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COUTURE



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Daniel's Day

Daniel Roseberry talks about Schiaparelli's return to the Paris couture runway with a show on Monday.

Pages 6 and 7

Couture Preview

Sketches from Elie Saab, Zuhair Murad, Azzaro and more give a glimpse of their spring collections.

Pages 8 to 11

Big Stone

Chopard will unveil the raw 6,225-carat Chopard Insofu emerald during Paris Couture Week.

Page 13

Amazing Grays

Kim Jones created a replica of the Pont Alexandre III bridge in Paris for his Dior men's collection, marking the 75th anniversary of the French fashion house with a symphony of grays that echoed the city's slate rooftops. *For more on the Paris men's shows, see pages 14 to 23.*

PHOTOGRAPH BY STÉPHANE FEUGÈRE

OBITUARY

French Couturier Manfred Thierry Mugler

- The designer, who helped define 1980s power dressing and launched the phenomenon of celebrities-as-models, has died, according to his official Instagram account.

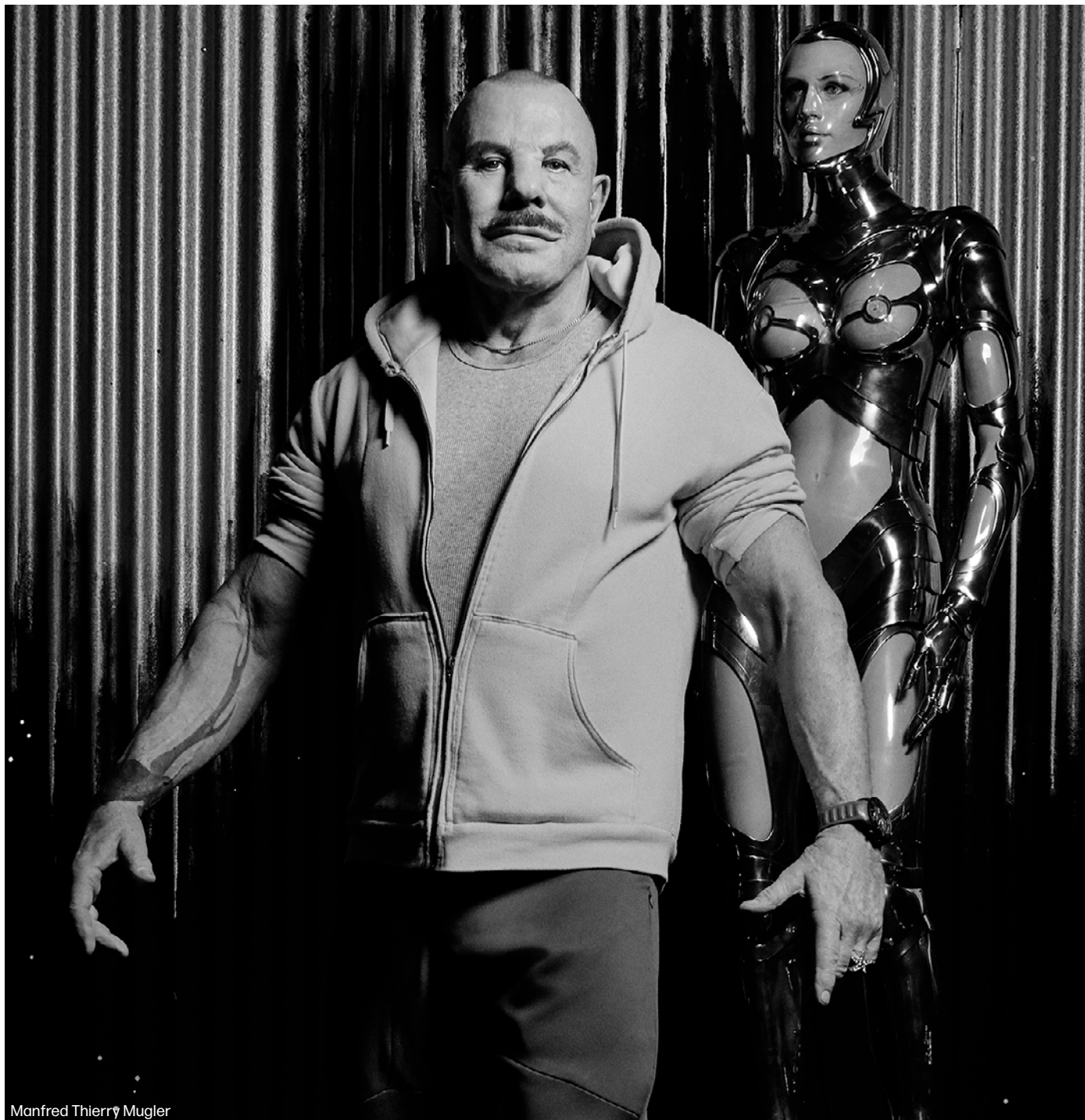
BY JOELLE DIDERICH

PARIS — French couturier Manfred Thierry Mugler has died, his Instagram account revealed at press time.

“We are devastated to announce the passing of Mr. Manfred Thierry Mugler on Sunday January 23rd 2022. May his soul Rest in Peace,” said a message on the @manfredthierrymugler account, accompanied by a black square.

No further details were immediately available at press time. Mugler was secretive about his age, but his Wikipedia entry states that he was 73.

The designer is the subject of an ongoing retrospective at the Musée des Arts Décoratifs in Paris, which opened in September with a party attended by Cardi B. “Thierry Mugler: Couturissime” is the first major exhibition in the French capital dedicated to the designer, who helped define 1980s power dressing, launched the phenomenon of celebrities-as-models, and introduced a new fragrance category with Angel.



Manfred Thierry Mugler

FASHION

The CFDA Offers New Interim Membership Tier

- Some 22 Interim members have been invited to join for a limited time at reduced dues.

BY LISA LOCKWOOD

The Council of Fashion Designers of America is offering a new CFDA Interim Membership tier that will serve as a pipeline to full CFDA membership.

Interim members are invited by the CFDA to join for a limited time of up to three years.

The Interim membership is aimed at designers who have been in business for at least one, but no more than five years, and have achieved a noteworthy level of recognition and success based on their talent.

Recognizing that these are young companies with limited financial means, Interim Membership dues will be waived for the first year and will be significantly reduced for years two and three.

“There is a vast pool of young talent that is contributing to the creative conversation in American fashion,” Steven Kolb, chief executive officer of the CFDA, told WWD. “Often, these designers are underrepresented and underfunded, and they are challenged to fulfill their brands’

potential because they lack institutional support. By opening CFDA’s resources and network to the Interim members, we are embracing this creative class and advancing their opportunity for success,” he said.

In addition to receiving most of the benefits of CFDA membership, Interim members will be allowed to take advantage of exclusive business development guidance and support, in addition to individual mentorship and industry introductions, as needed. Interim members will be invited to membership meetings but will have no voting rights. In addition, they cannot serve on the CFDA board.

At present, there are 474 CFDA members, including Interim members.

Members’ dues are determined by the size of their business and generally range between \$1,000 and \$10,000. The CFDA declined to disclose what the Interim membership dues will be.

Asked how it was determined who gets a CFDA Interim membership, the organization said that designers who are resonating creativity to the CFDA and have potential to grow their businesses were prospected and presented to the board. The CFDA considers the Interim membership a stepping stone and development support to



Edvin Thompson has become a full CFDA member.

prepare talent for full membership.

As for whether a CFDA member who’s experiencing hardship can move down to Interim membership, the organization said, “CFDA supports members who are experiencing financial difficulties and has always been accommodating and flexible.”

The inaugural 22 Interim members are Nicole Benefield, Nicole Benefield Portfolio; Kim Bentz, Bentz; Melissa Benta, Bentz; Aisling Camps; Patrick Cupid; Patrick Henry, known professionally as Fresh, Richfresh, Inc.; Emma Gage, Melke; Snow Xue Gao; Lauren Harwell Godfrey, Harwell Godfrey; Raul Lopez, Luar; Bach Mai; Keya Martin, Keeyahri; Sami Miro, Sami Miro Vintage; Nicole Muhammad,

Sew Elevated; Christian Juul Nielson, Aknvas; Shawn Pean, June79; Teddy von Ranson; T.A. Rudder, Une Femme New York; Michael Ward, The Salting; Marris Wilson, Marissa Wilson NY; Long Xu, Loring, and Henry Zankov, Zankov.

In related CFDA news, Edvin Thompson of Theophilio, the Brooklyn-based designer who was the winner of the 2021 CFDA American Emerging Designer of the Year Award in November, was extended an invitation for membership from the board. The designer, whose collections are inspired by his Jamaican heritage, was officially elected by the CFDA membership earlier this month, to become a CFDA member effective immediately.





Chiara Ferragni

BUSINESS

Chiara Ferragni Eyes Selling Stake in Company To Fuel Growth

- The young entrepreneur has given a mandate to BNP Paribas to help find an investor in her company.

BY LUISA ZARGANI

MILAN — Chiara Ferragni has been steadily expanding her namesake brand over the past two years but she knows more financial muscle will enable her business to get to the next level. To that end, Ferragni has given a mandate to BNP Paribas to help her find an investor.

“I want to stay on as central to the brand, to be fully engaged and have my say on strategies, but my goal is to continue to grow the brand internationally and I believe this is the right moment to seek a partner,” Ferragni told WWD. “To grow, we need injections of capital and investments that will allow us to make a quantum leap.”

Asked about the stake she is potentially willing to sell, she said, “It depends on the investor; we are only just teasing the sale now.”

Ferragni is looking for an investor in her Fenice Srl company, which closed 2021 with sales of 4.6 million euros, threefold growth compared with 2020. Net profit totaled 800,000 euros, climbing 23 percent compared with the previous

year. Ferragni is the founder and chief executive officer of Fenice.

Earnings before interest, taxes, depreciation and amortization amounted to 1.2 million euros, or a 26 percent margin on sales, up 240 percent compared with 2020.

Ferragni expects a solid 2022 for Fenice, forecasting a net profit of 1.7 million euros, up 113 percent compared with 2021, on sales of 12.5 million euros, which would be 172 percent growth compared to last year. EBITDA is expected to double to 2.4 million euros.

“We’ve just closed a very intense and profitable period of growth since 2019, investing in building a lifestyle concept for the Chiara Ferragni brand,” said the entrepreneur, who has been expanding her product offer through a number of new licenses, seeing the results of the strategy beginning last fall.

Aggregate turnover totaled 26 million euros last year and it is forecast to grow 130 percent to 61 million euros in 2022.

The licenses include ready-to-wear and accessories with Swinger, whose first collection under the agreement bowed for fall 2021; footwear with Mofra; a children’s line with Monnalisa; innerwear and beachwear with Velmar; jewelry with Morellato; stationery with Pigna, and children’s products, from strollers to furniture and textiles, with Nanan. Her eyewear collection produced and

distributed by Safilo is bowing for spring.

Her own first makeup line was launched last November, and performed “beyond expectations,” she said. She insisted she did not want to sign a license for the category, rather choosing to work with Intercos. The makeup collection is exclusively available at the Douglas perfumery chain in Italy, Spain and Portugal, as well as at the online stores of both her brand and the retailer.

“I have always believed in the project and choosing this path with the right partners,” she offered, saying she felt confident enough after her beauty capsule collections with Lancôme. “I realized the public was interested in my name [associated with makeup].”

Her makeup line sold out in one month, she said, even before the Christmas season. Three additional drops are expected in April, September and December.

Featuring signature sparkling pink packaging and her signature blue eye logo that brands all items under the Chiara Ferragni umbrella, the offering included three shades of lipsticks, a mascara, an eyeshadow palette, a highlighting blush and a brow gel.

A licensed fragrance is in the pipeline, most likely to be launched next year, but details are still under wraps.

Asked if skin care could also be an extension, Ferragni said she is “interested” in this category, but “at the right moment. I am super careful because you must be very knowledgeable about it.”

Ferragni’s Instagram handle has 26 million followers and she continues to build her social media fandom, while she also piles up modeling contracts and ambassadorships with brands ranging from Hublot to hairstyling products company GHD. At the same time, she is president and chief executive officer of TBS Crew, the company she founded in 2009 and that manages her The Blonde Salad blog and activities.

That company closed 2021 with a profit of 1.4 million euros, up 8 percent compared with 2020 and sales of 6.8 million euros, climbing 42 percent on the previous year. EBITDA amounted to 2.7 million euros, a 40 percent margin on sales, and a 35 percent gain compared with 2020.

For 2022, Ferragni expects a net profit of 3.3 million euros, up 136 percent compared with last year and sales of 13 million euros, almost doubling revenues last year. EBITDA is expected to reach 6.2 million euros, up 130 percent.

The total sales volumes that revolve around Ferragni’s business amounted to 46.3 million euros last year.

While Ferragni has attended fashion shows for years, she believes in communicating her own brand through collaborations and capsule collections, rather than presenting it during a scheduled fashion week.

“I like to do things at my own pace, applying a consumer-centric strategy so that the brand is in tune with the customers’ needs. We communicate our products when they are accessible to the public, and this is what I like as a consumer, too – not having to wait months,” said Ferragni, who is planning an event in May. “Drops are a more modern way to do business.”

A Christmas party capsule, for example, was highly successful, she said and reached a diversified customer target – “not only young girls,” she underscored. She ticked off her “winning” collaboration with Nespresso in 2021 – which led to her promotional tours last summer and the opening of a temporary bar in Milan.

“I choose unexpected brands that I love for a surprise effect, and not necessarily in the fashion arena,” she explained. For example, previous collaborations were launched with Evian, Ladurée, Converse and Tod’s, among others.

Ferragni’s appointment to the Tod’s board made headlines last spring and drove up the price of the Italian luxury company’s shares. Tod’s chairman Diego Della Valle at that time explained that Ferragni would help “to build solidarity and support projects for those in need, raising awareness and involving the new generations more and more in these kind of operations.”

Asked to comment on the experience, Ferragni she said has “created strong and personal relations” with Della Valle and other top industry figures such as Maria Grazia Chiuri and Donatella Versace. “These are authentic relationships, not forced. They are true geniuses and when I have doubts, I turn to them for advice, there’s a true generational exchange based on respect.”

Ferragni has been increasingly building a structured organization and Fenice now counts 20 employees, expected to reach 30 by the end of 2022. In the second half of the year, she plans to move her employees – 80 percent of them are women – under the same roof in new Milan headquarters, spanning over 9,720 square feet, in central Via Turati.

Italy accounts for 50 percent of sales, and, while continuing to build this market, she is increasingly eyeing international growth. Europe represents 40 percent of revenues, while 10 percent comes from the Rest of the World, from America and the United Arab Emirates to Asia Pacific.

In addition to her stores in Milan and Cortina d’Ampezzo, the brand is available at department stores ranging from Rinascente and Coin Excelsior to Galeries Lafayette and Harrods.



An image from the Chiara Ferragni eyewear ad campaign for spring 2022.



Chiara Ferragni's Vicky bag.



Daniel Roseberry and a look from his upcoming couture collection.



FASHION

Schiaparelli Comes Back To the Couture Runway

● Fresh off a banner year, artistic director Daniel Roseberry is ditching volume and color for his spring collection.

BY JOELLE DIDERICH
PHOTOGRAPHS BY KUBA DABROWSKI

PARIS – The coronavirus pandemic may have forced most of the world into a standstill, but it proved a boon for Daniel Roseberry, who emerged from several seasons of digital-only shows as one of the most electrifying couturiers working in Paris today.

In the last 12 months, the artistic

director of Schiaparelli has dressed everyone from Lady Gaga at the U.S. presidential inauguration to Bella Hadid at the Cannes Film Festival, racking up back-to-back Vogue covers along the way.

Meanwhile, the house expanded beyond its salons for the first time since it was relaunched by Italian entrepreneur Diego

Della Valle in 2012, with the opening of a boutique at Bergdorf Goodman in New York City and a series of pop-ups at Dover Street Market locations in London, Los Angeles and New York.

Now Schiaparelli is preparing to return to the runway for the opening slot of Paris Couture Week, facing a whole other level of scrutiny – and with a front row to match. Julia Fox, who arrived at the Kenzo show in Paris on Sunday with rapper Ye, was wearing a Schiaparelli denim jacket and earrings and said they planned to also attend Roseberry's show.

"I definitely feel pressure to deliver, because I do really have the feeling that people kind of fell in love with the brand again while in lockdown," Roseberry told WWD in an interview at Schiaparelli's historic salons on Place Vendôme here.

"I'm thrilled to be back showing but it feels very, very, very different," the Texan-born designer acknowledged.

Last January, the house unveiled its couture collection just three days after Gaga's show-stopping performance of the national anthem at President Joe Biden's inauguration.

"It was really like ground zero for us, as far as building the brand goes. And this season, because we're showing, because the world has changed again, and because I feel like I've changed, too, this feels like a kickoff of a new chapter," Roseberry said.

Since making his debut at Schiaparelli in July 2019, he's established a reputation for colorful, billowing designs peppered with Surrealist gilded body parts, like the gold mask that Cardi B wore to the American Music Awards in November. So it might come as a surprise that his spring couture collection will feature none of the above.

"When you're designing a collection that's really for images, or for one wear on the red carpet, it's a different mind-set and you don't have to think of things as much in a three-dimensional space. It's more for a screen, and that really played a lot to my strengths," Roseberry explained.

"I did a chronicle or a cataloguing of everything that happened last year. It's almost overwhelming, I think, the response that the brand has received and how much it's been embraced. We all have been so grateful, and not taking it for granted at all. But at the same time, I wanted to kind of set a new challenge for us," he added.

"That's really been the number-one assignment for myself this season: what feels right, what do I want to see right now? And I don't want to see frivolity, I don't want to see color, I don't want to see volume. I want to see focus, I want to see something that feels both severe and luxurious," he continued.

"I'm exhausted by all of those tropes that we all throw around on the red carpets," he argued. "There's all these tricks of embroidery and volume and color that you can kind of hide behind, or cheap drama, in a way. And I humbly wanted to say, 'OK, can I do without all of that stuff?'"

His spring line, to be shown at the Petit Palais, will take its cue from Hadid's gown in Cannes: a simple black column dress, scooped away at the chest to showcase a huge gilded pendant in the shape of lungs. Roseberry is sticking to a palette of white, ecru and gold, with a strong focus on tailoring, though the collection will be rich in fantasy and embellishment.

Why do a U-turn just when the brand is gaining traction? "It was, I have to say, really nerve-wracking. I've never felt so vulnerable going through a creative process before. But the reward, I think, is deeply felt now. I feel really, really good about where we landed," Roseberry said.

"It's a pivot. If I'm scared, if I'm nervous, if I feel uncomfortable, in a way, I think that is a good thing. I think that's a movement in the right direction. I fell in love with fashion watching ►



Daniel Roseberry and a look from his upcoming couture collection.



Lady Gaga arrives to sing the national anthem during the 59th presidential inauguration at the U.S. Capitol in Washington, D.C., on Jan. 20, 2021.



Bella Hadid poses for photographers upon arrival at the premiere of the film "Three Floors" at the 74th Cannes Film Festival on July 11, 2021.

designers who were doing collections that changed, sometimes radically, every season," he continued.

"And that kind of bravery, that kind of balls-out gutsiness, is something I really cherish. But also it's the hardest thing to maintain when you have any bit of success, because everyone just wants you to keep doing what you're doing until they're bored of it. And then you're f-ked, basically," he said.

The designer was also inspired by his recent conversations with students at Central Saint Martins in London, where he was the guest judge to award the Sarabande Foundation Scholarship to a student accepted on the MA Fashion course.

"I was thinking how really, really hard it would be to be coming out of school, or to be in school right now, and not be able to work with your peers," he mused. "It just gave me the boldness, or the courage, to try and do something new, and to try and do something unexpected."

Roseberry has always resisted pigeonholing the type of woman who can wear his clothes, citing the dual personality of founder Elsa Schiaparelli, who juggled between running a business and being a muse to artists like Salvador Dalí and Man Ray. The celebrities he's dressed range from Beyoncé, Kim Kardashian West and Cardi B to Regina King, Tilda Swinton, Adele and Lily Collins.

"Schiaparelli can go really, really chic and modern and pulled back. And then it can go really into the surreal, into the ethereal, into the dramatic and the otherworldly. And then it can also go into the pop culture and into the zeitgeist and into this kind of hard-hitting cultural conversation," he noted.

It helps that it's still a small company, without the weight of marketing hanging

"I don't want to start measuring success by how many stars we've dressed, or how many covers we land. I just want to make work that resonates with our present moment."

DANIEL ROSEBERRY, SCHIAPARELLI

over every move. "Lots of the big, big houses, they're too big to be this agile, in a way, they're too big to change course. And my goal would be to really be as agile as possible, but still have it be one world. You should look at it and you should know it's Schiaparelli," Roseberry said.

"I do get really turned on by challenges like that, and putting myself on the line," he remarked. "It's part of what I love about the job, and I also love it because the atelier get really thrilled by it."

Being stuck in Paris during the pandemic provided the space to refine his vision of the brand, after a decade working behind the scenes at Thom Browne in New York.

"I really, really loved that whole year and a half creatively. It was so pure and there were far fewer contaminations, in a way, because people weren't traveling, there were less opinions in general. And it was just a creative bubble for me, and not just me, but also for the team to create inside of that," Roseberry recalled.

"The silver lining of being so isolated out here, in a city I haven't yet really connected with, is that I've really run to the work and run to the studio. I can't imagine not doing couture now, I really can't. The process of building these collections has become such a fantasy in and of itself. It's almost like the final result is a byproduct. It's just a cherry on top," he said.

Now he's adjusting to the gradual return of pre-pandemic working conditions, even as the spike in COVID-19 infections continues to disrupt preparations for Monday's show. Not only are the French government's safety guidelines changing all the time, but several members of his couture workshop fell ill during the making of the collection.

"That is something that is not a glamorous side of this, but it's such a

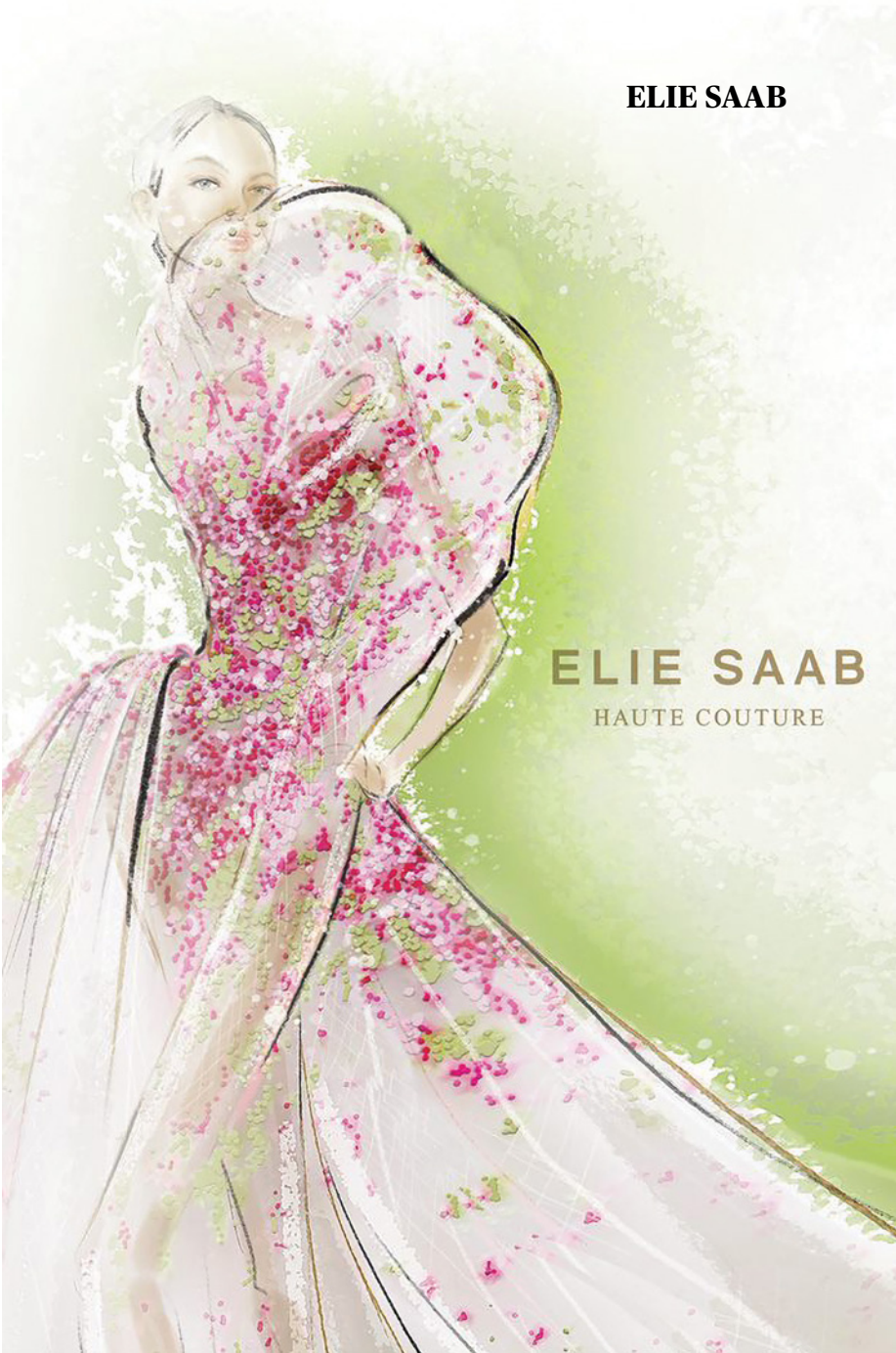
nightmare, because if this were Chanel and you have eight ateliers or something, you're always going to be able to have something moving. We have two," he said.

Bar any last-minute hiccups, Roseberry hopes to have 31 outfits on the runway, and is excited to be working with makeup artist Pat McGrath and hairstylist Guido Palau for the first time. He's trying not to focus on what happens afterward.

"I don't want to start measuring success by how many stars we've dressed, or how many covers we land. I just want to make work that resonates with our present moment, and be as truthful and as obedient to my own gut instinct. And maybe this collection is less cover material – I don't think that's true – or maybe it's more, but I get really paralyzed if I start thinking about it like that," he said. ■

Paris Couture A PREVIEW OF SPRING

Designers share their sketches of looks to be revealed on the runways.

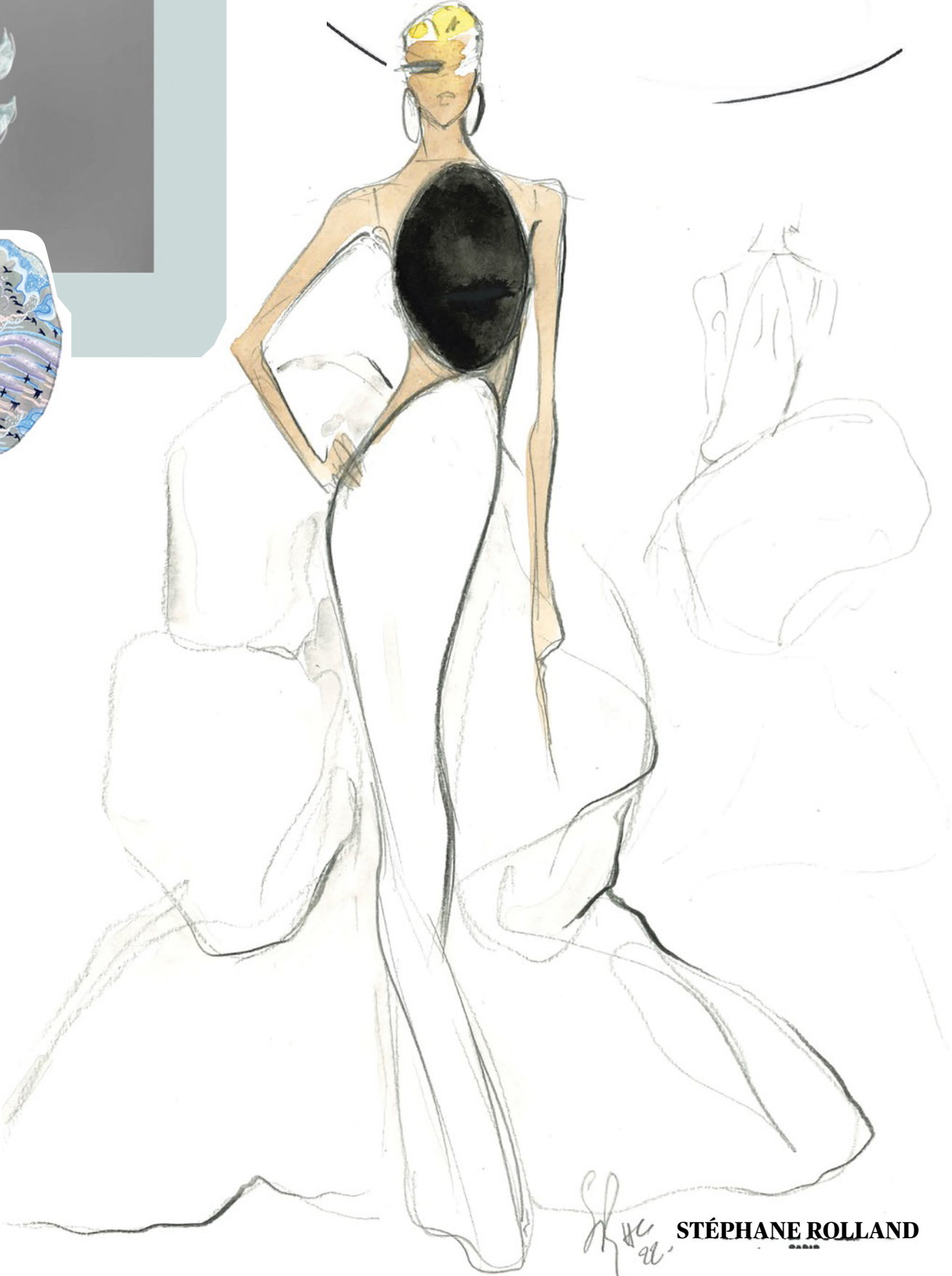
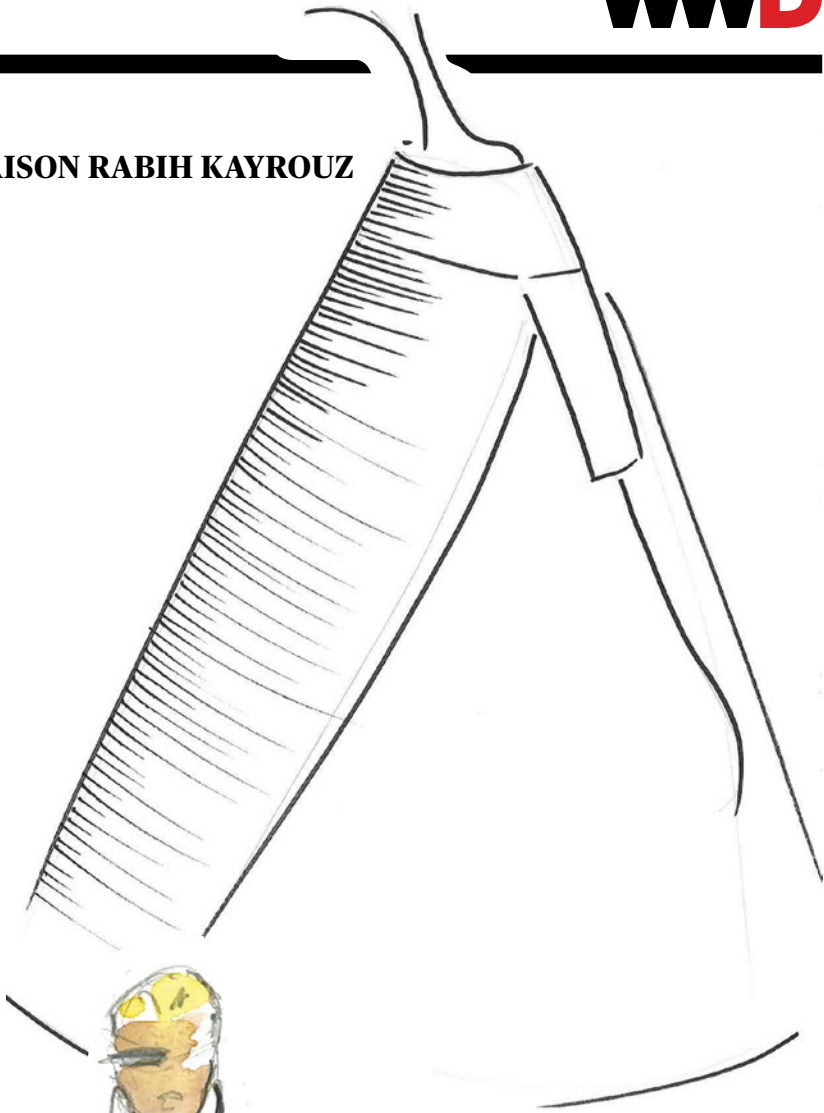


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Couture SS 2022



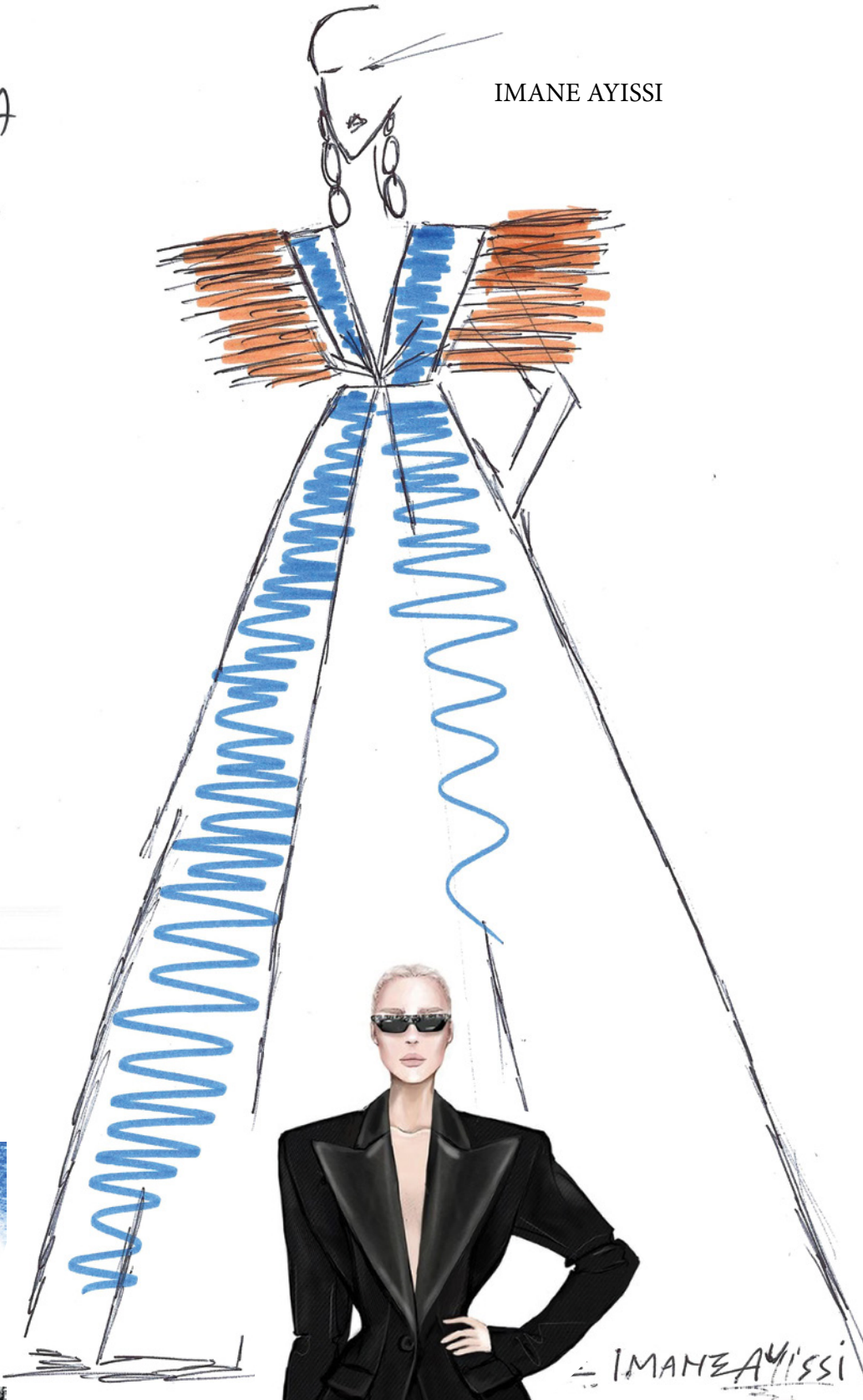
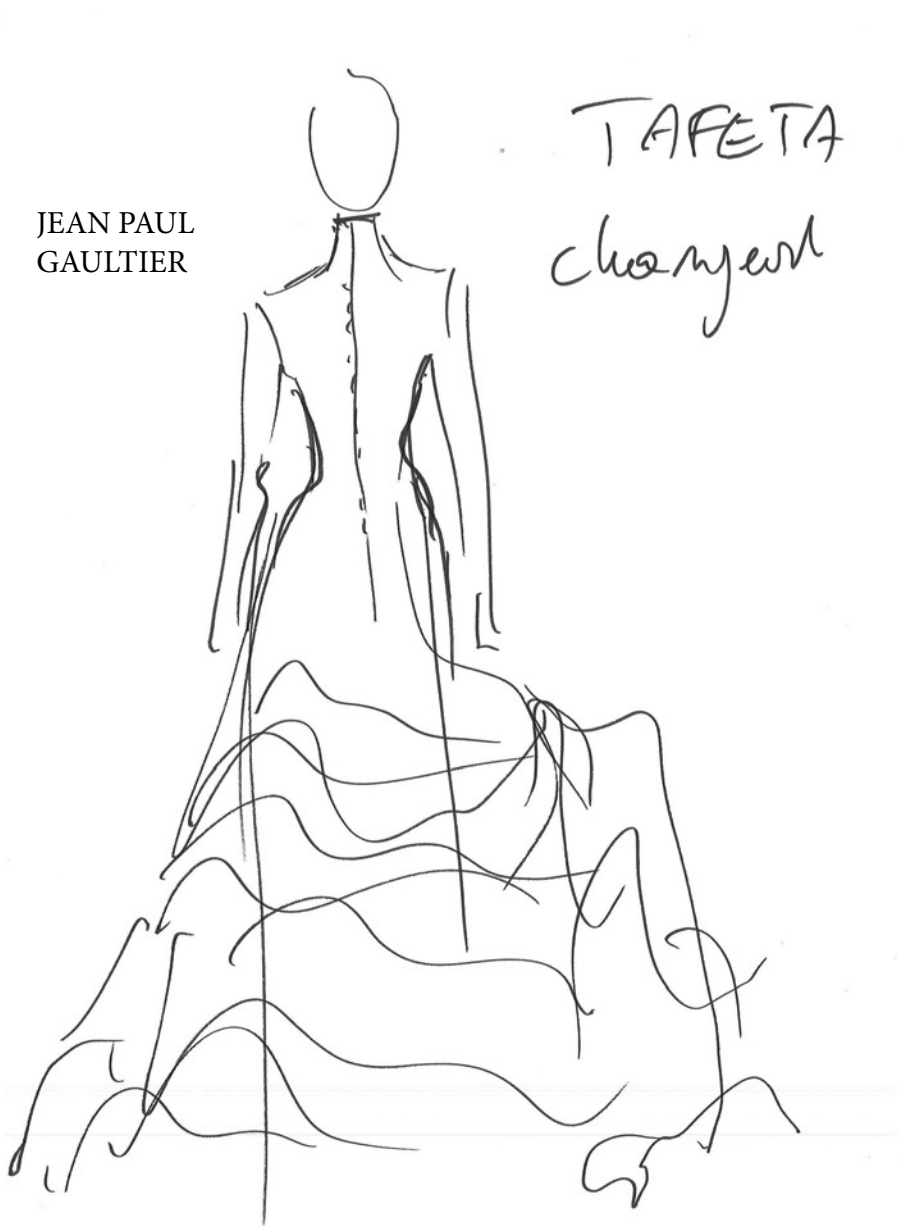
RAHUL MISHRA

MAISON RABIH KAYROUZ



STÉPHANE ROLLAND





ALEXANDRE VAUTHIER



Backstage at Dior
haute couture spring 2020.



FASHION

Seven Things to Know About Couture Week

- Here are some of the expected highlights of Paris Couture Week, which runs from Jan. 24 to 27.

BY JOELLE DIDERICH

PARIS — With 15 physical runway shows on the calendar, almost double the number of last season, Paris Couture Week is starting to look a whole lot like its pre-pandemic incarnation.

The final list of brands staging physical shows is: Alexandre Vauthier, Alexis Mabille, Chanel, Dior, Elie Saab, Fendi, Imane Ayissi, Jean Paul Gaultier, Schiaparelli, Stéphane Rolland, Valentino, Viktor & Rolf, Yanina Couture, Yuima Nakazato and Zuhair Murad. In addition, there are seven physical presentations and six digital-only events.

Giorgio Armani has canceled his Privé haute couture spring 2022 show, and Azzaro Couture has also scrapped its plans for a runway display.

Iris Van Herpen, who is planning a big show in July to mark her 15th anniversary in fashion, decided not to show a new collection this month. Instead, she is displaying a selection of looks from previous haute couture collections at her biannual showroom at the Atelier Néerlandais in Paris.

Also at the July shows, Giambattista Valli plans to mark his first decade in haute couture with a special show.

Here are seven things to know about this week:

FRANCE TIGHTENS COVID-19 RULES

With Omicron infections spiking, the Fédération de la Haute Couture et de la Mode, French fashion's governing body, will enforce strict safety protocols.

Following a change in French law, only vaccinated people will have access to events on the official calendar. A negative test for COVID-19 will no longer be sufficient but may be required as an additional precaution. Non-European nationals must convert their foreign vaccination certificate into a French vaccination passport with a QR code.

SCHIAPARELLI RETURNS TO THE RUNWAY

The week kicks off with the Schiaparelli show at the Petit Palais at 10 a.m. on Monday, marking the French couture house's return to the runway for the first time since the coronavirus pandemic began.

Artistic director Daniel Roseberry has become the darling of celebrities like Cardi B, Beyoncé and Lady Gaga, racking up red carpet appearances and magazine covers while staging digital-only presentations.

For spring, he promises a minimal new look, with a palette of black, ecru and gold, though there will still be plenty of fantasy and embellishment.

DIOR TAPS INDIAN ARTISTS MADHVI AND MANU PAREKH FOR ITS SHOW SET

The set for Dior's spring couture collection by artistic director for women's collections Maria Grazia Chiuri will feature the work of Indian artists Madhvi and Manu Parekh, rendered in embroidery by the Chanakya ateliers in Mumbai.

The show, to be held at Rodin Museum at 2:30 p.m. on Monday, with a repeat show at 5 p.m., is designed to shed light on the French fashion house's creative dialogue with India. It marks the first time that Chiuri, known for her collaborations with female artists, is bringing a male artist into the mix.

"The objective was to underscore, through this couple of artists, the male/female dichotomy, not as opposition, but as complementarity, as perpetual enrichment," the brand said.

Madhvi Parekh, born in 1942, is known for her vivid and surreal paintings inspired by narratives and folk stories from her childhood spent in rural India. Her husband, born in 1939, is noted for his surreal landscapes of the holy city of Benares. The work of the two artists will cover the entirety of the walls, composing a retrospective of the couple's art.

Following the show, the structure will be open to the public from Jan. 25 to 30 as a temporary exhibition.

In the run-up to its two shows on

Tuesday, Chanel teased another artist collaboration. Creative director Virginie Viard invited French contemporary artist Xavier Veilhan and Norwegian photographer Ola Rindal to create the first images of the spring collection.

Brand ambassador Charlotte Casiraghi can be seen riding a horse through a set punctuated by sculptures, geometric drawings, rings and cockades designed by Veilhan.

GLENN MARTENS UNVEILS A ONE-OFF COLLECTION WITH JEAN PAUL GAULTIER

Following in the footsteps of Sacai's Chitose Abe last season, Glenn Martens will present a one-off couture collection for Jean Paul Gaultier.

It will be something of a homecoming for the Belgian designer, who is creative director of Paris-based Y/Project, as well as Italian lifestyle brand Diesel. After he staged his graduate show at Antwerp's Royal Academy of Fine Arts in 2008, Gaultier recruited him as junior designer for his women's pre-collection and the G2 men's label.

This will be Martens' first stab at high fashion. It's a chance to interpret Gaultier's vast and eclectic design vocabulary and to take advantage of his atelier's knowhow with tailoring and elaborately embellished flou.

He teased the collection with his Y/Project



show last week, which featured optical illusion body patterns inspired by Gaultier's '90s-era "Cyberbaba" collection, a perennial favorite with celebrities including Kim Kardashian West.

His one-off couture collection, to be unveiled at Gaultier headquarters on Wednesday at 2:30 p.m., will be under the moniker "Gaultier Paris by Glenn Martens from Y/Project."

VALENTINO COUTURE AND FENDI RETURN TO PARIS

Valentino will stage its first physical haute couture show in Paris since the onset of the pandemic, after showing its collections in Italy and online for the last three seasons. The brand is scheduled to unveil its spring collection at 1 p.m. on Wednesday at its headquarters on Place Vendôme, having previously shown at the Hôtel Salomon de Rothschild.

Last season, creative director Pierpaolo Piccioli collaborated with an eclectic and international group of 17 artists for his Valentino Des Ateliers couture collection shown in Venice. The brand has yet to lift the lid on the inspiration for this season.

Kim Jones will stage his first physical couture runway show with an audience since making his debut as artistic director of couture and women's wear collections at Fendi one year ago. His debut show last January, with a star-studded cast including Demi Moore, Naomi Campbell and Kate Moss, was set in a glass maze at the Palais Brongniart, which is also rumored to be the venue for Thursday's show at 2:30 p.m.

Fendi's fall 2021 haute couture collection was presented digitally with a film by Italian director Luca Guadagnino.

HIGH JEWELRY HOUSES UNVEIL NEW COLLECTIONS

The week will feature presentations of new high jewelry pieces from leading houses including Cartier, Chaumet, Boucheron, Bulgari and De Beers, alongside independent designers such as Cindy Chao and Fawaz Gruosi.

Dior will show its "Galons Dior" collection, designed by Victoire de Castellane and inspired by decorative ribbons, while Louis Vuitton's artistic director of watches and jewelry, Francesca Amfitheatrof, will unveil chapter two of her "Bravery" collection, marking the 200th anniversary of Louis Vuitton's birth.

PARIS INAUGURATES EXHIBITIONS ON YVES SAINT LAURENT AND AZZEDINE ALAÏA

Visitors sticking around until the weekend will be able to catch the sprawling exhibition celebrating the 60th anniversary of the house of Yves Saint Laurent. The late couturier's creations will be displayed at six major Paris museums alongside some of the art works that inspired them.

Imagine his 1965 Mondrian dress, juxtaposed with the Mondrian painting it references, at the Centre Pompidou. Or a period-style polka-dot dress from 1986, displayed next to fragments of Claude Monet's version of "Le Déjeuner sur l'herbe" at the Musée d'Orsay.

Similar pairings will be on show at the Paris Museum of Modern Art, the Louvre Museum, the Picasso Museum and the Yves Saint Laurent Museum in the French capital as part of the exhibition, titled "Yves Saint Laurent Aux Musées" ("Yves Saint Laurent at the Museums") scheduled to run from Saturday until May 15.

Meanwhile, the latest exhibition at the Fondation Azzedine Alaïa will delve into the period between the Tunisian designer's departure for France in 1956 and the launch of his first ready-to-wear collection in 1982. In the intervening years, Alaïa worked for private clients including screen legend Greta Garbo. "Alaïa avant Alaïa" ("Alaïa Before Alaïa") is scheduled to run from Friday until Oct. 24.



The Chopard Insofu emerald.



The Rose of Caroline ring.

“With a one-of-a-kind stone like this one, we have to find a way to make it the star of the show.”

CAROLINE SCHEUFELE, CHOPARD

Emeralds are a particular point of focus for the brand, which gives them pride of place in its high jewelry designs. “Whenever we have a larger emerald, my priority is to cut the stone in a way that takes advantage of its size. Each [one] possesses an individual internal structure [called] a garden...a fingerprint of textures and inclusions that make [them] unique,” she continued.

In the 2021 Red Carpet Collection unveiled at the Cannes Film Festival under the “Paradise” theme, impressive specimens included a 43.21-carat cabochon on a brooch and a 61.79-carat round shape on a necklace.

The Chopard Insofu emerald will be the highlight of the “Exceptional Gemstones” presentation at its Paris flagship store, where the jeweler will showcase an assortment of 20 exceptionally pure gemstones, in designs or still loose – a first for the house.

Among these will be some emeralds, of course, but also an unheated sapphire of 21.04 carats; an also-unheated pigeon blood ruby cut in a pear shape, found in Mozambique, and a 31.3-carat fancy dark gray-greenish yellow “chameleon” diamond, which has the unusual ability to change color depending on light and heat exposure.

Completed designs will showcase the house ethos of “revealing the natural radiance of gems, without superfluous ornament or embellishments,” according to Scheufele.

Other rarities are a black Australian opal with striking blue and green streaks, and a vibrant turquoise Paraiba tourmaline.

This exhibition will be the first of several highlights for Chopard this year.

Coming up next is a celebration of its 25th anniversary as Cannes’ official partner, where Scheufele aims to satisfy the house clientele’s appetite for “something that hasn’t been done before, something surprising” to top last year’s “escape into a beautiful imaginary world” that was a response to clients’ crisis-driven desire for the rare and exceptional.

Also slated for 2022 is the move of Chopard’s New York flagship store, which will be paired with the reveal of a new high jewelry collaboration.

The house will leave the 709 Madison Avenue address it has occupied for 15 years and move into a new 2,400-square-foot home in the Crown Building at the corner of 57th Street and Fifth Avenue.

EXCLUSIVE

Chopard Reveals Raw Emerald Called ‘Insofu’

- The 6,225-carat stone is the second-largest emerald discovered at Kagem and will be the highlight of the “Exceptional Gemstones” showcase during Paris Couture Week.

BY LILY TEMPLETON

PARIS – Continuing on its mission of sourcing exceptional stones in a responsible and sustainable way, Chopard will unveil a 6,225-carat raw emerald during the high jewelry presentations coinciding with Haute Couture Week here.

The emerald, named Chopard Insofu, weighs 1.22 kilograms – roughly the same as a Champagne bottle – and was found in the open-air Kagem mine in Zambia by Gemfields, a leading supplier of responsibly sourced colored gemstones.

It was given its name after the word “elephant” in the Bemba language spoken in the region around the mine, for its size and its shape evoking the animal’s trunk. The Chopard Insofu is among the largest

emeralds ever found in the world, and the second-largest emerald ever found in Kagem, placing between the 5,655-carat Inkalamu (or “lion”) and the recently unearthed 7,525-carat Chipembele (or “rhinoceros”).

Still in its raw state, the sizable emerald has not yet revealed its secret, but it has already been described as “extraordinarily alive,” with experts lauding its purity and size.

“The size and quality of the crystal make it a rare find indeed,” stated Sean Gilbertson, director of Gemfields, noting that it was also “setting a historic milestone for traceability back to the mine-of-origin, a holy grail for consumers” seeking reassurances on the credentials of their stones as it is the first emerald of this size and purity to meet traceability requirements.

“By purchasing a raw stone, we are able to follow its entire journey through to final creation. Chopard will cut the raw emerald and collect all the cut gems emerging from it....We ensure a complete chain of traceability, which is rare for [such]

stones,” said Chopard’s copresident and artistic director Caroline Scheufele who noted that a “fully integrated supply chain” was what made “these treasures of nature so valuable to our clientele,” who despite the COVID-19 pandemic had shown “strong resilience and loyalty” to the house.

She recalled her feeling at the discovery of the Insofu emerald as “surpassing any emotion [she] had ever known.”

Despite her excitement at this project, which “a passionate gem-lover like her dreams of,” she expressed caution, noting that while “plans are underway to make a collection [out of the stone], a rough emerald holds many mysteries” and that the process was just beginning.

“With a one-of-a-kind stone like this one, we have to find a way to make it the star of the show. In this case, we will start with what results of the cut...and build the surrounding design that best complements [them],” she said in an email interview.

In 2017, the house had unveiled the “Garden of Kalahari” set, designed from a single 342-carat raw diamond of exceptional purity.

The Reviews




**The
Collections**
Paris

Dior

Why build a set featuring one of the most ornate bridges in Paris when the original is less than two miles away? Well for one, because having perfect weather at your fashion show is the ultimate luxury.

In a cavernous tent on Place de la Concorde, Dior created a replica of the Pont Alexandre III, complete with Beaux-Arts-style lamps, cherubs and a golden

winged horse, and set it against a digital backdrop of a gently changing winter sky to showcase the fall collection of its men's artistic director, Kim Jones.

"It's a dawn in Paris," Jones said during a preview. "We loved the idea of them walking on the street, and we thought, what's the most glamorous bit of Paris?"

To underline his ode to the French capital, Malcolm McLaren's 1994 track

"Paris Paris" — featuring Catherine Deneuve on vocals — played on a loop as guests filed in. The colors of the clothes themselves echoed the mineral tones of the city's slate rooftops.

But this was mainly a tribute to Christian Dior himself, to coincide with the 75th anniversary of the house he founded (Friday also happened to be Dior's birthday). "I wanted to do a conversation with Christian Dior as the ultimate

collaboration," said Jones, who revealed recently that he was switching gears after three years of partnerships with leading contemporary artists.

Although his decision was taken before the Astroworld disaster forced Dior to postpone indefinitely the planned launch of its spring collection, created with rapper Travis Scott, that tragic event illustrated the pitfalls of joining forces with a third party. ►



With Dior's heritage, Jones was on safe ground. This collection was rife with the house's codes, from "cannage" quilting to leopard prints, and high-low mixes, such as sweatshirts with dense floral embroideries inspired by the Miss Dior haute couture dress from 1949. It included sweet nods to Dior's passion for roses, and his dog Bobby.

Jones even succumbed to the lure of the Bar jacket, after initially deeming its hourglass shape too feminine for reappropriation. By pinching the fabric of jackets at the hips, using contrasting raw seams, he gave his suits just a hint of curve.

Not that the designer is shy about embracing some of the more flamboyant accoutrements of couture: derby shoes dripped with crystals, while a workwear-inspired jacket was overlaid with a delicate veil of embroidered tulle.

Even the sweatpants were extra. Made of

silky soft cashmere, they were paired with Birkenstock sandals, which last year joined the list of Dior owner Bernard Arnault's acquisitions, giving the German footwear manufacturer a direct line into the world's biggest luxury conglomerate.

Some of the looks were set off by minimalist berets designed by Stephen Jones, who is celebrating 25 years at the house and who Jones brought out for the final bow. "They're in matching fabrics, so they're the most subtle statement. Of course, because it's a beret, it's that thing of France and French joie de vivre," the hatmaker explained.

Promoting a postcard vision of Paris is not without pitfalls – in a meta casting move, Dior even had "Emily in Paris" star Lucien Laviscount in the front row – but Jones is an expert at conjuring desire. His fantasy vision of French chic was a home run. — Joelle Diderich ■



Rick Owens

During rehearsals for his fall men's show, Rick Owens' male muse Tyrone Susman suggested the designer reconsider showing his puffer coats and fuzzy vests with their hoods zipped up over the face, leaving only eye slits and some breathing holes.

Owens pushed back. "This is not Disneyland at this company. We get kind of intense," he said during a preview.

No kidding! Owens' blistering fall show featured Sisters of Mercy played at bone-shuddering volume, disorienting strobe lights, a sleeveless sweater bearing the word Urinal, sculpted helmets that

sprouted lit fluorescent tubes – and clothes that were as fierce as they were majestic.

It was an exhilarating display as models whisked through a raw concrete space at the Palais de Tokyo wearing huge parkas spilling long goat hair trim, bomber jackets with sleeves slashed at the elbow, or tailored coats and jackets in Frankenstein proportions.

Owens explained in his press notes that he first designed exaggerated shoulders as a "parody of masculinity" only to discover he enjoys wearing them as "an excuse to take up more space around me. Camp has always been about exaggerating earnestly naive urges."

And Owens' brooding and sometimes menacing clothes are about skewering conservatism and puritanism, particularly all the strident judgments and superior morality trumpeted on social media these days. "I see it as my life's work to balance out that energy," he mused.

His dark, rebellious spirit was there in spades, along with an undercurrent of sensuality and glamour, with Susman opening the show in a metal mesh tank top woven more loosely than a chain-link fence – exalting his sinewy torso.

Owens invented a new adjective for the look – "glamasleazy" – adding the additional descriptor of "languorous." Yet there was the usual rigor to his tailoring,

more voluptuous than ever, and the finesse of luxurious, yet meaty fabrics, from cotton and silk duchesse to a canvas wool woven on century-old shuttle looms.

Back to that Urinal sweater: Owens went off on a tangent, as he's portrayed the act of relieving himself on photos and sculptures of himself, in photos and exhibitions, as a metaphor for creative expression that is expelled, rejected and internalized.

Here it was more about "laughing at men's baser urges" – and perhaps a sly commentary about excessive branding and pontificating. "In a world of logos and messages on T-shirts....I think this is anti-that," he chuckled. – *Miles Socha*



Kenzo

If Pharrell Williams ever tires of making music, and his assorted design projects, he could always take up fashion writing.

He had already previewed Nigo's first collection for Kenzo – the most anticipated debut of men's fashion week in Paris – and he summed it up with a spot-on cinematic description.

"It feels like a Wes Anderson film. To me, it's like 'Rushmore,' in the sense that like, it's 1950s and '60s fashions, but through the lenses of the 1980s, and shot in 2022. So it's really cool what he's doing," he said before the show. "I feel like I'm about to go meet Margot Tenenbaum right now."

Thanks, Pharrell!

Indeed, the dusty colors, traditional fabrics and cheerful prints gave the collection a retro patina, while the silhouettes charmed as a mashup of workwear and preppy classics, with an occasional Western twang, and winks to traditional Japanese attire, particularly haori jackets.

Nigo also exalted the brand's legacy of lively florals, including chintz-like odes to the hibiscus and more abstract poppy motifs on a range of looks, and often worn head-to-toe.

Best known as the founder of A Bathing Ape, and a serial fashion collaborator, Nigo is primarily regarded as a purveyor of streetwear. This confident debut demonstrated impressive range, from handsome plaid blanket coats to natty

three-button suits in classic men's wear checks – and without a sneaker in sight.

The collection also surprised with its homespun charm, from the hickory-striped overalls and denim worker jackets to the demure circle skirts scattered with poppy flowers.

Not to worry: There was also plenty for hype beasts, including a dynamite new tiger emblem that was splashed across the back of terrific varsity jackets and nylon perfectos; plenty of funky headgear, from logo berets to bulbous newsboy caps, and a striped scarf that resembles a cartoon tiger flattened by a steamroller.

Nigo is a walking encyclopedia about the late founder Kenzo Takada, and boasts an archive of original designs from the 1980s numbering in the hundreds. That period cemented his image of Kenzo, and he decided to make that his starting point.

"There's something about it that feels particularly right for the present moment," Nigo, 51, said during a preview. "And maybe people from my generation are going to feel somewhat nostalgic, but for young people, there's so much to discover at Kenzo that will seem incredibly fresh in that inspiration from from the '80s."

Back to Pharrell, who skirted questions about his upcoming Tiffany & Co. project and said, "We're here to celebrate my brother Nigo today. The fact that he was able to take over a Japanese house that's affiliated with the LVMH group, it's a beautiful thing." – Miles Socha

Loewe

Men familiar with the scourge of belly-button lint might laugh out loud at the sight of Jonathan Anderson's latest proposition at Loewe: a crewneck sweater with a hair-catching drain hole placed right where all that mysterious fluff collects.

Back on the runway at last during men's fashion week, Anderson seems to be embarking on a new aesthetic chapter at the Spanish house, less hinged on craft and more, well, unhinged – a stream-of-consciousness exploration of what's possible with fashion.

Echoing his terrific women's outing last September, which was a great contemporary art fair for tickling the eyes and the brain, here were lively, sometimes experimental, clothes embedded with tricks of thought, humor or sly commentary.

Consider the white T-shirt, here with a mirror image of the model's head and torso screen printed upside down on the front (wearable narcissism); there with a wired hem that juts out one side (wearable freeze-frame in the TikTok age of action).

Bodysuits and clinging tops embedded with fairy lights, or handsome coats with seams aglow, winked to our lives being constantly backlit with screens, the designer said during a preview, asking: "Is clothing going to have to compete more with the digital world?"

To be sure, the show was highly entertaining – and Instagrammable – as models paraded barefoot or in translucent rubber boots around a sandy set planted with flags of colorful ribbons.

There were many surreal touches, sometimes fittingly unwearable: sweaters with built-in gloves, each finger extended with streamers, or jeans with a handwritten word – Smile, or Hello – rendered in metal and jutting up from the front waistband. Anderson might, however, find a taker for his gentleman's herringbone coat that looks as if the wearer sat in gold paint.

"Optics and optimism," Anderson declared cheerfully. "It's this idea of playing with fashion, that fashion can have scope if you want it to. You can take the mundane and reinvent it. That's the joy of fashion." – *Miles Socha*



HERE AND BELOW:
HermèsHERE AND BELOW:
Jil Sander

Hermès

Hermès is rarely the first out of the gate with hot fashion trends or items, but when the brand gets there, expect the toniest treatments imaginable.

Case in point: A glossy black bucket hat in the house's "mirror Porosus crocodile" skin, sure to be one of the most sought-after and discussed accessories from Véronique Nichanian's latest collection. (For those without Elon Musk budgets, there were also versions of the hat in water-repellent technical satin.)

Nichanian also served up what looked like the Rolls-Royce of chinos, single-pleated and smartly tapered down to a chunky cuff, in water-repellent compact cotton serge or stretch cotton drill. (The show notes, which come in a chic booklet, read like a menu in an expensive restaurant – no prices, but mouthwatering ingredients.)

Her outerwear-driven fall effort also offered technical parkas, the hoods and collars displaying the removable curly lamb lining, and glazed anoraks that had a camouflage effect, but resembled more the blurred botanicals depicted on giant screens mimicking tapestries at the Mobilier National – where the French Republic stores furniture and objects used to decorate ministries, palaces, chateaus and embassies.

Quilting looms as a big trend this men's season and Nichanian rendered her blousons in embossed rubberized lambskin. The color combinations were



eye-catching: frost blue with brown; mustard yellow or kelly green with gray.

This confident show started off outdoorsy and accrued tinges of rock 'n' roll grit as it progressed, with zippers toughening up utility pants and plush sweaters, and the sturdy ankle boots taking on a metallic sheen. Nichanian also inserted panels of lambskin or satin into flannel or wool serge suits, giving them a soupçon of cool, too. – *Miles Socha*



Jil Sander

A few designers this European men's season have talked about the subway as a reference, primarily because of the breadth and variety of humanity, and personal expression, on display down there.

Luke and Lucie Meier did not mention the underground, but during a preview cited a wish to "celebrate the individual" with their fall collection for Jil Sander.

"You miss all the characters around you because we've been separated from each other," Luke Meier said over Zoom, referring to all the curbs on social life amid waves of COVID-19 the past two years.

Elegance was the other word that came up repeatedly. "We feel it's important that we present something that makes people feel good, that uplifts them," Luke said, describing "masculine tailoring balanced with something a little bit more sensual."

Around a circular set dominated by a giant glowing orb at the American Cathedral in Paris, the Jil Sander fall character is the kind of guy who wears his astrological sign embroidered on the sleeve of his woolen coat, or scrawled on his silk neckerchief, and tucks his dress pants into stiff ankle boots with a silver plaque in lieu of a spur.

The design duo seem keen on tempering the brand's minimalist heritage with something warm and fuzzy – or vice versa – so they might toss a crocheted neckpiece over a severe, button-less jacket; temper the coziness of a fuzzy herringbone bathrobe coat with a sleek leather flap peeking out from underneath, or splash a mythological print over an otherwise austere topcoat or oversized sweater.

The clean, boxy tailoring stood out, especially when enlivened with the glossy, peak lapels of a tuxedo: sometimes in satin, sometimes in leather. We're not dealing with a typical black-tie character here. – *M.S.*

Dries Van Noten

Dries Van Noten found a sartorial expression for these uneasy times – a shirred Neopolitan shoulder as a metaphor for “a little bit of tenderness and support.”

“Everybody needs a strong shoulder to lean on,” the Belgian designer offered.

This slightly puffed sleeve head, achieved with a cigar of horsehair and wadding, also fed the gender-fluid mood of his fall men’s collection, which featured sparkly lurex pants and filmy shirts intermingled with oversized puffer jackets and handsome, double-breasted topcoats.

The fashion messages were subtle, but direct: dress trousers and cargo pants are baggy, sportswear is ‘90s-inspired, while prints are vaguely tropical or simply abstract splashes of color.

Van Noten plans to stick to a filmed presentation for women’s fashion week in Paris next month, and here Danish photographer Casper Sejersen turned his frosted lens on a gaggle of guys and gals smooching, flirting and cavorting in a crumbling Paris mansion.

“Dream Baby Dream,” a propulsive 1979 track from English band Suicide, underscored the look of androgynous rockers of yore – with one model a ringer for a young Kurt Cobain.

Quirky accessories added to the playful, carefree spirit of the collection: thin, glittering scarves, or bucket hats made of the same mohair fluff employed by German teddy-bear maker Steiff. Quilted board shorts and shocking pink trousers – offbeat styles that keep cropping up in men’s collections

this season – also made an appearance.

Van Noten noted that his men’s and women’s collections have long shared similar fabrics and silhouettes, though cut to fit and flatter each gender’s body shape. “It would be a pity to erase all the differences and make something like saggy garments with elastic waists,” he mused.

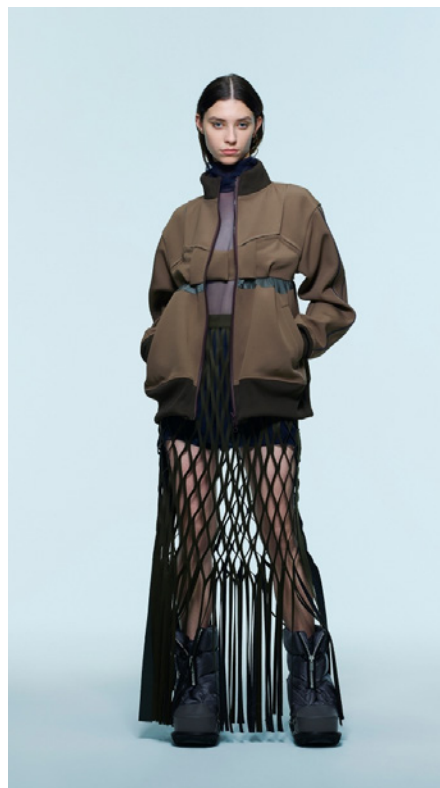
– *Miles Socha*



HERE AND ABOVE:
Dries Van Noten



HERE AND BELOW:
Sacai



Sacai

Chitose Abe returned to her roots for her latest women’s and men’s collections, distilling what she calls the “purest essence” of Sacai. This was manifested in new versions of the label’s signature hybridizations. For women, she converted the linings of jackets into bra-like elements, melding innerwear with outerwear in singular items.

“For women, I took men’s jackets and made them into something resembling lingerie,” Abe said. The technique was

applied to everything from blazers to anoraks to faux shearling jackets, representing a new silhouette that was at once unique and also typically Sacai.

Another key piece for women was Abe’s take on a long pencil skirt, which she created by folding a tight jersey skirt accordion style, and then cutting into it like a child would a paper snowflake. The result resembled mesh or macramé; a new take on an open knit style.

For both men and women, Abe showed suiting that took its inspiration from a tracksuit sensibility. For men, silhouettes were loose to allow freedom of movement, resembling snowboarding outfits in neutrals or bright red and blue checks. For women, blazers were melded with puffer vests, shirts were given asymmetric shapes, and suit jackets became long, handkerchief-hem dresses combined with crisp white shirts.

The latest Sacai collections also included a handful of collaborations. In addition to the newest sneakers designed by Abe for Nike, there were updated versions of iconic Schott Leather biker jackets, which for women had a cinched waist and exaggerated peplum hem, or a cropped shape combined with puffy down sleeves. For men, the jackets were hybridized with a dress coat or given a detachable lining.

Another key collaborator was Japanese artist Madsaki, a longtime friend of Abe’s who lent an original graffiti-style artwork, which appeared on everything from biker and letter jackets to sweaters and pullovers.

“I don’t understand English that well, but I thought this phrase, ‘sheeple, zombies and Kool-Aid’ was very fitting for the times that we live in,” Abe said.

– *Kelly Wetherille*



GmbH

After almost two years of digital presentations, GmbH designers Benjamin Huseby and Serhat Isik were eager to return to the runway. But with COVID-19 still raging in Europe, they limited their audience to just eight guests. The resulting film splices runway footage with smartphone images shot by those in attendance, bringing back some of the energy of a live event. The collection, titled “Talisman,” encapsulated the themes dear to the multicultural duo, who this season focused on the codes of formal and religious dressing, inspired by Friday visits to the mosque. Huseby and Isik reflected the conflicting feelings of growing up gay and Muslim, with a mix of sharp tailoring and flamboyant elements borrowed from vintage haute couture. “For us, it’s in no way a critique of a religion or trying to subvert anyone’s beliefs. It’s a very personal exploration of experiences and spirituality,” Huseby said. Oversize double-breasted suits, fastened with a single button, were worn with knitted skull caps. Substitute the trousers for thigh-high boots, and the boxy jackets took on the kinky allure of a minidress. French couturier Jacques Fath’s midcentury creations influenced sweeping coats with exaggerated synthetic fur collars and cuffs, and sculptural tops with raised necklines and exposed backs. Silk pajama separates were printed with Arabic calligraphy spelling out affirmations such as “Safe from harm.” “GmbH has always been about using fashion as a shield of protection in some ways,” said Isik, who sees their work as a

beacon for queer youths. This bold lineup radiated pride and confidence, inviting wearers to go forth and prosper. — Joelle Diderich

Paul Smith

This show felt just like that scene in “The Wizard of Oz” when Dorothy wakes up, opens the door of her Kansas home and sees her sepia world transformed into a brightly colored paradise. Brimming with jewel tones, fruity shades and vibrant ombré blends, this paint box of a collection catapulted viewers into a new world. Among Paul Smith’s weird and wonderful looks was a brown shearling jacket with deep raspberry fur; a chunky,



oversize mauve sweater, and a teal tailored suit overlaid with a matching knitted vest. One model was dressed entirely in cranberry, another in shamrock green. The head-to-toe color combos might be hard to pull off in real life, but were fun nonetheless. Even the sunglass lenses came in bright colors. Tone-on-tone wasn’t the only story: There was also knitwear done in Smith’s signature, multicolored stripes; colorful zigzags on a fuzzy ombré twinset, and photo prints based on movie posters, old Hollywood studio headshots and cinema interiors. Plaids, checks and gray wool were in the mix, too. Smith wasn’t thinking specifically about “Oz” this season, but his mind was on cinema, and in particular the art house films he watched as a young man in his hometown of Nottingham, England. He recalled the color-saturated movies by Jean Cocteau, the French New Wave directors and David Lynch – and the posters that accompanied them. The show’s styling took inspiration from David Bowie’s looks in “The Man Who Fell to Earth” – see the inverted pleat trousers and oversized overcoats – and Harry Dean Stanton in “Paris, Texas.” Even the show’s music was cinematic: Smith asked his friend Richard Hartley, the award-winning composer, to create the soundtrack, which was full of energy and drew its inspiration from Lynch’s unnerving films. The runway show was a movie of its



own: It was filmed in Paris (without a live audience) at the Île-de-France Regional Chamber of Commerce and Industry headquarters and livestreamed on Friday morning. The room, with its vast rose pink carpet and lavish crystal chandeliers, was a reminder of another, more glittering world that – hopefully – awaits. — Samantha Conti

Wales Bonner

In one of her strongest collections yet, Grace Wales Bonner looked at handcraft, the natural world and the lives of Don and Moki Cherry as they raised a family, and made music and art, within a wider community of friends and creative colleagues in 1970s Sweden. For a collection called “Togetherness,” Wales Bonner riffed on the Cherrys’ wardrobes, and also on Moki’s handmade textiles and artwork. The result was a smorgasbord of color, texture and handcraft that conjured the couple’s bohemian lifestyle, sense of adventure and connection to nature. Although this collection had a strong ‘70s current – in the form of lean pajama suits with little mirror embellishments; bell-bottom jeans, and a knitted halter dress and trouser combo – it wasn’t literal or nostalgic, but rather fresh, and sporty. There was more women’s wear here than in past seasons: Wales Bonner said during an interview that the collection was also about how she wants to dress right now, in clothing that “uplifts the mood and the spirit.” To wit, she paired an embellished A-line skirt with a striped rugby shirt, chunky socks and Adidas Originals sneakers, part of an ongoing collaboration with the brand. The look was outdoorsy, and glam – a rare hybrid. A double-breasted check coat and a candy pink and white ‘40s style dress both had vintage-shop flair. Wales Bonner put a sporty stamp on the latter, pairing the sweet, silky dress with cream, wide-legged, tailored trousers. Wales Bonner described her more formal looks as “exuberant evening.” These included a jacket abloom with red and orange poppies, and a halter-top dress with satin and crochet stripes. The model dressed in it was barefoot, and wore ankle bracelets, capturing the easy, irreverent mood of the collection. — S.C.



Casablanca

Charaf Tajer has never met an airport he didn't like, but this season, the globetrotting designer found inspiration on his doorstep.

Tajer has always been fascinated by the international aura of Paris – its diplomats, its luxury hotels and the golden age of supersonic travel on the now-defunct Concorde airliner. He showcased his coed collection, titled “Le Monde Diplomatique,” with a short film featuring “Sex Education” star Emma Mackey as an international woman of mystery.

Gliding through locations including Le Bourget airport, the restaurant Le Train Bleu, and interior decorator Vincent Darré's apartment, she rubs shoulders with flight attendants, briefcase-toting businessmen and assorted colorful characters. Christophe Rocancourt, the French con man who posed as an heir to the Rockefeller family, even makes a cameo appearance, as does Tajer in the role of a pilot.

Another blink-and-you'll-miss-it moment: the appearance of a bag emblazoned with the Bulgari logo, hinting that a collaboration with the Italian brand is in the works.

Tajer takes his inspirations literally, so there were uniforms for a fictional airline in the colors of the French flag. They ranged from coats and suits in a '70s-inspired print based on the swooping shape of the Concorde airplane, to nifty

cropped jackets and track jackets with graphic stripes.

In a sly homage to the Ritz Paris, there was a royal blue sweater with a crest and a swirly customized Caza Paris logo. Meanwhile, model Richard Biedul sported a sequined jacket with a motif inspired by the hotel's garden, that took 2,000 hours to complete.

Tajer is growing his assortment, both on the high-end and in accessories, with the launch of Casablanca's first sneaker, following several collaborations with New Balance. The Atlantis shoe combines an old-school upper with a futuristic wavy sole.

His ambition is to create a label that will eventually rival the great French luxury brands – hence his reverence for the country's heritage, at a time when other streetwear designers are snubbing tradition. “I like the idea of a continuity in codes,” Tajer explained. “Nowadays, it's all about the hoodie, and I think you can be elegant while still being comfortable. Elegance and beauty is not something extra. I think you need it to live. People are unhappy without beauty, without history.”

With its tongue-in-cheek references, yet earnest appreciation of fine things, this playful collection showed that for this French brand, at least, there's no place like home. – *Joelle Diderich*

Isabel Marant

Isabel Marant went for a playful mishmash of prints and colors for fall, outfitting her men in easy classics – trucker sweaters, baggy denim jeans, bucket hats and plaid galore – that nodded to the outdoorsy trends of the 1990s.

“With the pandemic, people have been spending a lot of time in joggings and sneakers and not dressing up and nobody's willing to wear things that you don't feel well in,” she said at an appointment, pointing out the ease of a boilersuit cut from soft tan cotton, or the always effective denim-on-denim look, offered with different washes on each garment.

The playfulness materialized in touches like the primary colors on a parka, reminiscent of Lego blocks; or the play of ikat and marble prints, executed in earthy tones for a gentle camouflage effect. Although the season's film featured a very youthful and nonchalant cast, Marant wasn't just angling toward a younger consumer. “I always get told I need to do navy blue and gray – that's boring. I'm not there to do that. [This shows] you can convince more conservative men – my brothers, or even my husband [designer Jérôme Dreyfuss], to go for something more [daring in style],” she said.

Isabel Marant



Novelties this season included color-blocked activewear and a high-top sneaker finished with Velcro tabs called Bumkeeh. Its subtly profiled sole made it a sibling to her hit wedge kicks for women. They will no doubt be a crowd-pleaser, for all ages.

– *Lily Templeton*

KidSuper

Colm Dillane of **KidSuper** was psyched to stage his first runway show in Paris this season. He had just won LVMH's Karl Lagerfeld Special Jury Prize – and its 150,000 euros – and was ready to step up from the presentations he had held there in the past.

But COVID-19 had other plans.

So instead of the overseas trek, the designer decided to create a short film in New York that featured everyone from his barber to rapper Joey Badass, singers Princess Nokia and Kenneth Cash and Cleveland Browns defensive end Myles Garrett.

The cast in the film – “The Misadventures of KidSuper: Only Those Who Want to Be Forgotten Give Up” – also had a surprise cameo by Marc Jacobs. The two became friends as a result of the yearlong mentorship offered to the LVMH Prize winners, and when asked to be part of the film, Jacobs was all in. “He's very supportive of our vision,” Dillane told WWD during a preview in what he refers to as “HQ 2.0,” his new studio and soon-to-be retail store, recording studio and soccer field in Williamsburg.

Highlights for fall included the outerwear, such as a “kissing puffer” that buttons up into the shape of a mouth, and a patchwork version in Prince of Wales plaid – leftover fabric scraps from suits he had created last season – blended with more puffer-appropriate materials. Another puffer style featured an image borrowed from a painting by Dillane that was sold recently at Sotheby's.

The designer's craftsmanship was seen in embroideries splashed across pieces that included a camelhair coat with the stitching of a face in red that mimicked a line drawing. There was a varsity jacket emblazoned with the illustration of a chess player on the back, and both long and short leather coats with similar playful embellishments.

Tailoring included a double-breasted, peak-lapel suit with a graphic on the



chest, as well as another with a “to-do list” printed on it from the designer's childhood. A collaboration with Alice + Olivia resulted in an array of colorful prom dresses.

KidSuper is clearly in his own universe but Dillane is carving out a niche for the young and the young at heart.

– *Jean E. Palmieri and Alex Badia*

Arturo Obejero

For his fall collection titled “Rue de Rome” after the Parisian street reputed for its musical instrument-makers, Arturo Obejero said he imagined an orchestra conducted by Serge Lutens, the French perfumer and creative polymath whose photography he'd discovered in the 1996 “L'Esprit Serge Lutens” coffee-table book.

He felt there was a kinship between these surreal visuals that he described as expressing “something so sexual, so perverted but [at the same time] super classic, elegant and extremely refined” and the dark romanticism he imparts with his own work.

Presented in the projection room of cultural center 3537 with a live string quartet, Obejero's silhouettes stayed the course of dramatic tailoring that he has been exploring, with high-waisted trousers – for all genders – left partially unbuttoned; a denim bustier that flowed into a tailcoat, and a top made of a cloud of organza and lace swirled around the body.

Necklines took vertiginous plunges, baring chests that were strategically adorned with lace applications, nodding to Lutens' aesthetics and Obejero's sensual leanings.

Even so, this was no costume wardrobe, even if you could imagine a gender-fluid performer going for Obejero's work on and off the stage. Once they had exited the candlelit room, these exacting silhouettes were perhaps not for wallflowers but distilled into an existing wardrobe, their precise tailoring felt like it addressed a coming desire to dress up to face the day. – *L.T.*



Walter Van Beirendonck

Walter Van Beirendonck

Walter Van Beirendonck’s strong fall collection featured new volumes, especially well-articulated, rounded shoulders, and a different color play. “It’s a shoulder that you can easily take away – there is a zip inside the coats, and you can really go from a very constructed shoulder into a very deconstructed shoulder,” the designer explained.

There were also elongated, djellaba silhouettes coming with oversize sleeves. And rather than colorblocking, as Van Beirendonck generally does, he worked color-on-color, with looks often in one hue rather than a riot of colors.

A natural experimenter, Van Beirendonck crafted looks with new fabrics, such as a lightweight Neoprene-like material with various layers glued together giving a crocodile effect when used in a garment, like the shiny black, floor-length coat.

“Otherworldly,” the title given to the collection, refers to the strange times we’re living in, but also to the styling of the models in the brand’s fashion film. Each wore a mask. Mostly, these had photos of eyes and sometimes mouths of different people printed on top. The others sported sunglasses, resembling diving goggles, made in collaboration with Komono. Their small collection of sunglasses is slated to be launched commercially next summer.

The film features the models striding through a vast, darkened space lit with light beams. Van Beirendonck described the eerie, alienated vibe as “a little bit ‘X-Files,’ a little bit ‘Close Encounters.’”

– Jennifer Weil

Maison Mihara Yasuhiro

“In an era when information has become much easier to obtain globally, I’ve turned to localizing myself with my surroundings,” Mihara Yasuhiro wrote in his collection notes for his latest men’s and women’s collections. He interpreted this “localization” by taking inspiration from the Tokyo he remembers from the ‘90s, when he started as a fashion designer. At the time, the Japanese youth fashion scene

was heavily influenced by American casual and military styles, which in turn informed Mihara’s early collections.

For his latest offering, Mihara mixed ‘90s influences with reinterpretations of about 25 vintage styles, which he called “new used clothes” and which included everything from shirts and pants to outerwear. The collection was rich in color and texture, with relaxed silhouettes and lots of layering.

For men, Mihara showed loosely tailored suits, oversized bomber jackets and vertically striped shirts. His women’s collection included slinky ribbed pants, long, brightly colored knit skirts, and glittery tops. He included plenty of loose-fitting denim, shaggy knits, and softly draped trenchcoats for both genders.

To complement the upbeat feeling of the collection, Mihara created a



Maison Mihara Yasuhiro



Juun.J

carnival-like atmosphere in a covered shopping arcade situated in Tokyo’s historic district of Asakusa. Prior to the show, geisha and “maids” handed out local street foods to the audience lining the street, and partway through a police car pulled into the middle of the runway, temporarily stopping the proceedings. When Mihara himself emerged from the car in a feathered wig and aviator sunglasses, it was clear that the distraction was all part of the show.

The finale included falling foil confetti, a roving Japanese street band and Mihara dancing on the runway. Overall, it was brilliantly chaotic in the most Tokyo way.

– Kelly Wetherille

Juun.J

This season South Korean designer Juun.J set his sights on the skies, turning the hangars, hallways and runways of Seoul’s Incheon International Airport into a, well, runway as models paraded around the empty airport.

The collection, titled Juun.Jset, was inspired by the idea of freer pre-pandemic travel and taking off at a moment’s notice, a mood embodied by the jet-setters of the ‘60s and ‘70s, as well as the contemporary pop stars that get papped for their airport fashion.

Here he takes the humble quilted jacket to new heights, transforming it into voluminous capes, baggy cargo pants, full and maxi skirts with chunky side zips – cocooning for comfortable travel, but converting to reveal a bit of leg if running off to a glamorous party upon arrival. The quilting is also seen on oversized totes, accessories and stuffed animals.

The film was shot mostly in black and white, with just a few flashes of color revealing a vivid bottle green created with overdyed technique. Denim came bright blue, boxy and low-slung, flung with little fuss over a hip-bearing bodysuit.

The already ample pieces are layered in unusual ways to create even more volume – a coat draped over a parka, or a blazer topping a bomber – creating a look that feels both unplanned and perfectly executed.

While he hits his usual utilitarian notes, Juun.J deftly executes his vision with the military-grade precision that has become his signature. – Rhonda Richford

Officine Générale



Officine Générale

Pierre Mahéo gets a buzz from seeing his designs on people on the street. A recent stroll with his dog around his Saint Germain neighborhood near midnight saw him start chatting with a guy wearing a shearling jacket from a three-year-old collection. That pretty much sums up his philosophy on fashion.

“I stay out of trends, that’s not how I want to build my brand,” he said.

For fall, Mahéo’s starting point was a quote from Lauren Hutton that tied into that ethos: “Fashion is what you’re offered four times a year by designers. And style is what you choose.”

Describing Hutton as “the most French of American women,” he offered a collection that played on the aesthetics of a woman wearing masculine clothing, subtly altering his silhouettes accordingly. This resulted in what he described as a “calmly oversize” aesthetic – his coats, some crafted from soft yet structured recycled wool, were a little on the large side, comfortably enveloping the body.

Monochrome looks – in camel or navy, for example – and layering were key, with scarves made to match the outfits, yarns for knitwear specially dyed to tone in, and over-shirts for that extra layer. For the pants, he played with pleating, offering up a range of shapes in denim, wool and flannel.

After being one of just a handful of labels to stage a runway show last June, Mahéo shared his frustration with not being able to do so again. Even without the show, supply chain difficulties meant that some pieces had not arrived at the showroom in time for shooting. – Alex Wynne

French President Emmanuel Macron and his wife Brigitte Macron visit Chanel's Métiers d'Art workshops at le 19M, the building which houses around 600 artisans, in Paris.



BUSINESS

France's President Macron Inaugurates Chanel's 19M

● Initiatives like Chanel's hub for its workshops are key to training young French talent and ensuring the future of a crucial sector for the economy, Macron said.

BY ALEX WYNNE

PARIS — French President Emmanuel Macron on Thursday officially inaugurated 19M, Chanel's hub for its specialty workshops on the border between Paris and its northern suburb of Aubervilliers, lauding it as an example for perpetuating craft traditions precious to the nation's economy.

"The professions you represent are crucial," he told an audience that included many of the 600 artisans who work in the building, as well as Minister of Culture Roselyne Bachelot and Education Minister Jean-Michel Blanquer. "Luxury, fashion and art and craft professions in our country are a flagship. They represent 600,000 jobs today," he continued. "When we look at the figures for 2021, it was our biggest export sector."

He told the artisans, "You can be proud of the jobs you do because they

are important for the French economy and its development....These are gestures and crafts that are a part of our history. It's essential to preserve, perpetuate and enrich them," he said. "They need to be passed on."

Training and recruiting young people have been an element of Macron's program since he was elected in 2017. Particularly in the luxury segment, the difficulty of passing on both artisanal and industrial knowhow to younger generations and recruiting young talent is seen as key to the future of the industry. It is estimated that in fashion and leather goods, some 10,000 posts are unfilled in France.

"For fashion and leather goods, we need far more talent than is currently trained," said Bruno Pavlovsky, president of Chanel Fashion and Chanel SAS.

The opening of 19M last March has allowed the Chanel-owned specialty workshops to ramp up their recruitment initiatives. Around 200 new employees joined the workshops there last year, double what was initially planned.

During a speech, Pavlovsky said the company is upping its commitment to employing more youngsters, and will take on 1,200 trainees each year for the next three years.

"We have decided to commit even

further to prioritize employment for young people, because we are better equipped today thanks to our workshops, our tools and our structure to tutor young people, and we want to accelerate our commitment at all our French sites, not just here. This is just the visible part of the iceberg," Pavlovsky told WWD.

Macron, accompanied by his wife Brigitte Macron, visited a number of the specialist workshops in the building, which houses 11 workshops, an embroidery school and an exhibition space, interacting with employees and learning how a felt hat is molded at Maison Michel and watching pleats being formed at Lognon, for example.

Pavlovsky continued, "To find these talents and provoke these vocations, we need to attract people who don't necessarily know these professions."

Industry players have reported that recruiting skilled workers has become even more complex since the beginning of the pandemic, although according to the president's office, 700,000 apprenticeship contracts were signed last year, up from an average of between 250,000 and 270,000 five years ago.

Chanel is hoping to turn the site near Porte d'Aubervilliers, an area that in recent years has dealt with an influx of homeless migrants, into a beacon for social mobility by recruiting young people from neighboring areas to learn specialized skills in its luxury workshops.

Macron also toured the first exhibition to be staged at the site's gallery space, a 13,000-square-foot modular area designed by Studio GGSV dedicated to craftsmanship.

Its first exhibition, titled "L'Ouverture" and running through April 23, traces the building's construction, delves into the work of the houses it is home to and showcases collaborations between them

and contemporary artists.

It also features a collaborative embroidery workshop in which visitors can participate with Maison Lemarié, Lesage and Atelier Montex to create a monumental embroidered map of the neighborhoods surrounding the building.

The exhibition space is key both to inspiring the people who work in the building and raising awareness of the professions involved, Pavlovsky explained. Future installations will also serve that dual purpose. "We need to use it to inspire both our artisans and the public," he said. "People don't know these professions, and that's why the gallery is important, as it will create a dialogue with the world outside, and allow people to discover the professions involved."

The site is named 19M — 19 for the number of the Parisian district adjoining the site, and M for French words like "mains" (hands), "mode" (fashion) and "métier" (craftsmanship).

With a sprawling surface of close to 275,000 square feet over five floors and two basements, the building designed by award-winning architect Rudy Ricciotti has a striking structure covered in a concrete shell evoking threads, in a nod to the French fashion house's knowhow.

It is home to embroiderers Lesage and Montex; shoemaker Massaro; feather and flower expert Lemarié; milliner Maison Michel; pleater Lognon; grand flou atelier Paloma, and goldsmith Goossens, as well as the lingerie and swimwear brand Eres. It also houses an embroidery school.

The artisans that work there make pieces for a variety of French and international labels as well as being responsible for producing Chanel's Métiers d'Art collection, which was launched in 2002 to celebrate the craftsmanship of the suppliers and workshops in Chanel's orbit.

MENTALITIES

FASHION

Market Moments

A snapshot of the industry’s latest launches, collaborations and up-and-coming designers.

Garrett Leight Launches Eco-Friendly Line

○ Garrett Leight is getting into the sustainability game. For spring 2022, the eyewear brand is launching its first eco-friendly collection of sunglasses and optical frames. The collection uses M49, a sustainable eco-acetate that is bio-based and biodegradable and is created by combining cellulose acetate and a plasticizer of vegetable origin. It produces 60 percent less carbon dioxide than traditional plastics and consumes 53 percent less energy than industry standards, the company said. By utilizing these mostly composed materials from

renewable sources, the brand is limiting its use of fossil fuels and reducing emissions of greenhouse gasses. The eco-styles include the Ruskin and the Carlton in optical and sun options, along with the Carroll, Woodlawn and Naples, which are being made available in a variety of new colors, in optical. Accompanying the frames is a cleaning cloth made from 80 percent plastic bottles, a case made from animal-free eco-suede, and a case wrapper made from FSC-certified recycled paper. Garrett Leight, founder and chief executive officer, said: “For over a decade, California has been a huge influence on the brand and our love for it extends to the planet we share. We are, by definition, slow fashion, but we recognize there’s more we can do and we’re ready to level up.”



The Carlton model.

In addition to the eco-friendly styles, the full spring collection will include Dimmick, Broadway, Paloma M, Elkgrove, Oakwood, Harbor, Holly, as well as new colorways of bestselling styles Wilson, Brooks X, Hampton X, Clark and Clune. — JEAN E. PALMIERI

Facetasm, Incotex Link for Capsule

The Incotex and Facetasm capsule collection.



○ Incotex, part of the Slowear stable of brands, is tying up with cult streetwear label Facetasm for a capsule collection reissuing the Italian premium pant maker’s very first collection, “Red,” which made its debut in 2007. Marking the first time the company has ventured into ready-to-wear categories other than pants, the capsule includes T-shirts, tops and oversized jackets. It was orchestrated by premium London-based showroom Tomorrow Ltd. and is covering the fall 2022 and spring 2023 seasons. The first drop is slated for September. Marking a departure from Incotex’s signature laden aesthetics, the collection is injected with the Japanese street brand’s cool twist, via checkered and chevron patterns and pastel hues, including turquoise and workwear-inflected silhouettes. “The collaboration was designed with the idea that we could create harmony between two brands that have completely different ways of expression, but bring them together. This way we would create clothes beyond our imagination,” said Hiromichi Ochiai, the creative behind the hip streetwear brand. — MARTINO CARRERA



Barton Perreira x Teddy Vonranson Domino Sunglasses.

Barton Perreira, Teddy Vonranson In Sunglass Collab

○ Barton Perreira works with the finest eyewear manufacturers and leading artisans in Japan, who combine centuries-old techniques with modern technology. Bill Barton and Patty Perreira – two well-known eyewear industry figures who founded the brand in 2007 – have brought their innovative designs to some of fashion’s best-known labels. Perreira has worked with brands such as Vera Wang, Prada, Miu Miu, Paul Smith and, for more than 18 years, Oliver Peoples. Barton began his career as an optician, learning the intricacies of the industry, which led to his post as chief executive officer of Oliver Peoples, where he is credited with driving growth before moving on to found Barton Perreira. The brand’s frames are not mass-produced, and are released in limited quantities. The duo has collaborated to create notable collections for the latest James Bond film, “No Time to Die,” as well as for Fear of God, which is designed by Jerry Lorenzo. They can now add American designer Teddy Vonranson to their lineup with a new interpretation of the Domino frame.

First shown at Vonranson’s spring 2022 presentation in September, the Domino sunglass frame is bold, rectangular and comes in five colorways: matte black, black horn, royal, ivory and Tokyo tortoise. “I gravitated to the Domino frame right away as it is a timeless American style with a modern edge; a key characteristic of the TVR man,” said Vonranson. The sun style will be available with noir and espresso-colored lenses with antireflective coating and includes Barton Perreira’s signature Japanese acetate finishes. “The Teddy Vonranson brand represents true modern American classics, and our Domino frame is just that, making it the perfect style for our collaboration,” said Perreira. “Teddy has a unique ability to draw inspiration from the best attributes of both the East and West Coasts and apply them to his pieces.” The limited-edition style will include collectible Barton Perreira x Teddy Vonranson packaging. Priced at \$495, the collaboration will launch exclusively on BartonPerreira.com and Teddy-Vonranson.com beginning Tuesday, and is available now at Barton Perreira’s retail stores. — LUIS CAMPUZANO



Barton Perreira x Teddy Vonranson Domino sunglasses in Tokyo tortoise.

Barton Perreira x Teddy Vonranson Domino sunglasses in royal.



James Harden wearing the Phillip Lim-designed sweatshirt.

FASHION

Phillip Lim Teams Up With Brooklyn Nets

● This will be the NBA's 11th annual Lunar New Year campaign.

BY ROSEMARY FEITELBERG

Like many of his ambidextrous peers, Phillip Lim is game for interdisciplinary opportunities and his latest venture is a hook-up with the National Basketball Association's Brooklyn Nets.

Having partnered with Volvo Cars last fall for a sustainable weekend travel bag, launched the "House of Slay" comic series with a few fellow fashion designers, and crafted a cookbook further back, the New York-based designer has crossed the East River to collaborate with the Nets on exclusive Chinese New Year merchandise. It wasn't known if Lim will be

courtside at the Barclays Center Tuesday night, when the home team taps off against the Los Angeles Lakers. The Brooklyn Nets will commemorate the Chinese New Year with a celebration that is being presented by the restaurant chain Panda Express.

This marks the first time that Lim and his namesake brand, 3.1 Phillip Lim, has linked with a sports team. As a nod to 2022 being the Year of the Tiger, the collaboration includes a crewneck sweatshirt embellished with an image of a tiger. Lim's designs will be sold exclusively in the Nets' team store at the Barclays Center, Brooklyn Fanatics, starting Tuesday.

Tuesday's event is part of the NBA's 11th league-wide Lunar New Year campaign,

celebrating the most important holiday for people of Chinese descent.

Recently, the league has come under fire for its silence over China's human rights violations, including the mistreatment and killings of Uyghur Muslims. China is a key territory for the NBA and the league's business operations there are reportedly worth upwards of \$5 billion.

The matter intensified earlier this week after Chamath Paliapitiya, a 10 percent stakeholder in the Golden State Warriors, told his co-host during an "All-In" podcast, "Nobody cares about what's happening to the Uyghurs, OK? You bring it up because you really care, and I think it's nice that you care, the rest of us don't care...I'm just telling you...a very hard, ugly truth. Of all the things I care about, yes, it's below my line."

In 2020, Nets co-owner Joe Tsai and his Nets co-owner Claire Wu Tsai launched their Social Justice Fund and committed \$50 million to supporting the BIPOC community in Brooklyn. Joe Tsai is a founding board member of the Asian American Foundation.

Like the Nets, Lim is committed to

supporting and uplifting communities in need.

Last year following the upswing in hate crimes against the Asian community, Lim wasted no time in speaking out publicly and initiating fundraising for victims of such crimes, Asian American and Pacific Island-owned small businesses and grassroots organizations. The designer started a GoFundMe initiative, which raised \$7 million in aid.

Tuesday's game will be broadcast live on TNT and it will be available in China on Tencent and Migi. The Nets will coordinate with NBA China to distribute social and digital content pieces across the Nets' and the league's channels.

The new collaboration sprang from Lim's and the Nets' shared interest in the importance of strength of community and the intersectionality of different cultures. Tuesday's Chinese New Year-themed game is part of the Nets Unite platform, which aims to build unity, celebrate culture and foster equity by playing up the rich traditions of our diverse community.

As a nod to 2022 being the Year of the Tiger, the collaboration includes a crewneck sweatshirt embellished with an image of a tiger.

In a statement, BSE Global's John Abbamondi said that Tuesday's game will be an opportunity for fans to learn about the Chinese New Year traditions "from across the world and right here within our community. We are excited to collaborate with Phillip Lim to showcase how fashion and sport can work together to connect different communities and individuals' backgrounds." BSE Global owns the Nets and the Barclays Center.

Panda Express' involvement in Tuesday night's special event will include giving a red envelope – a tradition that is emblematic of wishing good fortune for the new year – to every fan at the game. Each of the red envelopes contains a QR code that directs recipients to PandaLNY.com to play a game with the chance to win awards that will be redeemable at any Panda Express in the U.S. Fans can also enroll in a sweepstakes to try to win a jersey autographed by Kevin Durant, by scanning a QR code located on pop-up banners that will be hung throughout the arena.

Fans are being encouraged to take their seats by 7:15 p.m. for the opening ceremony that will feature "The Joyous String Ensemble" taking part in the national anthem performance. Shuming Han will announce the starting lineups in Mandarin and Consul general Huang Ping of the Consulate General of the People's Republic of China in New York will deliver an opening message.

In addition, Team Hype and the Brooklynettes will be showing off special dance routines and the Chinese youth hip-hop dance team Taka Land will perform. Attendees can also check out a Chinese New Year photo booth, Chinese New Year shooting shirts in the tram store and videotaped Chinese New Year wishes from Nets players throughout the game.

Barclays Center's Brooklyn Market, which includes local minority-owned restaurants, will offer cuisine from Chinese-owned restaurants Yaso Tangbao, Mimi Cheng's and The Tang. Before the game gets underway, students from New York University's Chinese Student Group will participate in a panel with BSE employees.



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HERE AND RIGHT:
The Louis Vuitton maison
in Chengdu, China.



BUSINESS

China Welcomes Third Louis Vuitton Maison in Chengdu

- The Chengdu maison marks the first time Vuitton has integrated an entire historic building into its store design.

BY TIANWEI ZHANG

LONDON – Louis Vuitton is doubling down on China's luxury spending powerhouse Chengdu, opening its third maison, the equivalent of a major flagship, in mainland China and the fourth store at Sino-Ocean Taikoo Li in the provincial capital of Sichuan.

The store is located at the heart of the downtown commercial development and sits right next to the centuries-old Daci Temple.

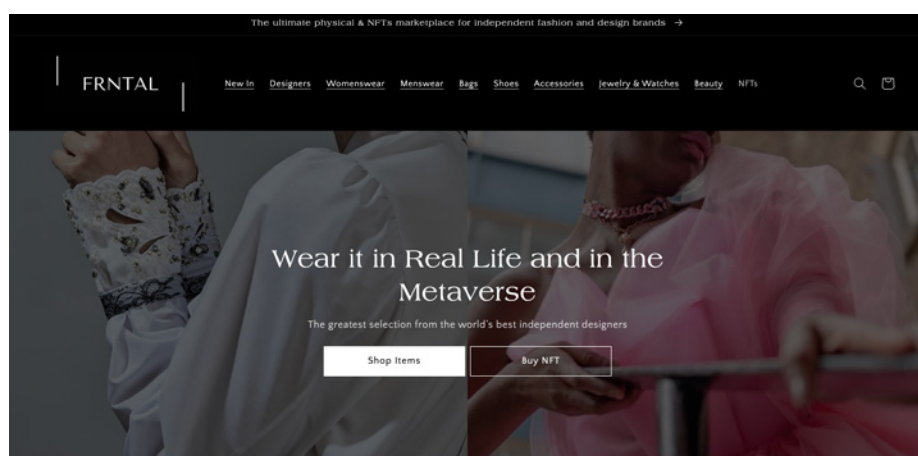
Unlike the brand's other stores, the maison marks the first time Vuitton has integrated an entire historic building into

its design. The Chengdu maison comprises two buildings, one of which is the historic Guangdong Hall built in the traditional western Sichuan style a century ago, and an open courtyard, spanning more than 10,700 square feet in total for retail, cultural and lifestyle experiences.

The retail portion is located within a three-story building adjacent to Guangdong Hall, covering 16,000 square feet and offering a full range of products from the French luxury house. The store is filled with artworks and furniture by Chinese artists and designers to reflect the brand's respect and appreciation of local culture.

To celebrate the upcoming Chinese Year of the Tiger, the Chengdu maison is decorated with a series of tiger tail installations, which has already gone viral on Chinese social media.

Louis Vuitton opened its first mainland China maison in Shanghai's Plaza 66 in 2012, and its second in Beijing's China World Mall in 2015. The brand's first maison in the Greater China region was opened in Hong Kong in 2005.



BUSINESS

The Frntal Launches With Digital-first Solutions

- The platform will represent young, contemporary brands offering them access to blockchain technology and a direct-to-consumer marketplace.

BY NATALIE THEODOSI

LONDON – Just like every sector of the fashion industry, the pandemic shook up PR and communications, exposing many inefficiencies in the traditional system – which often require designers to pay hefty fees for little exposure or solid

returns to their business.

The Frntal, a new digital platform, is launching this month and aims to offer a more up-to-date, cost-effective solution.

The company will focus on representing emerging brands, which are standing out in the contemporary space and incorporating social and environmental responsibility in their business models.

They will gain access to “a newly realized online window” that will house all PR content in one digital press room for buyers, journalists, editors and stylists to access freely.

“The platform will do away with the middlemen, so that editors or stylists can

access everything they need to feature a brand in an instant. As a result, a brand's press coverage increases significantly and they get access to a global audience of buyers and retailers,” said a company spokesperson. “We want to offer access to services that can propel emerging designers' businesses forward on terms they can afford rather than large and unnecessary PR and sales activations like agencies and showrooms. Young, aspiring designers have been facing enormous hurdles and forced to invest large resources to gain exposure, attend reputable events and trade shows in order to position themselves in the market. This is [instead] a capital-light and profitable sales and PR channel.”

Although the focus will be on younger, independent names, the business added that it will also work on developing partnerships between their clients and more established labels or design institutions.

In a bid to move even further away from the traditional communications model, the company is simultaneously planning to launch a marketplace where its clients will be able to sell physical and digital items direct-to-consumer.

Incorporating blockchain technology and NFT sales onto the platform was essential for the founders, as the industry – and the world – prepares for “a transition into the virtual world of the metaverse.”

“NFTs are the starting point of a new fashion experience that you can own. It's a new canvas for storytelling, culture creation and consumer experience, which happens to be enabled by tech,” added

a company spokesperson, pointing to the endless opportunities the world of blockchain and NFTs will offer the fashion space in the next few years.

For one, they will help take the resale market to the next level by keeping track of the changes of ownership of an item and offering brands royalties every time one of their products is being resold in the secondhand space. There's also myriad new revenue opportunities, not only by selling virtual garments but also runway videos and backstage imagery.

The Frntal wants to be in a position to facilitate all those transactions, as well as help industry stakeholders stay up to speed.

The company believes that the data from NFT sales will become a valuable tool for fashion professionals to predict trends and hence, improve physical and digital designs. It can also help modernize the publishing industry by creating new reader engagement tools or digitizing magazine covers and editorials.

“We are already working on a tailor-made NFTs project for the fashion publishing industry, which is attracting brand partnerships,” added the company.

“We envision our NFT marketplace becoming not only the tool to sell and purchase virtual garments, but also the platform to provide valuable data about garments, designs, and trends, by virtualizing every garment and enabling users to experience digital fashion items. You don't have to buy a new physical garment if you only need another catchy Instagram post, NFTs can be sold, transferred, resold, collected, or just tried on for a photo or video.”

In Focus: Technology

BUSINESS

Aisle 3 Launches To Revolutionize E-commerce, Product Search Experience

● Aisle 3 wants to fix what's broken about shopping online and help consumers swiftly sift through products.

BY TRACEY MEYERS

"Shopping is broken," according to U.K.-based e-commerce start-up Aisle 3 – and the company's panacea is a streamlined solution that takes aim at condensing and refining perusal into a dramatically upgraded consumer experience.

E-commerce entrepreneur Thomas J. Vosper, co-founder and chief executive officer of Aisle 3, spent 15 years in e-commerce roles at Amazon, Tesco and Lastminute.com. After studying the ins and outs of e-commerce – and its many snags and stumbling blocks – Vosper and his co-founder said they refused to accept this "broken shopping experience."

"We started the business as first-time founders at age 40, during the very onset of the COVID-19 pandemic in the U.K.," Vosper told WWD. "I took out a personal loan to bootstrap the company and try and prove an innovative approach that was solely focused on making shopping cheaper, quicker, easier and more joyful."

Beginning with footwear, Aisle 3 is tackling the woes of product search through its proprietary technology that involves machine learning and AI to weed out the products consumers don't want and help accurately populate desired products with ease.

Here, Vosper talks to WWD about the back-end technology behind its solution and plans for partnerships, expansion and development in the tech start-up space.

WWD: What was the genesis of Aisle 3, and how does it simplify the online shopping experience?

Thomas J. Vosper: Shoppers seem to have become numb to the fact that what you see is what search engines want to show you and marketplaces are now populated with promoted listings and own-brand products. At Aisle 3 we are passionate about removing the need to open another tab or app to shop. We can't remember the last time a start-up went out with something this powerful to contribute.

It is simple to book flights, reserve hotel rooms and order complex services such as insurance or energy, but I became increasingly frustrated that online shopping leaves us all having to open a myriad of tabs across a bunch of retailers just to find a pair of sneakers in the right size. Many of us now spend so much more time in front of our screens and it's simply exhausting just how time-consuming it is to wade through ads and broken links to shop online – and that's before we think about how hard it is for exciting new brands and retailers to get found online.

In less than 18 months we built a business entirely remotely, across the planet,

established a business in India and pulled together an expert team backed by investors involved in some of the biggest names such as Snap, Amazon, Money Supermarket and Catch. It was a journey that I was privileged to share at a TEDx event at Oxford University in the summer of 2020.

WWD: Walk us through Aisle 3's unique back-end technology that streamlines product search. Why is this solution differentiated in the market?

T.J.V.: Many price comparison sites and discovery platforms have tried and failed to create a destination that shows shoppers the best deals, stock availability, delivery availability, etc. However, the common source of failure is not the platforms trying, but the relatively low standard of data, which results in poor quality aggregation. This data is generally only obtainable from poorly maintained product feeds or by crawling retailers whose web page structures are frequently changing and is not standardized.

This results in data sets with no common IDs or product codes, so even the most powerful and sophisticated ML models are at the mercy of "garbage in garbage out" – meaning that what is displayed to shoppers is often inaccurate or incomplete and insufficient to instill trust to purchase. It's the reason we all end up opening that extra tab to check one more site.

Our biggest challenge was to automatically identify the same product across retailers and unstructured data sets without the need to match offers using product IDs or barcode numbers.

We focused the business on the technical solution before going to market as we knew the very biggest businesses had not come close to solving this problem and, whilst we were comfortable backing ourselves with our own cash, we didn't want to engage with investors until we knew we had the technology that even the big tech businesses hadn't created (it's a reason we've been approached about acquisitions six times already).

Initially, we built a set of unsupervised deep-learning models to identify and assign each product a unique "Aisle 3 code," which creates a single view across multiple retailers and sources. The outcome is creating a time machine that reduces hours of shopper research into a single, simple 30-second product search.

Now is a superexciting time as we can access huge training datasets; open-source software developed by the very largest corporations and shrinking processing costs that would have required millions of dollars of investment and data centers as high as skyscrapers just a few years ago.

We employ about 15 people across the globe and have a subsidiary business based in Ahmedabad, India. The team includes Ph.Ds with expertise in AI, ML and Mathematics. Alongside more than 1 million euros of private investment, we've been lucky to have received funding from the



Thomas J. Vosper, co-founder and chief executive officer of Aisle 3.

U.K. government to continue our research and take on the big tech businesses from our humble U.K. beginnings.

WWD: Why is footwear the first retail category for Aisle 3? Are there plans for expansion?

T.J.V.: Tackling footwear presented a huge technical challenge and it's a hugely exciting category. As shoppers we are all familiar with the frustration of having to traipse across the internet, wading through endless ads or broken text links taking you to poor search results on random websites. Whilst price is important for many shoppers, the volume of products and variations outside of size, brand, collection and color makes it very hard to simply discover and be inspired by a new brand or simply the latest trends in running shoes.

We knew that it wasn't just important to tackle the aggregation of offers for deal-hungry shoppers, so we've been focusing on presenting all the information so shoppers can make an informed decision – such as delivery speed, proximity for local collection or retailer preference. This is incredibly challenging, as it involves recognizing and standardizing rich product information from multiple sources.

Sneakers are visually stimulating, and brands are usually at the front line of innovation, such as Nike's dive into the metaverse. We are really excited to be able to turn the mishmash of data across the internet into a rich, exciting, shopper-focused view that best represents the products that brands and retailers care deeply about.

Over time we look forward to expanding into the U.S. with the right commercial and investment partners and exploring categories with different technical data challenges (such as electronics) where we all share frustrations trying to find the best specification and price for a TV or laptop.

WWD: How has the pandemic changed the way consumers shop? What trends/behaviors have emerged in retail?

T.J.V.: We're spending an increasing amount of time in front of our screens; meetings are virtual with hours of Zoom calls; content is consumed digitally with the likes of TikTok exceeding even Google's usage, and online shopping has catapulted 10 years into the future.

We genuinely believe that we tap into

the consumer zeitgeist matching what's on people's minds and helping to shape a new shopping future. Despite the online boom, much of this is concentrated on the very largest marketplaces across the planet and the commercial opportunity sits with big tech-listed businesses that generate most of their revenue via advertising models.

Amazon's ads business is now bigger than Snap, Twitter and Pinterest combined and promoted listings or own-brand products now litter search results, creating suboptimal shopper experiences, obfuscating the products you are looking for. We've seen the shift over recent years (heightened due to the acceleration of e-commerce during COVID-19) where the incumbents focus on convenience/logistics; payment transactions, and advertising budgets. At Aisle 3, we care about the shopper before the "buy button."

WWD: What's next for Aisle 3?

T.J.V.: It was exciting to be in New York City for the NRF "Big Show" and to unveil Aisle 3 to investors and independent retailers. If I wasn't from London, I'd say it's the best city in the world!

Although we've recently closed over \$1.3 million of funding, we're keen to find the right commercial and investment partners to help turbocharge the business. Our site is in its final development and will be launching with the U.K.'s largest aggregated selection of sneakers in a few weeks. With the right partners, we're confident of scaling the business and launching in the U.S. in the next couple of months.

From a technical perspective, we're looking to extend our product-matching technology where products are nearly indistinguishable (iPhone 11 versus iPhone 12) based on the image and the metadata, which is a huge technical challenge itself.

Of course, there's a lot of buzz around Web 3.0 and NFTs and we are already taking advantage of the latest capabilities to develop smart contracts, tied to purchases, that provided authenticated proof of ownership.

We've just closed our latest investment backed by angels from the likes of Snap, Money Supermarket and Catch we're exploring the right partner to turbocharge the opportunity to eliminate shopper frustrations and create a shopping destination that words in line with brands and retailers to reduce friction and instill confidence for shoppers just like you and me.



Get to Know Australian Snowboard Wunderkind, Scotty James

Australian snowboarder Scotty James on the X Games in Aspen, the Olympics in China and what he'd be doing if he weren't snowboarding. BY LEIGH NORDSTROM

Making history is old news for Scotty James, the 27-year-old snowboarding sensation from Melbourne. When he competed at the 2010 Winter Olympics in Vancouver at just 15 years old, he was the youngest Winter Olympian in more than 50 years and the youngest Australian to ever compete at the Winter Games. Since then he's become a three-time world champion, won an Olympic bronze medal and six X Games medals, and is in competition at the 2022 X Games in Aspen, Colo., before he heads to Beijing to compete at the XXIV Games.

It's not immediately clear you're speaking to someone of such accomplishment when on the phone with James; he's humble, sweet and a bit reserved, politely fielding calls on his second day in Aspen, just before competition begins.

"The weather is beautiful and I'm looking out on the mountains now so no complaints from my end," he says.

"My emotional state? Well, usually competition week, naturally I'm always nervous. If I wasn't, I would be worried," he adds. "I'm a bit nervous. I'm excited. I'm really looking forward to getting into the half-pipe. And you know, this week is always pretty special. For us athletes, it's one of those really great events, where there's a lot of really cool atmosphere, a lot of people. It's just a really good show to be a part of."

Leading up to getting into the half-pipe, James will make sure his music is all ready to go as he listens while he competes. Lately he's been into the TV shows "Nashville" and "Yellowstone," which have him on a country bent. Other times, it's R&B.

"It really depends on my mood, if I'm honest, whether I need energy or whether I need to calm down a little bit," he says.

James, who is based in Monaco these days, is also known for his choice in gloves, which drew attention at the 2018 Olympics for their resemblance to boxing gloves. In fact, he competed in actual red boxing gloves at the 2017 X Games, but for the Olympics, where such is not allowed, he's had lookalikes made.

"That's probably the most notorious ritual for myself," he says of the gloves. "When I get those, I'm ready to go and jump into finals."

James grew up in Melbourne and got his first taste of snow when his dad returned from a trip to Canada and brought him back a snowboard, that, legend has it, cost just \$10.

"It was a door stop at a snowboard store," James says. "So it wasn't really something people were using. He bought it for \$10 and then he brought it home to me. I was about three years old at the time."

His family is one that loves being in the mountains, and they would travel to Canada, the U.S. and Switzerland, which is how he got his start.

"I don't think there was a certain moment where I was like, 'This is exactly what I want to do.' I think I just naturally gravitated to it. And there were certain elements and even competition results when I was younger on the international scene that naturally made me feel like I belonged in snowboarding," he says. "I'm sure my parents would say otherwise, I'm



Scotty James

sure when I was very young, they probably saw something that I hadn't seen yet. But pretty much from when I was about 12 years old, we decided that this is what I wanted to pursue and I wanted to be a professional snowboarder. And here we are."

Outside of the sport he's recently developed an interest in aviation, pursuing his pilot's license.

"I've obviously spent a lot of time on planes and it always fascinated me, so I wanted to learn more about it," he says. Another interest? "Recently I've been doing a few more investments. I love cryptocurrency, obviously the new digital space, and venture capital and investments and things like that. I think it's a pretty cool industry."

Next month he'll once again don the Australian colors and compete in the Olympics, which is the rare moment when individual sports like snowboarding become part of something much larger, he says.

"When you get to go to the Olympic Games and compete, you're obviously doing it for yourself, but you also have that additional pride of doing it for your country as well, so that's always a special element that comes into the mix," he says. "The whole atmosphere of doing big games is always a special one."

In November, James proposed to his now-fiancée Chloe Stroll, the daughter of Aston Martin F1 team executive chairman Lawrence Stroll. Despite having the experience of competing on an international

stage at the highest level, nothing could've prepared him for the proposal nerves.

"We got engaged in Switzerland, and it was super exciting. I would say it was a more nerve-wracking experience, a different kind of experience than I get from snowboarding in a competition," he says. "It was a pretty special day."

They are planning to start looking at wedding venues in Italy this year, for a wedding date in 2023 – between competitions, of course.

"She checks me all the time – there have been a few occasions now where I've accidentally introduced her as my girlfriend and she gives me the stink eye," he says. "So I'm learning to say fiancée now, to transition."



Donni Davy Talks ‘Emotional Glam’ Makeup in ‘Euphoria’

The makeup artist talks about how the new season’s makeup continues the glitter and graphic looks fans expect while reflecting darker themes. BY LAYLA ILCHI

No recent TV show has had as massive an impact on beauty trends as HBO’s teen drama “Euphoria,” which after its summer 2019 debut influenced a new generation of teenagers to embrace bright colors, graphic lines and an ample amount of glitter for their everyday beauty looks.

The show’s second season — which stars Zendaya, Hunter Schafer, Sydney Sweeney, Alexa Demie and others as high schoolers navigating love, friendship, addiction and their identities — made its highly anticipated debut earlier this month after a more than two-year hiatus with a range of standout beauty looks that continue the first season’s aesthetic while playing a role in each character’s development, much in the same way as the show’s high-fashion costumes do.

“Similar to last season, the makeup designs are all coming from a place of what the characters are going through,” said makeup artist Donni Davy, who has worked on both seasons of “Euphoria.” “It’s sort of emotional glam, that’s what I’ve been calling it this season. The approach is always to work collaboratively with the cast members and understand where they’re coming from in a particular scene or episode and get their take on what their frame of mind is.”

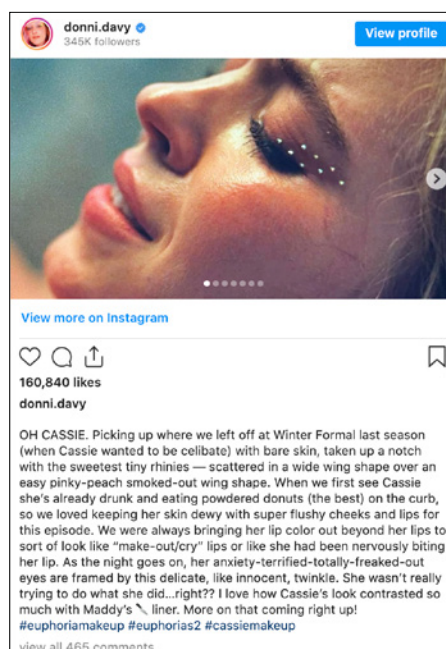
Davy said her strategy for the show’s second season was not to mimic what she created in the first, but to “continue that conversation in a way that’s appropriate with the stylistic changes that went on for season two,” meaning tackling the season’s darker subject lines and each character’s struggles and translating that into the makeup.

Because “Euphoria” season two’s production was impacted by the pandemic — the season was scheduled to begin filming in mid-March 2020 and was delayed a year — Davy spent her time during quarantine “in a ‘Euphoria’ makeup world,” where she tested graphic looks on herself that she later used for the characters. She said her main source of inspiration was seeing what Gen Z was doing on Instagram and TikTok.

“The [makeup] I was doing over quarantine was a lot bigger, bolder and brighter,” she explained. “A more refined version of that is what we landed on for the actual season. A lot of that was based on the whole show being so stylistically different. I think all departments were approaching it in the same way where it’s like, let’s not match what we did on season one. Let’s not try to go bigger or bolder.



Hunter Schafer in “Euphoria”

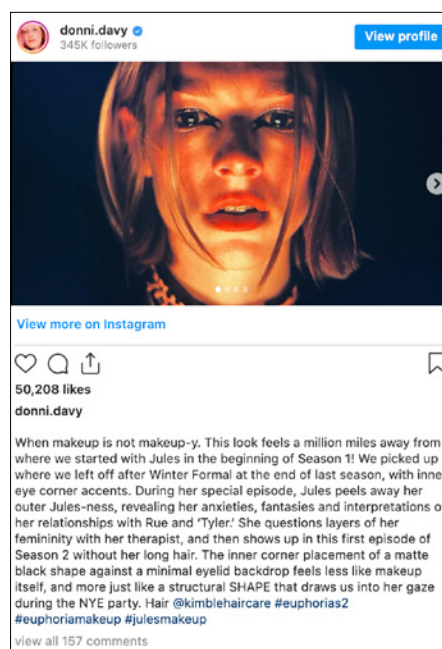


Let’s do something different but continue the conversation of the entire aesthetic.”

Davy explained that the season’s makeup looks have a large range, with characters at times sporting a minimal look and then having a full “emotional glam” moment. She stated that among the “Euphoria” characters, she thinks Sweeney’s Cassie and Maude Apatow’s Lexie have the most striking beauty moments in the new season.

Cassie is perhaps one of the season’s most emotional characters, constantly in a state of panic and anxiety following her newfound secret relationship with Nate, played by Jacob Elordi, who is also her best friend Maddy, played by Alexa Demie’s, ex-boyfriend. Davy reflected the character’s internal crisis through “emotional glam” makeup.

“There’s just a lot to play with her because she’s always in this panicked,



emotional state, yet she always has glam makeup,” Davy said. “That was really fun to combine those two elements of these glam makeup looks, but have them feel like they were applied with this desperation or anxious feelings behind it. She’s trying to get and keep [Nate’s] attention and she’s just slowly spiraling out of her mind.”

Davy also stated that Lexie’s character has one of her favorite beauty moments at the end of the season and that her beauty reflects how she “becomes more self-actualized this season in all regards, not just makeup.”

Schafer’s Jules has one of the biggest changes this season in terms of her beauty looks, seemingly abandoning her ultra feminine, pastel-colored makeup for more artistic-eyeliner looks and minimal moments.

“[Jules’ makeup] is a little more minimal and a little less colorful across

the board,” Davy said. “But then there’s a couple moments of extreme color. I think it’s a little bit more unexpected, sort of manic maybe. It’s all about the details. The looks aren’t big. You won’t see a big colorful eye, but you’ll see these cool little details that are unusual.”

Coming from Jules’ bridge episode that aired last January, the character is in a place where she is questioning her femininity and sexual identity through her relationship with men and Zendaya’s Rue. Like her costumes, her makeup also reflects this struggle she’s having with her identity.

“She showed up in this season without her long hair and in that special episode she talks about peeling back these layers and questioning her femininity with her therapist, so the looks definitely reflect that,” she said. “Like the eyeliner shape on New Year’s Eve [in the first episode], it almost doesn’t feel like makeup. It’s more like an art moment on her face rather than makeup. You did see her channeling femininity a lot more in the first season with whimsical moments. Her looks are not whimsical or feminine this season.”

While “Euphoria” had such a large impact on beauty trends after its premiere, Davy said she was surprised at how much the show’s makeup resonated with fans and wasn’t anticipating the response.

“I just thought people might think the makeup was cool and maybe it would be mentioned in an article,” she said. “I didn’t expect [the response] at all, but I think seeing looks like that that you’re used to seeing more on models or in fashion, seeing them on these real characters on the show was kind of like the thing that made the makeup relatable and inviting for the audience to jump on board and recreate it because it’s attainable.”

Davy carried this ethos into the new season, with its makeup looks sure to inspire a range of beauty trends this year.

BONUS
EPISODE

RE-WEAVING THE
'FABRIC' OF RETAIL:
ACCENTURE FJORD
TRENDS 2022

WWD VOICES

SPECIAL EDITORIAL EPISODE

NOW IN ITS 15TH YEAR, Accenture's Fjord Trends report is a must-read dossier on what matters most to businesses for the coming year. In this special bonus episode of the Retail's Responsible Reset Series with Accenture, WWD Voices host Arthur Zaczkiewicz is joined by series guest host Jill Standish, Senior Managing Director-Global Lead, Retail of Accenture, and Mark Curtis, Head of Innovation and Thought Leadership of Accenture Interactive and co-author of the Fjord Trends report.



MARK CURTIS
Head of Innovation
and Thought
Leadership
**ACCENTURE
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Senior Managing
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**ARTHUR
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Executive Editor
WWD

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Fashion Scoops

Tiffany x Pharrell

Pharrell Williams strode into Kenzo's fall 2022 show in Paris on Sunday wearing almond-shaped sunglasses rimmed in diamonds and with an emerald studding each temple, teasing a new design project with Tiffany & Co.

"Tiffany and I are engaged," he told WWD, flashing a big smile.

He said the sunglasses were the "first of many things that I'm gonna do with Tiffany."

Asked about the collaboration, he retorted: "No, it's different. It's a partnership...It's about seeing things differently."

Pressed for more details about the glasses, and the partnership, Williams demurred: "I can't give it all away now. I don't want to go too much into detail, OK, because we're here today to celebrate my brother Nigo."

He was referring to the Japanese streetwear guru who was making his debut as the new creative director of Kenzo. The show attracted the likes of Ye, formerly known as Kanye West, Julia Fox, Pusha T, Tyler the Creator and Shygirl to a chilly, covered passage near the Place des Victoires.

Williams is no stranger to jewelry design, having collaborated with Louis Vuitton in 2008 on a fine jewelry collection that was based on coats of arms. A Chanel ambassador, the music star also often wears that brand's necklaces.

Tiffany & Co., now owned by LVMH Moët Hennessy Louis Vuitton, has been shaking up its image with surprising collaborations, like a recent one with skater brand Supreme that included a pearl necklace and a pocket knife shaped like a key.

Alexandre Arnault, Tiffany's executive vice president, product and communications, also teased the Williams collaboration on his personal Instagram account.

The tie-up with Williams, believed to be coming out some time next year, is the latest surprising move as LVMH shakes up the storied American company with a fleet of buzzy brand ambassadors – including Beyoncé and Jay-Z, Blackpink singer and recent solo artist Rosé, and actresses Tracee Ellis Ross and Anya Taylor-Joy – and high-impact advertising. – MILES SOCHA

Something Borrowed

Ye and Julia Fox stormed Paris Fashion Week on Sunday, sending crowds of fans into a frenzy outside the Kenzo show, which drew a crowd of A-list celebrities for the debut of new creative director Nigo.

Pharrell Williams, Tyler the Creator, Pusha T, Gunna, J Balvin, Big Matthew and Shygirl were among the guests at the show, held in a chilly covered passageway near the Place des Victoires.

Attendants handed out fleece blankets bearing an oversize red-and-white Kenzo logo. Fox draped hers over her Schiaparelli denim jacket with conical breasts, which she matched with oversize gilded earrings shaped like buttocks.

"I was just at the [Schiaparelli] showroom before coming here,"



Pharrell Williams in the front row at Kenzo men's fall 2022 show.



Julia Fox and Kanye West

she told WWD, adding that she also walked away with Schiaparelli creative director Daniel Roseberry's personal pair of jeans.

"I'm actually wearing Daniel's pants, the designer of Schiaparelli. I took the pants off of his body and he was very kind to let me wear them," she said.

The "Uncut Gems" star said she wasn't sure what else was on the program of their Paris visit, but they planned to attend the Schiaparelli show on Monday morning.

Fox and Ye, formerly known as Kanye West, have scarcely been out of the limelight since they started dating on New Year's Eve, and clothes have been a big part of the story.

Observers have commented on the similarity between Fox's Balenciaga outfits and those worn by Ye's soon-to-be ex-wife, Kim Kardashian West. Following their second date in New York City on Jan. 4, the rapper surprised Fox by organizing a fitting in a hotel room stocked with outfits designed by Glenn Martens for Diesel.

Fox shared details with Interview magazine, as part of a planned series of interviews about their romance.

"I mean, I'm still in shock. Ye had an entire hotel suite full of clothes. It was every girl's dream come true. It felt like a real

Cinderella moment. I don't know how he did it, or how he got all of it there in time. But I was so surprised. Like, who does things like this on a second date? Or any date," she said.

"Everything with us has been so organic. I don't know where things are headed, but if this is any indication of the future, I'm loving the ride," she added.

– JOELLE DIDERICH

Got The Guy

Concept store The Frankie Shop, which has a growing fanbase for the minimalistic silhouettes and contemporary price points of its private label apparel, is going coed. The brand introduced a range of genderless and men's pieces for the first time during men's fashion week in Paris.

"I never thought I'd do men's, but our silhouette is very oversize, and we've always had men buying it," said brand founder Gaele Drevet, a French American who launched her first store in New York in 2014 and opened in Paris a year later.

The lineup of around 20 pieces includes bestsellers like bomber and quilted jackets resized in new proportions as well as new pieces like matching tone-on-tone

shirts, pants and sweatshirts all in jersey, with an average price of between \$150 and \$180.

The launch ties in with the reopening of The Frankie Shop's original French store in the Marais after renovations. It will now feature only the men's and unisex collection as well as a curated selection from other labels, while a new women's store will open across the street in around two months' time, replacing the brand's current pop-up space it opened for the duration of the construction work.

Stateside, the new line will be online only for the moment, with plans in the works to expand the brand's current Lower East Side location to house its full offer by September. – ALEX WYNNE

Paris Power

"This is f---ing nuts, guys," exclaimed British actor Lucien Laviscount, who plays Emily Cooper's latest love interest in hit Netflix show "Emily in Paris," as he entered the venue for the Kim Jones' latest Dior men's wear show on Friday. "This is Lucien in Paris right now," he said taking in the monumental reproduction of the Pont Alexandre III and the banks of the Seine with wide eyes.

While he was enjoying this visit, he wouldn't be drawn into revealing if he'd become a fixture in town. "Am I coming back? We don't know yet. I had a good conversation with Darren Star. Wherever it goes, I'm super excited for them," he said, before backtracking. "Did I say too much? F---. I'm leaving, I'm leaving now," he joked as he made for his seat near Thomas Doherty, who plays fellow rumor-mill fodder Max Wolfe in the "Gossip Girl" reboot.

Colombian rap star J Balvin nodded approvingly at the view as he talked to streetwear designer Don Crawley, who was wearing a cap that blended the late Louis Vuitton designer's initials with the famous L.A. emblem of Los Angeles.

The scenery – showing the stretch near Avenue Montaigne



A visual from The Frankie Shop's campaign to coincide with the launch of its men's and unisex collection.

ON THIS DAY

There has been a clear evolution in fashion away from all that is superficial, and that makes Sensuality all the more important," revealed Emanuel Ungaro of his sumptuously draped couture dresses, as seen in WWD on Jan. 24, 1986.

– Jasper Brown



and the Grand Palais – was familiar to Olivier Rousteing, whose office is nearby.

The Balmain creative director took his seat with obvious relish, and not just to support Kim Jones as a friend. "[Coming] to the show is always a great moment and my escape," said the designer, whose own fall 2022 show is already on the horizon – and perhaps a second season of short-form drama series "Fracture," too. "Right now, what's beautiful about fashion is that we have no boundaries and we can all be together," he added.

After the show, while most guests were busy taking selfies in front of the set or trying to catch a glimpse of Naomi Campbell, architect Peter Marino was appreciating the romantic view for a different reason. "I kept trying to figure out the perspective – some elements were flat, some extended. Very beautifully done," and the perfect

backdrop for the "really, really good" clothes Jones offered, he thought. Although set design "isn't real architecture and I'm a little strict about that... the scenography was superb," he concluded. – LILY TEMPLETON

Chanel's New Crush

Blackpink's Jennie is one of the new faces for Chanel's 2022 Coco Crush Collection.

The artist appears alongside other models such as Adesuwa Aighewi, Giedre Dukauskaite, Cristiano Palmerini and Matthew Bell in a short film for the design house, which showed them walking around in a room and taking turns using a payphone while showing off intricate pieces from Chanel's fine jewelry collection.

Throughout the clip, Jennie has a few close-up shots of herself while on the phone.

"Some encounters you wear forever," the singer captioned her post, which is the tag line for Chanel's short film.

Last fall, Jennie was tapped as the new face of Chanel's Coco Neige campaign, the label's winter sports collection. She also appeared as one of the faces for Calvin Klein's fall 2021 collection, called "The Language of Calvin Klein," joining the likes of other faces such as Kaia Gerber and Damson Idris.

Jennie has been an ambassador for the brand since 2017. She frequently wears Chanel at events, outings and even in music videos, with her fans labeling her as "human Chanel." When Chanel's first flagship in Seoul opened in 2019, she and Pharrell Williams performed a cover of "Can't Take My Eyes Off You" by Frankie Valli.

Jennie, born Jennie Kim, is most famous for being one of the four members of popular South Korean girl group Blackpink, which also includes Ji-soo Kim, Lalisa Manobal and Chae-Young "Roseanne" Park, known simply as Ji-soo, Lisa and Rosé to their legion of Blackpink fans known as "Blinks." – CONCHITA WIDJOJO