media Network, the North American soccer-focused digital media company.

The partnership came together through Men in Blazers' founder and chief executive officer Roger Bennett and Christopher Ward's founder and CEO Mike France's shared love and lifelong fandom of the Everton Football Club. The watch brand has also been the official timing partner for Everton since 2022 and the women's back-of-shirt sponsor, as well as a founding partner of the club's forthcoming new stadium.

"Christopher Ward is about to attack the American market with a joy and ferocity, and Everton wants to tell their story at the same time to the American market," Bennett said. "The American fanbase, it's like what space was to Captain Kirk — it's the final frontier — and every team, the biggest teams in the world, want to win the

American hearts and minds, so this really is a three-way relationship. Men in Blazers Media Network, we own football fandom in the U.S. We have a very diverse audience. We speak to 20- to 30-year-old football fans of the Premier League. We have a women's platform for the women's games, which is surging. We have a Hispanic-facing platform, so Everton wanted to speak to that and Christopher Ward wanted to speak to that."

To kick off the partnership, Christopher Ward is debuting the Goodison watch, which is a limited-edition style that pays homage to Everton's Goodison Stadium, the historic institution dating back to 1892, which is being demolished later this year.

"Goodison Park, which has been around since 1892 and was actually the first stadium specifically designed for football in the world, it's now in its 133rd year," France said. "For Evertonians, it resonates really emotionally. You've got similar stadiums in the U.S., particularly associated with baseball which the fanbase has an emotional connection, but it's an old stadium. The new world requires much more modern facilities. But because of the connection of the fans of Goodison Park to Everton fans, it seemed natural to us that we would design a watch that celebrated the history of the 'grand old lady,' as it's called."

The watch takes inspiration from the stadium in a multitude of ways. The timepiece is designed in a royal blue hue, giving a nod to Everton's signature color, and

is crafted with a crisscross motif reminiscent of the way the stadium's stands were designed. The brand also took inspiration from the historic clocks that previously stood in the stadium, mimicking the design of the clock's hands for the watch.

Most notably, Christopher Ward was able to utilize metal from the actual Goodison Park turnstiles to melt down into coins to use on the back of the watch. The coins were then stamped with an image of Goodison Park.

"The real joy for an Evertonian is you've literally got a piece of history on your wrist and a piece of history that's very emotional if you're an Evertonian," France said. "It's a very evocative watch."

To further the homage, 1,892 units of the timepiece are being produced as a nod to the year the stadium was built.

France explained that the first 100 customers will receive the watch with an additional watch strap crafted from Everton game-worn jerseys from the 2024-25 season. Other customers will also receive a strap crafted from an authentic Everton team shirt.

"The stadium is a physical place and a grand old home, but it's also for millions of people who have been there, it's a place of collective memories," Bennett said. "Some of my joyous memories — the most challenging and the most profound. That's what sports do, they forge collective memory, so looking down on this watch, ultimately it's to carry a piece of the stadium on my person and to look down and feel a sense of those memories in the most joyous and uplifting fashion."

Christopher Ward's Goodison watch is available for pre-order on March 19, with deliveries said to go out in April. The watch is priced at 595 pounds (roughly \$765) with a leather strap and 750 pounds (roughly \$965) with a metal strap. As part of the brand's

Christopher Ward's Goodison watch.



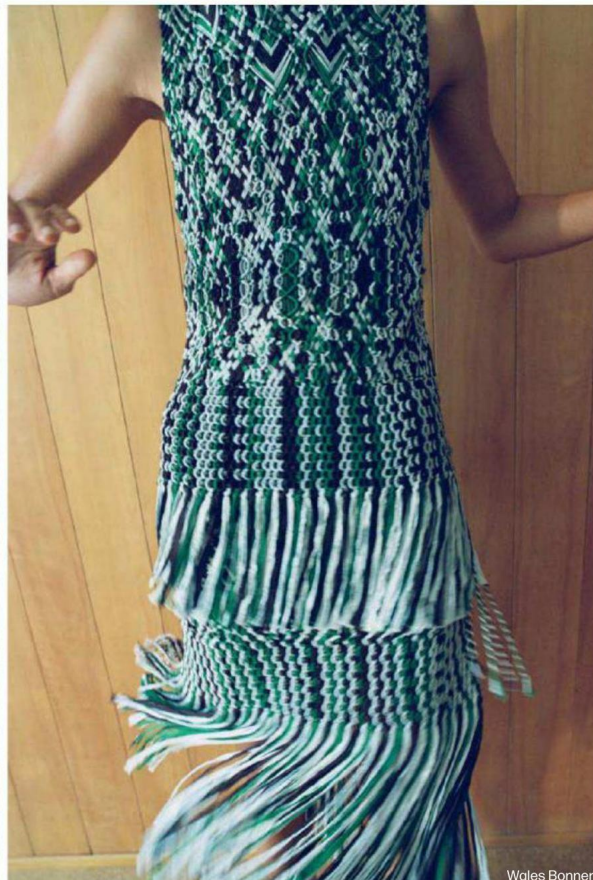
"2% for Good" initiative, Christopher Ward is donating 2 percent of sales to the Everton in the Community program, which is the football club's long-standing charity giving back to the county of Merseyside.

"Everton and Christopher Ward have an interesting similarity and ethos," France said. "They are an elite football club, but they're not in any way elitist. That's exactly our positioning in the market. We're an elite watch brand, but we're not elitist in anything we do. We want the visceral pleasure of a fine watch available to as many people as possible, so that's the model we started with 20 years ago and that's still the model today."

In addition to the Goodison watch, Christopher Ward's partnership with Men in Blazers includes exclusive digital content and fan experiences meant to increase excitement leading into next year's Men's World Cup.



Wales Bonner



Wales Bonner

## Wales Bonner

Grace Wales Bonner has been building up her women's offer each season and it's now roughly the size of menswear.

The two collections often have similar inspirations — this season they included archival images from *Ebony* and *Jet* magazines, and projects by the artist Theaster Gates. Both collections play with hard and soft elements, and offer lots of strong tailoring.

For women, that meant an overcoat studded with military gold buttons, a peacoat with satin panels on the shoulder and toggle fastenings, and a sexy black tuxedo, worn shirtless.

Knitwear was also a blend of hard and soft as in oversized, knee-skimming sweaters that could be converted into capes, jackets and off-the-shoulder dresses thanks to a series of sturdy zips.

Wales Bonner disrupted some classic styles, too, creating some sweaters with twisted cable knit patterns and others with distressing, obvious darning and the initials WB stitched onto them.

The glamorous images from the *Ebony* and *Jet* covers inspired T-shirt prints as well as handmade macramé dresses and skirts with lush fringing. Wales Bonner said she likes when "one element" of an outfit is statement-making, and that was certainly the case with those swingy dresses and skirts.

Her jewelry was also statement-making.

It has always played a big role in her collections, starting with the delicate shell designs that featured in her early runway shows. The offer has since grown into pins with medal like adornments and a regimental feel, and earrings and necklaces with baroque pearls and colorful, artisanal beads, which she sources in Ghana. — *Samantha Conti*

*Ideas will come to life, relationships  
will be forged, & deals will be made.*

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## HOME DESIGN

# U.S. Furniture Firms Tackle Tariffs Amid Global Uncertainty

- A panel of top executives hosted by TD Cowen concluded that "tariffs require collaboration across the supply chain."

BY SOFIA CELESTE

**MILAN** — U.S.-based furniture firms are gearing up for a serious offensive strategy,

amid an uncertain global economy and even more uncertain U.S. tariff policy.

While tariffs could render U.S. manufacturers more competitive as the costs of imported products increase, U.S. manufacturers could lose market share in Canada. Either way, the outcome remains a bit of a mystery, according to five executives hosted by TD Cowen for a virtual panel on the high-end and luxury

retail and manufacturing industry.

At the panel, TD Cowen hosted HomeNewsNow editor in chief Tom Russell, alongside a panel of furniture executives: Phillips Collection chief executive officer Jason Phillips; Vanguard Furniture CEO Andy Bray; Fusion Designs president Marcus Bontrager; Gat Creek CEO Gat Caperton, and Michael Carey, CEO of Stock & Trade and RW Collective.

Panelists offered different suggestions amid a possible trade war sparked by President Donald Trump's new tariff policies aimed particularly at Canada, Mexico and China.

Playing offense will require collaboration, they concluded in a report revealing the results of the panel and released earlier this week. "Some manufacturers are holding prices as they dissect whether tariffs are temporary, while others are looking to split the burden between manufacturers, retailers, and customers," TD Cowen said.

In the report, named "High End Demand and Prices Best Positioned in Touch Macro," panelists were said to have highlighted the importance of strategic inventory planning, making sure they are in-stock on bestsellers and very selectively ushering in newness in better performing categories. Diversifying manufacturing emerged as a key strategy with "Mexico an opportunity for some as benefits from nearshoring outweigh potentially upcoming tariffs." Some regard offshoring manufacturing as a "Band-Aid" as the White House could impose tariffs on other nations.

The investment bank maintained a "buy" rating for U.S.-based listed companies Arhaus Inc., Williams-Sonoma Inc. and RH (formerly Restoration Hardware). The rating was based in part on the ability of all three of these companies to face macro headwinds. In December, RH raised its guidance for the fourth quarter, despite the macro climate and the "worst housing market in 30 years." The California-based luxury company, which is expected to release results in late March, forecast growth in demand of 22 percent, up from a previous estimate of 20 percent. Revenue is expected to grow 20 percent versus a previous forecast of 18 percent growth.

Overall, high-end brands are outperforming and remain optimistic for the second half of the year. Sales were soft in January, but rose in February, the report said.



Striata outdoor set by Belgian designer Mathias de Ferm for RH.

## BUSINESS

# Leviev Appoints Giovanni Mattera-Vairo To Key Executive Role

- The high-jewelry brand, known for its diamonds, has a retail expansion plan.

BY DAVID MOIN

**Leviev, the high jewelry firm** known for its diamonds, has named Giovanni Mattera-Vairo as its managing director.

The position is a new one geared toward accelerating Leviev's growth strategy, which includes a rebranding and a retail expansion with a rollout of the brand's first shops-in-shop.

Mattera-Vairo, a seasoned jewelry and fashion executive, was previously chief executive officer of Gismondi 1754 in the Americas. Before that, he served as president of de Grisogono for North America and earlier served as the sales and marketing director for Versace in North America.

According to Leviev executives, the company's "strategic transformation" has already begun under the leadership of second-generation diamondaires Chagit Leviev, president and CEO of Leviev Group USA, and Greg Sofiev, CEO and creative

director, Leviev Diamonds. The strategy began late last year with the opening of the Leviev retail showroom in New York City, which the executives described as "an inviting and sophisticated space designed to provide an intimate, high-touch experience for clients."

"Looking ahead, Leviev plans to unveil a new brand campaign, introduce a network of exclusive shop-in-shops, and expand its presence in key luxury markets," Leviev said in a statement. "Giovanni Mattera-Vairo brings a deep understanding of the world of luxury and a shared passion for Leviev's values — exclusivity, exceptional craftsmanship and an intimate client experience. His support will be instrumental as we further elevate Leviev's presence worldwide and introduce our brand to a new generation of jewelry aficionados."

"The luxury landscape is evolving, and today's clients seek more than just exceptional quality — they want a personal connection," said Sofiev, in his statement. "Leviev's bespoke jewelry services have been a resounding success, and we're expanding this offering to make custom



Giovanni Mattera-Vairo



Chagit Leviev

design and direct sales a cornerstone of our business."

Leviev recently dressed people for the 2025 presidential inauguration balls, and Leviev high jewelry pieces graced the runway at 2024 fall New York Fashion Week, including an exclusive codesigned Leviev x Bach Mai diamond necklace.

The 48-year-old Leviev uses an integrated model overseeing every stage of product development from design to sourcing. The high-quality brand has had a reputation for commanding record hammer prices at auction for decades.



Leviev emerald-cut 48-carat diamond multi-row bracelet set in 18-karat white gold.

Today, the high jewelry house remains widely viewed as a world leader in diamond jewelry and natural diamonds.

Leviev and Sofiev look to maintain and build on this legacy as they write the company's next chapter.

Finn Cole



## Finn Cole Dives Deep Into 'Last Breath' Film Role

Finn Cole portrays diver Chris Lemons in the movie, based on the true story of Lemons' survival at the depths of the ocean.

BY LEIGH NORDSTROM PHOTOGRAPH BY LEXIE MORELAND

Finn Cole's Netflix algorithm had him well prepared for the role of Chris Lemons. Back in 2019, the documentary "Last Breath" landed on Netflix and it popped up as a suggested watch for Cole.

"I love watching documentaries because I love true stories for the most part," Cole says. The story of "Last Breath" gripped him in particular: deep sea diver Lemons was stranded in the depths of the North Sea for roughly 30 minutes with only five minutes of breathable gas – and somehow survived.

Cole's dad was an avid scuba diver, so the two bonded over the doc. Several years later, when an email came through with the script for a feature film version of the story, Cole was already sold.

"I didn't even need to read the script," he says.

"Last Breath," out now, is directed by Alex Parkinson, who also made the documentary, and co-stars Woody Harrleson and Simu Liu. Cole, who is 29, was cast last, and as a fan of the documentary, was intrigued by Parkinson's vision for the follow up.

"We wanted to capture a bit more of

the essence of what it's like for these guys living in saturation. I think that what you gather in a documentary is the initial story and the miracle factor of how he [survived]. But it is hard to really dive into what the characters are going through," Cole says, from his Midtown hotel in New York the day of the film's premiere.

Luckily, Lemons was available and willing to chat with Cole and open up about what he was experiencing emotionally during those 30 minutes.

"I mean, it was strange – I don't know if embarrassment is the right word, but there is an element from these guys that something went wrong, when I actually see it as a lot of things went right in order for him to be saved. But they see it as an accident, and I think in that line of work, if you are seen to have an accident, it can sometimes be talked about as a failure," Cole says.

To help with his portrayal, Cole was able to also talk to Lemons about what was going through his mind in the midst of the accident.

"He talked about it so eloquently and

beautifully that it was really interesting to hear him go into that. It's sad, but what went through his mind was a sort of couple of minutes of panic, as you can imagine. Then a couple of minutes of just deep, deep sadness, a lot of crying, a lot of wailing, I think was one of the words that he used. Coming to terms with the fact that he was sorry to his family and the people he left behind. And then he said a few minutes until he passed out was just euphoric, kind of calm," Cole says. "He'd said that he'd never taken any drugs before in his life, but if he was to take all of the best ones, that would be the feeling."

Lemons added that this experience has allowed him to give some comfort to those who have lost their loved ones in similar ways.

"People since reach out to him who have lost loved ones to say, 'what were they feeling in their last moments?' And he's been able to give some insights and it's such a nice thing because his insight is a beautiful one," Cole says. "This acceptance that comes over you that he was like, it's quite profound."

The experience of making the film has only deepened Cole's interest in diving.

"As actors, it's so nice to be able to learn new skills. This is one of those jobs," Cole says.

Cole is the younger brother of actor Joe Cole, who helped him get his start in the industry. Joe starred on Season One of "Peaky Blinders," and when Season Two came around, he encouraged Finn to send in an audition tape.

"I was like, I can't pay for a train and he was like, 'well, film it on my phone. I'll send it to my agent,'" Cole recalls.

Being part of "Peaky Blinders," on which he played Michael Gray, was his big 'aha moment.'

"I was all of a sudden on a film set and the day I remember turning up to the auditions, I felt like an adult for the first time," Cole says. "It was like, 'oh, this is where I belong.' It was a strange shift where I went from being a teenager, kind of a little bit loose, and then getting straight onto a film set and being so focused and comfortable feeling like a real adult."



## Backstage With the 'All Nighter' Cast on Opening Night

Stars Kathryn Gallagher, Alyah Chanelle Scott, Julia Lester, Kristine Froseth and Havana Rose Liu celebrate the off-Broadway play's debut. BY KRISTEN TAUER PHOTOGRAPHS BY OK MCCAUSLAND



Kathryn Gallagher, Alyah Chanelle Scott, Julia Lester, Kristine Froseth and Havana Rose Liu.



Kristine Froseth



Kathryn Gallagher, Alyah Chanelle Scott, and Kristine Froseth.



Kristine Froseth and Havana Rose Liu



Alyah Chanelle Scott

The setting of new off-Broadway play "All Nighter" will be very familiar to many audiences: a university library during finals week. Much of the five-woman cast leading the production are equally recognizable, featuring emerging stars from popular TV series, films and stage productions.

"From what I remember of college, it's a bit like orientation, where everything is so crazy," says Kathryn Gallagher, describing the fast and easy bond that developed among the costars. "It's overwhelming and you're meeting people, and you're learning the rules of the game."

The play, written by Natalie Margolin, celebrated its opening night on Sunday after two weeks of preview performances. The cast began rehearsals in January, during which the women built quick bonds that would translate to their onstage friendships. "We all just sort of immediately had chemistry," says Gallagher. "Everyone immediately was like: oh, so you guys have been best friends your whole life."

While the process of getting "All Nighter" to the stage resembled the early days of

college, the story is rooted in another hallmark of the undergrad experience: finals week of senior year. The play takes place in the library as a group of friends and roommates meet up to pull their last all-nighter to finish papers and cram for final exams. It's a particularly eventful night for the group, as long-simmering secrets and resentments emerge.

"It is such a specific period of time where you are about to enter the world; you're about to graduate college, and you have this almost false sense of hyper confidence," says Alyah Chanelle Scott, who stars in the Max series "The Sex Lives of College Girls." "And underneath it, there's this undercurrent of panic and dread, absolute fear that you don't know what your life is going to hold. And it leads to thought processes that aren't totally there, and you're just going through life, and not asking questions — and then, you know, the play unfolds and things happen."

Julia Lester, who provides much of the play's comedic relief through her character with a penchant for drama, first read the script during a one-day table read in fall

2023 with Gallagher and Havana Rose Liu. The off-Broadway staging at MCC Theater's Newman Mills Theater is directed by Jaki Bradley and produced by a team that includes Ben Platt, Adam Mersel and Rachel Sussman.

"It's my favorite kind of show: women talking, women going through real life experiences. It's authentic, it's honest, it's raw," says Lester, who was nominated for a Tony in 2022 for her role in the musical "Into the Woods." "It's been a lifelong dream of mine to be in a play, let alone a play of five women directed by a woman, written by a woman," she adds. "We have each other's back so hardcore for this show, and I think that this show really works when we trust each other. And we were able to build that trust, literally, from Day One — which I think was what really spearheaded finding a full production for this show, because of our really immediate chemistry we have with each other."

"All Nighter" also marks Gallagher's first major play, after leading Broadway musical "Jagged Little Pill." For Liu and Kristine Froseth, it marks the actress' first time acting onstage.

"This is the best group of people to ever do a first play with," says Liu, who grew up dancing and starred in "Bottoms" and recent Sundance film "Lurker." Liu, who met Gallagher and Lester during the readings, already knew Scott from working together on-set for a screen project, and had been introduced to Froseth during an event hosted by Chanel. "I had all of these gentle tethers to these people in a way that I really respected them, but didn't know them very well yet," says Liu. "It sort of felt serendipitous...that we've known each other for a long time, even though we've just met."

"We kind of just immediately became a sisterhood. We have playlists together, we have a group chat, we're constantly crying and laughing and holding each other," says Froseth, who stars in the Apple TV+ series "The Buccaneers." "Before each show, we always tap in and we say, 'I have your back,'" she adds. "These girls have really taught me to not be afraid."

That onstage courage extended to the show's costumes, which reflect the sartorial trends of 2014.

"Get ready for skinny jeans," says Froseth.

# Fashion Scoops



Jessica Alba

## Gabriela's Gang

Leave it to Gabriela Hearst to make a statement on the runway and off.

The designer brought in Jessica Alba, Debi Mazar and Lindsey Vonn to see her show, but hosted an unusual front row stacked with more climate activists than celebrities, including Angel Arutuna and Dominique Palmer. In one of the rare political statements this oddly silent fashion week, Hearst handed out flyers from the ACLU to guests.

Alba, who has made the most of her fashion week hitting up a few shows, picked out a pair of snakeskin boots as her favorite item of the lineup.

"She's an amazing designer, and she knows how women want to look. I love all the 'divine feminine' that she infused in everything. She's very spiritual," said Alba, pointing out that the button

of her jacket was in the shape of a vulva. She was also toting a vintage bag upcycled by Hearst.

Alba founded her The Honest Company on using organic ingredients in 2012 when sustainability was less at the forefront of the conversation. She stepped down last year, but said that ethos is still top of mind.

"No matter who you are, what industry you're in, I think you have to think of the full circle of life and sourcing and just kind of where things come from and be intentional," she said. "Just having a consciousness around what you're making — are you making forever pieces that people can hang on to and archive them and pass them along?" she said. The actress said she invests in timeless pieces that she can save, like Hearst's.

She just wrapped filming "Maserati: The Brothers" in Rome, alongside Anthony Hopkins and Andy Garcia. The film takes place over three decades starting in

1909, and Alba got to wear a range of costumes from the eras.

"It was just so romantic and beautiful," she said. She added that they hope the Italian-shot film can premiere in one of the big fall festivals. Venice anyone?

Mazar was off to Italy too. She lives full time in Florence these days, having decamped from New York five years ago, and was heading to Rome to serve as the head of the jury for the Italian International Film Festival there.

She's a longtime friend of Hearst's and usually makes the trip to see her Paris shows. "She's got a very Latin and Italian soul," she said of the designer. "I basically love everything about her because she's a fabulous woman, and it comes through in her clothing."

Mazar said she doesn't buy that much capital F fashion, instead preferring vintage and items from friends like Hearst or Marc Jacobs.

"I'd probably go to more fashion shows here and there, but I get a lot of anxiety from having my picture taken. I'm so old that I was from the era of when the cameras were pointing that way, not this way," she said, gesturing at the runway. As if on cue, a photographer jumped in for a few snaps, directing her how to sit for a better shot.

Returning to the conversation, Mazar said her biggest tip is for women to focus on joy rather than fashion.

"Style comes from within, and I think it's really stylish when people make an effort, but I don't think it's about how much money you're spending on your clothes. I don't think it's about wearing a label. If you're really feeling fabulous, go with your gut and don't give a f-k what anybody thinks," she said.

"Baby Reindeer" star Jessica Gunning wore Hearst's dresses during awards season, on the red carpet and to Elton John's famous Oscars viewing party. Chappell Roan — who has been making her own impact on fashion week — performed with Elton at that event, a moment she deemed "very special indeed."

Hearst's designs are "unique and kind of glamorous, also elegant. I really feel comfortable confident and classic," Gunning said.

After winning a bevy of awards for the role, including an Emmy, Golden Globe and

SAG for best supporting actress, she's taking a bit of a breather and spending time with family.

"It's been a bit surreal. It's all been a bit of a dream, really. Who knows what's next? Exciting times ahead," she said.

— RHONDA RICHFORD

## Honoring Brown

Having led the Fashion Institute of Technology since 1998, it is only fitting that exiting president Joyce Brown be honored at its annual gala next month.

Last summer the longtime educator announced that this academic year will be her last at FIT. Given that, she will be the guest of honor at the April 1 event at the Glasshouse in New York City. Two of the school's high-profile alums, Michael Kors and Nina Garcia, will host the fundraising event. In addition to the fashion designer and Elle's editor in chief, there will be other notables celebrating Brown's achievements. Another internationally renowned fashion designer, Tommy Hilfiger, will be serving up a special tribute, as will model and FIT sustainability ambassador Amber Valletta and ABC News' "20/20" coanchor Deborah Roberts. Nearly 500 guests are expected, and special presentations will be held throughout the evening. There will also be FIT alumni and faculty doing live fashion illustrations.

When Brown first took on the top job at FIT, which is a part of the State University of New York, in 1998, she became FIT's first female and first African American president. In a statement, Hilfiger said Brown's "visionary leadership has made FIT a powerful force for change, shaping the future of fashion by championing inclusion, opportunity, and innovation. Her legacy ensures that every voice is heard, and every dream has the chance to become a reality."

He also expressed his gratitude for her support in creating a path for Elmira College students from his hometown of Elmira, N.Y. "to potentially advance their education" through FIT's Global Fashion Management Master's in Professional Studies program. "Her partnership empowers talent in the college's Tommy Hilfiger Fashion Business School to grow, excel, and impact the industry," said Hilfiger.

The New York City-born Brown earned a bachelor of arts degree in psychology from Marymount College, and then earned a master's degree in counseling psychology and a Ph.D. from New York University. Prior to joining FIT, she held jobs at the Borough of Manhattan Community College and Bernard M. Baruch College of The City University of New York. In 1993, she was appointed deputy mayor for public and community affairs by then-Mayor David Dinkins during his reelection. After Dinkins' mayoral loss in 1994, Brown became a professor of clinical psychology at the Graduate School for The City University of New York, where she worked until 1998.

In an interview last summer with WWD, Brown said she had made the decision to exit during a convocation with the faculty, and she had shared her belief that "you should leave while everyone is still laughing. Everyone is feeling positive about the program, the strategic plan and the new [West 28th Street academic] building and ways that I have made faculty to do research and cutting-edge types of breakthroughs for the intersection of education and industry," she said. "It's a logical moment. It's not like I had to do it."

One of Brown's achievements was the

execution of the new 10-story academic building on West 28th Street, which includes energy-efficient facilities and flexible learning spaces. In last summer's interview, Brown, who does not plan to retire, also singled out "advancements in curriculum and technology, as well as creating a new platform from which FIT competes with the best in the world in terms of product design, emerging technologies and creative designs."

In a statement, Kors said he "still remembers fondly" his time at FIT and "the incredible work and dedication of the faculty, and the school's impact on its students, and the industry at large has only grown since then. I'm honored to be able to support them throughout the year."

Garcia, who many know from "Project Runway," credited Brown for having "shaped FIT into a hub of creativity and progress... and empowered countless students, leaving an indelible mark on fashion, the creative industries, and beyond."

FIT has another major event slated for this spring. The school's annual "Future of Fashion" runway show, which will feature the work of graduating students from its BFA Fashion Design program, will be held on campus on May 8 at a Macy's-sponsored event.

— ROSEMARY FEITELBERG ▶

Joyce Brown





Golden Goose's "The Archive of Dreams" at Selfridges.

## Dream Weaver

Golden Goose is adding a touch of Italy to Selfridges Corner Shop until April 12.

The Italian brand has transformed the space into an antique shop, which has been aptly named "The Archive of Dreams."

Bouquets of flowers in baskets are scattered throughout the Corner Shop, where footwear, apparel, bags, limited-edition and archive pieces from Golden Goose have either been laid out on a rustic wooden table or hung in a similarly tall open wardrobe.

The cozy and hearty space features a co-creation table, allowing customers to personalize their Golden Goose pieces with patches, charms, pins, brooches, crystals and studs.

Customers can also distress, embroider or hand-paint their pieces.

"We're thrilled to bring our craftsmanship and heritage to such an iconic space. This pop-up offers a unique opportunity to connect with the Selfridges community and customers, showcasing our distinct DNA and co-creation services. It's more than just a retail space – it's an immersive journey where artisanal tradition and community unite, placing the client at the heart of every experience," said Silvio Campara, Golden Goose's chief executive officer.

As far as traditions go, the Corner Shop has also adopted an Italian generosity.

A corner of the space, otherwise known as the Con Amore, has taken its cues from Italy's colorful flower shops, where customers are greeted with coffee, sweet treats and fresh flowers.

For those looking to add a touch of love to their purchases, the Con Amore space has personalized gift wrapping, curated ribbons and decorative bows.

Golden Goose will be unveiling its True-Star sneaker style at the

Selfridges Corner Shop.

"This is the first step toward a larger presence in the U.K., culminating in the highly anticipated opening of our flagship store on Mount Street later this year – a space that will elevate the in-store and co-creation experience to new heights," Campara said.

—HIKMAT MOHAMMED

## Artistic Touch

Nili Lotan and musician Alison Mosshart's collaboration began as many great friendships do: at the Chateau Marmont.

"We had the most hysterically funny dinner," says Mosshart of meeting the designer last fall. "We just basically giggled and laughed so much that we cried for four hours. That's how we met."

Later this month, Mosshart, one half of rock duo The Kills, will debut a solo exhibition of paintings at the Nili Lotan flagship boutique in Tribeca. A few weeks out from the opening, Mosshart is still discovering what the exhibition is going to look like.

"I'm just painting and painting and working on a bunch of different things, and then I'll decide what the show is," says Mosshart from her home in Nashville. The show marks her first major solo exhibition of artwork since 2018.

"I hadn't been home to paint in so long. So [the inspiration] was kind of everything around me – photographs and my niece and music. My whole studio is full of stuff," she says. "And so I'm going into the exploring phase, which I don't think that I'm going to get out of before this show. I think that this is the beginning of something else – and it'll be a sneak peek of some place I'm headed."

While Mosshart is in a generative mindset, the exhibition has also allowed her to rediscover older, never-before-shown artwork. During a recent trip to L.A., she came

across a stack of paintings that she made in 2008 using expired makeup.

"I was gonna throw all of this stuff away, and then I was like – no way, man, this is the most expensive paint in the world," she says. "I originally made 12, but people had come over and seen them and bought them right off the floor. And then I just stuck them in a folder and totally forgot about them since 2008," she adds. "I thought they were so beautiful, and they kind of felt like flowers to me. They felt really energetic."

Those makeup paintings inspired the title for the upcoming exhibition, "No Slow Songs," which will debut on March 28 during International Women's Month. To mark International Women's Day on March 8, Lotan will also release a shirt to benefit music nonprofit She Is the Music.

"With Alison, it was a very spontaneous connection," says Lotan from Paris, where she's showcasing her fall 2025 collection. "I'm drawn to the kind of personality that Alison has, where it's just free spirit and cool and no rules to any game."

The designer, who rooted her most recent collection in rock 'n' roll and is heavily influenced by music, will also dress Mosshart later this month for a Patti Smith tribute concert at Carnegie Hall.



"The Whole Animal" painting by Alison Mosshart.

"We are just enjoying a certain moment together and that's what it's all about: celebrating each other's creativity," says Lotan. "Enjoying her free spirit and mine, and inviting other people to be part of it." —KRISTEN TAUER

## Eight Times Running

Revolve Festival is returning to the desert in April, WWD has learned exclusively.

The retailer is bringing its music festival to Coachella Valley in Southern California for the eighth year with a new theme: desert mirage. After hosting a smaller affair in 2024 at the Parker Palm Springs, Revolve is taking over a more than 80,000-square-foot venue in Thermal, Calif.; it's a one-day event, being

held on Saturday, April 12 from 2 to 7 p.m.

The music lineup – a mix of DJs and live performances – will be announced later this month. In the past, the Revolve Festival stage has seen performances by Post Malone, SZA, A\$AP Rocky, Saweetie, Ice Spice and Migos. Timothée Chalamet, Hailey Bieber, Kaia Gerber, Megan Fox, Leonardo DiCaprio, Kim Kardashian, Sydney Sweeney and Travis Kelce have been among guests.

"Our community continues to validate that it's an experience that they crave and that they want to be a part of," said Revolve's chief brand officer, Raissa Gerona.

Revolve, an early adapter of influencer marketing, has evolved to embrace the next generation, and expects to host newcomers attending for the first time;

The retailer, which now largely caters to Gen Z, expects between 1,200 to 1,500 attendees.

"Western is the staple that's always in," Gerona said of fashion trends anticipated at the festival. "There's also the new boho. Boho was in 10 years ago, and now it's back, much more feminine and Chloe-esque. There's also cottagecore, and the desert raver aesthetic is really in."

Weekend festivities for influencers and VIPs kick off on April 10 with a Fwrd dinner at the Parker Palm Springs' Mister Parker, hosted by Gerona and Revolve Group's cofounder and co-chief executive officer Michael Mentel. There will also be a golf outing, led by former NBA player Dwyane Wade, and a pool party hosted by Kylie Jenner's Sprinter vodka soda company.

There will be a variety of activations and activities, Gerona said. Among them is the return of a swing carousel – a favorite photo op (which was missing last year due to space).

"There are a lot of new ones that we've never worked with before, that are launching for the first time on the site, specifically on the beauty side," Gerona said of expected brand partners. "That's always fun and exciting, because it allows us to obviously introduce a new product and a new brand to our customers, our creators that are at Revolve Festival, while simultaneously launching it on Revolve." —RYMA CHIKHOUNE ▶



The scene at Revolve Festival at Coachella 2024.

Iris Law for Knwls.



## Law For Fall

Iris Law is the face of British fashion label Knwls' fall 2025 campaign.

The campaign images feature a variety of textures from the brand's fall 2025 collection, which is called "Baby." Law wears a mid-length fur coat with a dress and a pair of trainers in one image, while in another she's standing inside a house wearing a two-piece leather set with big fur lapels.

"We had been discussing shooting something with Iris for a long time. She has a strong connection to her community, and we felt like it was important to use someone in this shoot who wears Knwls and has connected with the brand for a long time," said Charlotte Knowles, cofounder of the brand with Alexandre Arsenault.

The design duo were inspired by members of the fashion industry. On their mood boards they had individuals wearing kitsch outfits that were balanced with chic, modern silhouettes.

"We liked the idea of taking some of those kitsch-y materials, comfy silhouettes and other pop culture ideas and reframing them in a Knwls modern way," Arsenault said.

In the last few years Knwls has become a brand synonymous with young celebrities, from Bella Hadid to Dua Lipa.

The brand presents annually in September, usually during London Fashion Week.

"I think it's a fluid format for us — we've been putting a lot of effort into the fall 2025 collection, but we felt like focusing our budget on

content coming out through the season with the current socioeconomic climate was probably a safer bet," Knowles said.

Arsenault added that the brand has big plans for September and "a lot of projects on the go, so we just made a business decision to not stretch ourselves too thin and focus on those projects and the upcoming spring 2026 show." — H.M.

## Bunny Boost

LoveShackFancy's founder Rebecca Hessel Cohen helped the Society of Memorial Sloan Kettering Cancer Center host its annual Bunny Hop, which raised more than \$240,000 for its pediatric programs.

Pastels are part of the

brand's DNA so sponsoring the March 4 rabbit-themed event at 583 Park Avenue — which was the Society of MSK's 32nd annual one — was not a reach. Children and adults could partake in a dance party, a petting zoo, face painting, games and an interactive bubble show by the magician and bubble artist Meadow Perry. There was also a balloon artist in the Park Avenue event space. Guests also caught sight of two dancers, who really know how to leap, jump and jeté: Skylar Brandt, a principal ballerina with the American Ballet Theatre, made a special appearance at the Bunny Hop with Clara Riggs, an up-and-comer in the ABT Jacqueline Kennedy Onassis school.

With 17 freestanding stores and more than 450 retail partners,

Bradley O'Brien, left, with Alexandra Penney.



Cohen, who was on hand to catch the festivities, understands the power of pink. "LoveShackFancy" was featured throughout the pink decor including on the flower wall that was used for photo-ops and Instagram posts. Some of the other supporters in the crowd were the associates committee's chair Austen Cruz, the Society of MSK's president Claudia Taylor Overstrom, Amanda Baron, Jean Atlier Bohm, Katherine Boulud, Dori Cooperman, Krista Cori, Chrissy Corredor, Angela Frawley, Barkley Hickox, Marcella Hymowitz, Meghan Klopp, Lucinda May, Whitney Mogavero, Arielle Patrick, Cami Raucci, Halsey Schroeder, Whitney Schwartz, Megan Stackhouse, Stephanie Stamas and Lindsay Stransky.

As a global leader in patient care, research and education, MSK specializes in more than 400 cancer types and has nearly 2,000 clinical trials underway at any given time. Made up of volunteers, who are dedicated to promoting patients' wellbeing, supporting cancer

research, and providing public education on the prevention, early detection, and treatment of cancer, the Society of MSK works in close collaboration with MSK physicians and staff to help support MSK's dedication to deliver premium cancer care and comfort and caring to patients and their families. — R.F.

## Flowers Bloom

Tommy Bahama has long championed artists, both in-house and at large. Each spring, the Seattle-based brand collaborates with artists for its annual Artist Series collection. This time around, the company selected New York-based Alexandra Penney, who is known for her digitally manipulated watercolors of flowers.

So it's no surprise that the artist, photographer and journalist designed fabrics based on her work, titled Penney Blooms, and they were used on five exclusive Tommy Bahama sportswear and swimwear pieces.

The Penney Blooms print was inspired by flowers from a tiny neighborhood shop that Penney arranged and photographed in her studio, then digitally merged with one of her abstract watercolors.

"I've had the honor of watching Alexandra and her art over the last 20 years and have been inspired by its raw beauty and bold colors," said Bradley O'Brien executive vice president of product design and development at Tommy Bahama. "Her love of flowers, and our love of anything tropical made this partnership purposeful and beautiful. The results are truly stunning."

The collection includes the four women's pieces: a sequin Penney Blooms shell that features an all-over digital print, sequined embellishment and a gold TB logo bamboo shank button on the back. There's also a silk short dress with a fabric sash and side-seam pockets along with a twist high neck one-piece swimsuit and a belted caftan. For men, the print was used on the brand's signature camp shirt in silk with an embroidered signature at the hem.

The Alexandra Penney collection will be available on the brand's website and in its stores beginning April 3. Prices range from \$138 for the shell and \$158 for the camp shirt to \$250 for the silk dress.

In addition to working with outside artists, Tommy Bahama employs an in-house art department and team of creatives to develop original artwork for its sportswear, accessories and home collections.

"Our art department has quietly labored behind the scenes for many decades to design wildly imaginative works which have turned heads everywhere they're seen," O'Brien said. "We're proud of all our artists for creating works that will be exhibited not simply in one museum, but on art-loving fashionistas everywhere."

— JEAN E. PALMIERI ■

Rebecca Hessel Cohen and Claudia Overstrom

