

WWD

Fashion. Beauty. Business.

CANNES FILM FESTIVAL PREVIEW

Next Chapter

The Cannes Film Festival marks a big moment for Halle Berry: she's a juror and a chair of the amfAR Gala, plus she sees it as the opportunity to debut a new fashion direction, as seen here in a Dior dress and Chopard jewelry. "Your taste evolves, your body changes. So you acclimate to what is true for you at that moment, where you are emotionally, where you are physically. All of those things go into what you choose and what you're trying to express, which is why I'm saying this red carpet will probably be a different vibe for me than I've ever done before," she told WWD. *For more on Berry, and Cannes, see pages 11 to 25.*

PHOTOGRAPH BY KELLY TAUB



Seeking Advice

Saks Global has hired several advisers as it seeks to reassure the bond market.

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Stocks Climb

The pause in the U.S.-China trade war boosted fashion shares, led by Nike.

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New Competitor

Italian menswear retailer Boggi has opened a Madison Avenue flagship as part of a U.S. rollout.

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BUSINESS

Saks Global Hires Advisers

● The retailer has brought both financial and legal advisers on board and is said to be ready to make its \$120 million June interest payment to bondholders.

BY EVAN CLARK

Saks Global, which told bondholders two weeks ago that it was looking at options to shore up its balance sheet, has brought

some heavy-hitting advisers on board to help with the process.

Sources told WWD that the Saks and Neiman Marcus parent is working with financial advisers at Bank of America and PJT Partners as well as legal experts at Willkie Farr & Gallagher and Kirkland & Ellis.

Bank of America declined to comment and none of the parties immediately replied to a WWD query on Monday.

While PJT and Kirkland are known for their expertise in helping companies

navigate distressed situations, sources said Saks is looking to tap into the capital markets and strengthen its liquidity and is not working with the teams that handle other situations, like bankruptcies.

The idea is to explore the company's different options and to beef up the balance sheet in "an efficient manner" and not with a "hair on fire process," said one person familiar with the effort.

"There's money around the edges" that can be tapped into, said the source, adding that every option was being looked at.

Executive chairman Richard Baker and chief executive officer Marc Metrick have been working on a high-wire transformation at Saks – from integrating Neiman's and launching a storefront on Amazon to extending payment terms on vendors and smoothing out the finances.

While that already seemed an ambitious undertaking when the company sold \$2.2 billion in bonds to close the \$2.7 billion Neiman's acquisition in December, it is now all the harder in a world scrambled by the Trump administration's on again, off again tariffs.

The trade war, the attendant macro uncertainty and the roller-coaster market have especially pressured companies like Saks that are working through a transition.

The company is said to still have liquidity of nearly \$400 million, as it did when it updated bondholders late last month, and is positioned to make its \$120 million interest payment on the bonds next month.

But keeping bondholders calm has been a job.

While the debt was trading at 97 cents on the dollar at the start of the year, it was going for about 60 cents on the dollar on Monday – a sharp decline for bonds just six months old.

Metrick previously told bondholders that the company was working on a \$300 million FILO facility that could be tapped quickly and would not add to the debt load as it would be carved out of the existing \$1.8 billion asset-backed loan.

Work on that is said to be coming along while the new advisers are also helping the Saks explore other options – including the potential sale of some of its \$3.5 billion real estate portfolio or a sale-leaseback transaction or tapping into the value of noncore businesses.

That would have Saks, which turned to vendors to help it through lean times in the past, digging into its own piggy bank to keep the business moving forward.

Sources said the retailer plans to stick to its new 90-day payment terms with vendors while beginning to pay past-due bills to brands in July, as previously laid out.

A Saks store.



BUSINESS

Fashion Investors Rally Behind De-escalation in U.S.-China Trade War

● Despite big gains in the market, importers are still looking for firm ground to make their sourcing plans for the future.

BY EVAN CLARK

Wall Street shot up after the U.S. and China agreed to bring the temperature down on their trade war – and the import-dependent fashion and retail crowd rode the stock roller coaster higher.

After high-level weekend talks in Switzerland, the U.S. cut its tariffs on Chinese goods to 30 percent from 145 percent, while China went to 10 percent from 145 percent in return.

For at least the next 90 days, that moves the trade situation from effective-embargo to a big, but much more workable increase in prices compared to before President Trump kicked off the tit-for-tat tariff battle.

Walmart Inc. – the world's largest retailer and one of the companies that seemed to be best situated to navigate the tradewinds – was an outlier in the market on Monday, ending essentially flat at \$96.75.

Investors instead rushed into other companies that had been seen as more at risk.

A WWD market basket of 69 U.S. fashion and related retail and beauty companies gained \$35.4 billion in market capitalization for the day after being buffeted by uncertainty for weeks.

The biggest gainers included Nike Inc., which was up 7.4 percent, adding \$6.3 billion to its market cap; TJX Cos. Inc., up by 2.7 percent, or \$3.8 billion, and Lululemon Athletica Inc., ahead by 8.7 percent, or \$2.9 billion.

Some smaller companies moved up much faster, including Rent the Runway Inc., which was up 22.1 percent, and Stitch Fix Inc., which gained 17.2 percent.

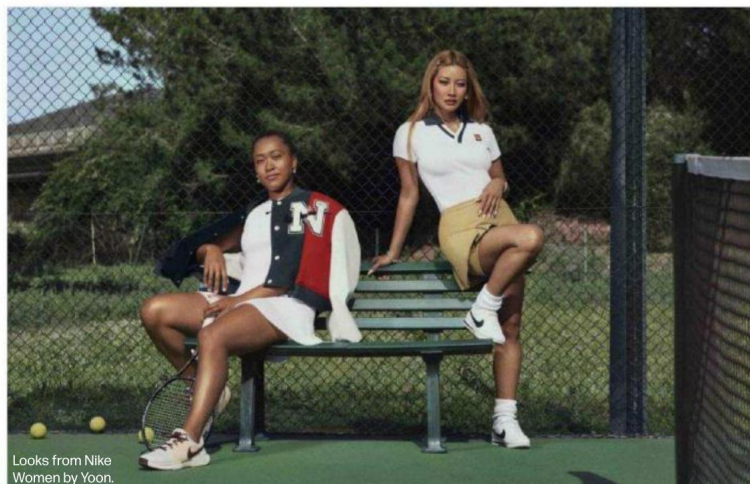
Despite the sigh of relief from investors, the situation is still far from settled and a cloud of uncertainty hangs over the industry.

Steve Lamar, president and chief executive officer of the American Apparel & Footwear Association, said: "The 90-day pause is welcome and may temporarily help unstick the effective trade embargo that has been in place with respect to U.S./China trade since April 9. Sadly, the

residual 30 percent tariff, stacked on top of the existing Section 301 and 'most favored nation' tariffs, will still make for

an expensive back-to-school and holiday season for most Americans.

"If freight rates spike due to the tariff-induced shipping disruptions – which will take months to unwind – we could see costs and prices creep up even further. What's needed now is a long-term deal – not just with China but with all our trading partners – so we can predictably make long-term trade, investment and sourcing decisions," Lamar said.



Looks from Nike Women by Yoon.



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MEN'S

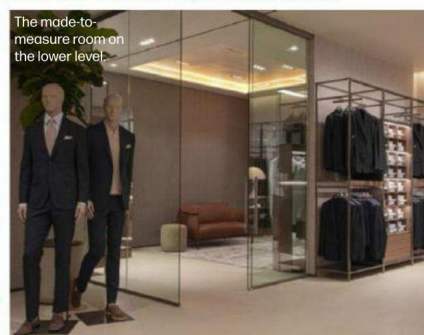
Boggi Milano Sets U.S. Retail Rollout



Inside the Boggi flagship on Madison Avenue.



Claudio Zaccardi



The made-to-measure room on the lower level.

● The Milan-based menswear brand will open around 20 stores in key American cities over the next five years.

BY JEAN E. PALMIERI

Menswear retailers beware: there's a new arrival in town. Boggi Milano, which operates more than 240 stores in 60 countries, has set its sights on the U.S.

The Milan-based menswear brand has opened two stores in New York City, with a third in the cards for next month, but that's just the beginning. It is also planning to expand in other key markets across the country over the next five years, according to Claudio Zaccardi, president, chief executive officer and creative director of the family-owned company. Among the cities on its target list are Miami, Chicago, Washington, D.C., Boston, Houston, Dallas, Los Angeles and San Francisco.

In a walk-through of the two-level, 5,920-square-foot Madison Avenue flagship on the corner of 54th Street on Monday, Zaccardi said opening in New York is "a dream come true. The U.S. is the most important country in the world and we believe that we are a global brand now, but you can't really be a global brand if you're not in the U.S. — especially for menswear."

Boggi made its first move into the market in February when it opened a single-level 1,800-square-foot store at 115 Mercer Street in SoHo. The Madison Avenue flagship opened quietly about one month ago, with the official grand opening slated for Tuesday.

A third unit will open in June at The Shops at Columbus Circle. That store will also be two levels and will measure 4,735 square feet.

Boggi is fully owned by the Zaccardi family, which has a long history in apparel and menswear. It started with Zaccardi's grandfather, who was a childrenswear tailor and retailer in Monza, Italy, outside Milan. The store passed to his mother, who continued to focus on childrenswear until 1985 when Zaccardi and his brothers took over the business and converted it to a luxury multibrand retail store called Brian & Barry.

That business was successful and eventually grew into a chain of stores in northern Italy. The retailer still exists and operates three stores in Lombardy, but it represents only 3 percent of the company's overall sales today.

In 2003, the Zaccardi family purchased Boggi Milano, a Milan-based brand known for its tailored menswear, for around \$14.6 million. At the time of the purchase, Boggi operated 22 stores.

"We started our development all over Italy, then all over Europe and now we have partners in places like the Middle East, where we're not able to [operate] directly," he said. All told, 160 stores are operated by the company and 80 are franchised. In October, it opened Casa Boggi, its largest store to date in a 12-story building in Piazza San Babila in Milan that includes a showroom and offices as well as a three-story store.

In 2024, Boggi achieved sales of \$360 million, an increase of 15 percent, and projections call for the company hitting \$420 million in sales this year. Zaccardi said existing stores are posting sales gains of 5 to 7 percent and the online business, which represents around 18 percent of sales, is growing at 30 percent.

What has helped the company gain a foothold is its wide range of relatively affordable men's apparel, footwear and accessories. Prices for a suit average \$920, a blazer is \$630, outerwear is \$520, shirts \$160, knitwear \$200, polos \$130, trousers \$200 and shoes \$270.

The collection is broken down into four separate offerings: Formal, Easy Formal, Casual and Active. In the Madison Avenue store, the Formal collection of tailored clothing as well as a made-to-measure room are located on the lower level.

Among the offerings is the Traveler collection, which features stretch and other comfort attributes in both traditional and fashion colors and silhouettes. Merino



Looks from the Boggi collection.

wool sweaters, linen dress shorts, non-iron shirts, ties, belts and dress and dress-casual shoes are also part of the assortment.

Zaccardi said the Easy Formal collection of sophisticated casualwear is now the most popular with blazers among the key pieces. "We used to be very formal and classic, but after COVID-19, our most important item is a blazer." That includes an assortment of jersey blazers as well as another created from a shirt fabric.

Some 30 percent of the collection is core product such as navy or gray suits and white shirts that are "never out of stock," he said.

The Casual collection features jeans, T-shirts, lightweight sweaters and jackets, including a suede shirt-jacket, in a variety of colors and fabrics, while the Active collection is centered around B Tech, high-performance fabrics that are offered in everything from tech pants to shorts and hoodies.

In addition to blazers, Zaccardi said other bestsellers include a Madison sweater-jacket for \$598 and a lightweight button-down shirt in a jersey fabric that retails for \$168.

Much of the offering is created from natural fibers or sustainable materials such as organic cotton, recycled wool or synthetic fibers and down alternatives.

The collection is manufactured around the world in countries including Italy, Portugal, Turkey and China, and Boggi has opened a distribution center in

Pennsylvania in order to service the American stores.

Zaccardi said that stylistically, Boggi is similar to the much-higher-priced Italian brands such as Brunello Cucinelli, Zegna and Loro Piana, but prices are around one-third less. He views competitors as Suitsupply, Ralph Lauren and other menswear experts, but it's Hugo Boss that is most similar.

"Globally, we're most like Hugo Boss," he said. "We often go where they are. It's a completely different taste and style but they carry every lifestyle like we do."

He said Boggi has a five-year plan that calls for having 20 stores in the U.S. market. "We almost have a signed deal in Miami and we want to be in all the big East Coast cities like Boston, Washington and Philadelphia," he said. "Then Chicago, Houston and Dallas and four or five in California. And we're going to need an outlet for every six to seven stores."

Zaccardi said sales at the flagship are already meeting projections and he's certain Boggi will be successful in the U.S. market. "Americans love Italian style," he said. But he also knows that it's going to take some time for the stores to carve out a niche. "We know it takes five years," he said.

To introduce itself to American consumers, Boggi will commit 5 to 10 percent of its annual sales to marketing, which will consist of traditional media and online vehicles. "But retail is our best media," he said.

In addition to its own stores, Boggi has begun wholesaling in the U.S. The company has some wholesale customers in Europe including El Corte Ingles in Spain as well as others in Germany and Sweden, but it doesn't represent a big part of the business. Here, it just inked a deal with Bloomingdale's, which will add the brand to the 59th Street flagship as well as five or six others, he said.

He said the company is open to exploring additional wholesale opportunities in the future.

"We're not that big yet and we don't want to grow that fast," he said. "We don't want to be the biggest company in the world."



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Fragrance Sales Are Softening — but by How Much?

A raft of recently released quarterly results are giving a clue. BY JENNIFER WEIL AND KATHRYN HOPKINS



How are fragrance sales expected to develop this year?

NEW YORK — Is the fragrance effect still in motion?

Sales of fragrance — the surprise hero category for beauty since the coronavirus pandemic began — are definitely showing signs of softening. But by how much is the question.

A raft of companies' recent first-quarter 2025 earnings are giving a clue, as consumer confidence wanes and purse-strings tighten amid today's fraught geopolitical and social scene. That is being buffeted by trade wars, military wars and rollercoaster-like stock markets, among other quickly changing, negative phenomena.

LVMH Moët Hennessy Louis Vuitton's fragrance and cosmetics division, a business that skews largely toward prestige perfumes with brands including Parfums Christian Dior, Guerlain and Parfums Givenchy, saw net sales come in flat in the first quarter compared with a year earlier, and down 1 percent in organic terms to 2.18 billion euros.

Meanwhile, Hermès International's beauty business — saw sales down 0.1 percent on a reported basis and 0.5 percent in like-for-like terms to 129 million euros in the first three months of this year.

In the U.S., the Estée Lauder Cos. said fragrance net sales decreased 1 percent in its third quarter ended March 31, primarily driven by decreases from the Clinique Happy product franchise and Estée Lauder. However, those declines were partially offset by the low-single-digit increase from luxury brands, led by strong double-digit growth from Le Labo.

During the earnings call, Estée Lauder

Cos. chief executive officer Stéphane de La Faverie said in the U.S. the company has a lot more work to do on fragrances in regard to market share.

"We have an amazing portfolio of luxury brands, from Jo Malone, Tom Ford, Le Labo and so on, and Le Labo is going from strength to strength, gaining market share in pretty much every market around the world. We want to just make sure that it's reflected on the total category."

Marc Puig, chairman and CEO of Puig, noted during an earnings call growth in the U.S., since the group still has a lower market share there than in the rest of the world.

"We think there is the possibility for us to progressively close this gap, and that's probably one of the reasons that we have seen our growth still faster than others in that market," said the executive.

Puig added: "For this year, we see the category normalizing, meaning [a] mid-single-digit growth rate is what we're expecting for the category — fragrance and fashion." (Puig, the company's division by that name, is largely made up of perfumes.)

That chimes with estimates shared by Euromonitor International, which foresees the fragrance industry growing 7 percent between 2024 and 2025 to \$77.73 billion.

Coty said that the prestige fragrance category, which had for some time boosted sales, continued to grow, but moderated to a mid-single-digit percentage pace in its third quarter ended March 31 on a comparable basis.

Nevertheless, the company's CEO Sue Nabi is confident that Coty can navigate the current complex dynamics.

"Beauty has always been a resilient category across economic cycles, precisely

because of its aspirational nature and its affordability for consumers looking for a personal indulgence during more difficult times," she said. "We expect this economic cycle will be no different, with fragrances — both prestige and mass — now positioned to be one of the better performing beauty categories as the 'fragrance index' remains at play.

"In fact, even as the U.S. beauty market is now in a moderate decline, the fragrance category continues to grow solidly across price points," continued Nabi.

Another company to be in the black in the perfume category was L'Oréal, whose fragrance sales posted mid-teen sales gains in the first quarter. That and hair care, registering mid-to-high single-digit sales growth, remained the best-performing categories across all geographies for the group.

During an earnings call, company CEO Nicolas Heironimus was asked about what L'Oréal's secret sauce was, given that many of L'Oréal's competitors had registered flat to slightly negative growth for fragrance in the first quarter of 2025. Hieronimus said when it comes to the fragrance category, "you always have to be humble."

"Of all the categories, it's the one where it's as much art and intuition as it is science and consumer research," he said. "I'm blessed with a team that does a phenomenal work at combining both.

"I am saying we have to be humble, because it's never guaranteed, and by the way we still have areas of opportunities in the most premium part of the market — the collections and niche fragrances," said Hieronimus. "There are very exciting launches to come."

Carolina's Good Girl women's fragrance is a bestseller for Puig.



Euromonitor expects the fragrance category will continue to be fueled by several trends, including a stronger focus on sustainability, experiential shopping experiences and a widening definition of luxury to encompass wellness, authenticity and personal value.

"Opportunities abound for fragrance brands to innovate, connect and evolve," wrote Euromonitor in its recent study called "The Future of Fragrance." "By prioritizing technology, customization and eco-conscious practices, the fragrance industry is positioned to balance tradition and modernity, while enchanting consumers across the globe."

Top 10 Most Popular Supplements Among SuppCo App Users

The app reports that brands like AG1, Armra and Thorne and ingredients like creatine and magnesium are hits among users. **BY EMILY BURNS**

Supplements can be confusing, but SuppCo is looking to change that for its users.

The new app is on a mission to demystify the supplement industry by helping users track their “stack,” discover the efficacy of certain products and learn how trustworthy brands are.

The app tracks 8,000 brands and nearly 200,000 products across the industry. With that, the team has noticed an array of trends arising, particularly in terms of what brands and products are most often stacked.











“The most popular product across our whole user base is Seed’s Daily 2-in-1 Probiotic,” said SuppCo chief executive officer and cofounder Steve Martocci. “AG1 and Armra’s direct-to-consumer leaders crack the top 10, which includes two creatines, two magnesium glycinate and two Omega-3s.”

The SuppCo’s highlights showcase new and old trends that have taken hold in the supplement industry. For starters, creatine, which has long been a mainstay amongst bodybuilders, is gaining traction now particularly amongst female consumers – women’s health-focused brands like Arrae and Perelel recently launched products that feature the ingredient that promises muscle and cognitive support. SuppCo’s data shows that Thorne and Bulk Supplements are especially popular.

“Creatine has been shown to support strength and muscular development for decades, but in recent years it has emerged as a key nutrient for brain health and longevity that is safe for both men and women,” Martocci said. “That message seems to be spreading, as three out of SuppCo’s 13 most popular products are creatines from Thorne, Bulk Supplements and Momentous.”

Additionally, while the “sleepy girl mocktail” took off a few years ago, the trend is still going strong with magnesium being a commonly stacked ingredient. Within SuppCo’s top-performing versions, Nature’s Bounty and Pure Encapsulations stand out.

In the way of newer trends, colostrum is rapidly gaining buzz as it seems to be a cure-all supplement, offering immune support, gut health benefits and more. Armra, which has been a leading brand in the category, is a hit amongst SuppCo’s users in particular.

	The 10 products that SuppCo users are adding to their stack most often.	
1		Seed DS-01 Daily Synbiotic \$50
2		Thorne Creatine \$43
3		Pure Encapsulations Magnesium (Glycinate) \$12
4		AG1 The Pouch \$79
5		Vital Proteins Collagen Peptides (Unflavored) \$27
6		Sports Research Omega-3 Fish Oil 1250 mg \$50
7		Armra Colostrum Immune Revival \$110
8		Bulk Supplements Creatine Monohydrate \$23
9		Nature's Bounty High Absorption Magnesium Glycinate 240 mg \$15
10		Thorne Super EPA \$40

Door Dashers

The latest retail expansions in wellness. **BY EMILY BURNS**



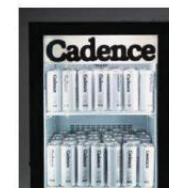
Nontoxic cleaning brand **Branch Basics** is headed to Target. The brand is best known for its cleaning concentrate which when mixed with water can create a variety of solutions from multipurpose to a glass cleaner spray.

Kourtney Kardashian Barker’s **Lemme** has launched on online platform iHerb. This expansion marks a significant shift for the brand, as it is now available in most countries globally.



Women’s health supplement company **Opositiv** has landed at Walmart. The brand, which has solutions from menstruation to menopause is also available at Target.

Personalized supplement brand **Bioniq** is now available at Remedy Place locations, expanding its access to customers in the U.S. Guests can opt in for biomarker testing via Remedy’s program Meridian and then receive customized Bioniq supplements based on their needs.



Hydration brand **Cadence**, known for its canned beverages and electrolyte sachets, is now available at The Vitamin Shoppe. With this retail

expansion, the brand also introduced a new flavor partnership with Raw Nutrition: Watermelon Mojito.

Replenza, which offers supplements to support GLP-1 users, has launched at CVS. It is also available at Walmart and Publix, as well as on Amazon.



Church & Dwight Acquires Touchland

The consumer goods giant's addition to its portfolio marks its latest strategic acquisition amid broader portfolio restructuring.

BY KATHRYN HOPKINS

The beauty M&A market may have slowed down, but deals are still happening.

Church & Dwight said Monday it will acquire hand sanitizer brand Touchland for up to \$880 million.

The consumer goods company has signed a definitive agreement to acquire the Touchland brand for \$700 million, consisting of cash and Church & Dwight stock, and a payment of up to \$180 million contingent on the achievement of Touchland's 2025 net sales.

Launched in 2018, Miami-based Touchland's net sales for the 12 months through March 31 were about \$130 million and are expected to grow double digits in both 2025 and 2026. EBITDA was about \$55 million.

The products are currently marketed in the U.S. and Canada and recently launched in the Middle East with Sephora.

"We are thrilled to add Touchland as our eighth power brand to our portfolio of market leading brands. Further, we're excited to welcome the Touchland team to Church & Dwight and partner with its founders, Andrea Lisbona and Ruggero Grammatico, to drive the next stage of growth for the brand," said Rick Dierker, Church & Dwight's chief executive officer.

"Touchland has built a loyal consumer base through its differentiated consumer proposition and is driving growth in the hand sanitizer category," he continued. "The brand skews toward younger consumers and already has a high level of brand loyalty and repeat purchase in line with category leaders."

Lisbona, founder and CEO of Touchland, added: "My vision is to have a Touchland product in the hands of every consumer. I am confident this vision will be accelerated by leveraging Church & Dwight's expertise and scale to introduce Touchland to more consumers globally. Our journey is still in the early innings and Church & Dwight is the right partner to take Touchland through its next stage of growth."

In 2022, Church & Dwight acquired Hero Cosmetics for \$630 million. Its other brands include Nair, Batiste and Arm & Hammer.

Last week, it revealed plans to sell or shutter three brands: women's electric hair removal brand Flawless, toothbrush brand Spinbrush and dental brand Waterpik.

These businesses generate about \$150 million of net sales with below average profitability, according to Church & Dwight.

"This decision will strengthen the company, sharpen our focus on core



brands, and mitigate a significant portion of our tariff exposure," it said. "We expect to record a [second-quarter] charge of approximately \$60 [million] to

\$80 million, primarily comprised of non-cash impairments of intangibles and fixed assets, as well as inventory charges depending on sell-through."

EXCLUSIVE

Josie Maran Launches Fragrance Mists

It's a new category for the California-based "clean" beauty brand. BY RYMA CHIKHOUNE



A year after relaunching her namesake brand, Josie Maran is introducing a new category and product: fragrance mist.

The "clean" beauty pioneer, model and actress – who founded her brand in California in 2007 with argan oil at the core of her creations – reintroduced her hero products exclusively at Sephora in February 2024 with new scents and more sustainable, refillable packaging. The lineup included the 100% Pure Argan Oil, Sugar and Argan Oil Body Scrub and Whipped Argan Oil Body Butter, which has since gone viral on TikTok for

its reportedly satisfying refill experience.

While developing the products with the help of perfumer Jérôme Epinette, Maran formulated signature scents that she's now reimaged as four stand-alone mists.

"The whole thing was trying to figure out how to make these amazing, elevated, sophisticated fragrances, but out of only natural ingredients," said Maran, founder and chief executive officer.

The mists – at \$26 each – are made with completely natural fragrances and infused with argan oil, jojoba and a milky blend to lock in moisture and help the scents last longer.

Golden Hour showcases notes of bergamot, jasmine, lily petals, vanilla bean, santal, musk and amber; Anilla Vibezzz

has bergamot, juniper berries, violet, cedarwood and vanilla bean; Topless Tangerine is made with yuzu, tangerine, pink grapefruit, black currant, pineapple, melon and brown sugar, and Bohemian Fig features orange, bergamot, lemon, vanilla orchid, tonka beans and vetiver. The collection will be available starting Tuesday on Sephora.com and JosieMaran.com, before rolling out to Sephora stores.

Industry sources expect the launch to do \$10 million in sales.

"Next year we have some really fun new launches," Maran said of what's next.

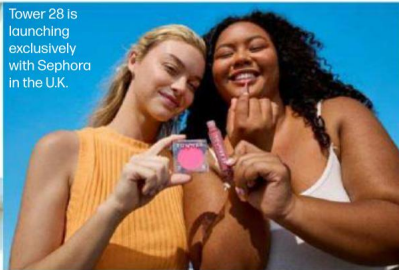
Tower 28 Steps Into Sephora U.K.

The brand is also eyeing a Middle East expansion with Sephora for later this year. BY HIKMAT MOHAMMED



Amy Liu.

Tower 28 is launching exclusively with Sephora in the U.K.



The SOS Daily Rescue Facial Spray from Tower 28.

LONDON – Tower 28, the California-based beauty brand, is stepping into the U.K. exclusively with Sephora.

The brand will be stocked at seven of the retailer's U.K.'s locations and later will enter Sephora's Liverpool store later this year.

Tower 28 will be starting off with nine of its bestselling products in the U.K. – a mixture of skin care and cosmetics including the SOS Daily Rescue Facial Spray; SOS Daily Barrier Recovery Cream;

Swipe Serum Concealer, and OneLiner Multi-Liner.

"Sephora U.K. is where our customer shops. We launched with Sephora in the U.S. and have trained our customers to find us there – when I was in the market, I saw it firsthand," founder Amy Liu said in an interview.

She added that the U.K. holds sentimental value to her. She began her career at Smashbox and one of her first international projects was launching in the U.K.

"It's surreal to do it now 20-plus years later with my own brand. Dreams do come true. Also thrilled that our waitlist is the biggest one yet for Sephora U.K.," said Liu, who will be traveling to the U.K. to familiarize herself with the beauty community and educate Sephora's beauty advisers and meet with press and influencers.

As part of Tower 28's expansion and friendliness with Sephora, they will be launching in the Middle East later this year.

"Tower 28 has already seen incredible success at Sephora U.S. with its inclusive, skin-loving approach to beauty, which speaks directly to what our U.K. community is seeking. We're confident Tower 28 will thrive as part of our growing Sephora U.K. exclusive product offering," said Sarah Boyd, Sephora U.K.'s managing director.

Liu revealed that the "past few years have been super fast [in] growth for footprint and sales."

In 2024, the brand's sales doubled by 100 percent at Sephora.

"We are the highest productivity brand at Sephora and jumped 17 ranks in 2024. 2025 will see continued growth in the double digits," Liu said.

Another successful country for Tower 28 has been Australia.

"We were the most organically searched brand in Mecca history so we knew the demand was there and currently rank top in several product categories," Liu said.

EXCLUSIVE

Meet SunsolveMD By the SolveMD

To launch onto market, the beauty brand has named Elsa Hosk its global brand ambassador. BY HIKMAT MOHAMMED

LONDON – What happens when a chemist, an engineer and a surgeon walk into a research lab together?

For chemist AJ Addae, engineer Frederik Skovgaard and Dr. Peyman Solieman that meant the launch of a new skin care brand called SunsolveMD by The SolveMD.

The brand is entering the North American and European beauty markets with a line of five SPF's that target diverse skin types and concerns, as well as

focusing on benefits of protecting the skin from pollution and DNA repair.

The products range in price from 73 pounds to 82 pounds with technologies such as CeraPol-3 Technology, which is "designed to soothe the skin's barrier at the lipid level," or SebumFix Complex, which "triple-targets blemishes, inflammation and oily skin with antibacterial and anti-inflammatory powerhouse."

The brand is also introducing an eye cream, lightweight SPF and lip serums, but the primary goal is to establish SolveMD as a SPF-first brand.

SolveMD will be available through its direct-to-consumer channel and Bluemercury and Bergdorf Goodman in the U.S. and Harrods in the U.K.

"These are important partners for us, as they align with our brand's luxury positioning and commitment to providing science-backed, high-performance skin care. Our growth strategy includes expanding our presence through carefully selected retail partners and continuing to engage with our customers through DTC," said Portia Dieguez, the brand's chief



Here and below: SunsolveMD by The SolveMD.

strategy officer in an interview.

The brand's wholesale strategy will focus primarily on premium beauty retailers and will expand into Asia and the Middle East as part of their "long-term growth strategy."

Even though the SPF market is getting saturated, Dieguez said the brand's attention is turning toward a "younger more tech-savvy crowd" that's requiring brand new formulations rather than what's been used by established labels.

To help reach a young audience, SolveMD has named Elsa Hosk its global brand ambassador.

"Elsa perfectly embodies the core of SolveMD: forward-thinking, trusted and innovative. Her approach to beauty and skin care is both modern and purposeful, and she's deeply invested in the science

behind our formulations, bringing an authentic energy to this partnership," Dieguez said.

"As someone actively shaping beauty trends, Elsa is not just the face of the brand but a key partner in driving consumer engagement and a reflection of where we are heading in skin care innovation too," she added.

The team behind SolveMD wants to inject a sexiness to a beauty brand that's scientifically backed. The packaging reflects that with its pops of color and sleek, minimal designs.

"The packaging was designed with both functionality and aesthetics in mind. I think it is important to highlight that while being backed by science, all the products have a luxurious feel and incredible textures," Dieguez said.



FASHION

Roger Federer and Clare Waight Keller Discuss First Uniqlo Collection



Clare Waight Keller and Roger Federer at Uniqlo's launch event for the Roger Federer collection in Paris.

- In an interview with WWD, the duo talked about blending performance and style with items including a cutting-edge 3D knit seamless hoodie.

BY JOELLE DIDERICH

PARIS — Fashion has a new mixed doubles team.

Roger Federer and Clare Waight Keller appeared together on a tennis court in Paris to celebrate their first collection for Uniqlo, which hit stores on Monday.

In a joint interview with WWD at the Tennis Club de Paris, they detailed how their creative conversation began, and how they quickly found common ground with items that blend performance and style.

Federer previously worked on the line

with Jonathan Anderson, who has guest-designed collections for Uniqlo since 2017. Keller, who has worked for luxury labels like Givenchy and Chloé, is newer to the performance segment, having been named creative director of the Japanese brand last September.

Working with Federer was not too much of a stretch. “For me, he has this timelessness and this elegance that I feel really epitomizes his uniqueness in the tennis world, so I wanted to capture that within this Uniqlo collection,” she said.

The athlete has clear ideas about what he likes to wear, both on and off court. An ambassador for Rolex and Louis Vuitton, he also has a partnership with eyewear maker Oliver Peoples and is an investor in Swiss sneaker brand On Running.

“As a tennis player, you don’t want the

designer to force the design on you,” he remarked. “Sometimes, you listen heavily to them, but still, you want it to feel your style, so you quickly talk about how we’re going to make this work, and this was very easy.”

He noted that despite the tight deadlines, he and Waight Keller took time to discuss each piece, as they wanted to make sure they could authentically stand behind the collection.

“I love listening to Clare speak. I love her British accent, number one. Number two, I think the way she explains everything, the business aspect of it, all the design elements, I really understand her language, which has been very nice for me. So I really enjoyed myself, and I hope we can do maybe another collection in the future,” he reported.

Since Federer retired in 2022, the seven-piece collection focuses on lifestyle as much as performance.

Presented in a color palette of navy, black and white, it includes a polo shirt in a mesh fabric with a square dot pattern, a track jacket and a four-way stretch jogging pant. “You have that athletic feel, but in a very elegant way,” Waight Keller noted.

The duo lobbied Tadashi Yanai, founder and president of Uniqlo parent company Fast Retailing, to also bring to market an innovative new style of hoodie.

“It’s a completely circular 3D knit, so there’s no seams at all, and we knew that there was going to be an issue with the timing of getting into production,” said Waight Keller.

“It’s different and it’s new. I don’t feel like I’ve seen many of these types of hoodies in the past, and I don’t wear that many hoodies overall,” added Federer, sporting the navy version. “You can wear it onto the tennis court, but I feel you can

also wear it with a blazer jacket.”

After a press conference, he changed into a navy polo shirt and shorts to knock a few balls around the court with young members of the tennis club.

“Whenever I looked at images of Roger over the last decade or two, I thought the most stylish part of his wardrobe was when he was in navy and black,” Waight Keller said.

“It’s about bringing the highlight to the silhouette and the details from each of the pieces, so that pureness of the color was not distracted by a bright yellow stripe or something like that. That’s something to play with in the future,” she added.

Still, the champion player knows tennis whites are a surefire crowd pleaser, so he made sure to include a classic white polo shirt. “When people see me in white, funny enough, they’re like, ‘OK, this is the Roger Federer we know,’” he said. “A lot of people think it is completely my look.”

A navy 3D knit hoodie from Uniqlo’s collection with Roger Federer.



BUSINESS

Skims Brand to Open in London in Summer 2026

- The shapewear and apparel company has signed a 10-year lease on Regent Street, taking over Ted Baker’s previous store.

BY HIKMAT MOHAMMED

LONDON — Kim Kardashian is setting her eyes on London.

Her shapewear and apparel company Skims has signed a 10-year lease on 245-247 Regent Street, taking over Ted Baker’s previous store.

The 12,000-square-foot store is set to open in the summer of 2026.

The signing comes from The Crown Estate, which owns the majority of the retail and business property on Regent Street.

“Welcoming Skims in its first foray into the U.K. bricks-and-mortar market is an exciting moment for The Crown Estate. Emphasising Regent Street’s position as London’s premier lifestyle destination, the arrival of Skims highlights the area’s sustained attractiveness for global brands,” said Laura Thursfield, retail leasing director at The Crown Estate. “This opening will enhance the diversity of The Crown Estate’s wider retail and leisure offering, boosting

both footfall and commercial activity in the West End by driving different audiences towards the world-class destination that is Regent Street.”

Skims’ chief commercial officer Robert Norton said the opening is a “landmark moment for Skims. Its global prestige and vibrant history make it the perfect setting to debut our immersive retail experience. This milestone reflects our strategic focus on expanding into key global markets, bringing Skims’ unique brand vision directly to customers worldwide.”

Kardashian’s brand is pushing retail expansion.

At the end of last year, she opened her first flagship in New York City for the Skims brand, on Fifth Avenue in the heart of Midtown.

The building is at 647 Fifth Avenue near 52nd Street, home of the Versace brand for two decades and next door to the Cartier Fifth Avenue Mansion.

With 6,570 square feet of selling space over four floors, a room devoted to collaborations, a showroom/VIP area, office space and 175 employees, it’s the brand’s sixth and largest store yet — and a milestone for the company that earned a \$4 billion valuation in 2023.

Kim Kardashian



Ready for Cannes

The Cannes Film Festival kicks off Tuesday with a packed schedule of film premieres, red carpets – and, of course, parties. Halle Berry, seen here in a Dior dress and Chopard jewelry, will be amidst all the action as a juror and a chair of the amfAR Gala. *For more on Berry, see pages 14 to 16.*

PHOTOGRAPH BY KELLY TAUB



Chopard Haute Joaillerie collection diamond necklace and Solitaire collection diamond earrings set in 18-karat white gold; Dior dress; stylist's own gloves.

WWD CANNES FILM FESTIVAL PREVIEW

See, Shop, Snack: The New Spots in Cannes

Polo Ralph Lauren's colorful shop, a new exhibit at the revamped Malmaison and fish tacos at Copal Beach are the new addresses to check out during this year's film festival. BY RHONDA RICHFORD



The Hôtel Martinez Guerlain's treatment room in its boutique.

Film buyers in Cannes are always looking for the next new thing, and the city itself is no different. Each year it offers up a selection of new spots. Here's a few places to hit if you lost your suitcase, crave a good taco or just want to spend a few minutes taking in art outside of a darkened theater.

Shop

Taking over the former Repetto store on Rue d'Antibes, Polo Ralph Lauren has opened its latest outpost in Cannes with a colorful selection of polos, chinos, button downs and T-shirts for men.

Ralph Lauren's namesake upscale line is still available at its Croisette flagship, where it hosts red carpet looks and appointment shopping.

Having the two stores just steps away is part of offering a full range of Ralph's repertoire. "The opening of the new store in Cannes reinforces Ralph Lauren's continued focus on its key city ecosystem approach, driving elevation and delivering a consistent experience for Ralph Lauren consumers across all touch points around the world," the company said.

63 - 65 rue d'Antibes; +33 (0)4 97 06 95 45; Monday to Saturday, 10 a.m. to 7 p.m.

Snack

Copal Beach has taken over the former 3.14 as the prime seaside spot in front of the Carlton Hotel. It's the first project from the Must Group, headed by Romain Gaudré, formerly artistic director of the Moma Group.

Colombian chef Juan Arbelaez has created a warm Latin American-inspired atmosphere with influences from his native country as well as Brazil and Mexico. Imagined as a "hacienda with our feet in the sand" and carried out by David Granata, cofounder of Studio Oreka, the space is awash in ochre that recalls the adobe of the Southwest.

Raffia thatched roofs and sun shades, terra cotta pots housing cacti, placo arches and zellige tile mosaics that bring together South American and South of France style. Pastel beach huts and bougainvillea line the space.

After a year's renovation, the 11,000-square-foot beach space boasts a new kitchen, open bar overlooking the Mediterranean, a DJ booth and large terrace perfect for dancing.

The name comes from a type of Mexican tree resin often used in healing ceremonies and believed to offer medicinal benefits for



South American-influenced Copal beach.

the mind, body and spirit.

"It is a strong tradition in Latin American countries to reproduce these rituals that purify souls and places. Copal is one of these traditions. In this beach that bears its name, we want to draw inspiration from this cultural richness, from these notions of union and sharing that exist everywhere in this region of the world," Arbelaez said.

His menu translates to ceviche, fish tacos, dishes topped with hogao or chimichurri sauce and churros. Its juice bar serves up healthy concoctions: Detox, Protein, Anti-Stress, Glow and Energy mixes full of greens, plus ginger shots to keep the "Cannes cold" at bay. The restaurant offers sharing plates at its 150 sunbeds in the sand.

63 boulevard de la Croisette; Monday to Sunday 10 a.m. to 6 p.m.; +33 (0)4 93 94 25 43



Dior and Jean-Michel Othoniel Present "J'adore As Seen By Jean-Michel Othoniel" exhibit.

See

All that glitters is gold for sculptor Jean-Michel Othoniel, famous for his work with Dior, who will open a show dedicated to the metal during the film festival.

"Gold is not native to our Earth; it comes from a meteorite shower resulting from the collision of two supernovae several billion years ago," he said of the inspiration. "All the gold on our planet was therefore born in the hearts of dying stars. My exhibition at Malmaison is a tribute to this gold of fallen stars, to this stardust that covers my works. An unaltered material, a place of the cosmos, it invades the façade and the first rooms of the art center, enveloping the pearls of my monumental sculptures."

Titled "Stardust," the show features 91 pieces, 53 which were created especially to be displayed at La Malmaison, the city's contemporary art museum which reopened in January after a two-year renovation. The redo tripled the exhibition area to 6,500 square feet, keeping the original Belle Epoque facade intact, and added a large event room and rooftop terrace. With all that newfound space, the building will still have room to serve as headquarters for the Directors' Fortnight sidebar alongside the exhibit.

Othoniel's show will open Saturday with a splashy ceremony hosted by Cannes Mayor David Lisnard.

47 boulevard de la Croisette; +33 (0)4 97 06 45 21; Tuesday to Sunday, 10 a.m. to 6 p.m. Closed one hour at lunch.

Where to Beautify During The Cannes Film Festival

Dior, Carita and Guerlain are ready to pamper attendees this season. BY JENNIFER WEIL



The Dior suite at the Hôtel Barrière Le Majestic Cannes.

Dior

The sweeping Dior Suite on the sixth floor of the Hôtel Barrière Le Majestic Cannes will be revamped with decor inspired by the Dioriviera collection. The Riviera theme is channeled through natural materials such as sisal and rattan woven into Dior cannage for wall coverings. Wicker is used to create elephants, giraffes, cacti

and palm trees, while colors ranging from sand to beige and khaki set off the brand's iconic toile de Jouy in midnight blue that decorates various elements, including the terrace.

Dior's beauty team will be led by Hadda Akrim, a Dior global wellness expert, who takes a holistic approach. The makeup room houses members of

the Dior Pro Makeup Team and international makeup artists. There's a nail bar offering manicures and nail artistry, and for the second consecutive year hairstyling is done in partnership with Dyson Beauty.

Also, as a long-standing partner of La Terrasse by Albane, Dior, an LVMH Moët Hennessy Louis Vuitton-owned brand, is hosting a makeup room on the JW Marriott hotel rooftop during the festival. Hôtel Barrière Le Majestic Cannes; 10 Boulevard de la Croisette; Tel.: +33 4 92 98 77 00

Carita

For its fourth festival season in Cannes, Carita



The Hôtel Martinez in Cannes, France.

is returning to the Hôtel Martinez's spa. The L'Oréal-owned brand, which has a long-standing link with the film industry, is offering signature treatments using the house's protocols and products, as well as beauty tech. On the menu is Carita's Body Metamorphic, the brand's new body protocol inspired

by its face care expertise, as well as facial and hair care treatments.

The Martinez spa boasts, as well, a fitness area, swimming lane, hammam, hairdressing and grooming. Hôtel Martinez, 73 Boulevard de la Croisette; Tel.: +33 4 92 98 74 90; Email: spa@hotel-martinez.com



Guerlain's treatment room in its boutique in Cannes.

Guerlain

Guerlain has opened its first boutique in Cannes, which includes exclusive offers and bespoke services, such as a VIP box for perfume consultations, allowing people to discover the LVMH Moët Hennessy Louis Vuitton-owned brand's olfactive world. There is also a facialist suite and a personalized makeup advice available. Guerlain; 59 Rue d'Antibes; Tel.: +33 4 88 13 00 96

L'Oréal Paris' Lights on Women's Worth Award Turns Five

The beauty brand aims to elevate women's role in the film industry with the prize bestowed at the Cannes Film Festival. BY JENNIFER WEIL



Viola Davis at the 2024 event.



Delphine Viguiet-Hovasse



Viv Li in 2024.

At this year's Cannes Film Festival, L'Oréal Paris will mark the fifth edition of its Lights on Women's Worth Award.

"Our vision is to elevate the role of women in cinema," said Delphine Viguiet-Hovasse, global brand president of L'Oréal Paris, which has officially partnered with the festival for 28 sessions.

According to the brand, just 17 percent of women direct top-grossing films and 25 percent hold key behind-the-scenes roles. Its prize honors a female director from the Short Film category and the La Ciné student film category. Each is part of the festival's official selection.

This year's L'Oréal Paris juror for the award is Viola Davis, one of the few stars to have won a coveted EGOT – an Emmy, Grammy, Oscar and Tony award. She succeeds Elle Fanning, who was juror last year, and Kate Winslet, who inaugurated the competition and served for three consecutive years.

"Supporting women filmmakers isn't just about creating opportunities – it's about making sure the stories that shape our world reflect the voices, experiences and brilliance of all people," Davis said in a statement released late April, when her appointment was revealed.

"This award is extremely important,"

said Viguiet-Hovasse, explaining the careers of the first four nominees – Aleksandra Odic, Mai Vu, Fatima Kaci and Viv Li – have been phenomenal. "They have been selected in 220 film festivals, and together they won 50 awards."

The laureates are granted financial and coaching support.

"Aleksandra is starting her first long movie," Viguiet-Hovasse said. "We are extremely proud, because we see that our action matters on that front in Cannes. So it's fantastic."

The Lights on Women's Worth ceremony will take place on May 23.

A host of L'Oréal Paris ambassadors, including Jane Fonda, Helen Mirren and Simone Ashley, will attend the upcoming edition of the Cannes Film Festival, which runs Tuesday to May 24. L'Oréal Paris is also to honor the anniversaries of its longstanding ambassadors Andie MacDowell, who has been a spokesperson for 40 years, and Eva Longoria, marking her 20 years with the brand, at a gala dinner on Wednesday.

"For our [spokespeople], the fact that the brand has been creating this prize and award in Cannes is really a game-changer," Viguiet-Hovasse said. "They know how having more female directors is so

important in the way we shape the vision of society.

"We need to have female vision in cinema, because it's so influential in the way the young [women] consider themselves and their role in society," she said. "We know that cinema is building role models. You change the real world by changing the fiction of cinema."

She said the Lights on Women's Worth stands within the pyramid of L'Oréal Paris' women's empowerment actions. At the pyramid's base is the brand's Stand Up Against Street Harassment program, which trains women and men in bystander intervention.

"Then we promote women in culture and in society, with the Lights on Women's Worth prize in Cannes," Viguiet-Hovasse continued. "At the very top of the pyramid, we have the [L'Oréal] group initiative For Women in Science, where we promote very strong women [doing huge] work in science and research."

The executive said complementing all this is L'Oréal Paris' partnership with Women's Earth Alliance, to promote women's entrepreneurship in sustainability, and the brand's annual fashion show in Paris.

She explained there, "we are really

showcasing the diversity and sisterhood, which is also very strong in the brand. So when you put all these pieces together, it's consistent – it is elevating the role of women in society."

Viguiet-Hovasse called L'Oréal Paris a "feminine and feminist brand." Most recently, it signed on Harold James as its new global makeup artist, whom she described as "a champion of transforming women into the best version of themselves."

James will oversee L'Oréal Paris' makeup artist team in Cannes.

Then at the Cannes Lions 2025, which is the international festival of creativity taking place in June, "The Final Copy of Ilon Specht" could be in the running. The short documentary shines a light on the woman who coined L'Oréal Paris' iconic and feminist tagline "Because I'm Worth It."

"We presented the dossier," said Viguiet-Hovasse, adding of the film: "It's another consistent action of what we do to promote women's worth and to tell the story in a very artistic way. I'm very proud of this piece of work that we coproduced as a brand."

"And you will see that it's not over," she continued. "We have a lot of ideas arriving in the fields of cinema and creation."

WWD CANNES FILM FESTIVAL PREVIEW

Halle Berry Embraces a New Style Chapter as Cannes Juror

Her fashion choices will include a mix of designers she's worn and loved for years, as well as brands new to her, and jewelry from Chopard.

BY LEIGH NORDSTROM PHOTOGRAPHS BY KELLY TAUB STYLE DIRECTOR ALEX BADIA



Chopard Haute Joaillerie collection diamond necklace and emerald and diamond earrings set in 18-karat white gold; Philosophy di Lorenzo Serafini duchesse satin dress; stylist's own gloves.

CANNES FILM FESTIVAL PREVIEW **WWD**

“Film by day, fashion by night.”

A perfect summary of the Cannes Film Festival, especially coming from Halle Berry, who makes a long-awaited return to Cannes this year as a juror. The commitment is presenting an opportunity for a new fashion chapter for the Oscar winner, who teases that Cannes will show a different style direction.

Berry is part of this year's jury joining president Juliette Binoche and members

Jeremy Strong, Payal Kapadia, Alba Rohrwacher, Leïla Slimani, Dieudo Hamadi, Hong Sangsoo and Carlos Reygadas.

“I'm going to see the most amazing films, and that's really what I'm most excited about this time. It's such an honor to have been asked to be on the jury, and it's something I take very seriously and I just can't wait to sit and watch,” Berry says from New York the day ahead of the Met Gala. “There's always amazing filmmakers

that get accepted into the festival, all kinds of film, and so I'm really excited about that. And the fashion! Film by day, fashion by night. Those are my two favorites.”

For the long stretch of premieres and events, Berry will be working with a new stylist, Maryam Malakpour. They began working on looks the day Berry got the call to join the jury.

“It's a bit overwhelming because it is the biggest world stage, and so there is a sense

of ‘we have to get this right. We have to find things befitting of this moment and what this festival means to the world.’ So it's something that we've taken really seriously, and I've had a lot of fun doing it and wanting to make sure, because it is Cannes, that it stays chic and elevated and elegant. That's what Cannes at least represents to me,” Berry says of her styling approach. “We're very much going to keep it in that fashion forward and chic, elegant.” ▶



Chopard Haute Joaillerie collection pearl, sapphire, tourmaline, diamond, beryl and peridot necklace; brilliant-cut diamond ring, and Solitaire collection diamond earrings set in 18-karat white gold; Dior dress.

WWD CANNES FILM FESTIVAL PREVIEW

"YOUR STYLE
JUST KIND OF
EVOLVES. YOUR
TASTE EVOLVES,
YOUR BODY
CHANGES. SO
YOU ACCLIMATE
TO WHAT IS TRUE
FOR YOU AT
THAT MOMENT,
WHERE YOU ARE
EMOTIONALLY,
WHERE YOU ARE
PHYSICALLY."

HALLE BERRY



This includes a mix of some designers she's worn and loved for years, as well as brands new to her. Also new to the mix is Chopard, who, as an official partner of the festival, will be outfitting Berry in pieces throughout.

"There are certain pieces that I definitely know that I need to wear, and so we have to sort of fashion the clothing around wearing jewelry. Often I'm very minimalist and I don't wear a lot of jewelry, so that's also new for me," Berry says. "So it's about finding the balance, because this will be about wearing jewelry, all that glamour that Cannes is."

This has already been a year of major red carpet moments for Berry. In March she dazzled in a shimmering silver Dolce & Gabbana gown at the Oscars, and on May 5 she attended only her second Met Gala, in a look by LaQuan Smith. Now she is setting her sights on Cannes.

"Your style just kind of evolves. Your taste evolves, your body changes. So you acclimate to what is true for you at that moment, where you are emotionally, where you are physically. All of those things go into what you choose and what you're trying to express, which is why I'm saying this red carpet will probably be a different vibe for me than I've ever done before," Berry says. "And that's what I'm most excited about. I'm going in a different direction than I think I've gone before. You'll see there'll be some things that will be like, 'huh, I never saw her in anything like that before.' That's the fun part."

The festival is also a moment for Berry to step away from her usual wardrobe, set around being a working mom, and spend a little more time playing dress-up.

"I'm a mother, so it's juggling all of that. I can't say outside of glamorous moments do I spend a lot of time thinking about [style] just because of being a mom and having a million things to do and running around. I can't say that's my everyday,"

Berry says. "It's a lot of those kinds of clothes I run around in, and picking up kids, dropping off kids. I am a soccer mom, proudly. So I'm going to soccer games. My daughter's looking at colleges, so we're traipsing around on college tours right now. I love going to Cannes for two weeks. I get to do just me for a couple weeks and I haven't done that in a very long time."

Earlier this year, Berry embarked on her "second act," and launched her company "Respin Health," a community-based platform for women going through menopause.

"It's been really wonderful to realize that I have a community of women that have been dying to talk about this, that have so many questions, so few answers. I really have a sense that what we're building over [at Respin] is not only needed, but it's like a lifeline for some people," Berry says. "Some women are so alone, they're so afraid, they get so much misinformation. They don't

know what to believe. I didn't know what was happening to me, and I was very afraid. And I thought, 'oh, the end is coming. This must be what happens to us.' But when I got educated and I talked to the right doctors and I got on the right therapies and I got on hormones, everything changed and I realized, 'no, this is actually the best time of my life.'"

When she's not at work on Respin she is, of course, one of Hollywood's most in-demand stars. Next February her movie "Crime 101" with Chris Hemsworth will be released; she's just sold two television shows, and she's soon to begin working on a film with Cameroonian director Ellie Foubmi.

"They're all stories and television shows that are uniquely different, but speak to where I am right now as a midlife woman," Berry says. "I could only play these parts having lived life, so I couldn't have done these parts a moment before right now, if I'm honest." ■

Chopard Haute Joaillerie collection pear-shaped diamond necklace set in 18-karat white gold and diamond ring in 18-karat white gold; L'Heure du Diamant collection diamond watch.

Senior market editor, accessories: **Thomas Waller**

Senior fashion market editor: **Emily Mercer**

Fashion assistant: **Ari Stark**

Duran Duran and Bond Girl Fashions Headline AmfAR Gala Cannes

The annual amfAR Gala Cannes fundraiser is set for May 22, with Carine Roitfeld riffing on a James Bond theme for the runway show. BY MILES SOCHA



Duran Duran

Duran Duran, whose hits include “A View to a Kill” for the 1985 James Bond movie of the same name, are the headline act at the 31st edition of amfAR Gala Cannes, scheduled for May 22 during the film festival.

Cue a fashion show curated by Carine Roitfeld that will riff on the famous spy movie franchise via snappy tuxedos by Dsquared2 and GCDS, and femme fatale gowns from the likes of Louis Vuitton, Jacquemus, Richard Quinn, Elie Saab and Rick Owens.

Other participating fashion houses include Alaïa, Ami Paris, Atsuko Kudo, Balenciaga, Chanel, Courrèges, Dior, Dolce & Gabbana, Duran Lantink, LaQuan Smith, Loewe, Miu Miu, Nina Ricci, North Face x Skims, Off-White, Prada, Saint Laurent, Skims, Valentino and Yanina Couture.

“I think it’s the right moment to talk about the James Bond girl – the nice ones and the mean ones,” Roitfeld said. “It’s certainly going to be a sexy show.”

The French stylist and fashion entrepreneur, who has already masterminded 15 fashion shows for the annual charity event, said the theme for the 31st edition came to her immediately after last year’s gala, given that there have already been 25 Bond films – and a new one is expected in 2027.

Count on DJ Michel Gaubert to sample snippets of the famous theme music – and models to strike Bond girl poses. Roitfeld conscripted movement director Eric Christenson so each can play a different character.

Asked about her favorite Bond girl, Roitfeld cited Swiss actress Ursula Andress, who famously emerged from the sea in the 1962 film “Dr. No” with a knife mounted on the belt of her ivory bikini bottoms. A runner-up would be Grace Jones, who deftly played the villain May Day in “A View to a Kill.”

Incidentally, Sean Connery remains the ultimate James Bond for Roitfeld. “He’s everything we like – tall, sexy, smart, a great smile and a sense of humor,” she enthused, also casting a vote for Henry Cavill, widely mooted to take over for Daniel Craig as the next Bond.

Despite the Ian Fleming character’s apparent penchant for martinis that are shaken, not stirred, Roitfeld said her daughter got her hooked on a dirty martini that comes pre-mixed in a little can. “It’s fabulous,” she enthused about the British concoction.

The exclusive black-tie event at the Hôtel du Cap-Eden-Roc spans cocktails, a seated dinner, plus a live auction of luxury goods, artworks and one-of-a-kind experiences led by renowned auctioneer Simon de Pury, with proceeds benefiting amfAR, The Foundation for AIDS Research.

The special dresses and tuxes paraded are also auctioned off during the event.

The annual fundraiser will be hosted by “Empire” and “Hidden Figures” actress Taraji P. Henson.

“AIDS is far from over and we must continue to stand together and support the lifesaving research that is our best hope of finally ending this deadly pandemic,” Henson said.

Duran Duran performed at the 2013 amfAR Gala Cannes, and their gig on May 22 will be the band’s only live show in France this year. (Its European summer tour includes stops across the U.K., Ireland, Finland, Belgium, the Netherlands, Denmark, Italy, Germany and Spain.)

“We are so excited to have the iconic Duran Duran back with us at amfAR Gala Cannes and we are grateful for their longstanding support of our work,” Kevin Robert Frost, chief executive officer of amfAR, commented.

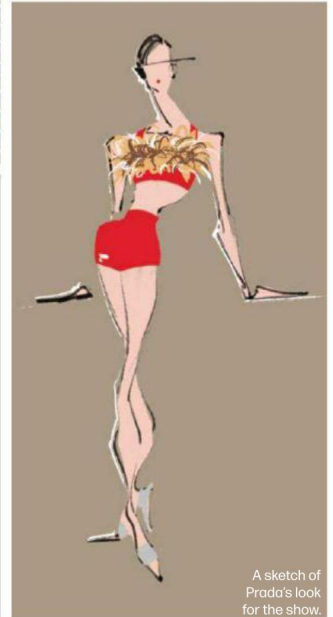
Chairs of this year’s gala include Pedro Almodóvar, Angela Bassett, Odell Beckham Jr., Halle Berry, Len Blavatnik, Adrien Brody, Ron Burkle, Marion Cotillard, Tom Cruise, Colman Domingo, Alessandro Dusi, Laurence Escalante, David Glasser, Paris Jackson, Milla Jovovich, Heidi Klum, Spike Lee, Julian Lennon, Demi Moore, Coco Rocha, Caroline Scheufele, Russell Wilson,



A Balenciaga look for the Bond-themed fashion show.



Taraji P. Henson



A sketch of Prada’s look for the show.



A look by Rick Owens.

Ciara, Jeffrey Wright, Michelle Yeoh, amfAR Trustee Vin Roberti, amfAR board member Tony Mancilla and amfAR board co-chairs T. Ryan Greenawald and Kevin McClatchy.

One of the most coveted tickets of the international film festival, amfAR Gala Cannes has raised \$297 million for lifesaving AIDS research programs.

AmfAR supports AIDS research, HIV prevention, treatment education and advocacy. Since 1985, amfAR has raised more than \$920 million in support of its programs and has awarded more than 3,800 grants to research teams worldwide.

The late Elizabeth Taylor, amfAR’s founding international chairman, hosted the first amfAR Gala Cannes in 1993.

WWD CANNES FILM FESTIVAL PREVIEW

Chanel Backs Slate of Prestigious Projects at Cannes Film Festival

The French fashion house is supporting four films including Richard Linklater's homage to French New Wave cinema and Kristen Stewart's feature directorial debut. BY JOELLE DIDERICH



Zoey Deutch in Chanel in a scene from "Nouvelle Vague."



Kristen Stewart wearing Chanel to the Vanity Fair Oscar Party in 2022.



Tilda Swinton in "The End."



Jeanne Moreau with Coco Chanel in 1960.

PARIS — Chanel's relationship with cinema runs way deeper than the red carpet.

After dressing the likes of Penélope Cruz, Lupita Nyong'o and Lily-Rose Depp for the Oscars, the French fashion house hopes to snag the spotlight again at the Cannes Film Festival — but this time, for films as much as fashion.

In recent years, Chanel has expanded its support for cinema, which now encompasses everything from costume design to film restoration, in addition to initiatives geared at fostering the next generation of movie directors.

"Cannes has magnified the red carpet with the climbing of the steps. It's quite unique, but it's not the most important thing. What's most important for us is really the content," Bruno Pavlovsky, president of fashion and president of Chanel SAS, told WWD.

"The red carpet is a current moment, but a fleeting one, whereas a film is something lasting that demonstrates the house's commitment to this art form.

That's why it's important not to focus just on the red carpet," he added.

In Cannes this year, Chanel is involved in four projects.

The brand created a key look and accessories for Zoey Deutch, who plays actress Jean Seberg in Richard Linklater's "Nouvelle Vague." The French-language feature chronicles the making of Jean-Luc Godard's classic film "Breathless" and the birth of French New Wave cinema.

Underscoring its lengthy relationships with its brand ambassadors, the house will also support Kristen Stewart's feature directorial debut "The Chronology of Water," which will have its world premiere as part of the festival's Un Certain Regard section. The actress has been a face of Chanel since 2013.

In addition, it worked with costume designer Virginie Montel on main competition entry "Eagles of the Republic," featuring another brand ambassador, Lyna Khoudri.

Lastly, Chanel is backing "Arco," French director Ugo Bienvenu's debut animation feature, set to bow in a special screening. His animation and production agency Remembers has worked on short films for Chanel shows, as well as a campaign for its Coco Neige line.

Pavlovsky noted that while Chanel has partnerships with nearly a dozen film showcases worldwide, including the Deauville American Film Festival and the Tribeca Film Festival, its presence in Cannes is more low-key. The event's official sponsors include luxury group Kering, jeweler Chopard and beauty brand L'Oréal Paris.

"When Chanel is present at the festival, it's always in the background. It's either to support a film premiere, or to celebrate an ambassador," the executive said of Cannes.

Fashion Meets Entertainment

As independent films compete for financing in a rapidly evolving landscape, fashion brands have stepped into the breach by becoming producers, cementing their cultural aura and solidifying their

relationships with key talents, from actors to directors.

Saint Laurent scored a notable win last year with three films in competition in Cannes. Jacques Audiard's "Emilia Pérez" scooped the Jury Prize and the joint Best Actress Prize.

LVMH Moët Hennessy Louis Vuitton last year formed a new division named 22 Montaigne Entertainment in partnership with Superconnector Studios to explore possibilities for its 75 brands, which include Louis Vuitton, Dior, Tiffany & Co. and Moët & Chandon.

Meanwhile, French billionaire François-Henri Pinault's family investment company Artémis in 2023 acquired a majority stake in Creative Artists Agency, or CAA, the powerhouse talent firm whose clients include Zendaya, Brad Pitt and Tom Hanks.

With film ties dating back to the '30s, when founder Gabrielle "Coco" Chanel headed to Hollywood at the invitation of Samuel Goldwyn, Chanel had a headstart on the competition, though it doesn't fancy itself as a mini-studio — for the time being. ▶

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Brad Pitt and Penélope Cruz during filming for Chanel's handbag ad campaign.



Wim Wenders shooting the teaser for Chanel's Métiers d'Art show in Hangzhou, China.



Romy Schneider with Coco Chanel during a fitting in 1960.



Caillee Spaeny and Jacob Elordi playing Priscilla and Elvis Presley in the wedding scene of "Priscilla."

"I can't say what the future holds, but right now, our approach is a little different. We're not trying to replace anyone. Our aim is to support talents and filmmakers in their art," Pavlovsky said.

"That's perhaps the difference between us and other brands' initiatives. There's room for everyone. What's important is to have a strong individual vision that's consistent with our brand values," he added.

Chanel's first foray into production came in 2014 when it helped to finance "Clouds of Sils Maria," a vehicle for Stewart that also starred Juliette Binoche and Chloë Grace Moretz.

The house not only supplied the actresses with clothes, jewelry, accessories and makeup, but also provided a portion of the budget to allow director Olivier Assayas to fulfill his dream of shooting the movie on 35-mm film instead of digitally.

Since then Chanel has collaborated with leading filmmakers including Sofia Coppola, Pablo Larrain and Leos Carax, part of a deep bench of talent cultivated by Elsa Heizmann, its global head of fashion's relationship with cinema.

Formerly global head of VIP relations for 16 years, she was named head of a new dedicated film division at Chanel in 2022. While the house has professionalized its approach to the sector, the process remains organic, with projects funneled through a network of producers, costume designers and PRs, she said.

"Already through VIP relations, we had initiated a lot of relationship development, film support and patronage," Heizmann told WWD, citing Chanel's support of the Cinémathèque Française.

"By creating this department, the idea was to deepen those relationships and even develop links with people in the film industry that are not necessarily in the spotlight, such as costume designers," she explained.

"The idea is to respect them, support them and connect them to the brand so that they nourish us. There's a kind of exchange of creativity," she added. "Projects come to us very naturally. We turn down very few, because we've spent years developing this ecosystem, this network of people."

A Hollywood Connection

Often the films it backs feature its brand ambassadors, like Larrain's "Spencer," starring Stewart as Princess Diana, or Joshua Oppenheimer's musical "The End" with Tilda Swinton. Typically, Chanel will also provide items for the stars' wardrobes.

Other times the brand's support is invisible, as was the case for Mona Achache's 2023 Cannes entry "Little Girl Blue," a passion project for star Marion Cotillard.

The brand produces promotional content, like a short video of film legend Catherine Deneuve in conversation with director Christophe Honoré marking the premiere of their film "Marcello Mio" at the film fest last year. The following month, Honoré devised the scenography for Chanel's fall 2024 haute couture show at the Paris Opera.

"Each time we work with a director or an actor, it's an exceptional experience that fuels the evolution of the brand," Pavlovsky said. "It's always a great shot of adrenaline."

These free-flowing relationships are inspired by the house's founder, whose welcoming party at the Los Angeles train station in 1931 included Greta Garbo. Chanel would create looks for Hollywood stars like Gloria Swanson, but her impact was most keenly felt in European cinema.

She memorably costumed actresses ranging from Jeanne Moreau in "Les Liaisons Dangereuses" to Delphine Seyrig in "Last Year at Marienbad." Romy Schneider credited the designer for helping her to shed the starlet image she forged by playing Empress Elisabeth "Sissi" of Austria in a hugely popular trilogy of films in the 1950s.

Chanel met the Austrian-born actress through Italian director Luchino Visconti, who asked the couturier to create the wardrobe for his segment of the comedy anthology movie "Boccaccio '70," released in 1962. From then on the house dressed Schneider on- and off-screen.

"Chanel was friends with many talented actresses and directors. She supported Visconti and helped launch the film career of Robert Bresson. He was a young

photographer who shot press kits for her, and she later encouraged his ambitions to become a director," Heizmann recalled.

Likewise, under subsequent creative directors Karl Lagerfeld and Virginie Viard, Chanel has fostered a talent pool that feeds into its image department — something that Matthieu Blazy, who took over as artistic director of fashion activities on April 1, is expected to continue.

"We like to develop these relationships because we love artists and film talents, but we also love to connect them through our events and to generate new projects," Heizmann said.

For example, after Chanel supported the restoration of "Paris, Texas" to mark the 40th anniversary of its Palme d'Or prize win at Cannes, Wim Wenders expressed an interest in working with Swinton. The brand gave him carte blanche to direct her in a teaser for its Métiers d'Art show in Hangzhou, China, last December.

A regular presence at Chanel fashion shows, Coppola has also directed several campaigns for the brand, most recently for its cruise show on Lake Como. In turn, the brand worked with the director on "Priscilla," creating the wedding dress worn by Caillee Spaeny in the title role of Priscilla Presley.

Rather than faithfully reproduce the dress, Heizmann asked Coppola what she wanted the look to convey. The end result incorporates elements of Chanel's spring 2020 couture collection. "It was a collaboration with Sofia and her costume designer, and that's what made it interesting," Heizmann said.

Building the "Icons of Tomorrow"

Similarly, it made sense to team with Linklater on "Nouvelle Vague," since Seberg wore Chanel in real life. The house worked with costume designer Pascaline Chavanne on looks for the character, as well as singer Juliette Gréco, played by Alix Bénézech.

Deutch, sporting a peroxide pixie cut, appears in a reproduction of an archival bustier dress made of striped taffeta and

dotted organza, drawn from the spring 1956 haute couture collection. She's expected to wear Chanel on the red carpet too.

"She's wonderful in the film," Heizmann enthused. "The movie doesn't feature any of our brand ambassadors, but [we liked] the theme and the way it was approached. Richard Linklater is a major movie buff."

Chanel's film activities are part of its overall communications budget, alongside its partnerships with the Paris Opera and the Palais Galliera, the French capital's fashion museum, Pavlovsky said. "We create more impact today with film, dance and other cultural activities than in the cluttered media and advertising space," he noted.

"We're not looking for a return on investment. We've been working with directors and actresses for years. They've had huge successes and lesser ones. It depends on the nature of the film: some are more niche, others more mainstream. For us, what matters is the general image they convey," he added.

Chanel's ties with film have become both a brand trademark and a marketing tool, as with last year's short film in which Brad Pitt and Penélope Cruz reenacted scenes from Claude Lelouch's 1966 movie "Un homme et une femme" ("A Man and a Woman"). Screened at the fall 2024 runway show, it was the springboard for a handbag campaign.

Pavlovsky happily noted that a still from the cult movie was used for the poster of this year's edition of the Cannes Film Festival. But rather than a vehicle for product placement, he sees Chanel's relationship with cinema as a long-term commitment.

"What I hope is that people who know the sector understand that it's a deep relationship over time, one of support and not appropriation of what cinema represents," he said.

The efforts are not limited to any particular territory. Chanel supports initiatives worldwide, such as the Tokyo Lights education and mentorship program launched last year in collaboration with Japanese director Hirokazu Koreeda.

It also backs the Atlas Workshops, an industry and talent-development program initiated in 2018 by the Marrakech International Film Festival, and recently inked a new partnership with the Venice Film Festival's Biennale College, a project dedicated to emerging filmmakers.

"It's important for us to be present in each of the major 'Chanel' countries to show that our interest is truly global, but cinema in China is very different from cinema in Japan, South Korea or the U.S.," he said. "It's always important to reflect the local culture and vision of film."

With its current initiatives, Pavlovsky hopes to burnish the brand's myth for decades to come. "People approach us all the time because of Chanel's association with iconic films of the past, but also of the present. That's the reason we have to continue investing today to create the icons of tomorrow," he said. ■

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Chopard Explores 'Caroline's Universe' With New Red Carpet Collection

The jewelry house's artistic director Caroline Scheufele's world encompasses eclectic inspirations from nature, including her dog Byron.

BY RHONDA RICHFORD

Welcome to Caroline's world.

For each edition of the Cannes Film Festival, Chopard copresident and artistic director Caroline Scheufele designs a special collection destined for the red carpet.

While in the past she has drawn inspirations from the world of fairy tales and silver screen classics, this time it's about her world.

"It's all that is around me that inspires me. Everything that nature gives us and the universe gives us," she said, citing inspirations big and small, from celestial bodies in the cosmos to one very special spaniel.

Scheufele's own pet, Byron, is the star of the collection and a popular mascot of the festival itself. "He's my good luck charm, and he knows how to walk the red carpet," she said of the 8-year-old Cavalier King Charles who often accompanies her to black-tie events, including the Trophée Chopard gala dinner.

In the collection, Byron is featured on a ring made of white, black and cognac diamonds totaling 6.37 carats, as well as rubies and pink sapphires. He sat for portraits ahead of the project to ensure the rings were an adorable likeness, and the eyes are set with onyx.

"He was really posing," she said, comparing Byron to Karl Lagerfeld's cat Choupette, who has starred in several ad campaigns. "I said, 'Byron, you're gonna have to work now. It's not just about cookies.'"

Each year Scheufele adds another piece to the collection, so the number corresponds to as many years as the festival has been celebrating cinema on the Croisette. This year it totals 78 pieces and is a rich collection with varied designs.

"It's a challenge for the atelier, but they love it. It's always very worth it when you get to see a red carpet look," she said of the 40 artisans in the Geneva workshop. "Cannes is really the place to launch something."

Scheufele's love of animals continues in the collection with a rotund hippopotamus – which Chopard calls "delightfully plump" – in the form of an 18-karat ethical white gold ring pavé with 17.38 carats of brilliant-cut gray diamonds and garnets. The eyes are set with onyx.

Bringing themes together, a 7.25-carat black diamond panther lounges across a crescent moon in ethical 18-karat white gold pavé with 8.88 carats of white diamonds.

"The collection is very colorful, like our planet," she said, speaking from Switzerland where she takes inspiration from gardens on the shores of Lake Geneva. "All the flowers are coming out now and I don't know how many shades of green are outside."

Inspired by the flora, Scheufele also brought in blooms in the creation of flower earrings in titanium featuring white opal cabochons, pavé with pink and yellow sapphires, as well as a rose brooch in ethical 18-karat rose gold pavé with 54.83 carats of rubies.

In addition to the red carpet jewelry collection, Scheufele will present her Caroline's Couture fashion lineup, which is designed to highlight jewels.

She launched the fashion line with a splashy runway show in Cannes two years ago, which brought Naomi Campbell, Helena Christensen, Eva Herzigova, Petra Nemcova and Natalia Vodianova –



A lace choker set with a 129-carat emerald cabochon with 50.41 carats of diamonds in white gold.



The hippopotamus ring with 17.38 carats of diamonds and garnets.

Flower earrings featuring pink and yellow sapphires.

A ring featuring Scheufele's dog Byron rendered in 6.37 carats of diamonds.



A 17.25-carat oval-shaped pink-purple tourmaline, set atop sapphires, amethysts and diamonds.

alongside Byron – to the catwalk.

Just days before the latest edition of the film festival was set to open, Scheufele visited the atelier in Italy, where her nascent collection is crafted.

"I came back and said, 'I hope the high jewelry is up to the couture,'" she joked.

The two are created to be symbiotic, with the dresses designed to complement the artist's jewels – Chopard and otherwise.

"It goes hand-in-hand with the high

jewelry creations," she explained.

Now when she designs high jewelry, such as the red carpet collection, she also considers what gown or dress could work well with a piece. "The silhouettes highlight the jewelry."

Backed by a design team in Italy, Scheufele said the line is expanding quickly with several couture clients. Next stop is Paris, where she hopes to open a Caroline's Couture showroom in the near future. She

also plans to launch made-to-measure services with Bergdorf Goodman in the U.S.

Bringing her universe full circle, Scheufele's love of couture is demonstrated in pieces that recall delicate dressmaking materials, including a timepiece framed with finely open-worked lace made of diamonds, and topped by a lozenge-shaped, portrait-cut diamond in lieu of a traditional sapphire crystal on a satin strap. ▶

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The bracelet watch before the finishing touches in the workshop.



Caroline Scheufele and Byron at the Trophée Chopard dinner in 2023.



A 7.25 carat black diamond panther being created in the atelier.

Another lacework piece is a choker with a 17.25-carat oval-shaped pink-purple tourmaline, set atop a scalloped ribbon of 19.41 carats of emerald-cut pink sapphires, 9.91 carats of marquise-cut amethysts, and completed with 32.26 carats of brilliant-cut diamonds.

Chopard is also closely associated with the heart symbol, which it has long used in

its Happy Hearts collection. The shape has been updated in a ruby ring, as well as a necklace and earring set featuring interlacing briolette-cut pink sapphires and diamond brilliants.

Another key piece is a showstopper of a choker centered with a 129-carat emerald cabochon. The gem is surrounded by 28.85 carats of pear-shaped and 21.56

carats of brilliant-cut diamonds, set in ethical white gold.

Cinema is, of course, one of her driving passions, and Chopard has been an official partner of the festival since 1998.

"There's never one Cannes like another," she said, of attending the film festival for nearly three decades. People ask if she ever gets tired of the Croisette and the circuit.

"Of course, I get physically tired because it's not one night like the Oscars, but there's always something so vibrant."

She recalled meeting former film festival president Pierre Viot.

"I said, 'you know, my real job is not organizing dinners and events. My real job is designing,'" she recalled. She told Viot that she could make the award "more glamorous, more precious," and left with one under her arm and permission to rework it.

"That's how we ended up in Cannes, with cinema, which is part of my universe."

The red carpet collection was launched to celebrate Chopard's 10th anniversary in Cannes, and Scheufele has come up with new inspiration each year. With 79 pieces to design next year, she is already playing with ideas – which she is keeping closely under wraps.

Scheufele reminisced about her first Cannes, when she was also gifting another Swiss specialty in addition to showcasing the brand's jewelry. "Everybody thought we were making chocolate. It was very funny. Now, down the road, there's a whole machine going into action. Sometimes I miss the bohemian days when I could go to the cinema and watch a movie," she relayed.

Instead, Scheufele will preside over several nights of Chopard festivities, including the Trophée Chopard gala, which honors emerging actors each year. This edition will see Finn Bennett and Marie Colomb receive the award from godmother Angelina Jolie.

Still, her most important moment is the closing ceremony, for which Chopard also designs the winning prize. "It's all about the Palme d'Or. It's the heart of the festival," she said, comparing it to big awards ceremonies that hand out several statues. "Don't forget, there's only one." ■

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The Hôtel Martinez Raises The Bar With New Speakeasy

Director Delphine Grossman has created a barrel-aged Negroni cocktail that spins classic vinyl all night.

BY RHONDA RICHFORD



The selections at the Martinez Bar.

In a city that is built around cinema, the Hôtel Martinez is quite the scene during the Cannes Film Festival. Full of celebrity suites, festival partners L'Oréal and Chopard, and a lobby filled with photo shoots, the hotel is at the heart of the hustle and bustle.

Now the Martinez has opened a new spot to be seen in – a glamorous, 1930s-inspired bar tucked under the Palme d'Or restaurant, where the jury traditionally holds its first meal together.

The namesake bar opened its doors in March, with a décor that is a dramatic shift from the rest of the hotel's airy, whitewashed elegance.

"You step off the Croisette and into something completely different," said bar director Delphine Grossman, a veteran of high-end hospitality whose most recent tenure was at La Mamounia in Marrakech. "It's like a portal to the 1930s, but with a Cannes spirit."

When the hotel converted a disused garage and storage area underneath the Michelin-starred Palme d'Or restaurant, which opened last year, it set out to transform the ground floor into a sexy speakeasy that stands out from the flashy beach clubs around town.

The bar is home to 300 vinyl records, heavy on French pop, including classics from Charles Trenet, Edith Piaf and Dalida, remixed with deep house. Tunes start at 9:30 p.m.; people start to warm up by 11 and it's a low-key dance party by midnight.

"We can say that we are a festive bar, and the crazy thing is that it is happening in the Martinez," she said. "There's other places [in the hotel], but if you want something different, with music and good service – it's my place."

Grossman presides over the space to personally greet guests, and is also behind the cocktail list. All of her creations are made with spirits – whiskey, cognac, gin and vodka – aromatic plants and less sugar.

Designer Remi Tessier, who also worked on the Palme d'Or, created a maximalist

interior filled with deep velvet sofas, silk damasks and mirrored tables, all bathed in warm light. Design cues from the restaurant upstairs, which was designed as a vintage yacht, carry through. Gold details and Tiffany-style lamps complete the 1930s lounge atmosphere.

Tessier wanted to create an "intimate venue...imbued with opulent yet understated luxury," he said. There are 71 seats inside, and 45 on the new Croisette-facing terrace.

"This exclusive setting ensures absolute privacy, making it the perfect place to host prestigious guests for exceptional evenings,"

Tessier added.

"People have been waiting for a concept like this in Cannes," said Grossman, contrasting between the thumping beach clubs on one hand, and the upscale dining scene on the other. So far it's been warmly welcomed by the town.

"So many local people come and have fun with us, but we still have a high concept and high standards. We need to keep the five-star line, it's really important. We are still the Hôtel Martinez."

The menu was created by Hôtel Martinez chef Jean Imbert of Monsieur Dior fame. It's full of sharing-style plates heavy on



A selection of small plates.

fresh seafood and vegetables, plus the local crispy chickpea bread socca, and executed by chef Alexandre Elia.

Grossman boasts one of the best liquor shelves in town. They're stacked with 30 whiskeys from Ireland, Japan and Scotland, and it's the only bar in town that carries the exclusive Macallan M Black Decanter.

The selection of vodkas is also exclusive, including the limited-edition Beluga Epicure Series by Lalique.

Grossman's signature creation for the Martinez bar is an aged Negroni. She does a double age of Calvados and bourbon, adds a mix of Tanqueray gin, Rosso Antico, Carpano Antica Vermouth and Campari. The concoction ages for three months in barrels from Kentucky's famous Woodford Distillery before it's poured into a cocktail glass.

The drink has proved so popular Grossman has ordered four more barrels to keep up with demand.

The bar is normally closed Sunday and Monday, but will be open for the duration of the film festival.

"I want to know everyone that comes in. I'm really proud of my place, and I appreciate sharing about our spirit selections, creating a degustation of whiskey or tequila," she said. "It's not just about, get a drink, pay your bill, it's about an experience I can share with people."



The speakeasy-style Martinez Bar at the Hôtel Martinez in Cannes.

CANNES FILM FESTIVAL PREVIEW **WWD**

Persol Shines at Cannes

The sunglasses brand will partner with Terrasse by Albane after achieving key placements last year.

BY RHONDA RICHFORD

Under the South of France sun, Persol has it made in the shades. The Italian sunglasses brand is partnering with PR maven Albane Cleret's Terrasse by Albane, the pop-up hot spot during the film festival, to reinforce its ties with the movie world.

This connection is not a recent branding effort, but rather a storied relationship stretching back decades.

"It's a brand that in its heritage has always been affiliated with cinema, starting from the very early stages," said Persol's global brand director Jarvis Macchi. The brand was officially launched in 1938 combining two Italian words meaning "for the sun."

He reels off legendary looks from classics including Marcelo Mastroianni in "Divorce Italian Style," Steve McQueen in "The Thomas Crown Affair," Daniel Craig in "Casino Royale," to the very modern Zendaya in last year's "Challengers."

"Sunglasses in cinema can be really part of a character and define the personality," Macchi said, emphasizing that the brand's relationship with film is organic through costume designers and stylists and not paid product placement.

It's the brand's second year on the rooftop, and the Cannes strategy has paid off: Richard Gere and Zoe Saldana both wore Persol shades to the photo calls for their films at last year's festival. The brand also sponsored the after party for "L'amour Ouf," with Adèle Exarchopoulos, François Civil and Vincent Lacoste.

As hard as it often may be for



Zoe Saldana in Persol sunglasses in Cannes last year.

Richard Gere wearing Persol sunglasses in Cannes.



accessories to stand out on the red carpet, Macchi asserts that is what makes Persol the perfect fit.

"We have the design, where it's important to stand out and be recognizable," he said, highlighting the brand's distinctive yet subtle silver arrow on the side. No big logos here. "Our logo is in the product. It's our distinctive sign. So we are perfect for the red carpet, not to show off our brand, but to be recognizable for the people who know. When you know you know."

Craftsmanship is a key part of this authenticity, with every pair handmade in

Italy. "We call it Italian maestria," Macchi explained.

The rooftop has also been a platform for the brand to offer something unique and exclusive to clients. While Persol has been expanding its own store footprint with stand-alone boutiques in Los Angeles, Milan and New York, it's carried at retailers including Le Bon Marché, John Lewis and Nordstrom.

The EssilorLuxottica-owned brand brings its "top wholesale clients" from core markets like Italy, France and the U.S. to Cannes to experience the film festival. Clients receive tickets to premieres and

can walk the red carpet.

Though Persol has no plans to fund film productions, the brand remains committed to working "in an authentic way."

"We prefer to partner as peers. If some real connection happens, then we can talk about some projects together," Macchi said, leaving the door open.

The centerpiece this year is the launch of a new Persol 714 Steve McQueen edition.

It's the latest in the series launched in 2019. This time the style is dedicated to "The Thomas Crown Affair," which faithfully recreates the color of the lenses and the color of the acetate McQueen wore in the original 1968 film. The year of the film is engraved on the inside temple of the glasses as a special nod.

The brand continues to expand its ties with actors, and this year Persol will also bring brand ambassador, Italian actor Pierfrancesco Favino, Angelina Jolie's costar in "Maria," to Cannes for a private lunch.

"We feel at home" in Cannes, as well as working with Albane. "The backstage of the festival is sometimes more interesting than the films," Macchi said.

Through the Terrasse by Albane, Persol hosts their guests with one of the most stunning views of the bay. "It's a nice spot where all the people from the industry pass by...outside of the crowds, but [with] the inside crowd," Macchi said.

Rüya Brings Anatolian Cuisine to the Cote d'Azur

Chef Umut Özkanca's take on Turkish cuisine is the restaurant's only outpost outside of the Middle East.

BY RHONDA RICHFORD

When the Carlton Hotel reopened its doors two years ago after a years-long renovation, it did so with a completely reinvented restaurant scene. Enter Rüya, which brings upscale Anatolian Peninsula cuisine to the other side of the sea.

Cannes is the only outpost of chef Umut Özkanca's Mediterranean concept outside of the Middle East.

"We don't do fusion," Özkanca told WWD. The menu features polished but traditional Turkish dishes and the chef sources the best seafood and produce locally, keeping

the selections seasonal. "We feel that we're home because the quality is so high. It's much easier to do what we're doing here than anywhere else in the world," he said.

Rüya, meaning "dream" in Turkish, is a tribute to the country's history and layered culinary legacy. "The land we now call Turkey has been home to countless civilizations," he explained. "From the Silk Road to the spice routes, our cuisine is one of the richest in the world, alongside French and Chinese."

"What we try to do is to take the history

of the food from 'The Motherland,' and to take it to the global arena," he added.

Özkanca, a second generation restaurateur, is also vice chairman of Doğu Hospitality & Retail Group, which operates 191 restaurants worldwide. Still, Özkanca prefers the personal touch.

"During the film festival, I'd rather work in the restaurant to greet people," he said. No films are on his agenda.

"I've been in the business since I've known myself," he added. "I don't have an office. I like to be in the restaurant. I feel

like this is my home, my living space."

The restaurant's interior design has a relaxed and welcoming feel. While Rüya venues in Dubai and Riyadh feature darker decor, the Cannes outpost embraces the Mediterranean's sea and sun color scheme with glossy teal tables and a bright yellow bar.

Other architectural features such as hand-cut marble from Istanbul and a central oven in the dining room add to the homey air. Guests can sit overlooking the sea under the hotel's signature striped awnings, too.

Though the kitchen is tucked behind the scenes, an open flame oven is the centerpiece of the dining room and offers diners a sensory connection to the cooking process. "It's the heart of the room," he said. "When guests arrive at the restaurant, they're greeted with the smell of our fresh bread – just like home."

Despite the Carlton hotel busting as the beating heart of Cannes during the film festival, Rüya is not planning any splashy events. "We like to open our doors simply and let the food speak," Özkanca said.

The chef recommends anything fresh from the oven, especially the two cheese Pide, an ancient baked egg and cheese dish with the recipe derived from Özkanca's hometown near the Black Sea. It can be traced back to the Romans.

Özkanca actually prefers Cannes in the slow season, when it's a bit rainy and you can walk around and pop into the smaller restaurants around town.

"Especially living in a city [17 million], 18 million people like Istanbul, when you come to Cannes off season, it makes you actually relax a bit," he said, recalling time spent at the Carlton long before he stepped behind an oven.

"I used to come here with my father when I was young," he recalled. "Being part of this hotel's legacy is a dream come true."



Inside Rüya.



Dishes at Rüya, including a baked Pide.

WWD CANNES FILM FESTIVAL PREVIEW

California Dreaming at Mas Candille

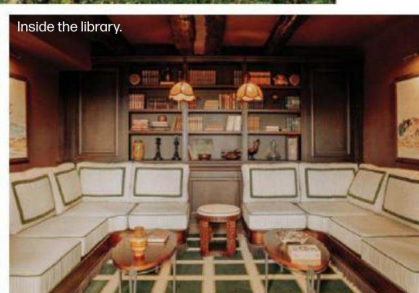
The family behind the Clarins beauty brand has opened a five-star hotel and spa in the hills above Cannes with décor from Hugo Toro. BY RHONDA RICHFORD



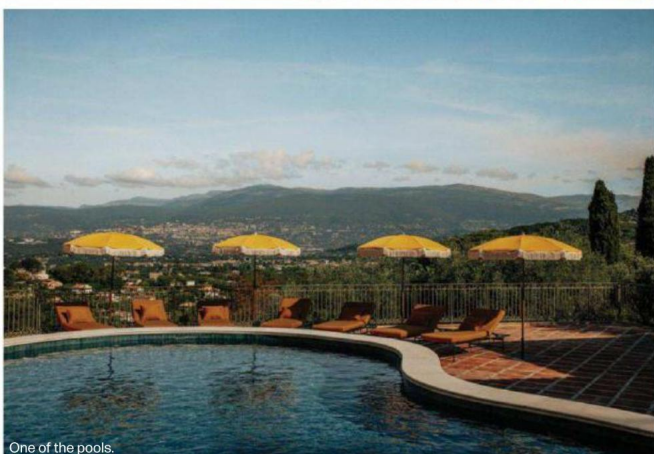
The original structure of Mas Candille.



Bespoke headboards in the guest rooms.



Inside the library.



One of the pools.

Mas Candille, a historic hotel nestled in the hills above Cannes, has been awakened from its design slumber with new backing from the Courtin family, the owners of the Clarins cosmetics group and a makeover from designer Hugo Toro.

“When I first visited, it was like discovering a sleeping beauty,” he said. “The building was in terrible condition, but the location had a spirit. I had a vision of the story we could tell here.”

After being acquired by investor Jean-Philippe Cartier in 2020, the hotel underwent two years of renovation. It was rechristened as the first official Clarins hotel – complete with a branded spa – through a partnership with the Courtin family as they take the beauty brand into hospitality.

The French Mexican Toro brought together Provençal heritage and California cool. In cinematic style, he created a backstory for the hotel, framing it as the home of an American who had settled in the South of France.

“L.A., for me, is really eclectic, like patchwork of references, but always with the idea of having fun,” he told WWD. “So I wanted a space where you could feel that you could have fun, and it’s something joyful where people can actually connect.”

“You have the codes of California anchored into this Mediterranean style,” he added. “You feel like you are in the South of France, but with a touch of L.A. You will feel it in the interiors, but also in the landscape, which was really important to me.”

The tree-lined drive makes for a dramatic entrance to the five-star, 11-acre property.

Previously, each room at the hotel had a different, themed decor. He took it down to the bones, including the original 1870s farmhouse. Save an original fireplace that now sits in the bar, Toro reworked everything to create an eclectic yet uniform aesthetic across guest rooms. He avoided neutrals and white, instead going for warm woods, bright colors and strong patterns.

While Toro selected a few vintage pieces such as chairs and a chaise from Paris and Provençal antique markets, most of the furniture and objects are one of a kind.

Toro worked with local artisans to create a patina on wood and he sourced tiles and ceramics from the area. “We tried to do most everything that you could do locally,” he said. Pink Norwegian marble is one of the few far-flung design touches.

Lamps and furniture are also Toro’s design, including custom headboards in each room, as well as the prints and patterns throughout the hotel that he hand painted himself. The carpets were inspired by his grandparents’ country home.

“Everything is bespoke,” he said. “I wanted to create something that made sense and would build a strong identity.” Three buildings across the property now speak a unified design language.

“It was always about layers of transition, of spaces and people. I wanted a strong identity, something that would work just as beautifully in winter as in summer,” Toro said. “It’s the same principle as designing a restaurant.”

He should know – Toro is the mastermind behind Pur in Paris, the Marlow in Monaco and the Midland Grand Dining Room in London, among other culinary hot spots. Mas Candille is his first hotel project.

“If it only works at night, you’ve missed something. A hotel should feel just as good on a quiet winter day as during the high season,” he said.

This year-round sensibility is embedded in the spaces themselves. Reading nooks, a library and cozy communal rooms such as a cigar lounge offer a hint of retro refuge. Outside, guests can also play a Provençal round of pétanque.

The Californian influence isn’t just conceptual, and can be felt in the pool, with its bean-shaped curves and bright blue straight out of a Slim Aarons photo. The layout wraps around existing trees to add an element of organic design and gives guests hidden coves and sitting spaces surrounded by lush palms.

Toro revamped the original and added a second, 80-foot-long pool with a unique indoor-outdoor hybrid design that

stretches into the Clarins spa.

Backed by Famille C Participations, the investment fund of the Courtin family, owner of the Clarins skincare and cosmetics group, Mas Candille is their first foray into hospitality as they seek to build a luxury hotel brand. The group has also taken a strategic stake in the Evok Collection of hotels and plans to open 15 worldwide over the next five years.

With the Courtin family backing, a spa was in order. Called The Glow House by Clarins, the brand delivered a 1,500-square-foot space in two new buildings that house four treatment rooms alongside a hammam and sauna.

Rather than restrict the creative process, they gave Toro carte blanche. “It was nice because I could do whatever I wanted,” he said.

As the film festival returns to Cannes, this hillside sanctuary will offer an escape for some fashionable clientele. Festival partner Chopard, for example, will be putting up guests that come to town for its fashion show at the revamped property.

Cannes Palm Beach Casino Gets a Royal Makeover

Architects Caprini & Pellerin restored the Royal Palm Casino at Palm Beach to its original glamour.

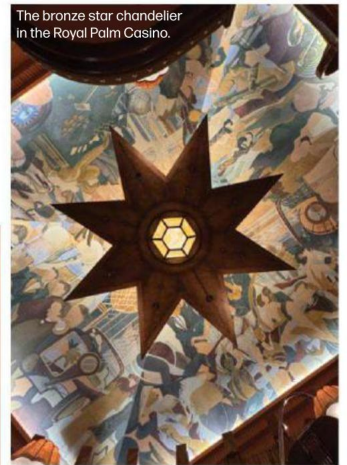
BY RHONDA RICHFORD



Inside the Royal Palm Casino in Cannes.



The curved marble bar.



The bronze star chandelier in the Royal Palm Casino.

custom designed by the architects – from the artwork to the chips, cups, cashier counters and signage. Sculptural furniture crafted from dyed French oak surrounds the industry-approved gaming tables, while tulip-shaped lamps by French lighting artist Guy Bareff add a warm glow.

The team created ceiling frescoes reminiscent of artist Israel Rubinstein's playful depictions of gaming scenes, and also looked to the works of Salvador Dalí and Meret Oppenheim for other inspiration.

"It's very much [inspired by] this legendary period when they were doing art with strong ideas. When you're doing a casino like this, you'd expect something more rational," he said of the team's whimsical approach.

Even the building's imperfections became part of the aesthetic. Columns that no longer made structural sense were transformed into freestanding art pieces. A bevel behind the central bar, sculpted out of a creamy Botticino marble, was mirrored, not concealed.

"The design is kind of like elegant Laser Quest, those places where you go to play when you're young. They're very playful in architecture and very graphic. Here, it's the same," said Pellerin.



Kevin Caprini and Jerry Pellerin

Move over, James Bond. Cannes has its own "Casino Royale" now, and it lives up to the city's cinematic legacy.

Perched at the southern tip of La Croisette, the reborn Casino Royal Palm marks the final jewel in the crown of the Palm Beach Cannes redevelopment – a grand project that brought Old Hollywood splendor back to life on the French Riviera.

The 1929 Hispano-Moorish building was once a playground for Hollywood royalty including Grace Kelly and Cary Grant, and had its own starring role in Alain Delon's 1963 French heist movie "Any Number Can Win."

But through various additions and redesigns over the years, the dramatic turreted design from French architect Roger Séassal had deteriorated into a characterless white box with a flashy neon sign.

"The casino had bad energy. It had lost its dignity. We wanted to clean that energy, like go in there with smoke and a shaman," said architect Jerry Pellerin. "The spirit now is good again. We brought back the energy of the 1930s, not the 1990s."

When developers began restoring the seaside property in a revamp that cost

upward of 120 million euros, out went the seedy nightclub and soulless slot machines; in came upscale restaurants including Zuma and La Petite Maison, where Chanel hosted the "Megalopolis" after party last year, plus a private members' club and luxury shops, including Dior and Loro Piana.

Bringing back the casino was not part of the plan.

Then Cannes-based architects Caprini & Pellerin, the namesake agency of Pellerin and partner Kevin Caprini, took the building down to the bones and dug through the city's archives. Through their treasure hunt they believed the casino could be returned to its former glory and glamor.

"The casino became the cherry on the cake," said Pellerin. "It wasn't in the plan, but it became the soul of the project."

During construction the building started to reveal its secrets: the architects discovered a sliver of the original terracotta color hidden behind a false wall in the attic. Pellerin had been toying with shades of white or beige for the casino, but the terra-cotta became a touchstone.

"When I think about this project, I almost get goosebumps. It was so clear, so

obvious to us. The spirit of the place was always there – it just needed to be uncovered," said Pellerin of the attic find.

The cleansing was as much spiritual as architectural, and allowed the Palm Beach to channel the Riviera's golden age when casinos were sophisticated social spaces and guests would don tuxes and evening gowns, not flip flops and T-shirts. To bring back that upscale aesthetic, the Casino Royal Palm will have a dress code that requires jackets for men and elegant dress for women.

Caprini & Pellerin reinterpreted the 13,000-square-foot space with Art Deco touches, rounded arches and beveled mirrors. The original high ceilings didn't meet modern security specifications, so the team created a giant bronze star-shaped lighting installation – at once celestial and architectural – that dominates the room. It brought the ceiling down to regulation height while cleverly concealing discreet security cameras.

"In fact, the casino is secured like a bank," said Pellerin. "The cameras are hidden in the lamps, the vents, in the tables. There is very little visible."

Everything in the casino has been

In partnership with French casino group Partouche, the Casino Royal Palm aims to bring the human touch and glamor back to gaming. (The slot machines are still there, but discreetly tucked away behind decorative walls.)

There's also a piano and small stage for an added touch of old-school entertainment.

When Partouche, who had relocated the casino to the 3.14 hotel closer to the center of town, decided to reopen inside the Palm Beach, they didn't want to replicate the old atmosphere.

Instead, the teams decided to elevate the experience. "The request was, let's do some game tables with croupiers, with direct human interaction. We wanted to create a space where the game is central again, but in a playful and luxurious way," he said. "The casino is going back to its roots, and the roots of the building."

Dapper dealers will add another layer of elegance.

"There's no other place like it," said Pellerin. "It's a landmark, and there is an atmosphere and feeling that this beautiful place has always been here."

EXCLUSIVE

Valentino Garavani Nellocôte Bag Is Focus Of New Campaign

● Photographed by Julie Greve, the campaign celebrates the bag with a retro-inspired aesthetic featuring models in a joyful, concert-ready setting.

BY LUISA ZARGANI

MILAN – Valentino will unveil a new campaign Tuesday celebrating the Valentino Garavani Nellocôte bag designed by creative director Alessandro Michele.

In the images, lensed by Julie Greve, models Pati B, Assane, Isabella, Anton

and Leander pose as a group of friends waiting for a concert to begin. They are captured in a laid-back and joyful mood on a sun-drenched grass field, embracing, laughing, and playing with a hula hoop.

The photos tap into the boho energy of the late 1960s and early 1970s, reflecting the original spirit of the bag, which was first presented with the Avant Les Débuts spring 2025 collection with a hippie-chic allure. It has since been developed in different variations through the following collections, from the Pavillon des Folies

for spring 2025 and fall 2025, to the Le Méta-Théâtre Des Intimités for fall 2026.

The Valentino Garavani Nellocôte group was expanded this season with rich new textures and bold decorative elements. The signature crossbody and tote silhouettes – both crafted in soft suede – were reimaged with embroidered mirrors, jacquards featuring



An image from the new campaign dedicated to the Valentino Garavani Nellocôte bag.

geometric motifs, and dimensional flower embroideries in multicolor beads or delicate garlands.

Following the introduction of the medium tote for spring 2025, the brand is launching two new smaller sizes for fall in fresh materials including grained calf, suede, and richly detailed embroidery, such as the whimsical Cherryfic motif.

The Nellocôte has been spotted on the likes of Bella Hadid, Alexa Chung, Amelia Gray, Vittoria Ceretti, Alba Rohrwacher, Sha'Carri Richardson, Devonthé Hynes and Freen Sarocha, to name a few.

The imaginary concertgoers of the campaign reflect Michele's passion for music. As reported, the designer has conceived L'Atelier Sonore, an intimate listening room with a bespoke sound system, a new cultural and immersive architectural experience at Valentino's Madison Avenue boutique.

"I really like to work with musicians, because the sounds, music and everything that is impalpable are part of my work," Michele told WWD last week.

"Music directly interacts with the mise-en-scene and the creation of objects. My creative life is made of sounds, and music is a powerful language that suits me and that I love to employ."

The store's mezzanine floor has been transformed into a sonic space reflecting Michele's vision. It was conceived in partnership with Italian cultural collective Terraforma, founded by Ruggero Pietromarchi. The soundscapes curated by Terraforma, a platform for experimentation in sound and ecology, are crafted by sound designer and streetwear veteran Giorgio Di Salvo.



EXCLUSIVE

Webster Capital Takes Stake in Ring Concierge

● The deal, of undisclosed size, follows the firm's recent investment in Gente Beauty.

BY JAMES MANISO

Just a month after investing in a beauty brand, Webster Capital has looked to jewelry for its next investment.

The firm has taken a stake of an undisclosed size in Ring Concierge. Though financial terms weren't disclosed, the company was expected to close 2023 with \$100 million in revenues, as reported.

The brand, which started with bridal in 2013 under founder and chief executive Nicole Wegman, counts its digital know-how and first-arriver advantage to social media marketing as key differentiators. For Webster Capital, it was the service component that drew the firm to the company.

"Ring Concierge is helping us break into higher-end concierge, VIP services and goods that we're really interested in," said Mary Sullivan, Webster Capital's chief of staff. "The high-value experience that they bring their customers with that direct relationship aligns with what we value."

Webster has been active, having revealed its investment in Gente Beauty in April. That brand, founded by model Marianne Fonseca, centers its product assortment around lymphatic drainage. It also counts Spins – which founder Tony Olson formerly ran for north of two decades – Tasseo and Kitsch in its portfolio.

Sullivan said that cadence may slow for the rest of 2025, but the company was still active in evaluating potential assets.

"We're finally in the right spot," said Sullivan. "We love Gente, we love Ring Concierge, and these brands are very meaningful to us – you can expect to see them continue to grow. We're finally in the right conversations with the right people and able to put our resources and invest in brands that are near and dear to us."

Added Olson in a statement, "As an admirer and customer of Ring Concierge over the past decade, I have seen firsthand their dedication to delivering exemplary products and service."

The statement added that the funding will support "future strategic initiatives."

"Ring Concierge has been around for 12 years now, which is pretty amazing," Sullivan said. "We're coming from the standpoint of how do we continue to innovate and bring new, exciting ideas to the luxury jewelry side of thing, and continue to grow?" Newness will likely be a focus, as the company releases around 25 new drops annually.

"They are so invested in their customer service experience," Sullivan continued. "We love to support the high-quality, direct relationship they have with their customers, and backing female-led brands is something we're passionate about as well."

HOME DESIGN

More Key Changes for Flos B&B Group

● Lucia Nadal has moved to Davide Groppi, an Italian lighting firm under the Dixelance umbrella of design brands.

BY SOFIA CELESTE

MILAN – Italian luxury design conglomerate Flos B&B Italia Group, which is said to be in the throes of a major phase of restructuring, on Monday saw its fourth management change in a year and second in less than one week.

Lucia Nadal, its marketing and sustainability director, has moved to Milan-based group Dixelance as general manager of lighting firm Davide Groppi, Dixelance confirmed.

Last week, it was revealed that Gianni Fortuna, chief executive officer of Flos B&B Italia-owned kitchen firm Arclinea – which his grandfather started in 1925 – stepped down. In January, Flos B&B Italia Group's CEO Daniel Lalonde resigned and Roberta Silvia, CEO of lighting firm Flos left in 2024.

"I am honored to have joined this company. Davide [Groppi] is a visionary designer and entrepreneur," Nadal told WWD. Nadal also served as marketing director for B&B Italia between 2004 and 2019 and was a consultant at Bain & Co before that.

Sources close to WWD said in February that Flos B&B Italia Group has entertained informal offers from other groups for its furniture brands. Haworth, which is home to top European furniture and home firms Poltrona Frau, Cassina, Cappellini and Zanotta, has been speculated as an interested buyer.

Funds Investindustrial and the Carlyle

Group formed Design Holding in 2018. The funds' potential move to sell off the furniture division has been widely viewed as an expected outcome by industry watchers. Since the formation of the group, Nadal has been key in communicating the strategy of the newly formed group and its positioning as a luxury design group. In addition to Flos and luxury furniture brand B&B Italia Group and its brands Maxalto and Azucena, Flos B&B Italia owns Danish lighting brand Louis Poulsen, Denmark-based furniture firm Audo Copenhagen and design furniture and e-commerce player Lumens. In 2021, the Italian conglomerate inked a joint venture with Fendi to form Fashion Furniture Design, or FF Design, to develop the Fendi Casa business. The line was previously produced and distributed by licensee Luxury Living, operating through Club House Italia.

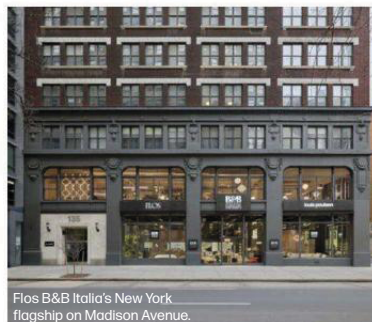
Dixelance, a furnishings, lighting and contract group, recently changed its name from Italian Design Brands, and owns upscale furniture brands Meridiani and Gervasoni. It also owns luxury contract firms Cenacchi International and Modar, which work with stores, showrooms, offices, hotels and prestigious homes worldwide.

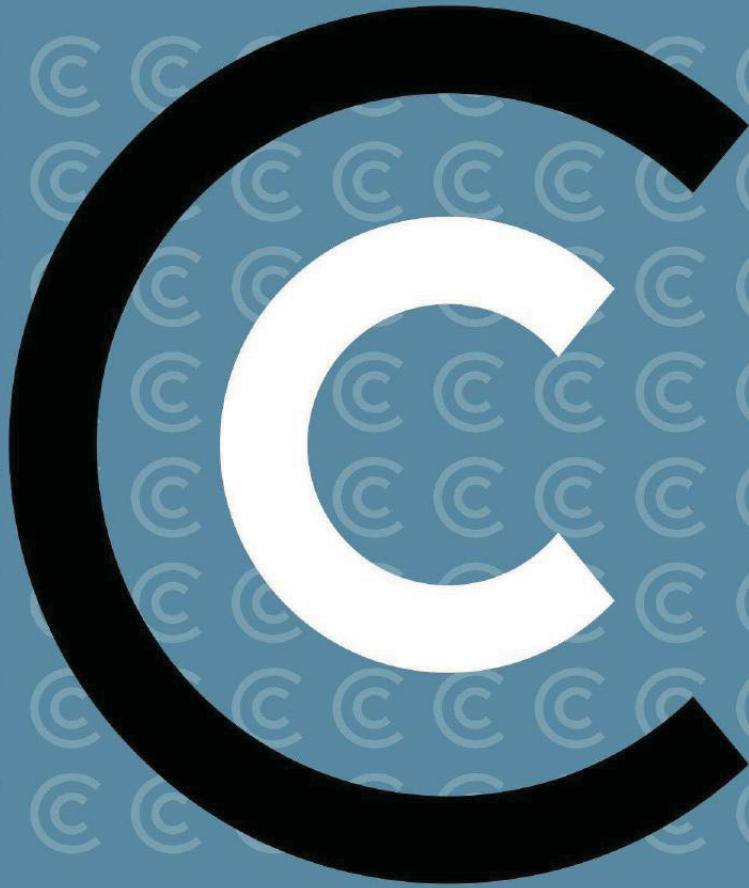
In 2024, it also bought a majority share in Turri, a luxury furniture business founded in 1925 in Carugo near Lake Como, and last year increased its stake up to 100 percent in lighting firm Axolight. The first Italian design firm to list its shares on the Milan Stock Exchange, Dixelance said in April that it signed a letter of intent with outdoor furniture specialist

Roda Group, with the aim to take a majority stake in the firm.

Davide Groppi, which began as a small factory in the center of Piacenza, Italy, during the late 1980s has been pegged for growth and storytelling potential, by the firm over the past year. Last year, during Design Week, Davide Groppi unveiled Endless, an adhesive, conductive strip that can be applied to any kind of surface. Other signature pieces include the Louis XIV, a deconstructed take on the French Rococo chandelier, or the ultra-modern Sottile, a "blade"-like pendant lamp that is 0.7 centimeters thick.

"We need to promote stories like the Davide Groppi, while working on communications, showing the brands' potential for architectural spaces and create a network of ambassadors around the world. In Davide Groppi's case, we also want to convey its true potential: the company doesn't sell lamps, it sells light. It's an experience," the firm's managing director Giorgio Gobbi told WWD in an interview in February.





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FASHION

Celebrity Fashion Matchmaker Lucio Di Rosa Is Coming to New York



Here and below:
Inside LDR22's new
showroom in New York.



● Di Rosa discussed the rapid growth behind his strategic branding agency LDR22, its third opening after Los Angeles and Milan – and what Donatella Versace has to do with all of it.

BY SANDRA SALIBIAN

MILAN – Waiting has never been Lucio Di Rosa's forte.

The celebrity fashion matchmaker decided to go solo in 2023 after two decades of working at Italian fashion houses. In that time he has launched his strategic branding agency LDR22 in Los Angeles, and followed up that successful debut by cutting the ribbon of an outpost housed in Milan's storied Palazzo Meli Lupi di Soragna just five months later. Now he's expanding his boutique showroom concept to New York, opening a 2,152-square-foot unit at 525 Seventh Avenue.

In between, he helped pair brands with celebrities and VIPs, with labels he represented popping up on the likes of Taylor Swift, Selena Gomez, Anne Hathaway, Jessica Chastain, Sharon Stone, Sydney Sweeney, Jenna Ortega and Shakira, as well as Adrien Brody, Matt Bomer and Theo James, to name a few.

Services expanded, too, now including international press office corporate consultancy and editorial capabilities; event planning; market analysis; brand identity development; talent scouting; content and campaign production as well as celebrity and influencer activations. The client list for celebrity placements in L.A. includes the likes of Tod's, Antonio

Marras, Gianvito Rossi and Georges Hobeika, while brands such as Gabriele Colangelo, Forte Forte, Autry and Patrizia Pepe are among the ones leveraging LDR22's at-large services and presence both in the U.S. and Italy.

"One of the people in my team in L.A. always tells me to calm down," Di Rosa told WWD, tuning in on Zoom at sunrise from New York, already busy overseeing the final touches to the new showroom, from setting up big mirrors to fixing carpet snafus.

He pointed to his company's improved, current structure as the real enabler of the New York opening, whose origins trace back to six months ago.

"It was an idea recurrently knocking at my door, but I was pushing it away," said Di Rosa about LDR22's third outpost. "We started [this business] so rapidly and clients are demanding more and more from us. It's a constant query of requests, especially for what concerns the U.S."

If offering a full service to a handful of his existing clients was still manageable, when the likes of Kiton and brands under the Oniverse group such as Calzedonia, Intimissimi and Falconeri reached out to Di Rosa to implement activities in the U.S., he started to realize there was a gap in the market.

"There are brands who prefer to have just one vendor – a single company handling everything across countries... so opening in New York was key and strategic in that sense. It's about closing the circle," said Di Rosa, underscoring he has "no intention to add other cities like Paris, London or Dubai next."

He claimed his company's agility, speed and rigor in execution are among the assets that set it apart, but his affable manner, relationships with celebrities and network

of contacts certainly play a role, too.

All these skills seem to have been forged by a woman Di Rosa repeatedly mentioned throughout the conversation: Donatella Versace.

"I will be forever grateful to her, because she trusted me since Day One," he said about his 14 years spent working at Versace, mainly as the head of celebrities, VIPs and haute couture clients worldwide relations. Di Rosa joined Versace after a stint at Giorgio Armani from 2002 to 2005 and stayed until 2019, before moving to Dolce & Gabbana as its head of worldwide celebrities and VIP relations.

He recalled how he passed Versace's first test by fire, as he dressed Hilary Swank, Jessica Alba, Uma Thurman and Salma Hayek, among others, in Versace at his first Oscars ceremony. To this day, he underscored he has never paid an actor and commits to organic product placements only.

"Her imprinting will always stay with me; I apply it to many situations and aspects of my business," said Di Rosa of Donatella. "She wanted things done for yesterday, so that's where the speed of execution comes from, for one."

He helped the brand in other ways as well. For example, when tasked with boosting the Atelier Versace business in 2016, he understood the key lay in perfecting the customer experience.

"Those high-spending clients from the Middle East, for example, were not treated as they expected," recalled Di Rosa. A revamp of the showroom in Versace's landmark Via Gesù headquarters included Di Rosa taking the designer's own white sofa from her home and bringing it to the space. Using the brand's home categories like glasses and cups to serve Champagne

or coffee to clients and overall tweaks to the selling process to make it more hospitable helped.

"They started not only to buy the clothes – which in most cases they didn't even see but purchased via sketches – but also the plates or porcelain sets for weddings," said Di Rosa.

Those learnings stuck with him, as he set up the LDR22 locations with the same approach. Each outpost is conceived with a luxury hospitality experience in mind and as an extension of Di Rosa's own home, with design pieces and plenty of home objects punctuating the spaces. These are led by the use of Fornasetti elements – from the Nuvole wallpaper to cushions, vases, trays and cups – and Dr. Vranjes' "Rosso Nobile" fragrance.

Each location reflects the spirit of the city. While the L.A. one is conceived as a 4,000-square-foot villa furnished with pieces from Minotti, Flos and Artemide and replete with a swimming pool and garden, the Milan unit has a frescoed ceiling, wood flooring and private courtyards, and the New York space has a straightforward, urban approach.

"The idea is to offer an experience that is different from the corporate world, and make this business more pleasurable. A person stepping in the showroom should never feel like they are in an office," said Di Rosa.

"Most showrooms don't work like this," he continued, pointing to board rooms he finds "horrible" and display of racks full of clothes as examples. Di Rosa prefers to keep a curated selection of samples, instead reserving separate areas for the full storage of products and shipments activities.

"I try to cover every product category. We were missing menswear for a long time, but now we have Kiton, which has so much untapped potential," said Di Rosa. Ditto for Falconeri, which he is enjoying to reboot and elevate in perception, also thanks to placements on the likes of Angelina Jolie, Gwyneth Paltrow and Glen Powell, as well as the latest campaign he worked on for the cashmere brand and that saw real-life couple Rosie Huntington-Whiteley and Jason Statham fronting the images.

Other projects he's proud of range from the placements for Tod's, which was his solo venture's first client; the rebranding of Emé and its pivoting from pure bridal player to occasion wear, and the retooling of Patrizia Pepe, seen thanks to Di Rosa on the likes of Jessica Alba, Zoe Saldana, Elizabeth Olsen and Joey King.

While he acknowledged that influencers still resonate for some categories such as mass market products, Di Rosa believes luxury brands are shifting their focus back to celebrities, "who will always have their own validation, high positioning and stellar engagement."

Still, he recognized the stagnating momentum fashion is experiencing. Hence, he's looking to expand his portfolio to other industries, including interiors, as well as food and beverage and hospitality. He already has secured Campari for a project during the Cannes Film Festival, teased Di Rosa.



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BUSINESS

How the Internet Transformed Fashion Retail Forever

- Nikki Baird of Aptos discusses the evolution of store experiences, technology investments and balancing physical and digital retailing.

BY ARTHUR ZAGZKIEWICZ

Nikki Baird, vice president of strategy and product at Aptos, said the dot-com boom had profound impacts on society, shaping the way people interact with technology and the internet as part of daily life and culture. Understandably, the ripple effects across retail were extreme. As the industry reflects on 25 years since the peak of the dot-com boom, Baird shares her views on how fashion retail, including the store experience and technology investments, has been transformed.

This is part one of a two-part series.

WWD: Take us for a walk down memory lane. What were the hallmarks of a standout store experience for a fashion retailer in 2000? What were retailers' top priorities that year from a technology investment standpoint?

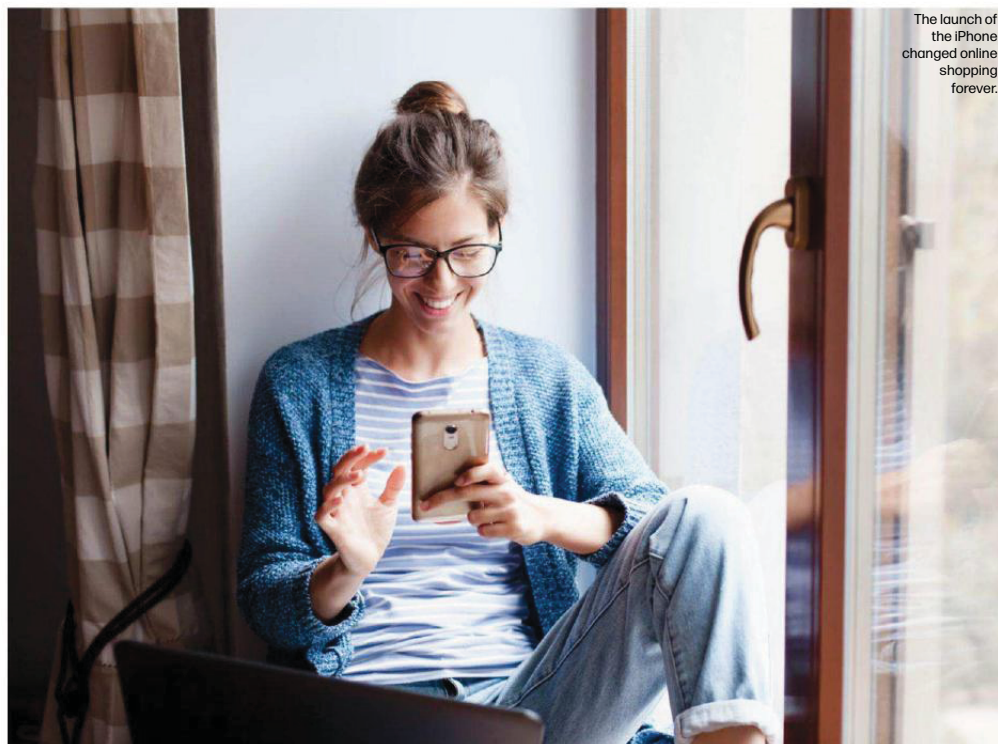
Nikki Baird: Retailers were very focused on trying to create high-touch, high-value in-store experiences, not unlike today. However, at that time there was no consideration for integrated experiences. Online was treated as a "store," and assuming the retailer had a commerce site, e-commerce had the sales volume of a midsize store or less.

Retailers were struggling with figuring out how to ship packages in a supply chain that was wholly organized to deliver products to stores. In the store, they were concerned about needing "retailainment" in order to keep customers coming back. And there was a lot of concern about how to extract customer information that was in store associates' heads. In 2000, store associates knew much more about customers than anyone else in the company, even marketers – a sharp contrast to the present-day reality.

Inventory visibility was as much a challenge then as it is today, though with fewer tools available to address it. Retailers struggled with holdback strategies in fashion – for example, how much inventory to send to stores in the first distribution versus holding back items for more targeted replenishment deeper into the season.

Retailers still struggle with this, but it's complicated by how much to allocate to the e-commerce DC [distribution center] versus sending to stores. Retailers want perfect inventory to meet all demand online, with DC inventory and perfect inventory to meet all demand that shows up in stores. However, it's never perfect, so omnichannel capabilities become a safety valve for avoiding having inventory "stuck" in any location. I wish I could say that retailers do fewer store-to-store transfers today than they did 25 years ago, but that is probably not the case.

WWD: How has the internet transformed the store experience? A Wall Street Journal article earlier this year had the headline "How the Internet



The launch of the iPhone changed online shopping forever.

Made In-store Shopping Miserable." Did you agree with the points made in that article? Why or why not?

N.B.: That article made the rounds; I do agree. I think it goes back to trying to figure out the right balance of inventory across online and in stores. If you follow the data and deal with averages rather than understand the range and the outliers, then you are going to create a minimal, boring assortment in stores. Rather than treating the store as a showroom, retailers are just cutting out whole swaths of assortment.

Back to 2000, the rise of tools to assist in assortment planning had the same problem. You have big stores and small stores, and if you're planning a range, you have to make sure that the small stores don't end up with just black and white and you drop all the colors. It may be hard to have a deep assortment that covers both color/size in a small store, but just because you sell a lot of black and white, you shouldn't allow that to crowd out all the other colors in a small store – that looks awful and doesn't serve customers well.

WWD: Between 2000 and now, what do you feel are the top three technological milestones that transformed the fashion retail industry? During this time, did consumer tech adoption always outpace retailers' technology progress?

N.B.: Consumer mobile – a huge milestone that changed the way consumers shop and completely put the information-as-power equation into their hands. This is by far number one, at the top of

the list. And you can even pin it down specifically to the launch of the iPhone in 2007. By 2008, retailers were already starting to see mobile traffic hitting their websites, which created its own issues for website rendering and led to advances in responsive design.

After that, cloud is probably the next-most impactful. The expectation of always-on access to rich experiences came out of that and continues to shape the expectation of both customers and retail frontline workers.

I don't know if this is double-counting. Still, I would say the rise of apps and the explosion of consumer-facing software that has come from mobile app stores has been the third-most impactful in that it has shaped worker expectations for how any software works. So they had less tolerance for desktop-based, traditional n-tier architecture with Windows-based UIs.

Almost always, consumer adoption of technology has outpaced retailers' progress. The only place where retailer tech adoption has outpaced it has been when it's the kinds of things that consumers don't particularly appreciate, like camera-based footprint tracking and facial recognition.

WWD: Internet connectivity – believe it or not – is still something that retailers struggle with in some store locations and/or in some areas of their stores. How important is connectivity to retailers' in-store strategies today? What in-store capabilities rely on connectivity?

N.B.: I believe it. We hear it all the time. I think part of the reason why internet

connectivity is still a challenge is because it's not a homogeneous level of service across the entire store estate. Even in one country, you might not be able to leverage one provider. That means different levels of service across different providers and even different costs for the same level of service. And if you're, you know, doing a pop-up on a beach, you have choices for how to deliver connectivity, but it will differ depending on the beach.

Connectivity is critical today. While retailers always want to be able to transact – even if the power is down, forget about the internet – they are defining a bare minimum of acceptable offline capabilities that they are willing to survive on. But most of the investments they are making in customer experience rely on connectivity and real-time interactions to be effective.

WWD: It can be challenging for retailers to balance their digital and physical retail investments. Any advice for retailers in this regard?

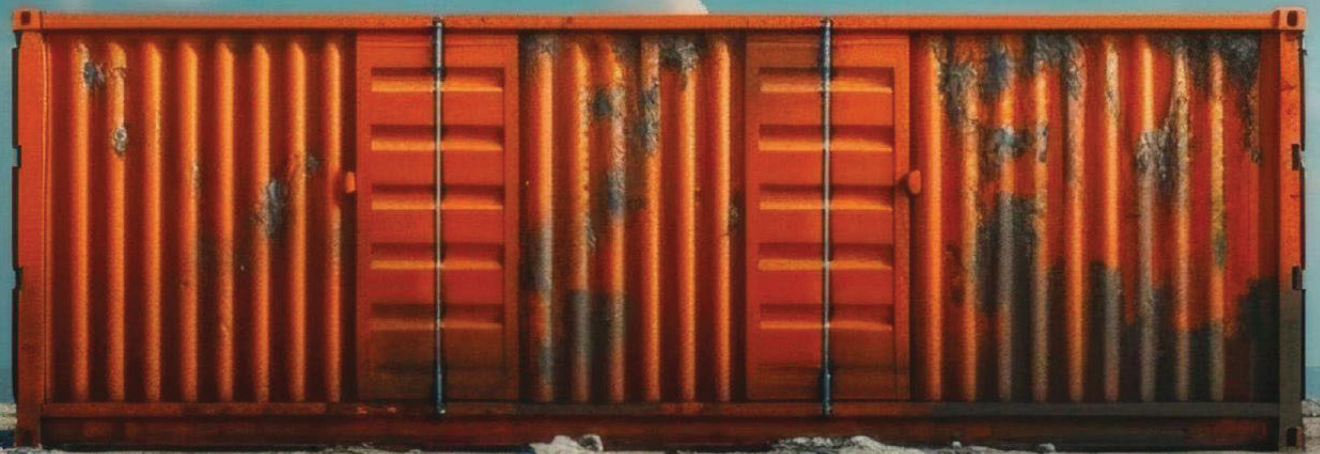
N.B.: Retailers need to consider not just the short-term investment but also the longer-term value that can be delivered. Yes, it's a lot easier to get an immediate ROI on a digital investment, but I think retailers are learning more and more that digital doesn't scale nearly as well as investments in stores. So you might get a short-term benefit from an online change, but the more sales it drives, the more it drives costs. I liken it to eating a donut versus an apple. Yes, the donut tastes sweeter, but a moment on the lips...whereas the apple doesn't have as big a payoff in immediate comparison but is much more beneficial in the long term.

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SPECIAL REPORT

Reinventing Retail:
Navigating Tariffs, Technology and Trends
in Pricing and Allocation



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P1Harmony Puts Their Own Twist On Hip-hop With New Album

Staying true to their K-pop roots, each song carries the genre's signature polish and energy, but this time with a more experimental sound. BY ANDRE CLAUDIO



Global K-pop group P1Harmony is on a mission to reinvent itself with the release of its latest album.

On May 8, the six-member boy group – consisting of Keeho, Theo, Jiung, Intak, Soul and Jongseob – released its eighth mini album, “Duh!” According to the group, who made their debut in 2020 with “Siren,” each member played a crucial role in the album’s creation. Jiung, Intak and Jongseob contributed to the songwriting, while Keeho, Jiung and Jongseob took part in composing. Soul and Theo, meanwhile, added their “distinct vocal colors” to round out the sound.

“We created this album – a lot of it, actually – during our Europe tour [which concluded earlier this year],” Keeho says. “While we were in Europe, we were distributing parts (aka figuring out who’s doing what), coming up with new concepts and writing lyrics on planes and in between shows. It was just a whole bunch of hectic stuff going on because we were really pushing to meet the deadline. But I think when you’re rushing to get things done and working so hard to polish everything at the last minute, it leaves a lasting impression, so I hope our fans love it.”

The project, which took about 10 months from ideation to execution, features six high-energy tracks including “Murmur,” “Over and Over” and “Pretty Boy.” Staying

true to their K-pop roots, each song carries the genre’s signature polish and energy, but this time with a more experimental and genre-blending sound.

The title track “Duh!” leans into an early 2010s dance-pop vibe, while “Murmur” offers a ‘90s-inspired fusion of R&B and hip-hop. By shaking up their usual sound, Jongseob notes that P1Harmony was able to present fans with something “new and fresh” that showcases both their musical versatility and creative growth.

“We really wanted to try an old-school hip-hop sound because we have so much respect for the culture and where it came from,” Jongseob says. “We wanted to honor that while adding our own twist. It’s such a popular genre, so we wanted to reinvent it...and make it our own.”

“That’s the vibe we brought into the [entire album], but we also experiment with new sounds – genres we haven’t explored in our previous albums,” he adds. “With this release, fans will definitely hear a mix of different styles, inspirations and influences from all over.”

While a tour for the album hasn’t been

officially announced, Keeho hints that one is in the works.

“We’re definitely going to hit the road,” he says. “We purposely didn’t perform a lot of the songs from [previous] albums on our last tour because we wanted to save them for what’s coming next.”

Keeho says that performing the

new songs live opens up new creative possibilities for the group. “Since we haven’t performed this album yet, we’re thinking a lot about how to translate it into a live experience,” he says. “With a broader variety of songs now, we can explore different themes and concepts for our shows, which makes it even more exciting.”

Here and above:
P1Harmony



Fashion Scoops



Chanel, resort 2014

Full Steam Ahead

Chanel plans to stage a repeat showing of its cruise 2026 collection in Singapore on Nov. 4, as the city-state prepares to set a new record for international visitor arrivals this year.

"A dynamic and multicultural city, Singapore stands as a unique gateway to Asia. This destination renowned for its connection to culture and luxury boasts a harmonious blend of heritage, youthful modernity and energy, that resonates deeply with the values of the house," the French luxury brand said in a statement on Tuesday.

Chanel previously staged a cruise show in Singapore in 2013, when the late Karl Lagerfeld presented his collection at Loewen Cluster, a former nutmeg plantation located just minutes away from the city center. Featuring several cricket-inspired looks, the lineup recalled the destination's past as a British colony.

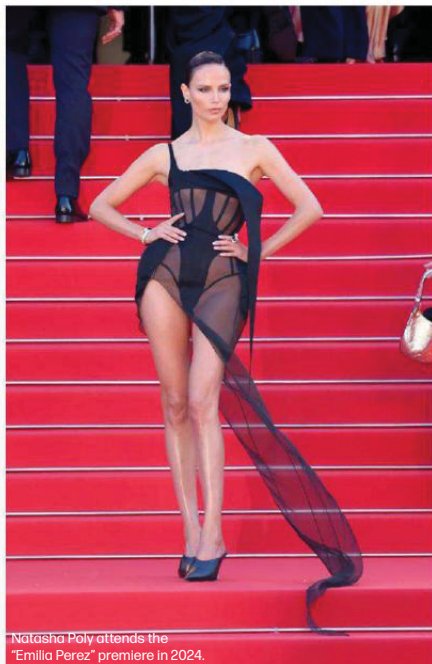
The house did not disclose the exact location of its upcoming replica show. The cruise 2026 collection was originally presented at the Villa d'Este, on the shores of Lake Como, on April 29 in front of celebrities including Keira Knightley, Sofia Coppola and Lupita Nyong'o.

Speaking before the event, Bruno Pavlovsky, president of fashion and president of Chanel SAS,

said the brand saw a slowdown in China and the rest of Asia last year. The company is expected to report annual results in the coming weeks.

"The business in China has been quite difficult in 2024 but now it's picking up, and we feel a strong, nice energy," the executive said.

Singapore is a key territory for luxury brands. It boasts the world's second-highest concentration of millionaires, according to a survey conducted last year by online gambling site Prime Casino.



Natasha Poly attends the "Emilia Perez" premiere in 2024.

International arrivals are projected to reach almost 16 million in 2025, 9.6 percent above pre-pandemic levels in 2019, according to the World Travel & Tourism Council. It expects almost 2.8 million Chinese visitors, a record number, setting the stage for further growth in 2026.

"Singapore is setting the pace for global tourism growth, breaking records and outpacing its regional rivals," said WTTC president and chief executive officer Julia Simpson. "This is not just a comeback – it is a transformation."

Last year, Chanel held its repeat cruise show in Hong Kong, cementing the city's return to the international stage. — JOELLE DIDERICH

Cover Up In Cannes

The Cannes Film Festival appears to have drawn a red line for the red carpet.

Organizers unveiled a new dress code Monday, with rules prohibiting nudity as well as oversize gowns and trains.

"For decency reasons, nudity is prohibited on the red carpet, as well as in any other areas of the festival," the festival wrote. The notice appeared on the website Sunday.

"Voluminous outfits, in particular those with a large train, that hinder the proper flow of traffic of guests and complicate seating in the theater are not permitted. The festival welcoming teams will be



Stefan Larsson

obligated to prohibit red carpet access to anyone not respecting these rules," the statement read.

This comes a year after security personnel had an on-camera altercation with Dominican actress Massiel Taveras as a guard urged her to move down the carpet quickly at "The Count of Monte Cristo" premiere. Taveras was wearing a gown with a train that was several feet long and printed with the face of Jesus Christ that took over much of the red carpet.

Bella Hadid has championed nude looks on the Cannes red carpet, including a Schiaparelli scoop dress with a gold and rhinestone lung-shaped necklace in place of a top in 2021, and a body-hugging sheer dress from Saint Laurent last year.

Models Natasha Poly, Irina Shayk and Heidi Klum have also worn barely there sheer or bandage-style looks, and model Leila Depina donned a chain dress over thigh underwear in 2023.

The film festival's new rule comes a decade after "flatgate," when a group of women were turned away from the premiere of Cate Blanchett's "Carol" because they were not wearing high heels. Three years later, Kristen Stewart famously removed her heels on the red carpet and went barefoot up the stairs.

"There's definitely a distinct dress code, right?" Stewart said at the time. "People get very upset if you don't wear heels or whatever. I feel like you can't ask people that any more – it's a given. If you're not asking guys to wear heels and a dress, you

cannot ask me either."

The dress code has since been updated to allow for flats: it now reads "elegant shoes and sandals with or without a heel (no sneakers)." The rules also ask for evening attire, but add that a "little black dress" is sufficient.

The festival also banned selfies on the red carpet in 2017, which has caused considerable interference by security guards who do not allow non-celebrities to linger on the red carpet. — RHONDA RICHFORD

Larsson's Pay

Stefan Larsson, chief executive officer of PVH Corp., saw his compensation package increase 4.3 percent to \$16.3 million last year.

Most of that came in the form of stock and option awards, which were valued at a total of \$11.6 million, although the actual payout will depend on how PVH's shares perform, linking Larsson's pay to the shareholder's pocketbook.

The CEO also received a salary of \$1.4 million and incentive pay of \$2.8 million.

Larsson took the helm of PVH in 2021 and is in the midst of thoroughly remaking the company. The Heritage Brands division was spun off, the longtime licensing deal with G-III Apparel Group is being unwound and the company is focusing all of its attention on supercharging the Tommy Hilfifer and Calvin Klein businesses with its PVH+ strategic plan.

"Everything starts with product, and we further

improved the relevance and sell-through of our fall 2024 assortment across both brands," Larsson said in a letter to shareholders detailing the company's progress on its plan. "We stood up our global product kitchen for Calvin Klein and created a very strong product assortment for Tommy Hilfifer, which launches in fall 2025.

"We connected both Calvin Klein and Tommy Hilfifer to the zeitgeist through our marketing, while continuing to elevate our presence in the marketplace across channels," he said.

Last week, PVH made a big change atop Calvin Klein, naming David Savman global brand president. Savman, who had been global head of operations and chief supply chain officer, took over from Eva Serrano, who had been in the brand's top job for just over two years.

While the brand has been taking on a higher profile, with splashy ad campaigns featuring Bad Bunny, Jeremy Allen White and Kendall Jenner, it took longer than expected for it to transition to a "global product kitchen" approach, causing delays.

— EVAN CLARK

A Royal Affair

Burberry and King Charles III's gardens in Highgrove, the private residence of the monarch, have returned for another collaboration.

The British brand has teamed up with the artist Helen Bullock on the 28-piece capsule collection that includes menswear, womenswear and accessories.

Chief creative officer Daniel Lee said the collaboration is a "result of our strong and continuing partnership with Highgrove."

Burberry has held a warrant from Queen Elizabeth for trenches and weatherproof clothing since the 1950s. It holds another warrant from King Charles for clothing. A royal warrant, which lasts for up to five years, represents a seal of approval for those who supply goods and services to the monarch and other royal household members. It usually includes a wide range of companies, from mass-market names such as Boots, Coca-Cola and Unilever to luxury ones such as Moët & Chandon ▶



Elizabeth McGovern

and Smythson.

Bullock said when she began creating the collection, she was overwhelmed for inspiration.

"The gardens are so vast and rich it was hard to decide where to start. But I soon fell for the tangled sway of wildflowers and that special combination of dancing poppies and cosmos," she added.

She also looked to Highgrove's trees, arbours and flowers, as well as its honeybees and fountain for creativity.

The campaign for the collection features "Downton Abbey" stars Elizabeth McGovern and Laura Carmichael alongside actor p'Dirisi, who starred in "Mr. Malcolm's List."

They were shot by Camille Summers-Valli, who recently directed and wrote a short film for Dom Pérignon starring Tilda Swinton.

Lee said that "asking these esteemed actors to wear the collection was the best way to make the clothes come to life."

The collaboration is a token of shared values between Burberry and Highgrove Gardens with an emphasis on the environment, nature and craftsmanship – all of which the king has supported with his charity The Prince's Trust.

– HIKMAT MOHAMMED

The Story Continues

Akris may have turned 100 in 2022 but the fashion house is as vibrant as ever in the hands of its founding family's third generation.

That's the throughline of "Akris, Fashion With a Heritage," a 90-minute documentary set to premiere in New York on June 9 by Reiner Holzemer, the filmmaker behind well-regarded films on fashion figures such as Martin Margiela, Dries Van Noten and Thom Browne.

Shot between October 2022 and January 2025, the film is a dive behind the scenes but also the family at the heart of the independent Swiss brand.

"Telling the story of Akris was more than documenting a fashion house – it was tracing the soul of a family," the director said. "Through every archive photo, every fabric and every conversation with Albert and Peter [Kriemler], I felt the weight of a century filled with courage, creativity and quiet elegance."

The camera follows creative director Albert Kriemler, peering into his creative process and the atelier as well as offering glimpses of seldom seen moments such as fabric

sourcing, fittings with Princess Charlene of Monaco and his exchanges with figures of the art and architecture worlds, such as American ballet director John Neumeier and architects Sou Fujimoto and David Chipperfield.

Woven into the film are previously unseen personal archives from the family, including footage and photographs of Kriemler-Schoch and family milestones such as the wedding of Max and Ute Kriemler, who were the second generation at the helm of the house.

"Watching this documentary, it shows there's more to fashion than just an image," Kriemler said in a statement revealing the documentary. "An obsession with quality, pieces made to last – and always, family and incredible, passionate people – these are the things that have always been at the heart of Akris."

Exceptional textiles continue to be front and center – in Kriemler's work of more than four decades as much as the brand's history. Founded by Kriemler's grandmother Alice Kriemler-Schoch, who "had a really good feel for fabric" as her grandson puts it, Akris has roots in St. Gallen, Switzerland, an epicenter for textile mills and embroidery houses



William McComb

since the 18th century.

There's also the planning and celebration of the brand's 100th anniversary, following Kriemler and his brother Peter Kriemler, who serves as chief executive officer and president of the brand, through the preparation of the spring 2023 show in Paris, a visit in New York and the opening of the 2023 exhibition at the Museum für Gestaltung Zurich, Switzerland's top design museum.

After its New York premiere, "Akris, Fashion With a Heritage" will be screened at the Monte-Carlo Television Festival on June 16.

It has already been selected in the features category for the 2025 Tribeca X Award Competition at the 24th Tribeca Festival.

– LILY TEMPLETON

New Board Member

Tecovas, the Austin-based Western wear firm that makes footwear, workwear, apparel and accessories, has named William L. McComb, former chief executive officer of Liz Claiborne Inc., to its board of directors.

McComb brings more than 25 years of leadership experience building and scaling global consumer brands and will support Tecovas as it accelerates its national expansion and omnichannel growth strategy. The company was founded in 2015.

McComb's appointment follows the departure of Elliott Hill, who stepped

down from the board in September to become CEO of Nike Inc. McComb has joined a board that consists of Paul Hedrick, founder and executive chairman of Tecovas; Andy Hunt, managing partner of Elephant; David Lafitte, president and CEO of Tecovas, and Christine Day, former CEO of Lululemon.

Hedrick said, "He [McComb] brings deep expertise leading transformative growth for some of the world's most iconic brands. As Tecovas enters another exciting new chapter of expansion, Bill's leadership and insight will be invaluable in helping us scale while staying true to our roots of authenticity, craftsmanship, and radical hospitality."

"I am both honored and excited to join the board at Tecovas," said McComb. "What they have created is, by any measure, impressive and hard to replicate. I am drawn to the opportunity to serve investors and management here given the incredible momentum they have created. This is a beloved brand making extraordinary products in categories with tremendous growth potential. I appreciate the vision and growth strategy I have seen, and the team behind it. This one is a winner."

McComb served as CEO of Liz Claiborne from 2006 to 2014, where he led a multiyear transformation to streamline operations and invest in direct-to-consumer growth. He rebranded the company as Fifth & Pacific Cos. in 2012, and it ultimately

became Kate Spade & Co. in 2014, repositioning it around its highest-growth brand. Earlier in his career, McComb spent more than a decade at Johnson & Johnson, where he held leadership roles across the consumer health care, pharmaceutical and medical device businesses, including serving as president of McNeil Consumer Healthcare.

McComb has served on the boards of Deckers Brands, ThirdLove, CMR Surgical, Remote Retail, Hound Labs, and The Marshall Project.

– LISA LOCKWOOD

California Bound

Cinq à Sept has headed West.

The company has opened its first West Coast boutique at Fashion Island in Newport Beach, Calif.

The Cinq à Sept Fashion Island store is the most recent development in the brand's growing retail footprint, with its first store opening in New York City's SoHo neighborhood in 2023, and in Miami at Aventura Mall at the end of 2024. The brand plans to roll out several more brick-and-mortar locations in key markets to meet increasing demand.

Cinq à Sept, which was founded in 2016 by Jane Siskin and Jalal Elbasri, is known for its suiting, cocktail, elevated denim and daytime separates. The brand launched footwear in the fall of 2024 and recently revealed a collaboration ▶

A still from the "Akris, Fashion With a Heritage" documentary.



A Betsey Johnson bag from the 2025 Pride Collection.



The interior of Cinq à Sept's new boutique in Fashion Island in Newport Beach, Calif.



Sarah Holme and Zac Posen with Nicole Wiesmann, head of men's design, Banana Republic.

with Scotland-based accessories brand Strathberry for a handbags collection that will be introduced in the fall of 2025.

Retail prices range from \$245 to \$695. Bestsellers are expected to be the suiting, sets and dresses, and in particular the brand's classic Holly jacket, Giles pant, Roxie and Khloe blazers, and the Zelda dress.

The Fashion Island store was designed to embody a Parisian apartment. At 1,200 square feet, the shop will open with the brand's summer 2025 collection that includes an assortment of dresses, separates, suiting and footwear.

Showcasing the brand's signature pale pink, the boutique blends warm neutrals with refined textures. There are

Venetian plaster walls, brass accents, sleek wood finishes, custom furnishings and an artistic porcelain chandelier.

"California has always felt like home to us, given it's where our company was founded. Opening our first California store at Fashion Island is a natural evolution — one that deepens the meaningful connections we've built over the years. We're excited to join the vibrant Newport Beach community and create a space where our customers can experience the world of Cinq à Sept," said Siskin.

The shop, located at 401 Newport Center Drive, will be open Monday through Saturday from 10 a.m. to 8 p.m., and Sunday from 11 a.m. to 6 p.m. — L.L.

School Days

"Keep learning, keep pushing boundaries and never stop creating."

So said Sarah Holme, head of design and product development for Old Navy, on Thursday at the Academy of Art University, School of Fashion annual fashion show spotlighting thought-provoking collections from the graduating class of 2025.

On behalf of Gap Inc., the parent company of Old Navy, Holme accepted an honorary doctorate from the San Francisco institution, recognizing the retailer's efforts to support students, its creativity and its contributions to the culture of the city. In the last two years, Gap Inc. offered

mentorship programs and internships to many School of Fashion's students and graduates while helping students build skills with digital design tools.

"This recognition is a testament to the collaborative spirit and creative energy that thrives here," Holme said. "At Gap Inc., we believe in the power of creativity and innovation, and we are committed to supporting the local creative community and helping bridge the opportunity gap for the students who will shape the future of fashion and design."

"We are proud of the partnerships we have built with the Academy of Art University and the opportunities we have created together," Holme added. "This honor is not just for Gap Inc., but for every student, mentor and collaborator who has been part of this journey. I've seen the incredible things this graduating class is capable of. We look forward to continuing our support and collaboration with the Academy of Art University and the vibrant creative community in San Francisco."

The school's fashion show, themed the Origins of Belief, took place at the school in downtown San Francisco and showcased the talents of 17 students of fashion and textile design. Said Elisa Stephens, president of the Academy of Art University: "We are proud to celebrate our relationship with Gap Inc. by awarding the company an honorary doctorate. Gap Inc.'s mentorship program helps prepare our fashion students for success, and the company's contributions to the creative industry and culture of San Francisco

are unparalleled."

Zac Posen, Gap Inc.'s executive vice president and creative director, received an honorary degree from the Academy of Art University in 2007.

Established in 1929, the Academy of Art University is one of the largest private, accredited art and design schools in the nation. As one of the oldest art schools in San Francisco, the Academy of Art University offers more than 129 accredited degree programs, available online and on-campus, spanning 70 areas of study, including entertainment arts, advertising, fashion, architecture, game development, music, communications and photography.

— DAVID MOIN

All About Pride

On the heels of the success of the launch of their 2024 partnership, Betsey Johnson and the Elton John AIDS Foundation revealed their continuation of their collaboration, unveiling the 2025 Pride Collection.

Designed to celebrate self-expression, queer joy and fearless individuality, the new collection launches in time for June's Pride Month, with a campaign featuring Johnson herself.

One dollar per item purchased from the collection will once again be donated to EJAF through the Betsey Johnson x ShoppingGives platform, supporting the foundation's efforts to end the AIDS epidemic and combat LGBTQ+ stigma globally. This builds on the \$50,000 contribution from the Steve Madden Foundation in 2024 and extends Johnson's commitment to fashion as a

vehicle for philanthropy and activism.

"I couldn't be more thrilled to continue this journey with the Elton John AIDS Foundation," said Johnson. "This year we're turning up the volume with a Pride collection that's full of love, color and sparkle."

The 2025 Pride Collection features an assortment of accessories and apparel from glittering platform heels to color-rich handbags and statement jewelry all reflecting Johnson's signature style and support to inclusivity. The styles are designed to empower the wearer to sparkle from within, and celebrates individuality and community alike.

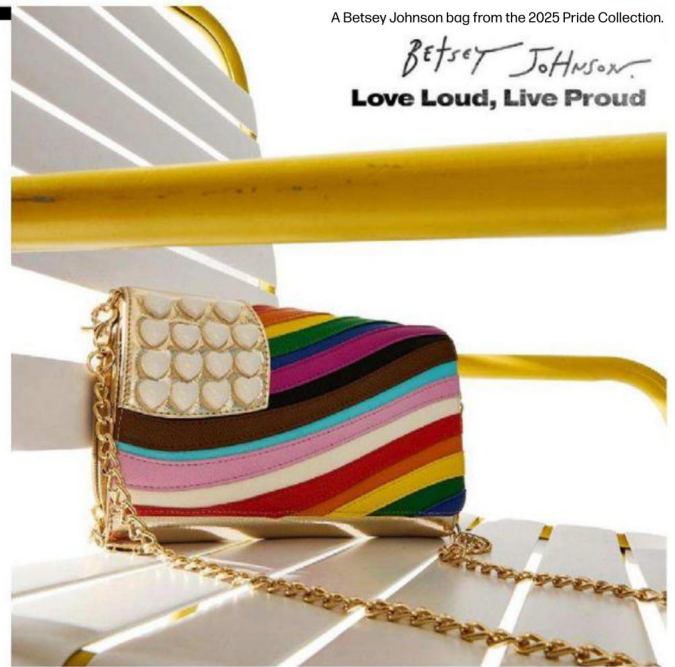
The Elton John AIDS Foundation continues to be a leading force in the fight against AIDS, having raised over \$600 million to support prevention, treatment and education programs worldwide. In 2025, the need for awareness and access remains critical with more than 40 million people living with HIV globally, and over 9 million still lacking access to life-saving treatment.

"When we combine our energy and compassion to foster inclusion, we can create a more accepting and loving world," said Elton John, founder of the Elton John AIDS Foundation. He said the foundation is very happy to partner with Johnson, "a brand that boldly celebrates authenticity and embodies the spirit of living true to oneself."

"Thanks to Betsey Johnson for meaningfully supporting our work to end HIV and LGBTQ+ stigma worldwide," he said.

The collection will be available starting Tuesday online at betseyjohnson.com/collections/pride.

— L.L. ▶





A Bigger Footprint

Cos, the London-based fashion brand launched in 2007 by Sweden's H&M Group, is bolstering its North American presence.

Two stores are opening this fall: at Bellevue Square, which is part of Bellevue Collection located just outside of Seattle, and in San Jose, Calif. The Bellevue Square store marks the brand's first store in Washington state, while the San Jose location marks the brand's third door in California.

This month, Cos opened a unit in Montreal at the Royalmount, a new mixed-used enter offering the city's most extensive collection of luxury boutiques in Quebec.

"This injection of new stores will introduce the brand to new customers while continuing to excite existing shoppers in new locations — reflecting an ambition to drive brand recognition and capture growing consumer demand in North America," Tom Hunt, Cos global head of growth, said in a statement.

The two U.S. stores will debut with the Cos women's and men's collections, while the Royalmount store will carry women's to start. "The collections feature elevated wardrobe essentials distinguished by a focus on craftsmanship, considered design details, and unique silhouettes," the company stated.

In other recent developments, Cos announced actor Adrien Brody as the face of its spring campaign and launched its first in-house produced fragrance line of four scents and four candles. H&M Group reported lackluster sales in 2024, but group chief executive officer Daniel Erv r said the smaller retail brands in the portfolio, Cos and Arket, had performed strongly.

In other expansion moves, COS opened a store in Mexico City in August 2023, did a pop in Williamsburg, Brooklyn

in November 2023 only to then sign a long-term lease there in 2024, and also opened a store in the American Dream shopping mall and entertainment center in December 2024. — D.M.

Designer Collab

Dr. Scholl's Shoes is joining forces with contemporary fashion label Favorite Daughter on a footwear capsule collection.

According to the Caleres-owned footwear brand, the new capsule collection features two styles — the Heartbreak, a kitten heel version of Dr. Scholl's iconic Original sandal, and the FD01 sneaker, an updated take on the company's viral Time Off sneaker.

Dr. Scholl's noted that the Heartbreak style features croc-embossed leather and calf-hair set atop a handmade artisanal wood clog sole made from FSC-certified basswood. As for the FD01 sneaker, it features brogue-inspired detailing with sustainably sourced leather and comfort technology.

For Favorite Daughter founders Erin and Sara Foster, Dr. Scholl's holds a "special nostalgia" for them.

"This collaboration is such a full-circle moment for me," Sara Foster said in a statement. "I lived in the Original Dr. Scholl's Sandals all of high school. I can still remember the excitement when new colors would come out, which is why it feels so authentic to partner with them now through Favorite Daughter."

Erin Foster added that she has been wanting to give her customers "something fresh" for spring that "feels authentic" to the Favorite Daughter brand. "The Dr. Scholl's collection pairs perfectly with our ready-to-wear pieces—it's that effortless style we love, and completes the whole Favorite Daughter look. The nostalgia element just makes it that much better."

Katie Moore, vice president of design for Dr. Scholl's Shoes, called the

collaboration "one-of-a-kind."

"Dr. Scholl's and Favorite Daughter are brands that celebrate originality and self-expression," Moore said.

This new collaboration will serve as a taste for what's to come later this fall from the fashion brand. In February, Favorite Daughter said it would launch its first full shoe collection for fall '25 under a new licensing agreement with Caleres.

When it's finally released, fans of the brand will be able to score a "tightly curated assortment" including items like soft construction timeless and boyish loafers, quilted low profile sneakers, chic ballets, t-strap and refined heeled pumps, and boots.

The brand noted that its new range of Favorite Daughter shoes will retail between \$195 to \$495 and will be available in September.

Launched in 2020 by the Foster sisters — in partnership with Centric Brands — Favorite Daughter's move into footwear comes after an active 2024. The brand recently opened a Beverly Hills retail store and operates a thriving wholesale business. Other categories include apparel, denim, suiting, accessories and logo wear.

The new Dr. Scholl's Shoes x Favorite Daughter shoe capsule, which retails for \$150 and \$225, is now available at DrSchollsShoes.com, FavoriteDaughter.com and in Favorite Daughter stores, Anthropologie.com, Nordstrom.com and Shopbop.com.

— STEPHEN GARNER

Tumbling Toward Summer

Farm Rio, the certified B Corp. Brazilian fashion and lifestyle brand, and Starbucks have teamed up for a limited-edition merchandise collaboration for the summer.

Farm Rio + Starbucks drinkware will be available

The Dr. Scholl's Shoes x Favorite Daughter FD01 sneaker.



in Starbucks stores in the U.S. and Canada starting Tuesday. The collection will also be sold in Starbucks stores across Brazil and select markets throughout Latin America and the Caribbean starting May 20.

The collaboration includes colorful drinkware, and mini cold-cup keychains, in five Farm Rio prints. The tie-up was prompted by customer demand for another collaboration since the introduction of the first

Starbucks and Farm Rio Collection in Asia in 2022.

Farm Rio was founded in 1997 by K tia Barros and Marcello Bastos in a small open-air marketplace booth in Rio de Janeiro. At the time, Barros had no training in fashion. She earned her degree in accounting and worked as an auditor. However, she always had a passion for color, vibrant designs and whimsical styles, which are now carried in the U.S. by such retailers as Saks,

Bloomingdale's, Nordstrom and Anthropologie.

Mariana Leal, head of collaborations and partnerships at Farm Rio, said, "We believe summer isn't just a season, it's a state of mind. This collab with Starbucks is our way of celebrating that vibrant, colorful energy that's so true to Farm Rio's spirit."

"We hope these unique prints will brighten our customers' day, adding a burst of color and happiness to their mornings," said Mariana Flores Rios, brand and product marketing lead for Latin America and the Caribbean at Starbucks. "The collection celebrates the rich coffee culture that Starbucks is known for, while incorporating Farm Rio's artistic flair, making each coffee experience more colorful and memorable."

The names of the tumblers are equally colorful. They are Banana Mix, Borogoda, Board Banana, Lenco Azulero and Banana Leaves.

Depending on the design, prices range from \$12.95 for a keychain up to \$27.95 for the 20-oz. stainless steel water bottle and 24-oz. stainless cold cups. There are also mugs and tumblers for \$24.95 and cold cups for \$24.95. — L.L. ■



Drinkware from Farm Rio + Starbucks.