

2/ Coat (\$8,590), sweater (\$620), and pants (\$715) by **Gucci**.

3/ Jacket (\$1,020), sweater (\$490), and pants (\$1,820) by **Jil Sander**. Sneakers (\$400) by **Common Projects**. Socks (\$8) by **Gold Toe**.

1/ Sweater (\$775) and pants (\$550) by **Ports 1961**. Sneakers (\$545) by **Saint Laurent** by Hedi Slimane.

4/ Coat (\$695), T-shirt (\$95), and pants (\$250) by **Coach**. Sneakers (\$65) by **Adidas Originals**. Socks (\$8) by **Gold Toe**.

Changing of the Guard

Four new designers (and one returning talent) bring fresh vision to some of the world's greatest fashion houses.



1 PORTS 1961

Milan Vukmirovic

THE MAN: A French-born Serbian polymath, Vukmirovic first gained attention as cofounder and buyer at Colette in Paris. Since then, he's worked under Tom Ford at Gucci; served as creative director at Jil Sander; shot campaigns for Armani; and cofounded the Webster boutique in Miami Beach. He edits his own biannual magazine, *Fashion for Men*.

THE BRAND: The Canadian label Ports 1961 began as a silk importer and has expanded into a global brand that stays current but is never too avant-garde.

THE LOOK: "The first thing the CEO told me is, 'We want you, your style, the way you dress,'" Vukmirovic says. That means nods to streetwear, sportswear, and the military, including wide-leg pants, low-cut sweaters, and color-blocked coats, all with a careful eye for fit and proportion.



2 GUCCI

Alessandro Michele

THE MAN: A Roman maximalist with vintage taste, Michele entered the fashion world at Fendi. Tom Ford took notice and brought him to Gucci in 2002, where he worked with former creative director Frida Giannini as leather-goods design director in 2006 and later as her associate.

THE BRAND: Founded in 1921, Gucci has been synonymous with high-end fashion for decades and is now a multi-billion-dollar business.

THE LOOK: Michele has introduced a new, androgynous aesthetic for the house. "I wanted to interpret an attitude, not a silhouette, through a perspective that blurs the masculine/feminine divide," he says. The collection includes cropped sweaters and lace shirts, though he was mindful to add luxe staples like a shearling-lined toggle coat for the less daring.



3 JIL SANDER

Rodolfo Paglialunga

THE MAN: The Milan-based designer cut his teeth at Prada (and stayed there for 14 years), then went on to the women's label Vionnet (dressing stars like Madonna and Gwyneth Paltrow) before becoming creative director at Jil Sander.

THE BRAND: Jil Sander, who founded the line in 1968, has been touted as the Queen of Less. She is no longer with the house, but the minimal, utilitarian nature of the clothes remains.

THE LOOK: "My idea was to combine workwear and formalwear," Paglialunga says. The collection consists of full, pleated trousers, belted overcoats, and stripped-down safari jackets. It's the designer's first foray into menswear, but he nailed the Sander vibe while staying true to his vision: "I wanted to give the collection a new spin and follow my instinct."



4 COACH

Stuart Vevers

THE MAN: Vevers has worked at Calvin Klein, Givenchy, and Louis Vuitton, and the British designer has built a rep as a whiz kid when it comes to houses rooted in accessories and leather goods. His last two gigs were as creative director at Mulberry and at Loewe.

THE BRAND: Coach started back in 1941 as a leather-goods manufacturer, and it's since ballooned into a bag-making powerhouse. The men's ready-to-wear collection debuts this season.

THE LOOK: Shearling jackets in black and olive green, slim dark trousers, and chunky knits are the core of Coach's first men's line, alongside leather bags of all shapes, of course. "I want Coach to help create new codes of masculinity," Vevers says. "Ready-to-wear for a younger guy today can be very different from the past."



THE COMEBACK

Carlo Brandelli Returns to Kilgour



In 1999, Kilgour, a Savile Row stalwart, brought on Carlo Brandelli to update its aesthetic. As creative director and then as part-owner of the brand, he championed a streamlined approach to suiting, collecting accolades until the company was bought out in 2008. Brandelli moved on to pursue

sculpture, leaving a tribe of menswear futurists in the lurch. Now Kilgour has changed hands again, and Brandelli's back to finish what he started. His aim is to create suits that are contemporary (read: forward-looking) rather than modern (up until the present). The fall collection chips away

at old-school codes of tailoring and innovates with vented seams and radically angular lapels. "You must design new things based on form, function, and clarity, not look to copy or rework the past archive," Brandelli says. If you're looking to buy the suit of the future today, Kilgour is your brand.

