

WWD

Fashion. Beauty. Business.

Reality Check

Riccardo Tisci sent out a collection full of low-key glamour for fall, inspired by British aristos, punks, and Burberry's utilitarian heritage. The sober mood of the show, which took place at Methodist Central Hall Westminster with no seating, and no front row, mirrored that of the moment as the brand ramps up its donations to Ukrainian relief efforts and shutteres its stores in Russia. *For more on Burberry's show, which took place in London on Friday, see pages 4 and 5.*

PHOTOGRAPH BY GIOVANNI GIANNONI



Who Will Win?

Berlin Fashion Week starts Monday, one of three German fashion events vying to be the country's top dog.

Page 8

Celebrating Khakis

Dockers has linked with Maurizio Donadi on a capsule collection of reinvented khakis, its core product.

Page 9

Annie Flanders Dies

The founder of Details magazine – who championed unproven talent – died last Thursday at age 82.

Page 20

BUSINESS

Rihanna Is Getting IPO Prep

- Based on the Savage x Fenty fundraising, it could score a \$3 billion valuation with an offering seen as possible in 2023.

BY EVAN CLARK

Rihanna's Wall Street education is well underway.

The multihyphenate entertainer and entrepreneur is exploring the idea of an initial public offering for her booming Savage x Fenty lingerie business, learning about the process through talks to Goldman Sachs and Morgan Stanley.

It's said to be early days still with the company in the "information gathering" phase. Spokespeople for Savage x Fenty, L Catterton and Morgan Stanley did not immediately reply to requests for comment. Goldman Sachs declined comment.

Rihanna is taking a hands-on approach, learning the capital market ropes with her team, a source told WWD of the talks, which were previously reported by Bloomberg.

While Rihanna came up through the music business and has proven to be a fashion industry master, wielding her celebrity and her public appearances to great effect, the capital markets are new territory.

She has some time to learn and has a strong hand to play.

The stock market is a mess right now – with Russia's invasion of Ukraine and ultra high inflation vexing investors – but Savage x Fenty raised money at a nearly \$2 billion valuation recently and so could score something like \$3 billion in an offering next year, a source estimated.

In the meantime, Rihanna has some very experienced allies to help guide her through the process.

Consumer-focused private equity giant L Catterton, which took a stake in Savage x



Rihanna in the front row at Dior's fall 2022 show.

Fenty last year, is said to have been helping guide Rihanna and her team through the process and making introductions to the right people at the banks. (L Catterton

– which counts Birkenstock, Jott, Bliss and many others among its investments – is itself said to be working with Morgan Stanley and Goldman Sachs for its own IPO.)

Clearly, Rihanna is a quick study and by all accounts is said to be very engaged with her business where some other celebrity-led businesses get little direct attention from their famous founders. She would also seem to be a keen multitasker, who is several months pregnant and just hit Paris Fashion Week with her boyfriend A\$SP Rocky.

It is not publicly known just how big Savage x Fenty is, but the business is in expansion mode, adding brick-and-mortar stores and successfully welcoming women from a broad set of demographics.

Natalie Guzman, copresident and chief marketing officer of Savage x Fenty, logged into the ICR 2022 investment conference in January – a key stop on the big-money circuit – and touted the brand's customer base.

"Primarily, it's been women who are young and very diverse [shopping at the brand]," Guzman said.

The average age of the company's shoppers is 33 with 65 percent of its customers between 18 and 35. And it's a diverse group balanced among 35 percent Black shoppers, 30 percent white and 20 percent Latine.

"Although she has a moderate income, we have over 50 percent of her wallet share when it comes to intimates," Guzman said. "And she's loving the product. The brand message is really resonating with her. She loves the fit and the content and the imagery that she's seeing. And she's also loving the value that we're offering through our membership pricing."

The brand has been promoted with a fashion show on Amazon Prime for three years that features a very diverse cast of models, boasting a variety of body shapes, ages and skin tones.

And that is a message clearly resonating, as evidenced by the investors that have converged on the brand, the big valuation and its ability to keep building the business.

Last month sources told WWD that Savage x Fenty was opening a store in downtown Brooklyn, near the Barclays Center, near other hot retailers, including Kith, Target, Adidas, Uniqlo and Apple.

BUSINESS

Brunello Cucinelli, Tod's Shares Rise After Reporting 2021 Sales

- Analysts and investors rewarded the two Italian luxury groups on the Italian Stock Exchange.

BY LUISA ZARGANI

MILAN – Investors rewarded Brunello Cucinelli and Tod's on Friday, a day after the two Italian luxury groups reported increasing revenues and solid performances in 2021.

On the Italian Stock Exchange, Brunello Cucinelli shares closed up 7.5 percent at 46.94 euros after sustaining growth throughout the day. Likewise, Tod's shares closed up 7.6 percent at 39.26 euros.

Jefferies' equity analysts Flavio Cereda and Kathryn Parker in their report said

Brunello Cucinelli, after a "tangible full-year margin beat, with guidance tweaked (up) for the full-year 2022 and a very reassuring call on momentum (visibility beyond just a strong Q1 is better than for most here)," they "continue to believe that its unique product profile at the top of the luxury apparel space limits volatility, with further potential growth opportunities in the medium term supporting premium multiples."

Jefferies noted that Cucinelli plans to open at least two directly operated stores this year, "including Palo Alto to finally service the devoted Silicon Valley cohort" and two to three "significant" expansions are in the pipeline in Zurich, Cannes and Dubai. "We think sales density this year will be more than 10 percent better than in the full-year 2019, hence the projected return to 'normal' profitability." Cucinelli the entrepreneur has over the years forged strong personal ties with the founders of Amazon, Salesforce, Instagram, Twitter, Dropbox, LinkedIn and other Silicon Valley giants, who have become loyal customers.

Cucinelli was characterized in the Jefferies report as "not a brand where the European marginal buyer is relevant in any meaningful way." As the company expects to double its sales in eight years, earlier than its projected 10 years, Jefferies stated that "it seems to us that Brunello Cucinelli's unique product mix and positioning continues to deliver."

On Thursday, reporting its fourth-quarter and year-end results after the close of the Milan Stock Exchange, Brunello Cucinelli said despite the war in Ukraine and COVID-19

pandemic, he was confident the company will achieve its 10-year goal unveiled in 2019, expecting to double revenues by 2026 rather than 2028 as originally planned.

In 2021, net profit totaled 56.3 million euros compared to a loss of 32.1 million euros in 2020 and a profit of 53.1 million euros in 2019. Revenues last year amounted to 712.2 million euros, up 30.9 percent compared with 2020, and 17.2 percent higher compared to the pre-pandemic year of 2019.

On Thursday, the Tod's group also presented its year-end figures, boosted by Tod's leather goods category and the Roger Vivier brand and by a strong performance in Greater China.

While the luxury company reported a net loss of 5.9 million euros in 2021, which compares to a loss of 73.2 million euros in 2020, a 38.7 percent increase in revenues to 883.8 million euros and careful cost management contributed to a recovery of its operating profit.

In the 12 months ended Dec. 31, operating profit amounted to 24.2 million euros, compared with an operating loss of 135.4 million euros in 2020 and an operating profit of 3.6 million euros in 2019.

Jefferies also commented on Tod's performance and its operating profit "well in advance of consensus." The first two months of 2022 were above 2021 "on an easy comp base, but Tod's does benefit from Russia exposure well below the sector's average and below 1 percent."

Carole Madjo, luxury goods equity

Brunello Cucinelli, fall 2022



research at Barclays, underscored that the group "posted a better-than-expected" operating profit of 24 million euros compared to the bank's consensus of 5 million euros. "Tod's EBIT [earnings before interest and taxes] implies an EBIT margin of 2.7 percent versus consensus of 0.6 percent." While the group in January indicated that it would return to positive operating profit, "the scale of improvement was much stronger than expected."

In one year, Tod's shares have risen 41.9 percent. Cucinelli's shares in 12 months have gained 27.4 percent.

FASHION

Tommy Hilfiger, Harlem's Fashion Row Name New Legacy Challenge Winner

● New York City-based designer Clarence Ruth received a \$20,000 grant and the opportunity to codesign a capsule with Tommy Hilfiger.

BY OBI ANYANWU

NEW YORK — Tommy Hilfiger and Harlem's Fashion Row named New York City-based designer Clarence Ruth as the winner of the first New Legacy Challenge, a design competition developed as part of Tommy's People's Place Program, at the Roxy Hotel here Thursday night.

Ruth was one of three finalists selected for the prize, alongside designers Megan Smith and Johnathan Hayden. The three finalists were tasked with recreating and reinterpreting classic preppy styles for an opportunity to receive a grant of \$20,000 and codesign a capsule collection with the Tommy Hilfiger team.

The competition was a full circle moment for Ruth, who was inspired by Hilfiger to pursue fashion and modeling. He graduated from the Fashion Institute of Technology and worked at Ralph Lauren, John Varvatos and Andrew Buckler before founding his denim label Cotte D'Armes, which is available in the U.S. and Asia. The designer accepted the grant with tears in his eyes, his son by his side and his mother in attendance, who reluctantly joined her son onstage proclaiming, "This is your moment." She hugged Hilfiger as well.

"I thank God," Ruth said in an emotional moment. He said the win is bigger than him, Tommy Hilfiger and the competition because it opens doors for more talents to step through. During a panel talk after a preview of the competition film by Luchina Fisher, he said that his legacy began with the birth of his son, who he wants to make life easier for. After the win, Hilfiger said, "Your promise to your son will live on."

Ruth's featured looks included a striped shirtdress paired with navy varsity jacket and a convertible ensemble with a navy jacket that is half double-breasted pinstripe jacket with elbow patch details and half denim jacket on the back paired with khaki chino pants that can become shorts. "When I started the brand, I thought everyone was doing the same thing," he said before the event. "I approach with an outside the box mind-set."

As for the other finalists, Smith incorporated bold prints in her work and added a feminine flair to her coed proposition that featured khaki cargo pants with loose suspenders and jackets with ties on the back and shirt cuffs that hang loose. Hayden imagined friends taking a cross country trip and making memories together for his collection, which included a navy pinstripe blazer with pleated bottom and a gray varsity jacket with custom patches he created.

"It's so important for us as a brand to ensure we are using our global platform to champion the next generation of BIPOC talent, and the New Legacy Challenge truly sets the foundation for that," Hilfiger said. "It was very meaningful to partner with Harlem's Fashion Row on this journey because they have been leading this charge in our industry through impactful initiatives for designers



Clarence Ruth, Megan Smith and Johnathan Hayden.

of color. Our New Legacy Challenge finalists Johnathan, Megan and Clarence are immensely talented and you see each of their unique visions shine through their designs. We're very excited for the next step of this challenge where we will invite the winner to codesign a capsule collection with our design team."

Hilfiger and HFR received responses from close to 100 applicants and narrowed the selection down to a dozen in 2021 before revealing the three finalists in February. Harlem's Fashion Row founder and chief executive officer Brandice Daniel said the designers received \$20,000 to produce the collections, as well as textiles and a mentor from the Tommy team in Amsterdam to help the designers in their process. The three then worked with photographer Justin French, hairstylist Jonathan De Francesco, models Elaine Palacios and Baba Diop and Randy Cousin, senior vice president of product concepts and People's Place Program at Tommy Hilfiger to bring their designs to life.

"The project has been incredible for the designers," Daniel said. "I always sit back and think how are they feeling? How do designers feel about the project? They are so excited about the process and to present to Tommy himself has been an incredible opportunity."

Daniel presented the idea to the Hilfiger team after they established its People's Place Program, the company's three-pillared platform intended to increase the representation of people of color within the company and the industry. She and Cousin teamed to build the project, which follows Hilfiger's collaboration with Romeo Hunte in August 2021.

"I read an article about the amazing work Brandice is doing and I thought I have to meet her," Cousin said. "She is a force. We completely vibed on our first phone call and that's where the challenge was born."

"It's so important for us as a brand to ensure we are using our global platform to champion the next generation of BIPOC talent..."

TOMMY HILFIGER

Cousin said so many designers work four times as hard to launch their businesses because they juggle design, sewing, patternmaking and the supply chain, but many succeeded despite this. He said, "What if we opened up an opportunity for designers to get those resources?"

Jurors including Hilfiger; actor Anthony Ramos; Harlem's Fashion Row chief strategy and revenue officer Felita Harris; Shawuan Johnson, Tommy Hilfiger executive vice president of merchandising company stores/e-comm, and Leonello Borghi, Tommy Hilfiger EVP global creative director, footwear, accessories, licensed product and North America apparel, viewed the finalists' collections on March 8 at a final showcase at The Times Square Edition Hotel.

Hilfiger and HFR tapped filmmaker Fisher to capture the designers' processes through the competition, which premiered at the event at The Roxy Hotel and will release on the company's website in April and on YouTube. "The series gives an opportunity now for the world to see the great talent these designers bring to the table," Cousin said.

Both Daniel and Cousin are evaluating the potential for another possible

Clarence Ruth's winning collection for Tommy Hilfiger and Harlem's Fashion Row's New Legacy Challenge.



partnership. Cousin revealed that a podcast with Kimberly Jenkins of the Fashion and Race Database is coming in April as part of their partnership for the People's Place Program.

The Reviews



Burberry

It's day 16 of Russia's war in Ukraine, so how does a luxury brand stage a fashion show? In Paris, they answered the question in different ways, and in London Burberry proffered its own response.

The brand held the show at the imposing, and austere, Methodist Central Hall, across from Westminster Abbey and the Houses of Parliament. It was standing-room only – for everyone – and while there were VIP guests – including actors Adam Driver, Rebecca Hall, Jacob Elordi and Eiza Gonzalez, and models including Kate Moss and Naomi Campbell – there was no front row.

Instead, everyone crowded into the building's vast central hall with its towering organ pipes and, in the balconies, a 100-person choir performing live, accompanied by the London Contemporary Orchestra. Models didn't have much of a runway: instead, they walked under the organ pipes, and through the haphazard crowd of guests. Some climbed on tables that had been set with crystal, silver and Burberry-branded plates.

It felt impromptu, democratic and sober. On the runway, the glamour was restrained, and clothes were sturdy and sensible: Riccardo Tisci made strapless ballgowns out of trenchcoats; dotted crystals and embellishments onto thick, boxy wool sweaters, and sent out swishy plaid skirts that looked as if they'd been pieced together from a closet full of kilts – no waste here!

The sobriety was, at times, extreme: Models' hair was scraped back and severe, or hidden under odd-looking baseball cap-hairband hybrids. The men wore them, too, and they didn't do anyone any favors. Ditto for the angular sunglasses with flip-up frames, which looked menacing.

Outerwear was no-nonsense, too: cape and swing coats came in wide wale corduroy, quilting or faux fur, while high-heeled boots were snug and disappeared under skirts like a pair of warm tights. On the men's side, duffel coats, quilted jackets with elegant nipped waists, puffers and aviator styles all nodded to Burberry's history as a maker of British soldiers' uniforms.

Menswear kicked off the show, with models wearing hoodies under their tailored suits, robust jackets and rugby shirts. There was a strong whiff of the English countryside, and of all those old aristos making do in their grand, but often chilly, stately homes (presumably chillier now, what with energy prices climbing).

Tisci had hinted at the collection's homespun feel with the show's invitation, an embroidery hoop that read "Thank you very much," a reference to old-fashioned English politeness, and the designer's own gratitude for the opportunity to stage a show in front of a live audience after two hard years of COVID-19.



The designer was also grateful for the ragingly popular Supreme x Burberry collection, which has been causing sidewalk jams on shopping streets around the world. "The kids love it. America, England, I can understand, but China,

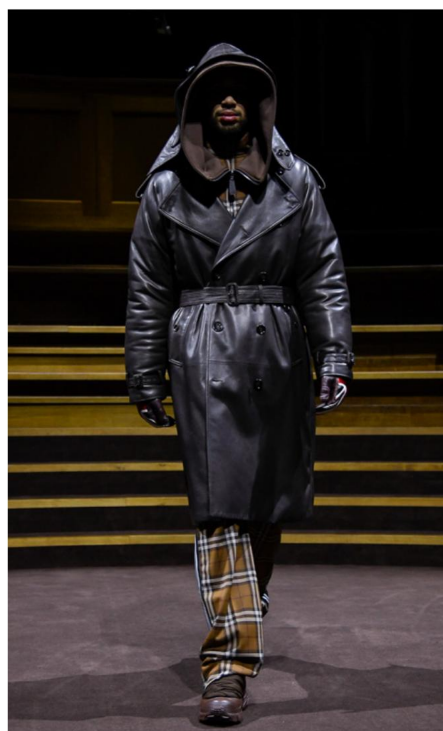
Japan – they went nuts," said Tisci, adding that the sales numbers have been huge.

For Tisci, this season was all about the power of the crowd. With this show, he wanted to "put people together and send a message of family and community. I

wanted to show that people can come together to change the world, and that creativity can generate positivity."

He didn't mention Ukraine, but he didn't need to.

A few hours before the show, Burberry ▶



revealed that it had upped its donations to the British Red Cross Ukraine Crisis Appeal, and that it was also giving to Save the Children and UNICEF. The company said in addition to the financial aid, it is looking at how it can leverage its global supply chain to provide food, shelter and warmth to displaced communities.

Burberry was one of the first British companies to shut down its business with Russia, shutter stores and leave itself open to losses in the region, which generates around 2 percent of sales, according to a report last week from Morgan Stanley.

The company is in step with guidance from the British Fashion Council, too, which has been taking a hard line on the issue of fashion's trade with Russia, asking the industry to condemn the invasion and respect U.K. government sanctions that prevent product being shipped to the region.

It can't be easy for any of these brands to walk the tightrope between commerce and compassion, but Burberry seems to be managing. It's proving that life goes on and so does commerce, and that creativity (corny as it sounds) might actually be a force for positive change. — Samantha Conti ■

FASHION

Paris Trade Shows Scale Up Once More

● The trade show format remains essential in helping buyers to discover young designers – and there were plenty of newcomers to see.

BY ALEX WYNNE

PARIS – After several seasons of scaled-back affairs, the recent round of fashion and accessories trade shows, held here from March 4 to 7, scaled up operations once more after two years of smaller formats.

Tranoi returned to its historic Bourse venue with around 90 exhibitors and an affirmation of its new positioning fine-tuned over the past two years.

“The feedback is positive, people have commented on how much Tranoi has changed,” said the fair’s president Boris Provost. “The buyers are here, and they are placing orders, they are looking for something new.”

“French retailers had a very strong end of year, so they are feeling more confident about buying,” said Frédéric Maus, general director of Première Classe organizer WSN Développement.

The event, which focuses mainly on accessories, hosted around 250 brands – a little more than half of the number of pre-pandemic editions – in a tent in the Tuileries gardens.

For the most part with restrictions easing in Europe and American buyers returning to Paris, many for the first time in two years, people were happy to be back – despite the war in Ukraine being front-of-mind, heightening a sense of uncertainty that many had hoped the industry could put behind it. Only Asian buyers remained largely absent, organizers said.

At Première Classe, Maus estimated mid-weekend that footfall was down by between 20 and 25 percent compared with March 2020, the last full-scale edition of the event. Traffic overall was stable compared with its October edition last year.

Only Woman was still working with a showroom-type model, featuring just 10 labels. “Our real comeback will be in June, we’re all holding out for that,” said Man/Woman director Antoine Floch.

Buyers confirmed that it was good to be back. “Despite the difficult context, everyone is feeling great to be back in Paris for physical presentations,” said La Samaritaine merchandising director for fashion and accessories Victoria Dartigues. Tranoi and Première Classe were complementary, she said. “There was no overlap in terms of the offer.”

“The way of highlighting young designers was great, because it’s been really difficult for them to develop over the past two years,” she said, highlighting the space for former Hyères finalists including Casa Remedios and Céline Shen at the center of the Première Classe show space, and adding that she had appreciated the curated offer at Tranoi.

Newcomers made up a significant proportion of exhibitors at the shows – around half of the selection at Tranoi, and roughly 60 at Première Classe.

It was not just in terms of traffic that



Outside Tranoi.

the events had a more international profile – in terms of exhibitors, there was a marked uptick in participants from abroad. At Tranoi, there was a showcase of nine designers from Seoul Fashion Week, including a well-attended runway show where four of them showed their collections.

“Our goal is for Seoul designers to go global,” said Sam Kim, chief executive officer of Sam + Company, which organized the partnership. “K-pop, K-movies and K-beauty are global, people love our culture. We want to show that K-fashion is now ready to go global.”

Tranoi also featured a selection of Italian designers returning for the first time since the pandemic, as well as labels from Hong Kong under the Fashion Farm Foundation, including Central Saint Martins graduate Celine Kwan, who presented her first collection of colorful 1960s-inspired designs, and Ricky Wong Studio. There were also three labels from Georgia. Lilia Litkovskaya, one of very few Ukrainian designers who made it to Paris – without her collection – used her booth to raise awareness of the war and humanitarian crisis unfolding in her homeland, displaying a giant Ukrainian flag adorned with flowers and QR codes linking to the works and profiles of her compatriot photographers, artists and designers, as reported.

Over at Première Classe, the work of African designers was showcased in a central space thanks to WSN’s partnership with accelerator Birimian. They included Christie Brown, from Ghana; Rich Mniisi, from South Africa, and This is Us, from Nigeria. “Our role is to promote the Afropolitan lifestyle,” explained Birimian founder Laureen Kouassi-Olsson. While the designers present already generate significant business in their home markets, international distribution is key to further development, both at home and abroad, she said. “African designers need to have international success in order to appeal to consumers at home, too,” she explained.

There was also a central fine-jewelry space featuring 10 designers, Precious Room by Muriel Piaser, which would normally present a one-day event during couture.

Show organizers are counting on a full-scale return of international traffic by the fall. Provost said come September, Tranoi should be back to a full-scale edition with between 130 and 140 exhibitors occupying two floors of the historic Bourse venue. For Première Classe, plans for October

involve separate tents for accessories and ready-to-wear, with the latter under a new concept. The one-tent format this season meant having to refuse a number of brands that had wanted to participate, Maus said.

HIGHLIGHTS FROM THE PARIS TRADE SHOWS



Casa Remedios

Former Hyères prize finalist Casa Remedios is the fruit – literally – of a collaboration between leather goods designer Serena Cancellier and Colombian jewelry designer Mercedes Salazar. Their striking jewelry pieces are made by coating real plants with precious metals known for their botanical properties. Branches of mimosa, fur fronds and orchids, for example, are turned into graphic, poetic jewelry pieces in their collection.

SHOWING AT: Première Classe
CATEGORY: Jewelry
PRICING: 55 euros to 800 euros retail

Oblique

Charles Pinel and Harry Ancely are the creative forces behind Oblique, described as a neo-futuristic outerwear label. The brand recently won the Talents de Mode Responsible Fashion Prize for its architectural, sustainably created designs. The fall collection, crafted principally from navy blue wool with recycled polyester lining, featured rounded shapes

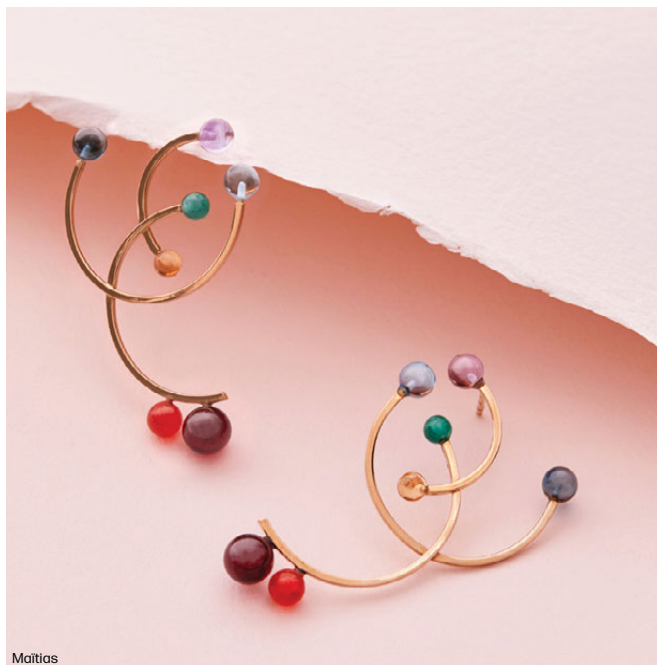
inspired by whales, with subtle details evoking the sea mammal’s ventral pleats and fins. Founded in 2020, Oblique plans to expand its register with full looks from next season.

SHOWING AT: Première Classe
CATEGORY: Outerwear
PRICING: 700 euros to 1,000 euros retail



Okan Studio

Okan Studio
Created by former L’Oréal marketing ▶



Maïtias



Le Fil Paris

executive Margaux Gripon – who learned her new craft thanks to YouTube videos – two years ago, Ôkan Studio offers minimalistic yet quirky, asymmetric jewelry pieces in silver, vermeil and gold-plated brass. The lineup includes rings that loop around three fingers as well as a broad range of earrings that innovatively tuck inside the ear so no piercing is necessary.

SHOWING AT: Première Classe
CATEGORY: Jewelry
PRICING: 90 euros to 830 euros retail

Maïtias

Paris-based Marie-Luce Orbiscay had a career in marketing before studying jewelry design at the École du Louvre. She decided to launch her fine jewelry brand Maïtias, which means “beloved” in the Basque language, just before COVID-19 hit. Crafted by hand using recycled or fair-trade silver and vermeil, mother-of-pearl, semiprecious stones and diamonds, her designs included deconstructed creole earrings featuring stones in the colors of the seven chakras and rings with sun or floral motifs.

SHOWING AT: Première Classe/Precious Room by Muriel Plesser
CATEGORY: Jewelry
PRICING: 250 euros to 700 euros wholesale

Le Fil Paris

Lyn Abdel Rahman, from Lebanon, and Filza Marri, from Pakistan, met while they were students at the Istituto Marangoni in Paris. While they did not intend to create their own label so soon, their project took shape when they returned home for lockdowns. Their colorful collection combines materials in unusual ways – a wide corduroy shift dress trimmed with ruffled organza sleeves was a highlight. Sustainability is a major focus for the young design duo; they use fabric scraps to cover their buttons and send offcuts to women in southern Pakistan to make patchwork quilts, providing them with an income.

SHOWING AT: Tranoi
CATEGORY: Ready-to-wear
PRICING: 120 euros to 1,200 euros retail

Lore & Heart

Paris-based sisters Salma and Cyrine Ben Hamida called on their Tunisian heritage to create their rtw label, which launched in 2018. Using ancestral weaving techniques and natural fabrics like linen and wool, they build the collection around capes and oversized scarves featuring graphic binding details and practical pockets, rounding out the lineup with simple wide pants and shirts to match.



Lore & Heart

SHOWING AT: Tranoi
CATEGORY: Ready-to-wear
PRICING: 80 euros to 700 euros retail

Kapush

A psychotherapist by trade, Debora O'hana had an “aha” moment when the skies opened during an open-air concert, leading her to change her career tack and launch her range of colorful sporty hoods. Inspired by puffer jackets, but designed to be styled with anything, they are crafted with deadstock fabric from Nona Source, and feature poppers so they can be attached to a handbag strap for added practicality. Each design is only available in limited quantities.

SHOWING AT: Tranoi
CATEGORY: Accessories
PRICING: Starting at 400 euros retail



Kapush

Sunray Sportswear

U.K.-based Colin Campbell couldn't find the perfect white T-shirt, so set out to launch his own. Working with a small factory in Osaka, Japan on vintage circular knitting machines, he sought to create products that would never shrink or go out of shape. Launched in 2020, the label has a sustainable mindset – waste cotton fluff is recycled into more jersey, labels are made from recycled polyester, and shipments are climate-neutral. The fast-growing brand has just introduced its first designs specifically for women, and also offers sweatshirts alongside a range of t-shirt designs. “Brand loyalty is phenomenal,” said Campbell, a former military physical education teacher. “I have no Instagram, no website and it creates mystery – people who want them seek out the retailers.”

SHOWING AT: Woman
CATEGORY: Ready-to-wear
PRICING: 65 pounds to 135 pounds, or \$85 to \$177, at retail



Sunray Sportswear

FASHION

Berlin Fashion Week Begins

● But behind the scenes there have been shocking announcements, unfaithful partners and millions in state funding.

BY CATHRIN SCHAER

BERLIN - This week, the German capital will once again host live runway shows, as Berlin Fashion Week begins on Monday. The event is taking place in March for the first time and will also include better-business workshops, artistic installations, panel talks, a summit focused on sustainability, several festivals and general-public-pleasing clothing sales.

"After two years of pandemic, the longing for real exchange is huge," said Tanja Muehlhans, director of the Berlin government's Projekt Zukunft (in English, Project Future) which supports creative and digital industries in the city. It is supporting this Berlin Fashion Week to the tune of 790,000 euros.

There will be something for everyone at Berlin Fashion Week, Muehlhans told WWD, even if the shows and events are overshadowed by the Russian invasion of Ukraine.

"We have developed a fantastic sense of community and are involving creative people from many different disciplines, from music and art, to sustainability and technology," Muehlhans enthused.

Behind the scenes though, there's been something of a contest going on between three different fashion events in Germany, all of which would doubtless like to claim the title of "the" fashion occasion that Germany should be paying attention to.

The rivalry began just under two years ago when, in June 2020, an important part of Berlin Fashion Week – the three trade fairs that did the bulk of the actual business and attracted international buyers to the city – announced it was moving to Frankfurt.

Two of the trade shows were run by Berlin-based company, Premium Group, and the third, the sustainable fashion fair Neonyt, was managed by Frankfurt Messe, one of the biggest trade fair organizers in the world.

It was all about reinvention and synergies, executives from Frankfurt Messe and Premium Group explained in 2020.

There's no doubt the move shocked Berliners. After all, Premium had been putting on trade fairs in the capital since 2003.

After the initial surprise faded, reactions varied.

Some welcomed Premium Group's departure, saying it would allow Berlin to do its own, more creative and non-commercial thing. The Berlin event would also be able to specify its own timetable and make itself more attractive to international buyers and media, who would usually have been in Paris for menswear or couture shows when Berlin was on, they said.

Others were worried about a potential lack of commercial interest. The city's statistics suggest that the trade fairs helped Berlin Fashion Week bring about 70,000 visitors and 240 million euros worth of business to the capital annually.

Questions were also raised as to whether Frankfurt, a smaller, wealthier and more conservative city that's better known as Germany's financial capital, was really the right location for a fashion week.

Nobody ever got to find out. The COVID-19 pandemic meant that Frankfurt Fashion Week was never really able to prove itself. It

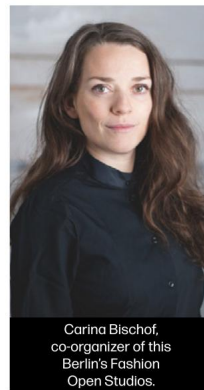
A promotional visual for Berlin Fashion Week. The event has been moving in a more creative direction since the more commercial trade fairs that used to run at the same time moved out of the city.



Tanja Muehlhans, director of the Berlin's Projekt Zukunft which supports its fashion week.



Anita Tillmann, managing partner of the Berlin-based event organizer, Premium Group.



Carina Bischof, co-organizer of this Berlin's Fashion Open Studios.

took place in either hybrid or purely digital formats in 2020 and 2021. And the Premium Group trade fairs never happened there.

Then, in January of this year, another shock: Premium Group announced it was moving back to Berlin. The fairs won't be part of this Berlin Fashion Week. Their next iteration will take place between July 7 and 9. Those dates in Berlin directly compete with July's Frankfurt Fashion Week, already scheduled for July 4 through 8.

Rumors abound as to the reasons for Premium Group's unfaithfulness to Frankfurt.

"We heard that a lot of the brands didn't want to show in Frankfurt straight away," a source at a major online retailer told WWD off the record. "They were interested but wanted to wait and see how it all worked out. So they [Premium] couldn't get enough exhibitors," the source suggested.

"It was all about the money," a person working in fashion communications griped. Frankfurt Fashion Week was to receive 10

million euros over three years from city and state authorities. Previously, the former Berlin senator for economy, Ramona Pop, had said similar, claiming Frankfurt had lured Premium Group away with money.

Anita Tillmann, who heads Premium Group, dismisses all the gossip. It wasn't about the money, she said. "If only I could make money by changing locations," she told WWD, laughing. The new Berlin senate has simply been more business-friendly and open to Premium Group's needs, Tillmann said, offering to rent her company one single location that suited all of the trade fairs' needs.

Nor was it about a lack of exhibitors. "Of course, you have those discussions. It would be a lie to say we didn't have those discussions. And some people are risk-averse," she conceded. "But in the end, all of the major brands all confirmed [for Frankfurt]."

Tillmann said she was still on good terms with the organizers at Messe Frankfurt

too, despite Premium Group's unexpected departure. She explained the move as simply a matter of timing, the result of the evolution of international trade fairs and the COVID-19 pandemic, which basically shut in-person events down for two years.

"Everybody's looking for a reason and I think that's fair," she continued. "But really, we had an idea [for Frankfurt] – and it's one I actually still think is amazing – but it didn't work out. It's nobody's fault. You can believe it or not, but if there was one reason, it was the coronavirus. It really changed everything."

A statement from Olaf Schmidt, vice president for textiles and textile technologies at Messe Frankfurt, who is also in charge of the fashion week business, seems to confirm this. "From our point of view, there was never any doubt about prospects of our concept and the potential that the site in Frankfurt has," he said in an emailed interview with WWD. "It was only the pandemic that kept stopping us."

Although the local industry is awash with suggestions that this summer's Frankfurt Fashion Week will be canceled after the Premium trade fairs' departure, Schmidt insisted it will be happening. It is also to include the sustainable fashion trade fair, Neonyt, which had become increasingly important in Berlin over the last few seasons.

"We will announce details shortly," he confirmed.

But of course, this leaves Germany with three major fashion events, something that could well cause uncertainty and potentially even damage local business.

It probably does cause a bit of confusion in the market, conceded Magdalena Schaffrin, a sustainability expert and organizer of the 2020/30 fashion summit, part of Berlin Fashion Week. "But I am sure it will be settled after the next one or two seasons."

"Perhaps this confusion is needed in order to have a sharper and more concrete identity in the future," added Carina Bischof, a Berlin-based designer and one of the organizers of this week's Fashion Open Studios initiative, with a focus on sustainable design. "I think right now we are in a very important transformation process. Worldwide the face of fashion weeks is changing."

"There is a certain irritation about the German situation," the Berlin city council's Muehlhans admitted. "But let's not forget that the fashion industry is altogether in a state of change and rearrangement."

Discussions on reincorporating the more arty Berlin Fashion Week events with Premium Group's trade fairs are planned. All the Berlin Fashion Week organizers and participants WWD spoke with welcomed the return of the trade fairs and said they could imagine everyone working together again.

It's just better for Berlin's international image, Bischof explained. "The [Premium Group] decision to move back to the capital is a positive sign."

The Premium Group's announcement was made when this Berlin Fashion week was already planned, Muehlhans noted. "We trust the organizers, and we will do our best to unite the stakeholders and to avoid having separate fashion week and trade fair dates."

Tillmann was more non-committal though, emphasizing her company's independence and noting that attendees at her fairs often don't have much to do with Berlin Fashion Week events. This summer the company will also launch a new direct-to-consumer event in Berlin called The Ground, she said.

"At the end of the day, it's about the target audiences and whether there is a good business case to be made," she argued. "For me, it's not about either/or. Fashion weeks need to be defined in a different way – and so do trade fairs."

MENTALITIES

Dockers Taps Maurizio Donadi

- The designer will work on a special capsule intended to celebrate khakis.

BY JEAN E. PALMIERI

Maurizio Donadi has a storied history in fashion.

Diesel, A/X Armani Exchange, Double RL, Levi Strauss and Atelier & Repairs are just some of the companies he's worked with – or created – over the course of his four-decade career. Now he's been tapped to create a special capsule for Dockers through his latest business, Transnomadica, a resource for workwear, military, denim and fashion collectors based on his 15,000-plus piece vintage archive.

The partnership is intended to celebrate the khaki, Dockers' signature product since its founding in 1986. "It's a story about khakis and what I envision khakis to be," Donadi said, describing the collaboration. He said Levi Strauss – which started and still owns Dockers – was searching for another iconic trouser to complement its blue jeans and settled on the chino, interchangeably called the khaki, a model that had a long history in menswear. According to the Levi's archives, the word khaki comes from Urdu and Persian words meaning "dust" or "dusty," and the British used khaki fabric for military uniforms beginning in the mid-1800s. Khakis were eventually adopted by explorers and adventurers and Levi's added them to its



A look from the Dockers x Transnomadica collection.

line as far back as 1905.

So when it launched Dockers, Levi's homed in on this more-dressy pant that it named after English dock workers and targeted them to the casual workplace.

"It became part of the everyday wardrobe because it was so simple and easy. It wasn't supposed to be streetwear, or a fashion pant," said Donadi, who worked

for Levi's from 2009 to 2012. "It was just a comfortable casual pant for every day – affordable, well made, built to last, just a democratic pair of pants, no distinction."

He said he's "not a wearer, but a studier" of the khaki, so it was "natural to collaborate with Dockers to bring back the first collection from 1986."

The Dockers x Transnomadica collection reimagines the original '80s-style pleated pant in three colors: khaki, an undyed twill and a patchwork mix of the two. There are both traditional and elastic waist versions and the pants are complemented by a woven shirt, a mock neck fleece, an unconstructed cotton twill blazer, also available in three colors, along with a khaki twill fishtail parka and a khaki cotton T-shirt.

He said the line, which will retail from \$70 to \$359, is premium and not tied to any particular season. It is also intentionally compact and limited – there are only one of each style. The entire collection is being produced in limited amounts, or only 2,500 pieces across all the styles.

"With a lot of my projects, I find responsible practices," he said.

That is evident in the collection of one-offs he curated for Dockers Vintage as part of this partnership. They will retail for \$95 to \$350.

"We went and sourced late '80s and early '90s Dockers of the best quality and best condition we could find," Donadi explained. "There is so much that has already been produced of good quality. It's worth refurbishing and restoring these pieces and putting them back out into the market. There's no future without the past."

This is similar to what he did with Atelier & Repairs, one of the pioneers of reimagining vintage and deadstock fashion pieces, a business he sold to Saïtex two years ago. "I wanted to prove you could build a brand from what already exists," he said.

Nick Rendic, global head of design for Dockers, added: "Opportunities to resurface pieces of our heritage come up so often, and I think that speaks to the

timelessness of this brand. Classic will always be relevant, and that's something Dockers has always done well."

Rendic said he has long been a fan of Donadi's personal style, "so when we decided to relaunch the brand, we wanted to partner with people like him to tell our story. We're a big commercial brand and he brings an elevated curated level of taste to us. That's what I love about Dockers: it's classic, timeless and simple, but we allow people to put their own spin on it."

Both collections will launch on Tuesday on the Dockers website as well as at Ron Herman's Melrose Avenue store in Los Angeles and the company's e-commerce site.

Dockers, which was put on the block by Levi's at least twice in the past several years, still remains part of the Levi Strauss family, accounting for some 5 percent of its \$5.8 billion in overall sales in 2021. According to Levi's 2021 annual report, the brand showed improved sales last year thanks to a "healthier, more diverse sales mix and its 'California casual lifestyle' aesthetic" that is "winning new and younger consumers increasingly via d-to-c, digital and international markets." International accounts for nearly 50 percent of sales now with almost 30 percent of the business coming from direct-to-consumer.

"Our analytics are showing a younger consumer coming to our website," Rendic said, "attracted by the storytelling we've been doing."

He expects these collections to appeal to these younger shoppers, but because they're "pretty straightforward," they should also appeal to an older, more traditional Dockers customer.

The price points, while higher than what most Dockers products retail for in the U.S., are "not crazy high," he said, and are more in line with the price points in Europe, a strong market for the brand.

Rendic said he expects to continue working with Donadi in the future to expand on the collaboration collection and offer it to other retailers as well.

Carlyle to Buy Dainese Group

- The investment firm is acquiring the leading manufacturer of protective equipment for motorcycling from Bahrain-based investment fund Investcorp and founder Lino Dainese.

BY LUISA ZARGANI

MILAN – Global investment firm Carlyle is buying Dainese Group – which makes motorcycling clothing, sportswear and protective gear – from Bahrain-based investment fund Investcorp and founder Lino Dainese.

Cristiano Silei is to stay on as Dainese's chief executive officer.

The deal, subject to customary regulatory approvals, will help support Dainese's international expansion, particularly in China and the U.S., by investing in the brand's direct-to-consumer distribution channels as well as potential acquisitions.

While financial details were not disclosed, sources peg Dainese's 2021 revenues at around 250 million euros and estimate an enterprise value of 630 million euros.

Equity for the investment will be provided by Carlyle Europe Partners V, a 6.4 billion euro fund investing in European



Valentino Rossi wearing Dainese.

opportunities across a range of sectors and industries.

The transaction is in sync with Carlyle's long-term focus on consumer goods, a sector in which it has invested more than \$20 billion to date.

The fund has supported the growth and

international expansion of brands including Moncler, Golden Goose, Design Holding and, last year, in premium streetwear retailer End.

"We were attracted by the company's unique brand identity, long heritage and leadership in innovation," said

Massimiliano Caraffa, managing director leading consumer and retail for the Carlyle Europe Partners advisory team. "Leveraging our global network and expertise in scaling consumer brands, we are excited to support Dainese in the next chapter of its growth journey, building upon its distinctive customer-centric 'head-to-toe' product offering and unmatched technical excellence."

Founded in 1972 and headquartered in Vicenza, Italy, Dainese Group has engineered and patented inventions in the world of safety and protection, including the back protector and the first wearable airbag for motorcyclists, in collaboration with world champions, including motorcycle legend Valentino Rossi.

Silei described Carlyle as "the ideal partner," that "understands and appreciates the core values and vision for growth of the group." He added that with the fund's "track record and expertise in this sector," he was confident it will "help achieve our ambitious goals for growth and further internationalization."

Dainese has a network of 38 directly operated stores and a direct e-commerce site. In 2007, Dainese acquired motorcycle helmets-maker AGV, founded in 1917. TCX, a motorcycling shoes brand, was acquired in 2020. Dainese counts more than 1,000 employees and is present in 96 countries across the Europe, Middle East and Africa region, Asia Pacific and the Americas.

Carlyle was advised by Bank of America, DVR Capital, Unicredit and Latham & Watkins.

FASHION

Market Moments

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



Look from the Highsnobiety x Jacob & Co. collection.

Highsnobiety and Jacob & Co. Launch Collaboration

● **Founded in New York City** in 1986 by Jacob Arabo, Jacob & Co. started out as a jeweler to celebrities, rappers and socialites. Widely known by the late rapper Notorious B.I.G.'s nickname for him, "Jacob the Jeweler," Arabo has since gained fame within the entertainment industry by customizing watches and jewelry for industry icons such as Pharrell Williams, Kanye West, Drake, Sean "Diddy" Combs and Nigo.

His brand quickly entered into the world of timepieces — introducing unusually shaped world time zone watches and quickly moving into the realm of three-dimensional works of horology and art. Jacob & Co. is equally known for its Grand Complication watches (especially the Twin Turbo and the 3D Astronomia), as well as for its high-jeweled styles.

Now Arabo has linked with digital media firm Highsnobiety to release a collection of apparel, accessories and lifestyle goods. The collection draws inspiration from Arabo's signature quartz powered Five Time Zone watch collection that was introduced in 2002, with colorful, contemporary dials, interchangeable bezels and straps that serve as a world time zone watch and make a fashion statement.

The four vibrant graphics that represent the New York, Los Angeles, Tokyo and Paris time zones are rendered as abstract embroidered motifs that include the Jacob & Co. and HS logos, as well as clock patches and graphic shapes on a range that includes a varsity jacket, sweaters, sweatpants, T-shirts and objects like ashtrays.

"We know more than anybody how ingrained Jacob & Co. is within culture and fashion. It's an exciting next step for Highsnobiety to now enter their storied world as a partner for their first lifestyle and apparel offering," said David Fischer, chief executive officer and publisher of Highsnobiety.

The Highsnobiety x Jacob & Co. collection ranges in price between \$50 and \$570, and includes a bracelet for \$20,585. It will be available starting Wednesday at Highsnobiety's online shop. — LUIS CAMPUZANO

Hats from the Highsnobiety x Jacob & Co. collection.



Look from the Highsnobiety x Jacob & Co. collection.

Marèa Marèa Swimwear to Target Sophisticated Traveler

● **Travel holds a special place** in Christian Blanchet's heart.

It was on a solo trip to Southeast Asia in 2017 that the veteran of Theory, Mackage and Macy's Inc. realized how open and connected he became when he was outside of his regular routine. And that's where the seed was planted for his first foray into design.

"I really connected with strangers and felt more present," he said. "And coming out of COVID-19, I knew that no one needs another product, but we all need connections."

What that led to was the creation of Marèa Marèa, which translates to "tide" in Spanish, a swimwear offering created from sustainably sourced material from Portugal and manufactured in Long Island City, N.Y.

Blanchet, a onetime professional golfer who is getting his MBA at NYU, said he'd long been inspired by creatives in fashion and other industries and sought to create something all his own. With travel as his inspiration, he settled on resortwear and decided to start with swimwear. So he spent a year designing and creating a swim trunk for guys that was "luxurious but versatile," he said, with a relaxed fit and a tailored aesthetic that could work in the ocean as well in a restaurant.



Marèa Marèa offers two colors of a swim trunk.

The trunk is available in two colors and is made from Seaqual, a fabric created from recycled marine plastics. "I'm not marketing it as sustainable," he said, "but if you're launching something in 2022 and it's not sustainable, you shouldn't even show up."

The trunk will retail for \$190 and be sold directly to consumers on an e-commerce site that launched Sunday night. It will be promoted through social media and email. Blanchet said his long-term goal for Marèa Marèa is to eventually create a full "travelwear" collection with "clothes for the modern-day explorer." — JEAN E. PALMIERI



Brett Johnson at The Dubai Mall.

Brett Johnson Opens at The Dubai Mall

● **Brett Johnson has** touched down in the Middle East.

The Milan-based designer has opened a 1,200-square-foot store at The Dubai Mall, which is showcasing the brand's spring 2022 collection in an oiled gray herringbone showroom with dark gray glass displays designed by Thomas Pheasant for Baker. Limestone pillars, oak veneer alpine panels and marble tables line the store's interior while a limestone facade exterior greets shoppers walking down Fashion Avenue. The collection itself is inspired by a romantic getaway in Portofino, Italy, reflecting Johnson's post-pandemic travels with his wife.

"I am truly blessed to have such a prominent location within Fashion Avenue in the ultra-prestigious, Dubai Mall, which means my team has done a phenomenal job in their efforts to help garner this position within such a short amount of time of the brand's existence," Johnson said.

The store opens just months after

Johnson was named artistic director of the Washington Wizards.

Johnson considers Dubai to be the "global epicenter of luxury" and said being close to his contemporaries pushes him to work harder on his craft.

"I feel confident in my design aesthetic combined with all the hand-selected materials from Italy and Italian craftsmanship to stand tall against the major brands," he said. "As a true and pure luxury African American designer, this is a groundbreaking feat [that] I'm immensely honored to hopefully inspire others to pursue this lane. The fact that I am a Black luxury designer was the crux of my architectural decision to have a 'false perspective' exterior facade of the store — I'll let others figure out the picture I'm trying to paint and hidden secret details inside the boutique." The Brett Johnson brand is also available in over 40 stores and online on Saks Fifth Avenue, Farfetch and Yoox. — OBI ANYANWU

EXCLUSIVE

Byredo Collaborating With Lucia Pica on Makeup

- As creative image and makeup partner, she will focus on the iconoclastic color cosmetics line's next phase.

BY JENNIFER WEIL

PARIS — Byredo is collaborating with makeup artist Lucia Pica for the next phase of its iconoclastic color cosmetics line's development.

She most recently served as Chanel's global creative makeup and color designer.

Byredo burst out to the makeup scene in October 2020 with a collection of products for the lips and eyes that cracked the category's codes with unconventional hues evocative of emotions, clean formulations, plus unusual packaging, product selection and imagery.

It was the brainchild of Ben Gorham, Byredo's founder, and makeup artist and collaborator Isamaya Ffrench, now Burberry's global beauty director.

"I feel like she chose us," said Gorham, of Pica. "I feel very grateful to be able to work with her. A big part of my brand's success has been being able to tap into the experience and perspective of such talented people. Lucia joins that group."

Gorham said he's greatly enjoyed working with makeup "because I'm back in this very steep learning curve. It reminds me very much of when I founded the company 15 years ago and that emotion of not knowing so much and — more importantly — only seeing possibilities."

"It's still a category that I need help with to express," he continued. "And Lucia brings not only the great deal of experience, but also a shared sensibility. It was a person's work that I felt related very much to how Byredo had been built, and how it evolved over the 15 years. I felt she could be a great connector of the internal categories that existed between fragrance and makeup, and even byproduct. Her sensibility could live somewhere between those areas."

Gorham and Pica met through a friend, as has been the beginning of most collaborations for Byredo.

"We had a creative conversation and shared a lot of ideas," said Gorham. "It was really organic, in how it came about."

"Technically, she is very talented. She also has a sophistication that I think is very interesting," Gorham continued, saying he is keen to see how that will express itself under the umbrella of Byredo's creative freedom, and that Pica, who is from Naples, Italy, has an international influence.



Byredo makeup.

"This approach to travel, culture and inspiration is something that's very Byredo," he said, adding Pica has blended right in. "It's felt like she's been here for a very long time."

Her priorities are to work closely with Gorham and Byredo's product marketing team on plans and new ideas. She's cooking up some shades for existing products that will launch before year-end and innovations for 2023.

The brand's makeup launch was strong despite being in the midst of the coronavirus pandemic.

Almost two years hence, in the 150 doors where the color cosmetics have been introduced (out of Byredo's full distribution of 1,000 sales points), makeup can generate 15 to 20 percent of the brand's overall business in Asia, and between 8 and 12 percent in the western world, according to Byredo global chief executive officer

Nicolas Cordier.

Overall, the brand last year rang up net sales of close to 120 million euros, up 63 percent versus 2020.

"We almost doubled the business against 2019," he said. "So, great momentum."

"We raised a lot of interest, traction and success in the few stores that were still open, but obviously, especially in e-commerce, we sold out very quickly in different parts of the world," added Cordier.

Last year the makeup offer was expanded with new products and shades, and its distribution was grown in a controlled manner.

Byredo's color cosmetics bestsellers are its lipstick and mascara. It has a strong global footprint, save for in Latin America.

"Today, our clear two priorities in terms of markets are the USA and China, markets using makeup with different approaches," said Cordier, calling Byredo "a modern

luxury 360 beauty brand.

"As a brand, we want to be diverse and understand local needs, emotions and behaviors. We don't want to dictate, so we resonate very well with different consumers in the different geographies."

Gorham has had many learnings along the way in regard to the makeup business.

"Obviously, there is a commercial component that's been incredible to watch and take part in," he said. "More importantly, with fragrance I always found that its smell was completely subjective. So people were having personal experiences and interpretations of smells that we were making, and it was something that we welcomed and understood. We were nondictating in our way of presenting and communicating fragrance."

"With color, not only do people have interpretations, they have unique expressions," said Gorham. "I was kind of blown away that even though it was premeditated to create a toolbox of colors for people to express themselves, I don't think I quite understood how many iterations, how many expressions would exist. I've been humbled a bit by how big the world is, and how important it is for self-expression."

He said that counter-current to the news-driven makeup business, for its color cosmetics Byredo has focused on creating timeless products, as in its other categories. Therefore the brand has eschewed launching many products nonstop.

"I've learned a lot, and we continue to. I have incredible teams that know much more than me," said Gorham. "I get to sit in the middle and add my two cents, and try to disrupt some of these ways of doing things."

Gorham explained he has spent many years pivoting Byredo's business into different categories.

"Most importantly, to shift the perception of what we could be," he said. "I think makeup has really become the proof that if you spend enough time and energy in defining who you want to be, that people will actually listen. And I believe, yes, we make incredible products, and I'm very proud of that. But I also think the world has evolved to a point where it's much more open to multiple mediums, the multiple expression of people and brands, even when, like myself, they're outsiders and have virtually no training."

"So I'd like to take credit for our success lots of times," said Gorham. "But I truly believe that the world has evolved to a very interesting place and continues to do that, and that part of our success comes from that change."

BEAUTY

Lauder Promotes New Travel Retail Leaders

- The range of promotions come following the retirement of Olivier Bottrie, who previously headed up the business.

BY JAMES MANSO

The Estée Lauder Cos. has appointed successors for Olivier Bottrie, the company's head of travel retail, who announced his retirement earlier this week.

Israel Assa, the company's president of commercial and travel retail worldwide, will be promoted to global president, travel retail, worldwide. Taking Assa's slot will be Javier Simon, who is currently president, travel retail, Asia Pacific. The promotions are effective May 1.

Assa will report to Peter Jueptner, who was named president of international last year. Both Assa and Simon will join the company's executive leadership team.

Under Bottrie's stewardship, travel retail has become a significant growth driver for Lauder. According to a statement, it made



Israel Assa

up 6 percent of net sales in 2004, growing to 28 percent in 2021.

"Estée Lauder Cos. remains committed to investing in and growing our local and international talent around the world,



Javier Simon

particularly leaders like Israel and Javier, who have extensive firsthand experience in Travel Retail and deep global expertise across all aspects of prestige beauty," Jueptner said in a statement.



SXSW 2022 brings in-person events back after a long, pandemic-driven break. Pictured: Attendees Yassin Helmy and Nadia Zaidi.

BUSINESS

SXSW's In-person Comeback

● After a three-year hiatus, the Austin festival returns as a smaller event with a lot to prove.

BY ADRIANA LEE

After the pandemic froze the live events industry, it's fitting that SXSW's comeback as an in-person festival got underway Friday amid an unusual cold front.

Organizers haven't disclosed attendee figures, but the crowd looks noticeably smaller this year than most. But at least attendees who physically made it to Austin, Texas, seem motivated, as neither the weather nor coronavirus fears could chill their enthusiasm.

"I'm excited to get back into it," said graduate student Nadia Zaidi, referring to live events. Attending with Yassin Helmy, a SXSW volunteer, she said neither was concerned about COVID-19 — mainly because both just had a bout with it. Helmy, an Austin resident and aspiring founder of an Etsy-like tech co-op and marketplace, looked more concerned that "[SXSW] seems to be more corporate these days," than about any health-related matters.

Others might take heart in the decline of U.S. case rates, and recent figures showing Austin and its home state of Texas are on the other side of their Omicron-fueled January spike. For anyone still concerned, the festival's hybrid approach offered online access for some, but not all, of the activities. The nudge was hard to miss: For the full experience, in-person attendance was the way to go for the complete slate of programming and events.

Full disclosure: Penske Media, owner of WWD's parent company, Fairchild Fashion Media, is an investor with a 50 percent stake in SXSW.

After the brutal realities of the past few years in the pandemic, or the past few weeks of world events, the event could feel like something of a salve. It makes clear that when real reality becomes too much, there are plenty of others to choose from — from tech's metaverse to the show biz industry's fictional multiverses.

NYU marketing professor and CNN+ host Scott Galloway focused on the former, among other areas, in a session on the first day of the festival. In one standout prediction, he set the scene for a potential

blockchain evolution that would raise the stakes for luxury fashion.

"I think a luxe coin is going to emerge. I think we're going to figure out a way to put scarcity on the blockchain," he said. "So what would happen if Chanel said, 'Anyone who owns our coin, and we're only going to issue 10,000 of them, gets access to any 10 products across our fashion or jewelry line at any time?'"

If the coin comes with access to a top-of-the-line fashion consultant, exclusive invitations to aspirational fashion events around the world — "literally the perfect gift for your fourth wife," the professor joked — "What would that coin go for?"

A lot, he said, especially if only this limited set of owners had rights to the brand's digital representation in the virtual world.

"You can have Chanel bags or the Chanel logo as your visual metaphor in the metaverse.... I don't think it's unreasonable to think this coin would go for \$100,000, \$500,000. Imagine the speculation it would attract," he added. "So overnight, I believe Chanel or Hermès could raise \$5 billion to \$10 billion, trying to monetize this scarcity."

The same framework could work in different areas, like education, health care and events, he continued, citing Coachella. The festival's 10 NFTs, which offered lifetime access, brought in a combined total of \$1.5 million, two of which alone sold for more than \$250,000 each. He expects SXSW to follow suit at some point.

Dipping into hardware for a moment, Galloway skewered the notion of a visual metaverse device worn on the face. He favors an audio-led experience, since it feels more intimate. In movie terms, it will be less like "Ready Player One" and more like the Joaquin Phoenix-led film "Her."

The example works well. Movies and TV shows are often the public's first real introduction to new ideas and emerging technologies.

Greg Daniels, creator of Amazon's streaming series "Upload," understands this point. The show envisions a time when people can upload themselves, post-death, into a tiered virtual realm based on pricing. Well-heeled clients have a premium experience, but customers on a budget deal are saddled with a 2 GB monthly data cap. If they are too active or think too much, the platform freezes them in place until the next cycle — which is easily imaginable,

given the way digital service providers work today. For Daniels, this scenario is rather ripe for comedy.

In the SXSW session, futurist and author Amy Webb noted that the show seems to be "a few years early to the metaverse party." She's right. The showrunner explained that he got the idea years ago from a real-world situation: His daughter needed 99 cents to buy a television for her Club Penguin igloo. The idea of using real money for a virtual item struck him, and he extended the concept to other things — like the after-life.

That may seem fantastical. But then again, perhaps not really. Consider that, as it is, "people are spending millions of dollars getting real estate — right? — in the metaverse," he said.

The show also deals with artificial intelligence, with AI characters that look and act human, though not perfectly so.

The premise poses an interesting scenario for the real-world tech sector: As AI bots get more sophisticated, it may beg the question of "when they need to be treated like a person," Daniels added. Indeed, there are ethics committees and other organizations mulling over similar things.

Other panels and fireside chats ranged from climate change, remote work trends, social issues and more — including blockchain economies, how to build for the decentralized Web3 metaverse and a look at Big Tech's impact on democracies. Other activations touted entertainment, media, blockchain and retail.

One of the most anticipated parts of the festival didn't come until the evening, and it had more to do with the multiverse than the metaverse.

The premiere of A24's "Everything Everywhere All At Once" drew crowds to the Paramount Theatre. SXSW volunteer Helmy was working the lines in front of the building, fielding numerous attendees who were waiting in the cold to gain entry. Audience members told WWD that the movie was a major reason they attended SXSW, if not the only reason.

The genre-defying film has been building buzz since its madcap trailer hit the internet in December. At press time, the video topped more than 5.7 million views.

The story invokes the "Many Worlds" theory of quantum mechanics, which posits that every choice creates a separate parallel universe. Unlike some of the tech-oriented festival sessions, the audience doesn't have to understand how it works. Michelle Yeoh's character, Evelyn Wang, doesn't either. But that doesn't stop her from traversing these alternate universes — often at the same time — in a unique journey that conjures laughs, tears, heart-quicken action and mind-bending philosophical constructs.

In this multiverse context, Evelyn sees how her life evolved in different ways, based on the choices she made. It's an intensely personal story, a family drama, a sci-fi thriller, action movie, cultural commentary and comedy all rolled into one fast-paced flick. The audience roared with approval at several points, culminating with a standing ovation at the end as the stars came out for an audience Q&A.

The theme of different identities felt particularly resonant at this time and in this place. It's not a reach to draw a line between the movie and the festival, where experts, brands and tech executives hash out a metaverse where people can be anything they want.

Daniel Scheinert, one of the two "Daniels" who directed the film, called it "fitting" that his movie would debut at SXSW. Stars Michelle Yeoh, Jamie Lee Curtis, Stephanie Hsu and Ke Huy Quan joined him and directing partner Daniel Kwan to watch the screening, answer questions and surprise fans by popping in at the after-party.

The "Everything" premiere is just one of the movies, music, virtual reality showcases and other experiences at SXSW this year. The overall size of the lineup doesn't match the event's pre-COVID-19 editions, though. According to a festival worker who asked not to be named, far fewer venues were booked this year, and multiple Austin residents noted that attendance was "tiny" compared to previous years.

But that's not bad news for everyone. "I like it," an attendee named Mary commented while waiting in line for coffee at the Austin Convention Center. "It's nice. It feels more intimate, and I don't miss the traffic."



Scott Galloway, of NYU and CNN+, speaks at SXSW 2022.

BEAUTY

Influencer Jade Marie Talks ASMR Beauty, 'Complexions by Jade'

● The influencer combines holistic and pharmaceutical beauty practices in her popular YouTube series.

BY LAYLA ILCHI

In the 12 years that influencer Jade Marie, also known as @jadeywadey180, has been in the beauty space, she's done a 180 in her beauty practices, changing her social media content from the high-glamour makeup space to leaning into holistic skin care and mindfulness.

"A couple of years ago I was heavily in the makeup world and it was all about glamour, contour and coverage, and I just felt like I wasn't being true and authentic to who I am," she explained. "I kind of stripped away the layers and I got back to my skin care roots and started my YouTube series called 'Complexions by Jade.' I came back to my truest self, which I think is the healer, someone that truly loves skin care and healing through skin care."

This change in her social media strategy has resonated with her followers. Marie's following includes 671,000 YouTube subscribers and 1.2 million Instagram followers.

Marie first got her start in the beauty space as an esthetician, working at a holistic spa in San Diego after getting her license where she learned about Ayurvedic practices. She then worked at a medical spa where she got experience with more pharmaceutical practices, which inspired her to combine the pharmaceutical and holistic worlds in her own practices.

She later moved to Los Angeles where her blog and social media gained a steady following within the makeup space. She changed her social media strategy to holistic skin care and mindfulness because it felt more authentic to herself and the content resonated with her followers.

"I basically teach my followers all about the best products in the industry,"

she said. "I dissect them down to their ingredients. I talk about tools and the most innovative things coming out in the beauty space."

Marie's content is centered on her "Complexions by Jade" YouTube series where she talks about different skin care concerns and gives insight into how to address them with products, tools and skin care practices. She also uses this series to talk about mental health and other wellness topics.

As a way to engage her followers, Marie also chooses one follower a week to experience her signature facial where she addresses their skin care concerns and helps them create a routine that suits their needs.

Through her skin care videos, Marie has also landed in the ASMR beauty space, which is a phenomenon, particularly on TikTok, where beauty influencers create makeup or skin care videos that include satisfying sounds and visuals that are meant to relax the viewer.

"When I got into that, it was really just a joke to be honest," she explained. "I tried it once and it really resonated with my followers. I didn't realize how much it actually promotes calmness and it's just a really relaxing space. I know some people can think it's kind of weird, but it's a whole world in itself. Every video that I put out is ASMR, but I like to call it 'spa-SMR,' so it has sounds of spas, like they hear the sounds of instruments and the water and it brings them in and helps them feel like they're getting the treatment."

Marie has partnered with several brands for her "Complexions by Jade" series and ASMR beauty videos, including Sonage, which tapped the influencer for the launch of its Baby Frio facial massage tool, as well as Ole Henriksen, Allies of Skin, Dermaflash, Kosas and others.

"My followers, they come to me because they know that whatever ends up on my page is Complexions approved," she said about the brands she partners with.



"It's kind of my stamp of approval. If I'm just doing one-off [partnerships], then it feels like an ad, so I really like to have a closer relationship with my partners. I like to get to know them on an actual friendly level and when they believe in me and let me do my thing as a professional aesthetician. That can really get the message across if I'm really passionate

about a project. I feel like it shows through my content much better."

Coming up, the influencer is furthering her educational platform by launching her "Complexions Curriculum," which is a program where Marie teaches aestheticians about her holistic-meets-pharmaceutical technique so they can "elevate their craft to the next level."

FASHION

Model Irina Shayk Named Face of Anine Bing

● The Los Angeles-based label celebrates its 10-year anniversary this year.

BY RYMA CHIKHOUNE

Irina Shayk stars in Anine Bing's 2022 campaigns, WWD has learned exclusively. This marks the first time the brand — which is celebrating its 10-year anniversary — has named a face.

"Working with a self-made woman, a mother, a kind and fun person is always win-win for me," Russian-born Shayk told WWD. "Anine sure knows what she wants. Born in Denmark, living in L.A., and raising her kids while running her business, I can definitely see some parallels between us. I love her style: chic, classic, timeless, modern and fun. I wanted to take the whole collection home and was honored to work with and meet other powerful women in life and my career."



A first look at Irina Shayk for Anine Bing.

Shot by fashion photographer Chris Colls, the campaigns showcase a relaunch of Bing's "Classics" collection, a bestselling line featuring tailored suiting, basics, denim and leather accessories (with new items added to the mix), as well as the unveiling of the brand's first resort collection of swimwear and ready-to-wear.

"I couldn't be more excited to launch our Classics campaign with Irina Shayk," said Bing, founder and chief creative officer of the namesake label, in an exclusive statement. The Danish-born designer has been based in Los Angeles since 2010.

"Women's empowerment is at the heart of our brand, so launching this campaign in March during Women's History Month feels really special," she continued. "The Anine Bing 'Classics' collection offers timeless styles that make any woman feel and look their best and who better to unveil this campaign than the epitome of effortless and confident style, Irina Shayk."

FASHION

A New Wave of Italian Denim Brands Reenergizing the Sector

● Niche denim brands are tapping into the market gap left by established Italian players that hardly aligned with new trends and consumers' needs.

BY MARTINO CARRERA

The return of the Y2K aesthetic, spurred by nostalgia for the decade's youthful spirit, has shined the runway spotlight on denim once again – think Diesel's denim galore for fall, but also the research that went into the fabric in the early days at Vetements.

But consumers never fell out of love with denim, from the vintage-looking, Americana-referencing styles and Japan's selvedge indigo to the more comfort-oriented stretch styles, jeggings and skinny jeans and now the high-waisted, looser-fitting trend.

Most recently, consumers began looking back at the original cloth, raw and authentic, while demanding transparency and sustainable practices be embedded in manufacturing.

While several denim specialists successfully responded to the change in consumer tastes – cue J Brand's shift to the direct-to-consumer business model – Italian players were losing market share even before the COVID-19 pandemic struck.

As Re/Done was growing out of the Los Angeles scene, '80s brand Rifle was filing

for bankruptcy. While Citizens of Humanity opened its first physical outpost in Aspen, Colo., Gas Jeans, the youth-minded Italian denim brand, was being dragged out of bankruptcy by the Grotto group.

However, a number of Italian niche brands are reenergizing the category once again.

"I've got a passion for the denim cloth, which offers endless possibilities," said Juan Piani, chief executive officer of the In Style showroom based in Milan, which since 2020 has had a production and distribution license with the 3x1 brand established by denim veteran Scott Morrison in 2011.

"Denim used to be associated with casual and sportswear for its hard resistance and raw texture...until stretch and bi-stretch options caressing the female body took over," he said.

While the license signed in 2017 to distribute the brand in Europe stemmed from Morrison's and Piani's mutual love of raw denim, comfort couldn't be overlooked.

When Instyle acquired the global license to take over 3X1's operation, Piani repurposed the brand's signature look and feel through Candiani fabrics and by relying on laundry Elleti, both known for their sustainable credentials.

The latter also has been integral from the beginning for Blue of a Kind, a brand launched by denim veteran Fabrizio Consoli, who has had previous stints at Diesel, Replay and Gas. The company has championed a radical approach.

"Denim is among the most polluting products in fashion and while it is indeed a mainstay of everyone's wardrobe and spotlighted on the catwalks from time to time, I realized the most sustainable approach for such a timeless item is to exploit what's in one's closet," Consoli explained.

The entrepreneur, who recently opened Blue of a Kind's first brick-and-mortar shop in Milan, said denim "is a versatile and democratic piece of clothing, potentially the most democratic of them all."

Which is why, he opined, it has percolated down to the commercial collections of potentially any brand from fast fashion to luxury. He believes this is testament to denim's versatility and ability to transcend trends, allowing brands to deliver cool styles at a relatively low budget.

Blue of a Kind's mission is to take sustainability very seriously. The brand collects vintage denim pieces and unsold stock and retools them for a contemporary look and fit.

"Our design process is reverse. Starting from existing goods, with their limits, features and qualities, and our goal is to find any solution needed to turn it into something new," Consoli explained.

Further advancing its sustainable mission, a recent tie-in with Italian dyer Officina+39 has allowed the denim specialist to expand its offering of shades, over dyeing its vintage jeans with eco-friendly pigments derived from discarded denim pieces.

"Brands should always take a stance and gather around them a community of like-minded people," Consoli said, noting how the high-end price point puts Blue of a Kind in the same league as luxury players. Consoli's goal, however, is to tap into value-driven consumers, who represent a fast-growing niche.

These brands feel like outliers in the market, as 3X1's Piani put it, in that they distance themselves from the cool-chasing

edge of Los Angeles-based denim labels. At the same time, they conjure a more fashion-driven aesthetic than many of their established Italian competitors, save for those in the runway league.

"Denim has been so overtly used and experimented with, that I don't see any real new trend emerging," said Cristiano Caucci, brand manager at Tela Genova, a denim brand operated by the FG 1936 apparel company.

The label has been reprising the original selvedge denim cloth from Genoa, crafted using shuttle looms for a raw aesthetic that still attracts a number of consumers and denim enthusiasts looking for the ideal pair of carryover jeans.

"When sales volumes for the category were slim, denim lost its essence. Now that it's high in demand and has rightfully become a lifestyle product, there's more room for experimentation," Consoli said.

Denim pieces from Blue of a Kind.



Denim pieces from 3x1.



Tela Genova, fall 2022

BUSINESS

Blacktag Reveals NFT, Cryptocurrency For '2.0' at SXSW

- Cofounders Akin Adebowale and Ousman Sahko are launching this year new NFT marketplace BTX and new cryptocurrency named Blackrose.

BY OBI ANYANWU

Blacktag 2.0 has arrived.

Cofounders Akin Adebowale and Ousman Sahko revealed at SXSW in Austin, Texas, this weekend their blockchain developments and introduction into Web 3.0, which includes a new NFT marketplace called BTX and a new cryptocurrency named Blackrose "BRS."

BTX, launching this spring, will be the first global marketplace exclusively designed to serve Black creatives in art, stories and perspectives and Blackrose is a token built with a dedicated allocation for Black initiatives. The developments will make Blacktag one of the first platforms to integrate livestreaming with blockchain and NFTs.

Adebowale and Sahko see the benefits of the blockchain and how it can create economic empowerment and freedom for Black creatives by removing intermediaries between the creators and their audiences. Blacktag was built to serve Black creatives, and these new developments will allow for the creatives to have more control.

"What we've seen and why this came to exist is seeing the creator economy shift from social capital to creator capital,"

Sahko said. "The economic value went to the platform and not the creators. Black creators make significantly less – it's what we built the actual platform on. Modern business will continue to have a major shift in business model from advertising and this allows our product to explore virtual ways to express identity through content. It's an exciting era for Web 3.0."

The duo explored solutions like fintech and adtech as potential innovations to support their mission, but felt nothing had as great an impact as blockchain technologies. They explained how artists can leverage the power of smart contracts to minimize the number of middlemen they work with. Jasmine Cogdell, Blacktag's vice president of marketing, sees blockchain's open records as a way for companies that claim to support Black artists and creatives but don't to actually "put the money where their mouth is."

"The world is moving into Web 3.0 regardless and we're in a position to take charge in a space dominated by white people," Cogdell said. "This is built with the intention to help the masses instead of retrofitting. Even with the power of Blackrose, a percentage is already going to be used for community efforts. It was built that way and that alone will help future generations and that is super powerful."

BTX is intended to help Black creatives earn more revenue and own and interact with their fanbase through experiences and rewards, as well as support their causes and connect with brands. The



Blacktag founders Ousman Sahko and Akin Adebowale.

cryptocurrency BRS is designed to help in the diversification of Black income streams and will be the token of choice for transactions on the platform. Both BTX and BRS leverage the Ethereum network, which Adebowale explained was intentional for its association with NFTs and smart contracts, as well as its speed, layer 2 solutions like data privacy, and lower gas fees.

"It's utility, that's the idea," Adebowale began. "When you look at the technology and what you can do, it's beyond collectibles. It's about royalties, dividends, real world conversions, ticketing, doing fractional ownership on content. There is so much that supports the creative space. Utility will be the longevity of the space."

The duo unveiled Blacktag in 2020 with a \$3.75 million seed round led by Connect Ventures and partnerships with actress and producer Issa Rae and entertainer Common. They officially launched the global media and entertainment platform in October 2021 with more than 5,000 users and 100 featured creators, including

Denim Tears designer Tremaine Emory and T.A. founder Telsha Anderson, with around 500 more to come.

The platform's next iteration is set to launch this spring with BTX, while their BRS token is set to be publicly available by the fourth quarter.

"Decentralized systems like this currency allow Black communities to flourish," Sahko said. "It'll no longer be a white boys club. We have to build in a way for our community to catch up and blockchain tech should be open source."

Adebowale added, "Decentralization is key. Adopting and creating new technology at its earliest stages and creating new platforms is key. Historically factors such as colonialism, Jim Crow, central systems controlled by few people have impacted Black people. The concept of decentralization sounds good and gives ideas that push in the right direction. We no longer have to rely on a few flawed individuals to do the right thing and now we move towards independence and self-reliance. The new Black Wall Street is digital."

ACCESSORIES

Claire's Teams With Olivia Rodrigo's Stylists for Y2K Style Content Series

- Claire's is looking to reach a new generation of Y2K-obsessed shoppers with a content series starring Chloe and Chenelle Delgadillo.

BY MISTY WHITE SIDELL

Claire's is looking to push its way toward Y2K trend dominance, reclaiming some of the secret sauce that the company had in the early 2000s – the era that inspired Gen Z's favorite style of dress.

As part of that effort, the accessories company is partnering with Chloe and Chenelle Delgadillo – the sister-duo stylists behind Olivia Rodrigo's wardrobe, which has been praised for its use of vintage looks from the early 2000s. The women also work with stars including Rosalía and Willow Smith.

Claire's recently appointed chief marketing officer Kristin Patrick said that she joined the company because of its emotional resonance with global consumers. "We have been a brand for youth culture for 50 years and I think there are so many areas to delve into from a storytelling perspective," said Patrick.

She continued: "We have pierced over 40 million ears. I took this job because I got my



Chloe and Chenelle Delgadillo

ears pierced there – we enter consumers' lives at such a momentous time, such a right of passage and there is an inherent trust factor. As we move forward we will work with consumers on how we build this...it's about continuing to double down on ear piercing and staying in tune with what consumers need."

In polling Gen Z consumers, Claire's has realized that young shoppers would like

the company to fulfill other needs as well. They've requested content, styling advice, apparel and even cafés.

"I think that content is going to be incredibly important to the future of marketing," said Patrick. "This next generation moves seamlessly between the digital and physical worlds."

In order to quickly ratchet up attention around its content arm, Claire's called on

the Delgadillo sisters. The stylists have a devoted following and are helping to inspire girls across the country in their most formative fashion years.

"They totally get the Y2K vibe and they are doing it in a really modern way. Claire's has always been about self-expression and there is a kindness to this brand. You walk into stores and they make you happy and anyone we work with has to have that vibe. They are super creative and not just looking at the traditional way of wearing product – they take our hoop earrings and put it in their hair or on clothing," said Patrick.

On Monday a five-episode content series premieres, with the aim to give styling tips to young shoppers. The videos are available on Claire's digital channels as well as YouTube.

According to Chloe, the Claire's collaboration "came at a perfect time when we are over-accessorizing so we have really leaned in here." Both sisters had their ears pierced at a local Claire's in Missouri.

Chenelle added that the Y2K revival differs from the early 2000s original because there is now "a sense of poking fun, there is an irony to it that is more quirky and tailored to the internet."

"This is a full-circle moment," she added. "We are doing a lot of the pop punk girls right now and leaning into Y2K styling a lot so it felt right and organic. We were so shocked that Claire's asked, they were such an important part of our identity and expressing ourselves in our childhood so we want to incorporate the same ethos back into styling, with how we can help viewers get dressed."

Wholesale Fashion Redefined

FashionGo will debut its first in-person omnichannel B2B wholesale fashion event in the ever-stylish mountain town of Palm Springs.

Brands and retailers seeking fresh perspectives on fashion, style-forward solutions, and some much-needed sunshine; can head out west to Palm Springs for the debut of FashionGo's first in-person trade event – and the novel experience will be a strategic merging of the firm's wholesale know-how with its robust digital community to breathe new life into the B2B market.

Held in conjunction with FashionGo Week Palm Springs on May 3-5 at the Palm Springs Convention Center and organized by FashionGo Events, the debut event marks the evolution of FashionGo from a strictly digital entity to a live, intelligently-interactive affair.

Established in 2002 in the heart of the Los Angeles Fashion District, FashionGo, a B2B wholesale online marketplace that fosters industry-wide connectivity and fashion-related opportunities. Part of NHN Global; FashionGo boasts an extensive list of vendors and an ever-growing community of retailers that engage with the firm's solutions, service, and insightful industry data.

A strong focus on cultivating relationships and omnichannel retailing; the idea for FashionGo's event is to blend physical and digital wholesale discovery and commerce while broadening accessibility to the wholesale market – and with a robust quality-vetted exhibitor list.

Here, Tom Nastos, FashionGo Events, talks to Fairchild Studio about cultivating relationships, FashionGo's commitment to local and wholesale communities, and what's trending up in the wholesale market.

Fairchild Studio: Tell us about the genesis of this show. What led to FashionGo's decision to evolve into an in-person event?

Tom Nastos: B2B wholesale buying is evolving. Retailers have been adopting 'fast-turn' merchandising strategies to increase their sell-through and allow for the flexibility to purchase based upon immediate customer demand or market trend.

The market dynamic has only accelerated since the pandemic with digital wholesale adoption vastly increasing. However, the need for retailers to see, touch, and feel products remains a crucial part of the discovery journey, which can't be replicated online.

FashionGo Events was launched with the purpose of meeting this market need, creating frequent market access both online and in-person. FashionGo Week Palm Springs & New York will combine the creativity, rich-experience, and sense of community, with the convenience, speed, the efficiency of powerful technology, and data driven tools. Integrating FashionGo's digital marketplace; streaming media, and live event opportunities into a seamless



FashionGo Week Palm Springs will offer retailers the ability to have a more digital, consumer-like interaction with brands and products.

shopping experience.

FashionGo Events is focused on creating market access for all our customers to discover, connect, and transact. By fusing the very best of online and offline shopping, we make it efficient, and convenient, for both retailers and brands to do business with one another, and securely purchase products.

Fairchild Studio: Why is this event distinctive in the fashion market?

T.N.: Today's rapid adoption of digital buying behavior has severely disadvantaged traditional tradeshows and physical markets. Many organizers have pivoted to digital offerings; however, none fully support seamless end-to-end transactions, and market access that quickly fulfills open-to-buy, while replenishing inventory. Typically, retailers are provided brand lists and digital look-books of exhibitors prior to market that attendees can browse prior to the show.

FashionGo Week Palm Springs, our debut event; will offer retailers the ability to have a more digital, consumer-like interaction with brands and products. We will offer the ability to browse, and explore online, the same as they would offline, within the FashionGo platform. Retailers can search and discover actual products – not brand-lists and categories – and can bookmark and favorite items they want to see in person.

To further support order placing and seamless transactions, at the event, retailers can use the FashionGo mobile app to securely purchase products immediately, while efficiently tracking their shipments directly to their stores.

Retailers will love discovering new and trending styles, with FashionGo's innovative visual search technology; tool Style Match+. Available on the

mobile app, which will help them quickly find products both online and in-person; from brands like By Together, Polagram, and Le Lis. Style Match+ quickly finds similar style products based on an image from wherever inspiration strikes – the web, social media, or a favorite celebrity.

For those that cannot attend the event in person; FashionGo Week online will run concurrently with FashionGo Week Palm Springs. It will feature the same digital benefits, and promotions, with an emphasis on live streaming, and social selling.

Brands such as Maker's Shoes, Lush, Fate, or even Wishlist will be able to connect with our vast online audience on our GoLive Streaming media channel, offering real-time chat, and shoppable collections.

We're really excited to offer retailer's exclusive access to our GoLive Social Selling Studio, à la Palm Springs style. Retailers can invite their social media audiences on their onsite shopping journey, and they can easily find out what their customers want before even placing an order.

Fairchild Studio: In what ways does FashionGo support the wholesale community?

T.N.: As we all know; the industry has undergone a major evolution. Brands and Retailers have been catapulted into a digital future. Responding to this, we've put a big emphasis on understanding and providing the types of omnichannel market access the industry needs now and moving forward.

In addition to high quality market access, we also support our community with value added services that save them time and money. FashionGo Rewards programs that allow retailers to shop and earn points to save on future purchases. Services like

Consolidated Shipping; whereby a retailer can purchase from multiple participating brands and receive their order in one single shipment. Those are real dollars going back into the pockets of our community, not to mention the time and convenience of tracking one single shipment.

FashionGo supports buyers and sellers of all stages to shop smarter, sell more, and grow faster.

Fairchild Studio: How is FashionGo bringing the local community to life?

T.N.: Palm Springs is an iconic destination – dare we say, a resort location. Folks want to go to a great destination. Palm Springs has already been branded as an "oasis." It has so much to offer our community, especially around health and wellness, including outdoor activities, a diverse range of dining experiences, shopping, and nightlife, at various price points to fit any budget.

We are working closely with Palm Springs to provide endless offerings and opportunities to our attendees. We want them to curate their own journey, whether with family, friends, or business partners – there's something for everyone. Our intention is for it to be immersive and inclusive. Local businesses are also a focus, and we want to support them.

Fairchild Studio: What's next for FashionGo Events?

T.N.: We are making data driven decisions on expanding to new locations; we will be expanding to New York this upcoming November 7-9. As we grow the live events, expect new approaches to the discovery process using our platform.

We're strategically working with brands to provide protective market exclusivity – especially for distribution.



Inside the SXSW Opening Night Scene: Chanel, Gucci, and Sheryl Crow

A look inside three Friday night parties kicking off the Austin festival. BY LEXIE MORELAND



The scene at the Gucci x Bumble Celebrate Women Innovators party at Sammie's in Austin.

A wind advisory swept up SXSW-goers and dropped them off around Austin Friday evening. First stop was the Atelier Beauté Chanel pop-up, where guests could start their night with a touch of makeup and Champagne. The night continued over at Sammie's with a little fashion and friends at the Gucci x Bumble party.

The cocktail event honored female innovators with guests including Elle Fanning, Angelica Hicks, Vanessa Hong and Selby Drummond. The hard last stop of the night was Sheryl Crow's performance at Antone's, where everyone in the room sang along to beloved hits as if they were alone in their cars. Crow kept it fresh, switching out guitars between each song, and kept the crowd up late — admitting around 11:30 that her usual bedtime is 9:30.



Kailey Gullet and Delsdayout at the Gucci x Bumble Celebrate Women Innovators party at Sammie's in Austin.



HERE AND BELOW: The scene at the Chanel party to celebrate Atelier Beauté Chanel in Austin.



Vanessa Hong at the Gucci x Bumble Celebrate Women Innovators party at Sammie's in Austin.



Thurman Thomas, Selby Drummond and Torrence Thomas at the Gucci x Bumble Celebrate Women Innovators party at Sammie's in Austin.



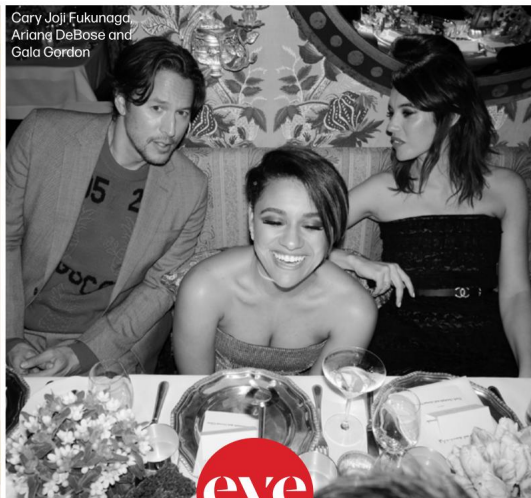
The scene at the performance and after-party for "Sheryl" at Antone's in Austin.



Sheryl Crow performing at the after-party for "Sheryl" at Antone's in Austin.



Alexa Chung

Cary Joji Fukunaga,
Ariana DeBose and
Gala Gordon

Shalom Brune



Elie Bamber

Chanel, Charles Finch Host Pre-BAFTA Bash

This year the starry hosts were back with a roar, packing out Robin Birley's Mayfair club, 5 Hertford Street.

BY SAMANTHA CONTI

London was in full gridlock on Saturday night: West End theaters were sold out; people crowded outside restaurants and bars hoping for last-minute tables, and Tube trains were packed tight as anchovy tins.

In the midst of it all, the town was prepping for the BAFTA Awards, which took place on Sunday night at Royal Albert Hall. Foremost among the preppers were Charles Finch and Chanel, who were forced to cancel their usual pre-BAFTA party last year due to the pandemic (there was a virtual one instead).

This year they were back with a roar, packing out Robin Birley's Mayfair club 5 Hertford Street with a posse of creative types and socialites including Emerald Fennell, Salman Rushdie, Sandy Powell, Jemima Goldsmith, Alexa Chung, David Williams, Yana Peel, Giles Deacon and Katie Grand.

There were no face masks, no COVID-19 testing required, and people hugged when they saw each other — just like the old days. The mood was ebullient as guests flowed from room to room, huddling over Champagne and cocktails in the cozy, art-filled rooms, or sinking onto the plump

sofas for a proper catch-up after so long in lockdown.

The joy — about working, traveling and socializing again — was palpable, and the creativity was in full flow.

On Monday, Sandy Powell is set to start work on Disney's "Snow White," and while she couldn't offer up many details per her NDA, she confirmed the seven dwarfs won't be mining for diamonds. "They'll be looking for colored gemstones instead," said Powell, "and not necessarily precious ones. No diamonds here."

In the next-door room, Emerald Fennell was aglow with gems of various sizes and colors, courtesy of her father Theo Fennell, one of Britain's best-known jewelers. She was wearing a green opal ring and a necklace made from pearls as fat as cherries.

"There's nothing like a big, chunky pearl," said the actress, filmmaker and writer who picked up BAFTA and Academy Awards last year for "Promising Young Woman," which she wrote and directed.

Fennell, who also appeared in "The Crown" as a young Camilla Parker-Bowles, said she writes every single day, no matter what.

"Writing is portable, and that's so important when you have children," said the mother-of-two (and Oxford grad), adding that she's working on a variety of projects and plans to continue acting, writing, and making films until people tire of her.

It's unlikely that will happen. Fennell wasn't the only guest with wordy projects on the go: Williams, the comedic actor-turned-children's-novelist who's penned books such as "Gangsta Granny," "Billionaire Boy" and "Grandpa's Great Escape," said he's been spending his days adapting his novels to the small and large screens — and there are more books to come, too.

"That's for sure, I'm under contract with the publisher," he joked.

Finch, the evening's co-host, is also getting into publishing: Later this year the serial entrepreneur and film industry fixture plans to launch a digital magazine called "A Rabbit's Foot." It will be focused, he said, on film, culture, and the arts.

And like a rabbit's foot, "you keep it in your pocket, and it brings good luck," said Finch, before escorting his cultured crowd to dinner downstairs.



Rebecca Hall

Clara Rugaard and
Lou LlobellThe scene at the
Chanel x Charles Finch
pre-BAFTA 2022 party.

WWD DIGITAL EVENTS

WEBINAR

PRESENTED BY:  **AVERY DENNISON**



Next Steps: Taking Fashion To Net-Zero Carbon

MARCH 31, 2022 · 1PM ET



Michael Colarossi

VP of Innovation, Product Line Management, and Sustainability
Avery Dennison



Debbie Shakespeare

Senior Director, Sustainability, Compliance and Core Product Line Management
Avery Dennison

The latest science shows the need to address climate change more aggressively and faster to mitigate any negative impacts on people and the planet. Time is running out, but the historic Paris Agreement has set the stage for transitioning to a zero-carbon economy. For industry leader Avery Dennison, the goal is zero emissions by 2050. Last fall, Avery Dennison's emissions reduction targets were approved by the Science Based Targets initiative (SBTi) as consistent with the levels required to meet the goals of the Paris Agreement. This is a big step. But what about your brand or company? Where do you start, and are you ready? In this special edition webinar, in preparation for Earth Month, WWD hears from the experts at Avery Dennison who are leading the charge toward net-zero emissions. They will share the steps Avery Dennison took to take carbon out of its products and how data and digital technology are helping in the process. They will also share insights into what it takes to develop a strategy and plan of action, which includes how technologies and digital solutions are ensuring waste reduction and helping to align the value chain with the SBTi's criteria.

REGISTER TODAY

Event Details or Attendee Assistance:
Abbie Baron abaron@fairchildfashion.com

FAIRCHILD MEDIA GROUP
WWD **FN** **BEAUTYINC** 

OBITUARY

Details Magazine Founder Annie Flanders, 82

● Flanders understood how fashion, music and art collided.

BY ROSEMARY FEITELBERG

Details magazine founder and cultural connector Annie Flanders died Thursday at age 82.

Flanders died of natural causes at the Hollywood Hills, a Pacifica Senior Living Community, where she had been residing for a few years, according to fashion writer and creative consultant Rose Apodaca. A member of The Neptune Society, as was the case with her late husband Chris, Flanders will be cremated.

Celebrations of Flanders' life are being planned for Los Angeles and New York this spring.

As founding editor and publisher of *Details*, Flanders was honored in 1985 by the Council of Fashion Designers of America for her "fresh approach to journalism."

Decades before trend forecasters, management consultant groups and algorithms dictated pop culture fashion's force with consumers, Flanders helped guide the zeitgeist by not just observing it, but living it. Aside from grasping the ins and outs of the apparel industry's seasonal grind from firsthand experience, Flanders also understood how fashion, art, music and Manhattan's downtown culture collided.

Along the way she mined a slew of talents who came of age somewhere between the late '70s and early '90s. Anna Sui, Isabel and Ruben Toledo, Steven Meisel, Bruce Weber, Richard Tyler, Jeremy Scott, Stephen Gan, Arienne Phillips, Michael Schmidt and Patrick Kelly were among the talents that Flanders helped elevate. Perhaps the designer Betsey Johnson summed up the sentiments of many when she presented Flanders with her CFDA award, thanking her "for taking me seriously despite what I look like."

Scott recalled growing up "on a steady diet" of Flanders' *Details* and "learned about fashion, high fashion, low fashion, street fashion, club fashion – any kind of fashion that was happening. It's why I truly fell in love with fashion. It's why I dreamt about wanting to be in the fashion orbit. The world that Annie Flanders brought to life in every issue of *Details* was my oxygen. It was my motivation. It was my everything."

Flanders helped expose the world to what was happening in the interlaced worlds of fashion, art, culture and more with a heavy emphasis on what the mainstream magazines weren't covering, said Apodaca, who first caught Flanders' attention in 1986 at the age of 18 by wearing a DIY "crazy outfit with a tutu and a ginormous green bow."

Flanders was also an early advocate of the fight against AIDS, as a founding board member of the Design Industries Foundation Fighting AIDS in 1984, the organization that is more commonly known as DIFFA. In that post for eight years, she helped create and co-chaired "The Love Ball," an annual fundraiser that also showcased voguing, which Flanders featured in the pages of *Details*. Madonna was said to have first seen voguing at the event and later spotlighted it in her 1990 "Vogue" music video for MTV.

Susanne Bartsch said Flanders was one of the first people she called to pitch in with the "Love Ball." Flanders loved the concept, thought it was time that the fashion community got involved and ended up getting Absolut brass to pay for the program, Bartsch said. Flanders featured Bartsch on the cover of the first issue of *Details*. Flanders also supported Bartsch's art, her store in SoHo that was stocked with young designer styles and other things that Bartsch was doing. They had places near each other



Annie Flanders

on the island of Vieques at one point. "She was my neighbor. She was my girlfriend. She also put me on the cover," Bartsch said. "She was so much a part of my life. It's really sad to lose her."

Flanders' AIDS-related fundraising efforts included co-chairing the New York City edition of Live Aid, an event that spotlighted 80 designers in a fashion show that raised money for families in Ethiopia. Like much of her dealings, her connection to Africa was personal. In 1971, Flanders and her husband moved there with their young daughter Rosie to help create jobs and offset the then minuscule rate of employment. With the help of the king of the north province of Makala, they opened a factory to make leather clothes and handbags, Apodaca said. Their mission was to teach their 300 employees how to be self-sufficient and to take over the factory when their two-year commitment ended. The family returned to New York in 1973.

Born Marcia Weinraub, Flanders legally changed her first name to "Annie" in the mid-'70s because she preferred it. While attending New York University's School of Commerce, Accounts & Finance in the late '50s, she majored in retail and minored in journalism. Despite living a good part of her life in Los Angeles, Flanders had an inveterate New York streak – perhaps due in part to having won a New York City pageant in 1959.

Post-NYU, her fashion experience stemmed from an early job as an assistant fashion director at Gimbel's department store, selecting items for window displays and coordinating fashion shows for the Manhattan outpost and suburban locations. Flanders moved on to a buyer role at Stern's department store's 42nd Street location.

By 1967, Flanders had ventured out on her own by opening the progressive boutique Abracadabra at 243 East 60th Street.

By 1967, Flanders had ventured out on her own by opening the progressive boutique Abracadabra at 243 East 60th Street. She reportedly advised her daughter "to get all the details" the next time that she went to somebody's house and then jotted the word down because it would be a good name for a magazine.

couldn't put up advertising money or the production was too small or they couldn't afford to accept returns."

In tune with the youthquake street style that was storming cities like London and Los Angeles, and the independent boutiques that were cropping up to dress them, Flanders wanted to invent her own way, according to Apodaca. The interior featured a mirrored sculpture that had been salvaged from a "Hall of Mirrors" in an abandoned amusement park in New Jersey. Flanders' original press release for the store's opening touted that it was located in the "Swingers District of Manhattan." The clientele included Penelope Tree, Mia Farrow and Britt Ekland, among others. The retail spectacle garnered coverage in *WWD*, *Vogue*, *The New York Times* and *Cosmopolitan*.

In 1970, Flanders unveiled a second location at Lexington Avenue and East 51st Street, occasionally staging fashion presentations there that were televised.

After returning to the U.S. from Africa, she worked as a women's and juniors' buyer and merchandise manager at AG Field in Jackson Heights. During that run, she chronicled her fashion finds as a style columnist for the *SoHo Weekly News* from 1976 through 1980. She then rallied former *SoHo Weekly News* staffers Bill Cunningham, Stephen Saban, Dan Gershon, Ronnie Cooke and others to launch *Details* in 1982.

Flanders once explained in an interview with *The Daily Front Row* how she came up with the magazine's name in the most innocuous way. While living in Woodstock, N.Y., one afternoon her daughter returned from a friend's house. Flanders' questions about the friend's family went unanswered. She reportedly advised her daughter "to get all the details" the next time that she went to somebody's house and then jotted the word down because it would be a good name for a magazine.

With a knack for mining prominent creatives and an appreciation for the inexperienced, she set out to find new

designers and give other unknown talents a place to showcase their work. What started with 48 pages evolved into 300-page issues. Flanders looked at the magazine from a wider lens than fashion incorporating writers, photographers, musicians and designers. The first issue featured six pages of Cunningham's photographs and over time his metier could take up as much as 100 pages. The pair first met when Cunningham, who was working for *WWD* at that time, dropped by Abracadabra.

Another photographer Weber described Flanders Saturday as "just really cool and funny, and a total champion for young artists and photographers. She was so elegant, yet down-to-earth like the friend you have back home. There was no one who didn't like working with her."

Lensman Patrick McMullan, who has shot generations of New York City personalities, nightlife and events, said that Flanders "invented him," provided Saban liked him. As a party photographer for *Details*, McMullan saw how Flanders "encouraged everyone and had pride in all who succeeded and many who tried. With a good eye and a sense of humor, her approval meant everything. I love her madly."

Having once woken up very late on deadline day at 6 p.m. and hadn't finished his work, McMullen recalled how "without anger" Flanders said, "Well, do it. We'll still be here." I arrived at 3 a.m. and she said, "These are great." and went back to editing."

Phillips said that Flanders modeled to her what a success could look like. Not only was she a successful woman publisher and businesswoman, she was warm, kind and invested in nurturing talent. She was a Mother Goose for downtown fashion punks and misfits."

Although Flanders and her team crafted a downtown cultural magazine, *Details* had various incarnations through the years. A controlling interest was sold in 1984 to avoid a potential bankruptcy. It was sold to investor Alan Patricof in 1988, who sold it to Condé Nast a year later for \$2 million. Condé Nast relaunched the title in 2000 but shuttered it completely in 2015.

After *Details*, Flanders relocated to the West Coast and switched tracks to work as a Realtor. She also continued as a fairy godmother of sorts to creatives in fashion, art and music, continuing to entertain locals and New York City transplants and visitors in her high-rise home. Serendipitously, when Scott was looking to put down stakes in Los Angeles and buy a house after establishing himself as a new talent in Paris, his friend Lisa Marie "had just the right person," who turned out to be Flanders. Scott said he was "elated" to have one of his heroes and his "fashion oracle" help him find a house – a 1934 Deco Modern house in the Hollywood Hills. Their friendship blossomed from there. The designer said he will cherish the love she bestowed on him, the stories she shared and especially the "joy I felt from knowing that I made her proud with the work I've done. She lit the flame inside me that propelled me to my success."

Flanders would want to be remembered for "championing independent talent and not just fashion but artists and other creatives and even individual style makers what we would call 'influencers' today. She made things happen and she took pride in that. She took pride in connecting people and creating events and parties where they could connect. And she celebrated the freaks. We all talk about that," Apodaca said.

Flanders was predeceased by her husband as well as her brother Howard. She is survived by her daughter Rosie Flanders and husband Brendan Edwards.

Media People

Liz Vaccariello, Editor in Chief, People

The glamour was restrained, and clothes were sturdy and sensible. BY MARISA GUTHRIE

Twenty-three years ago, Liz Vaccariello bought a plane ticket for New York City. At the time she was living in her native Cleveland, and was the young, twentysomething editor of Cleveland Magazine. She did not know anyone in New York publishing. So she went to her local library and looked up the names and addresses of 50 of the top magazine and newspaper editors in the city. She sent letters asking for meetings – to all 50 of them.

“If I’m going to do something, I’m going to do it right,” she says. “I wanted to pack in as many interviews as possible. And it worked. I came home at the end of the week with a job offer.”

The offer was from Meredith Corp. at the publishing giant’s Fitness magazine. But one of the other editors who responded to Vaccariello’s letter was Carol Wallace, the second woman to run People since its founding in 1974. Wallace did not have a job for her, but the meeting gave Vaccariello her first glimpse of the “magic mix” that is People. A mélange of intimate newsmaker profiles (almost always done in the subject’s home) with inspirational – and sometimes devastating – stories about ordinary people, People has remained true to its original intent.

Today, Vaccariello, a married mother of 17-year-old twins, is People’s new editor in chief (and vice president), named to the post in February after DotDash, the publishing arm of Barry Diller’s IAC, acquired People parent Meredith last fall for about \$2.7 billion. She comes to People after leadership positions at several Meredith titles, most recently Real Simple. She’s also written several dieting and cookbooks.

People is still among the most widely read magazines in America with nearly 25 million subscribers and a total monthly brand audience (including print, digital, video and mobile) of more than 100 million. There are also multiple spin-off shows and podcasts and several TV franchises including “People Magazine Investigates” on Investigation Discovery (heading into its sixth season this spring). In April the brand will launch a show on HGTV with “Home Town” couple Erin and Ben Napier, called “Home Town Kickstart.”

In a wired world that has obliterated the profit margins of dozens of magazines and local newspapers, People is still among a handful of titles that sells – and occasionally sells out – at newsstands. You will still find it in your doctor’s office, at the nail salon and airport lounges. And it can survive just fine without a digital paywall. Says Vaccariello: “People is more relevant than ever.”

WWD: What is the most challenging thing about this moment for magazines?

Liz Vaccariello: Anyone who works at a magazine will tell you that they’re an employee of the brand. If we’re talking about magazines specifically, People very much still thrives as a print product. Subscriptions have remained steady for more than a decade. We still have a readership of 25 million, and that’s just print. We reach more adults than any of our competitors. And our readership is larger than the competitive set combined. Our readers still love getting this magazine in the mail, putting it on their coffee table, and using it as an escape while they’re at home. So we are still about ►



entertaining them, piquing their interest, taking them on a thrilling journey with a true crime story, delighting them with the glamour of Hollywood.

WWD: How has People managed to survive when so many have not, or have discontinued print editions and become digital-only brands? What is the People secret sauce?

L.V.: The secret sauce really is built into People's DNA, and first and foremost, it is about trust, truth, credibility. We are a personality-driven magazine. But the most important thing about the People brand is that you if you read it in People, you know it's true. This is one of the reasons celebrities still choose People, to be on the cover, to break their big news. It's a vast audience reach for these big moments in their lives, both happy and sad. Whether somebody is announcing their sexual identity, talking about a death or an engagement, we're the publication that's most trusted. We're going to get it right.

WWD: What does a magazine cover mean these days?

L.V.: The power of a magazine cover cannot be underestimated. It is a moment. JoJo Siwa came out in the pages of the magazine. The death of Nick Cannon's baby, he wanted to talk to People magazine about it. It was a safe space for him to have that conversation. I think that's part of the magic. There's still a power and a meaning behind being on the cover of a magazine.

WWD: That being said, celebrities are availing themselves of social media to break personal and professional news. Has this affected the ability to book exclusive reveals?

L.V.: That's a great question. Weddings are a perfect example; we might go a layer deeper. We might shoot an exclusive video. We might tell the inside story behind the ring. We'll have the first big photo shoot with a couple. So we still get that exclusive access. And we will have the exclusive moments. And then if there's a story that's complex, which most emotional stories are, we still get that because the newsmakers trust People to get the complexities right. And to not clickbait it. No, we're not going to get every celebrity wedding photo first, but we still get a lot of them first. We get deeper layers and we get different access.

WWD: People's bread and butter has been the emotional reveal. But a lot of celebrities are using Instagram to tell these stories. And so I wonder if that in particular has become harder in the digital age?

L.V.: It's changed. I would say that sometimes a celebrity, an actor or an actress, isn't comfortable or doesn't feel like they're articulate enough to put words to what they've been through. And they trust the storytelling that People magazine gives them. Lizzo is a perfect example. We did a cover on Lizzo [Vaccariello's first cover as editor] and we didn't even talk about her body until several paragraphs in. And she said, "I want to own it. I want to own fat shaming. I'm not embarrassed to talk about it. Let's talk about it." Because, and this is her quote, "If I don't show people what I went through, the kids won't have the keys." So there's something about sharing who you are and why you are the way you are through a brand like People. Because of the scale that we have, you are not just talking to your audience. You're amplifying who you are and why you do what you do to a broader audience.

WWD: How important is photography in booking these covers? And how much of a priority is it at People?

L.V.: Photography is essential to the personality journalism that People is



“Celebrities still choose People, to be on the cover, to break their big news. It's a vast audience reach for these big moments in their lives, both happy and sad. Whether somebody is announcing their sexual identity, talking about a death or an engagement, we're the publication that's most trusted. We're going to get it right.”

LIZ VACCARIELLO

known for. We put a great deal of thought and resources behind it. When people magazine started almost 50 years ago, we wouldn't do an interview unless we could do it in someone's home or on a walk with them. We wanted to show that human side of the newsmaker. Today [newsmakers] are either showing everybody everything, or they don't want to show anybody anything. But the power of photography and the access that we have to the best-known photographers in the world, as well as up-and-coming photographers, is part of the special sauce. In the current issue, we have a four-page profile on Tinx [Los Angeles-based lifestyle content creator Christina Najjar] who is sort of like the Oprah of TikTok. She was shot by Art Streiber. This is somebody who has done everything in her career on her phone. So celebrating this personality and showing Tinx in such a beautiful and impactful way is part of the razzle dazzle that you get when you open People magazine.

WWD: Are your writers finding that the rise of Zoom during the pandemic has made celebrities less inclined to do in-person interviews?

L.V.: I think two years in everybody now

understands the power of in-person interaction. And I will say that People still is getting that access. Our reporters are still on [film and TV] sets. [Writer] Jason Sheeler went to Lizzo's house. This is because of the kind of story that we're doing, it's not the talking points. It's the whole package, the whole environment. That's what's going to show people your personality. And that's what we're about.

WWD: How much emphasis do you put on breaking celebrity news, which is a very competitive area?

L.V.: Part of our DNA is the original reporting that we do every single day on People.com. I get a report every week on our cover stories and newsmaker interviews and People is the source that all these other aggregators are using. When former “Bachelor” Colton Underwood got engaged, we were the ones who talked to him. But also, we're going to knock on the door of the criminal who just got indicted. So it is that access and that original reporting that sets us apart. We are the trusted source, that's part of why we're able to break news. But also yes, we want the exclusives. Going first does matter. But I'm of the opinion – maybe because I come

from Cleveland and not from the coasts even though I've been in New York for 20-plus years – our readers aren't reading the Hollywood trades. So to me, it's not the end of the world if Lizzo talks about her new television show in Variety a few days before we did our cover story.

WWD: Many magazines have been forced to shut down or downsize because print revenue dried up and digital revenue was unsustainable. With 25 million print subscribers, I imagine People is somewhat insulated from the digital downfall.

L.V.: We're doing the balancing act that every magazine brand has; print revenue is going down and digital revenue is going up. There are strategic plans around all of that. We're big enough and our consumer revenue is high enough because of our millions of subscribers and people who will pay \$6 an issue at the newsstand. The revenue pie for People is much bigger than any one platform. We're still getting millions in advertising. So we are a very powerful force in the media ecosystem.

WWD: So you don't envision People going behind any kind of payroll?

L.V.: People's content is for everyone and we do not have plans for paywalls. We are always looking at ways we can enhance our premium experience for our audiences.

WWD: As the new editor in chief, what is your mandate? Are there coverage areas you're looking to expand or break into?

L.V.: The magic mix is not going to change. We're about the headlines. We're about the stars and the up-and-comers, human interest, crime is very important to the mix. I'd say if there's one thing that I personally want to bring to the table it's really new voices. I care a little bit more about sports, for example, like the personalities in the NFL. I care a lot about beauty. You'll see more beauty in our pages. We already have a huge presence on television.

WWD: Who do you want to see on the cover?

L.V.: This is not fancy, but I would love to get Jason Bateman on the cover. I'm a huge “Ozarks” fan. He's got a wonderful story to tell. I'm not interested in his marriage or his family, but just as a media personality and the choices that he's made. I find him fascinating. I also love Will Smith. I can't get enough Will Smith and I can't get enough of his wife Jada and that whole family.

WWD: You are clearly at a career high right now. What was your career low?

L.V.: As I say to my mom, they love me until they don't. There have been some changes in leadership at various companies. And I've been sort of tapped on the shoulder and told, you know, maybe we want to make a change. Sometimes it's because I just didn't have the same vision as the new person coming in. Sometimes it's because I made too much money. Losing your job in magazines is never a detriment, it's just part of the résumé. But there were low points where I thought, did I do something wrong? Could I have done something better to win that new CEO over? The truth is all you can be is yourself. I've tried to learn and become a better manager and leader and employee, but I am who I am. I try to be buttoned-up, but I have a happy personality. I'm optimistic. I'm not going to ever work well at a magazine or a media brand that is sort of cynical. Or gossipy. So staying true to that has served me well. I want to continue to tell stories. I love video. I love TV, but written stories, magazine stories, that's where my heart is. ■



+ FAIRCHILD
MEDIA GROUP

ARE PLEASED TO ANNOUNCE THE

FAIRCHILD FOUNDERS FUND **DE&I**

Is your company minority-founded or minority-led? Are you a company leading on DE&I initiatives in the entrepreneurial and start-up stage? Then consider applying to the Fairchild Founders Fund: DE&I edition.

This opportunity aims to find the next generation of companies who are making a difference in diversity, equity, and inclusion (DE&I). The program is open to start-up and entrepreneurial brands, agencies, retailers, and suppliers in fashion apparel, footwear, beauty, and wellness, and aligns with **P&G Responsible Beauty**, which is the company's commitment to being a positive force for beauty and business in the world.

To apply and learn about the program criteria,

[CLICK HERE](#)

*There is **no cost** to submit an application.*

Fashion Scoops



Aqua Pariso attending Cynthia Rowley's fall collection presentation.

Find a Chair

On Thursday night, designer Cynthia Rowley showcased her latest collection with an interactive presentation of musical chairs at Lotte New York Palace's Villard Ballroom. While the designer opted out of presenting her fall collection during New York Fashion Week, she still wanted to host a fun event to reveal a collection of new styles, which are set to release this summer.

"Eighty girls and guys — 80 original looks. It's almost an all-new collection; the guys are wearing our cardigans and pajamas," Rowley said of each attendee's outfit, all of whom the designer dressed for the event. Approximately 60 of the evening's looks — ranging from voluminous and playful, girly dresses of varying lengths to tunics over pants and more — were noted to be from her latest collection.

"When everyone's walking around, it's like a runway show," Rowley said of the fashionable game, which was followed by a dinner party set with floral blooms from McQueens Flowers and faux colorful tiered cakes.

— EMILY MERCER

Worth The Wait

At 93, the multidimensional artist William Klein is about to get his professional day in the sun this summer with a major retrospective at the International Center of Photography.

The New York City cultural destination will showcase Klein's fashion, street and other photography, as well as some of his paintings and films starting on June 3 and running through Sept. 12. "William Klein: YES: Photographs Paintings, Films, 1948-2013" will occupy the downtown museum's entire space.

The New York City-born Klein got his start as a studio assistant for Fernand Léger



William Klein, Nina and Simone, Piazza di Spagna, Rome, 1958. © William Klein

in Paris in 1948. Trained as a painter, Klein became more widely recognized for his fashion and street photography in the mid-'50s and returned to it in the late '80s. His fashion shots were featured prominently in Vogue and in

a few books including "Life Is Good and Good for You in New York." The retrospective will feature black-and-white images of Harlem's street scene in the '50s and a shot from "Nina and Simone, Piazza di Spagna, Rome, 1958." There will also be a

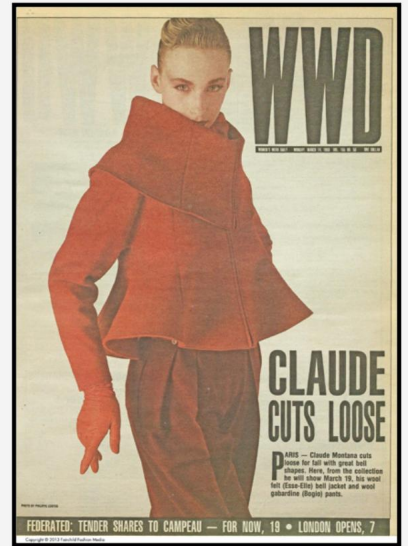
2005 convivial group image that Klein shot of Marc Jacobs and friends.

Klein once told WWD, "I find it satisfying that what I've done in photography has had so much influence on how people take photographs and what they look

ON THIS DAY

A jolt of red met with Claude Montana's sculptural shapes were more than enough to make a bold statement, as seen in WWD on March 14, 1988.

— Jasper Brown



at and how they look at things. Fashion photography I couldn't care less. I did it for money and for all the possibilities of developing my skills technically."

Klein has resided in Paris for most of his life. Some of his early work will be among the 200-plus pieces on view, as well as more recent images from a 2013 Brooklyn shoot.

Klein has said, "I came from the outside, the rules of photography didn't interest me. There were things you could do with a camera that you couldn't do with any other medium — grain, contrast, blur, cock-eyed framing, eliminating or exaggerating gray tones and so on. I thought it would be good to show what's possible, to say that this is as valid of a way of using the camera as conventional approaches."

The artist also created documentary films about the former heavyweight champion Muhammad Ali, the musician "Little Richard" and the Pan-African Festival of Algiers. Klein also created fiction films about the beauty industry, imperialism and consumer culture.

Seemingly always in on the joke that he wryly relayed with his work, Klein once told WWD, "You do things for yourself and you do things for other people, and you hope these things coincide."

— ROSEMARY FEITELBERG

Girl From Ipanema

Brazilian-born, Milan-based designer Raquel Diniz has Ipanema Beach on her mind.

With good reason, she has just spent the past few months working on the first flagship for her namesake brand, slated to

open in Milan's Via Santa Spirito next July, where the floor will pay homage to her homeland. "Instead of putting patterns on the walls, which get tiring, I went for a motif on the floor with different stones that nod to Ipanema but not in an obvious way," she said at the Paris presentation of her fall 2022 collection at the Hôtel de Crillon.

Diniz, who is married to fashion investor and Formula 1 mogul Lawrence Stroll, came to Milan to study at Istituto Marangoni, before going to work for public relations maven Noona Smith-Petersen. To ensure she had an appropriate wardrobe to work events for clients such as Valentino — "where I wanted to eventually work," the designer said — she put her design skills to use making outfits for herself.

"People started asking me where I had bought these dresses. I sold one, two, three, then I had to give up the day job and work in my living room," she remembered.

Made-to-order turned into a ready-to-wear business in 2016. Presented twice a year during Milan Fashion Week, the range was soon picked up by the likes of Matchesfashion, Net-a-porter, Harrods, Antoniooli and the now-defunct Montaigne Market.

Poised for further expansion, Diniz's foray into America was curtailed when Barney's folded. And then the pandemic hit, and the demand for the kind of feminine and flirty numbers that is her specialty plummeted.

The opening of this 750-square-foot space feels like a corner has finally been turned, she said. It will carry a high summer collection, featuring her exuberant floral designs and knack for color — including ▶

Hebe Studio presents a men's line for its fall 2022 collection.



A look from the Raquel Diniz fall 2022 collection.

Power Couple

Tailoring Italian brand Hebe Studio is branching out with a men's line, unveiling new designs that blur the lines between gender for its fall 2022 collection.

Hebe Studio has garnered a dose of additional attention by dressing Damiano David, the Italian lead vocalist of the Maneskin band who won the Eurovision song contest last year. The artist contributed to a spike in demand for men's Hebe Studio styles.

Hebe Studio presents a men's line for its fall 2022 collection.

"With Hebe Studio, we want to empower women," read a statement issued by the company, "but we also liked the idea of how women and men can become accomplices in the way they dress, thanks to the suit which has no gender."

In addition, "Hebe Studio's suit enhances female strength and it is a statement piece that also brings out the androgynous side of every woman. It is definitely an evergreen, perfect for every season and every occasion."

Hebe Studio presents the male line for its fall 2022 collection.

The designers of the Italian label presented a collection of tailored suits for men in a color palette that included pink, turquoise, red, burgundy, orange, beige and green, and shirts in equally pop shades. The suits are made with wool, viscose and satin. The brand also introduced a selection of sheer and long-sleeved T-shirts.

Each suit is 100 percent Made in Italy at Hebe Studio's atelier, with prices ranging from 900 euros to 2,000 euros. — ALICE MONORCHIO ■

her favorite, the sunny yellow of the ipe amarelo flower native to Brazil. Her pre-fall and fall lines, inspired by the graphic lines and contours of the Oscar Niemeyer-designed Palazzo Mondadori.

A new category for the brand is knitwear, which she feels fit the "woman always on the go — working, traveling, interested in new cultures and new places," she designs for. There will also be upcycled leather jewelry,

created in collaboration with Italian designer Maria Sole Ferragamo.

Working on this first flagship also whetted her appetite for interiors. "It's opening a whole other avenue for me. I'm in love with building things — maybe a homewear line," she mused. In the meantime, there's one immediate benefit she is looking forward to. "My living room will be a bit more quiet," she laughed. — LILY TEMPLETON

Memo Pad

Dior, Jisoo Rule Paris

Dior, some yellow tartan and Blackpink's Jisoo added up to the top social media post during Paris Fashion Week, preliminary tallies from Launchmetrics show.

The data and insights firms tallied \$1.74 million in media impact value for an Instagram post of the Korean pop star standing under the giant Dior logo at the brand's fall 2022 fashion show, held in a giant tent in the Tuileries garden. Jisoo struck a demure pose in an outfit reminiscent of a school uniform, replete with a white shirt and black necktie, and received 5.2 million likes on her account.

Dior and Jisoo also scored the social media post with the highest value for its spring 2022 show last fall.

According to Launchmetrics, Paris Fashion Week as a whole generated \$208.9 million in

media impact value, with \$136.3 million of that generated on social channels and \$75.2 million generated online. That compares with \$241.4 million in media impact value for the shows that ran from Sept. 27 to Oct. 5, 2021.

The most recent Paris Fashion Week ran from Feb. 28 to March 8 and saw a strong return to physical shows attended by plenty of big celebrities, including Rihanna, Zendaya and Kim Kardashian, with groupies also coagulating in front of shows to catch a glimpse of their favorite influencers and TikTok content creators.

Jisoo, whose full name is Kim Ji-soo, came out as the top celebrity with media impact value of \$7.2 million from one personal post and 1,152 media mentions, according to Launchmetrics.

Bella Hadid was the number-one influencer, amassing \$7.5 million in media impact value

for one personal post and 1,828 media mentions.

Italian entrepreneur Chiara Ferragni came in second, followed by Camila Coelho, BryanBoy and Leonie Hanne, Launchmetrics said.

Dior came out on top of the brand ranking, followed by Balenciaga, Chanel, Off-White and Louis Vuitton. A host of celebrities, designers and supermodels attended the Off-White show, a tribute to its late founder Virgil Abloh, who died last Nov. 28.

The brand ranking, considering only the brands' own media channels, had the same brands in the top three positions, but with Valentino at number four, and Louis Vuitton locked in at number five.

Launchmetrics' media impact value figure tallies the impact of relevant media placements on all channels (online, social and print), inclusive of paid, owned and earned media.

— MILES SOCHA

Jisoo at Dior's fall 2022 fashion show.

