

WWD

Fashion. Beauty. Business.

Saks Cuts

As it begins to integrate Saks Fifth Avenue and Neiman Marcus, Saks Global has cut 550 jobs.

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Speedy Capsule

Formula 1 legend Lewis Hamilton is exploring "Afrofuturism" in a second capsule collection for Dior.

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Bettany's Vision

Paul Bettany has linked with Italian eyewear brand L.G.R on a capsule collection of sunglasses and optical styles.

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Bridal Buzz

While the corset served as the foundation of just about every spring 2026 collection during April's New York Bridal Fashion Week, it was also a blank canvas, bringing additional wedding dress trends to the fore like rounded volumes from Honor, colorful florals from Galia Lahav and Ren-faire references from Tanner Fletcher. *For more on the top bridal trends of the season, see pages 4 to 6.*

BUSINESS

Saks Global Cuts 550 Workers In Latest Consolidation Effort



The Saks Fifth Avenue flagship in Manhattan.

- The reduction is part of the process of integrating the Saks Fifth Avenue and Neiman Marcus businesses.

BY DAVID MOIN

Saks Global – which operates both Saks Fifth Avenue and Neiman Marcus – is laying off hundreds of workers this week as part of an effort to consolidate operations

as the retailers come together, WWD has learned.

Approximately 550 workers, or 3 percent of Saks Global's total workforce, including individuals employed at Saks Fifth Avenue and Neiman Marcus stores and in other areas are being terminated, according to sources.

Most of those cuts came from Saks Global's corporate offices in Brookfield Place in lower Manhattan, Dallas and other

locations, where a total of about 300 workers are being let go, the sources said. This latest downsizing at the corporate offices is in addition to the 5 percent corporate workforce reduction there disclosed in February. Another 500 jobs were also eliminated when Saks closed an owned fulfillment center in Tennessee recently.

This week's staff cuts at Saks Global focus on reducing duplicative and overlapping roles that emerged as a result of the \$2.7 billion acquisition of the Neiman Marcus Group in December. The cuts are designed to lower costs, retain the best talent, and enable the teams to work more efficiently going forward. The personnel reductions focus on

commercial, finance, operations, human resources, technology and transformation teams, as well as store teams that support Saks Fifth Avenue and Neiman Marcus. It is believed that this latest round of cuts did not affect the Bergdorf Goodman or Saks Off 5th divisions.

Saks Global is seeking to reduce annual costs by approximately \$500 million over the next few years.

Officials from the company declined to

comment Tuesday on this latest round of personnel cuts.

To close the \$2.7 billion acquisition of Neiman Marcus and create a \$10 billion luxury giant, Saks Global, led by executive chairman Richard Baker, pulled together some creative financing involving two tech giants, Amazon and Salesforce, and two apparel industry giants, G-III and Authentic Brands Group. Saks also secured a \$2.2 billion bond.

There have been other recent personnel changes involving senior-level executives and top merchants. Several Neiman Marcus executives have departed, and their responsibilities were largely filled by Saks Fifth Avenue executives. Geoffroy van Raemdonck, NMG's chief executive officer; Ryan Ross, president of Neiman's and head of NMG customer insights; Lana Todorovich, chief merchandising officer at Neiman's, and Katie Anderson, NMG's chief financial officer, were among those who left late last year.

Saks and Neiman Marcus are being managed by one team, whereas Bergdorf Goodman will be managed separately. Marc Metrick, who ran Saks, was named CEO of Saks Global Operating Group. Emily Essner, formerly chief marketing officer at Saks, was promoted to a new role – president and chief commercial officer, in which she oversees the merchandising, marketing, commercial analytics and e-commerce for Saks and Neiman Marcus. Tracy Margolies, who was chief merchandising officer for Saks, was appointed president of Bergdorf Goodman, succeeding Darcy Penick, who left the store.

In February, Saks Global spelled out its new policy to start paying vendors on a 90-day schedule and make good on past-due bills in monthly installments starting in July. Saks Global's vendor matrix is being reduced by 25 percent as some vendors are deciding to stop selling the retailers and others are dropped.

BUSINESS

Hermès Continues to Boost Handbag Production

- The brand will open four new factories over the next four years.

BY RHONDA RICHFORD

PARIS – With sales still soaring at Hermès, the luxury brand keeps increasing its production capacity in France, including a new leather goods workshop in the Calvados region.

The new workshop will be set up in the town of Colombelles, on the Northern Atlantic coast of the country, and ultimately employ 260 artisans to craft its Kelly and Constance bags, among other leather goods.

Hermès will build the new leather workshop on a redeveloped brownfield site previously occupied by a metalworks factory, which shuttered in 2013. It's set to open its doors in 2028.

The Colombelles site will follow a factory of the same size in Loupes, Gironde, which is slated to open in 2026, and another 260 new artisans in Charleville-Mézières, Ardennes, on the calendar for 2027.

Those two will follow the factory located in Isle d'Espagnac, near Angoulême in central France, which is scheduled to open later this year. Colombelles will mark Hermès' 27th leather goods workshop in France.

The announcement comes as the brand is continuously trying to increase its supply of its popular handbags, particularly after a tight start to the year.

During its most recent financial results

released April 17, Hermès executive vice president of finance Eric du Halgouët said the brand had begun 2025 "with low stock levels, especially for leather goods."

In the first three months of the year, sales in Hermès leather goods were up 10 percent, boosted by the new bag designs Médor and Mousqueton. The trend continued to gather strength in the first two weeks of April despite price increases at the beginning of the year, as reported. The brand has also announced additional price increases that will be implemented on May 1 to offset U.S. tariffs.

Sales at Hermès continue to outpace its rivals, even as sales slow across the luxury goods sector at large.

In the first quarter, Hermès sales were up 7.2 percent at constant exchange rates, a steady but slowing growth number that fell short of analysts' expectations. But it was in stark contrast to LVMH Moët Hennessy Louis Vuitton sales, which saw sales slip 3 percent at constant currency in the same time period. Analysts are seeing a slide of up to 12 percent for Kering, in first-quarter results to be released Wednesday.

Hermès continues to invest in its Made in France luxury positioning, which helps it lead the pack but leaves it more exposed to new and potential U.S. tariffs on European goods. LVMH has production sites for some handbags in California and Texas, and has not ruled out increasing production capacity in the U.S.

In France, Hermès will put artisans through an 18-month program at its



An Hermès Kelly bag.

apprentice training center École Hermès des Savoir-Faire.

The company opened its most recent factory in Riom in September 2024, devoted to Birkin and Constance handbags.

"We try to ramp up production at a rapid pace but we are staying on the

artisanal model which is synonymous with quality in our opinion. We aren't about to start going for productivity gains," Guillaume de Seynes, Hermès' executive vice president, manufacturing division and equity investments, said about its artisanal, Made in France business model.

EXCLUSIVE

Lewis Hamilton Explores 'Afrofuturism' In Latest Dior Capsule Collection

- Dropping on July 3, the zesty range spans loose tailoring, leopard-print tweed shorts and velvet work boots.

BY MILES SOCHA

"Afrofuturism felt like the perfect lens to express this collection with."

That's how Lewis Hamilton summed up the approach to his latest capsule collection for Dior, which will be released in stores on July 3.

Last summer, the Formula 1 champion traveled to Morocco, Senegal, Mozambique, Benin and Madagascar, which he carefully documented on Instagram – and took to heart.

"I heard so many incredible stories that inspired me to imagine the future of Black culture," he said in a statement shared first with WWD. "The way we tell stories through art, science and philosophy is really special. Seeing these ideas brought to life through color and movement inspired me."

Afrofuturism has long been linked with science fiction, though its manifestations have been myriad as afrofuturist aesthetics surged in popularity over the past decade, hitting the big screen in two "Black Panther" movies.

Dior described Hamilton's latest capsule as "reflecting once more an alternative side to his sporting life and revealing something more personal."

"This capsule celebrates performance, excellence and innovation, while demonstrating virtuoso accomplishments in terms of sustainability," the company said. "Hamilton has engaged in a dialogue with the Dior ateliers to summon a unique collection by striking the right

balance between the power and energy of motorsports and the exceptional finesse of French and international savoir-faire."

A striking leopard-print tweed – employed for roomy shorts, a shirt, hooded jacket and a blouson – exemplifies "where afrofuturism and Dior historicism ultimately meet," according to the brand. (Founder Christian Dior used a leopard print from his first collection in 1947, and it was a favorite of the couturier's muse Mizza Bricard.)

To be sure, Hamilton's bold and eclectic personal style also can be felt in the juxtaposition of roomy tailoring with work boots and bucket hats, along with more daring fashion items like a sleeveless sweater in a graphic print, or a short jacket inspired by a style from a 1968 Miss Dior collection.

Key accessories include B44 sneakers in gradient colors and metallics, and bags in sustainable materials with climbing-rope trim, monogram motifs and functional details.

According to Lewis – who will be in the fashion spotlight as a cochair of next month's Met Gala in support of the Costume Institute's spring exhibition "Superfine: Tailoring Black Style" – fashion is "about self-expression and embracing all the different parts of yourself."

"Being authentic to your style and communicating yourself through clothing is such a powerful feeling," he said.

"That's what this collection embraces – an exploration of identity, versatility and expression."

Widely regarded as the most stylish Formula 1 driver and one of the most successful in the history of the sport, Hamilton forged his partnership with Dior last year, becoming an ambassador and guest designer for lifestyle capsules



Here and left: Looks from Dior's latest capsule collection by Lewis Hamilton.



that play up his passion for Africa and commitment to sustainability.

The driver, who has long followed a plant-based diet, eschews animal leather and for the latest capsule used washed velvet and canvas for footwear and a variety of sustainable and recycled fabrics for bags.

Hamilton fronted the campaign for the first capsule that dropped last October, and last year wore Dior off-track at Formula 1 races in Abu Dhabi, Las Vegas and São Paulo.

BUSINESS

Mytheresa Becomes Prada's Global E-commerce Partner

- To mark this development, Mytheresa is launching a dedicated editorial story photographed by Jorin Koers and featuring models Sara Blomqvist and Kim Artur.

BY LUISA ZARGANI



Here and left: An image from the Prada x Mytheresa campaign.

MILAN – In yet another development at Mytheresa, the leading luxury multibrand digital platform said on Tuesday that its partnership with Prada has been expanded to include distribution of the womenswear, menswear and lifestyle collections to all customers globally.

Initially available only to Mytheresa's customers in Europe, the collections will be further distributed to all customers in the U.S., Canada, the Middle East and Asia-Pacific on Wednesday. This development turns Mytheresa into Prada's partner with global distribution.

"We are very proud to be now able to offer the wonderful collections of Prada worldwide to our loved customers," said Michael Kliger, chief executive officer of Mytheresa. "We are very thankful for our successful and strong partnership with Prada and deeply appreciate the trust in us."

To mark this development, Mytheresa is launching a dedicated editorial story photographed by Jorin Koers and featuring models Sara Blomqvist and Kim Artur.

Mytheresa was established in Munich in 1987 by Susanne and Christoph Botschen

as a multibrand boutique. The store comprised an expansive designer portfolio including Prada.

In 2016, Mytheresa was chosen as one of only two exclusive online retailers to carry a broad selection of Prada ready-to-wear, bags and shoes.

A year later, Mytheresa inked a key collaboration with Prada and Miu Miu, as well as with brands ranging from Gucci and Chloé to Off-White, Dolce & Gabbana and Valentino.

As reported, Mytheresa is set to finalize its purchase of Yoox Net-a-porter from Compagnie Financière Richemont on Wednesday, with the aim of creating a luxury e-commerce mega-group comprising Mytheresa, Net-a-porter and Mr Porter. The group will include the off-season discount retailers Yoox and The Outnet, which will be run separately.

Mytheresa will buy 100 percent of YNAP and, after the deal is finalized, the parent company will be called LuxExperience B.V. Its ticker will be changed to "LUXE" on the New York Stock Exchange.

In the medium term, the goal is to become a 4 billion-euro GMV per annum business with an adjusted earnings before interest, taxes, depreciation and amortization margin of more than 8 percent.

Earlier this month, the Prada Group confirmed it is acquiring 100 percent of Versace from Capri Holdings for 1.25 billion euros. The transaction is expected to close in the second half of 2025.

WEDDING Wares

In addition to corsetry, WWD breaks down the top seven bridal trends of spring 2026, spanning from bow details and allover lace to vintage-inspired period dressing and new rounded volumes.

BY EMILY MERCER AND ARI STARK



rounded volumes



Monique Lhuillier



colorful florals

Markarian



Idan Cohen



Nardos



Honor



Markarian



Sareh Nouri



Ines De Santo



bow details

Nadia Manjarrez



Viktor&Rolf Mariage





period dressing



mermaid

FASHION

Bridal Companies Add Tariffs to Something Borrowed and Something Blue



Andrew Kwon
Bridal spring
2026 collection.

● Approximately 90 percent of formalwear garments are manufactured in Asia, including in China, Vietnam, the Philippines, India, Myanmar and other countries that have the skilled labor and infrastructure needed to produce them.

BY ROSEMARY FEITELBERG

As any bride-to-be or wedding planner knows full well, there are plenty of items on their to-do lists, but tariff watching is not one that most would have planned for.

Bridal manufacturers and designers, however, now find themselves on high alert trying to anticipate how and when they might have to change production to try to keep a lid on costs, due to the Trump administration's tariff plan. Two weeks ago a few leading manufacturers made an appeal to President Donald Trump seeking exemption for the bridal industry but there has been no response yet. Approximately 90 percent of formalwear garments are manufactured in Asia, including in China, Vietnam, the Philippines, India, Myanmar and other countries that have the skilled labor and infrastructure needed to produce them.

While many bridal resources rely on fabrics, and in some cases production from China, their increased costs are in different degrees. U.S. tariffs on Chinese imports have increased to a 125 percent reciprocal rate and a 20 percent tariff to address the fentanyl crisis. And China has hiked up its duties on U.S. goods to 125 percent. Given that, some companies are already shifting manufacturing and finding alternative resources. After Trump reversed course on subjecting nearly 90 countries to reciprocal tariffs earlier this month, most tariff rates with U.S. trade partners were dropped to 10 percent.

Twelve bridal companies discussed with WWD how they are handling the

situation. Others such as Kleinfeld Bridal, House of Gilles, Pnina Tornai, Amsale, Azazie and Ines Di Santo did not.

Mon Cherie Bridal is working "diligently" to bring in all of the gowns that are needed from its factories in China, Vietnam and Myanmar to service brides, prom goers, quinceañera celebrants, mothers of the bride and other wedding guests, according to chief executive officer Steve Lang. "No events will be missed as our ERP system identifies every order with its own unique ZIP code-like reference number. We know where every dress sits in its production life cycle, and we have staff Stateside employees as well as ones in Asia coordinating with all 40 factories," he said.

All orders that were placed before April 4 will not be subject to tariff-related increases, even though the company has been paying "accelerated" tariffs since January, Lang said. More work is being

shifted to "our factories outside of China as fast as humanly possible. And we are bringing in inventory strategically to minimize damage," he added.

Most concerned about taking care of customers, Lang said he is taking on shrunken margins or outright losses on dresses for orders that were booked before April 4. Equally concerned about how long the trade war will last, Lang said, "How long does the manufacturing/import portion of the supply chain suffer before relief arrives? If this continues, will we see continued erosion of retail and wholesale businesses?"

Lang, president of the American Bridal and Prom Industry Association, said, "If importers do not exist, will the industry lose to direct sellers from other countries?" Taking into account the ancillary businesses tied to the bridal and social occasion industry, such as retailers, florists, bakers, limousine services, tuxedo companies, catering halls, photographers, vacation suppliers, printing services, airlines and more, he estimated that they account for between 600,000 and one million employees.

Others like Pronovias are taking more of a wait-and-see approach. A company spokesperson said, "We're still exploring what to do with the impact of the new tariffs, and for us it is very important to maintain our current positioning."

David's Bridal, which typically has 300,000 dresses Stateside in its stores and centralized distribution center to serve brides, bridesmaid dresses and prom goers, is better positioned than some. The retailer also has 36 production and design centers globally including in Sri Lanka, Vietnam, the Philippines, and other locales. In anticipation of tariff hikes, the company started shifting production out of China. Instead of having 50 percent of its production in China, there is now between 25 and 30 percent being made there, according to chief executive officer Kelly Cook.

At this point, the chain is not planning to increase prices, although it continually

analyzes prices and maintains "demand elasticity models" that are being looked at regularly, according to Cook. "We will continue to evaluate it, depending where Trump lands. David's Bridal is examining additional expense controls and cost reductions in all of its facilities to see if there are more ways to gain efficiencies," she said. "Our last resort is to increase prices. We do not want to pass that onto the customer, if we can avoid it."

Cook noted how she has seen other companies testing out what they are calling a "tariff tax. We may have to, but we want to avoid that," she said.

Mark Ingram, who runs a namesake atelier in New York City, said he is lucky to rely entirely on Italian-made goods and labor for his signature bridal collection. That has spared his company the greater hardship of larger tariffs that have been levied on other countries. "That is not the case, unfortunately, for the other designers and manufacturers [that are sold at Mark Ingram]," he said.

Having anticipated the tariff increases before this month's bridal market, some prices were adjusted accordingly, Ingram said. "We feel we are relatively stable until further notice."

As a bridal designer who sources specialty fabrics globally, Guillermo Pharis has been reviewing his supply chain and pivoting to more domestic suppliers wherever possible. The designer said he values long-term relationships so he will keep purchasing from certain resources and will adjust prices accordingly. "This shift hasn't been easy, especially when working with materials that are highly specific to our designs, but it's pushed us to be more agile," Pharis said. "Our priority remains maintaining the quality and artistry that our brides expect, while navigating these external challenges as thoughtfully and efficiently as possible."

A high percentage of Pharis' bridal line is produced in New York's Garment District and some production is done in Los Angeles, but some use materials that are sourced overseas. "However, this is still an evolving situation that we are working through with overseas production. At the moment I haven't changed anything with manufacturing," he said.

With quality being his greatest concern, Pharis said that sourcing domestically "often limits the range and uniqueness of fabrics." He said, "While there are great local options, domestic doesn't always mean better, especially when it comes to the specialized materials we use in bridal design. Maintaining the high standards our clients expect is a top priority, and the current restrictions make that more challenging."

Having started her company in 2017, Harleen Kaur has always produced locally, but the new tariffs are putting a lot of pressure on her margins, due to the added costs of specialty and sustainable fabrics. "It adds a lot of uncertainty to our sourcing and production planning. I've always wanted to operate in an ethical and transparent way. I don't want to make a decision about where to cut corners. I want to still produce the best quality garment that I can and do that on the local level," she said.

The designer has decided not to order fabrics from China that she had planned to for the time being. For her last collection, 10 percent of the fabrics that were used came from China. Kaur also expects local suppliers of fabrics to be increasing their prices. "The plan is to delay some of

our production timelines, reduce some quantities and get more selective about what we're offering," she said. "One saving grace is that we do have a lot of fabrics in stock here."

To deal with the changing landscape, the company has already had to increase prices for 10 percent of its 2025 collection. Those hikes are between 6 percent and 30 percent depending on the origin of the fabric used.

Andrew Kwon said he is most worried about how the made-to-order production for his signature collection, which is completely produced in New York, will affect costs. He said, "My vision for the future of American fashion requires investing in local craftsmanship, supporting small businesses, and building something meaningful and sustainable."

Kwon continued, "With tariffs potentially impacting imported fabrics, trims and embellishments, our costs rise before the garments are even cut, draped and sewn. That puts pressure not only on our bottom line, but also on the community of studios and artisans we work with here in New York. We're now evaluating how we can maintain our quality while also ensuring that our partners, who we feel are our fashion family and include many small businesses, are not adversely affected."

With a namesake label, Nadia Manjarrez sources most of her fabrics from the U.S., France and Italy – primarily due to quality and craftsmanship. The brand manufactures all of its gowns in Mexico, and thus far has absorbed part of the increased costs tied to tariffs. While most brides usually have "a little wiggle room" with wedding dress budgets, the company will be challenged to offer the same level of design, craftsmanship, quality and price points if tariffs keep rising, the designer said. "We never want our brides to have to choose between their dream dress and their budget, so we're keeping a close eye on how to adapt without compromising what makes our gowns special," Manjarrez said.

Strengthening communication with international vendors, especially raw material suppliers, is key for Katherine Tash. The company remains dedicated to long-standing business partners, including many who have been with the brand since its start. By producing gowns in its Santa Monica atelier, the company has greater control over its production process, the designer said.

Her greatest concern is that "the sentiment surrounding this issue could trickle down to brides and buyers – and could diminish an experience that should be filled with joy, celebration and lasting memories. A wedding gown is not just a garment, it's a deeply personal symbol," Tash said.

Staying "informed, steady and transparent," Jaclyn White, the Fashion Group International's 2025 "Rising Star winner" for Bridal, said demand continues to grow in the U.S. for her Toronto-handcrafted gowns that are made from globally sourced fabrics. The cofounder and creative director said her namesake company remains "steady in our commitments to offering brides and partners the Jaclyn Whyte experience without compromising or making any impetuous changes."

Barak Dvir, CEO of the Israel-based bridal brand Heli Kalkstein, hasn't changed pricing, due to the 90-day reprieve of Trump's stiffer tariff plan. "However, we discussed a temporary discount to bridge the tariff difference, something that will hurt our profit, but preserve the price for our clients. We thought about approaching partners in the U.S. to check out options for manufacturing our designs there, but it is too early to move in this direction," Dvir said.

WWD

Outside View

BUSINESS

'Let's Bring Back Jobs That Offer Skill, Stability and Dignity'



- New York-based designer Lela Rose pinpoints how Trump's tariffs could impact the thousands of people who are linked to her company.

BY LELA ROSE

I built my American fashion business by hand. These tariffs might take it down.

Over the past 28 years, I've built my business in America from the ground up, with a deep belief in craftsmanship, creativity and the power of domestic manufacturing. I've chosen, over and over again, to produce here in the U.S., even when it would have been cheaper and easier to do otherwise. Today, more than 85 percent of our garments are cut, sewn and finished right here. We're part of the mere 2 percent of clothing sold in America that's actually made in America. But now, we're in danger of becoming 0 percent.

My company, Lela Rose, and the people we employ across multiple U.S. states, are

facing an existential threat, not because of consumer shifts or market competition, but because of the tariffs that were first instituted by the current administration. The policies carried forward have left us in a state of uncertainty, as we've scrambled to interpret what we're being charged with, why and when. The rules change by the day, and often retroactively. It's like trying to run a marathon while the course is being redrawn mid-stride.

Here's what's important to understand: while we produce our garments in the U.S., components that make up those garments largely come from abroad – not by choice, but out of necessity. The U.S. simply does not manufacture most of the pieces that go into our products, starting with fabrics, because the mills that specialize in these crafts have been established over generations elsewhere. Specialty textiles are woven often in Italy, France, Japan or China.

But it's not just limited to novelty, as linings, threads, snaps, zippers and even the hangers we ship the products on largely



come from outside the country, due to there being no functioning supply chain for them here. We've scoured this country for alternatives, and they don't exist at the level of quality or scale that we need. And in many cases, they don't exist at all. Where we might be able to find a domestically produced hanger for six times the cost of the same item produced elsewhere, the question becomes, "Is that a cost our customers want to or should have to bear?"

The most devastating blow is a proposed 145 percent increase, on top of the existing tariffs and duties, on imported knit garments. Here's what that looks like in real life. Seasonally, we place a knitwear order of around \$300,000 with a long-standing overseas partner. That is a category we cannot make here in the U.S., not only due to lack of infrastructure, but also because the technique used only exists in China. When that order lands in the U.S., we're now being told we must pay an additional \$435,000 in tariffs due immediately. That means what used to cost us \$300,000, now costs us \$735,000 – four times a year. That's not a manageable markup – it's a cash flow death sentence for a small business.

This isn't money paid by the exporting country – these tariffs are paid entirely by us, the American company, which then gets passed along to our customers, to our employees, and to the towns and cities where we do business.

We're not some faceless brand – we're a community comprised of 50 New York-based employees that specialize in design, patternmaking, cutting and sewing, sales, marketing, logistics, e-commerce, customer service and the list goes on, and that is only our immediate office. Beyond this, two of our U.S. factories rely on us as their only client. If we go under, they do too. That means job loss not only for the people who sew our garments, but for the delivery drivers, fabric vendors and packaging suppliers whose work supports



ours. These are the hidden hands behind American-made fashion. Their livelihoods hang in the balance.

The truth is small businesses don't operate in isolation. We support entire ecosystems – local economies, family-owned factories and multigenerational skill sets. I learned this firsthand, during the COVID-19 pandemic. There were moments when the headwinds were so strong, I truly considered walking away. But each time I looked around, I saw the ripple effect that would follow – not just inside our company, but far beyond it. I thought of the hundreds, if not thousands of people whose work and income are tied to ours. The tentacles of a small business are long. You may not see them all, but when one link breaks, the whole chain suffers.

I believe in bringing manufacturing back to the U.S. I've spent my career proving that it can be done. But you cannot restore American industry by destroying the very businesses that have stubbornly stayed here. We cannot simply wish manufacturing infrastructure back into existence – and we certainly cannot expect it to manifest in a matter of hours or weeks. Much of it, especially for knitwear, hand-embroidery and technical trims, left this country decades ago and is no longer available at scale or quality domestically.

Instead of levying arbitrary tariffs, let's talk about real solutions: investment in domestic manufacturing infrastructure, workforce development and incentives for innovation. Let's bring back jobs that offer skill, stability and dignity. If we truly want to revive American manufacturing, we need to support the businesses doing the work, and not punish them for participating in the only global supply chain available, because right now the system is stacked against us – and we're running out of time.



Peserico: Timeless Italian Craftsmanship Expands in the U.S.

Discover the art of Veneto tailoring at its finest as Peserico embraces **INNOVATION** with modern **ELEGANCE** for women and men.



PESERICO EMBODIES THE ESSENCE of Veneto tailoring and Italian craftsmanship, telling a story of passion, dedication and resilience. Founded in 1962 in Cornedo Vicentino, a picturesque town in the Veneto region of Italy, the brand began as a modest workshop specializing in women's trousers under the skilled hands of its visionary founder, Maria Peserico.

Formally taking shape as a fashion house in 1975, Peserico reached a critical turning point when Maria's husband, Giuseppe Peruffo, joined the company, contributing management expertise. Under Giuseppe's guidance, the brand added contract work for major international labels to its portfolio and introduced Peserico's first proprietary collection of trousers and skirts. By the 1990s, Peserico evolved from a focused offering to a full "total look" collection, embracing innovation while staying true to its Made in Italy heritage. Today, under the leadership of Riccardo Peruffo and his wife Paola Gonella, the second generation of the founding family, the brand blends artisanal precision with global growth.

They have expanded Peserico's vision through initiatives like five distinct collections – Woman, Man, Aurea, Easy and Transition – addressing diverse customer needs. In 2021, Peserico debuted its men's line, reflecting its signature elegance and understated luxury. Now with 1,300 sales points and over 60 monobrand boutiques worldwide, Peserico stands as a symbol of timeless style and enduring quality.

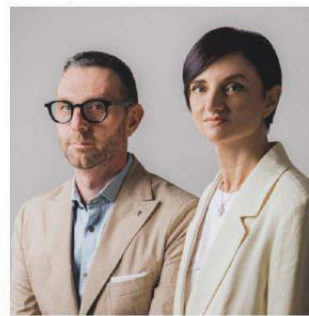
U.S. EXPANSION

The United States has become an increasingly important market for Peserico, representing not just an opportunity for growth but a platform for the brand to extend its global reach. At the end of 2024, Peserico took bold steps with the opening of two monobrand boutiques in the Northeastern U.S. – one in Boston and another on Madison Avenue in New York City. These locations mark an exciting new chapter for Peserico, positioning the brand in cities renowned for their cultural sophistication and strong demand for luxury fashion.

The Madison Avenue boutique in New York serves as a fitting hub for Peserico's contemporary elegance, catering to discerning shoppers seeking timeless designs. Meanwhile, the Boston boutique highlights Peserico's commitment to reaching diverse urban markets and strengthening its retail footprint across the country. The receptions in these cities have been overwhelmingly positive, solidifying Peserico's presence in the U.S. market. A reported 26 percent growth in sales in the region reflects the brand's increasing resonance with American customers and its success in capturing the attention of luxury consumers. Collaborations with leading department stores such as Bloomingdale's and Neiman Marcus have further bolstered this success, helping Peserico maintain a strong presence beyond its standalone boutiques.

FALL/WINTER 2025: A JOURNEY THROUGH TIME, MEMORY AND STYLE

Peserico's most recent fashion show told a story of how photography and fashion are united by a shared purpose: the ability to crystallize moments, telling tales of transformation and evolution. Peserico's FW25 collections – spanning women's, men's and the exclusive Aurea



line – embody this synergy, weaving a narrative about identity, memory and self-expression through craftsmanship, innovation and timeless design. Inspired by iconic photographers Lee Miller and Robert Capa, the collections challenge conventions, celebrating individuality and the enduring power of personal history.

The women's FW25 collection evokes memory as a tactile and visual experience. With seasonal tones such as Clay Green, Ivory Yellow and Agate Lilac, the palette blends past and future in a composition of lasting warmth and understated femininity. Classic garments, such as tailored coats featuring brushed alpaca and jacquards, are reinvented with dynamic contrasts – sequined textures, blurred checks and flannel-shearing details. Elegant trousers in tweed and Prince of Wales patterns incorporate Lurex for contemporary flair, while knitwear adorned with micro-sequins delivers Nordic-inspired luxury. Structured viscose and fil coupé voile add ethereal lightness, complemented by an informal subcollection of corduroy pieces, treated cottons, and matelassé sweatshirts. The result is a wardrobe that invites wearers to "dress memory and the future."

The Aurea FW25 collection heightens this theme with its exploration of light and transformation. Inspired by Lee Miller's artistic mastery, the collection juxtaposes sharp contrasts – Starry Sky Blue, black, white and Amber Beige – to create harmony in duality. Fluid velvets, the standout feature, create mesmerizing reflections across dresses, jumpsuits, and jackets, while delicate embroidery enriches satin and velvet fabrics. Innovation emerges in fil coupé dresses, tubular alpaca gauzes adorned with sequins, and combed wools with dégradé laminations. Handmade craftsmanship shines in the Maison's iconic Punto Luce jacquards and soft bouclé nets, underscoring Peserico's dedication to luxury that's rooted in transformation.

Every piece tells its own story, capturing moments with a signature blend of texture, luminosity, and shadow.

Finally, the men's FW25 collection strikes a balance between elegance and utility, drawing inspiration from Robert Capa's philosophy of liberation and authenticity in attire. Designed with both comfort and sophistication in mind, flannel overshirts, padded jackets and water-repellent tailored coats blend archival references with modern technology. Artisanal suits crafted from Italian-milled fabrics offer effortless wearability, while trousers – Peserico's signature – feature premium materials and versatile easy wear options.

SPRING/SUMMER 2025: BREATHTAKING

Peserico is currently showcasing its spring/summer 2025 collections for women and men, presenting a bold and poetic interpretation of modern sophistication, rooted in timeless elegance and innovative craftsmanship. From dreamy ethereal designs for women to risk-taking dynamism for men, both collections celebrate the synergy between creativity, adaptability, and the pursuit of greatness by drawing inspiration from historical trailblazers. Peserico's SS25 collection, "Movimento delle Idee" (Movements of Ideas), explores the journey of an idea, beginning as a dream—a luminous fusion of past memories and future visions. Inspired by Geraldine Cobb (1931-2019), a trailblazing aviatrix who aspired to become an astronaut, the collection highlights how ambitious dreams and ideas in motion can shape new realities, fostering evolution and creative expression.

TIMELESS ELEGANCE

Peserico's journey from a small tailoring workshop in Veneto to a globally recognized symbol of Italian craftsmanship is a testament to its dedication to timeless elegance, artisanal precision and innovation. As the brand continues to expand its presence in the U.S., with flagship boutiques in New York and Boston and an ever-growing retail network, it remains anchored in its deep-rooted heritage while embracing the evolving needs of a modern, sophisticated clientele.

From the meticulously crafted collections that celebrate memory, elegance, and individuality to the brand's bold strides in the international market, Peserico truly exemplifies the enduring power of Made in Italy fashion.

To learn more about Peserico [CLICK HERE](#).

IN PARTNERSHIP WITH



PESERICO

BUSINESS

James Perse Opens Store in Palm Beach

- The 1,700-square-foot store carries the full James Perse fashion collection alongside home furnishings.

BY LISA LOCKWOOD

James Perse, the Los Angeles contemporary firm, has opened a new store in Palm Beach, Fla., at The Royal Poinciana.

Spanning 1,700 square feet, the store at 340 Royal Poinciana Way presents the full James Perse fashion collection, alongside home furnishings. The Palm Beach location will also provide personalized services, working closely with local clients to furnish homes with the brand's signature minimalist, California-inspired aesthetic, including teak furniture, plaster walls, European oak wood finishes and white travertine flooring.

Surrounded by luxury houses such as Hermès and Loewe, Perse joins a mix of heritage and contemporary brands in the retail and lifestyle destination. The Palm Beach store joins two other James Perse stores in Florida in Bal Harbor, Fla., and the Miami Design District.

Overall, James Perse has about 50 stores worldwide.

"We have always wanted to have a presence in the Palm Beach market and have been waiting for the right location. The Royal Poinciana is an iconic landmarked location that I admire and when an opportunity became available, it felt right," said James Perse, chief executive officer of James Perse Enterprises.

The opening of the Palm Beach store is in addition to multiple global store openings in key luxury markets planned for 2025. These include new locations at Galleria Luxury Hall in Seoul, St. Barths, Studio City, Calif., Abu Dhabi, Mexico City, Cabo San Lucas and the brand's first flagship in Paris opening in the fall.

Perse's business is primarily direct-to-consumer with a limited, selective wholesale distribution. The company is evenly divided between women's apparel and menswear. Home furnishings currently make up a small percentage of the overall business, but play a key role in the brand's lifestyle pillar and is experiencing rapid growth, according to the company.



The James Perse Royal Poinciana Plaza store in Palm Beach.

FASHION

Stella McCartney's Future of Fashion Installation Lands in London



Stella McCartney's new campaign uses AI-generated birds to drive home warnings about extinction.



The chubby made from Peekaboo sustainable nylon yarn.



A look from Stella McCartney's summer 2025 collection, which lands on shop floors in May.

- The installation traces the designer's research and development of sustainable materials over the past 24 years.

BY SAMANTHA CONTI

LONDON — Stella McCartney is saluting the planet with a new installation at her Old Bond Street store that highlights some of the innovative, sustainable materials she's been testing and using in her collections over the past 24 years.

The Future of Fashion installation has already traveled the world, and has been set up in London for the first time to mark Earth Day on Tuesday.

There is a timeline of McCartney's research and development over the

past decades and the resulting designs, including the vegan Falabella bag and Elyse platform shoes, which launched in 2009 and 2014, respectively.

It also showcases the summer 2025 collection, which is set to land on shop floors in May. It is the most sustainable to date, made with "96 percent conscious and 100 percent cruelty-free materials," according to the brand.

The collection includes bags made from Hydefy fungi-based vegan leather; fluffy chubbies done in Peekaboo recycled and recyclable nylon yarn, and tops made from Keel Labs' Kelsun seaweed-based yarn.

Other materials on display include lead-free crystals, forest-friendly viscose and raffia, which has been pruned in a way that preserves the health of the palm and the

contributes to biodiversity by providing stable, enriched habitats for vegetation and animal species."

Stella McCartney unveiled The Future of Fashion at COP26 in Glasgow, and the installation has since traveled the world — to Dubai Design Week, the Salone del Mobile in Milan and COP28 in Dubai.

The installation also highlights fashion's faults, and the brand's green ambitions.

According to the brand, the industry is responsible for up to 8 percent of global greenhouse gas emissions. The company said that figure will no doubt get bigger as the industry continues to grow due to an increasing population and swelling consumption.

For its part, the brand has set a 2040 net-zero target that includes cutting emissions across its supply chain by 46.2 percent by 2030 "and developing projects that support partners, innovators and global communities in their climate-resilient journeys."

The designer herself is supporting the development and scaling of next-generation, innovative materials and processes through the SOS Fund.

SOS is a \$200 million sustainable investment fund that McCartney cofounded with Collaborative Fund, a venture capital firm that provides seed and early stage funding to consumer industry and climate technology companies.

As part of its Earth Day efforts, the brand has launched a pop-up at La Rinascente in Milan that will run until Monday.

The pop-up highlights the "Save What You Love" message from the summer 2025 campaign. As reported, the campaign is a call to protect dwindling avian life, and a warning that one day there may be a world where birds live only in fantasy.

The campaign was inspired by Jonathan Franzen, a birdwatcher and author of the essay collection "The End of the End of the Earth."

At the pop-up, there is complimentary ice cream on offer as well as copies of the Stella Times, the third in a series of limited-edition newspapers that featured in the latest runway at Paris Fashion Week.

surrounding environment.

According to the brand, palm plants "play a crucial role in soil conservation and erosion control along riverbanks or in wet areas. These wetlands support diverse ecosystems and planting raffia palms

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FASHION

Parade Expands Into Swimwear With Size-inclusive Collection



Here and right: Bikini tops and bottoms from Parade.

- The collection features bold prints, solids and innovative designs.

BY LISA LOCKWOOD

Parade, the buzzy intimates brand that was acquired in 2023 by Ariela & Associates, is getting into the swimwear business with a size-inclusive collection.

The collection of swimwear and cover-ups was created for versatility and features seven styles made from Parade's signature waterproof recycled fabric blend. The styles are designed to be mixed and matched.

The line includes bikini tops – underwire scoop top, layered push-up top, and underwire bustier – bikini bottoms in layered cheekini and ruched bikini styles and mesh cover-ups that come in a T and miniskirt. The swim and mesh cover-up tops range in sizes from XS to 3XL and bottoms go from XS to 5XL.

Among the prints and colors are a Farmers Market print, leopard print, Balloon (red) and Eightball (black). The underwire bikini tops are modeled after Parade's newest bra.

Prices range from \$28 to \$48 per piece. The line will be offered on Parade's

website, yourparade.com, and at target.com starting Wednesday at midnight.

Athena Wrann, creative director and vice president of design at Parade, said the launch was a result of customer request. "We received overwhelming requests for Parade Swim on social and through regular surveys where our community shares feedback and ideas. We also saw 'swim' consistently rank as a top search term on our site, all year round. At Parade, we're always on a mission to make underwear fun to wear. We explore prints and colors in everything we do to remind our customers of the power of self-expression through their very first layer. With Parade Swim, the connection came naturally. The same creative prints, fun colors, and playful spirit."

Asked how big a business it can become, Wrann said that their goal is to offer a year-round swim assortment, complemented by limited seasonal capsules throughout the year. She said that this launch was intentionally a more focused assortment, designed to learn from their customers and gather feedback from their community. In preparation, they surveyed over 2,000 community members about print preferences, favorite silhouettes and where they're shopping now for swimwear.

"We also see swim as a strong opportunity for new customer acquisition," said Wrann. "We're hopeful the buzz around this launch will help us convert first-time shoppers, whether they start with swim or discover our core offering, intimates."

Describing who they're targeting with

the swimwear, Wrann said, "We know our core customer is within the 18-34 age range, so this launch is intentionally focused on engaging that audience. But ultimately, we want Parade to be the go-to shopping destination for swimwear for both new and existing customers."

Parade launched a limited-edition swimwear collection in 2023, "which quickly became a fan favorite," said Wrann, while Ariela & Associates has built a strong legacy of launching successful swim collections across a variety of brands.

With Ariela & Associates' 30+ years of expertise in bra design and fit, and the recent launch of their Always On underwire bras, Wrann said they were happy to bring the same level of support to the swimwear. In fact, the majority of their surveyed community said that support in swim tops is either "very important" or "somewhat important" to them.



FASHION

Aerin Lauder, Cordelia de Castellane Celebrate Their Books



Carolyn Murphy, Martha Stewart, Aerin Lauder and Stéphane de La Faverie.

- Martha Stewart, Carolyn Murphy, Tory Burch and more turned out for the joint celebration of both Lauder's and Castellane's new Rizzoli-published volumes on flowers.

BY JAMES MANSO

A room fashioned after a Viennese turn-of-the-century café might seem an unlikely place to commemorate a friendship forged via Instagram.

But for Aerin Lauder, who hosted Cordelia de Castellane at the Neue Galerie Monday night for a dinner celebrating their two flower-themed tomes – "Living With Flowers" by Lauder and "Flower Couture: From My Garden to My House" by de



Princess Maria-Olympia of Greece and Denmark and Lizzie Tisch.

Castellane, both published by Rizzoli – the museum cofounded by her father Ronald S. Lauder was a natural one.

"She offered to do something for me in Paris, and I said I would love to reciprocate with an event in New York," Aerin Lauder said. Of first meeting de Castellane, she said, "I was following her on Instagram, which is very funny, and I fell in love with her sensibility. I loved how she captured flowers, life, living and entertaining, and at one point, asked if she could ship me a wreath to the U.S."

In addition to the two authors, attendees included Martha Stewart, Carolyn Murphy, Tory Burch, Pierre-Yves Roussel, as well as the Estée Lauder

Cos.' Stéphane de La Faverie and Jane Hertzmark Hudis, Jo Carole Lauder, Wes Gordon, Paul Arnhold and more.

For de Castellane, who was only in New York for a few days, it was a moment of camaraderie. "I call Aerin my flower friend," she said. "We had our book about flowers coming out at Rizzoli in the same time, and we thought we could answer each other in two different styles. They are similar books, but also very different."

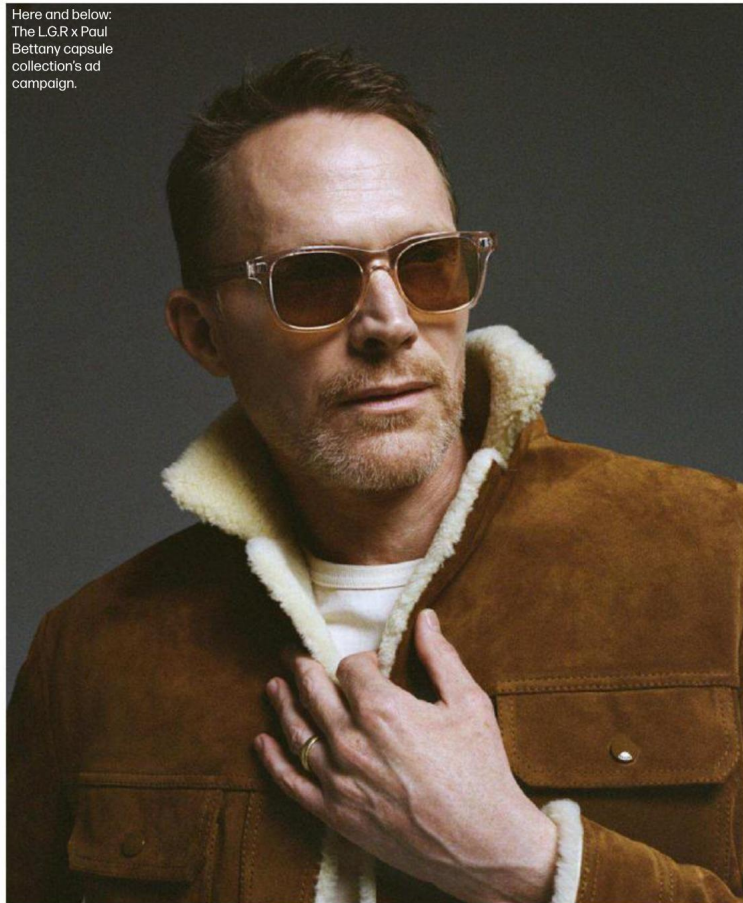
With a good amount to cram into during her trip to New York, from visiting the Frick to wandering through blooms in Central Park, de Castellane said, "I love New York at this moment of the year. I did a collection at Baby Dior where I had done prints of New York and tulips on dresses last year."

Indeed, the mood was just as rosy among guests. "All flowers are important. They are part of my landscape, I live on a farm and I've planted probably millions of flowers," Stewart said. "They're part of the landscape, they're part of the home, they're part of gifts. And Aerin has captured that."

Lauder has also built the entirety of fragrances for her namesake brand, Aerin, around floral olfactive families. "Aerin has taught me a lot in regard to the power of flowers and what it means to have that personal touch in your home," said Hudis, the Estée Lauder Cos.'s executive vice president and chief brand officer. "I think flowers and beauty are intertwined. And Aerin has always believed that beauty in the home, beauty in general, is all about beautiful flowers."

To that end, after soup and schnitzel in the museum's Café Sabarsky, guests left with miniature potted geraniums – a nod to Aerin's mother, Jo Carole Lauder's preferred party favor.

Here and below:
The L.G.R x Paul
Bettany capsule
collection's ad
campaign.



Luca Gnechi
Ruscone



A pair of sunglasses from the L.G.R x Paul Bettany capsule collection.

EXCLUSIVE

Paul Bettany Codesigns Eyewear With L.G.R

● The Hollywood actor discusses his love for the Italian eyewear brand and the design process behind the four-piece capsule range.

BY MARTINO CARRERA

MILAN – Paul Bettany designing a limited-edition capsule collection for Italian hip eyewear brand L.G.R was pure serendipity.

The British-born but U.S.-based Bettany – best known for his roles in “The Da Vinci Code” and as Vision in the “Marvel Cinematic Universe” Avengers franchise – has been a fan of L.G.R frames for a long time and the brand’s founder and chief executive officer Luca Gnechi Ruscone was of course taking note, until he slipped into the actor’s DMs on Instagram.

“When I first came across an L.G.R sunglass, I was in Capri and I was in this little boutique, looking for a pair of sunglasses. I can’t remember what model. I think they were a black, aviator [style]...and even before I put them on my face, you could feel the quality and the care in the hinges.... That’s when I fell in love with L.G.R,” Bettany said, Zooming in from a movie set.

Since then he’s been wearing the brand’s eyewear with gusto until “Luca slipped into my DMs, I think is parlance of the modern era,” Bettany said.

“I threw an arrow, hoping that Paul would respond. And he did,” echoed

Gnechi Ruscone. “I saw he was wearing various models. He loved them. He was sharing them with his family, his children, his wife, in his private life. I said, maybe we could take it a step forward and do a collaboration, and maybe he can design and make his own model. And then it happened,” he said.

The four-piece L.G.R x Paul Bettany capsule is based on the signature Jambo design, a rectangular, slightly chunky acetate frame.

“We just started to discuss what the frames could be, and also design new frames. And we thought the most expeditious way of doing it was to pick a frame that I already loved. And that was hard for me, because there are a lot of frames that I wear, [but] the Jambo has sort of a timeless elegance that I really love,” Bettany said.

The design was reinterpreted in two bold sunglasses options, an amber frame with blue mineral lenses and a quartz rose iteration with brown lenses. Playing by a more understated playbook, the two prescription versions feature Havana and see-through brown frames.

Bettany described the result as “cinematic.” “Somehow these frames feel iconic, and I can imagine them in a movie,” he said. Which one, he had no doubt about: the 2000 British crime drama “Gangster No. 1” in which he played the role of Young Gangster.

“I think in my job, creatively, you make something, and it ends when the film ends, and with this, the idea that

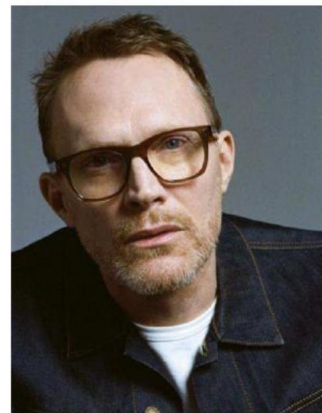
somebody will be wearing this in their life and having experiences and building their own story, a story that I won’t know, I find [this] really exciting. That’s a very new thing for me,” Bettany said of the process – for the most part conducted remotely, Gnechi Ruscone said.

“Paul has real experience about eyewear. He knows and speaks about details, about other brands, about shapes, like a true connoisseur of eyewear. So, him appreciating my product, it was great. Collaborating with a personality, a celebrity like he is, but also somebody that knows about eyewear quality and recognizes it was very gratifying,” Gnechi Ruscone said.

“He created some models that will be a great addition to the collection, because they are this very classical model – thick, masculine – but he twitched it [into designs that are] very commercial, but sexy, cool at the same time. I was very happy that he didn’t go for the traditional route...we created something exciting that the market, I think, will really appreciate,” he enthused.

The collection is to debut on Thursday at L.G.R flagships and on the brand’s e-commerce site, as well as at select retailers globally. Prescription frames retail at 320 euros, while sunglasses come in at 380 euros.

The Hollywood star fronts a dedicated ad campaign shot in New York by Max Montgomery, who is known for his portraits of leading international actors.



Bettany describes his fascination with eyewear as a real addiction – “When I travel...the sunglasses and glass frames are my one indulgence. I bring a whole box of glasses because things look different with different clothes,” he said.

“I love looking through vintage glasses stores...going through those drawers of old glasses [at vintage stores]. And actually, one of the stories that Luca first told me... of him finding all the frames he found, [was] sort of reminiscent for me, of when I love looking through drawers and drawers and drawers of glasses,” the actor said.

L.G.R was officially launched in 2008 by Gnechi Ruscone. The Italian entrepreneur visited Asmara in Eritrea, where his family and particularly his grandfather Raffaello Bini, who had had ties with the African continent throughout his life, ran a small optician business named Ottica Bini. Gnechi Ruscone discovered a handful of vintage Italian eyewear at his grandfather’s warehouse, brought them back to Italy and jumpstarted his eyewear brand aimed at resurrecting and repurposing those styles.

FASHION

United Nations Tour Guides Get New Uniforms

● Following in the footsteps of Edith Head, Benetton and Elie Tahari, the Swedish School of Textiles has created sustainable uniforms for guides at the U.N. headquarters.

BY ROSEMARY FEITELBERG

Giving new meaning to taking fashion to a worldwide stage, the United Nations and the Swedish School of Textiles have joined forces to create new uniforms for tour guides at the U.N. headquarters.

Through this pioneering pairing, the school, which is part of the University of Borås, is now the first higher education institution to design and develop a new collection for the U.N. tour guides in New York City. Twenty students were tasked with creating sustainable designs – think repurposed deadstock fabrics and adjustable waistlines – that debuted Tuesday night at a fashion show at the U.N. headquarters. The unveiling was scheduled to coincide with Earth Day.

Hours before the lights went down on the catwalk, the consul general of Sweden in New York, Erik Ullenhag, hosted a press preview at the Swedish Residence on the Upper East Side. The collaboration was done in conjunction with the U.N.'s Fashion and Lifestyle Network, the government of Sweden, and the U.N.'s global communications department.

Twenty-five guides will sport the collection as they help to inform the 250,000 people who take tours annually to learn about a swath of subjects, including the organization's efforts to address global challenges and the significance of art exhibits. The uniform capsule collection is in sync with a handful of the U.N.'s Sustainable Development Goals.

Highlighting Sweden's leadership in sustainability, Ullenhag said at the press preview, "With all the news that is coming out at the moment, the focus is not really there. Every day I try to remind myself that this is probably the biggest challenge for humanity. Climate change is here. It's going to change life for all of us – for poor people in poor countries and rich people in rich countries."

Acknowledging how the trend now is for countries to be more insular, Ullenhag said, "That is not the way forward. The way forward is with more international cooperation. There are so many questions that we can't solve on our own."

With five guides wearing the new gray and blue uniforms nearby, Nicola Clase, the permanent representative of Sweden to the U.N., mentioned how elegant the designs were. Having worked as a guide in Stockholm years ago, she said, "I do know what it means to have a uniform that works." She also has an appreciation for textiles, which her mother specialized in. Praising the sustainability factor of the students' designs, Clase said she was fascinated by the fact that nuts were used to develop the buttons for the uniforms. "In a world, where so much is not going in the right direction, this is the kind of thing that cheers you up, so thank you for that also."

The University of Borås might ring a bell with fashion types, since one of its former students Hodakova Larsson won the LVMH Prize last year. Mats Tinnsten, vice chancellor at the University of Borås, said the uniform project aligns with the school's values of togetherness, sustainability and creativity. As a sign of the country's commitment, earlier this year Sweden enacted a Textile Sorting law to ensure that all textile waste is sorted and stored from other waste.

The project's artistic directors Karin Landahl and Stefanie Malmgren de Oliveira, and the overall project manager Susanne Nejderås were also on hand. They noted how local Swedish manufacturers handled production and how the yearlong initiative drew design inspiration from the sea, the sky, the meadow and other elements of nature that were enjoyed during a summer outing to southern Sweden. The uniform's silhouettes also borrowed from the U.N. headquarters' exterior lineage and from the curved lines found in its interior. A lightweight wool suit jacket, pants, a stretch jersey shirt, a nongender skirt, an upcycled cotton dress with adjustable sleeves, a top and two scarves are the garments. To keep the sustainability message going, the tailored jacket's interior has a QR code for additional information about the designs.

The Swedish menswear brand Eton contributed to the project with archival fabrics, production support and mentorship from its in-house design and assortment team. And to give animal-loving attendees at the fashion show another attraction – and a sense for what a high-security operation the U.N. headquarters is, handlers with K9 security dogs would be on the scene.

Sporting a Hodakova jacket at the media event, Paul Frankenius, founder of Frankenius Equity, chairman of Gina Tricot and a board member of the University of Borås, offered a sleeve for a fabric check. His family's foundation financed the uniform project, which was about a \$500,000 undertaking. Andrea Rehbein, one of the 20 students, who were in attendance, said that dialogues between the school and the U.N. was the greatest challenge, since the U.N. is more of a "structured organization with many hierarchies," whereas the team of students and creative directors was more "horizontal and had more open conversations." But they unified those two parties "to make a beautiful uniform for the U.N. that they would be proud to wear every day," Rehbein said.

Guides have been wearing uniform pieces that were created by Elie Tahari. Once their new gear is fully rolled out, they are expected to wear the students' designs for at least five years. The U.N.'s hourlong tours started in 1952 with guides in tailored suits that were inspired by what flight attendants wore in the 1940s and the 1950s. In the decades that followed, Shontland Modes Inc.; Evan Picone; the famous Hollywood costume designer Edith Head; Benetton; Thibaut Bouet of Christian Dior; Jones New York, and Italian house Mondrian became some of the other uniform providers.

Vincenzo Pugliese, the U.N.'s acting chief of visitor services, said, "From the beginning, the guides always were sort of the public face of the U.N. We call them 'the U.N. ambassadors to the public.' And designers have always been interested in pitching their designs so that the guides can show off their looks."

Lucie Brigham, chief of the U.N. Office for Partnerships and founder of the U.N.'s Fashion and Lifestyle Network, spoke of her group's efforts to build up a community that wants to be engaged, to curate events and to shine the spotlight on those making positive changes. She mentioned how the tour guides will use their uniforms to be advocates for sustainability with visitors "from tiny little kids in kindergarten to connoisseurs of architecture and interior design students." There will also be a video to explain how the uniforms are made. As an added reminder, the prospect of selling the diamond-shaped and rectangular

Designs were created with deadstock fabrics.



A nongender long skirt, stretch jersey top and a pantsuit are part of the collection.



scarves to visitors in the U.N. gift shop is being discussed.

Afterward, Clase noted how her Swedish journalist father attended the U.N. Conference on International Organization in 1945, where delegates from 50 nations gathered, and his notes said, "In the future,

people will probably think that we were starry-eyed and naïve, but then they have no clue as to the tensions in the room." As for what the greatest current challenge is, she said, "What the U.N. needs to remember is that it is the only platform in the world where 193 countries can meet."



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FASHION

Jeremy Scott's Long-distance Design Relationship With Berlin



From L.A. to Berlin: Jeremy Scott, Oliver Hoppmann and Berndt Schmidt.



A sketch of some of the costumes for "Blinded by Delight" designed by Jeremy Scott.

- The L.A.-based designer is creating 500 costumes for a big-budget "grand show" at Berlin's Friedrichstadt-Palast theater, opening in October.

BY CATHRIN SCHAEER

Most designers would find such a project daunting: To create 500 costumes for a theatrical spectacular that is part-cabaret, part-circus, with a budget of \$14 million, more than 100 performers and lashings of Swarovski crystals.

But not fashion designer Jeremy Scott, who has been conscripted to design the next so-called "grand show" at Berlin's Friedrichstadt-Palast theater. The biggest challenge so far? "Jet lag," the Los Angeles-based designer told WWD wryly, during his brief visit to the German capital this week.

Although he's dressed some of the world's best-known performers, including Madonna and Lady Gaga, Scott said the Berlin show "Blinded by Delight," which will open in October, is the biggest such project he's ever worked on.

Here, Scott discusses his vision for the project.

WWD: How did you first get involved with "Blinded by Delight"?

Jeremy Scott: They [the Friedrichstadt-Palast] had reached out in the past but I was always really too busy. But this time it felt like there was more of a heartfelt passion coming from the director. Oliver [Hoppmann, director of the show] voiced that he felt it was very inspired by my designs, my world, and he felt there was no one but me that could do this. So [Scott laughs] I felt a little pressure.

WWD: What was it about your work he liked so much?

J.S.: You should probably ask him this. But my impression was that there was a joy, a whimsical or fantasy element, that he felt related. Or else he was just really good at selling me on it.

WWD: You said earlier that the offer came around a year ago and you've been working on this a while already. Yet you're based in Los Angeles and production is obviously in Berlin. How have you navigated the long-distance creative relationship?



Stage design for the upcoming show, "Blinded by Delight."

J.S.: I've worked extensively with people who are far away from me for, like, my whole design career. In a 20-something-year career with Adidas, I think I've been to their headquarters in Herzogenrath [southern Germany] twice. Even during my tenure at Moschino, I didn't live in Italy. I went there to work but maintained my studio in Los Angeles.

WWD: So how does the design process work at a distance?

J.S.: Images, text and video. I'll send the director my drawings and pictures and once they're approved, then I work with the costume department here. They will then have some more defined questions for me. Like, what kind of fabric do you think that will be? And that's a print, how did you envisage that? Do you want to do that print with your team in Los Angeles or do you want us to try?

The majority [of the production] is being built here. There are a handful of pieces I'm having built in Los Angeles. Very extravagant, one-of-a-kind pieces. With those we felt we were better to work with people I've worked with before, so I can be really on top of that visually.

The staff here produce work of excellent quality. They have the credibility and the craftsmanship and the chops to do it. The hair and makeup department here is phenomenal and are doing all the wigs I'm designing. And the milliner has been able to bring to life, and even further improve, my vision.

I love the collaborative effort, working with everyone, and trying to bring all this to life. I think it's phenomenal that it's all under one roof.

WWD: Obviously you can't give too much away as the theater keeps everything very much under wraps until the first performance. But what sort of references are you looking at for inspiration?

J.S.: I'm referencing the story that's being told but within that, also Old Hollywood, Busby Berkeley musicals, and also my own archive, my own design history, or aspects adjacent to it. I've also worked with Swarovski since the beginning of my career – originally with Nadja Swarovski herself and with [British stylist] Isabella Blow.

WWD: These "grand shows" seem to combine a lot of different things: theater, rock musical, cabaret and also something like a circus. Is there anything particularly challenging about this project?

J.S.: It's a bit of everything. So that was something for me to wrap my brain around. I'm more narrative. The way I look at my fashion shows, I'm more like a director looking at a screenplay and trying to bring that character to life – even if that was in a 15-minute [runway] show. So I had to try to understand the nature of this creation. There's a narrative. But there are all these other aspects too.

WWD: How does it compare to putting together a collection or a runway show?

J.S.: I don't think I think of it that way. Maybe little mini capsule collections? Little vignettes? I guess I don't put it in the fashion context in my head because I'm not doing just one thing. It is theater.

And this could be a bit like doing, you know, costumes for Rihanna's world tour. Because there'll be 15 songs and she will be [dressed as] different people for different things. So for one, she's gold and bling-bling because that's the mood that she and the musical director put together. And I have to fold into that. Then she's going to be this other flirty version, singing ballads. So then I need to be softer and more romantic.

Anytime I work with a theater or with a performer or something of that nature, there's already a predetermined screenplay whereas in [fashion design] I'm the director, and I'm the costumer. That's why it's very different in my brain.

WWD: Is one more fun than the other?

J.S.: I'm enjoying myself. Both are just different.

WWD: You've designed for and dressed a lot of well-known performers, everyone from Madonna, Katy Perry and Miley Cyrus to Björk and Lady Gaga. Is there anything in particular you've learned from dressing those stars, that you're putting to good use here in Berlin?

J.S.: I've learned along the way – and I continue to learn – that each individual performer is different. I really think that's the main thing.

From my very first costume for Björk, which was for her "Homogenic" tour, where she loved a dress from my third collection and wanted me to adapt it for the stage. She needed to be able to sing, to have space to actually expand and contract her diaphragm. Then the next performer I worked for, Madonna, needed to be able to move because she was so much more about dance. So it's not only about the look, it's also about the performer being able to do their job.

Each event is different too, whether it's a stage performance for one night only, or nightly performances, or a red carpet, or a film. There are things you can get away with in film, where you can hide things, and there's a little bit of latitude. Or there's the red carpet, where there's literally no latitude.

So it's really all those things I feel I've learned along the way. And I'm sure there are things I'm learning here too, even though I might not be able to articulate them to you yet. I mean, I hope to continually learn – at least, until they throw dirt on my coffin.

WWD: In the past, the Friedrichstadt-Palast has commissioned other international designers to work on their "grand shows." Your predecessors include Jean Paul Gaultier, Thierry Mugler and Christian Lacroix.

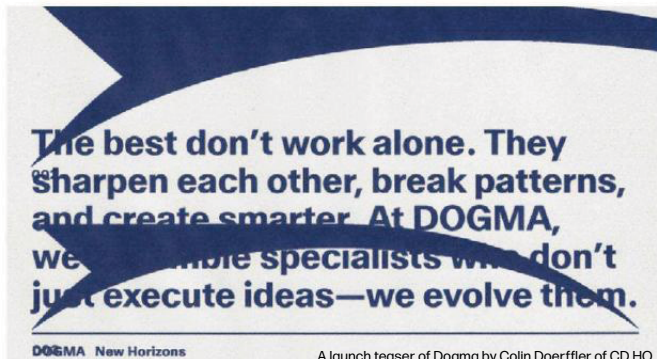
J.S.: So do I feel pressure? No. I feel security in the fact that I am uniquely me and I'm going to deliver that. I feel very confident in that and hopefully that will also please and delight the audience.

WWD: The costumes are such an important part of these "grand shows" and obviously the producers at Friedrichstadt-Palast know the value of that because of the designers they have involved. Do you feel like, in some way, your designs will be a character in this show?

J.S.: I have never thought about it really. But maybe you're right. We'll have to wait and see once people have seen the show!

BUSINESS

'Brand Therapist' Agency Dogma Unveils Plans for Expansion



A launch teaser of Dogma by Colin Doerfler of CD HQ.

- With three agencies in the portfolio, Dogma will first take a significant minority stake in Dot Dot Dot, the insights brand launched by Christopher Morency.

BY TIANWEI ZHANG

LONDON — Dogma, a new agency group with three founding companies spanning brand strategy, creative direction, and production, unveiled ambitious plans on Wednesday to scale via a new insights arm and acquisition of new agencies across experiential design, paid media, marketing, and strategy services in the next 18 months.

With a team of 40 across Stockholm, Copenhagen, and New York, Dogma is the new identity for the holding company that owns FwB, a 360 marketing strategy creative agency founded by Einari Eppo Nurmela and Jonas Löhr in 2016.

Its clients include Prada, Uniqlo, Chinese high street brand Urban Rivivo, Chinese e-car maker Zeeker, and the Stockholm-based eyewear brand Chimì, where Nurmela and Löhr both serve as partners.

Dogma also owns Blonde Inc., a creative

production company run by Phillip Jacques, Adam Holm, Alfred Lauritzen, and Daniel Manicus, as well as the creative direction and design identity firm Public Image, founded by Nicolas Stefano Pedde Lay, Christian Egnell and Axel Lindahl.

Blonde Inc. makes highbrow videos and images for brands such as Bang & Olufsen, Prada, Royal Copenhagen, Google, and football camera solution provider Veo Technologies.

Public Image works with brands including Gucci, Jacquemus, Byredo, Off-white, and Eytys. Nurmela and Löhr acquired the two firms in 2023.

Kicking off a fresh round of self-funded acquisitions, Dogma will take a significant minority stake in Dot Dot Dot, the insights brand launched by Vanguards and Highsnobity alum Christopher Morency on Substack.

Going forward, Nurmela and Löhr said Dogma will provide comprehensive marketing solutions by “partnering with best-in-class specialists.”

One thing that sets Dogma apart from traditional agencies, according to Nurmela and Löhr, is that they don't believe in briefs.

“Normally, these briefs are set on unrealistic goals and brands not knowing what to do and what the landscape looks

like. What we do is that we ask all the tough questions, like a business therapy. Based on the reason to exist for a brand, and based on the target group they want to reach, we come in with the full solution and act like an interim marketing department for these brands,” said Löhr.

“We always wanted to feel like we come from the business and entrepreneurial side to help scale the business. Creativity, for the sake of creativity, we believe, belongs in a museum,” he added.

Their approach has been winning a growing list of clients, hence the need for expansion, the two said.

“We started to look in our direct network of friends and agencies who are world-class, who are changing the game, who are the ones that are early in building their agencies. That's the energy we want, and what would it be if we brought them into our ecosystem of brands? That energy is our currency. Since the acquisition of Blonde Inc. and Public Image, we're becoming a bigger unit that wins over other bigger agencies out there because we have a new way of thinking: business first, and creativity as a tool,” said Löhr, adding that group revenue has more than doubled since the acquisitions.

Efficiency is another competitive edge Dogma can offer, Nurmela and Löhr argued.

“I often call them [big agencies] cruise ships that are hard to turn. What we want to be is a speedboat. It's about finding the experts with different perspectives, and then we make it super efficient for our clients to reach their goals, kind of like the next generation of brand building,” Nurmela said.

“What we're going to do is keep on doing what we're doing, challenging our clients, creating holistic, good results for our clients, sharpening the narratives and then acquire agencies that support this model,” added Löhr.

In the next 18 months, Nurmela and Löhr said they will be closely looking at agencies that can contribute to areas they feel the clients are missing.

“If they feel like there needs to be a new communication agency that isn't being filled right now because there's so much homogeneity, then we'll find that one agency. I think the lens is always that new-generation thinking. We're not acquiring for the sake of acquiring, like, dare I say, some of our competitors. It's not a land grab. It's really about who is the best-in-class new generation of companies,” they said.

Dot Dot Dot, being the first target for Dogma's acquisition ambition, aims to bring excitement to trend forecasting and consumer insights.

“It was so formulaic. It was all these massive, 100-page-plus reports. Every insight was the same. Dot Dot Dot is here to create real value that isn't just reactive, but proactive. There's such a power in doing something unexpected that people will start talking about,” said Morency, who used to serve as the chief brand officer at Nanushka and Sunnei's parent company, Vanguards.

“What we want to do with Dot Dot Dot is that we want to build up to 10,000 subscribers and start testing things out, whether it's events, whether it's doing billboards, whether it's doing completely unexpected things, but always through this lens on culture, and market it in a way almost like we would market a fashion brand. I believe that the more insights-driven audience will find excitement at Dot Dot Dot, and discover what we think, who we know, and what we do at Dogma,” added Morency, who has also joined Dogma as chief brand officer.

Einari Eppo Nurmela and Jonas Löhr



ACCESSORIES

Inside Amina Muaddi's New Shop at Le Bon Marché in Paris

- Located in the heart of the department store, the Amina Muaddi corner will feature an exclusive selection of the brand's signature styles.

BY STEPHEN GARNER

Amina Muaddi is expanding her retail presence once again with a new space in Paris.

The luxury footwear and accessories designer opened a permanent space inside the Le Bon Marché Rive Gauche department store this month.

Located in the heart of the Parisian department store, the Amina Muaddi corner will feature an exclusive selection of the brand's signature styles. The space, designed by Crosby Studio, was conceived to reflect the brand's universe, combining elegance with an avant-garde spirit, the company said.

“Opening a corner at Le Bon Marché

is a natural evolution for our brand,” Muaddi said in a statement. “Paris is a city that inspires and embodies the essence of luxury, and Le Bon Marché, with its heritage and commitment to excellence, is the perfect setting for our creations.”

The new retail space marks a significant milestone in the brand's expansion and reinforces its presence in the Paris luxury landscape. The opening follows the debut of a similar space at Harrods in 2023, the designer's first permanent retail footprint.

Since the debut of her brand in 2018, Muaddi — who has been honored by WWD's sister publication Footwear News with the Launch of the Year and Designer of the Year awards — has been growing her brand with an expanded assortment and focus on strategic retail expansion.

In a 2022 FN cover story, Muaddi said that launching the brand didn't come easy.

“I was so passionate, so I was willing to go through any hardship,” Muaddi said at the time. “There's a reason why



only so many people get to this point, because you get tested a lot. Many times, I was close to giving up. I had to part ways with my partner, with producers; I've had [orders] canceled. It's not about what you go through, it's how you survive the situation and how you thrive after it. It's a never-ending lesson. Maybe now I don't have the hardships I had in the beginning, but I have others. It's a matter

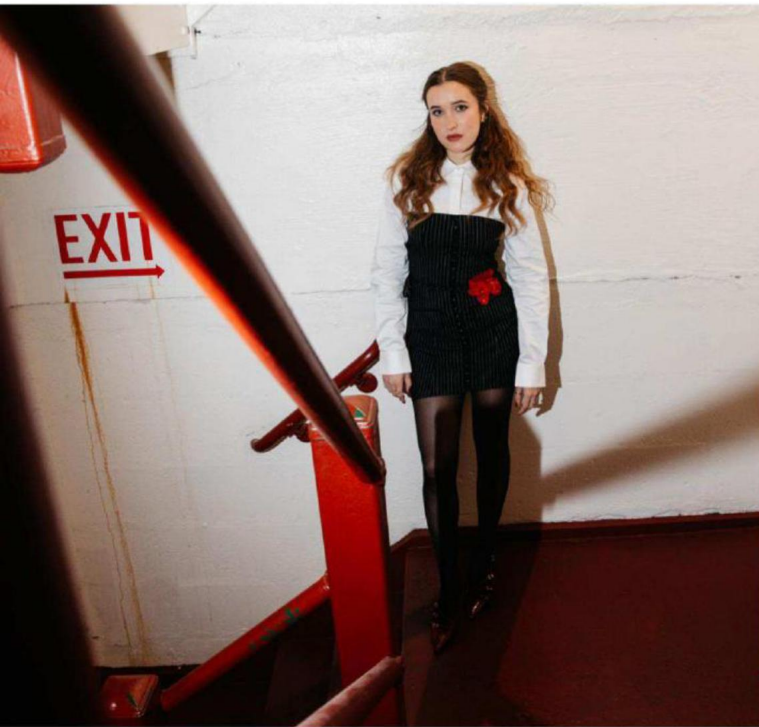
of navigating and continuing no matter what.”

In February, the designer released her latest collection that launched alongside a campaign that featured model and social media star Nara Smith. From pumps to sandals, a number of silhouettes are featured in the collection, including new designs and reimagined versions of existing styles.

WWD


Gracie Lawrence Finds Her 'Second Home' on Broadway in 'Just in Time'

Gracie Lawrence, who broke out in the last season of "The Sex Lives of College Girls" and is half of the band Lawrence, joins Jonathan Groff in the jukebox musical. BY LEIGH NORDSTROM PHOTOGRAPHS BY LEXIE MORELAND



Here and below:
Gracie Lawrence



While the grueling schedule of performing on Broadway is intimidating to many, Gracie Lawrence is thriving in the environment. In fact, she describes the lifestyle as "so fun."

"Honestly, I kind of just enjoy being in the theater. I don't usually leave during the day, I'll just stay here during my dinner break, too," Lawrence says. "Something I'm very used to from touring is living in venues. So I kind of enjoy just being in this space and considering it a second home. I have all the things I need, my little snacks, and I've napped on the floor in my dressing room more times than I'd like to admit."

Lawrence, who is one half of the band Lawrence alongside her brother Clyde, is starring in "Just in Time" at the Circle in the Square Theater. The jukebox musical stars Jonathan Groff as Bobby Darin; Lawrence plays singer Connie Francis.

"Just in Time" is a return to the Broadway stage for Lawrence, who made her debut at the age of 12 in the show "Brighton Beach Memoirs." Taking the stage at 28 years old now has its benefits – "for one, I'm not doing my Spanish homework during the 5-minute breaks" – but her focus remains the same.

"Even when I was 12, I really wanted to do a good job and find the character and find the laughs and find the vulnerability and those things you discover as a kid when you're learning what being a performer is," Lawrence says. "They remain so true as you get older. I care about all the same things. I am thinking about character in all the same ways, but now it's as a 28-year-old rather than as a 12-year-old."

Lawrence first met "Just in Time" director Alex Timbers years ago, when he reached out to say that he was a fan of her band. They ended up meeting, together with Clyde, just to get to know one another and "express our mutual fandom and admiration for each other."

Years later, Timbers sent Lawrence a version of a script for a workshop for "Just in Time."

"Everything about it sounded really interesting and exciting to me," she says. "I already obviously knew Connie Francis' music, but I wasn't familiar with her life story. So after I was sent the script and what the part would be and that Jonathan was going to be involved and Alex would be directing and Andrew Resnick would be music-supervising, I just dug in immediately to learn about Connie Francis' life story."

The names attached to the project were enough to sell her, but as soon as she started researching Francis' life she felt a further connection to the show.

"It went from being something that I knew I would do because I wanted to work with these people to something that I needed to do for personal reasons," Lawrence says. "I really admired her as a woman in music. I was really impressed by how she was so graceful and so poised as a performer and seemed so in control every time, in every video that we have of her, and also behind the scenes how quick-witted and smart and clever she was."

She first met her would-be costar Groff fresh off a flight from Europe after being on tour with Lawrence.

"I got in at 1 in the morning, and then the next morning I went to rehearsal and sang with Jonathan. And I was just immediately like, 'oh, I think this person's about to become one of the most significant and closest people in my life,'" she says.

Lawrence, who grew up in New York City and whose father is the filmmaker Marc Lawrence, has been interested in performing since she can remember. Music is her first love – "I don't remember a time in my life where singing wasn't really significant to me" – and as she got a bit

older, she developed an interest in acting via school plays.

"I think what's so exciting about a musical is the marriage of those two things," she says.

When not on stage in "Just in Time," Lawrence is working with her brother on music for the band, with plans to release new material in the near future.

"I like to do all the things at the same time," she says.

Lawrence gained popularity as an actor last year when she joined the cast of "The Sex Lives of College Girls" for its third (and final) season. She was such a fan of the show that upon being cast she had minimal

research to do before joining as Kacey, a transfer student who joined the trio of roommates after Renee Rapp's character Leighton departed. As the season went on, Kacey's plotline centered around her auditioning in the school musical.

"It's been such a kismet thing that whether it's in my band where we're doing these performances that are theatrical or whether it's on 'Sex Lives of College Girls' where I'm playing a girl who joins the theater world at her school, I feel like all roads have been leading to theater for me personally," Lawrence says. "That's been a very full-circle thing in my life."



Louis McCartney Brings 'Stranger Things: The First Shadow' to Broadway

The young actor reprises his role as Henry Creel in the play – a high-tech, emotionally charged prequel that pushes the boundaries of theater. BY KRISTEN TAUER



Louis McCartney

“next episode” play bar – are met with cheers from theater audiences, the play also functions as a stand-alone piece. The production opens with a depiction of the Philadelphia Experiment, an alleged paranormal incident in which a WWII naval ship teleported – with lingering consequences for the Creel family, who relocate to Hawkins, Ind. Henry Creel draws ire as the strange new kid at his high school, and his arrival kicks off disturbing events throughout the community.

“I feel like every single time I talk about him, it changes. He is this labyrinth, this enigma, because he’s so contradictory,” says McCartney of his character. “He is a good boy; he wants to do the right thing. And he’s plagued by these visions of wrath and desire. And that’s this beast inside of him, the Mind Flyer.”

McCartney credits his TV counterpart Jamie Campbell Bower, who portrays an older version of Creel, as an inspiration for his portrayal. “You wanna be friends with him, even though he is a psychopath. And that’s the thing – he can be so charming and so disarming, and he can be really nice. We’re exploring that more in this play, because Henry Creel is a character who’s defined by his actions,” McCartney says. “And in this play, every single choice he makes is him choosing his own fate. He’s always dancing between humanity on his right side, and the Mind Flyer on his left side.”

For McCartney, his own choice was between fencing and acting. As a teenager, his father, a screenwriter, urged him to try out acting – at the expense of his fencing class, which fell on the same night. It turned out to be the right call. The father-son pair started to film short monologues for YouTube, which led to McCartney booking his first agent and a role in the soapy Irish crime drama series “Hope Street,” which lasted for several years. A lead role in

indie surfing movie “Silent Roar” followed, and in late 2023, McCartney made his theater debut with “Stranger Things.”

McCartney recently watched a documentary about the production’s early days, and was struck by how much he’s grown since it was filmed. “I remember I messed up really badly the first week I ever did this production in London,” he says. “To be on stage and experience that fall was really eye-opening for me in a brutal kind of way,” he adds. “It opened my eyes to what theater is and how

hard it is, and what it takes.”

So far, the work has paid off: a few hours before the show’s Broadway opening, McCartney received a Drama League Award nomination for distinguished performance, and last year he won the award for Most Promising Newcomer at the Critics Circle Theatre Awards in London.

“Everyone [working on the production] are always on their A-game, and it’s been really nice to step into that again and not have that fear of it going wrong,” he says. “I’m super confident about it this year, and I’m so happy to be here and to be working on this again,” he adds. “It’s a dream come true.”

McCartney onstage in “Stranger Things.”



Louis McCartney knew to anticipate the fandom.

“The best thing about doing a ‘Stranger Things’ prequel theater show is that the fans, the nerds, are already there with arms open, waiting for you to deliver,” says McCartney, who’s making his Broadway debut as villain Henry Creel in “Stranger Things: The First Shadow.”

The popularity of the Netflix series – and impending finale – adds some pressure to the production, which McCartney

describes as a more finessed version of the West End staging. McCartney, who originated the role in London, promises a Broadway show that’s harder, faster, better – and packed with more high-tech onstage illusions including levitation and elaborate set pieces that arrive from all directions. “We are really smacking people in the face again and saying, hey, you know, this is ‘Stranger Things,’ we’re here to play,” he says. “We’re doing it right, and we’re not missing a beat.”

McCartney in rehearsal for “Stranger Things.”



It’s a couple days before the show’s technical lock and one week before opening, and the 21-year-old Irish actor is in his dressing room at the Marquis Theater, appearing calm before the storm. McCartney has already spent many months inhabiting the physically demanding role, which requires him to convulse onstage several times each show as the character’s body is overtaken by the “Mind Flyer,” a sinister supernatural force.

The play, set in 1959, serves as a character origin story and as a prequel for the TV show. But while crossover elements from the series – the recognizable theme song, several beloved characters, the

Fashion Scoops

Carolina Herrera will stage its spring 2026 collection in Madrid.



Madrid Moment

Wes Gordon is gearing up for his next Carolina Herrera destination runway show.

On the evening of Sept. 18, the brand will stage its spring 2026 collection — and third international show — in Madrid at a to-be-revealed location, following a celebration dinner on Sept. 17. The show, occurring during the first day of London Fashion Week, marks the first time Gordon will be presenting his Puig-backed Carolina Herrera main collection outside of New York Fashion Week.

The international celebration follows-up exciting moments, the brand noted, including two acclaimed resort 2024 and 2025 shows in Rio de Janeiro and Mexico City, respectively, as well as the ongoing momentum for its Good Girl fragrance, which became the number-one women's fragrance line worldwide last year.

"Madrid has always been one of my favorite cities in the world, so incredibly rich in its history, art, culture and landmarks," the creative director told WWD. "It has an amazing energy and a vibrant culture, home to so many creatives with a distinct approach to beauty and joy."

Prior to the spring runway show, Gordon and the House of Herrera activated in Madrid as part of its ongoing Celebrating Women in the Arts Initiative in 2023, where the brand collaborated with the Thyssen Museum

Madrid in sponsorship of its show "Maestras — Women Masters." The show featured a survey of more than 100 artworks by the likes of Angelica Kauffman, Sonia Delaunay and Artemisia Gentileschi. Furthermore, Gordon served as a judge as part of Vogue Espana's 2024 Fashion Fund.

"Whenever I visit Madrid I get a full recharge of inspiration. Here, *Alegría de Vivir* becomes a reality. From a spontaneous dinner at Casa Lucio to a long walk through El Retiro or a quiet hour at the Reina Sofia, Madrid is a city shaped by history, but never stuck in it. There's an allure in the way the past coexists with the present. Bringing Carolina Herrera here feels less like a decision and more like continuing a shared conversation," Gordon said.

This ongoing

conversation means continuing to enhance the Latin American roots of the brand, not only by showcasing the collections and curating special activations in international cities to their global clientele, but continuing to incorporate collaborations with select Spanish artisans and creatives within Gordon's collections. Case in point: the artisan pieces within Gordon's Museo Anahuacalli-set, see now, buy now resort 2025 collection show and pop-up shop at El Palacio de Hierro in Mexico City.

Here, the specialty pieces to be showcased within the spring 2026 collection will celebrate Madrid's local craftsmanship and creativity in tandem with Carolina Herrera's signature feminine codes.

The luxury brand plans to return to the New York

Fashion Week calendar in 2026, and will additionally host a private client preview event in the city ahead of the Madrid-set show. — EMILY MERCER

Feet First

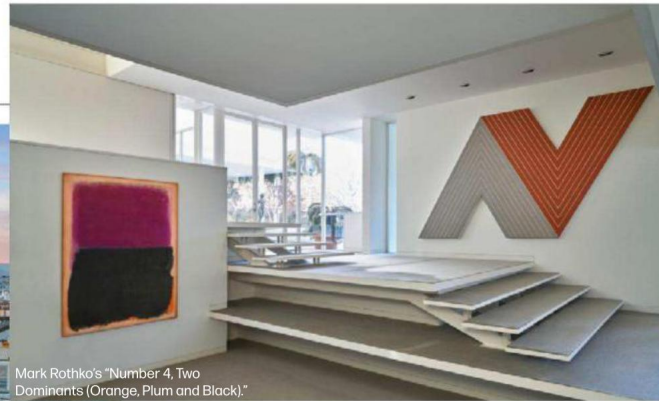
Coach has turned its gaze to its footwear for the brand's latest campaign.

Called "Not Just for Walking," the campaign showcases the recently launched Soho Sneaker and features a cast that includes singer and rapper Audrey Nuna, model Giovanna Ramos, college basketball player Tahaad Pettiford, WNBA player Satou Sabally and NASCAR driver Toni Breidinger. They were chosen for their affinity with sneaker culture, their interesting stories, and their distinct personal style, Coach said.

The campaign, which



A look from the new Coach campaign.



Mark Rothko's "Number 4, Two Dominants (Orange, Plum and Black)."

was directed by Colin Tilley, shows the many situations in which the sneaker can be worn. In a film tied to the campaign, Nuna uses the Soho Sneaker to prop open a door for friends, Pettiford spins the shoe on his finger like a basketball, and Breidinger uses it to hold her phone as she listens in on a race. The same playful spirit was created through still images photographed by Chris Maggio.

"With the launch of our Coach Soho sneaker, we wanted to tell a different kind of story. Not about hype. Not about status. Not about collecting. But about real life — and what consumers want from a sneaker today. Style that adapts to the many expressions of who they are," said Joon Silverstein, chief marketing officer for Coach. "We brought this idea to life with a campaign featuring an amazing cast of talent who are each shaping culture in their own way at the intersection of sport, music and fashion."

The Soho Sneaker debuted at the brand's spring 2025 runway show and is inspired by the cross-training sneakers of the late '80s and early '90s.

— JEAN E. PALMIERI

Art for Sale

Art that once hung in the Fort Worth, Texas, home that was shared by the billionaire Sid Bass and his first wife Anne will be part of Christie's Spring Marquee Week in May.

The trove is from the modernist house that the couple commissioned the highly regarded late architect Paul Rudolph to design in Sid Bass' hometown. Before becoming an investor and philanthropist, Sid Bass first spotted Rudolph's expertise when he was an undergraduate at Yale University. While the Rudolph-designed Art & Architecture Building was under construction on campus, the oil heir took it upon himself to tour the construction site. After he and Anne married

a few years later, the couple was so intent on enlisting Rudolph to create a home that they were said to have spent a year drafting a letter for their request. The end result was what the architect Paul Goldberger once described as "one of the great achievements of not only Rudolph's prolific career, but of American architecture."

But it wasn't just the bones of the house that the Bases were interested in. The skylights and walls were mapped out with some consideration about how the artwork would be displayed in the natural light.

Bidders at Christie's will find nine works in the "20th Century Evening Sale" next month including creations by Mark Rothko, Ellsworth Kelly, Alexander Calder, Frank Stella, Agnes Martin, Gino Severini and Morris Louis. Some of the "Art from the Bass House" highlights are expected to be Rothko's "Number 4, Two Dominants (Orange, Plum and Black)," which is expected to fetch in the region of \$35 million when it goes under the gavel. Kelly's "Blue, Black, Red" is expected to sell between \$4 million and \$6 million, and Martin's "Untitled #1" and "Untitled #2" have pre-sale estimates of \$3.5 million and between \$1.5 million and \$2.5 million respectively. Louis' "Gamma Upsilon" is expected to sell between \$2 and \$3 million.

In addition, Severini's "Danseuse" has a pre-auction listing of \$1.5 million to \$2.5 million. That work was said to be a favorite of the late Anne Bass, who was a benefactor of the New York City Ballet. The arts patron, socialite and avid gardener died in 2020 at the age of 78.

Before any final bids are made next month, the art from the Fort Worth house will be on view in Christie's Rockefeller Center galleries. Bass-owned art performed strongly at a Christie's sale in 2022, when the "Sale of the Anne H. Bass Collection" raked in more than \$363 million.

— ROSEMARY FEITELBERG ▶

Accessories from the Rixo x Dragon Diffusion collaboration.



Jose Reyes in his signature sunglasses from Chamelo.



All About Accessories

Rixo is upping its accessories game.

This spring, the London-based, vintage-inspired fashion brand is debuting its first stand-alone accessories collaboration of perfect-for-summer – and festival season – belts and handbags with Dragon Diffusion.

"This marks a really exciting moment of growth for our accessories category. At Rixo, we believe accessories are what really make an outfit yours – they bring personality and individuality to a look. This collab is just the beginning of what we hope will be a much bigger story for Rixo accessories," Orlagh McCloskey, cofounder and creative director, told WWD of the seven-piece, limited-edition collection.

She added that both brands' shared love of vintage design, timeless style and heritage techniques that are reflected through the assortment of handcrafted, woven leather bags and belts. McCloskey said the styles in particular were already true staples within her wardrobe, which inspired the brands to partner together to create their own specialized, artisanal versions.

"These pieces aren't trend-driven or overly branded – they're effortlessly chic, understated but impactful. That's something we really wanted to champion with this collection: the kind of accessories you can wear every day, that feel [like] you, but are still elevated. Dragon Diffusion brought their unmatched craftsmanship and weaving expertise, and we brought the bold, vintage inspired Rixo spirit. The result is something really special – pieces that are

versatile, textured, and have that effortless, throw-together charm we always strive for," McCloskey said.

Key styles of the Rixo x Dragon Design collection include the travel-friendly Amoria handbag, available in green, tan and black colorways; the Lucine basket bag, which comes in classic tan and deep brown hues, and the '70s boho-inspired Roxella leather belt in black and tan.

The collection, priced \$200 to \$520, will be available for preorder starting May 2 on the brand's e-commerce site, and additionally available for purchase starting May 12 at Rixo's stores in London and New York City. – E.M.

Manifesting Your Future

Most people know about dressing to impress. But what about dressing to manifest?

Reiki master and energy healer Nieve Tierney's new book, "The Fashion Oracle," aims to answer that question, encouraging readers to restyle their existing wardrobe, and think about what their clothes say – and what energy they carry.

"This book gives you a tool to consciously connect with your energy frequency, and understand how to play with it, alchemize it, shape it, shift it," said Tierney, adding that it's possible to "step into frequencies and energies that you've kept dormant through the daily practice of getting dressed."

It might sound discouraging to the alternative medicine-adverse, but Tierney, who has worked with brands including Stella McCartney, is focused on demystifying the woo-woo.

"We use energy language all the time without realizing it," she said. "As soon as

you meet someone, you feel their vibe. You feel if it's off, or if you're vibe-ing with someone. We notice when our energy is depleted, but we don't really think about what tools to use to optimize our energy – outside of coffee."

The book also draws on Gabrielle "Coco" Chanel's well-known obsession with the occult to guide readers on how to dress with intention.

There are outfit guides, affirmations, journaling prompts, and tidbits on how Chanel – who incorporated her astrological sign, a Leo, into her designs and kept a tarot deck in her Paris apartment – incorporated manifestation into her wardrobe for every energy archetype.

In the mood to rule? Channel the strength and power of "The Queen" archetype by wearing plenty of jewels and imagine a tiara crowning you like a halo, just as that powerhouse Chanel might have.

Those looking to let love into their lives might want to channel "The Lover" with feminine silhouettes and gauzy fabrics. "Cosmic Voyager" types might want to add something athletic as they explore new territory, just like Coco Chanel.

– VIOLET GOLDSTONE

New Ambassador

Chamelo Eyewear has tapped former New York Mets shortstop Jose Reyes as an athlete ambassador – its first in the baseball arena.

Reyes will work with the brand to co-design a sunglasses collection that incorporates a shield frame and the brand's dual-tint technology. The collection will start rolling out on May 13 with its first model, La Melaza #7, which features the company's Tint-Change Technology in a special colorway. The glasses will retail for \$249. The rest of the collection will be unveiled throughout 2025.

As a part of the partnership, Reyes will also work with Chamelo on social media activations, upcoming photo shoots and video campaigns.

"Throughout my career, I always played with energy, boldness and a drive to set new standards, and it's clear Chamelo embodies the same mindset," Reyes said. "I'm thrilled to join Chamelo as their first ambassador and collaborate on releasing my own line of sunglasses. We're bringing together cutting-edge style and unmatched versatility in a way that pushes boundaries, and I can't wait to share it with the world." ▶

Nieve Tierney





Jimmy Choo's second collaboration with Malbon.

"Both José and I have a special connection to New York through our careers with the Mets and the Knicks. Our authentic ties to the city make this partnership feel even more natural," said Stephon Marbury, chief brand officer of Chamelo and a former point guard for the Knicks. "Chamelo's mission is to push the limits of eyewear design and technology in a traditionally static industry," said Reid Covington, chief executive officer of Chamelo. "José Reyes is exactly who we want representing our brand as someone who embodies both elevated style and dynamic performance." — J.E.P.

On the Green

Jimmy Choo and Malbon are returning for a second collaboration on the fairway following the success of last year's collection.

The capsule collection digs deeper into the grass with new colors and design details, including a new JC monogram in two new colorways which have been dubbed Malbon Green and Malbon Pink.

Jimmy Choo's creative director Sandra Choi said she was excited to "understand and design deeper into the best of our two worlds, fashion in sporting lifestyle. We were inspired further into the playful elements of Malbon in golf, leaning into the purpose and functionality for the accessories and all the moments that serves. Dialing up the design details which are typically rooted from this sport, it results in a collection that's

both fun and on brands."

Malbon's founders Erica and Stephen Malbon said they were thrilled to lean into the "idea of how luxury fashion interacts with golf."

The collaboration between the two brands will feature the Diamond trainers for both men and women with a removable kiltie and textured diamond cleats, as well as the return of the unisex slides in new colorways with the updated monogram.

The range adds fun to the golf course with high-spec golf bags in green and pink with embroidered patches and a matching duffel bag, tote bag and club cover set.

Other items include ball charms with silver accents, co-branded towels, tie-back visors and bucket hats.

As reported, golf adds \$102 billion to the U.S. economy, according to a 2023 study from the Economic Impact Study that was commissioned by American Golf Industry Coalition and undertaken by the National Golf Foundation. A number of brands have been working to capitalize on increased interest in the sport.

— HIKMAT MOHAMMED

On Broadway

Jeremy Jordan cleans up pretty nicely.

The lead actor in "Floyd Collins," which debuted to stellar reviews on Broadway at the Vivian Beaumont Theater on Monday night, plays a cave explorer in Kentucky in 1925 who gets trapped 200 feet underground. His outfit for the musical includes muddy overalls and a soil-caked Henley.

But once the lights went down, Jordan ditched the dirty wardrobe and slipped into a bespoke suit created especially for him by New York-based custom tailor Paolo Martorano for the opening-night party at Lincoln Center. The single-breasted, two-button, peak lapel blue suit made from Vitale Barberis Canonico fabric was complemented by a tie and pocket square, all made exclusively for Jordan by Martorano. The white custom shirt was created by 100 Hands.

The custom tailor also whipped up a tuxedo for Jordan in anticipation that he'll soon be receiving a Tony Award nomination for his performance.

"We've made clothing for a number of performers, but working with Jeremy Jordan was a real pleasure," said Martorano. "He's not only a prodigiously gifted artist and wonderful in the show, but a true gentleman who understands the dramatic value of a beautifully cut suit."

In addition to Jordan, Martorano dressed John Pizzarelli, the jazz guitarist and vocalist, whose wife Jessica Molasky is also part of the "Floyd Collins" cast.

Martorano, a Bellmore, N.Y., native, comes from a long line of tailors, four generations deep on his father's side. He started learning the craft when he was in high school, working as an apprentice for Alan Flusser. He moved on to Paul Stuart, where he helped quadruple the retailer's made-to-measure and bespoke business during his seven-year stint. He then joined Dunhill as its bespoke/made-to-



Jeremy Jordan

measure specialist for America. And in the fall of 2017, he branched out on his own and created Paolo Martorano Bespoke. — J.E.P.

Vodka Buzz

Belvedere's new coffee-based vodka will get tippers buzzed, one way or another. Titled Belvedere Dirty Brew, the spirit retails for \$50 and is available to purchase at Selfridges.

"From the captivating bottle design to the intriguing name, Belvedere Dirty Brew is a bold statement in every sense," said Francois-Xavier Desplancke, president and chief executive officer of Belvedere Vodka. "It blends

the world of luxury spirits with the intricate artistry of coffee craftsmanship, breaking away from tradition to establish a league of its own."

The launch comes on the heels of the brand's campaign promoting its luxury spirit, Belvedere 10.

Featuring musician Future, the Taika Waititi-directed campaign contains vintage Rolls Royces, crocodile cowboy boots and a bolo tie.

The video starred Future and Waititi, who channeled cowboy cool and engaged in an epic handshake before unveiling the vodka. The spirit comes in a towering white bottle, its faceted, diamond-like design a

tribute to the Dankowskie Diamond rye that Belvedere uses.

"I loved that there was a readiness to craft something unedited, genuine, and resolute," said Future of the campaign, which was directed by Waititi.

"I appreciated the concept that you cannot feign it; you must genuinely embody it. This campaign delivers its message unapologetically. It balances simplicity with architectural extravagance, much like Belvedere 10," he added.

Styled by Christine Centenera, Vogue Australia's editor in chief, Waititi also went Western, wearing a white cowboy hat, suit and layered jewelry.

"There is a fine line that allows humor and rebelliousness to exist within luxury. This campaign embodies a rare moment where this intersection meets," Waititi said. "There is no doubt Belvedere is one of the coolest alcohol brands in the world."

From cowboys to cars, the LVMH Moët Hennessy Louis Vuitton-owned vodka label was recently named the first official vodka partner for Formula 1's 2025 season.

"Our mutual dedication to innovation, expertise and precision naturally aligns our brands, creating a truly exceptional alliance," Desplancke said. "In the high-octane world of Formula 1 — where milliseconds forge legends and engines roar with untamed energy — Belvedere Vodka arrives not just as a partner, but as the embodiment of the festivities and the entertainment." — V.G. ■



Belvedere Vodka's latest launch, Belvedere Dirty Brew.