



WWWD

The Bird on a Rock Brooch
Inspired by an iconic motif from 1965 by Jean Schlumberger

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WWWD

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Culture Club

50 creatives who are shaping the London scene.

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Backing Staud

The contemporary brand is said to have found a new investor.

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Bejeweled

Modern jewelry in the desert at the Couture show in Las Vegas.

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June's New Sport

Throughout her boundary-breaking career, June Ambrose has utilized her roles to “keep fashion honest and intentional,” she said during an exclusive interview. Now, she’s stepping into her next role as global ambassador and creative director of Naturalizer with the same intention and pioneering “the next generation of how we see sport, fashion and lifestyle.” *For more, see pages 24 and 25.*

PHOTOGRAPH BY JENNA GREENE

BUSINESS

PVH Cuts Profit Outlook For 2025 on Consumer Weakness, Tariffs

● CEO Stefan Larsson told WWD that Tommy Hilfiger and Calvin Klein still have powerful connections with shoppers.

BY EVAN CLARK

PVH Corp. made its first-quarter plan, but cut its profit outlook for the year given weakness in the U.S. and China, the cost of the trade war and difficulties setting up Calvin Klein's global product kitchen.

Adjusted profits per share for this year are now expected to come in at \$10.75 to \$11, down from the \$12.40 to \$12.75 the company previously forecast. (The completely unmitigated impact of the tariffs recently put into place by President Donald Trump would take a \$1.05 per share bite out of PVH's bottom line, but the company is adjusting its supply chain to help compensate).

Investors sent shares of the company down 5.9 percent to \$76.01 in after-market trading on Wednesday.

But PVH, which also owns Tommy Hilfiger, stood by its revenue forecast for 2025, calling for a flat to slightly positive top line. And chief executive officer Stefan Larsson told WWD that when the pieces of his PVH+ plan come together, they really hit.

Larsson pointed to Calvin Klein's new Icon Cotton Stretch underwear franchise, which drove a 25 percent increase in revenues – highlighting the brand's most important category with a high-profile ad campaign featuring Bad Bunny.

"It is a very powerful example of where, we lean into our core strength, aligning all the pieces of the PVH+ plan – the brand, the product, the marketing, the

marketplace execution – we really cut through," Larsson said. "What you'll see now our focus for the rest of the year is to further sharpen that PVH+ execution and grow its impact on bigger and bigger parts of the business."

Larsson has trimmed down PVH, sold off the legacy business and looked to sharpen Tommy Hilfiger and Calvin Klein by focusing on "hero" products and supporting them with big cultural marketing moments.

The outward impact of that approach has grown more apparent – before Bad Bunny stripped down for the brand it was Jeremy Allen White with a blockbuster campaign – but the financial impact of the PVH+ plan is still working its way through the system.

For the quarter ended May 4, PVH's net losses tallied \$44.8 million, or 88 cents a share, with \$480 million in goodwill and intangible asset write-downs partially offset by a \$305 million take benefit.

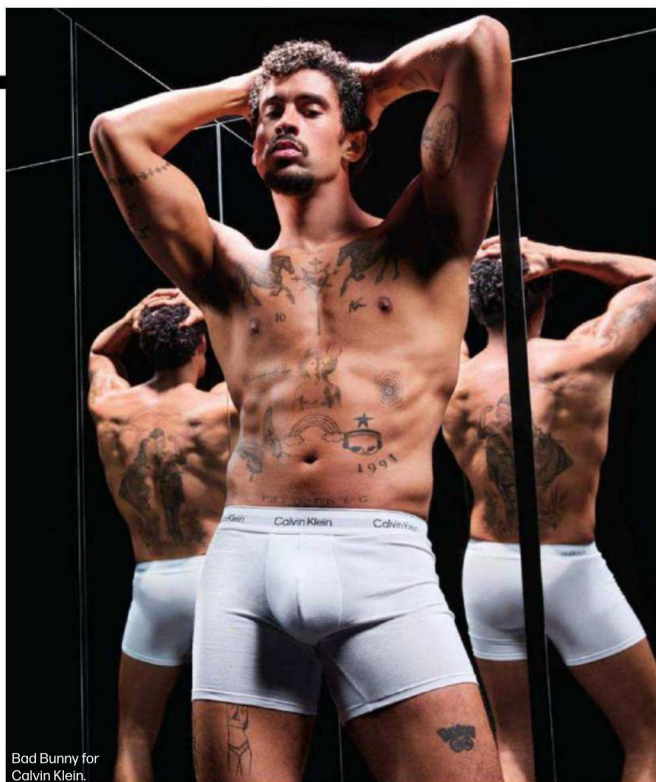
Adjusted earnings per share of \$2.30 topped the \$2.25 analysts had penciled in, according to Yahoo Finance.

PVH's first-quarter revenues increased 2 percent to \$2 billion from the prior year.

Tommy Hilfiger's revenues rose 3 percent to \$1 billion while Calvin Klein's were flat at \$886.1 million.

Sales in Europe, the Middle East and Africa rose 5 percent to \$927.7 million, while the Americas gained 7 percent to \$608.4 million (driven by wholesale after the company took back more Calvin Klein licenses) and the Asia-Pacific region saw sales drop 13 percent to \$351.7 million.

Larsson is step by step looking to transform the company and build it into a



Bad Bunny for Calvin Klein.

fashion engine that can steadily perform, producing repeatable results for the businesses and investors.

But it's not a quick exercise.

"When we lean in to where we have the iconic strength and the love from the consumer and add newness strategically in product, we combine it with cut-through marketing campaigns and strengthen the marketplace execution and bring that impact into both wholesale partners and stores, then we really win," he said.

"It's a multiyear journey," the CEO said. "You see it season by season. When we go forward then to say where are we on this journey? When the macro, the consumer backdrop gets tougher, it's the moment to get sharper, closer to the consumer and

really build out and amplify that strength."

The changes have not all been easy.

PVH is in the process of taking back the licenses for U.S. wholesale sales from G-III Apparel Group as it was also setting up one global product design team for Calvin Klein in New York.

Larsson said it took "too much effort, time getting the new go-to market process stood up, which constrained product development timelines, core sourcing delays, and ultimately margin pressure" for Calvin Klein.

But he called that impact transitory and said David Savman, who stepped in as global brand president for the brand last month, was working with a level of "clarity and rigor" that was encouraging.

Sarah Staudinger



BUSINESS

Staud Said To Bring On a New Investor

● The contemporary brand is believed to have found a new backer despite a difficult set up in the consumer space.

BY EVAN CLARK

The investment set likes growing brands like Staud – even in a mixed-up consumer economy.

Well-connected financial sources told WWD that the contemporary fashion line cofounded by Sarah Staudinger recently brought a new minority investor on board.

WWD first reported in February that the company, which at the time counted Christopher Burch of Burch Creative Capital as the largest minority investor, was looking to bring a new backer into the fold.

Neither Staud officials nor Burch replied to requests for comment on Wednesday.

While it's not clear who invested in

Staud, the why is easier to figure.

Staudinger has built a brand that is on the lips of fashionistas everywhere and is growing every which way, adding categories like sport and expanding with brick-and-mortar stores, e-commerce and through wholesale accounts.

It's been a tough year to get deals done, however.

While 2025 started off with something of a kick as investors hoped the second administration of U.S. President Donald Trump would lead to more business-friendly policies, Trump leaned in heavily on tariffs and spooked the moneyed crowd with a trade war.

The disruption seems to have helped along some bigger deals, including some surprise connections and buyouts that experts said needed to get done for one reason or another.

● Capri Holdings agreed to sell Versace to Prada for 1.25 billion euros.

● Dick's Sporting Goods cut a deal to buy Foot Locker Inc. for \$2.4 billion.

● 3G Capital agreed to take Skechers private for \$9 billion.

Some new money for Staud proves that underneath the uncertainty, there's still plenty of appetite to buy into brands that have somehow managed to make their way through the pandemic and the rest of it with plenty of momentum.

What comes next for Staud might well be shaped by the company's new partner, how much they paid and just what they bring to the table.



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Inspired by an iconic motif from 1965 by Jean Schlumberger

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PEOPLE

Doris Brynner Remembered at Paris Service



Doris Brynner

● Diane von Furstenberg, Plácido Domingo, Stephen Jones and Delphine and Antoine Arnault were among those who gathered to honor the late doyenne of Dior homewares.

BY MILES SOCHA

Doris Brynner was remembered Wednesday as an ebullient, driven and magnetic woman, whose smile could light up a room.

The longtime doyenne of Dior's homewares department beamed out from a Luc Castel portrait propped on an easel at Eglise Saint-Philippe-du-Roule, a Catholic church, its altar laden with huge floral arrangements in white and pink – two colors she loved to wear.

Diane von Furstenberg, Stephen Jones, Zac Posen, Victoire de Castellane and Camille Miceli were among designers who attended the requiem mass, along with a

smattering of Brynner's famous friends, including opera singer Plácido Domingo and motor racing legend Jackie Stewart.

Delphine and Antoine Arnault, Sidney Toledano and Olivier Bialobos were among the LVMH brass in attendance, along with a slice of Europe's beau monde: Marie-Chantal of Greece, Stavros Niarchos III, Georgina Brandolini, Betty Catroux, Jaime de Marichalar, Jacques Grange and Pierre Passebón.

In a testimonial, French author Jean-Gabriel Mitterrand rattled off a few more of the famous folk in Brynner's vast orbit, including Elizabeth Taylor, Frank Sinatra and Audrey Hepburn, whose graphic designer son Luca Dotti attended the service.

A widow of the Russian actor Yul Brynner and a woman with a nonpareil flair for decorating and entertaining, Brynner died Feb. 1 in Lausanne, Switzerland, at age 93.

Earlier in her career, she did modeling, worked at Pierre Cardin upon her arrival in France in the '50s from Chile, and later at Valentino, taking charge of special client

relations at the Roman couture house.

In his testimonial, Toledano recounted the days when he was running Christian Dior in the late '90s when American architect Peter Marino suggested he conscript Brynner to zhuzh up the brand's giftware department.

Toledano described Brynner as a woman of impeccable taste, boundless energy and very strong opinions, bringing her daring yet lighthearted approach to tableware, picture frames, wicker baskets and candles.

The religious service unfurled in French and English, with snippets of Spanish and Italian, too. Singers performed two versions of "Ave Maria," while the exit music, played on the church organ, was "My Way."

Brynner's daughter Victoria read a snippet of Søren Kierkegaard that also expressed her mother's determination and grit – along with her dedication to clean and healthy living. "I have walked myself into my best thoughts, and I know of no thought so burdensome that one cannot walk away from it.... Thus if one just keeps on walking, everything will be all right."

FASHION

Akris Opens a Boutique in Chicago With New Concept



Inside the new Akris boutique in Chicago.



The new Akris boutique on East Oak Street in Chicago.

● The two-level store on East Oak Street was designed in partnership with David Chipperfield Architects Milan.

BY MILES SOCHA

Akris has opened its ninth freestanding store in the United States – a 3,500-square-foot unit in Chicago.

Located at 101 East Oak Street in the

city's Gold Coast neighborhood, it stands out from its neighbors with its black metal and glass structure framing the building's original red brick facade.

It reflects a new design concept realized in partnership with David Chipperfield Architects Milan.

According to Akris, its creative director Albert Kriemler worked closely with Chipperfield on the modernist grid fronting the boutique, which is attached to

the original masonry.

"It was important for us to preserve the historic facade while also introducing something new," Kriemler said. "David's work acknowledges that architecture is not a static artifact. This is also what I love about fashion: there is always an evolution."

The designer said he was happy to find a prime spot in the Gold Coast. "Oak Street has always been special – its rich history, grand architecture, its people.

We are proud to be a new part of this neighborhood," he said.

Handbags and accessories are given pride of place near the entrance of the narrow boutique, with Akris and Akris Punto ready-to-wear collections ringing parts of the vast, rectangular room.

A staircase in the same Pietra di Vicenza Grigia stone as the flooring leads up to a second level dedicated mainly to rtw. Fitting rooms are lined with ivory horsehair, a material Akris uses for many of its handbags.

Pleated paneling in painted maple wood adorn the walls and ceiling, while aluminum rails and shelves are suspended from fine, nearly invisible cables.

Founded in 1922 in St. Gallen, Switzerland, Akris has shown its collections during Paris Fashion Week since 2004.

The family-owned firm operates 11 additional boutiques in Europe and Asia, subsidiaries in Japan, the United States and South Korea, and has about 300 other points of sale, spanning concessions and wholesale partners.

It's a big moment for the Swiss brand in the U.S.: On Monday in New York City, it is set to premiere "Akris, Fashion With a Heritage," a 90-minute documentary by Reiner Holzemer.



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The Tiffany Céleste Shooting Star Necklace
Inspired by Jean Schlumberger's iconic ribbon motif from 1959

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OBITUARY

Jane Larkworthy, Well-known Beauty Editor, 62

● Larkworthy, perhaps best known for her tenure at W Magazine, moved to Massachusetts during the pandemic and expanded her horizons beyond beauty.

BY JAMES MANSO AND KATHRYN HOPKINS
PHOTOGRAPH BY LEXIE MORELAND

Jane Larkworthy, the seasoned beauty editor who wrote for New York Magazine's *The Cut* and for years spearheaded the beauty coverage in W Magazine, died Wednesday at age 62.

The cause of death was a long battle with cancer, her sister Kate Larkworthy and husband Bertrand Garbassi confirmed.

Widely respected for her erudite coverage of beauty in titles such as New York Magazine's *The Cut* and *Air Mail Look*, Larkworthy helmed W Magazine's beauty coverage from 2000 to 2016.

But she became more broadly known to the general public for another reason: In 2005, Larkworthy became swept up in the coverage of a nationwide manhunt for her ex-boyfriend and former WWD reporter Peter Braunstein, who falsely gained access to a former colleague's apartment by dressing as a firefighter and then proceeded to sexually torment her. He was later sentenced to 18 years to life in prison for kidnapping, sexual abuse and robbery.

"She was one-of-a-kind. She was a great journalist, and I think of her contributions to the beauty industry and how she championed so many talents in it," said William Li, a close friend of Larkworthy's, who is also *Town & Country's* special projects editor. "Makeup artists, hair stylists, even little indie brands – she was always excited about discoveries and she was never jaded."

That seemed to be the consensus among those close to her.

"I got to know Jane over the decades at various beauty events and immediately loved her energy and quirky, funny point of view on our world. She was such a pro and so beloved," said Linda Wells, the editor of *Air Mail Look*, who was the founding editor of *Allure*.

"Late in both of our careers, I had the chance to work with her directly when she wrote for *Air Mail Look*. What a happy adventure! She explored her bathing habits – she sometimes took several in one day – her fascination with *Touche Éclat*, her love of perfumer Mandy Aftel, and her unexpected experiences with gummies. She was such an original, graceful writer. She could weave in a reference to the original beauty queen, *Madame Bovary*, without any pretension. She'd make an offhand comment about Clarence Thomas and Nirvana in one sentence, as if they belonged together. Her connoisseurship was clear; she loved the world she covered, and it loved her right back," Wells wrote in an email.

Beauty executive John Demsey called her an amazing friend and journalist. "The world lost one of the OGs in beauty. She was a great reporter, she did her homework, she worked hard, she was funny, she was ironic, she loved life. She used to have these wild cabaret shows where she would sing, she would do

stand-up comedy," he recalled. "It's a loss for the industry, it's a loss for her friends and it's a loss for me."

Francesco Clark, the founder, president and chief executive officer of Clark's Botanicals, was also a longtime friend of the editor.

"Jane Larkworthy was the kind of person whose presence made the world feel a little lighter. I was intimidated before I met her – but within moments, her wit, warmth, and that disarming sense of humor made it feel like I'd known her forever. She stood by me at every Christopher Reeve event I invited her to and was the first to meet with me when I launched Clark's Botanicals," he said.

"That kind of loyalty and heart isn't common. Jane brought levity to even the heaviest of days, and her absence leaves a void that words can't fill. She didn't just write about beauty – she shaped the way we saw it, and she did it with compassion, intelligence, and a sparkle that was entirely her own. I will never forget her. It's impossible to forget her," Clark continued.

That loyalty extended to those who worked for her, too. "Jane is the reason I ever got into beauty," said Jamie Rosen, the beauty editor who first worked for Larkworthy as W's beauty and health editor. "She was generous and gracious with her knowledge and took me and so many other young editors under her wing. But she was never holier than thou."

Rosen recalled Larkworthy's first day back in the office after her engagement to Garbassi. "There was a stampede to her desk to hear all the details. Everyone was so over-the-moon thrilled for her because they knew she had met the one, and that she deserved so much happiness. She did."

Also a Larkworthy acolyte, Jessica Matlin – now head of beauty and home at *Moda Operandi* – described Larkworthy as her "New York fairy godmother," noting they first worked together at Jane Magazine when Matlin was an intern, then again at

W when she became a beauty assistant.

"While I was her assistant, Jane took on the role of Manhattan mom. She taught me how to pronounce words like 'Guerlain,' introduced me to senior executives as if I were her boss, took me away with her on antique-y weekends in the Hudson Valley, went to see Rufus Wainwright (including the legendary *Judy Live* show at Carnegie Hall), and pull me out of whatever professional or personal crisis I was having at the time – there were a couple," Matlin said. "Jane dared to be the kind of boss who gives so much of themselves. I was and will forever be loyal to her. Jane was the real deal."

Although Larkworthy and Garbassi decamped to Massachusetts during the pandemic, she continued writing as well as working in real estate.

"Jane was also a lover of music," Li said. "Particularly singing. Jane had a beautiful voice, she sang all through college, and when a song came on that she loved, she would sing along. She was very supportive of the *Vocalis Youth Choir*."

Larkworthy is survived by her sister, Kate; brother, Peter; husband, Garbassi; and stepchildren Luke and Astrid Schanz-Garbassi. Memorial arrangements were yet to be determined.



Jane Larkworthy and her pet poodle, Remy.

EXCLUSIVE

Glossier Gets In on Body Care, Mists

● The brand is deepening its footprint in fragrance, starting with one of the category's hottest segments.

BY JAMES MANSO

Glossier is the latest brand to get in on the body mist boom.

The brand is debuting a body lotion, body wash and body spritz in its preexisting deodorant scent, called Sandstone, as well as a body spritz in a fragrance named Orange Blossom Neroli. The products range in price from \$28 to \$35, and they will be launching in June on the website and in own stores as well as at Sephora.

"One of the most exciting areas of our business is fragrance, and how Glossier is reinventing and leading the fragrance revolution for the next generation – not just through Glossier You and our fine fragrance," said Kyle Leahy, the brand's chief executive officer, adding that the company would "continue to expand and grow it now around so many points of distribution."

Fragrance is the brand's largest category, Leahy said, hence the previous expansions. Beyond Glossier You, the brand debuted You Réve and You Doux last year at the same price point. At that time, the original Glossier You was the brand's top-selling item and also its most expensive, and the two new launches were anticipated to reach a combined \$40 million in retail sales for their first year, per industry sources.

Glossier Sandstone products.



"We have something like Glossier You, which is our top seller, and we also have things like Balm Dot Com, which is at a really accessible price point," Leahy said. "That dimensionality of the brand, and operating as a lifestyle brand is incredibly important."

Despite the appetite for a higher-priced offering, Leahy reasoned that the decision to branch into a lower-priced format was with the consumer in mind.

"Fragrance has been such a force of momentum for us," she said. "We

always want to think about how we can connect to the consumers, where we have opportunity and insight that they may be looking for Glossier. Body mists are seeing incredible growth."

The expansion all ladders up to Leahy's vision for the brand. "There's so much space for Glossier to be able to lead as a next-generation fragrance house that we can continue to position the brand across price points and categories," she said. "You're going to continue to see innovation for us across the board in fragrance, and in other olfactive territories over time."

Sandstone features notes of clary sage, sandalwood and fig leaf. Orange Blossom Neroli, as its name suggests, features bergamot, pear water, orange flower, neroli buds, fresh cypress and soft musks.

Fragrance is still the fastest-growing category in prestige beauty in the U.S., Circana data from the first quarter shows. For the time period, it grew 4 percent in the prestige market and 8 percent in mass.

Globally speaking, fragrance is booming elsewhere, with opportunities to be mined in new formats and juices, as reported.

Glossier's foray into deodorant, which first came to market in the sandstone and unscented variations, saw near-immediate traction. "We had an 18,000-person waitlist in 48 hours," Leahy said. "We've seen the appetite for that sandstone scent to continue to come to market, and both the scents are what we would consider more of a functional fragrance, right for body products."

Leahy has been expanding the brand in more ways than one. This month, the brand will also enter Sephora France, as reported, after heavy social media presence in the market.

BEAUTY

Hampton Sun Gets A Rebrand

● Rande Gerber took a minority stake in the brand founded by Salvatore Piazzolla in 2005.

BY JAMES MANSO

Hampton Sun is getting a new look – and a new investor.

Rande Gerber has taken a minority stake in the business, which was previously founded by Salvatore Piazzolla in 2005.

Early to the sun care craze, Piazzolla said the brand was among the first prestige offerings in the category, and he's adapting the brand's visual identity to better suit consumers who use SPF products daily.

"We founded the company in 2005, when we saw a huge gap in the market for luxury sunscreen. Nobody was playing in this space – it was all generic and very prescriptive," he said. "One thing that sets us apart is that we recognize what's coming down the pipeline, what's new, and we want to be the first to jump on it and deliver it to the consumer."

Gerber discovered the brand on vacation with his family, he said in a statement. "It doesn't leave a greasy feeling or look. It's silky and smooth, which is very different than most brands. We bought a bunch and sent it to friends who all loved it. I was intent on finding a way to partner with the company."

Piazzolla said that part of reiterating on the formulas is also due to shifting Food



Hampton Sun products.

and Drug Administration guidelines. "We want to be in compliance and make sure we're on top of everything," he said.

With the new infusion, he's expecting to both ramp up the brand's innovation pipeline.

"The most important thing is innovation," he said. "The customer is still gravitating toward the UV advanced sunscreen over mineral, and that conversation, five years ago, has leveled out now."

Although it took Piazzolla 20 years before gaining outside investment, he said

of Gerber, "He's a serial entrepreneur, he's a marketing genius, and he has many companies. He wants to tell the world how fabulous the product is, and we sell it globally."

On the distribution front, Piazzolla has found success in the resort channel and plans to double down on it. "We're heavily in the channel but we plan on penetrating it even more aggressively," he said. "The plan is to roll this out as a lifestyle brand. We don't really have any competition, because competitors play in the mass

channel or are a bit more playful. Travel retail is also a big one I'm going after."

In that vein, he's limiting distribution and doesn't plan on entering the mass channel. "This is a lifestyle brand that elevates your experience, and that's why it does well in resort," he said, adding that he's casting a wide demographic net. "We want to keep it really special. Resorts are looking for something special that guests can't find anywhere else. We also work with luxury cruise ship operators. It's \$36 for a continuous mist spray. It's not unreachable."

FASHION

Marc Jacobs Talks Inspiration and Evolution

● The designer traced his intercontinental journey through the fashion industry at La Maison Orveda on Tuesday.

BY JAMES MANSON

Marc Jacobs thinks of the past two decades in fashion in two ways: everything has changed and nothing has changed.

"Fashion hasn't changed. It's the same old thing," the designer said in conversation with former WWD executive editor Bridget Foley on Tuesday at La Maison Orveda's debut fireside chat of its programming series called Cultural Tastemakers. "It's a different dress, a different fabric, a different proportion. Fashion has always tried to decorate, dress and reimagine the body. And it continues to do that, just maybe in different ways than it did years ago."

Jacobs, as he put it, thinks "it's been more interesting to think about clothes in a sculptural way and without being pretentious or arrogant – we do it our way, which usually has a reference to something known."

At its core, "If you squint, you just see shapes," Jacobs said. "I see everybody in the winter in a down parka, bigger and greater proportions or skinnier legs."

Differentiating between "clothes" and "fashion" – he sees the former as everyday garb, and the latter as a language between the wearer and the outside world. "I don't know anything about clothes," Jacobs said. "But when I wear fashion, I want a real shoulder commitment, I want a silhouette going, and I want to feel involved. Fashion is really special and it's something you don't need. It's not a mere piece of cloth to

cover your body. It's something that pulls at your heart."

Jacobs' journey with fashion started when his age was a single digit, saying "I was nine years old, wanting to dress like a 21-year-old, and I had to make do with what was available."

His career has spanned continents, most notably during his tenure at Louis Vuitton where he introduced collaborations like that with Stephen Sprouse or adding in key categories like ready-to-wear and fine jewelry. With the Sprouse collaboration, he recounted, when he hit internal resistance at Louis Vuitton, "I was at lunch with Mr. Arnault and I said, 'What am I gonna do?' and he said, 'I didn't hire you to win a popularity contest. That's their problem.' It was the first time in the history of Louis Vuitton there were waiting lists."

Jacobs also alluded to plans to reintroduce makeup in lockstep with licensee Coty Inc., which also owns Orveda, and said that breaking into the fragrance business was when he first saw himself as a "legitimate designer."

"I wanted to tell stories, I was interested in meeting with merchandisers and saying, 'This is the story I have for you,'" he said. "I see it as being called Daisy, because it's a flower that has no fragrance and it's a reference to my favorite character in literature, Daisy Buchanan."

He's taking a similar approach to makeup. "I loved working on makeup," Jacobs said of his first go at the category with LVMH Moët Hennessy Louis Vuitton-owned Kendo. But it's not the only category he's personally interested in. "I use Augustinus Bader, in the blue bottle. I use Olaplex shampoo. I got this perm, so I'm using this curl mousse from Guido



Marc Jacobs and Bridget Foley

[Palau], which is available at Zara.

"That's what fashion is," Jacobs concluded. "I have so much more energy when I stumble into a new look. I feel excited about waking up in the morning because I can crunch my curls. I love

getting dressed up, jewelry, shoes, all that stuff – hair and makeup and fragrance. It's, like, all I do."

So while so much is the same in fashion, there's always a little something new to catch Jacob's fancy.

BEAUTY

Fara Homidi Enters U.K. Market

● The brand will be going into Sephora U.S. stores in August and partnering with a luxury retailer in the U.K. in October.

BY HIKMAT MOHAMMED

LONDON – Makeup artist Fara Homidi's work has been on the runways of all the capital fashion cities, but it's only now that she's taking considerable steps in growing her eponymous beauty brand that she launched in 2023.

This week she's entering the U.K. market, a place that she's familiar with through her travels for her editorial work.

"The U.K. has always been on my wishlist. We've had a lot of demand and it's people who are like-minded to the beauty that I'm creating," she said in an interview.

Fara Homidi will be coming into the U.K. through its direct-to-consumer channel before partnering up with a luxury retailer in October.

"I wanted to do it the right way. I wanted to make sure that I was set up and bringing our full collection to the U.K.," said Homidi, who has just brought out an Essential Bronzer Compact that will be available in the U.K. from June 11.

"We're getting our legs so to speak and going into the U.K. is important for me so we can identify what's working and what isn't before easing straight into retail. This is an

intro of who we are as a brand," she added.

Fara Homidi's biggest market to date is the U.S., but hopes that the U.K. will have just as much impact. The brand has also been witnessing demand from Australia.

The brand received an undisclosed investment from Sandbridge Capital in February, the same private equity firm that has worked with Thom Browne, Ilia Beauty and Youth to the People.

Homidi has been using the investment in building out her team, as well as her U.K. launch.

"We're bringing on a field director to help with retail and we have a few more sales hires that we're doing. We do then have plans to expand into France," she said.

The brand went online with Sephora in the U.S. last year and will be going into the retailer's U.S. stores in August. Fara Homidi's other retail partners include Violet Grey, Dover Street Parfums Market, The Beautyaholic's Shop and Olivine.

Homidi also wants to get into brick-and-mortar eventually.

"It's in our plans and projections. I could visualize it [already] and it's small, but perfect. I can see how the products would be all displayed. I have so many things that I'm trying to tackle at the moment before we get there," she said.

Beauty has always played a big role in Homidi's life growing up.

The makeup artist was born in

Afghanistan and at the age of one moved to Fremont, Calif., with her family, where her mother went to beauty school and then set up her own beauty supply and salon that she started working at the age of 11.

"I was literally wearing my mom's high heels from a young age and I'd be falling down the stairs. I was always enamored with dressing up and I would be glued to the mirror when my mom was applying her makeup. At the salon, I would study all the images in the fashion magazines," she recalls.

Homidi's professional entry into the beauty world was through MAC Cosmetics, where she was the operations manager at the MAC Pro store on Robertson Boulevard in Beverly Hills which led to opportunities as a working makeup artist and assistant.

A year into freelancing as a makeup artist, she moved to New York City to build her makeup portfolio.

Homidi's beauty brand is part of the same thread that runs through her editorial work – beauty looks that are texture-based and focus on the essentials rather than excess.

The brand's bestsellers are the Essential Face Compact, the Lip Compact and the lip pencils, but the gap isn't a huge one between her other products. "Essentially it's hard to say what is a bestseller because everything is an essential. We do really well with refills, too – traditionally, refills haven't been really sexy or exciting," she added.

Homidi describes her brand as "slow beauty."

She's currently in the process of developing a new category that will sit in the "makeup skin care category, but leans more toward skin care."



Fara Homidi



Paul Smith

SPRING SUMMER 2025
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THE FAB 50: The People Driving The City's Creative Energy

London is in flux.

The super-rich, who once splashed their cash in all directions, have disappeared – to Milan, Monaco and Dubai – while wealthy customers are buying their luxury goods on the Continent due to the cancellation of tax-free shopping post-Brexit.

The once-famous nightlife is kaput, a casualty of COVID-19, the rising cost of doing business – and a preference for healthy living. Running clubs have replaced night clubs, and the pubs are brimming with alcohol-free lager, stout and wheat beer.

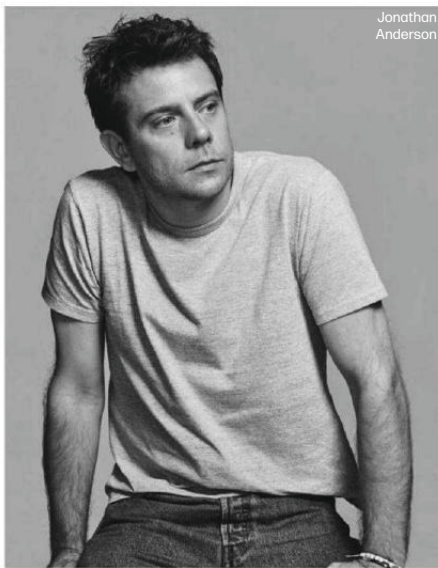
Taxes are on the rise, with the new Labour government hitting businesses, private schools and professionals with bigger bills, while

more public sector strikes are looming.

Yet the city is still thrumming with creativity, and a sense of freedom. Those who've chosen to remain are still designing, writing, podcasting, doing deals, launching businesses and promoting education and the arts.

They're making films, staging plays, opening restaurants, cafés and shops – because there is no keeping creativity down, at least in this city.

Here, WWD highlights the first members of its London Culture Club, 50 top creatives across fashion, beauty, retail, footwear and culture who stand out among the thousands who feed the city with their talent and energy. – *Samantha Conti*



Jonathan Anderson



Solange Azagury-Partridge



David and Victoria Beckham

Jonathan Anderson designer, creative director of Dior

The unstoppable Jonathan Anderson, who was confirmed as Dior's eighth couturier earlier this week, and will design both the women's and men's collections, is London fashion's biggest success story of the 21st century.

His attention to shape and drape, his focus on craft and the importance of the hand, have fueled his signature JW Anderson collections as well as those at Loewe, where he served as creative director for more than a decade.

In 2022, Anderson told WWD that sometimes the idea of luxury "can be quite frightening" to some, "and I feel like craft is a very good way of breaking down the realities of it, and showing the process. I think the more that we understand how things are made the more we can ultimately" see their value and merit.

The designer, who established the Loewe Foundation Craft Prize in 2016, has described himself as an "obsessive collector" of ceramics and wood-turning pieces. He said his focus on craft and handmade objects at Loewe was also a way of putting a personal stamp on a brand that does not bear his name.

Born in Northern Ireland in 1984, Anderson studied menswear at the London College of Fashion, graduating in 2005 and going on to work in visual merchandising at Prada under Manuela Pavesi. He consulted for several brands before launching JW Anderson in 2008.

He quickly attracted attention for provocative and androgynous designs and his womenswear shows became the most sought-after ticket of London Fashion Week, with top brass from LVMH Moët Hennessy Louis Vuitton, which owns a large majority stake in the label, stacking the front row.

Tickets to his Dior debuts will be the hottest in Paris, beginning with his men's show on June 27, with spectators eager to see what he'll do with the brand that turns 80 next year.

"For me, fashion is exciting, and it should be exciting whether you get it wrong or right," he told WWD in a 2015 interview. "You have to be slightly uncomfortable with what you're doing, and you have to be able to try to find moments of newness." – *Samantha Conti*

Solange Azagury-Partridge jewelry designer, founder

Solange Azagury-Partridge, who started making fine jewelry at her kitchen table, is now known around the world for her blazingly colorful designs and her rainbow of sensual Hotlips rings.

After studying French and Spanish at Central London Polytechnic, it was a stint working as a PA to the 20th-century antiques dealer Gordon Watson, as well as her experience making her own engagement ring, that helped her realize her dreams and become a jeweler.

She's a celebrity favorite with clients including Dua Lipa, Sarah Jessica Parker,

Helena Bonham Carter and Cate Blanchett, and is known for her playful irreverence and cultural depth.

In 2024, she celebrated 35 years of her brand with the publication of "Solange: Jewellery for Chromantics," a book that chronicles her career and showcases her thought-provoking designs, including sharp-edged earrings made from star-shaped diamonds and a curling gold serpent ring, complete with a fig leaf and apple and made with emeralds, rubies and coral.

Her work is featured in the permanent collections of institutions such as the Victoria and Albert Museum and Les Arts Décoratifs at the Louvre in Paris. Her Hotlips and Hotglyph rings are proof of her commitment to creating jewelry that is striking, wearable and affordable.

What inspires you most about London?

"I never feel crushed by concrete in London. We're lucky to have enormous verdant parks as well as incredible culture and architecture. When I walk the parks, I'm filled with peace and space and can order and structure my thoughts. Walking through the markets brings noise and energy and a visual chaos that I find stimulating and thought provoking."

– *Hanna McNeila*

Victoria and David Beckham lifestyle entrepreneurs

London's enduring power couple have spun their early success in entertainment

and sports into gold.

Since leaving their respective earlier careers behind, the pair have ventured into several businesses across fashion, beauty, sport, lifestyle and consumer goods, and created a family empire.

The couple, who've been married for nearly 26 years with four children, have an estimated net worth of 500 million pounds, according to the latest Sunday Times of London Rich List.

That's partly thanks to David Beckham's lucrative sponsorships, and a major deal with Authentic that spans product and entertainment. Victoria Beckham's fashion and beauty business has turned profitable with support from Neo Investment Partners and is on a growth trajectory.

Her beauty business continues to outperform. The brand was Selfridges' biggest beauty launch of 2023, and the brand's Satin Kajal Liner remains the number-one eyeliner across the Selfridges London beauty hall.

The couple also share a love of art. "Collecting [art] is about more than just investing or acquiring beautiful objects. It's about finding pieces that bring us real joy. The more I delve into art history and progress on my journey as a collector, the more captivated I am by it," Victoria Beckham told WWD earlier this year.

"I feel that, as I get older, art is something that I'm really enjoying with my husband, something that we're educating ourselves about," she added. – *Hikmat Mohammed* ▶

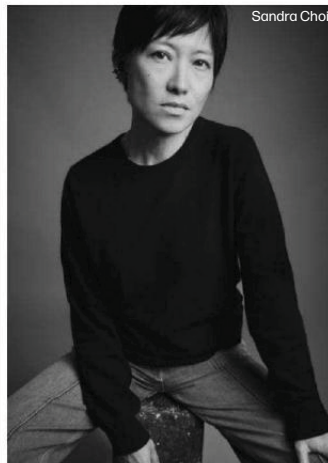
LONDON'S CULTURE CLUB



David Belhassen



Sarah Burton



Sandra Choi



Manolo and Kristina Blahnik



Naomi Campbell

David Belhassen

founder and managing partner, Neo Investment Partners

David Belhassen has proved to be a powerful engine behind some of the best-known lifestyle companies today.

As founder and managing partner of Neo Investment Partners, a London-based private investment firm, he has invested in a slew of luxury fashion and lifestyle brands, including Victoria Beckham, Valextra, Tom Dixon, Diptyque, Miller Harris and Ladurée.

Under Belhassen's leadership, Neo Investment Partners' strategy has been to focus on one-off brands and premium consumer experiences, and the firm has built a reputation for championing creativity, quality and durability over fast fashion or trends.

The turnaround effort at Victoria Beckham has been particularly impressive. The brand saw revenue and profits climb in fiscal 2023, with the company reporting "substantial" growth in wholesale, online and in the Mayfair flagship.

"Our approach centers on the understanding that our brands, being comparatively smaller players, can capture market share and grow, even amid a broader market slowdown. While the wholesale segment has seen some impact due to more cautious retailers, our increasing focus on direct-to-consumer channels has protected us from this slowdown," he told WWD last year.

In 2023, Neo successfully concluded the sale of its chocolate business, Pierre Marcolini, to VM2 Holding, owners of Godiva Japan and part of a Korean investment fund. It also sold Vuarnet, which it had relaunched from scratch, to Thélès, the eyewear subsidiary of LVMH Moët Hennessy Louis Vuitton.

How does London inspire you? "What

inspires me most about London is its tension between heritage and rebellion, tradition and reinvention. It's the most cosmopolitan city in the world, alive with creativity and powered by a rare spirit of tolerance. That contrast fuels everything." — Tianwei Zhang

Manolo Blahnik

founder, designer

Kristina Blahnik

CEO, Manolo Blahnik

It was just a few years ago that Manolo Blahnik was marking the 50th anniversary of his brand.

And while Blahnik celebrated big, the shoe legend found it hard to believe that it had been five decades since he started the business. "Everybody says the same thing, that this milestone is quite extraordinary. It seems to me like 50 days – or months," Blahnik told WWD sister publication FN in 2021. "I've been having such a divine time – bad times, too. In my mind, 50 years is a lie."

Still, the stylish, charismatic designer with a penchant for history, classical architecture and immense love of cinema has at least 50 years worth of hilarious antics, exhilarating friendships, unforgettable runway shows and sleek shoes made for women around the globe.

As for his niece Kristina Blahnik, it has been more than 15 years since the former architect joined Manolo's footwear business. Preserving the family legacy is the priority for Blahnik, the daughter of Manolo's sister Evangeline, who helped him build a profitable business with more than 100 million euros in turnover.

"I walked into something that my mother and my uncle built from the

ground on their own, at a very gentle, organic, natural pace. The roots of this tree are so deep and they are something that we need to protect. Making those roots grow wider and wider isn't an intention. Manolo does one thing beautifully, and that is what we want to keep nurturing," Kristina Blahnik told WWD in 2016.

Since joining she has been expanding the company's retail footprint, and moving into new territory. In November, Manolo Blahnik marked a milestone and began doing business in China, opening its first store in Shanghai after winning a decades-long trademark battle in the region.

Blahnik described the Shanghai opening as "very emotional, for so many different reasons. It's been a long time coming. We've listened and learned about the market and it's now become a reality." — Stephen Garner

Sarah Burton

creative director, Givenchy

Sarah Burton was never one for the spotlight, but it's her home now. Following a decades-long career at Alexander McQueen, during which she designed Kate Middleton's wedding gown in 2011, and now as creative director of Givenchy, she has emerged as one of Britain's best-known – and most successful – designers.

Burton arrived at McQueen after one of her Central Saint Martins instructors, Simon Ungless, introduced her to the maverick designer in 1996. McQueen offered her an internship at his company and after she graduated in 1997, she became his design assistant.

In 2000 she was promoted to head of womenswear, and in 2011, following McQueen's death, the brand's owner Kering installed her as creative director. During her years in charge she preserved the house's sharp-edged tailoring – eagle eyes can easily spot those strong McQueen shoulders and nipped waists – and added a softer, more romantic touch.

A reserved woman who prefers to toil in the workrooms rather than seek attention, Burton is a bona fide couturier and a true heir to McQueen, experimenting with cuts, volumes and draping to create clothes for strong, statement-making women.

The designer is now applying that craftsmanship, emotional depth and modern tailoring to Givenchy, where her first collection was for fall 2025. It was an exhilarating display of dramatic hourglass coats and jackets, geometric babydoll shapes and austere gowns with triangles or squares of leather descending from the throat.

"The overall feeling I wanted was very, very stripped back to just the silhouette – almost like a fetishization of each object," Burton told WWD following her latest show. "It's not overly styled so

there's a purity to it, which I think is what I liked about [Hubert de Givenchy's] first collection." — Tianwei Zhang

Naomi Campbell

model, charity fundraiser

Naomi Campbell has continued to redefine what it means to be a supermodel, venturing into acting, music, activism and curation.

Last year, the London-born model was the subject of "Naomi: In Fashion" at the Victoria and Albert Museum. It was the museum's first, major solo show dedicated to a Black woman and looked closely at her influence on the catwalk, and how she broke racial boundaries as the only Black supermodel.

For years she had to listen to an industry telling her that Black cover models didn't sell magazines, and yet she persisted. After learning that this year's Met Gala raised a record breaker at \$31 million compared to \$26 million last year, she told WWD that she doesn't "ever want to hear that Black doesn't sell. We sell."

The V&A show told the story of Campbell's decades-long career through a variety of looks. There was a Kenneth Ize striped dress from the designer's fall 2020 runway show; a Yves Saint Laurent feathered cocktail dress from his fall 1987 collection, and an embellished Alexander McQueen gown that she wore to the Fashion Awards in 2019.

"My kids will see this one day and that's why I'm telling the stories clearly, it's important they understand what mummy used to do, and who she worked with," said Campbell, who has two small children.

The exhibition also touched upon some of the big moments in her career, including meeting Nelson Mandela; joining the Black Girls Coalition in 1989; campaigning for the Diversity Coalition with Iman and Bethann Hardison; her support for Arise Fashion Week, and spotlighting Emerge, the global platform for creative talent that she started in 2022 as part of her (now dissolved) Fashion for Relief charity, which raised funds for health, education and lifting people out of poverty.

— Hikmat Mohammed

Sandra Choi

creative director, Jimmy Choo

Hannah Colman

CEO, Jimmy Choo

With two women at the helm – Sandra Choi and Hannah Colman – Jimmy Choo is the embodiment of female empowerment. The pair have worked together for decades, and well before current owners Capri Holdings purchased the brand in 2017.

Colman joined Jimmy Choo in 1996, and was one of the company's first employees, serving as store manager of the first Jimmy Choo boutique on Motcomb Street in London's Belgravia neighborhood. Choi, a niece of the brand's namesake founder Jimmy Choo, has been with the firm since its inception. She became sole creative director in 2013.

"Hannah and I have worked together since the start of our fashion luxury house. We share the same vision for the future of this brand that we both love," Choi said following Colman's appointment as CEO in 2020.

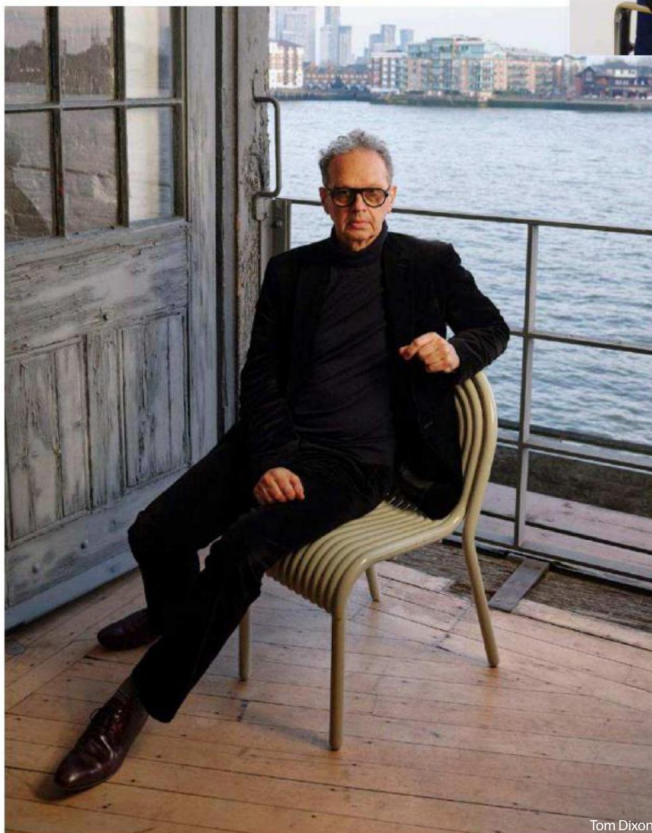
Under Capri's ownership the two women have worked closely to build momentum at Jimmy Choo, dressing celebrities on- and off-screen; adding variety to the footwear mix, and building up the handbag category, which now accounts for a large part of the business.

They've also been focusing on craft and bringing in young design talent. ▶

Neil Clifford



Judd Crane



Tom Dixon



Hannah Colman

In February 2024, the brand collaborated with the Parisian embroidery house Les Ateliers Vermont, which works with more than half of the LVMH Moët Hennessy Louis Vuitton brands, for its signature Bon Bon bags.

Earlier this month, they reissued styles from the brand's archives, and specifically the years spanning 1997 to 2001. They worked with the fashion designer Conner Ives, and fashion journalist and archivist Alexander Fury, on the project, which includes the revival of Carrie Bradshaw's feathery Jimmy Choo heels from "Sex and the City."

"We looked at three decades of work and dialed back to the first five years. Why? Because those years truly represent the heart and soul of Jimmy Choo – they're our roots, where it all began," said Choi.

What inspires you about London?

"London constantly inspires me – it's a city that thrives on contrast. There's an incredible tension between heritage and modernity, tradition and rebellion. It's a place where etiquette and eccentricity coexist, where creativity is fearless and constantly evolving. I love how open the city is to self-expression and new ideas; it gives you the freedom to break boundaries while still honoring craftsmanship and culture. That dynamic energy is at the heart of everything we do at Jimmy Choo," said Sandra Choi, Jimmy Choo's creative director.

What inspires you about London?

"London is a cultural and creative hub where you are spoiled for choice when it comes to creative expression. This comes in many forms, from art to music, theatre to fashion, food to poetry and beyond. The city manages to feel both innately British and cosmopolitan, I think this is down to the blend of tradition and modernity. I like to think London has a strong sense of community and feel this is fueled by creativity," said Hannah Colman, Jimmy Choo's CEO. – *Hikmat Mohammed*

Neil Clifford

CEO, Kurt Geiger

In Neil Clifford's 35 years of experience in retail, half have been spent with Europe's largest luxury shoe and accessories retailer, Kurt Geiger Ltd.

Clifford, who has held the position of CEO since 2004, has led several management buyouts including the company's most recent one earlier this

year. In February, Steve Madden revealed it would snap up Kurt Geiger for 289 million pounds in cash from the company's private equity parent Cinvn.

Cinvn bought Kurt Geiger in 2015 in a deal with Sycamore valued at \$372 million. Since then the company has focused on building its namesake brand, with major expansion in the U.S. and other markets.

"While we've delivered remarkable growth in recent years, we believe we are in the early stages of our growth journey, with significant expansion opportunities available to us," Clifford said at the time. "We believe Steve Madden is the right strategic partner to help us reach our potential."

In his years at Kurt Geiger, Clifford expanded the business beyond the U.K. for the first time, entered new international partnerships, and successfully launched an online business.

Clifford has also made it his mission to give back. In April, the British accessories brand's educational program, Business by Design, celebrated its second graduating class in east London.

The program is part of the Kurt Geiger Kindness Foundation, and encourages talent from underrepresented groups to get into the creative field. The program started off being limited to London, but will now be available to young people from across the country. – *Stephen Garner*

Judd Crane

executive director, buying and brand, Selfridges

Having spent four years at Selfridges earlier in his career, fashion retail veteran Judd Crane returned to the store in 2023 to lead the buying team, and was promoted to executive director of buying and brand a year later.

Today he oversees buying and merchandising for all product categories, including ready-to-wear, leather goods, shoes, jewelry, travel and kids and also has an eye on beauty, and advertising.

In March, the store launched windows dedicated to people's quirky obsessions, including chess, hot sauce, martinis, matchsticks, paper and long weekends.

"We had great fun coming up with our Selfridges Obsessions list. We're hoping to bring people together and open a lighthearted conversation around the things we love – and why we love them," Crane said.

He added, "Obsessions have become social tender; a means of exchange and connection between like-minded people; the start of a friendship or a community."

In an interview last year, Crane noted that smaller, lesser-known brands, such as Victoria Beckham Beauty, have been clocking the biggest growth on the

Selfridges beauty floor.

That wider view over merchandise and the Selfridges brand comes as the store's new owners, Central Group and Saudi Arabia's Public Investment Fund, map out their future strategy for the store.

During his first stint at Selfridges, Crane oversaw the refurbishment of the store's designer womenswear floor, and was a champion of British talent.

He left in 2016 to become CEO of Proenza Schouler, and has also served as senior merchandising director at Pedder Group, the accessories division of the Lane Crawford Joyce Group in Hong Kong. More recently, he was senior vice president, brand, merchandising and retail at Joyce.

How does London inspire you? "From first visiting London in 1994 through today, London has always felt to me the most international of cities, with this vibrant mix of people – visitors and residents alike – with diverse origins and backgrounds. Moving to London as a buying director in 2012 was incredibly freeing creatively and stylistically, because the entire world is your customer. Unlike stores in New York or Hong Kong, for example, there are all these opportunities for a London store to engage very deeply and regularly with an audience from every part of the world, a fan base with wildly divergent interests, wants and needs." – *Tianwei Zhang*

Tom Dixon

furniture and interiors designer

Throughout his career the Tunisian-born Tom Dixon has always found a way to blur the boundaries of creative and commercial, and in doing so has become one of Britain's most successful furniture and lighting designers.

His career began with a motorbike accident. Wanting to fix the vehicle post-crash, he took the DIY route and began welding in his free time. This led him to create his first designs – industrial scrap transformed into quality furniture.

His distinctive S-chairs put him on the design world's map. They were the fruit of a collaboration with Italian designer Giulio Capellini, whose company manufactured and distributed Dixon's distinctive creation.

When the '90s rolled around, Dixon joined the mainstream, taking a job as head of design at Habitat. He would later become its creative director and in 2002, he started his own brand.

Dixon's work is included in collections at the Victoria and Albert Museum, the Museum of Modern Art in New York, the Vitra Design Museum in Germany and the M+ in Hong Kong.

This year Dixon was among 35 U.K. designers to sign a letter to the Department for Science, Innovation and Technology, urging the government to reconsider its plans to allow AI companies to train their models on copyrighted work, without permission. – *Hanna McNeila* ▶

LONDON'S CULTURE CLUB

WWD



Brian Duffy

Idris Elba
and Sabrina
Dhowre Elba

James Dyson

Isamaya
Ffrench

Bella Freud

Brian Duffy

chief executive officer,
Watches of Switzerland

Since taking the helm of Watches of Switzerland in 2014, Brian Duffy has turned the British luxury retailer into a global corporation.

On Duffy's watch the group has diversified in multiple directions, launching flagship locations in London and Las Vegas, snapping up five watch and jewelry retailers, securing the U.S. distribution rights for high-jewelry brand Roberto Coin for \$130 million in 2024 and acquiring the cult watch media platform Hodinkee.

Although he's now synonymous with high-end horology, Duffy didn't set out to conquer the world of watches. Born in Glasgow, he qualified as a chartered accountant at 21, rising quickly at KPMG before becoming chief financial officer of Playtex, aged 28.

In the 1990s he presided over a great moment in marketing history, overseeing the famous Wonderbra "Hello Boys" campaign that starred Eva Herzigova – and supercharged her career.

In 2003, Duffy joined Ralph Lauren as group president for Europe and the Middle East, driving major international expansion. A decade later, his personal passion for timepieces met professional opportunity when he returned to the U.K. to lead Watches of Switzerland.

A born marketeer with a dry sense of humor, Duffy also heads up Calibre, the retailer's podcast that delves into all aspects of watch history, culture and business.

What inspires you most about London? "The diversity, the energy, the humor, the heritage and history rolled up as one. As a retail destination, London has everything, from fashion to the best in luxury and, of course, the best luxury watch retailer in the world." – *Hanna McNeila*

James Dyson

founder, Dyson

James Dyson is a serial inventor, starting with his reimagining of the vacuum and most recently the hairdryer, with the likes of hand dryers, lighting, earphones and fans launched in between. Dyson's lifestyle brand has game-changing technology and remarkable aesthetics.

The entrepreneur, who was appointed a Commander of the Order of the British Empire in 1998 and is former provost of his alma mater, Royal College of Art, most recently moved into the beauty category with tools and products.

"The shock of going into the beauty business was the enthusiasm for beauty products after vacuum cleaners and hand dryers," Dyson said during a fireside chat at the recent WWD Beauty CEO Summit. "We love it, people are enthusiastic."

Dyson, who also farms millions of strawberries on his high-tech farms in the U.K., is a proponent of failure. At his company, perseverance is a core tenet.

"Failure is an important part of life," Dyson said at the summit. "Failure is really much more interesting than success, because of my 5,127 [vacuum] prototypes, all of them are failures. And you learn something from them. It's a great visceral way of learning about things."

His ethos is, and has always been, to iterate, re-iterate and improve. His family motto, translated from Latin, is "Never give up trying."

"The thing we hate is being satisfied, so we're always dissatisfied – it's a feature of creative engineers. They always want to go on fiddling, or completely changing, and doing things in a different way. We reinvent ourselves, and kill the old product," Dyson said.

How does London inspire you? "In the 1960s, London had many independent colleges of art and universities. After the privations and grime of the war and postwar 1940s and 1950s, the postwar generation came to London as students to

change things, to create a cultural revolution. Hockney with painting, [Richard] Rogers and [Norman] Foster with architecture, Ossie Clarke with fashion, Leonard with hair and the London School of Economics with politics. The postgraduate Royal College of Art and Design, where I was a student, was in the vanguard. Even today, the Royal College of Art degree showcase of students' design and art work is the most visited summer attraction in London. London attracts creative talent, students who are determined to be different and radical." – *Jennifer Weil*

Idris Elba and Sabrina Dhowre Elba

cofounders, S'ABLE Labs

Idris Elba and Sabrina Dhowre Elba wear many hats: She is an entrepreneur-philanthropist, while he is an acclaimed actor. Together they make for a powerful commercial force in the shape of S'ABLE Labs.

The skin care range draws inspiration from Dhowre Elba's philanthropic work in Africa. Products such as her Okra Face Serum or Qasil Cleanser use ingredients sourced directly by the brand from the continent and also tell the stories of the farmers that grow them.

Most recently she traveled to West Africa with World Vision to highlight ethical sourcing and rally for an end to child labor in cosmetics supply chains.

Just as recently, they've introduced a foray into music called "No Lip Service," an album meant to explore "Black identity and creative wellness," a statement from the brand said.

How does London inspire you?

"London is the heartbeat of culture. It's cultural, emotional, communal, it's a place that supports artists, creators and storytellers," Dhowre Elba said. "London and the communities within it inspire everything we do."

"London is creativity. We just created an album for our brand, S'ABLE Labs, here at Koko. It speaks to the tension in between strength and vulnerability in wellness, that it isn't just physical; it's emotional, spiritual and creative. That's London," Elba said. – *James Manso*

Isamaya Ffrench

professional makeup artist, founder,
Isamaya Beauty

Isamaya Ffrench parlayed years of behind-the-scenes makeup artistry into her brand, Isamaya Beauty, which spans as many geographies as the globetrotter might travel to in any given month.

She's been busy tending to her brand, which industry sources anticipate has a global retail sales volume of \$25 million. Among her retail partners are Sephora in the U.S. and Canada, Cult Beauty in the U.K., La Rinascente and 10 Corso Como in Milan, Dover Street Parfum Market in Paris and Mecca in both Australia and New Zealand.

She entered all of those markets earlier this year in tandem with the launch of her core collection, telling WWD at the time, "The core line, we're now getting into serious beauty territory. It's been fueled by my passion for products that I use and the way I like to do makeup."

Among frequent collaborators are brands like Thom Browne and Junya Watanabe. She has also worked as Burberry's beauty director and as Off-White's beauty curator, both roles she took after designing Byredo's makeup range.

As for why she went off on her own – and entered the market with phallic lipstick bullets – she said it was about swimming freely.

"I just finally felt like I really wanted to do something that was an uncompromised view on my aesthetic and thought process," she told WWD at launch. "I've been doing this for like 10 years now, and at some point, it's just important to live and speak your truth in how you feel about, in this case, the makeup and beauty industry."

How does London inspire you? "I love that London has the best of both worlds, arts and culture and wild nature. I especially love wild swimming." – *James Manso*

Bella Freud

designer, founder, podcaster

Bella Freud is part of the fabric of London fashion: her witty knits with seemingly random words and slogans such as "1970," "Ginsberg is god," "Slave to Love" and "Starman," have become a marker of cool, and helped to power the fashion business she founded 35 years ago.

"I think about Andy Warhol quite a lot when I'm making T-shirts and sweaters – the kind of nihilistic vibe and how it's so meaningful. I want to create something that people can find a way to use for themselves. It's not a directive and sometimes I revert back to David Bowie quite often, that's where the 'Starman' is from," she told WWD in an interview.

Freud's slogan collections have a fan base that includes Zadie Smith, Sienna Miller, Olivia Wilde and Kate Moss. Her sense of irony and knack for tailoring caught the attention of Marks & Spencer last year, and she developed a collection for the retailer that featured some of the slogan sweaters, as well as suits, jeans, scarves and totes. The collection sold out within hours, leaving M&S managers regretting that they hadn't ordered more for the stores.

The label, known for its skinny, 1960s-flecked tailoring, now offers homeware, beauty and bridal wear (with a focus on suits). Freud, a daughter of Lucian Freud and a great-granddaughter of Sigmund Freud, has also ventured beyond the design studio and into podcasting, hosting a show called "Fashion Neurosis With Bella Freud."

She has asked people including Rick Owens, Courtney Cox and Haider Ackermann to lie back on a cream couch and dive into subjects including love, identity, culture, anxiety and politics. Listeners can also watch the podcast in a video format.

What inspires you most about London? "London is moody and impenetrable, and half the fun of it is the challenge of finding your way in. When you succeed – which always happens – it is full of revelations and wonderful people doing amazing things." – *Hikmat Mohammed* ▶



Sadie Frost

Sadie Frost

actress and film producer

Sadie Frost's passion for the arts has led her to engage with the worlds of film and fashion as an actress, filmmaker and designer, and she's right at home in London.

Frost started her acting career in the late '80s. Her first big role came in 1992 when she starred in Francis Ford Coppola's "Bram Stoker's Dracula."

In 1999, she branched out into fashion and founded the clothing line FrostFrench, which she designed with her friend Jemima French. It showed during London Fashion Week, had its own stores and sold at places including Barneys New York, Scoop and Fred Segal in the early- to mid-2000s, during which Frost simultaneously dipped her toe into film production.

A mother of four, her family is also in the spotlight. Her children with ex-husband Jude Law include daughter Iris Law, who has modeled for brands including Burberry, Knwls and Versace, while her son is the actor and producer Rafferty Law.

It was only after her children grew up and moved out that Frost fully returned to filmmaking and fashion design. In 2021 she directed a documentary on the fashion designer Mary Quant, titled "Quant," and revisited design with her luxury yoga clothing line, Frost.

She's not slowing down: Her documentary on supermodel Twiggy was released earlier this year, and Frost will be featured in the upcoming gangster biopic "The Chelsea Cowboy."

How does London inspire you? "I love London for all of its creativity. It has pockets hidden all over, where different cultures and subcultures brew. The parks, the walks along the canals and traditional markets which have been established for years all make a fun day out. And all the art house cinemas and the wonderful theaters give us feasts of entertainment at night." — Violet Goldstone

Craig Green

designer

Craig Green made his runway debut in 2013 and shook up the London menswear scene with his utilitarian, yet whimsical, workwear staples. He added a jazzy dose of color and texture to boxy work jackets — inspired by delivery men's uniforms — quilted shirts, wide-leg trousers, parkas and statement ponchos.

It didn't take the industry long to



Craig Green

recognize his talent and he was awarded Emerging Menswear Designer at the London Fashion Awards a year after making his debut.

His spring 2015 show, which focused on the movement, structure and architecture of the clothing, made attendees think about the purpose of clothing, and in some cases, shed a tear. It was clear that he was not only a talented designer but a thoughtful one as well.

He won the Menswear Designer prize at the British Fashion Awards in 2016, 2017 and 2018 and the BFC/GQ Designer Men's Wear Fund prize in 2016. In June 2018, he was the guest designer at Pitti Uomo and received an MBE, or Most Excellent Order of the British Empire, honor for his services to fashion.

He's also turned his hand to film, creating costumes for the characters in Ridley Scott's "Alien: Covenant." Actors wore outfits based on Green's fall 2015 collection, including hand-twisted jersey, long johns, skin-tight clothing and quilted vests.

His company is a rare one in London — it's more than a decade old, financially stable and independent. "We do our own sales, production and distribution — and we enjoy doing things our own way," Green told WWD in 2023.

Last year Green held his first physical show since 2022 in London, which was a tender tribute to his father, who had recently died. He will present his spring 2025 collection in Paris on June 29.

How does London inspire you? "I grew up in London and have always lived here: London is a place where so many cultures, identities and aesthetics coexist. I find that really energizing. There's no singular look or idea that defines London. It is never static, and that constant movement is what has always really inspired me." — Violet Goldstone

Sean Harrington

cofounder and CEO, Elemis

Noella Gabriel

global president and cofounder, Elemis

Sean Harrington has seen it all, from Stringfellows to collagen-focused skin care and everything in between.

Leaving school at 17 years old, Harrington landed his first job at Stringfellows, an adult entertainment club in London. Soon after, he began driving a London black cab in the daytime to supplement his income. He eventually



Sean Harrington



Noella Gabriel

knuckled down and began working with his father, who had a product distribution business in the U.K. — until the 1989 recession struck.

At that point he changed course, and decided he wanted to have his own brand. He soon teamed with Linda Steiner, Noella Gabriel and Oriele Frank to launch Elemis spa and retail onboard cruise ships in 1994.

The group went public through an IPO as Steiner Leisure Ltd. in 1996 and eventually went private almost 20 years later when L Catterton acquired Steiner Leisure for about \$925 million in 2015. Four years later it changed hands again when L'Occitane International SA bought the British premium skin care and wellness brand for \$900 million.

Since then, Harrington has been focused on expanding the business internationally, launching in Sephora U.S. He has also been focused on expansion in Greater China with 350 Sephora doors and other retail partners, even moving to Hong Kong to oversee the Asia business at one point.

Gabriel is an aromatherapist and beauty therapist by training, but always had a knack for retail. She opened a health food store in her native Ireland when she was just 20 years old.

She has always relied on her training to inform decisions around skin care. "Your skin is how it is because of your lifestyle choices yesterday — the red glass of wine last night or the odd cigarette today," Gabriel told WWD.

She has always been focused on the customer, and on training her staff to pay attention to them. "Don't miss that moment when the customer comes up to the counter," Gabriel added.

How does London inspire you? "Born and raised in London, I've spent over 30 years traveling the globe with Elemis, proudly flying the flag for British distinction with London at its heart," said Harrington. "It's a city that never stands still. London has taught me to move fast, stay dynamic and never compromise."



Rosie Huntington-Whiteley

How does London inspire you? "Though not born here, London has been my home for over 40 years," said Gabriel. "Its cultural richness and strong sense of community continually push me to break boundaries and embrace the idea that one size doesn't fit all, a philosophy we apply every day at Elemis, where we recognise that no one's skin is the same." — Kathryn Hopkins

Rosie Huntington-Whiteley

model, entrepreneur, investor

Rosie Huntington-Whiteley is a British institution. She has worked with Marks & Spencer for more than a decade, collaborating on makeup and lingerie collections for the retailer, and has appeared in campaigns, and on the runway, for Burberry and a host of other British and international brands.

Recent partnerships have been with brands including Waterdrop, Anine Bing, Gia Borghini and Hunza G. She has supported a range of causes — from fundraising for The King's Trust to working with UNICEF to champion the rights and well-being of women and girls globally.

When she's not modelling, she is making her mark in beauty. In 2018 she launched the beauty and wellness platform Rose Inc. and three years later followed it up with a collection of multitasking, eco-conscious color cosmetics of the same name.

"I think a lot of the time people would associate me with fashion, which I love, but with beauty, there's an aspirational aspect and there's also an accessibility bit," she told WWD's Beauty Inc in 2021.

Last year she became a partner in The Equity Studio, a specialist investment firm backing the next generation of top consumer brands across beauty, wellness and lifestyle.

She plays an active role in supporting the firm's mission to combine investment with the strategic support and amplification of the real founders, creators and operators shaping today's consumer landscape.

What inspires you most about London? "For me, it's the creativity and collaboration that truly define London. There's a unique energy in the way the city brings together forward-thinking ideas and bold innovation. What excites me most is the incredible potential for partnerships — people and organizations coming together to create something genuinely original and impactful." — Samantha Conti ▶

LONDON'S CULTURE CLUB

WWD



Jony Ive

Jony Ive

designer

Like the look and feel of Apple products? Thank Jony Ive.

Apple's former chief design officer is responsible for creating some of the tech giant's most iconic wares, including the iPhone, iPad, Mac and Apple Watch. In 2019, after 30 years at the company, Ive left to found his own creative collective, LoveFrom, with designer Marc Newson.

Last year Ive founded io, an AI devices start-up, alongside Scott Cannon, Evans Hankey and Tang Tan. On May 21, it was revealed that OpenAI was partnering with Ive, and would merge with the company in a deal that's valued at around \$6.5 billion.

Following the merger, Ive and his design company LoveFrom will assume deep design and creative responsibilities across OpenAI and io. Sam Altman, OpenAI's CEO and cofounder, said the goal of the collaboration is to "develop, engineer and manufacture a new family of products," and a bid to bring "delight, wonder and creative spirit" to the company.

In 2004, Ive was awarded the Royal Society of Arts Benjamin Franklin Medal, and he was knighted in 2012. In 2019, he was presented the Professor Stephen Hawking Fellowship.

Since leaving Apple he has also dabbled with the fashion industry on multiple occasions. Most notably, he launched an outerwear collection with Moncler last year. The collection was designed as a system of three shells – evolutions of the field jacket, parka and poncho – that connect to a central core through the magnetic "Duo button" featuring the Monduck and the LoveFrom bear logos.

The button is engineered from aluminum, brass, steel and a heat-resistant magnet, a fusion of tech and fashion that's testament to Ive's fluid creativity. – Violet Goldstone

Stephen Jones

milliner, creative director of hats at Dior

One of London's most enduring creatives, Stephen Jones has spent a career crisscrossing the English channel, designing hats for his own brand and for designers including Thierry Mugler, Jean Paul Gaultier, Claude Montana, Azzedine Alaïa and his good friend John Galiano, who made him directeur création chapeau at Christian Dior.

The breadth of his work is unmatched: His work ranges from heavy, pharaonic headdresses and paint-splodged artists palettes for John Galiano's runways to woolen, bobbed winter caps for everyday wear.

He's concocted full-length, marabou yeti outfits with matching hats for Giles Deacon, while for Comme des Garçons, he's had a gentler touch, twisting metal



Stephen Jones



Millie Kendall

into delicate crowns. Those designs and more were on display in "Stephen Jones, chapeaux d'artiste," a show at the Palais Galliera last year.

For Jones, even the most classic of designs – be it a beret, fedora or fisherman's cap – is as magical, and powerful, as the Harry Potter Sorting Hat. He's always said that hats are cheaper, and often more effective, than a facelift. They command immediate respect and can often propel a person straight to the front of the queue.

For his latest collection, Jones looked at how hats connect to the senses. He created a black felt hat with a squashy band; a gold headpiece tiara with feathery insulation, and even an edible chocolate hat made by the Paris-based pastry chef Jana Lai.

What inspires you about London? "The people. They are from all over the world, but somehow they become Londoners. It's a unique cultural mix, London feels like a crossroads of the world." – Samantha Conti

Millie Kendall

founder and CEO,
The British Beauty Council

Millie Kendall, a seasoned beauty executive, founded The British Beauty Council in 2018 as a consumer-facing industry organization seeking to reach the broadest possible audience.

It was groundbreaking – the first forum in the U.K. representing the voices, opinions and needs of the beauty industry, including the assistants who sweep the salon floor, at a government level.



Andy Lightfoot

Andy Lightfoot

CEO, Space NK

Andy Lightfoot isn't keen on cashing in on the booming beauty market in the U.K. – he's keen on driving it.

The Space NK CEO is focused on winning in Space NK's home market, especially since selling the beauty retailer's U.S. wholesale division to PCA Companies last year. At the WWD Beauty CEO Summit in May 2024, Lightfoot said the company had doubled in size since before the pandemic.

"You add brands that people want to buy, that'll attract customers, you look after and care for those customers to grow your customer base, and that will attract more brands," Lightfoot said at the time. "This cycle is continually accelerating, and that's what's driving our business."

He speaks about growing the retailer the same way he speaks about the capital of its home market.

Also on the docket for Lightfoot is physical expansion, having grown Space NK's store fleet by seven doors last year. At that time, he said his business grew two-and-a-half times faster than the U.K. prestige premium market.

Space NK plans to open 11 stores in the U.K. and Ireland in 2025. Even before it unveils its new Oxford Circus concept in the former Topshop space, it will open its largest store outside London, at the Bullring in Birmingham, this summer.

Lightfoot also has his sights set on fragrance expansion, while decisions around the brand matrix are made with the consumer at the forefront. The product mix "is not about age or demographic. It's about demand," he said. "People who love beauty want to find these brands, to touch, play with and experience them."

How does London inspire you?

"London is a hub of creativity and progress, anchored in history that generates an energy that's both constant and ever-evolving. It's a melting pot of cultures and ideas, providing an ever-shifting perspective on what's mainstream. From the Caribbean influences of Notting Hill to the alternative scene in Camden, you are challenged to see beyond your normal but in an environment of inclusion, acceptance, and respect. The blend of old and new, tradition and innovation, forms a unique city that continually fuels my passion and creativity." – James Manso ▶

Kendall serves as CEO of the nonprofit organization, which is aiming to future-proof the beauty industry, with initiatives focusing on policy and influence; trade and export; investment, innovation and technology, and talent and careers.

Most recently, Kendall has been the BBC's voice on the trade issues roiling the world.

Last year, the council unveiled its theme "A Beauty Industry That Looks Like You," along with a census.

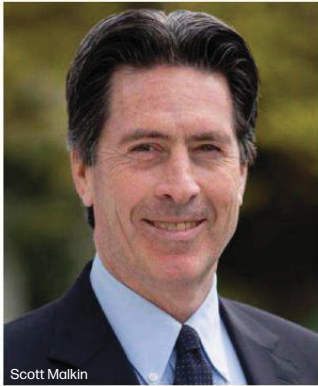
"Beauty really does 'look like you,' and we need to know what you think, so we can address the problems, maximize the opportunities and make the industry better for those who work on it and its customers," Kendall told WWD last year.

She is also an entrepreneur. In 1998, Kendall and the British makeup artist Ruby Hammer kicked off what was the largest British cosmetics launch since Mary Quant introduced her eponymous line 30 years earlier. The 300-sku, mass-market line was called Ruby & Millie.

"We're British, modern and we're launching something completely new," Kendall told WWD at the time. "Everyone has gotten so professional they've forgotten about the consumer."

Kendall was appointed a Member of the Order of the British Empire in 2022 for her contribution to the spa and beauty industries.

How does London inspire you? "It's big and green, and it's hard to conquer. And as Samuel Johnson famously stated in 1777: 'When a man is tired of London, he is tired of life; for there is in London all that life can afford.'" – Jennifer Weil



Scott Malkin
founder of Value Retail,
the Bicester Shopping Collection

Scott Malkin, the founder and chairman of Value Retail, has built his career on thinking differently.

Thirty years ago, at a time when designer outlets were out-of-town strip malls without much personality, he dared to be different.

He built Bicester Village in Oxfordshire, England, as a luxury off-price shopping mall with an accent on hospitality and experiences and, in doing so, has redefined outlet shopping. Customers are referred to as "guests," there are personal shopping services, buzzy restaurants and grand, hotel-like suites for special events or for VIP customers to shop privately.

Bicester soon became the template for a network of high-end fashion outlets that now stretches from Europe to China to New York. Today, some of the brands in those villages have begun selling in-season merchandise and driving business to their full-price stores in city centers.

In the beginning, there were many who argued that Malkin was just chasing rainbows, but he's proven them wrong.

Today, with brands including Dior, Fendi, Armani, Manolo Blahnik and Prada, Bicester has become one of the most popular destinations for international tourists in England. It even has its own train station, which is less than an hour's ride from central London. The sister villages in Europe and China have had similar success.

"Going back in history, the notion of great, personalized and, in some ways, customized experiences are always what made the spectacle of retail, the energy of the experience, relevant," Malkin told WWD in 2018.

In October 2024, Malkin gambled once again and opened Belmont Park Village on Long Island. Only part of the village is open, and the brands on board include Thom Browne, Rene Caovilla, Aquazzura, Orlebar Brown and Vivienne Westwood.

Malkin has compared his vision for Belmont to what Steve Rubell and Ian Schrager did at Studio 54.

Success, Malkin said, "requires hardware, software and an embrace of guest-facing hospitality. But, most importantly, it requires a commitment to curation and to the same dedicated focus that Rubell and Schrager defined at Studio 54. That doesn't happen by chance. It requires a passion for delivering special moments, great experiences and memorable achievements," he said.

— Hikmat Mohammed

Stella McCartney

designer and founder

Having built her company on a no-leather, no-fur foundation, Stella McCartney has expanded her ambitions, creating collections with recycled fabrics, fibers and other materials, and investing in the companies that produce them.



Stella
McCartney

At the start of her career she pursued her environmental agenda with shareholders Kering and LVMH Moët Hennessy Louis Vuitton, but now she's going it alone, and investing in the development and scaling of next-generation, innovative materials and processes through SOS, a \$200 million sustainable investment fund which she cofounded with a venture capital partner.

The fund has supported companies such as Natural Fiber Welding, which makes a plant-based alternative to leather; Keel Labs, which makes seaweed yarn, and Protein Evolution, which uses AI and enzymes to turn plastic textile waste into infinitely recyclable polyester.

To mark Earth Day earlier this year the designer took a look back at some of her biggest achievements over the past 24 years ago. On display at the brand's Old Bond Street store was the vegan Falabella bag and Elyse platform shoes, which launched in 2009 and 2014, respectively.

There were also bags made from Hydefy fungi-based vegan leather and fluffy chubbies done in Peekaboo recycled and recyclable nylon yarn.

"Material innovation is something I have always done, not because I had to, but because we need it if we are going to leave anything good for future generations," she said in April. "We self-police here at Stella, which is why we are not only cruelty-free but also PVC-free, animal glue-free, zero-deforestation and against all forms of human subjugation in our supply chain."

Two years ago she picked up a Commander of the Order of the British Empire, or CBE, for services to fashion and sustainability, from King Charles, with whom she works on environmental projects.

In 2021, she represented the fashion industry at the G7 summit in Cornwall, England, and became a member of the king's Coalition of the Willing, a group of company chiefs and world leaders demanding "coordinated action" to tackle climate change. — Samantha Conti

Sam McKnight

founder, celebrity hairstylist

It's hard to keep track of the high-profile figures who've sat in Sam McKnight's chair — and been transformed — over the past 48 years.

He was responsible for Princess Diana's short, slicked-back hairstyle in the 1990s after her divorce, and worked closely with the royal for the better part of a decade.

During his career he's worked with many other high-profile ladies, giving Tilda Swinton a buzz cut; styling Madonna's platinum blond hair for her "Bedtime Stories" album cover, and blasting volume into Lady Gaga's hair for the cover of her album "Born This Way."

"The most high-profile person I have transformed in a radical way are probably Tilda Swinton. The next person would be Princess Diana, in 1990, whose hair I cut very short and it gave her a new image,"



Sam McKnight



Erdem
Moraloğlu

McKnight told WWD in 2016.

He has styled the hair for runway shows including Burberry, Balmain and worked closely with Karl Lagerfeld at Fendi and Chanel. The late designer wrote the foreword to McKnight's book "Hair by Sam McKnight."

What inspires you most about London?

"What keeps me inspired in London is the mix of chaos and calm — you can go from a mad fashion week fitting to a walk in Regent's Park's Rose Garden in minutes. I've been part of London Fashion Week since it started, and this city has always been a breeding ground for proper creatives — people like Vivienne Westwood who didn't follow the rules, they rewrote them. And then the green spaces, and now my garden, provide me with a quieter inspiration. London doesn't try to be cool, it just is." — Hikmat Mohammed

Erdem Moraloğlu

designer

Erdem Moraloğlu has carved out a distinct space in British fashion with his own label that launched in 2005. Known for his romantic sensibility and his love of historical figures — especially the intellectual and artistic ones — the designer's richly detailed collections regularly reference art and literature and draws inspiration from creatives, writers and social figures from the past. His cast of historical muses includes Deborah "Debo" Devonshire, the late Duchess of Devonshire, Maria Callas, the novelist Radclyffe Hall, and the artist and gardener Derek Jarman.

Moraloğlu established his brand soon after graduating from London's Royal College of Art in 2003. His flair for graceful silhouettes, floral prints, and lavish embroidery led him to win the BFC's Womenswear Designer of the Year award in 2014, and the 2010 British Fashion Council/Vogue Designer Fashion Fund Award. The designer was also awarded an MBE, or Most Excellent Order of the British Empire, honor in 2020 for his contributions to the British fashion industry.

Moraloğlu is as involved in the arts as he is inspired by them. He is a collector and his fashion shows have frequently been held in the British Museum, as well as The National Portrait Gallery, Sadler's Wells and the V&A.

Last year he organized an exhibition at Chatsworth, one of England's grandest and



Kate Moss

most famous residences that was once Debo's home. Titled "Imaginary Conversations," the exhibition featured Erdem's spring 2024 collection, which was inspired by Chatsworth and the duchess, and shed light on how an individual's life and legacy can be translated into a full fashion collection.

What inspires you about London?

"London is a melting pot of inspiration. I'm drawn to its stories, its characters, from Virginia Woolf to Lady Ottoline Morrell. These figures often find their way into my collections, shaping the mood and narrative. Institutions like the British Museum, the National Portrait Gallery and especially the London Library, are where I feel creatively inspired. To me, London is where everything began. It's where I trained and where I started Erdem, the city is such a huge part of what I do." — Violet Goldstone

Kate Moss

model, muse, entrepreneur

An enduring symbol of London cool and an international household name, Kate Moss is still hard at work modeling, running her eponymous talent agency and promoting her Cosmoss beauty and wellness brand.

She is unique in the world of high-achieving models, standing apart from the crowd due to her cross-generational and international appeal — and her everywoman image. She is short by model standards, has a gap between her front teeth and was once known as the greatest smoker of all time. But glossy imperfection is her vibe and the photographers and advertisers love her for it. She turned 50 last year and, as of late, has worked with brands as diverse as Diet Coke, Calvin Klein, Supreme and the Italian label Elisabetta Franchi.

She walked with her daughter Lila in the latest Victoria's Secret campaign and is able to pull crowds young and old. She created a party wear collection for Zara last year, and did myriad collaborations with Topshop from 2007 until 2010, when it was the high street's hottest store.

In 2014 she returned to Topshop for a one-off collection, and did so in style. On the day it launched she appeared in the window of the retailer's Oxford Circus flagship wearing a black and gold tuxedo suit, drawing hordes of shoppers hoping to catch a glimpse of her.

Although she's still going full-throttle, Moss also knows how to create moments of calm. She meditates under a red light, and enjoys potting at her Cotswolds country mansion.

"I'm a member of the gardening center," she said during an interview at Paris' La Samaritaine department store in 2022. "I buy flowers and pots when I'm not working — and play with my dogs. That's my balance: crazy fashion, then potting and dogs." — Samantha Conti ▶

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Marc Newson



Charlotte Stockdale

Marc Newson
industrial designer
Charlotte Stockdale
stylist and cofounder, Chaos

Marc Newson and Charlotte Stockdale are a creative power couple, each having built a legacy in their respective industries. The couple's individual achievements, and their shared aesthetic vision, have made them influential forces in the creative world.

Throughout his career Newson has delved into every aspect of design, from technology to furniture. His Lockheed Lounge has become a coveted piece of contemporary design, setting multiple auction records for a living designer's work.

He has collaborated with brands including Louis Vuitton, Hermès and Apple, where he contributed to projects including the Apple Watch. Newson is the only designer represented by Gagosian Gallery and his works are held in the permanent collections of more than 40 institutions worldwide.

"What inspires me the most about London isn't necessarily the city, but something I love doing here – walking," Newson said. "I love to walk, not only because it's often a more practical way to get around, but to spend precious moments in the many beautiful parks that the city is so famous for."

Stockdale has made her mark in fashion and creative direction. In 2016 she cofounded Chaos, a luxury brand and creative consultancy, with her former British Vogue colleague Katie Lyall. The brand specializes in personalized tech accessories that merge fashion with function. Previously, Stockdale served as fashion director at i-D and contributed to V Magazine, U.S. Harper's Bazaar and British Vogue, where she was a contributing editor for several years.

"London's still one of the best places for creatives to thrive," Stockdale said. "I think it's down to the city's diversity, its drive for innovation, and that typical English disregard for rules. It's like a city-state – doing its own thing."

The couple, who have two children, have a rare synergy that shapes the wider design landscape in bold and original ways.

– *Hanna McNeila*



Yana Peel

Yana Peel
global head of arts and culture, Chanel

A pillar of the London art world, Yana Peel was named Chanel's first global head of arts and culture in 2020, and launched the Chanel Culture Fund to support emerging talent a year later.

A philanthropist and former CEO of the Serpentine Galleries in London, Peel leads the fund, which supports artists, and works with curators, museums and institutions on what she describes as "long-term, transformational" projects.

"Often the metabolism of arts is so frenzied. Artists and institutions are often looking for support quarter by quarter, show by show, project by project," said Peel, whose priority is to buy creatives – and curators – time to create, research, discover – and future-proof their institutions.

The fund has partnered with the National Portrait Gallery and the Museum of Contemporary Art Chicago on a project called Contemporary DNA, which aims to highlight artists from the Global South. Last year, on Peel's watch, Chanel returned to the Art Biennale in Venice for the first time since 2008, supporting the multimedia artist Julien Creuzet.

Peel has also installed "The Window," a 24-hour public installation showcasing innovative digital art commissioned by Chanel. The window adorns the facade of the Time & Life building, on the corner of Bruton and New Bond streets in London's Mayfair, which is currently serving as Chanel's headquarters.

A Russian native, Peel was born in Saint Petersburg, and later moved to Canada with her family. She attended McGill University as an undergraduate, and earned a postgraduate degree in economics at London School of Economics before starting her career at Goldman Sachs. – *Samantha Conti*

Phoebe Philo
designer

Phoebe Philo's designs have earned her an army of fans known as Philo-philes, who love her chic, sharp-edged aesthetic and intellectual approach to design. For decades she has reshaped women's wardrobes with her singular vision, from her transformative 10-year tenure at Céline, which she exited in 2017, to the launch of her namesake label in 2023.

The Central Saint Martins graduate followed Stella McCartney to Chloé in 1997, and took the top job in 2001 when McCartney left to set up her own fashion house in a joint venture with Gucci Group. Philo's eye for luxurious fabrics and modern yet feminine silhouettes got her the top job at Céline in 2009, where she engineered the LVMH Moët Hennessy Louis Vuitton-owned brand's rejuvenation. Season after season, she minted covetable



Phoebe Philo



Richard Quinn

clothes and distinctive handbags which spoke softly but authoritatively.

After stepping away from fashion for six years, Philo's long-awaited return saw the launch of her eponymous line. With LVMH as a minority investor, her independent house's mission has been to create clothing and accessories "rooted in exceptional quality and design."

Considering her collections seasonless and part of a continuous body of work, Philo releases "edits" outside of the standard fashion calendar, and has put a new spin on direct-to-consumer models. The brand produces items in limited quantities in order to sidestep overproduction, one of the biggest blights of the fashion industry.

When asked about her views on leadership by WWD in 2024, Philo said: "Ultimately, it's about what one sees and the vision. Staying close to that and trying to do it with as much care and passion as possible. Kindness, humor and an appreciation for everyday life including the simple stuff, alongside a good old-fashioned dose of hard work helps, too." – *Violet Goldstone*

Richard Quinn
designer

The inaugural recipient of the Queen Elizabeth II Award for British Design, Richard Quinn is known for his use of vibrant prints, bold silhouettes, and his ability to merge creativity and couture-grade craftsmanship. He's also struck gold designing bridalwear, which keeps his business humming.

Born in South London, Quinn graduated from Central Saint Martins with a master's degree in fashion design in 2016. He worked at Christian Dior and on Savile Row before establishing his label in 2017. Specializing in womenswear and printed textiles, his designs have striking prints – florals, geometric patterns and retro-inspired motifs – that are often juxtaposed with unexpected shapes and textures. He loves contrasts, too, often pairing latex tops, leggings, and hoods with ballgowns or cocktail dresses. His work evokes a sense of drama, and the shows often unfurl to classical music played by a live orchestra.



Harris Reed

His fall 2025 collection featured lavishly embellished gowns and dresses with enough sparkle to fill the Milky Way. He played with two – and three – tone looks, as in the black-and-white prom style that opened the show, and a lineup of gowns with rosettes, bows, and capes in contrasting colors.

The designer also indulged his love of the '60s, sending out embellished trapeze styles and dressing an iconic face of the era, 75-year-old Penelope Tree, in a snappy, sparkling shirt dress, black tights and flats. – *Tianwei Zhang*

Harris Reed
creative director, Nina Ricci

Having Harris Reed joins a long list of young London talents to cross the English Channel as the creative director of a heritage Paris fashion house.

The British-American designer, known for his theatrical flair, exaggerated silhouettes and sense of showmanship, has been creative director at Nina Ricci since 2022, although he remains committed to his own, colorful label.

His unapologetic approach has led him to dress celebrities including Beyoncé, Adele, Harry Styles and Florence Pugh, who performed at his fall 2025 presentation at Tate Modern for his own brand.

He has also staged shows at Tate Britain, although "show" might be a reductive word. The museum has been a particular inspiration and he regularly goes against the grain, inviting musical guests and orchestras to perform, and sets the mood with dim lighting and candles.

"It was the first museum I went to when I moved to London eight years ago, and I've always had a deep fantasy" about showing there, he told WWD.

He said showing there was a "very important step to remind people that Harris Reed will still very much be here in British fashion, and we're not going anywhere," the designer added.

In September last year, the British Fashion Council finally put him on the official London Fashion Week schedule despite his not meeting the council's requirements of having at least 10 stockists for his signature label.

In addition to designing for Nina Ricci and his own line, Reed is a longtime collaborator of the London jeweler Missoma, and has also worked with Mattel on Monster High dolls, and with Royal Salute whisky.

What inspires you most about London?
 "London is home, home for the dreamers, the weirdos, the misunderstood, the ones who always dared to push the limits and create what wasn't once there."
 – *Hikmat Mohammed* ▶

Zandra Rhodes

fashion designer

Dame Zandra Rhodes' designs made her British fashion royalty in the '70s, and she's remained an influential figure since. Rhodes arrived in London during the Swinging '60s to study design at Royal College of Art, and her peers included emerging artists David Hockney, Ossie Clark and Janice Wainwright. There she encountered attitudes and ideas that went on to inspire the rest of her career.

Her 1977 collection "Conceptual Chic" channeled the rebellious mood of those days, and helped to popularize the punk look. Using beaded safety pins, purposefully distressed and torn fabric, and sink chains, her clothing celebrated punk's hardcore, DIY attitude with unusual materials and techniques.

She would go on to design textiles and clothing for a host of celebrities – Freddie Mercury, Natalie Wood and Princess Diana – and was a muse for Karl Lagerfeld and the sculptor Andrew Logan, who remains a close friend. She even won a Daytime Emmy Award for her "Romeo and Juliet on Ice" costumes.

In addition to her flourishing career as a designer, Rhodes founded the Fashion and Textile Museum in 2003, which has hosted exhibits including "The Biba Story: 1964-1975," "Andy Warhol: The Textiles" and "Kaffe Fassett: The Power of Pattern."

Now living in an uber-colorful apartment above the museum named the Rainbow Penthouse – which echoes her fluorescent pink hair and equally bright attitude – Rhodes still finds inspiration in London's electric attitude.

How does London inspire you?

"London is a melting-pot of inspiration. When I arrived here, the city was alive with new ideas and fearless self-expression. That London spirit of individuality and breaking the rules has shaped everything I do. The energy of the streets and people inspire me every day. London doesn't just embrace eccentricity, it celebrates it. There's nowhere else like it. I am proud that my namesake brand started here in the Swinging '60s and continues to this day." – Violet Goldstone

Martine Rose

designer

Martine Rose has always taken an innovative and unconventional approach to fashion, blending elements of subcultures, such as rave, punk and hip-hop, with an avant-garde, tailored sensibility. She started out designing menswear, challenging traditional codes while remaining grounded in wearable, real-world designs.

Her aesthetic – and attitude – didn't evolve overnight. She worked as a consultant for Balenciaga under Demna's leadership and helped the brand pivot to streetwear and embrace subcultural aesthetics. Under the Martine Rose label, which launched in 2007, she has released several high-profile collaborations with Nike, Clarks, Napapijri, Stussy and, most recently, Supreme.

She also has dressed Kendrick Lamar, Rihanna and, most recently, Timothée Chalamet for the London premiere of "A Complete Unknown" earlier this year. Chalamet wore a custom-made slim suit, which Rose had based on her "Bowie" silhouette. He paired it with a silky, marble-print shirt from the designer's spring 2025 collection and a pair of Rose's mules, which she admitted was a "high-risk strategy" given his chosen mode of transport – a rented Lime bike.

Rose has staged shows in Florence, Milan, Paris and her hometown London, where the locations always come with a



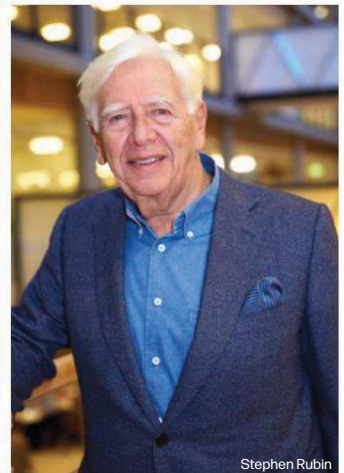
Zandra Rhodes



Martine Rose



Anda Rowland



Stephen Rubin

personal link – a climbing and bouldering center for spring 2018; a residential street near Camden Market for spring 2019; a school where her daughter attended for 2020, and a North London community center for spring 2024.

On June 14, she will unveil the brand's spring 2026 collection with an off-schedule runway show in London, and who knows what sort of location she'll choose next? – Tianwei Zhang

Anda Rowland

owner and director, Anderson & Sheppard

Standing at the crossroads of craftsmanship, style and innovation, Anda Rowland has redefined what it means to lead in British tailoring.

As vice chairman of the Savile Row tailor Anderson & Sheppard, Rowland has carved out a distinctive role in what has long been a male-dominated industry. Since assuming leadership of the tailoring house in 2004 she has been instrumental in transforming the business from a traditional bespoke tailor into a dynamic luxury goods operation.

With a background in marketing at Estée Lauder and Parfums Christian Dior, and an MBA from the French business school INSEAD, Rowland brought a fresh, global perspective to the family-owned firm that her father, Roland "Tiny" Rowland, acquired in the late 1970s.

She spearheaded the launch of Anderson & Sheppard's first website and blog, enhanced its digital presence, and played a pivotal role in relocating the business from its historic Savile Row premises to its current home on nearby Old Burlington Street.

A passionate advocate for craftsmanship, Rowland has also created a robust

apprenticeship program, supporting five to six trainees at a time. This initiative ensures the preservation of the exacting standards and artisanal skills that define Savile Row tailoring.

In 2012 she further expanded the firm's reach with the launch of Anderson & Sheppard Haberdashery, a complementary ready-to-wear collection featuring trousers, knitwear, outerwear and accessories that bring the spirit of bespoke to everyday luxury.

Men from around the world fly in to visit the tailor, and the haberdashery, with clients ranging from King Charles to Bryan Ferry. Daniel Craig wore a bougainvillea pink Anderson & Sheppard dinner jacket to the "No Time to Die" premiere in 2021, sparking a trend for the color, while Grace Wales Bonner and Giles Deacon are among the designers who regularly collaborate with the tailor.

What inspires you most about London?

"I'm inspired by our remarkable museums, and the dedicated teams behind them, working tirelessly to keep their collections freely accessible to all. Despite limited government funding, they remain welcoming to Londoners and visitors and produce groundbreaking exhibitions that honor the past, and envision the future." – Hanna McNeila

Stephen Rubin

chairman, Pentland Brands

Becoming chairman of Pentland Brands wasn't in Stephen Rubin's grand plan. He graduated from University College London in 1958 with a degree in law and planned to become a barrister (a lawyer who argues cases in the courtroom).

Then, in 1959, he stood for a seat in the

House of Commons, the lower house of the British Parliament, in an election where Winston Churchill was the oldest candidate. He, at 21, was the youngest.

He didn't make it into Parliament. Instead, he joined the family business, Liverpool Shoe Co., which was founded by Rubin's parents, Berko and Minnie. He worked alongside his father for 10 years as joint managing director, and upon his father's death assumed the role of chairman in 1969, five years after the company went public.

In 1973, the firm officially became Pentland Group, named for luck after a successful maritime business in the family's portfolio, and to prevent the company from being associated with just shoes. Rubin became internationally known when, in 1981, Pentland spent \$77,500 for a majority stake in the struggling British athletic footwear brand Reebok. A decade later, the company sold those shares for \$770 million – proving how savvy a spotter of brands he is.

Over the years the company has bought – or become the licensee – for other brands including Berghaus, Canterbury of New Zealand, Speedo, Mitre, Kickers, Kangaroos, Red or Dead, Endura and Ellesse under the Pentland Brands division. The firm also has a 51 percent controlling share in JD Sports, a publicly traded athletic retailer with more than 800 units.

As chairman of the Pentland Group, Rubin still presides over his empire from the Pentland offices in Finchley, North London. Rubin privatized the company in 1999, and handed over the CEO reins to his son, Andy in 1998.

What inspires you most about London?

"The international vibe and multinational background." – Stephen Garner ▶

LONDON'S CULTURE CLUB



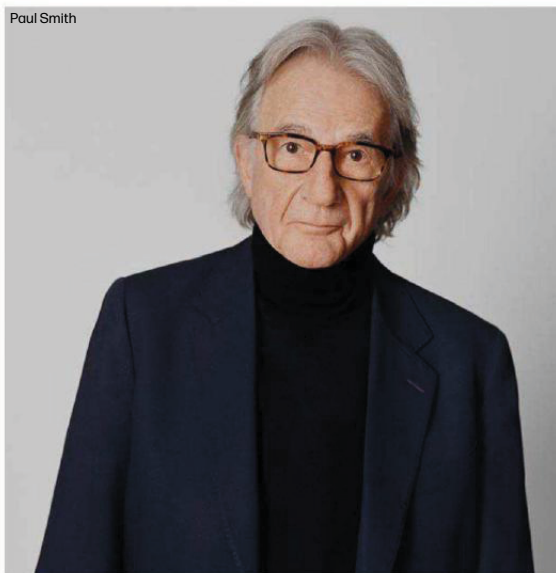
Josh Schulman



Régis Schultz



Tabitha Simmons



Paul Smith

sort that she wants to wear. “Women are getting busier,” she said. “Like with me: [I have] a baby, two teenage boys; I’m styling and also running a shoe company. We want something to wear through the day and carry on through to the night. I put my shoe on, wear it, and I’ll be in it until I come home.”

In April Simmons released a collection with Blazé Milano that featured textured fabrics and a palette inspired by natural earth tones. It blended her deep-rooted love for the English countryside, where she was born, with urban influences of her on-the-go lifestyle and current home, New York. — *Stephen Garner*

Paul Smith designer and founder

One of London’s longest-standing and commercially successful indie designers, Sir Paul Smith is still working with the joy — and industry — of his early years in business. That includes doing the Saturday shift on the shop floor of his Albemarle Street store.

He built the business on colorful tailoring and a passion for classic menswear fabrics, and has always used his wider interests in photography, fine art, furniture and design as inspiration.

His enthusiasm is boundless. Earlier this year, during his fall 2025 menswear presentation in Paris, Smith regaled a small audience of reviewers with tales of fabrics and photography — and a large dose of humor. He talked his audience through the origins of thornproof fabrics,

space-dyed wool and Prince of Wales check patterns. He also showed off a Friesian cow print from his new collaboration with Barbour, pulling out one of those children’s toys that makes a loud “moo” sound when it’s turned upside down.

He continues to propel the brand into new territory, with plans to stage his first show during Milan Men’s Fashion Week later this month.

In 2022, Smith joined an elite group of accomplished Britons, becoming a Companion of Honour to the British Monarch. He was the first fashion designer to receive the honor, which is limited to 65 people at any one time. Other Companions include Sir Elton John, Sir Ian McKellen and Sir Paul McCartney.

Not bad for a boy who left school with no qualifications, and who started the 55-year-old business from a tiny shop in Nottingham.

Most of that success is down to hard work, but the rest might be due to the bunnies. Smith has a collection of miniature rabbit figurines, a personal good luck symbol, which his wife Pauline continues to give him before every show.

What inspires you about London? “The people. London is bursting at the seams with a diverse art, fashion, food and design scene. It’s known as the global hub of where these different cultures collide and its people at the heart of it. London has changed and evolved over the years, which has been wonderful to see and to be a part of...it’s why I am proud to call it home.” — *Samantha Conti* ▶

Josh Schulman CEO, Burberry

Less than a year after arriving at Burberry, fashion management whiz Josh Schulman has made steady progress in placing the brand back on track in his role as CEO.

He has been going farther, and faster, with his Burberry Forward plan, which was unveiled last November to “reignite our designers, reconnect with our core customer segments and focus again on our core outerwear and scarf categories.”

His medium-term goal is to restore the company to its golden days of 3 billion pounds in annual revenue, with an operating margin in the high teens. Once he achieves that goal, Schulman wants sales and profitability to go far beyond those numbers.

“It’s very clear what needs to be done. The customer loves Burberry, and there is pent-up demand” for the brand to just be itself, Schulman told WWD last year. “And we need to love the customers we have as much as the customers we want.”

A well-rounded, forthright leader known for building brands and also restoring them to health, Schulman was previously CEO of Michael Kors and Coach, where he also served as brand president. Prior to that, at Neiman Marcus Group, he was president of Bergdorf Goodman for five years.

From 2007 to 2012, Joshua was CEO of Jimmy Choo in London. Earlier, he was executive vice president, worldwide merchandising and sales at Yves Saint Laurent and worldwide director of women’s ready-to-wear at Gucci.

Schulman’s career started at a small clothing store in Beverly Hills where Kris Kardashian and Kathy Hilton shopped among other celebrity moms, and where he learned retail operations, curating product, and display.

He later interned for Marc Jacobs and Robert Duffy at Perry Ellis and worked at Richard Tyler before joining Gucci.

— *Tianwei Zhang*

Régis Schultz CEO, JD Sports

JD Sports was already a retail powerhouse when CEO Régis Schultz came on board in 2022.

Since taking the helm of the U.K.-based sportswear retailer, Schultz has been applying JD Sports’ European business model to North America, offering a brand-focused, immersive, head-to-toe shopping experience.

His strategy has been a success. In 2024, North America became the largest market for the retailer, generating 37 percent of total revenues in fiscal 2025. Europe accounts for 31 percent, the U.K. 28 percent, and Asia-Pacific 4 percent.

The company ended fiscal 2025 with 4,850 stores, up from 1,533 from the start of the fiscal year. The increase reflects the 1,485 stores acquired through JD Sports’ purchase of Hibbett in the U.S. and Courir in France.

As for the company’s future plans, Schultz said JD Sports will continue to invest in growth opportunities across

North America and Europe.

Schultz is also a proponent of the wider footwear world, describing Dick’s Sporting Goods’ multibillion-dollar plans to acquire Foot Locker a “positive” for the industry.

“If it’s good for the market, it’s good for us,” the JD CEO said on the company’s fiscal 2025 earnings call last month. “And having a competitor is always great. It forces us to be better and pushes us.”

— *Stephen Garner*

Tabitha Simmons designer

Editor-turned-stylist Tabitha Simmons dipped her toe back into the footwear industry last year via a collaboration with London-based footwear brand Malone Souliers. The collection marked Simmons’ return to shoes after going quiet during the pandemic.

Her inspirations are very British. She’s made shoes — feathery sandals, Victorian lace-up boots and flat military styles — based on the famous hoax photos of the Cottingley Fairies. She has also partnered with a 300-year-old English silk mill to develop exclusive fabrics in delicate floral prints and jacquards.

“I love Victorian, feminine things, Edwardian things. I really do pull a lot from my English roots,” said the designer in an interview with WWD sister publication FN in 2018.

Throughout her design career Simmons has been on a mission to create elegant, versatile and hardworking footwear — the



Anna Sweeting

Anna Sweeting

investor, founder, *The Equity Studio*

Anna Sweeting believes it takes a village to succeed as an investor. As founder of *The Equity Studio*, an investment firm backing brands across wellness, beauty and lifestyle, she has built a community of experts to exchange ideas, offer their expertise and ensure that the companies in her portfolio succeed.

The *Equity Studio* partners with the next generation of consumer companies across the U.K., Europe and the U.S., and Sweeting's approach has been to combine capital with "strategic support and cultural amplification."

She has spent more than 15 years spotting trends and identifying breakout brands early, and her global portfolio has so far generated billions of dollars in enterprise value.

That portfolio includes *Trip*, which creates vitamin and plant-powered beverages and supplements; the honey-based hair care brand *Gisou*; *Vestiaire Collective*; *IIISkin*; *Axel Arigato*; *Little Spoon*, and *DeMellier*.

"Our philosophy at *The Equity Studio* is built on the idea that capital is only part of the equation. We believe true, lasting impact for brands comes from creating meaningful connections between the audiences they inspire and the wider cultural landscape," said Sweeting, whose network of industry experts is broad, and includes *Rosie Huntington-Whiteley*, partner at *The Equity Studio*.

Earlier in her career Sweeting was CEO of British furniture and interiors brand *Linley*, which she led through a successful sale. She began her career in financial markets, holding C-suite roles, and is a qualified chartered accountant.

She has held more than 15 board seats, and says she is passionate about supporting founders as they scale. She is also a founding patron of the *British Fashion Council Foundation*, which supports designers and students through mentoring and financial support grants.

What is it about London that inspires you the most and why? "I'm constantly inspired by the community of founders here in London, visionaries who are not only reimagining entire categories, but doing so with purpose and unwavering conviction. It's the unique blend of global perspective and local grit that makes London such a powerful and magnetic place to build from." — *Samantha Conti*

Timothy Taylor



Timothy Taylor

gallerist

One of London's top gallerists who represents 20th and 21st century greats including Alex Katz, Kiki Smith and Antoni Tàpies, Timothy Taylor has always stayed true to his mission. "One of the things I have always wanted to do as a gallery is to bring generations of artists, either younger or older, to a new audience," he told WWD in 2022.

Taylor opened his gallery in London's Mayfair in 1996, establishing an influential presence in the contemporary art world. It quickly became a launchpad for a new generation of artists defining the 1990s London scene, among them *Fiona Rae*, *Sean Scully* and *Richard Patterson*. Taylor earned a reputation for championing both emerging voices and overlooked postwar masters.

Over the years Taylor, a father of four who is married to *Lady Helen Taylor*, the daughter of the Duke and Duchess of Kent, has worked closely with several major artist estates, including those of *Philip Guston*, *Diane Arbus* and *Jean Dubuffet*. He has also expanded internationally. In 2023, he unveiled a bold new flagship on *Leonard Street* in Manhattan's *TriBeCa*, a move that reaffirmed his commitment to thoughtful, ambitious programming on both sides of the Atlantic.

The current exhibition at his London gallery is "Pictures for Happy Existentialists," a series of works by *Jonathan Lasker*, which runs until Sunday. On June 12 he'll be staging a show of *Hilary Pecis'* paintings inspired by her daily excursions. — *Hanna McNeila*

Charlotte Tilbury

founder, president and chief creative officer, *Charlotte Tilbury*

Demetra Pinsent

CEO, *Charlotte Tilbury*

Charlotte Tilbury Beauty, the hybrid skin care, makeup and fragrance brand, launched in the U.K. in late 2013 and has become the motor of the makeup category at *Puig*, which acquired a majority stake in the label in 2020.

Tilbury, a celebrity makeup artist, is not just identifiable by her flaming red hair and penchant for sky-high pumps, but has personified a generation of beauty entrepreneurs who have been rewriting the rules of marketing, and are as adept at building online communities as making in-store appearances. These founders are as comfortable spearheading next-generation product development as reading a P&L sheet.

Her brand — with icons such as *Magic Cream* and *Pillow Talk Matte Revolution Lipstick* — successfully represents the convergence of all of *Tilbury's* worlds. She specializes in creating "looks" and attendant products, based on her



Charlotte Tilbury

Demetra Pinsent



Hans Ulrich Obrist

professional work as a makeup artist.

"London's limitless spirit of creativity and self-expression is so inspiring! From the early days of my career as a makeup artist setting beauty trends at the seminal shows of *London Fashion Week* through to launching my first counter at *Selfridges*, the city has played such an integral part in my career. In London, you can dare to dream it, dare to believe it and dare to do it!"

Demetra Pinsent, a former partner at *McKinsey* and a graduate of *Oxford* and *Harvard*, has served as the brand's CEO from *Day One*. She has been instrumental in helping *Tilbury* rank first among makeup brands in the U.K., and first globally for influencer advocacy by year-end 2024, when *Puig* announced it would assume full ownership of the label by beginning 2031.

How does London inspire you?

"London has always set the bar for innovation in retail," said *Pinsent*. "Executive teams from all around the world come to London to witness the latest and greatest in new customer experiences. *Oxford Street*, *Bond Street*, the *King's Road*, *Carnaby Street* and more are all on the map. As a thriving epicenter for tech innovation, too, London is often where physical and digital experiences dovetail into the best of omnichannel retailing." — *Jennifer Weil*

Hans Ulrich Obrist

artistic director, *Serpentine Galleries*

Hans Ulrich Obrist, artistic director of *London's Serpentine Gallery*, is approaching two decades in his role there

and is still moving full steam ahead. "This year, we're presenting a new exhibition by London-based artist *Peter Doig*, which offers a surprising perspective on his relationship with music," *Obrist* said. "His work draws inspiration from sound systems, echoing the deep influence of London's vibrant music scene. It's a fascinating connection."

Obrist added that the *Serpentine* will also continue to host *Park Nights*, the museum's platform for championing emerging artists, with singer *Isabella Lovestory* and performance artist *Nile Harris* on the docket.

Alongside his keen eye for new talent, curating influential exhibitions and panel appearances, *Obrist* is a creator in his own right. Since 2003, he has been publishing books filled with lengthy conversations between him and influential figures in the art world and beyond. He is also a talent-spotter. Some of the notable names that *Obrist* was first to celebrate at the contemporary institution include *Klein*, *Bambi*, *Matt Copson*, *Josiane M.H. Pozi* and *John Glacier*.

Accompanying his primary activity of curating and teaching, his books feature conversations he has had with friends and collaborators over the past decade. His interviewees include famous artists *Ai Wei Wei*, *Marina Abramović*, *Matthew Barney*, *Gilbert and George* and *Maurizio Cattelan*, as well as trendsetting architects *Rem Koolhaas* and *Zaha Hadid*.

How does London inspire you? "What excites me most about London, and has always excited me, is the artists. Artists across all disciplines are the lifeblood of this city." — *Violet Goldstone* ▶

LONDON'S CULTURE CLUB

WWD

Trinny Woodall



Trino Verkade

Trino Verkade*director, Sarabande Foundation*

As director of the charitable organization founded by the late Lee Alexander McQueen in 2007, Trino Verkade has helped foster the careers of more than 280 of London's foremost emerging artists and designers. Buzzy past and current Sarabande recipients could fill a book – or two – and include Craig Green; Molly Goddard; John Alexander Skelton; Stefan Cooke; Bianca Saunders; Henry Stanford; Torishéju Dumi; Paolo Carzana; Aaron Esh; Yodea Marquel Williams; Ivan Delogu Senes; Freddy Coomes, and Matt Empringham.

In her role, Verkade ensures the health of the foundation and the artists it supports. In addition to providing the organization's artists with scholarships and heavily subsidized studio spaces, Verkade advises artists on how to strengthen their business. She also oversees Sarabande's public events, talks and House of Bandits, the foundation's gallery and concept store. In November 2023, she opened Sarabande's Tottenham studios, expanding the total number of spaces the foundation offers to 30.

The ever-energetic and inventive Verkade's connection to Sarabande is personal and professional: as Lee Alexander McQueen's first employee, Verkade has been a pillar of London's bubbling creative scene since the outset of her career. From 1994 to 2012, Verkade was Alexander McQueen's managing director, licensing director, director of store planning and special projects, growing the small label into an international luxury brand. Following her time at McQueen, Verkade did stints as vice president of Thom Browne and as Mary Katrantzou's chief executive officer. She has been in her current role since 2017.

How does London inspire you?

"London is a great city! There is something unique here that has always allowed creativity to flourish, it's part of our culture to break rules and to find our own way. The strength of all our creative practices is much stronger when it's joined together, and it's during wild nights at bars and house parties across London that change happens and ideas flourish. Communities are built and that's London's strength. Sarabande has been able to tap into that place where art and fashion collide, and give a home to those who think differently." – Violet Goldstone



Grace Wales Bonner



Michael Ward

Grace Wales Bonner*designer*

Grace Wales Bonner has consistently pushed fashion's boundaries by elevating the notion of luxury through a broader cultural perspective.

She launched her brand, Wales Bonner, right after graduating from Central Saint Martins in 2014 and over the past decade has amassed a slew of accolades for her coed collections that blend the craftsmanship of Savile Row tailoring with Afro Atlantic influences.

In 2016 she won the third annual LVMH Prize, and has collaborated with brands ranging from Adidas Originals and Anderson & Sheppard to Dior. In 2023 was tapped to curate an exhibition with the Museum of Modern Art in New York for its Artist Choice series.

Her work is known for its cerebral quality and an intimate connection to history, identity and art. She reimagines classic tailoring, incorporating textured embellishments, artisanal craftsmanship and cross-cultural elements.

She draws inspiration from art, film and the experiences of the African diaspora on both sides of the Atlantic. Ahead of her fall 2024 show last year, she did much of her research at Howard University's Moorland-Spingarn Research Center, where she was looking at the institution's sporting, musical and literary history. The show unfurled at the National Conservatory of Arts and Crafts, and had a collegiate spin.

She described her fall 2025 men's collection as "a romantic vision of the artist at work," and drew inspiration from

a real artist, the Chicago-based Theaster Gates, in addition to mining his extensive archive of vintage Ebony and Jet magazines for her cool photographic prints.

She worked once again with Anderson & Sheppard, and with Crombie, the storied British menswear brand best known for its elegant wool topcoats. She even added dashes of bright color – such as sizzling pink – from her Adidas Originals collection.

This year she's marking a decade in business and plans to stage a celebratory runway show in Paris later this month.

– Tianwei Zhang

Michael Ward*managing director, Harrods*

Before Michael Ward arrived at Harrods, management was a big merry-go-round under the mercurial and controversial Mohamed Al Fayed, who eventually sold the store to Qatar's sovereign wealth fund for \$2.22 billion in 2010.

Ward, who joined Harrods as managing director in 2005, is a diplomatic executive with a nose for numbers and a passion for product. He helped Harrods transition successfully to Qatari ownership and has been instrumental in attracting and accommodating tourists from China, the Middle East and Africa.

Under his leadership Harrods has undergone extensive refurbishment projects, including upgrading its fashion spaces to meet evolving standards of luxury retail, and investing in technology and digital platforms to enhance omnichannel experiences.

Of late, Harrods has opened The Penthouse on the Sixth Floor, an invitation-only, private shopping service for its Platinum Tier-clients.

Ward started his career in chartered accountancy, training with Ernst & Young in 1980. He later became group finance director for Basset Foods plc in 1986, while simultaneously gaining an MBA. In 1989, he took up a similar finance role at the drinks company H.P. Bulmer Holdings plc.

In 1994, he became managing director of Lloyds Chemists plc, and later held retail roles at companies including the private equity group Apax Partners. Ward has also served as chairman of Walpole, the British luxury industry lobby, since 2016.

How does London inspire you? "London has long stood as a center of culture and creativity with an undeniable authority in shaping global taste across every creative industry. The city's rare ability to be both timeless and ever-evolving without losing its distinctive character keeps it as a source

of inspiration. London continually renews itself while staying true to its heritage – a living masterpiece that inspires endlessly."

– Tianwei Zhang

Trinny Woodall*founder, Trinny London*

After initially finding fame as one half of the BBC television series *What Not to Wear*, Trinny Woodall launched her namesake beauty brand in 2017, initially with makeup and an interactive online tool that's able to match colors accurately to a person's complexion.

She has expanded into skin care and launched stand-alone stores and shops-in-shop on both sides of the Atlantic. She has developed a cult-like following of women who love watching her kooky Instagram videos where she scrubs her face, shows off her latest styling tricks, or bounces up and down in her jazzy silk dressing gown to get the endorphins flowing.

Two years ago, she put those Instagram suggestions down on paper with "Fear Less" (HarperCollins), her first solo book. It offers a wide variety of advice ranging from makeup, styling and skin care to wellness and mental, physical and emotional well-being, drawn from her experiences in rehab, years of therapy, family trauma and single motherhood.

"In life, we're either stuck in the headlights or feeling fearless – and there is a whole gamut in between. I wanted to look at those things that I do in my life to help me navigate the fear," she told WWD.

The brand opened its London flagship in Chelsea in 2024 and followed it up with a corner at Liberty (which is perpetually packed with customers). Bestsellers include the cult BFF Collection, which has built-in SPF, evens out skin and adds a glow, and the new Just Joyous lipsticks.

Last year the brand opened a pop-up in SoHo, New York, its first store in North America, offering personalized one-on-one appointments for makeup and skin care customization. The brand is understood to be searching for its next pop-up location in the city.

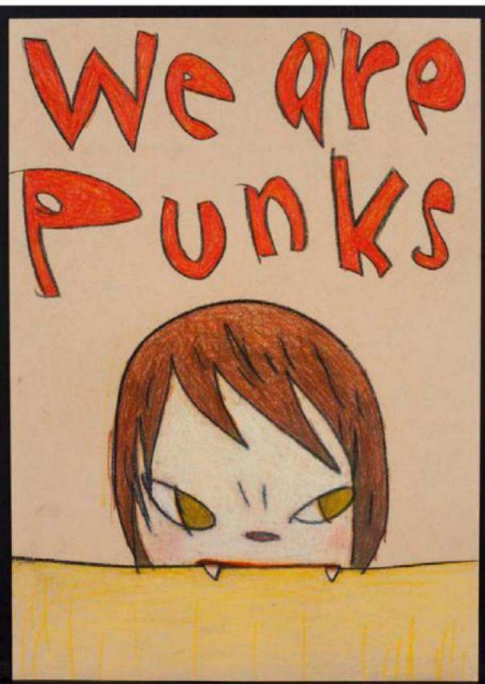
What inspires you most about London?

"It is home to so many cultures and yet has its own strong identity – it feels both international and village-like. Its greenery inspires me....I get the best ideas walking through Kensington Gardens (the town I grew up in). It celebrates individuality and has inspired creativity around beauty and fashion for generations."

– Kathryn Hopkins ■

EYE

London Lays Out a Cultural Feast



"We are Punks" artwork by Yoshitomo Nara.

● There's so much to do and see this summer, from the Design Museum's "Splash! A Century of Swimming and Style" to Yoshitomo Nara's googly-eyed girls at the Hayward Gallery, to the new V&A in East London that showcases the museum's rich archives.

BY HIKMAT MOHAMMED, VIOLE GOLDSTONE AND HANNA MCNEILA

What to See

'Yoshitomo Nara'

Yoshitomo Nara's googly-eyed girls will be at the Hayward Gallery from June 10 until Aug. 31, part of the Japanese artist's first solo exhibition at a public art gallery in the U.K. The show features more than 150 of the artist's works, including installations of houses in charming disarray and signature portraits of young, punk girls sticking it to The Man. The show explores how Nara's personal life informs his work, and highlights his canny ability to blend childlike innocence with political rebellion.

'Splash! A Century of Swimming and Style' at the Design Museum

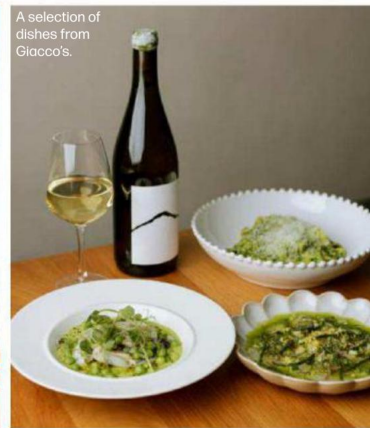
The Design Museum is taking a deep dive into the cultural, technological, social and environmental significance of water and swimming with a show that runs until Aug. 17. Featuring more than 200 objects, it looks at the role of design in shaping people's relationship with swimming and water-adjacent activities. Pieces on display include Pamela Anderson's unforgettable "Baywatch" swimsuit; the first Olympic solo swimming gold medal won by a British woman, and a bold selection of men's Speedos from the 1980s.

V&A East Storehouse

The V&A has opened the doors on one of its most ambitious projects yet, a new



The Design Museum exhibition "Splash!" features Pamela Anderson's swimsuit from "Baywatch."



A selection of dishes from Giacco's.



"Faust" at the Royal Ballet and Opera.



The interior of Wild by Tart.



Benji Reid

building to house its archives in East London. Located in Stratford's Queen Elizabeth Olympic Park, the V&A East Storehouse redefines public engagement with museum collections. Although any member of the public can visit, the displays are by appointment only and will require two weeks' notice. The new space offers unprecedented, behind-the-scenes access to more than half a million objects, books, and archives that were previously hidden from view, including its recently acquired David Bowie collection of photographs, album sleeve artwork and memorabilia charting the musician's creative process.

What to Watch

'Faust' at the Royal Ballet and Opera

The French composer Charles Gounod's 1859 opera "Faust" is back at the Royal Ballet & Opera with Belle Époque flair. Set designer Charles Edwards and costume designer Brigitte Reiffenstuel have turned the opera stage into 1870s Paris with the Cabaret de L'Enfer and flirty corseted uniforms. The costumes and set turn deliciously red in the scene where Dr. Faust calls on the devil for help. When the devil, otherwise known as Méphistophélès, appears, he offers the willing Faust the prospect of love, wealth and youth. And we all know how that ends.

'The Great Gatsby' at the London Coliseum

Obsessed with F. Scott Fitzgerald's novel and/or Charli XCX's Great Gatsby-esque "Party 4 u?" The Tony Award-winning

musical "The Great Gatsby" has rolled into town just in time for fans of the book and/or the song. Watch a time-honored story of lust, longing, and loss come to life with a jazzy original score by Jason Howland, who worked on "Little Women," and Nathan Tysen of "Paradise Square." The show runs at the London Coliseum until Sept. 7.

'Benji Reid / Factory International: Find Your Eyes' at Sadler's Wells East

In this bold production, photography and choreography converge on stage in a theatrical setting. Former hip-hop pioneer Benji Reid draws on a lifetime of experience, exploring vulnerability, tragedy, and triumph through the lens of the camera. Extraordinary performers from diverse disciplines join Reid to create powerful images live at Sadler's Wells East from June 4 to 7.

Where to Eat

The Parakeet

The Parakeet is turning up the heat in Kentish Town – literally. It specializes in wood-fire grilling, with chefs in the semi-open kitchen cooking juicy sirloin or John Dory fish over open flame. Looking for lighter fare? The venue also has a pub and bar area serving finger foods with a grown-up spin, including a veal schnitzel and egg sandwich, and baba ganoush.

Giacco's

Just down the road from Finsbury Park station is a quaint Italian restaurant and wine bar that serves fresh pasta – from ravioli with ricotta, nettle, Amalfi lemon

and sage butter, to rigatoni with escarole, olives and lemon. Every Sunday a guest chef takes over the kitchen. One of the recent chefs to step into the kitchen is Marios Miliorellis, who has worked at Michelin-starred kitchens such as L'Ortolan and Noma.

Ellie's Bar

London's hottest new bar is located – where else? – in Dalston. Ellie's Bar serves up 8-pound martinis (roughly \$10) and – arguably – the coolest arty crowd in the U.K. That's partly due to its founder Cal McRae, who is also head of talent at The Face magazine. To accompany the delicious cocktails and wine list, the bar is preparing to open a rotating kitchen residency.

Wild by Tart

Set in a former power station and coal store in Belgravia, Wild by Tart blends restaurant, bar, retail store, event space and photography studio under one stylish roof. The menu features vibrant, seasonal dishes such as monkfish, Creedy Carver chicken, and crispy shitake mushrooms each crafted with sustainably sourced ingredients wherever possible.

Jolene

This Stoke Newington gem is known for its fresh, seasonal dishes and natural wine cellar. By day, it operates as a bakery, serving freshly made bread; by night, it transforms into a softly lit restaurant offering a menu of sharing plates that change regularly, ranging from handmade pasta to vibrant vegetable dishes.

BEAUTY

The Longevity Suite Opens Spa at San Clemente Palace Hotel in Venice



The San Clemente Palace hotel in Venice.



A cabin at The Longevity Spa inside the Portrait Milano hotel.

● The opening is part of a wider, bullish plan that the wellness company is setting into motion this year.

BY SANDRA SALIBIAN

MILAN — Guests flocking to Venice later this month for the wedding of the year — between Amazon's founder Jeff Bezos and Lauren Sánchez — can count on a new spa to recharge their energies for what promises to be a three-day extravaganza.

The Longevity Suite has opened its latest spa at the San Clemente Palace hotel, bringing its multidisciplinary approach to wellness to the Lagoon after having debuted the format at the Ferragamo family's hotel Portrait Milano last year. The San Clemente Palace is operated by Mandarin Oriental.

"With Portrait we wanted to expand in a new market because already 18 months ago trends were indicating that the wellness tourist was looking for a new kind of offering, more high tech, science-backed and medical-endorsed compared to the traditional services spas have been providing," said Luigi Caterino, who in 2019 cofounded The Longevity Suite with Massimo Gualerzi, Elisa Mondelli and Roberta Bianchi. Hailing from different backgrounds but sharing the same passion for a sport-oriented and healthy lifestyle as friends, they all noticed a gap in the market for a luxury one-stop go-to destination with a holistic approach to well-being.

Today the biohacking and antiaging clinic is particularly known for its advanced technologies, cutting-edge protocols and signature rejuvenation treatments that combine detox,

meditation and cryotherapy. "The idea was to bring this combination of science, medicine and tech we offer in our city clinics in a context where sessions can last longer," said Caterino, who serves as the firm's chief executive officer.

Partnering with San Clemente Palace in Venice was a natural choice as the 196-room luxury resort's lush gardens offer a serene retreat on a private island that's just a 10-minute boat ride from the bustling St. Mark's Square. "It's already a detoxing context, far from the traffic," Caterino said. Similarly to Portrait Milano, access to the spa won't be reserved only for hotel guests but also membership holders and the public, by appointment.

The facility includes cabins, a 21.5-meter heated outdoor pool as well as an indoor pool, Turkish bath and Finnish sauna, and a relaxation area with healthy snacks, herbal teas and smoothies under the firm's The Longevity Kitchen label. Body and facial treatments flank the clinic's distinctive protocols and biohacking techniques aimed at controlling inflammation and reducing aging.

The company has also brought to Venice one of its signature concepts, hinged on Blue Zones, locations with the highest life expectancy compared to the global average. Multisensory journeys have been developed to immerse clients in the rituals, music and smells inspired by the lifestyles of these destinations.

Each priced at 320 euros, the 110-minute sessions include rituals inspired by Nicoya, in Costa Rica, and featuring volcanic mud and reflexology food stimulation; Ikaria in Greece, incorporating wine-based treatments and red vine extract



The Longevity Suite's city clinic in Milan.



Luigi Caterino

bandaging; Sardinia, recovering ancient thalassotherapy practices and using Mediterranean scents and seawater, and Okinawa in Japan, deploying algae leaves, fermented rice water and silk powder.

The spa additionally offers tailor made programs and specific diagnostic check-ups to assess one's health, such as DNA tests focused on sports performance, nutrition, and skin health; gut microbiota analysis; hormonal assessment; skin health evaluation and metabolic check-ups.

The spa's debut in Venice is part of a bigger, bullish plan The Longevity Suite is orchestrating across its different areas. The company has a constellation of integrated formats, stretching from spas and city clinics to The Longevity Kitchen healthy dining and food delivery concept.

New openings are expected to boost the company's total sales, which reached 16 million euros last year and Caterino projected the top line would grow 40 percent to exceed 21 million euros in 2025. The goal is to reach the 100 million-euro milestone by 2030.

On the hospitality front, the company is set to open spas also at The Luxury Collection Bodrum in Turkey this month — replete with a The Longevity Kitchen restaurant — to be followed by the new The Lake Como Edition in July and the Portrait's outpost in Florence next year. Caterino said the overall plan is to open at least 20 to 25 spas at international locations in the next five years.

A big rollout of city clinics is also in motion, set at an average pace of eight new openings every year for the next five years. The Longevity Suite currently has 33 city clinics across Italy, Switzerland, Spain and Turkey, with the most recent unit unveiled in Istanbul in February.

The upcoming opening will mark a milestone for the company, as it will group all of its branches under one roof for the first time. The firm will unveil its first flagship in Dubai in September, launching a 12,916-square-foot space mixing medical clinic, spa, gym and restaurant. The

concept will be replicated at the end of the year in Singapore via a 15,069-square-foot space housed at the Mett Hotels & Resorts hospitality structure.

Overall, Caterino said that the Middle-East and Far East will represent the biggest push for the company, with more than 25 and 16 new openings planned for the next five years, respectively. In particular, the company will target the United Arab Emirates, as well as Hong Kong, Malaysia and Indonesia.

"Our concept best applies to big cities," said Caterino eyeing a rollout also in European capitals that would bring the overall count of city clinics to more than 70 locations globally in five years.

He addressed the more frequent demand for The Longevity Suite's services in the metropolitan setting, with the company's targeting managers, entrepreneurs, businessmen and businesswomen aged 40 to 55. Women account for 60 percent out of its total 27,000 active members.

"They tend to approach us for the same issues but then look for different results: women look more to aesthetics and body shape, men look for less stress and better sleep management, for example," Caterino said. "But for us longevity means helping you get the best psycho-physic performance, independently from your age, with the ultimate goal [to enhance] the quality of life."

For those who can't reach The Longevity Suite's brick-and-mortar outposts, the company will launch a digital membership next year to provide access to its experts' know-how and coaching remotely, after having sent the Longevity Check-up kit at home.

As for its branded products — which range from supplements to cosmetics, from healthy snacks to kits for fasting and detox — Caterino envisions an average of five new launches per year. Currently, they are still mainly available at the company's physical outposts and its online store. While the firm dipped its toes into a wider distribution with LuisaViaRoma for its skincare line, for the moment the executive wants to keep the distribution selective "as our project and products needs to be explained and communicated properly."

Caterino said current investors in the company have all been The Longevity Suite's customers first. These include the likes of Gucci's former president and CEO Marco Bizzarri and current chairman of Elisabetta Franchi and Style Capital SGR founding partner and CEO Roberta Benaglia. Among the most recent investors are Guido Barilla, president of the famed pasta-maker powerhouse bearing his surname; Vittorio Bertazzoni, owner and CEO of design appliance company Smeg, and the American private investment firm InterAlpen Partners. As at the end of 2022, Azimut Libera Impresa also took a 30 percent stake in the company.

"They are all forward-thinking investors and in for the long run rather than eager to monetize...giving us a chance to grow gradually, step by step. They know that the longevity business has just started and is at the beginning of a curve that will grow significantly in the next 10 years," Caterino said. "When we started, no one talked about it, now everybody overuses the term. There's much money in this industry, everybody wants to invest in it but there's not much to buy because some projects still have to be launched."

FOOTWEAR

June Ambrose's New Sport

The award-winning costume designer is now the global ambassador and creative director of Naturalizer, with the first collaborative collection set to release in spring 2026.

BY EMILY MERCER PHOTOGRAPH BY JENNA GREENE



June Ambrose

June Ambrose is stepping into her next chapter.

The award-winning creative director, entrepreneur and costume designer, who has styled the likes of Missy Elliott, Mary J. Blige, Jay-Z and more, is adding the role of global ambassador and creative director of Naturalizer to her impressive 30-year-plus portfolio.

"I'm really excited about this. I think people were looking to see what was going to be next for me after my exit from my last creative director role at Puma," Ambrose said in an exclusive interview.

Prior to her partnership with Naturalizer, she was appointed creative director of Puma Hops in 2021. During her three-year tenure, Ambrose spearheaded the brand's first women's basketball line and led creative direction of the sports brand's 2022 New York Fashion Week runway show. She parted ways with the brand when her contract expired at the end of 2023.

Last year, the costume designer created nearly 250 looks for Elliott's North American "Out of This World" tour, recently led the wardrobe design and served as creative director of the hip-hop artist's first Coachella performance and has been simultaneously working on new projects in the "Juniverse."

"With Puma, we were launching a division then, but I still think that we're also launching a new conversation," she said. Now, with Naturalizer, a division of footwear giant Caleres, she's working to pioneer the "next generation of how we see sport, fashion and lifestyle" by debuting the first collaborative collection as part of the brand's introduction of its new dedicated label, Naturalizer Sport. Starting in spring 2026, the brand will release three drops throughout the year with six styles per drop. Capsules will be available for purchase on Naturalizer's e-commerce and with select retail partners.

"We deeply value the talent within our walls – yet we also recognize that real design momentum often comes from those living at the edge of what's next. By partnering with visionaries like June Ambrose – who doesn't just observe sneaker culture but helps write its future – we're tapping into the kinds of creative forces and design talent that move fashion forward. It's in that fusion – internal precision and external provocation – that true innovation happens," Jay Schmidt, president and chief executive officer of Caleres, told WWD.

On a conference call with Wall Street analysts last week, Schmidt said while the Naturalizer brand saw sales in the quarter fall, it did maintain its market share. For Caleres overall, first-quarter sales slipped 6.8 percent to \$612.2 million in a tough market hit by economic uncertainty and the Trump administration's on-again, off-again tariffs.

However, "Sneakers and casuals grew in penetration to the total, and sandal styles were up, led by strong performance from new footbed styles," Schmidt said on the call. "While naturalizer.com saw lower sales in the quarter, conversion was up double digits," he added. Furthermore, the brand is seeing growth with its largest wholesale partners, including Macy's Herald Square.

"The continued growth and evolution of Naturalizer Sport marks a pivotal moment for the brand. We're not just joining the fashion sneaker space – we're doing so with the same intention, integrity, and design expertise that have defined Naturalizer's dress shoes for nearly a century," Schmidt told WWD.

Ambrose's three-decade-plus legacy as a trailblazer, visionary and cultural force aligns with Naturalizer, which touts itself as the first U.S. brand to create shoes specifically designed to the contours of a woman's foot, with a nearly 100-year promise to put women first.

Last year, Naturalizer debuted its global inclusivity ambassador collective with founding members Lauren Chan and Deepica Mutyala, founder and CEO of inclusive beauty brand Live Tinted. The collective's aim is to further this commitment with a focus on inclusivity, comfort and style for every woman. The brand previously collaborated with Prina Tornai and Tracy Reese.

Schmidt explained that the brand sees each collaboration as an opportunity to reach new audiences that are not defined by age but mindset.

"June brings a multicultural, multigenerational perspective to everything she does. Her powerful advocacy and bold creative energy are matched by a rare ability to provoke without alienating," he said of Ambrose, adding the brand believes their partnership will reach new consumers who are inspired by intentionality, originality and "the scarcity that makes a product feel special."

"Naturalizer has always put women first – bringing June into the conversation underscores our appreciation that sneaker culture is authored by its innovators and creatives. A true fashion gatekeeper, June has shaped style from the street to the stage to the runway for over three decades, blending hip-hop, high fashion and unapologetic individuality. She is known for elevating sneakers to an essential part of fashion," Schmidt said.

With Ambrose, the footwear brand is continuing its collaboration series and bringing to life both parties' shared values of "self-expression, effortless style and footwear that never asks you to choose between function and fashion," Schmidt said.

"Like us, June believes comfort is nonnegotiable," the CEO explained, adding that since the inception of their partnership, Ambrose has shown respect for the footwear brand's heritage by "challenging and reinterpreting our design codes in all the right ways."

It also reflects Ambrose's commitment to approaching partnerships with intention.

"The fact that they had designed shoes specifically for women when most shoes were worn for men, that moved me," Ambrose explained. "I thought, 'Wow, they're not just talking to talk, they're walking the walk.' Those are the kind of people that I want to be in business with."

It's not just about fashion, she added, but also advocacy and legacy work.

"Especially knowing that they've been in business so long, they're going to focus on the things that other brands may not really care as much about, like comfort. The fact that you know they're being intentional about merging style and comfort – you don't get that," she said, expressing that in the wider market, the stance that if a woman's shoe solely looks good, "Then it's all a fashionista 'really needs' is rude."

Ambrose added she loved the opportunity to create fashion for women

without compromise.

"That to me is very exciting – I get to take them into this next chapter, into this ethos. It taps into so many different generations, so many different multiculturalisms and dialogues. It's generational as well. The idea that I have a 21-year-old daughter and I'm 54 years old – we still share clothes, we share shoes. That's the kind of bridge that I'm trying to build. Fashion is a shared language, and it should transcend ages," she explained. "We're tapping into that twentysomething...but we're still speaking to the 55 year old."

Without compromise also means offering luxe, size-inclusive products at a "respectable price point," she said. The June Ambrose x Naturalizer collaboration ranges from \$100 to \$225, with select styles going up to size 13.

"I remember being in a situation before where guys wanted to wear our basketball sneakers, but we didn't have them in their sizes. I think this opportunity, because Naturalizer is very inclusive with size ranges, means that we're going to see a very broad range of individuals participating and being part of the universe, which I love," she said.

Ambrose added that she's excited to tap into Naturalizer's existing customer and "grow with her" by tapping into her emotions and authentically expanding her style choices.

Tapping into "ankles, calves, length and width" has been important to her collaborative design process, which has included diving into the brand's deep archive.

Ambrose said her creative process for Naturalizer is an extension of what she's been able to build in the apparel space, with storytelling and her own "AI," or "authentic intelligence" at the forefront. Similar to her work with celebrity talents, she's pushing forward the brand's fashion look outside of its comfort zone without compromising its integrity.

"What that is to me is provocation without alienation," she explained. "Naturalizer is really great at storytelling as well, and I know we plan on really helping the consumer see the story in a 360 way. We won't just sell the sneaker. We're selling the lifestyle. We're selling that album."

The June Ambrose x Naturalizer collaboration aims to attract both the brand's loyal customers and new audiences – expanding its culture and community through Ambrose's style influence and history of breaking boundaries and using fashion as a platform for voice, visibility and empowerment.

"My role is to keep the fashion honest and intentional – to build pieces that perform, that express, that expand the brand's potential in a real way, not in a way that people look at it and think that they're trying to be something that they're not. That's always been my approach," she said. "Every artist that I've touched, it's been about developing

this authentic image that feels true to not just the music, but to that actual artist.

I think that philosophy really goes hand in hand in creating this new division and conversation."

While the brand has included sneakers within its main collections for years, she added that the introduction of Naturalizer Sport, with its first collaboration for spring 2026 under her creative direction is significant. The brand isn't "just dipping their toe into the sneaker culture," she said, but displaying a serious dedication to having a specific point of view and distinct style rooted in hybrid performance.

"It's always been more than just clothes. It's about using style as a language. I like to use it to empower women, and men, to move through the world with boldness and clarity," Ambrose said, citing authenticity as key to everything she does. "For me, life is a sport, and I'm always going to play to win. I've always believed fashion should perform. It should keep up with you without even having to say a word. I like to be able to use fashion as a visual language, and I think we can do the same in this space as well with footwear."

"Throughout my career, I've done it with icons. When you think about it, you see the image first before sometimes you even hear the music. It really is like building a building or writing a script. It really is developing those characters, and each shoe, to me, is a character," Ambrose said of her approach.

These characters – spanning from the "athletic girly" to the "sophisticated girly," she said – all live within Ambrose's "Juniverse."

While the collection is still being designed, the parties shared hints of what's to come: sculptural heels engineered for stamina and balance; runway-ready sneakers crafted for real-life movement, and sleeker silhouettes with athletic undertones.

Ambrose explained that pushing the envelope means potentially reimagining the kitten heel; offering a higher heel than traditionally available at the brand; creating longer, linear toe-shapes, like a pointed almond, or melding the utilitarian elan with the demure. The goal is to incorporate elements of current trends while collaboratively forecasting and projecting designs that will provide a variety of "go-to" shoes for multiple looks.

"Again, being very disruptive, like stacking a basketball sneaker with a more lean and refined toe, so it feels a little bit more sleek so when you wear it with a trouser, or track pant and a blazer, it's the perfect silhouette," she said. "It's almost like designing for a body type. I really looked at the different shapes and silhouettes of the shoes and thought, 'If this was a curve on a woman's body, would it be her best attribute?'"

"For me, bridging fashion and function is super key, because what's fashion if it doesn't function?" she mused. "Comfort is like a birthright, it's not a luxury. I want it to be authentic." ■

“Fashion is a shared language, and it should transcend ages.”

JUNE AMBROSE

FOOTWEAR

Christian Louboutin, Ronnie Fieg, More Help FN Toast 80 Years



Inside FN's 80th anniversary celebration at The New York edition.

- Fifteen industry luminaries spoke about FN's influence at the anniversary bash – and on video.

BY KATIE ABEL

Many of footwear's biggest names came out on Monday to celebrate FN's 80th anniversary at an event that highlighted the shoe business and FN's history, from retail revolution to technology and innovation to the sneaker boom to footwear's deep relationship with pop culture. The greats who have shaped the industry were also highlighted, from the power founders to the family dynasties to the design stars. And footwear's iconic brands also got their moment in the spotlight as speakers talked about FN has chronicled shoe history.

"[This anniversary] reinforces the power of authority, the power of news and the power of content. If you go through our history, you can see that we were always there through those huge, transitory moments in our industry," said Michael Atmore, editorial director of FN and chief brand officer of Fairchild Media Group, during his opening remarks. The event – an interactive cocktail followed by a video retrospective and toasts – featured industry luminaries, on film, and in person. They opened up about key themes that have defined the shoe business and FN's history, from retail revolution to technology and innovation to the sneaker boom to footwear's deep relationship with pop culture. The greats who have shaped the industry were also highlighted, from the power founders to the family dynasties to the design stars. And footwear's iconic brands also got their moment in the spotlight as speakers talked about FN has chronicled shoe history.

"There's only one real publication that speaks to footwear so truly, so honestly and authentically, that I can go back to and look at and learn from," said Ronnie Fieg, the founder, chief executive officer and creative director at Kith, during his toast. FN, he said, has been a core part of his life and career since he started out working in the stockroom at David Z (his uncle's store). Now as Fieg marks his own incredible milestone – 15 years of Kith, an industry powerhouse – the founder relishes the chance to dig into FN's archives and reflect on his journey in the business.

Kenneth Cole, founder, chairman and chief creative officer of his eponymous company, also grew up with FN after he decided to abandon plans to go to law school and instead work with his father, Charlie Cole, at his factory in Williamsburg, at the time a "tough" part of New York.

"[My father] said, 'Go create some product you can sell.' So I created some

product. And then he said, 'Bring it to Vivian Infantino.' She was the [fashion director] of Footwear News. So I did, and Vivian embraced the product and put it on the cover. She referred to me as a new up-and-coming designer – a term I had never really processed or defined. But I have kind of owned it and embraced it ever since."

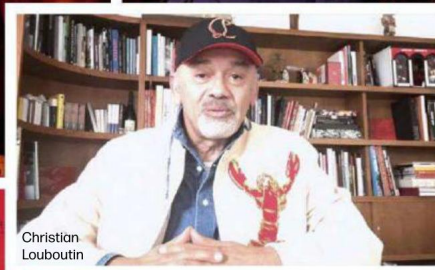
Giuseppe Zanotti recalled landing at JFK Airport for the first time in 1986 as a young footwear designer looking to make his mark. He turned to FN for guidance as he established himself in the luxury shoe market. "FN, for me, was like a compass. I was young, lost and unwise. Now I'm a little less young, but perhaps still a bit unwise," Zanotti quipped.

Nicky Hilton Rothschild talked about the power of footwear and how FN has played a big role in telling the story. "If you grew up in the Hilton family, you knew early on shoes could change the energy of a room. They weren't just accessories, they were statements," she said. "And over the years, no one has captured that intersection of style and stardom better than FN. It has chronicled the way shoes became pop culture and how families like ours found identity, confidence, and sometimes even controversy, in what we wore on our feet."

FN's influence and ability to bring the industry together was also recognized by Marc Fisher, founder and chief executive officer of Marc Fisher Footwear and Susan Itzkowitz, president of the company. "Just to be sitting here amongst the greats...who



Ronnie Fieg



Christian Louboutin



Kenneth Cole



Nicky Hilton



Giuseppe Zanotti and Stuart Weitzman

else besides Footwear News could pull a crowd like this together," he said.

"I really feel that for a big industry, we're much more of a community [compared with] other industries our size, and this is because of FN more than any other organization," added Larry Schwartz, founder and chief executive officer of Aetrex.

Jay Schmidt, president and CEO of Caleres, talked about his own company's storied history. At almost 150 years old, Caleres and its iconic brands, which include Naturalizer, Allen Edmonds and Sam Edelman, among others, have been a constant in FN's coverage through the years. "What makes a brand iconic isn't just longevity – its relevance, reinvention and voice," Schmidt told the crowd.

Dan Haraldsen, head of marketing at Amazon, reflected on the retail revolution that has unfolded during FN's history, from the catalog era to the storefront to the website. "Footwear News has been telling the stories that help all of us be successful in our space," he said.

Leading up to each toast, unique videos also featured leading voices who expanded on the themes, including Christian Louboutin; Pete Nordstrom, president and chief brand officer at Nordstrom; Michael Greenberg, Skechers president; Bjørn Gulden, CEO at Adidas; D'Wayne Edwards, president of Pensle Lewis College of Business and Design; stylist and creative director June Ambrose; Hilton, and Fieg.

Greenberg, who just helped engineer the biggest shoe buyout in industry when 3G Capital revealed its deal with Skechers last month, recalled the early days of the Manhattan Beach, Calif.-based company

more than the three decades. "All I think about is Advil and Tylenol, and the headaches," he joked.

Nordstrom also recalled his earliest days in the business, when he and his brothers, Blake and Erik, decided to follow in their father's footsteps. "I remember when I was starting this business relatively young, my dad [Bruce Nordstrom] always read Footwear News and talked about it," he said.

When Bjørn Gulden, a former soccer player, made the leap into the business, the sneaker business – which of course now dominates – was still in its infancy. "When we started, there was nothing. We were entrepreneurs because there was no recipe," he said. Gulden believes leaders have the responsibility to keep the momentum going. "Our job is to bring back this DNA and show why Adidas and other sneaker brands are so important culturally."

Adidas is just one of the famous brands that has gotten considerable ink in FN, and Ambrose talked about why footwear brands have become so powerful culturally. "Shoes are the foundation to the look, the sole of every step you take, every move you make," she said.

Speaking of icons, Louboutin talked about what keeps him inspired, more than three decades after he debuted his famed red soles.

"What carries my career is enthusiasm. As long as I have this appetite for people, conversation, artists, music – as long as I have this still burning as an incense – things remain very exciting for me. That's what I'm trying to describe in my work."

He continued, "Let's face it, it's one of the worst periods ever, a terrible moment. But I'm still proud to stand for what I was born for: To put a smile on people's faces."

Everyone was smiling on Monday night.

The FN 80th Anniversary Celebration was presented in partnership with Aetrex, Aldo Group, Buy With Prime, Caleres, Ecco, Maersk, Marc Fisher Footwear, New Balance, Puma, Rack Room Shoes, Skechers and Skypad.

MEN'S

Todd Snyder Opens Nashville Store in 12South Neighborhood

● This marks the 21st store for the menswear designer.

BY JEAN E. PALMIERI

Todd Snyder landed in Music City.

The designer has opened a 2,700-square-foot store at 1212 12th Avenue South in the city's trendy 12South neighborhood. The area also features stores by denim brand Imogene + Willie, women's contemporary label Emerson Grace, jewelry brands Judith Bright and Hart, and a Flea Style hat shop.

The Nashville unit marks the 21st Todd Snyder store to open in the U.S. It will be followed shortly by a door in Newport Beach, Calif., slated for a soft opening next week, and in Easton, Ohio, in early July.

Although Snyder has been on a retail roll of late, he said the Nashville store is special.

"When I used to sell wholesale, I would come to Nashville to visit Nordstrom and that was one of my biggest stores," he said. "I want to open in places where guys have style and buy clothes and, with its music industry, Nashville is an epicenter of fashion with so much creativity."

Before visiting the new store, Snyder said he hadn't been to the city for at least six years and he was impressed with how it's grown and evolved. "I always knew it was a diamond in the rough," he said.

Up until now, Snyder's stores have primarily been centered around the East and West Coasts, but he believes the time is right to bring his take on American

menswear to the middle of the country. "We've been so coastal, but we're now honing in on midmarket cities — places where guys like clothes," he said.

He also pointed to Atlanta and Austin as targets for future retail expansion, along with Chicago, which is so big, Snyder envisions opening three or four stores there.

But for right now, it's Nashville that's attracting his attention. "There are so many men's stores here, but it's a city where you see men shopping for men," he said, "like in New York."

The store features a curated collection of Snyder's collection, ranging from suits and cashmere sweaters to Japanese denim jeans, Irish linen shirts, selvedge chinos and Italian-made shoes and sandals. Much like the Liquor Store unit in New York's TriBeCa or Hayes Street store in San Francisco, the assortment will offer the line's "greatest hits," he said, as well as some limited-edition pieces. In Nashville, that will include vintage cowboy boots, antique Western-inspired jewelry and a whiskey colored Dylan jacket only available in that store. The unit will also sell some bags and watches from local artisans.

"We want to make sure every store has its own flavor," he said.

That also translates to the exterior. Snyder commissioned illustrator Richard Haines to create a hand-painted mural on the outside of the store featuring looks from his latest runway show.

He said the mural is "somewhat

abstract," and will be a permanent part of the design. "I've always wanted to do something with Richard," Snyder said. He recalled when he was working on the first iteration of the Liquor Store during his time heading menswear for J.Crew, he noticed a man outside sketching the store. "We asked, 'Who is this guy,'" the designer recalled. They met and Haines subsequently "blew up right after that. So to have that connection here really warms my heart. I love his approach and his work. This is a dream come true."

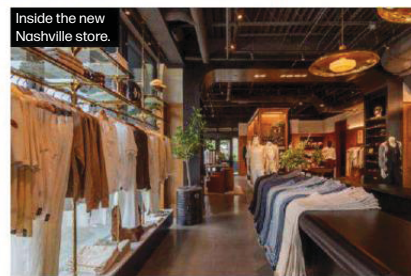
To celebrate the opening, Snyder and Americana singer Jason Isbell hosted a dinner Tuesday night for Nashville movers and shakers as well as several country music artists. That included Little Big Town's Karen Fairchild and Jimi Westbrook; Weiss Watches founders Cameron and Whitney Weiss; Savas founder Savannah Yarborough; Imogene + Willie's Carrie Eddmenson, and others.

Several of those faces will also help Snyder introduce the store to the community. Digitally, the brand will launch an editorial series featuring T.J. Osborne, lead singer of the Brothers Osborne country duo and one of the first openly gay artists signed to a major country label, as well as Isbell, Cameron Weiss, Chandra and Leigh Watson of The Watson Twins, and EJ LeClaire, founder of the Nashville menswear collection The Commonwealth.

"We've been changing how we market," Snyder said. "Typically, we had hired



Singer Marty Stuart with Todd Snyder.



Inside the new Nashville store.

models and shot them. But this one will feature people with Nashville style, which is unique. The number of men who dress well here is plentiful and we're leaning into that as a way to talk about the brand."

After cutting his teeth at Ralph Lauren, the Gap and J.Crew, Todd Snyder launched his eponymous brand in 2011. He sold the label to American Eagle Outfitters in 2015 after which he doubled down on opening his own stores rather than embracing the traditional wholesale route.

FASHION

Sofitel Taps Cordelia de Castellane To Design New Hotel Uniforms

● The 45-piece wardrobe will be rolled out next year as part of the luxury hotel chain's ongoing repositioning.

BY JOELLE DIDERICH

PARIS — As part of its ongoing repositioning, French luxury hotel chain Sofitel has tapped Cordelia de Castellane to design the uniforms for its 25,000 employees worldwide.

De Castellane, an interior designer and creative director for Dior Maison and Baby Dior, has created a collection of 45 clothing items and accessories adapted to various climates, occupations and body types, designed to blend French elegance with practicality.

"I wanted a wardrobe that reflects the Sofitel spirit of effortless chic," said Maud Bailly, chief executive officer of the Accor Group luxury and lifestyle division that runs the Sofitel, MGallery and Emblems hotels. "Each employee can put together the outfit they feel best in."

Bailly connected with de Castellane after admiring her redesign of the Abbaye des Vaux de Cernay, an upscale hotel located in a 12th-century Cistercian abbey on the edge of the Rambouillet forest near Paris.

"She truly embodies the French spirit," the executive said. "We launched our rebranding two-and-a-half years ago, and we wanted to reflect this in the care that we bring to our staff, who should embody this renewal. To that end, we opted for beautiful, fluid, precise cuts."

De Castellane worked with navy as a base color for city locations and beige for resort hotels, with touches of pale pink, light blue and celadon. Allover prints, hardware and buttons feature the hotel

chain's link logo, meant to symbolize the ties between French culture and the local communities of its various locations.

"We didn't want to impose anything as rigid as a uniform. We just wanted them to feel really beautiful and proud," de Castellane said.

Among the key women's looks is a belted shirtdress. "I find that it's flattering to most body types, and it was very important to me that women feel both comfortable and beautiful, so there are a lot of things that are slightly nipped at the waist," she said. There is also a selection of pants, including a knit version.

For men, she channeled a "Parisian dandy" spirit with double-breasted jackets with logo buttons and braided half-belts.

It's the latest high-profile project for Sofitel, which marked its 60th anniversary last year by collaborating with Courbet on a jewelry collection incorporating the link motif, encrusted with lab-grown diamonds. It has also inked partnerships with porcelain maker Bernardaud on a votive light, and Air France on mattress pads for its business class seats.

As part of its ongoing commitment to reducing the environmental impact of its hotels, Sofitel has partnered with sustainable fashion body Paris Good Fashion to oversee the production cycle of the uniforms, which are designed to be durable, repairable and recyclable.

Currently in the test phase, they will be presented in a runway show at an owners'

convention later this month. Hotels will then place orders for a rollout in 2026.

"The usage rate will be a good indicator of our ability to respond to needs adequately. We're also opening 32 Sofitels in the next three years, and we hope that owners who join the brand will all widely adopt this turnkey solution," Bailly said.

Sofitel has 123 hotels worldwide, of which a third are undergoing renovations, including its New York City location in midtown Manhattan. Among recent openings are the Sofitel Al Hamra Beach Resort near Dubai, the Sofitel Cotonou Marina Hotel & Spa in Benin, and the Sofitel Cairo Downtown Nile, its largest with 615 keys.

De Castellane said her childhood memories were filled with powerful memories of staying in historic hotels like the Sofitel Legend Old Cataract hotel in Aswan, Egypt, which was immortalized in Agatha Christie's novel "Death on the Nile."

"These were the trips that probably had the biggest impact on my imagination," she said.

The tastemaker distills lifestyle advice in books like "Life in a French Country House: Entertaining for All Seasons." A mother of four, she is the founder of Studio Cordelia de Castellane, a multidisciplinary agency that specializes in interior design for luxury hotels, restaurants and private clients like Ladurée.

She and Bailly are already cooking up their next collaboration for one of Accor Group's other brands.

"I take on very few projects besides Dior and when I do take one, it's really something that's close to my heart. I really believe in what Maud is doing, so I thought it would be fun to be a part of this big renewal at Sofitel," de Castellane said. "I was very happy to be able to make my own small contribution."



Cordelia de Castellane and Maud Bailly.

The Reviews



resort
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Stella McCartney

Stella McCartney is embracing all sides of her personality for resort 2026.

There's serious Stella in a double-breasted pinstripe suit; flirty Stella in a ruched butter yellow dress, and rock 'n' roll Stella with leather chaps.

At the core of each look is the environment.

"The collection is inspired by being free and confident and alive. Living in the moment, on the wild side. This is a Stella collection, so of course there is an element of loving nature and living alongside Mother Earth's creatures with kindness," she said in an interview.

McCartney nodded to nature with the use of clouded leopard prints and bursts of color, from a soft peach pink to sky blue to a shimmering silver.

The designer said the collection is a continuation from her fall 2025 show, where she created a wardrobe for "laptop to lap dance."

"You see that consistency in the sexy

day-to-night dresses draped in beautiful responsibly sourced jerseys. They are incredibly wearable. I would know, since I did wear one to the Met Gala," she said.

McCartney also didn't shy away from being too literal with a few risqué references — a white vest that said "Slippery when wet" with an image of a model with a blow-up dolphin and monkey or another vest with the word "Hardcore" printed on the chest.

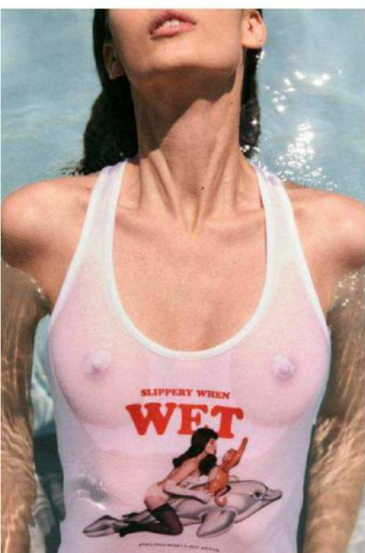
"Spring is my favorite season, and this is one of my favorite collections to date. I want to wear every single piece," the designer said.

For the tailoring in the collection, McCartney dug into her father's wardrobe and pulled a suit of his that he wore in the '60s and '70s.

"I also wanted to lean into my Savile Row heritage and we've given [the suit a] feminine touch paired with our new Elsa heel," she said.

A comfort and slouchy silhouette ran throughout the collection for whichever mood McCartney is feeling.

— Hikmat Mohammed



Diesel

Glenn Martens might be busy re-reading his first couture show for Maison Margiela to be unveiled next month, but he isn't leaving his Diesel tribe behind.

Only it's getting increasingly dressier in its own way, too, compared to the early stages of the designer's tenure at the denim powerhouse, where very short-hemmed fashions, distressed effects and popping colors best expressed the brand's irreverent nature.

Now that same spirit is conveyed in a subtler way via fashion archetypes revisited with a denim-centric touch and toying with optical illusions that are dear to Martens.

Trickling down some of the concepts introduced at Diesel's latest runway show in February, his accessible resort 2026 collection riffed on cocktail dresses, full skirts and sartorial staples, here updated with a youthful sense of ease and a laid back attitude.

Denim and trompe-l'oeil effects reigned in this rejigging process, as seen in below-the-knee frocks and bon ton-like collarless jackets cut from Neoprene but treated to mimic denim or, conversely, denim trenchcoats and blazer jackets covered in faded tweed checks. A bonded wool and Neoprene double-breasted coat also pointed to a more mature direction with its slightly hourglass silhouette, which was enriched with a knitted collar doubling as a hood.

Tailoring was particularly cool in relaxed, fluid proportions that could tempt even the most reluctant Gen Zer into approaching the corporate world just for the sake of a new outfit. Key pieces here included double-breasted jackets with trompe-l'oeil draping, paired with a hybrid between a skirt and pants or with a skirt covered with graffiti tags, in a nod to the fall 2025 show and its striking set-up.

Leather served as another canvas for Martens, as seen in trompe-l'oeil biker jackets or belted coats merging leather and denim. Elsewhere, Martens continued to print knitted sweaters on the inside for a washed-out color effect; to slick denim sets with transparent sequins for extra shine, and to tap into a more athletic vibe via zippered knitted minidresses and soccer-inspired separates. — Sandra Salibian

Antonio Marras

Not everyone knows that famed French writer and pioneering aviator Antoine de Saint-Exupéry touched down in Alghero, Sardinia, in the final months of his life. But of course Antonio Marras did.

Every season the designer's creative roads all lead to his beloved homeland, fueling the rich storytelling that's become his brand's trademark and which offers a smart framework to display the evolution of his signature blend of masculine and feminine tropes, military and bucolic inspirations and overall knack for patchworking fabrics and styles.

For resort 2026, more than the real story of de Saint-Exupéry's Sardinian trip with his friend and photojournalist John Phillips, Marras' narrative centered on fantasizing about the writer's wife and artist Consuelo surprising and joining "The Little Prince" author on the island.

What would her wardrobe look like? In Marras' fervent imagination and skilled hands, the Salvadoran artist's independent and eclectic personality — which throughout her life drew a circle that included the likes of Diego Rivera, André Breton, Marcel Duchamp, Marx Ernst and Picasso — would be expressed in just as a bold and multifaceted way.

The lineup swung from the mannish appeal of aviator jackets and parkas turned



resort 2026



into a charming affair via floral patchworks to a burgundy series with botanical jacquards and '50s-inspired feminine dresses in a delicate baby blue shade.

In between came plenty of versatile options with a twist. Sartorial pieces stood out for elevating pinstripe or checkered fabrications with little embroideries, lace inserts or corsetry-like details, as well as

for playing with volumes, ranging from the fitted jackets and bodices to roomy pants.

Leather and denim were also a nice addition to Marras' language. The former came under many guises, from coats juxtaposing sturdy and textured leather with smooth ones to pencil skirts cut from an extra supple variant of the material. The latter informed roomy, high-waisted pants

and oversized jackets, here treated in a brownish, washed-out effect in a loose nod to the natural colors seen when landing in Sardinia, said Marras.

Other easy-to-approach pieces included striped poplin separates overprinted with gold flowers or those covered in Marras' own sketches of Alghero, making for lively postcards to wear. — S.S.



R13



Silvia Tcherassi



LoveShackFancy

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R13

"It's never too big when it's good; when it's bad, it's always too big," R13's Chris Leba said in the brand's downtown Manhattan showroom, surrounded by one of his largest resort collections to date. "The momentum of the excitement of the line fuels you to create more. It's like when you're engrossed in a movie that's really long; it's not long to you, but a bad movie is too long at half an hour. I like to say this is a great movie."

This season's "movie" had a strong, fresh new feel and was designed to be split into two distinct moods, guided by Leba's new approach of delivering collections through multiple drops that are more easily digestible for consumers.

Unseen from the look book was a strong, opulent assortment of edgy bohemian garb — a new look that the designer should continue to lean into — that encompassed everything from long, drape sweaters in a variety of strong medallion, paisley, tapestry and rock-meets-boho motifs to pop-colored leathers and denim. The latter, as seen across the collection's look book imagery, leaned into the brand's authentically punk ethos, but with a bit more welcomed femininity, as seen through pink and red hues, heart motifs and debut crystal hardware. Together they married R13's distinct punk look from its past to present to future.

Resort continued to be all about Leba's ethos of the yin and yang of contrasting the moody feminine with edgy masculine, as seen from printed blouses and frilled

tuxedo shirts with leather bottoms (a highlight being a pair of trousers that doubled as a front-zip skirt) and a strong evolution of sharp, straighter tailored blazers and jackets with baggier bottoms. With his mix of darker black and neutrals with bold red hues and rich materials, the collection made for a boldly enticing film. — Emily Mercer

Silvia Tcherassi

From Chanel in Lake Como to Gucci in Florence and Dior in the Eternal City, cinematic Italian style is coming into focus for resort 2026. Silvia Tcherassi may not have hopped on the bandwagon with a roaming show like those brands, but she still got into the trend by zeroing in on Naples, as seen through the lens of director Paolo Sorrentino.

"The mood of his films, they're so chic, so elegant," the Colombian designer said during a collection preview. A Naples native, Sorrentino set two recent film projects in the southern port city: 2021's Oscar-nominated autobiographical drama "The Hand of God," and last year's "Parthenope," a heady coming-of-age drama about an enchanting Neapolitan girl on a quest for romance.

Named for the mythical Greek sire who washed up on Naples' shore, Parthenope would have no trouble at all luring in suitors with Tcherassi's regal caftans and cutout dresses, which exuded the spirit of La Dolce Vita glamor. Texture-play added to the feeling sensuality with sporty track jackets and shirts in bubbled leather and silk pajamas rinsed repeatedly for a velvety hand.

Sorrentino's color mood was of particular interest to Tcherassi, who referenced scenes from Parthenope shot over the Gulf of Naples at what she called the "golden hour." Hence marine blues offset by warm terracotta with bold flashes of pink and red appeared as florals, which were abstracted to the point they actually resembled lava flowing from Mount Vesuvius in nearby Pompeii.

Thinking about natural organic forms, Tcherassi picked up on the spiral shape of nautilus shells, not only for resin belts, but also for bias hems on a couple of kicky fluted dresses. She herself selected one with bishop sleeves and a plunging V-neckline for the cocktail soiree feting her new line at SoHo's Nino Mier gallery.

Surrounded by circular wood paintings by contemporary artist Otis Jones, the designer paired it with the latest addition to her growing handbag business: Eugene, a petite bucket covered in leather fringe with a drawstring compartment made from the same fabric as Italian menswear ties. "It gives movement," Tcherassi said, swaying the bag back and forth, "but it's like a piece of sculpture. Fashion and film, it's art for me." — Ari Stark

LoveShackFancy

Ask designer Rebecca Hessel Cohen where her customers will be spending the tail end of the year, and the answer is clear — here, there and everywhere.

"We're taking all of our girls into consideration," Cohen said of LoveShackFancy's resort collection that

spans from lace puffers to cotton dresses, noting that there was a heavier emphasis on outerwear given the brand's pending retail expansion with more cold-weather doors.

"I can't say where the others are," she said. "But of course, we have Aspen — this ice princess vibe we incorporated, the 2000s Blumarine girl," which got frosty and fun with pastel blue iterations of knit dresses and cardigans.

Every year the Nutcracker becomes a central reference for the brand's collections, she said, but she's evolved the Tchaikovsky allusions to incorporate more celestial embellishments. "We went big into creams, golds, gorgeous stars."

Of course, the founder and creative director incorporated her signature bows, as well as lots of pink. "We love red, and we did some pinks," she said. Nodding to some of the blush tones, she thought of some of the hues as a "glam makeup palette."

For the customer heading to the tropics for the holidays, "we have this beautiful mermaid-core we touched on a little bit last year," she said. "We're continuing with the shells, the starfish." One ombre gown, styled with a cropped faux fur, nodded to Lauren Hutton at the 1975 Oscars.

On the less rosy side, a few looks — a black dress with pressed crystals here, a gold sequined bodice there — added some dimension beyond the brand's all-pink, all-the-time ethos. Rounding out the collection was more swim, as well as some activewear, that will dovetail with the brand's other collaborations such as skiwear with Bogner Fire+Ice. — James Manso

COUTURE JEWELRY PREVIEW **WWD**

SHOWSTOPPERS

Jewelry continues to be the leading category in the accessories market and the Couture show that's returned to Las Vegas unveils the full expression of modern jewelry, from everyday classics and avant-garde designs to retro pieces and one-of-a-kind creations in a class by themselves. *For more, see pages 42 to 52.*

PHOTOGRAPH BY STEPHEN AND REBECCA

From left, first finger: Rainbow K 14-karat gold double piercing diamond ring and 14-karat gold eyet pavé ring with diamonds; Anita Ko Celeste diamond wave 18-karat yellow gold ring. Pinkie finger: Bijules 14-karat gold ring. Next pinkie finger: 2 Pomellato Pentagoni 18-karat rose gold rings with white diamonds and brown diamonds; Dezso by Sara Beltrán 18-karat rose gold double emerald cut diamond ring; Dezso by Sara Beltrán double sapphire 5.18 carat ring set in 18-karat rose gold. Next finger: Zahn-Z petite Zaha pavé ring with pavé champagne diamonds; Pamela Zamore holos band and holos band with diamonds. Last finger: Pomellato Pentagoni 18-karat rose gold rings with white diamonds and brown diamonds.



 ROBERTO COIN
VENEZIA



WWD COUTURE JEWELRY PREVIEW

Couture 2025 Events Highlight Community, Celebration

Taking place at Wynn Las Vegas Wednesday through Sunday, the annual show brings together the jewelry and timepiece community, helping to set trends into the rest of 2025 and beyond. BY THOMAS WALLER



The Couture show at Wynn Las Vegas.

Couture, the preeminent trade show for fine and high jewelry and timepieces in the U.S., returns to Wynn Las Vegas hosting a mix of designers, buyers, influencers and executives, all eager to take in the curated selection of fine jewelry that will set the trends for the rest of 2025 and beyond.

With approximately 300 brands from across the globe partaking in the annual event, Couture expects 4,000 members of the jewelry and watch industry to walk the show floor from Wednesday through Sunday. This year sees the return of an upgraded Couture app to help guests better organize their experience. “We are finally bringing our show into this century!” joked Gannon Brousseau, director, Couture and executive vice president, Emerald. “But in all seriousness, while this is definitely a more traditional industry, our community has been pushing us to launch an app for quite a while.”

Brousseau explained that their goal was to make sure they had the right platform that would create a seamless experience for everyone in attendance, “so we’re definitely leaning into the app more this year.” In addition to being a convenient way to have all event information, salon listings and floor plans, the 2025 app is capable of facilitating appointment bookings. “And it’s useful for us to be able to send push notifications with important reminders,” he said.

Each year, Couture showcases the full breadth of fine jewelry, including everyday staples and classics to collectible and avant-garde one-of-a-kind showstoppers. “We are really looking for best-in-class designers and brands across all categories,” Brousseau said of the mix. “We seek the originators of designs and ideas, and we are constantly on the lookout for new, rising star talent as well as heritage brands that may be a fit for the show.” The show team curates the show intentionally small. “We have to be extremely thoughtful about every brand that exhibits with us and ensure that their designs showcase a unique, singular point of view,” he said.

At its core, the show is built around community and relationships – a key point

of difference for the annual event with its reunion-like feel. “While we’ve experienced some significant changes in the last decade, like moving from our legacy space into our current location, I think our evolution is a bit more esoteric,” the executive said. “The qualities that made this show so unique when I first attended in 2011 are not only still very much present, they’re also even more apparent. I don’t know how they do it, but our designers and brands outdo themselves every year with the collections they showcase. As a result, our retailers have become even more invested and engaged with our brands and our attending media has grown even more enthusiastic about covering our event.”

Kicking off with an advanced preview of the show and an opening night event on Wednesday, Couture continues to highlight engaging topics affecting the industry with the Couturetalks series. “We re-introduced Couturetalks in 2019 and they were very well received,” he said. Following the pandemic, it took them time to bring it back in full force, “but we’re doing that this year! We have moved the sessions from our breakfast and lunch areas into the Convention Center Lounge so that all badge-holders can attend.”

This year’s lineup covers relevant topics like sourcing, traceability and IP strategies, juxtaposed with more lighthearted and engaging sessions like origins of design and retail therapy.

“We were very intentional in putting together this year’s Couturetalks lineup. We have thought leadership sessions that cover relevant and top-of-mind subjects such as tariffs, technology in the retail space and transparency and traceability in diamonds and jewelry.” Other sessions “that we know will have some great takeaways” include romance jewelry history at the retail level and trend forecasting.

Running concurrently to Couture, the Las Vegas Antique Jewelry & Watch Show will set up shop at the Wynn, with all Couture attendees having access. The show is an exclusive opportunity for sourcing antique, vintage and estate

jewelry and timepieces from esteemed dealers hailing from across the globe, right in line with modern jewelry retailers that now include vintage one-of-a-kind pieces into their sales mix.

The strategically curated event features jewelry from titans of the industry such as Cartier, Van Cleef & Arpels, David Webb and Verdura, as well as unsigned, one-of-a-kind period pieces from the Georgian through retro eras. Visitors will also discover pre-owned and vintage watches from brands like Rolex, Patek Philippe, Cartier and Audemars Piguet, allowing buyers to source difficult-to-find items from trusted, pre-owned luxury timepiece dealers.

The show comes at a time of economic uncertainty across the fine jewelry industry with ever-changing tariffs in the U.S. market and a downturn in spending for the luxury market. “The best way we can support our community right now is by staying in constant communication, listen to their concerns and respond accordingly,” Brousseau said of the current climate. “As an example, one of our Couturetalks sessions will cover the topic of tariffs with a focus on how our industry can protect themselves and stay compliant.”

“Our designers and brands are the most innovative in the world, and I have no doubt that they will come up with unique

ways to maintain the quality, beauty and value of their work while also ensuring its desirability.” Brousseau says he anticipates this year’s show will see “new materials, new ways of manipulating gold to create a big look without all of the weight, and I suspect we’ll see more platinum incorporated into designs,” as ways to deal with material costs rising.

“Ultimately, the United States remains the strongest market in the world for fine jewelry. Even during times of economic or political strife, the category as a whole traditionally maintains its stronghold, whether for reasons of sentimentality or investment. People have been adorning themselves for millennia, and they will continue to do so,” he said.

The event culminates with design awards – open to all exhibitors – where attendees celebrate the best of the best of the show. The awards brings together a unique panel of judges that includes two retailers, two members of the press and one designer – all are announced on stage at the event. Attending retailers vote on the People’s Choice Award, narrowing the category down to three contenders, with the winner decided by a live text-to-vote. The evening will also include the announcement of this year’s Cindy Edelman Award recipient, which is presented to a demonstrated leader in the Couture community who is dedicated to the success of brands and an inspiration to others through an enthusiastic attitude and unabated vitality.

“The judging process for our Design Awards is extremely rigorous. We put together a unique panel of judges each year who meticulously review all of the submissions before establishing the winners and finalists in each category. I think to receive that kind of recognition for a designer at any stage of their career can be extremely rewarding. We also get great press coverage of the event, from both attending media and publications that are not present at our event, and our designers and brands are great about promoting their own wins to their clients and followers,” he said. “While we don’t want to necessarily take credit for any one example, it has been exciting to see so many of the names rise to prominence globally.”

Brousseau said it is the designers, retailers and press that really make the show “a distinctive and essential event. For many of our brands, Couture is the only show in which they participate each year, and they are not sending one of their representatives, it is the designers and company decision makers themselves that are in attendance. The majority of our retailers and press never ‘leave campus’ when they’re in Las Vegas; they prefer to spend all of their time at Couture. It might seem like a small thing, but everyone genuinely likes one another! Designers support other designers and celebrate their successes, retailers share their ideas and best practices with each other, it’s just a kinder, gentler part of the industry and it’s an honor to be aligned with this community.”



Inside the Couture show at Wynn Las Vegas.

The Couture Show Design Atelier Freshman Class of 2025

Easily a must-see part of the show for buyers, this year 12 new brands join the Design Atelier. **BY THOMAS WALLER**

Each year the Couture jewelry show welcomes a mix of new brands into the fold, helping to link them up with the creatives, buyers and executives who walk the show. One area that is always top of mind for buyers and creatives is the Design Atelier. Over a three-year period the emerging brands in that section gain exposure, mentorship and community.

The 2025 edition will see 12 brands join the club. Here, WWD looks at the freshman class of the Design Atelier, the show's incubator for fresh jewelry talent.

White Space

FOUNDED BY KHADIJAH FULTON IN 2016; LOS ANGELES

Price range: \$500 to \$11,000

Aesthetic: Clean, sensuous lines juxtaposed against organic pearl shapes and unexpected details. The collection is predominantly 14-karat gold, reclaimed diamonds and unique natural pearls.

Signature pieces: Diamond Continuity ring, Bold Continuity ring, Sene ring, Diamond Cloudbar earrings, Double Baroque necklace, Palazzo earrings.

Inspiration: "I'm deeply inspired by simplicity of form in various art movements through the ages, and how it can convey emotion through elegance, beauty and restraint. The through-line between African sculpture and Japanese craftsmanship to modern art, product design and architecture, for example – these are themes that I come back to over and over again. As a woman and mother, there is also a feeling of strong femininity and sensuality that I enjoy exploring. Most of my clients are women buying for themselves, and there is power in wearing something for yourself that feels subtle, sexy and inspiring every day. I strive to create that for myself first when I'm designing, and in turn, I hope that it becomes that for the clients that wear my collection."

What are you most looking forward to as a first-time Design Atelier member?

"The energy and the community! I can't wait to be surrounded by the creative and interesting personalities at the show, as well as all of the inspiring work of fellow designers. Couture is the place where creatives have the opportunity to push their ideas forward, and as a design nerd, I'm excited to be in the company of so many others that are passionate about creating things that bring beauty into the world. As a DA debutante, I feel like I'm just at the 'tip of my iceberg' in so many ways. It's an exciting opportunity to keep growing, surrounded by the deep well of knowledge and experience that comes together only at Couture."

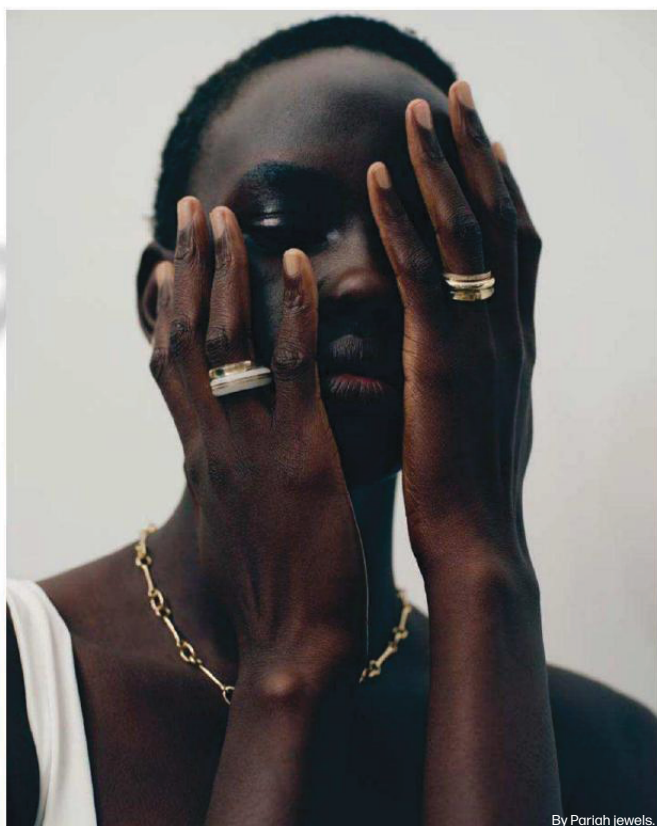
By Pariah

FOUNDED BY SOPHIE HOWARD IN 2018; LONDON

Price range: 14-karat gold: \$500 to \$11,500; silver: \$200 to \$1,700



Maison H jewelry.



By Pariah Jewels.



Zahn-Z jewelry.

Aesthetic: Minimalism, sculptural and timeless. 100 percent recycled 14-karat gold or sterling silver, untreated natural hard stones and natural diamonds.

Signature pieces: Classic ring stack, Pebble pendants and Pebble cocktail rings.

Inspiration: "I love the intersection of heritage and innovation – where traditions meet bold, modern ideas. My work is often rooted in cultural storytelling but reimagined through a contemporary lens. Nature, architecture and human emotion also play a huge role in my creative process. I'm constantly inspired by the way jewelry can speak without words and connect people across different backgrounds."

What are you most looking forward to as a first-time DA member?

"I can't wait to connect with the community of visionary designers and industry leaders. I'm looking forward to pushing creative boundaries and hopefully growing through the experience."

Maison H

FOUNDED BY FATIMA TAYOB IN 2001; DUBAI

Price range: \$1,100 to \$100,000

Aesthetic: Fluidity, femininity and comfort yet statement pieces. Using

18-karat gold and natural diamonds and precious stones, all untreated.

Signature pieces: Skin and Movante

Inspiration: "Nature's art."

Zahn-Z

FOUNDED BY HIBA HUSAYNI IN 2021; NEW YORK CITY AND NEW JERSEY

Price range: \$500 to \$40,000

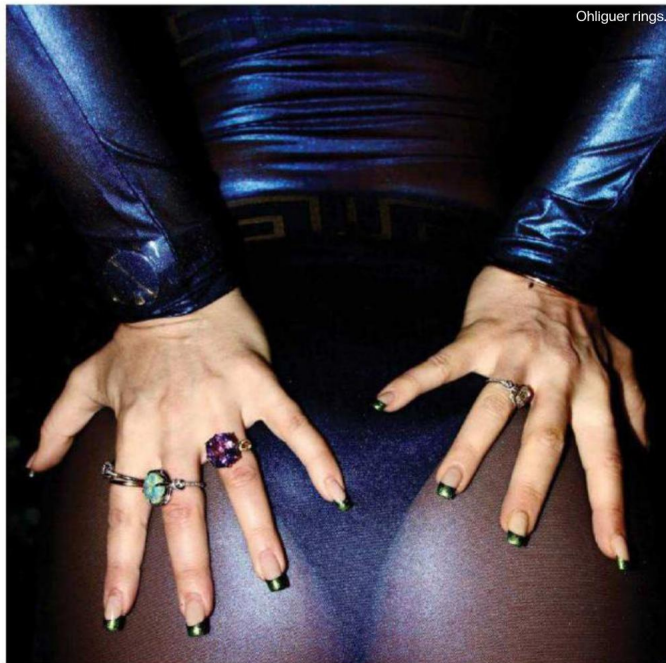
Aesthetic: "Zahn-Z lives at the intersection of freedom, fluidity and vibrant expression. Embracing organic forms, unstructured beauty. However, the visual language is not bound by rules – it moves, shifts and evolves." Zahn-Z uses 14-karat and 18-karat gold, diamonds, sapphires, emeralds, rubies, tanzanite, tourmaline, spinel, paraiba, tsavorite, rhodolite and spessartite.

Signature pieces: The Zaha, Sadaf, Beluga collections; Honey Money Nugget charms and We Clicked rings.

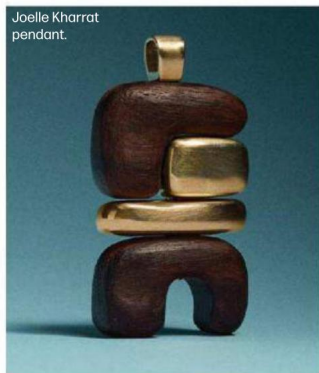
Inspiration: "Architecture, marine life, cultures and nature in general."

What are you most looking forward to as a first-time DA member? "I'm looking forward to connecting with editors and retailers, introducing them to the world of Zahn-Z, exploring fresh opportunities, and fully immersing in the vibrant, electric energy that only Couture delivers." ▶

WWD COUTURE JEWELRY PREVIEW



Ohliguer rings.



Joelle Kharrat pendant.

Ohliguer

FOUNDED BY SISTERS JESSICA AND HOLLY COOPER IN 2021; NOOSA HEADS, AUSTRALIA AND PARIS

Price range: From \$2,000 to \$200,000

Aesthetic: "Fierce. Bold. Unapologetic. We use 18-karat and 22-karat ethically sourced gold exclusively. Our Croc Collection features Australian argyle diamonds (pink, yellow and white), akoya and South Sea pearls. Our knot collection centers on an array of colored stones including emeralds, rubies and sapphires."

Signature pieces: "Our most iconic pieces are our Croc Cuff and our 8-carat emerald forget me knot worn by Gwen Stefani."

Inspiration: "Our mysterious family heritage that dates to the time of the Russian Tsars."

What are you most looking forward to as a first-time DA member? "Connecting with people in our industry and potential retailers."

Joelle Kharrat

FOUNDED BY JOELLE KHARRAT IN 2022; BEIRUT, LEBANON

Price range: \$4,000 to \$12,000

Aesthetic: Totem pendants, sculptural and artsy, in 18-karat yellow gold, natural wood, mother-of-pearl and opals.



Laura Gallon Joaillerie.

Signature pieces: Totem pendant in wood and 18-karat yellow gold.

Inspiration: A Lebanese sculptor named Salwa Raouda Choucair.

What are you most looking forward to as a first-time DA member? "To meet other designers that inspire me and be able to show the beautiful craftsmanship behind my Totem pendants."

LÖF

FOUNDED BY MORGAN MACKINTOSH IN 2023; LOS ANGELES

Price range: "Most pieces range from \$6,000 to \$80,000. A few pieces are between \$2,000 and \$6,000 and then \$180,000 to \$280,000."

Aesthetic: "Contemporary Art Deco/ emeralds, diamonds, sapphires, spinel, tourmaline, turquoise, ruby."

Signature pieces: The Valentine ring, The Maze rings, The Tallulah earrings and ring, The Empire chain.

Inspiration: "I get most of my inspiration flicking through interiors or architecture books. I also like to snap my surroundings; there were some cracks in a wall and a carpet pattern that inspired The André necklace. And then often the spaces between buildings, a window frame, or the beautiful and intricate architecture of historic or religious buildings will spark

LÖF jewelry.



Laura Gallon Joaillerie

FOUNDED BY LAURA GALLON IN 2020; BEGAN IN L.A., NOW BASED IN PARIS

Price range: Starting at \$580; the Dynasty collection (introducing at Couture) goes up to \$35,000.

Aesthetic: "Art Deco with a modern interpretation, our pieces are made of 18-karat gold and feature diamonds but also a lot of colored stones. As a GIA-graduate gemologist, I love color and my clients value how I associate vibrant colors together in my pieces. Some of my favorites are tsavorites, spinels and the stunning black opal featured in the Gaia ring from the Dynasty collection because it looks like planet Earth."

Signature pieces: "The Dynasty collection is our strongest collection so far. It's very unique and cohesive at the same time. It has been extremely well received. Otherwise, the Galaxie necklace and the Rêve rings from our Alice collection."

Inspiration: "My family legacy, the work of my great-grandparents, is my biggest source of inspiration. They created exquisite jewels 100 years ago in France and we are fortunate to have some of them in our possession today. Their designs are absolutely timeless. I have a lot of respect and admiration for them and it's an honor for me to carry this legacy today."

What are you most looking forward to as a first-time DA member? "I really look forward to meeting with buyers, showing them the new collection, telling them about my story and seeing how my pieces would fit into their stores. I look forward to seeing how the collection is received, what pieces people are most drawn to. I've always dreamed of exhibiting at Couture since I founded the company five years ago. I wasn't ready at the beginning but I feel like my design style has matured a lot and I am extremely grateful to finally join the Couture family." ▶

something. I have an ever-expanding photo album on my phone of inspiration: everything from tile patterns, broken pavements, random buildings, to historic landmarks. When I am sketching, I will sketch through to see what pops out. Or, as in the case of the book 'Elements of Architecture,' I will see a photo and immediately start to draw a piece. I used to song write for a company back in the day and it is not dissimilar to how we approached that. We would pool ideas into a huge, shared document of lyrics – phrases or just words – and we would go through it to write songs whilst listening to the backing track. I love this method of creating and I think that's probably why it's felt like such a natural method of finding inspiration for me."

What are you most looking forward to as a first-time DA member? "There's so much I'm looking forward to at Couture. Being in the presence of so many incredible designers, many of whom have been a real source of inspiration for me, is both exciting and humbling. Just seeing that level of talent up close will leave an indelible mark, I'm sure. Launching the business on my own has been a huge challenge, so the opportunity to connect with other emerging designers as well as seasoned veterans and share experiences is something I truly value. I'm also looking forward to the intensity of it all. Years ago, I brought a musical I had cowritten to the Edinburgh Fringe Festival. It was two weeks of sleepless nights and nonstop energy, but I loved every second. There's something exhilarating about being fully immersed in a creative environment, and I can't wait to feel that again at Couture."



MARCO BICEGO

us.marcobicego.com

WWD COUTURE JEWELRY PREVIEW



Bijules jewelry.

Bijules

FOUNDED BY JULES KIM IN 2022;
NEW YORK CITY AND MILAN

Price range: \$1,200 to \$15,000

Aesthetic: “Bijules is a conceptual and avant-garde jewelry brand that challenges traditional norms through unexpected silhouettes and body placements – like nail rings, ear cuffs and knuckle pieces – reimagining how and where jewelry lives on the body. Blending the exclusivity of fine materials with inspiration from nightlife, music and everyday culture, Bijules creates a unique high-low fusion that elevates the familiar into luxury art. Each piece is body-conscious, using the body itself as a canvas for self-expression and storytelling. The collections are often narrative-driven, reflecting personal experiences and contextual themes that connect ornament with identity and critique. Crafted in 14-karat and 18-karat gold and adorned with natural diamonds, opals, emeralds, sapphires, tourmalines and other precious stones, Bijules pieces carry both material richness and conceptual depth.”

Signature pieces: The Nail ring: “A cultural touchstone and protected design, reinterpreting nail art into precious wearable sculpture”; the Bar ring: “A single-finger fit with a multi-finger aesthetic, redefining comfort and statement”; the Knuckle ring: “Functional, flexible and minimalist; embraced by avant-garde celebrities”; the Handlet: “Bridging hand and wrist with CAD-based innovation and spatial elegance”; Earpod jewelry: “Jewelry as tech stabilizer and cultural symbol, made from recycled gold”; Compass ring: “A tribute to individual style and gem-centric, this ring can be worn North/South and East/West.”

Inspiration: “At Bijules, my work is inspired by the human body, cultural critique and the blend of high and low influences. I use jewelry as a form of expression and empowerment – challenging traditional norms by designing pieces that contour the

body in unexpected ways. Influenced by subcultures, global experiences, and a desire to spark dialogue, my creations fuse fine craftsmanship with bold, avant-garde forms. Each piece reflects identity, power and a vision for the future that’s both personal and universally resonant.”

What are you most looking forward to as a first-time DA member? “I’m coming to the Couture Design Atelier grounded in who I am and what I bring – nothing more, nothing less. Presence has impact, and for me, being in this space is about showing that there’s room for different voices, stories and ways of creating beauty. I’m an artist and an expert in my craft, shaped by lived experience and a clear sense of purpose. Every piece I make is rooted in my perspective and a desire to challenge norms while staying authentic. Being here is not just about jewelry – it’s about contributing to a broader creative landscape and helping to expand how we define meaning and luxury.”

Ophelia Eve Jewelry

FOUNDED BY BETH YORN AND SAMANTHA YORN IN 2024; NEW YORK CITY

Price range: \$2,000 to \$13,000

Aesthetic: “Blending antique motifs with a modern edge – think regal silhouettes, knife-edge cuts, scattered diamonds, and rich, brushed 18-karat gold. We use vibrant stones like emeralds, rubies, sapphires, tanzanites, and tourmalines to bring color and playfulness into each piece.”

Signature pieces: “Our hinged hoops, mini and mega eye pendants, and Victorian slider necklace form the core of the collection – each one rooted in historical references but designed with modern wearability in mind. Our diamond signet rings, offered in a range of cuts and sizes, have become a signature element of the brand. They’re designed to be stacked, mixed and personalized, allowing clients to build their own layered narratives over time.”



Ophelia Eve jewelry.



JV Insardi Jewelry.

Inspiration: “Old portraiture, artifacts and especially Beth’s line, Elisabeth Bell, when it comes to stone sourcing. She laid the foundation with an intentional eye and reverence for finding inspiration in the natural world. A lot of what we’re doing now is continuing that conversation in a new voice. We spend a lot of time digging through archives of decorative arts and pulling little details into a more modern framework.”

What are you most looking forward to as a first-time DA member? “We’re excited to finally meet some of the designers, creators and editors in this industry that we’ve been admiring – and messaging – over the years. We can’t wait for people to hold and explore the jewelry in person. Our pieces have this really satisfying chunkiness and weight to them – once you feel them, it just kind of clicks.”

JV Insardi

FOUNDED BY JEN INSARDI IN 2022;
NEW YORK CITY

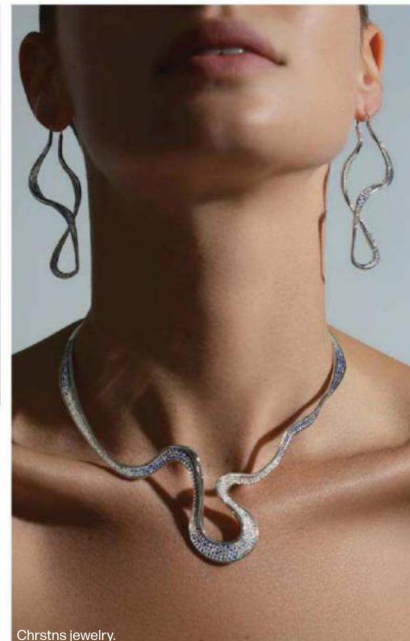
Price range: \$2,000 to \$90,000

Brand aesthetic and prime materials/stones used: “Modern with timeless sensibility.” 18-karat yellow gold with diamonds, sapphires and additional precious stones.

Signature pieces: Statement pieces; 12mm Solar Mixed Bead necklace, Next Chapter ring, Large Vibration earrings.

Inspiration: “A combination of modern Asian and Italian architecture married with my love of abstract fine art.”

What are you most looking forward to as a first-time DA member? “It’s an honor to share my work with such a prestigious part of the jewelry community including fellow visionary creatives who share a deep passion for the art of fine jewelry. I am especially looking forward to connecting with potential retail partners as I continue to grow and evolve my brand.”



Chrstsns jewelry.

Chrstsns

FOUNDED BY STEFFIE CHRISTIAENS;
BASED IN PARIS

Price range: \$4,600 and up; price upon request

Aesthetic: “Minimal, sculptural, artistic, flowing and/or kinetic, spiritual.” She uses 18-karat gold, natural diamonds and precious gemstones like emeralds, rubies and sapphires.

Signature pieces: Banu Lucis ring, Padme ring, Amarleau collection, Ondoyer Series.

Inspiration: “My creations are inspired by life and that there is nothing constant in life except for change. Therefore I like to create sculptures that are ‘alive.’ Spinning diamonds, hidden chambers with diamonds, lines flowing like a river or in eternity. Chrstsns invites you into a world where jewelry becomes a language of the soul – sculptural pieces that awaken emotion, beauty and presence. Each creation is a passage inward, revealing the poetry of love, aliveness, and timeless connection. They are an ode to the beauty of your being.”

What are you most looking forward to as a first-time DA member? “I’m most looking forward to connecting with jewelry enthusiasts – collectors, designers and curious minds alike. It’s a unique opportunity for mentorship, meaningful idea exchange, and the chance to build lasting friendships within a community that shares a deep love for artistry, savoir-faire and innovation.” ■



SWAROVSKI

WWD COUTURE JEWELRY PREVIEW

Sheherazade Goldsmith Thinks Big – and Small

She is taking her brand Loquet to new heights by focusing on 18-karat gold and precious gems for the tiny charms, lockets and chains that tell the stories of her customers' lives. BY SAMANTHA CONTI

LONDON – When life offers lemons, there's only one thing to do – turn them into gold.

That's what Sheherazade Goldsmith, entrepreneur, jewelry designer and lifelong lemon lover, has done at her brand Loquet, which specializes in handmade gold lockets and bejeweled charms to fill them.

Goldsmith's latest project is a collaboration with the food writer Skye McAlpine on a limited-edition lemon charm, made from 18-karat yellow gold, tsavorite and quartzite jade. It's inspired by McAlpine's tableware collection, her citrusy Venetian recipes, and Goldsmith's own obsession with lemons.

"It's a running joke in my family – I eat them every day. I buy Italian lemons that still have knobby bits, and they cost a fortune. They're always teasing me about it, wondering who would spend two pounds fifty on a lemon," said Goldsmith, a mother of three who had an organic food business before she founded Loquet in 2013.

The lemons are the latest addition to Loquet's Charms for Change series, where a percentage of sales is donated to a charity. In this case, McAlpine's chosen charity is Chefs in Schools, which works to improve food, and food education, across the U.K.

Goldsmith said her customers can't get enough of those lemons, or the glass locket cases which are designed to be crowded with colorful charms – flowers, animal shapes, birthstones, evil eyes and angel wings – all of which are meant to recall important moments.

Customers are buying despite higher prices, and a change in strategy at the brand.

With the price of gold and fine jewelry rising, Goldsmith took the view that the only way was up, so she switched to working with 14-karat and 18-karat gold. It was a risk as, until recently, 40 percent of the business came from 9-karat gold.

"We pivoted the entire business, but it wasn't just about changing the number of karats or increasing the prices. We changed the whole offer, and added more detail to meet the expectations of the client who is very knowledgeable about jewelry," she said.

Goldsmith put a fresh spin on the charms and lockets, too, "making them bigger and bolder, with more depth. We also became a lot more adventurous with our materials in order to elevate the entire offering," she added.

Some of the gold locket cases are now rimmed with gemstones and slightly angled at the back so they sit more naturally on the chest, while the charms are shaped so that they can fit together naturally within the locket.

All of the diamonds she uses are mined, and of a high standard. The brand has also just introduced a cabochon range, which allows the rocks to stack snugly, side-by-side, inside the locket.

The charms, she said, "are very, very difficult products to make, which is probably why no one has ever tried to copy us."

The jewelry is made in Italy, where the craftspeople are experts at small-scale work. Goldsmith said she's still amazed by Loquet's tiny child charms, which are 6 millimeters tall and dressed in pink or blue rhodium.

She feels strongly about working with mined diamonds rather than lab-grown ones.

"I have a very good source, whom I trust, who supplies us with ethically sourced diamonds. Using them is a personal decision. For me, stones have a purpose and a meaning because they were created billions of years ago, deep in the earth, and that's where they hold their beauty," she said.

"I understand the human and environmental impact of my comment. But if you are sourcing your stones from someone who can trace those stones straight back to the mine, and if they are doing things in an ethical way, then it's worth paying more to get those diamonds," she added.

Her customers would agree. Despite the leveling up and the price hikes, Goldsmith said that around 50 percent of sales come from repeat customers while the remainder is from new ones.

The U.S. generates 50 percent of sales, and those customers spend big. Goldsmith said the average order value is double that of the U.K.

In the U.S., customers buy from the brand's e-commerce site and stores including Maxfield and the multibrand jewelry boutique Broken English. In the U.K., Loquet has a long-standing store at 73 Elizabeth Street in London's Belgravia.

Goldsmith will be showcasing the collection in Las Vegas together with the wholesale company Rock House.

The charms range in price from 200 pounds to 800 pounds, while the lockets start around 1,200 pounds and can go as

Sheherazade Goldsmith



high as 10,000 pounds.

Next up for Loquet is a new, "bling-y" collection called Charms on Chains.

Goldsmith has turned the most popular charms – including a smiling face and four leaf clover – into maxi designs meant to be worn dangling from a chain – no locket required.

Loquet will also offer bangles with charms that can slide sideways, and a necklace with a horizontal bar, from which the charms can hang.

"We're staying true to who we are and what we do – and I always try to stay in my lane" said Goldsmith, the designer with a Midas touch.

This Lebanese Jewelry Designer Is Swapping Bling for Soft Glamour

Nada Ghazal uses just as many diamonds and gold in her pieces, but they're subtle and individualistic. BY HIKMAT MOHAMMED

LONDON – Nada Ghazal, the Lebanese-born designer, has grown up surrounded by the evil eye, a superstitious symbol in many Middle Eastern cultures.

It's only natural that the evil eye then

made it to her jewelry collections. She founded her fine jewelry label in 2004, but it was only in 2010 that she introduced the amulet in a small collection.

Now she's ready to scale the range, which she's named the Healing Eye and will be sold at Haute Couture in July along with her bestsellers of statement rings, earrings, bracelets and necklaces.

Ghazal added her own touch to the evil eye by scattering the stones to make it look less obvious up close and more like a cobblestone road. "It's meant to look like an eye, but not too in your face. People want to feel protected, but they don't want it to be instantly noticeable. It was really popular in [2010] before we started growing internationally," she said in an interview.

Her Healing Eye collection uses white, blue and black diamonds with brushed 18-karat gold and it's being extended to more than just pendants. Now they're going to be available in cuffs, bangles, rings and earrings.

Ninety percent of Ghazal's jewelry uses brushed gold, a technique she's been using since 2008 and which many clients found "odd" at first.

"Sometimes, when you have a lot of

diamonds with a piece that has brushed gold, it grounds the piece and doesn't make it bling-bling. I'm grounded as a person and brushed gold suits my personality. Also, most of our clients want something glamorous without attracting too much attention," she said.

Ghazal's clientele can't be clumped together by age, but rather by their desires to "buy for themselves." Even though women make up a larger portion of her clientele, she has an equally strong male audience and designs male-focused collections.

The designer visits New York and Naples, Italy, frequently for trunk shows and in her travels, she's found two contrasting clienteles.

"We're stocked at The Conservatory in Hudson Yards and the customers are very young and trendy. One of our biggest customers is Racquel Chevremont, the art collector and model, who is on 'The Real Housewives of New York City.' She has a set of four engagement rings that have been stacked together" she said.

"In Naples though, our customer is between the ages of 60 and 95. It's very, very different, but what makes them all connect is that they want jewelry that is individualistic," she added.

Ghazal's jewelry is full of character. Her scattered stones across all categories are a fan favorite and there are pieces with nuances such as a gold pendant of a door with a butterfly; a dome ring that resembles the Sultan's palace in "Aladdin" or cuffs that look like barbed wires, an image from her childhood in Beirut that's been engraved in her memory.

Her biggest market from a wholesale standpoint is the U.S., where she's in 11

stores such as Twist, Shannon Green Fine Jewelry and Aleph Gallery, but Beirut remains her biggest market in sales and volume.

Ghazal's Beirut store was bombed in 2020 and has since moved into ABC Achrafieh Department Store, where she has a consignment space that she's been able to redecorate to look like her old store.

The designer's average value per transaction is around \$6,000 to \$7,000, but for an engagement ring the size of Chevremont's, that totals up to \$20,000.

Ghazal's jewelry ranges from \$890 for a mini necklace to \$44,235 for a Door of Opportunity necklace.

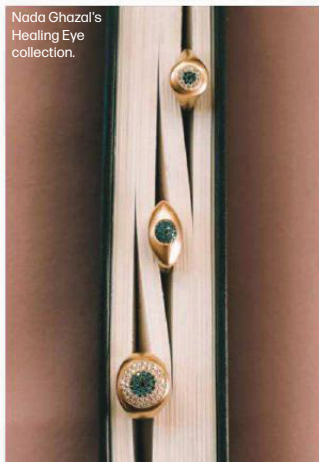
She has been slowly scaling the business without any investors and putting any profit she makes back into the business. Showcasing at Haute Couture is part of the formula of connecting with others, but soon she will be setting up a flagship in London in July, where she's now based.

"After my store was blown up, it was something we couldn't repair because of the area it was in. I feel that London is a bridge between Lebanon, the U.S. and the rest of the Middle East," said Ghazal.

Before 2015, she had a big Middle Eastern clientele that would visit Lebanon.

"But they stopped coming to Lebanon and they started going to cities like London and Paris. The Middle Eastern customers used to travel to Europe and at the end, they would come to Beirut and shop. Many of them depended on the Lebanese buyers and their great taste, which we've now lost, but I hope to bring back with the London store," Ghazal explained.

She's chosen London as her home, personally and professionally for its cosmopolitan nature and multiculturalism.





JOHN HARDY

WWD COUTURE JEWELRY PREVIEW



Pasquale Bruni's Luce ring.

Pasquale Bruni's Luce pendant necklaces.

Pasquale Bruni's Luce bracelet.

Pasquale Bruni's Luce earrings.

Pasquale Bruni's Luce chain necklace.

Pasquale Bruni Channels Renewal in New 'Luce' Collection

The collection hinges on rebirth with sinuous jewels in 18-karat rose gold dotted in diamonds arranged as crescent moons.

BY MARTINO CARRERA

MILAN — The sun glinting on the rippling waves of the sea at sunset inspired Pasquale Bruni's creative director Eugenia Bruni to channel sinuous shapes dotted with diamonds for the brand's latest fine jewelry collection.

Dubbed Luce, or Light in English, the collection hinges on the juxtaposition of solids and voids, with openwork link and spheres bearing half-moon-shaped diamond pavés representing the duality between the sun and the moon.

Bruni, who is the daughter of the company's founder and co-chief executive officer Pasquale, has always channeled her personal sensibility for spirituality and mindfulness since joining the family business in 2001.

"My creative approach is always guided by emotions and intimacy," Bruni said. "I grew up surrounded by jewels, my father would take me to the workshop as a kid... I grew up sensing the energy of stones," she offered.

An avid meditation practitioner, Bruni said that Luce translates her personal research of light and evolution in jewels that sinuously adorn the body following its silhouette and add light to the complexion.

"The collection's pieces are intended to bring a sense of well-being to their wearer... and a sense of freedom," Bruni said. "They are designed around the body, on the anatomy of shapes," she added.

"I never feel like I've improved enough, I'm always looking for the next best representation of jewels that embody rebirth and freedom," she said.

The range comprises about 28 pieces, including chain necklaces, earrings, pendants, rings and cuffs, crafted from 18-karat rose gold.

The entire lineup is built upon the

repetition of an individual module comprising a polished circular disc or smooth dome flanked by openwork interlocking links on each side. Links and discs are oftentimes dotted in diamonds pavés, arranged as crescent moons on the latter.

Many of the pieces can be worn on both sides providing different styling options or feature moving and flexible parts. For example, a spiral-shaped ring boasts a movable half-moon-shaped diamond pavé, which the wearer can shift the position of to represent different moon phases.

The new collection reflects Pasquale Bruni's commitment to Made in Italy and artisanal excellence, as well as to authentic communication.

"We aim to create genuine connections that go beyond the product and speak directly to people's hearts. We want the brand to stand for something, one in which clients can recognize and identify themselves," said Daniele Bruni, the company's co-CEO and Eugenia's brother.

"This collection embodies the key qualities of our clients, women that are both sensual and determined. It's filled with 'talismans' speaking of renewal but also of strong personality and attitude," echoed Eugenia Bruni.

Marking the collection's debut, Pasquale Bruni invited guests aboard a yacht sailing off the coast of Portofino, Italy, this week,

treating them with mindfulness experiences to best convey the lineup's ethos.

An independent, family-run jewelry player since its founding in 1968, Pasquale Bruni recorded a 37 percent uptick in 2024 sales versus a year earlier. The company declined to provide exact figures but said that year-to-date forecasts for 2025 point to a 55 percent jump in revenues.

"We are a company in full growth mode," said Daniele Bruni. "Our revenues grew four-fold compared to the pre-COVID-19 period. That's a remarkable achievement given the industry average," he offered. According to Bain & Co. estimates the jewelry sector is to grow 4.5 percent in 2025.

The macroeconomic landscape may be challenging, but Pasquale Bruni is logging growth in both consolidated and emerging markets, Daniele Bruni said. It currently generates about 20 percent of sales in Italy and the Middle East, its strongest regions, followed by the U.S. which contribute 15 percent of revenues.

The executive acknowledged that the "biggest challenges for an independent jewelry brand today lie in distribution and promotion. In our industry, a physical presence in top-tier locations is crucial, but securing the right spaces is increasingly difficult. Major groups are acting as real estate players, monopolizing high-end retail spaces."

The brand is engaging in that fight for premium retail spaces differently, trying to develop its network of flagships organically, either through direct operations or with local partners.

This year the jeweler is opening its third boutique in Riyadh, Saudi Arabia, to be followed by a new unit in Abu Dhabi. These build on last year's openings in Riyadh, Doha, and Kuwait City.

Additional directly operated flagships are to bow in Paris, London and Geneva, flanking exiting boutiques in Milan and Rome. An additional door in Prague is to be opened in franchising.

As part of a five-year business plan, retail expansion in the U.S. is to come next, with an ambitious set of nine openings in key cities including New York, Los Angeles, Miami, Las Vegas, Dallas, Palm Beach and Aspen, among others.

The brand is also continuously strengthening its ties with global wholesale partners, which "are deeply rooted in their communities and become true brand ambassadors," Daniele Bruni said. It recently opened new accounts in Oman and Libya.

In addition to its fine jewelry range, Pasquale Bruni also designs a high jewelry collection presented during Paris Couture Week and oftentimes teased at the Haute Jewels showcase in Geneva timed with high-watchmaking fair Watches and Wonders.

"i miei gioielli sono morbidi come il cashmere"

Mattia Cielo



BE SOFT

"All my jewels are as soft as cashmere."

The original Soft Bracelet by Mattia Cielo is crafted using proprietary technology and made from aerospace-grade titanium, 18K gold, and exclusively natural diamonds. Incredibly flexible and ultra-lightweight, it's designed to be worn effortlessly,

anytime and anywhere - whether you're dancing the night away or traveling all day. Its innovative clasp-free design ensures maximum comfort and ease of use. Be soft, Be Flexible, Be Light.

MATTIA CIELO

WWD COUTURE JEWELRY PREVIEW

Yeprem 18-karat white gold and white diamond earrings; Giovanni Ferraris 18-karat white gold mesh long ring with white diamonds and connected stack ring in 18-karat white gold and diamonds; Marco Bicego Africa Alta 18-karat yellow gold diamond cocktail ring and 18-karat yellow gold diamond ring.

SHOWSTOPPERS

Art Deco, retro '80s and sculptural designs are among the leading trends that will shape the Couture show in Las Vegas.

Photographs by
Stephen and Rebecca
Styled by **Alex Badia**



COUTURE JEWELRY PREVIEW **WWD**

Dezso by Sara Beltrán Shark Tooth Surfer
Tiara 18-karat rose gold necklace with wire and square emeralds on each end and a line of 15 rectangular emeralds along the center; Circa 1700 22-karat yellow gold Floral Motif diamond and enamel fossilized shark tooth pendant with black enamel and diamonds on a Jade Ruzzo Freddy 18-karat yellow gold chain.

Reed Krakoff and the Unstudied Luxury of John Hardy

As the John Hardy brand approaches its **50TH ANNIVERSARY**, Reed Krakoff discusses bringing the expression of the brand up to date across every touch point and the future of the industry.



NEARLY THREE YEARS after joining John Hardy as creative chair, Reed Krakoff has effectively reinvigorated the brand, ushering in the next chapter of its storied history.

Krakoff brought his vision to the Bali-inspired jewelry brand in 2022, following transformational periods at both Tiffany & Co. and Coach. Under Krakoff's leadership as president and executive creative director at Coach, he transformed the company from a New York leather goods brand to a \$5 billion global powerhouse. Similarly, as the first chief artistic officer in Tiffany & Co.'s history, Krakoff is responsible for creating many of the brand's most popular collections.

Overseeing the creative and artistic direction of the John Hardy business, he began the role with a focus on bringing together all aspects of the brand to tell the same story. As reported by WWD at the time of his appointment, Reed said that the magic was in the "alchemy of all of the things not just coming together, but each one [impacting] the other."

Notably, John Hardy was founded in 1975 by its namesake designer and was later purchased by private equity fund L Catterton in 2014. Krakoff joined John Hardy as part of a broader arrangement with L Catterton, serving as a strategic adviser on select brands within their portfolio and future acquisitions.

Originally inspired by Indonesia

and traditional Balinese crafts, the John Hardy brand was founded with the goal of preserving the island's history of artisanal metalworking. The designs struck a chord with many and maintained stock in over 500 stores. However, when the founding designer departed from the company in 2007, the brand's pulse began to fade.

Krakoff's team has worked to evolve, change and improve upon the whole expression of the brand.

Similar to his role at Tiffany & Co., Krakoff touches all things that come in contact with the consumer for the John Hardy brand, including design, product, marketing and stores. Reed described his team as "orchestrating wherever the consumer came in contact with the brand."

▲ Spear Flex Cuff in Silver and Diamonds; Icon Wrap in Sterling Silver and Leather; Spear Rings in Gold and Diamonds, Silver and Diamonds; Surf Ring, Sterling Silver, Diamonds.



this artisanal community in Bali and makes each product by hand, he said. Krakoff introduced a new design aesthetic that would modernize designs without losing the past.

Krakoff's first collections for John Hardy began showing in March 2023 – with the objective of reinventing John Hardy through today's cultural lens. At the time, he told WWD that John Hardy is "a really beloved brand that's been a bit quiet over a bunch of years," adding that the product had "too much sameness maybe" and was "ripe for evolution, particularly in sterling [silver]."

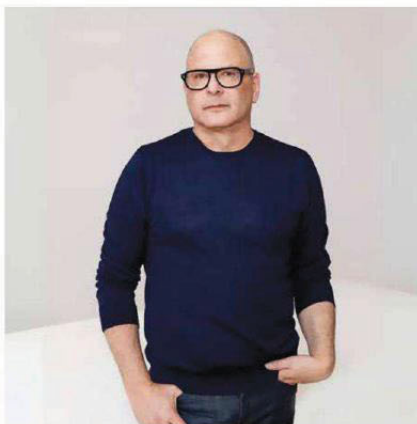
In part, this meant a broader, pulled-back view of Balinese culture as it relates to leisure time and surfing. The brand's workshops and its team of artisans were protected, with all of John Hardy's silver designs continuing to be manufactured in Bali and its gold pieces produced in Bangkok, Thailand.

Looking at the brand in 2025, Krakoff said that he continues to look at his vision in chapters.

"The main objective is to create excitement to recapture the essence of the brand, to recapture the uniqueness," said Krakoff. "It's [about] what made John Hardy stand out among all the other brands and to really amplify that not the way it was in the past but to reinvent it so that it's relevant and exciting today."

The brand's sustainability efforts remain at the forefront of the company's efforts. While sustainability has been a buzzword over the last decade, Krakoff told Fairchild Studio that what is different about John Hardy is that sustainability has been a part of the brand DNA since Day One.

"The founder, John Hardy, has been and continues to be, very much involved in the environment, in sustainability, and essentially in being



a good global citizen," said Krakoff. "It's something that he began long before it was trendy or a consumer talking point. It's genuine, it's authentic and it's really embedded into the corporate culture."

This mindset extends to the way the company does business, including the use of reclaimed metals, responsibly sourced diamonds and methods of producing products.

"It's all done very organically and very naturally," said Krakoff. "It's really central to the essence of John Hardy feeling responsible and feeling that we are doing everything we can to do our part in terms of maintaining sustainability in our business every day."

As the use of technology finds a solidified place in the conversation of craftsmanship today, Krakoff said that he sees the need for balance in craftsmanship and technology, calling it the "modern position of luxury." Today, it's not enough to have quality and craftsmanship or focus on technology and the ease it provides.

"The technology piece should almost be implied," said Krakoff. "It's something that you shouldn't notice, but you should notice that it's easy to purchase and understand what products are, understand the story behind the brand."

Moreover, with so much innovation, Krakoff said he believes it is changing how people shop. People now have so many choices that they want something they don't have and can only get from a particular brand. "They want something that checks a box in their wardrobe that they know they're going to wear every day, or use or integrate into their life."

Thinking about the future of the industry, Krakoff said, is "tricky." It's a difficult time to understand what will happen even tomorrow – let alone years down the road.

"I think what is happening is a consolidating of brands and ideas and I think the people and brands that will survive are the ones that are the most compelling but also the ones that are the most genuine and authentic."

Authenticity, he said, is more important than ever. Consumers understand when something is made the way they respect and is relevant to their lifestyle. People have to fall in love with a product, so there is an emotional element always present.

"It's a blend of how things are made, who is producing them, how they behave in the world. But first and foremost, it's always about product. It's about people falling in love with something and wanting to make it part of their wardrobe and their life. Much more so than in the past, it's becoming about the brand you are buying from," concluded Krakoff. 🌱

▲ **Reed Krakoff, creative chair, John Hardy.**

▲▲ **Spear Flex Cuffs in Gold, Silver and Dark Silver; Kami Chain Band Rings in Sterling Silver and Gold Heishi Necklace in Sterling Silver and Hardstones; Hammered Pendant**

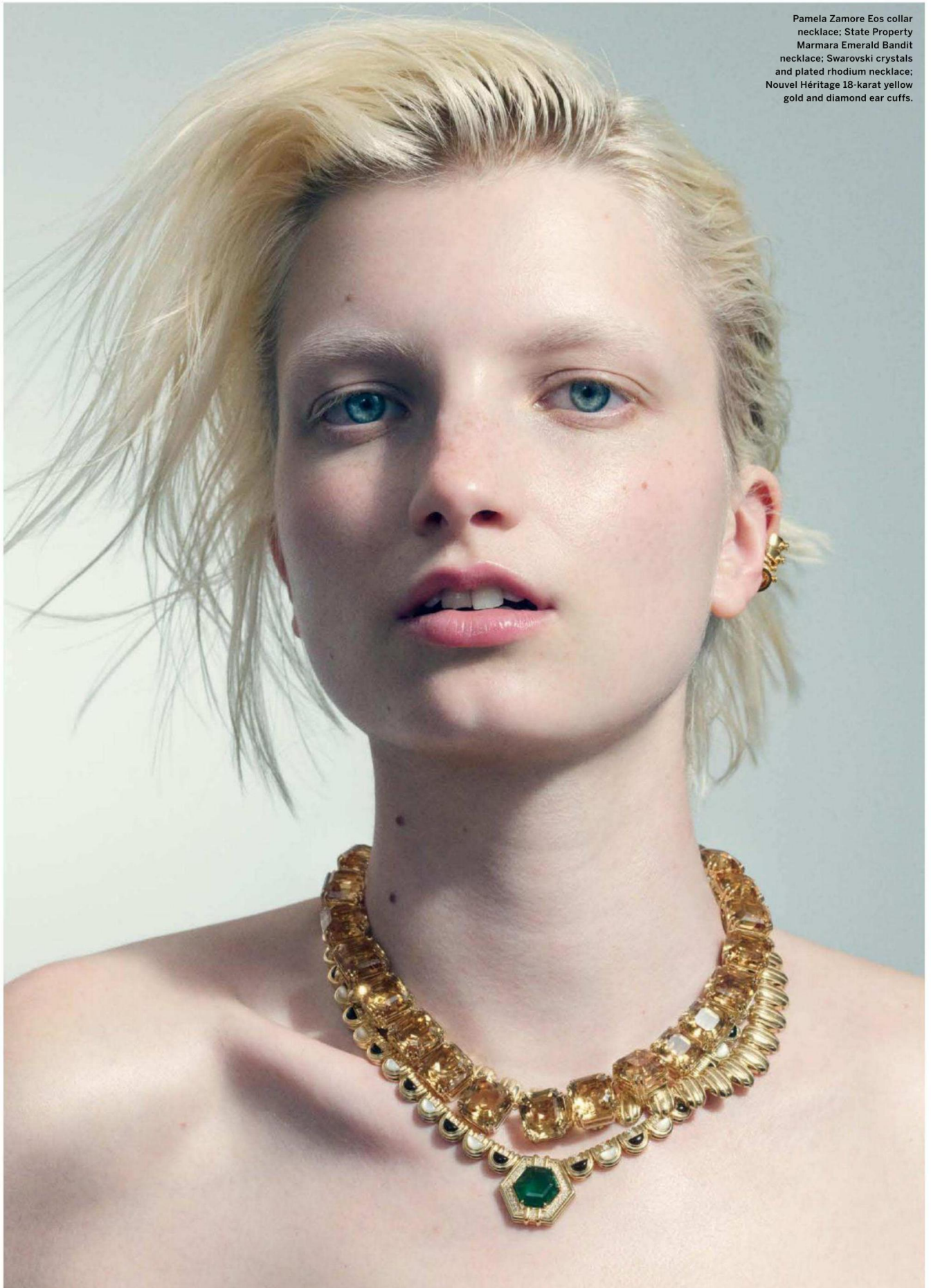
"Over the last almost three years, the brand has evolved holistically," said Krakoff. "I like to look at it as the next chapter in the long history of John Hardy. We looked to bring it up to date and evolve it so that it tells a coherent story about where John Hardy is today and where it's going."

"Essentially when I started at John Hardy, I started thinking about what had made the brand great," said Krakoff. "[Looking at] why people were so in love with it and how to recapture the newness that the brand had years ago. We looked at it holistically so that no matter how or where the consumer came in contact with the brand, they got the same message."

It's the idea of an updated jewelry brand that was rooted in

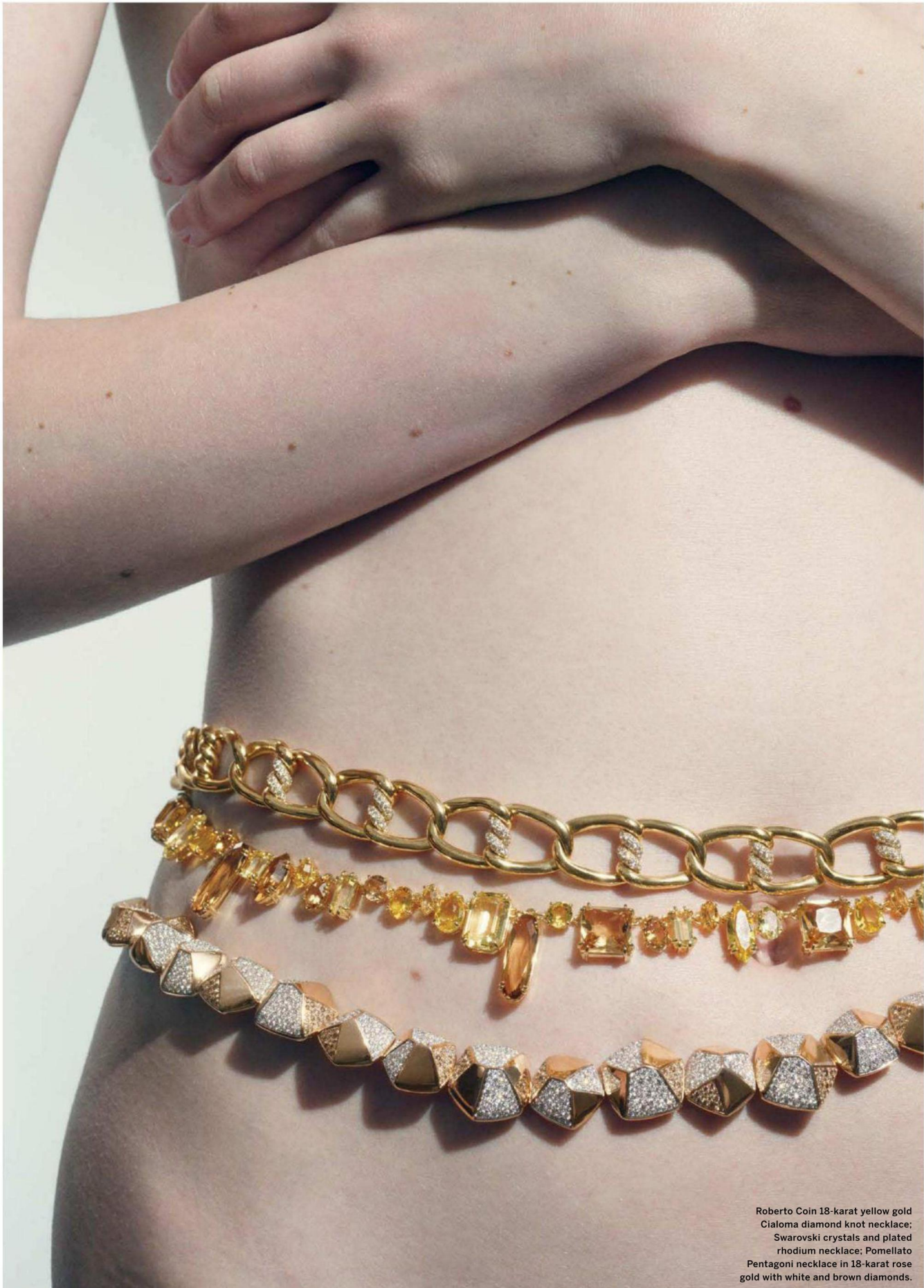
IN PARTNERSHIP WITH

JOHN HARDY

WWD COUTURE JEWELRY PREVIEW

Pamela Zamore Eos collar necklace; State Property Marmara Emerald Bandit necklace; Swarovski crystals and plated rhodium necklace; Nouvel Héritage 18-karat yellow gold and diamond ear cuffs.

COUTURE JEWELRY PREVIEW **WWD**



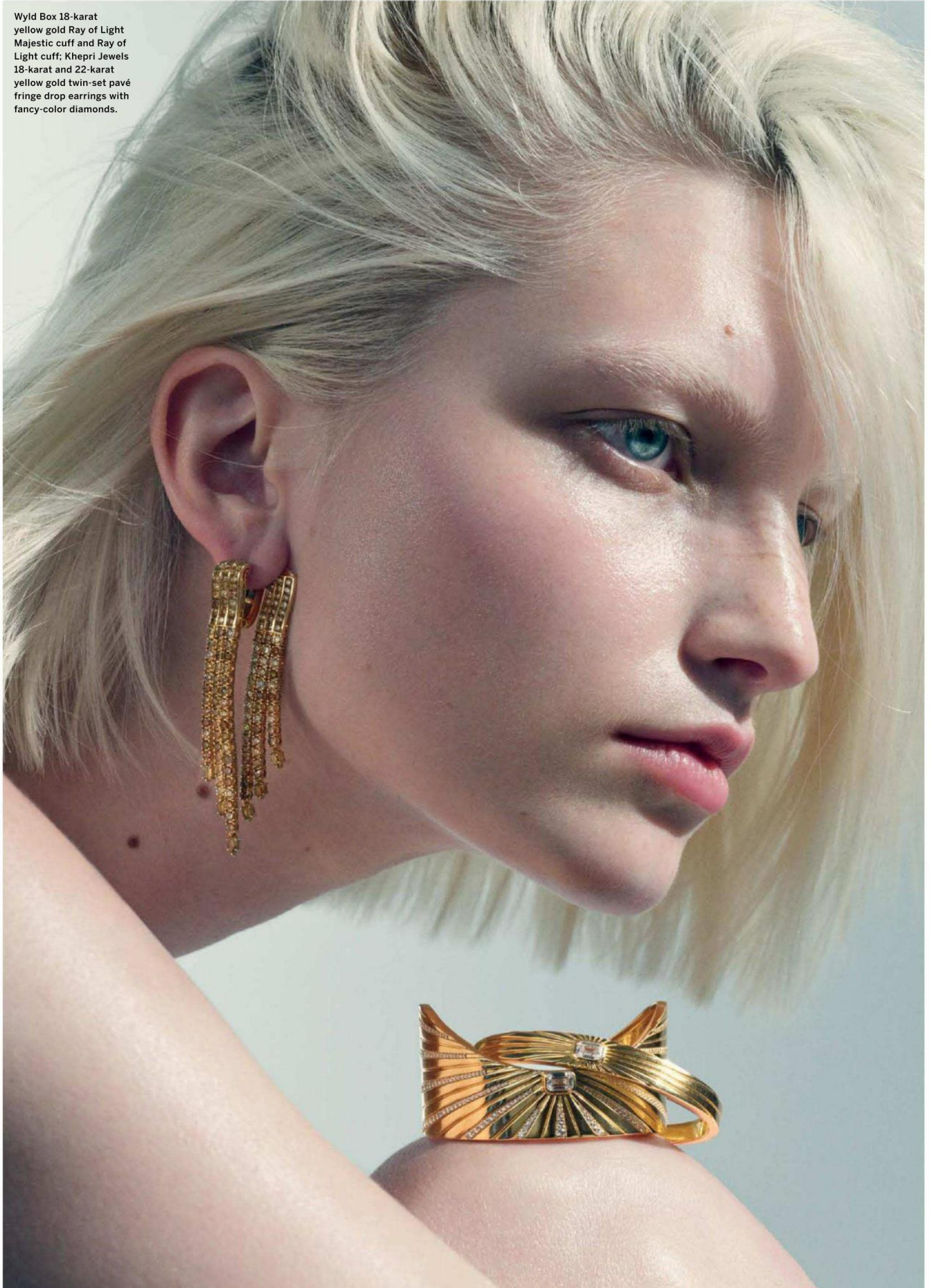
Roberto Coin 18-karat yellow gold Cialoma diamond knot necklace; Swarovski crystals and plated rhodium necklace; Pomellato Pentagoni necklace in 18-karat rose gold with white and brown diamonds.

WWD COUTURE JEWELRY PREVIEW

Gurhan Antiquities collection
24-karat gold necklace with
mixed-sized and shaped stones;
Temple St. Clair 18-karat
purple garnet temple necklace;
Terzihan 18-karat white gold ring
with white and yellow diamonds
and Zambian emerald.

COUTURE JEWELRY PREVIEW **WWD**

Wyld Box 18-karat yellow gold Ray of Light Majestic cuff and Ray of Light cuff; Khepri Jewels 18-karat and 22-karat yellow gold twin-set pavé fringe drop earrings with fancy-color diamonds.



WWD COUTURE JEWELRY PREVIEW

Chiarelli Milano 18-karat white, rose and yellow gold solid bangle bracelet with white pavé diamonds and hidden clasp; Dezso by Sara Beltrán classic Jali Fin baguette diamond cuff set in 18-karat rose gold; Emily P. Wheeler Helix 18-karat yellow gold cuff with amethyst, citrine, peridot, blue topaz, pink tourmaline and canary tourmaline; Anita Ko 18-karat yellow gold baguette Hannah bangle with diamonds; Roberto Coin 18-karat rose gold Venetian Princess wide bangle with carnival diamonds, mother-of-pearl and mixed stones flowers.



What's the Story Behind Jewelry's Most Sparkling Industry Event?

Fairchild Studios goes behind the scenes with **THREE LONG-TIME EXECUTIVES** of the Couture team ahead of its 2025 trade show in Las Vegas.

THE COUTURE SHOW, a prestigious global industry-only event for the most exceptional curation of designer fine jewelry and luxury timepieces, happens just once a year. For nearly three decades, the show has been a must-attend moment for designers, brands and buyers.

For the industry, the Couture Show is a highlight of the year, taking place over four days. For a select team, building the perfect experience is a year-round endeavor.

As previously reported by WWD, with any showcase of Couture's magnitude and preeminence, it's the key players that raise the bar year after year. Behind the scenes, teams work tirelessly to prepare programming that is both innovative and compelling – while making sure every collection is presented to the highest level.

Erin O'Donnell, vice president of marketing; Geneva Rao, vice president of operations; and Elana Cutler, show manager of Couture, are just three of the leaders who make the show go off without a hitch. Ahead of the 2025 Couture Show in Las Vegas, Fairchild Studios sat down with these key executives to share insights about what goes on behind the scenes.

SETTING THE STAGE

Erin O'Donnell: While I often say that my job is largely done before I get on the show site, that's not exactly the case; we're a very small team, so it's "all hands on deck" when we're together in Las Vegas. My first priority when I arrive before the majority of our exhibitors have made it to town is to walk the entire show and make sure all of our signage looks good. I oversee the team that is gathering content for social media and posting throughout the show, so if you see me scrolling on Instagram, I can assure you it's for work-related purposes.

Thankfully, I have a great team that has a keen eye and I just occasionally have to weigh in with my "500-foot view." Apart from those primary responsibilities and as part of a small, dedicated team, I jump in to help my colleagues with whatever needs to get done.

Geneva Rao: My days in Las Vegas start very early. I'm up and out of my room by about 6:30 am most mornings, in the show office responding to emails; it's actually impressive how many emails build up.



Elana Cutler, show manager.
Erin O'Donnell, vice president, marketing.
Geneva Rao, vice president, operations.

Throughout the day, my phone truly never stops ringing and I'm always multitasking. While answering questions over the phone, I'll be giving directions to our vendors, answering a colleague's question, addressing an exhibitor's concern and asking catering to attend to a bus tray. The idea is for our exhibitors and attendees to never see them, but there are always fires that need to be put out. My job is to do so quickly, efficiently and calmly.

Elana Cutler: By the time we make it to Couture, all of the salons, villas and ballrooms have been sold and sponsorship packages and partner collaborations have been solidified. Those few days in Las Vegas are my opportunity to meet in person with as many of my clients as possible. While we are in communication throughout the year, Couture is often the only time I get to see their collections in person. And for brands that are new to the show, it can be the first ever time I've been able to touch and try on the jewelry. Of course, I do my best to help out with anything that needs to get done!

EVERYONE LOVES JEWELRY

E.O.: [My favorite part is] seeing all of the jewelry. It's such a privilege to see the new collections our designers are launching, to get to know debuting brands, to discover the next big thing or to see what one piece will be the talk of the show. Beyond that, some of my favorite people make these beautiful pieces. It's so fun to see everyone and catch up, it's such a love fest and it genuinely feels like summer camp! All the work that goes into bringing the show together can be pretty stressful, so to have all of these moments of joy and laughter when we're in Las Vegas together is almost euphoric.

G.R.: After months and months of meticulous planning, it is rewarding when everything finally comes together. Of course, I'm too Type A to really enjoy it in the moment, but I do try to spend as much down/fun time with my colleagues as I can. At the end of each day, we take a moment to breathe a sigh of relief that we've successfully executed all of the tasks of the day before we look ahead to the next day and prepare ourselves for what still lies ahead.

I also love jewelry! Whenever I can take a moment, I like to go by the salons of some of the designers I know and love – and who I've been collecting from for years – to check out their latest collections. It's always exciting to check out what's new each year.

E.C.: [My favorite part is] the jewelry and the people – in no particular order. I am both a jewelry person and a people person, we have the best of both at Couture.

INSIDER'S VIEW

G.R.: I wouldn't say it goes unnoticed, but the staff at Wynn Las Vegas is truly best in class, as are our vendor partners. Their grace and hospitality set a tone for the entire event. We work with the same agency to hire directional models every year and we often get the same personnel year after year which is great. The continuity of having someone familiar with our event and on friendly terms with many of the people who attend or exhibit with us helps me to rest easy.

I know it's not the most flair-worthy element of the event, but our security protocol is certainly one of, if not the, most important aspects of our show. We take every measure to establish and maintain a safe and secure environment. We work with our security team all year to consider every possible scenario and ensure we are doing everything we can to mitigate any threats and our security team works in tandem with Wynn security and the Las Vegas Police Department to make sure all of our plans are precisely executed.

E.O.: I think that the meticulous amount of time and attention we give to every single element of the show is noticed by attendees and that level of detailed care is what makes Couture so special. We really leave no leaf unturned in continually trying to improve, show after show. Before we get to Couture, we discuss every tiny thing. We are all genuinely invested in all aspects of the event.

E.C.: So much time, work, attention to detail and dedication goes into planning the event. I get asked all the time "you work on one show all year?" But sometimes I feel like one year isn't enough time! While "selling exhibit

space" is part of my job description, my approach is not simply transactional. For many of our designers and brands, Couture is the only show they participate in all year, so it is critical to the overall success of their business. I feel the weight of this responsibility. Before I even think about pitching a space or an activation or a sponsorship opportunity, I need to be intimately familiar with their goals and ambitions and the current state of their business. I want to make sure any opportunity that I present will be mutually beneficial to their businesses and to our community.

THE SUPERPOWER OF COUTURE

E.C.: Working together to resolve issues and get things done in a timely manner [is our superpower]. This makes the experience for both exhibitors and attendees smooth and worry-free. Our exhibitors and retailers know they can count on us and know that their experience at the show will be a positive one. I'd like to believe they also know that we care and that we are invested in adding value to their businesses, both on-site and throughout the year.

E.O.: My immediate team shares a superpower with the team as a whole – we sincerely care about this event and this community. There is meaning and intention behind every decision we make and we make all of our decisions only after careful consideration. We're also responsive to feedback; if something isn't working, we are quick to acknowledge that and find a solution. We are all emotionally invested in producing a great event that will enhance the lives and businesses of everyone who walks through our doors.

G.R.: On show site, we need to be anticipatory and have a keen eye for every detail of our surroundings so that if something isn't right, we realize it and fix it before it becomes an issue. I hope that our ability to be meticulous, precise and to stay several steps ahead, as exhaustive as it can be, means that everyone who walks through the doors of our event feels as if it's effortless and that every touchpoint has been thoughtfully considered – because it has been.

2025 HIGHLIGHTS

G.R.: We're excited to be introducing our COUTUREtalks in a new and interesting way. These "pop-up" style sessions will be held in the Convention Center Lounge and the lineup looks like a good mix of information and entertainment.

E.C.: In addition to all of the incredible jewelry and timepieces and connecting with old friends and colleagues, we are leaning into our COUTUREtalks. We've changed the location and have an incredible lineup of sessions, both fun and informative.

E.O.: I'm really excited about our COUTUREtalks this year. After a "soft re-launch" last year, we decided to be more intentional in how these thought leadership sessions are positioned. They'll now be held in the Convention Center Lounge and we hope that the content we put together is appealing to a diverse audience. 🎯

For more info, visit [COUTURESHOW.COM](https://www.coutureshow.com)

IN PARTNERSHIP WITH

COUTURE

WWD COUTURE JEWELRY PREVIEW

Nikos Koulis 18-karat yellow gold earrings with round white diamonds; Anita Ko 18-karat yellow gold baguette diamond arrow choker; Jade Ruzzo medium Cymbal pendant with seafoam tourmaline on 18-karat yellow gold chain.

Model: **Kristin Drab** at **IMG**

Hair by **Thomas Dunkin**

Makeup by **Linda Gradin**

Casting by **Bronson Vajda**

Senior Accessories and Jewelry editor: **Thomas Waller**

Senior Fashion Editor: **Emily Mercer**

Fashion Assistants: **Kimberly Infante** and **Ari Stark**

COUTURE

SCHEDULE OF EVENTS

WEDNESDAY, JUNE 4

6:00PM

OPENING NIGHT EVENT CRISTAL & CRISTAL TERRACE

Raise a glass with friends and colleagues and get a sneak peek of our show floor in advance of our official opening day!

COCKTAILS & HORS D'OEUVRES WILL BE SERVED.

THURSDAY, JUNE 5— SUNDAY, JUNE 8

DIAMONDPROOF TESTING BY DEBEERS GROUP

CAFÉ NOIR, CRISTAL BALLROOM

De Beers Group will be providing free, on-site testing for Natural Diamond Jewelry. Their DiamondProof machine is available in COUTURE's Café Noir lounge in Cristal from 10am to 12pm and 2pm to 4pm daily.

NO APPOINTMENT NECESSARY.



FRIDAY, JUNE 6

8:00AM

WONDERLAND: CO-CREATING THE FUTURE OF JEWELRY AND LUXURY

CAFÉ NOIR, CRISTAL BALLROOM

Paola de Luca, Founder and Creative Director Trendvision Jewellery + Forecasting

Marie-Claire Daveu, Chief Sustainability & Institutional Affairs Officer, Kering Group
Milan Chokshi, CEO & Founder, Moksh Jewelry
Tanya Dukes, Jewelry Editor & Writer

Together, these visionary leaders will explore the rapidly evolving global landscape and discuss how cultural shifts, economic trends, and technological advancements will shape jewelry and luxury in the seasons ahead. The session promises key insights for designers, brands, and industry professionals seeking to innovate and stay ahead in an ever-changing market.

12:30PM

RETAIL THERAPY: COME FOR THE MAXIMALISM. STAY FOR THE TRUTH.

CONVENTION CENTER LOUNGE

Alegra Torel, Licensed Psychotherapist and The Couture Clinician

Learn how self-expression, confidence and the courage to “say all the things” can strengthen relationships, unlock personal power and lead to a more fulfilling life.

3:00PM

TECH-ENABLED, HUMAN-CENTERED: SCALING CUSTOM JEWELRY WITHOUT LOSING THE MAGIC

CONVENTION CENTER LOUNGE

Madeline Fraser, Founder & CEO, Gemist
Archana Thani, Jewelry Curator & Consultant
Sally Morrison, De Beers

This panel brings together industry leaders who are leveraging cutting-edge tools – including AI-powered visualization and design enhancements – to transform the way custom jewelry is imagined and delivered. We'll explore how to integrate these technologies without diluting brand integrity or losing the human element that keeps clients coming back.

SATURDAY, JUNE 7

8:00AM

THE COST OF DOING BUSINESS: HOW SANCTIONS AND TARIFFS ARE IMPACTING THE FINEJEWELRY INDUSTRY

CONVENTION CENTER LOUNGE

Sara Yood, CEO & General Counsel, Jewelers Vigilance Committee

In this insightful session, Sara Yood will provide in-depth information that can help our community stay ahead of the curve to ensure compliance, protect their supply chains and avoid costly disruptions.

12:30PM

THREE STORIES EVERY JEWELRY SALESPERSON SHOULD KNOW: LIVE PODCAST RECORDING

CONVENTION CENTER LOUNGE

Matthew Weldon, Owner, Courtville/Co-Host, Gem Pursuit

Matthew Weldon will present the historical narratives of three key stories every jewelry salesperson should know. By offering modern spins on these classic stories, COUTURE retailers and designers can create even more relevance in the pieces they present to their clients.

3:00PM

CHAIN OF CUSTODY: UNLOCKING TRANSPARENCY IN DIAMOND & JEWELRY TRACEABILITY

CONVENTION CENTER LOUNGE

Olivia Landau, CEO, The Clear Cut
Wesley Tucker, CEO, Tracr
Fahmida Smith, Principal Market Development, Valterra Platinum Limited
Julia Chafe, Content Creator and Founder, JewelswithJules
Mahiar Borhanjoo, Chief Commercial Officer, DeBeers
Pat Dambe, Director of Marketing & Brand Development, Diamond Hub

Industry experts, retail leaders, government officials, and influencers will share insights on practical applications, challenges, and opportunities to enhance traceability and trustworthiness of diamond and jewelry products.

6:30PM

COUTURE DESIGN AWARDS

ENCORE THEATER

Join your friends and colleagues in the Encore Theater as we announce this year's finalists and winners of the COUTURE Design Awards!

TO LEARN MORE VISIT THE COUTURESHOW.COM

WWD COUTURE JEWELRY PREVIEW

L'Atelier Nawbar Brings '90s Charm, Traceability to Las Vegas

Since taking over their 134-year-old family business, Dima and Tania Nawbar have been modernizing the offerings while implementing modern ethos such as traceability and ethical practice. BY TIANWEI ZHANG

LONDON – Sister duo Dima and Tania Nawbar are bringing Lot 93, the latest collection from their 134-year-old family-run Lebanese fine jewelry brand L'Atelier Nawbar, to the 2025 Couture Jewelry Show in Las Vegas.

Fourth generation in the family business, the Nawbar sisters said the new collection represents the latest chapter in the brand's '90s revival direction, highlighting the period's confident, expressive, and slightly nostalgic spirit of bold gold with nods to symbols like the evil eye and karma.

"This range draws from a very personal place. Our family has always been immersed in the world of jewelry, not only as designers but as lifelong collectors. Lot 93 reflects that journey: nostalgic yet fresh, expressive yet timeless," they said.

"It celebrates the legacy that inspired us to collect, curate, and ultimately, create. We drew from our own family stories, uncovering bold gold treasures in Beirut, and discovering rare finds at auction houses in Paris, New York and London. These moments shaped our creative lens and breathed life into this collection," the sisters continued.

Since taking over the family business, the two have not only been updating the offerings, but also implementing modern ethos such as traceability and ethical practice.

The gold used in the Lot 93 collection is all of single-mine origin, a concept created by the Birmingham, England-based AIM-listed gold company Hummingbird Resources. Single-mine origin gold is sourced from one of Hummingbird Resources' mines in Mali, as well as a mine in Côte d'Ivoire, controlled by Endeavour Mining.

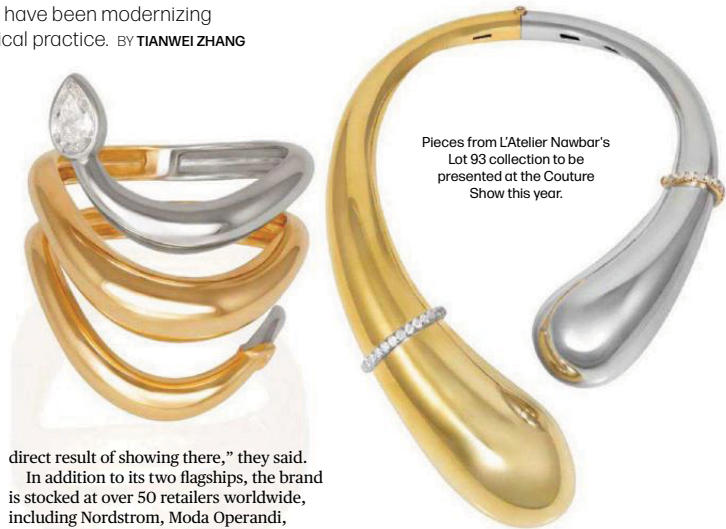
"Traceability is about integrity. We believe in knowing the full story behind every component we use. Single-mine origin gold is a core part of our sourcing, but beyond that, we work closely with partners who share our commitment to transparency, ethical labor practices, and environmental care," they added.

Another big move to promote transparency was to relocate the workshop to the center of its two flagships in Beirut and Riyadh.

It's a way of honoring the artisans behind the pieces, and deepening the relationship people have with jewelry, making it more accessible, more wearable, and deeply personal," said the Nawbar sisters.

This year will mark the third time L'Atelier Nawbar will participate in Couture.

"Each year feels more energizing than the last. It's been instrumental in elevating our brand presence in the U.S. The exposure, the feedback, and the connections have all been invaluable, and we have grown our U.S. retail footprint as a



Pieces from L'Atelier Nawbar's Lot 93 collection to be presented at the Couture Show this year.

direct result of showing there," they said.

In addition to its two flagships, the brand is stocked at over 50 retailers worldwide, including Nordstrom, Moda Operandi, Neiman Marcus, Harrods, and Net-a-porter.

A top-selling triangle heart 18-karat yellow gold necklace, as seen on Shawn Mendes, retails at \$1,295, while a playful 18-karat yellow gold Milky Way necklace inlaid with stones and encrusted with round white diamonds is priced at \$15,925.

The Nawbar sisters said that while the brand has fully embraced digital storytelling

and vibrant, expressive designs that reflect today's customer since they took over, the commitment to craftsmanship, the love of storytelling through jewelry, and the strong family values behind the scenes remain at the core of L'Atelier Nawbar.

"It's the same heart, but with a louder, more colorful voice," they added.

L.A.'s Independent Jewelers on Economic Shifts, Consumer Demand

Buyers continue to be drawn to custom, handmade pieces that emphasize unique design and emotional value.

BY RYMA CHIKHOUNE

With global economic uncertainty reshaping luxury markets, the fine jewelry industry is undergoing its own transformation.

Independent designers are at the heart of the shift, navigating the impact of soaring gold prices and international tariffs, yet business remains resilient.

In Los Angeles, buyers continue to be drawn to these makers for their unique craftsmanship and attentive, personalized service – with Instagram playing a key role in offering direct access beyond traditional retail.

"Social media has done such a good job with connecting customers and artisans from all over," said jewelry designer and artist Maggi Simpkins. Originally from Portland, Ore., she's been living in L.A. for 18 years, with the past decade dedicated to building her namesake fine jewelry business – which grew through word of mouth until Instagram accelerated its reach, she said. "It absolutely has unticked."

All her jewelry is produced in downtown L.A., with designs emphasizing storytelling and incorporating hidden details and symbols meaningful to each client. "I just think that a lot of people didn't know that custom jewelry was even accessible to them," she went on.

With engagement rings remaining a cornerstone of the business, the average customer these days is looking to spend between \$10,000 to \$30,000, Simpkins said, adding, "There's been this rise of champagne diamonds and warm color diamonds."

It reflects a desire among natural diamond buyers to emphasize the authenticity of their stones, she continued.

"They want it to be recognized as real." Unique or vintage cuts are also on trend for the same reason.

Meanwhile those opting for lab-grown diamonds tend to go for larger stones: "I am seeing people want a lot of really big lab diamonds."

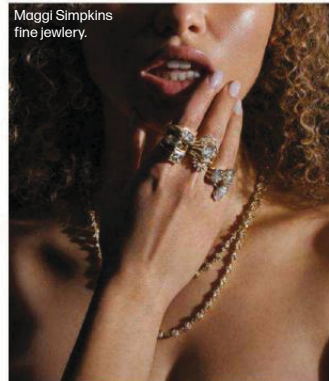
On her end, the most immediate challenge is the skyrocketing price of gold, she said. "It's absolutely and utterly insane. I mean, it's over \$3,000 an ounce. A year ago, it was \$2,000 an ounce."

Faith Oftadeh of fine jewelry brand Yara Sophia, who also produces in L.A., had the same sentiment. "The cost of gold is out of control," said Oftadeh, whose work is rooted in a raw, organic aesthetic with asymmetric designs.

She's adapting her business to maintain affordability and client satisfaction, though will need to rise her prices ("Slightly, not too much"). With many clients already committed to designs based on previous estimates, she's having open discussions to adjust designs or materials to align with their budgets. She's also noticing an increasing number of clients providing their own stones, often heirlooms, to be repurposed into new designs and reducing material costs, she said. "I'm seeing a lot of that. A lot of people are coming to me with existing pieces."

For Anup Jogani, a gem dealer and artist based in Silver Lake known for sourcing rare and untreated stones, some worth several millions, the demand from high-end buyers hasn't waned.

"I've only seen an acceleration to the top," he said. "People wanting only untreated, unheated gems, people wanting proper, old diamonds."



With the effects of tariffs, however, Jogani is rethinking his approach to sourcing and selling: "If I'm importing a million dollars' worth of stones and suddenly have to pay \$100,000 on top of that, my margins aren't thick enough to absorb that." He'll acquire gems abroad and complete sales without ever bringing them into the U.S. market. "Whatever's in the U.S. is going to sell. We have international clients. So, if I buy something internationally, it will sell internationally without ever landing in the U.S."

To Jogani, who was raised in the L.A. area, the rise of independent jewelers signals a "rejection of mass market modernity."

He continued, "It comes from that whole ideology and psychology of hunting for antiques, finding vintage clothes. The things on Instagram that get the most



Yara Sophia

views are when you're giving people a peek into how things are handmade, or how things are done, or how gemstones are custom cut or properly cut."

It's also rooted in transparency and value, he said, adding, "If I go into a mass market retailer, most of what I'm paying for is their operation. I'm not paying for a piece of jewelry. I'm paying for the fact that I bought it at a corporation, and they have to have massive margins built in in order to run an operation. Now, with social media, people are being able to showcase their work in a way that is effective and accelerates word-of-mouth conversation."



FAIRCHILD STUDIO X COUTURE 2025

SHEER BRILLIANCE



IN THIS SPECIAL REPORT, Fairchild Studio spotlights fine jewelry and luxury watch brands that continue to set the bar in the industry.

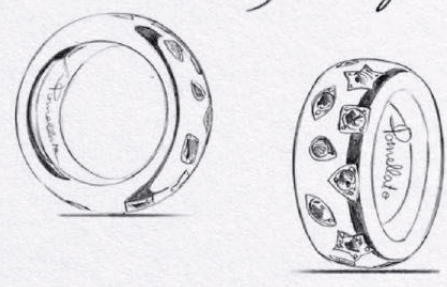
As masters of artistry these designers continue to merge innovation with craftsmanship through extraordinary, cutting-edge designs:

Frederique Constant, G-Shock, Nouvel Héritage, Pomellato and Temple St. Clair.

*Reversible
pendant*



*Color gemstones in
fancy setting*



Pomellato



FAIRCHILD STUDIO X POMELLATO

Elevating Elegance: Pomellato's Bold Take on Milanese Craftsmanship

With strong designs, meticulous craftsmanship and a **COMMITMENT TO WOMEN'S EMPOWERMENT**, Pomellato's latest collections at the 2025 Couture Show honor tradition while redefining fine jewelry.

Sabbia earrings in 18-karat white gold with 18 baguette-cut diamonds and 495 brilliant-cut diamonds.



aesthetic direction for us, bringing geometric precision and architectural elegance with a captivating interplay of white and brown diamonds. Each collection offers a different facet of the Pomellato woman – confident, multidimensional and unafraid to express her unique perspective through jewelry.

Fairchild Studio: How is the latest collection celebrating Pomellato's Milanese goldsmithing heritage and craftsmanship through its contemporary offerings?

S.B.: Pentagoni perfectly exemplifies our philosophy of honoring tradition while constantly pushing boundaries. It is Pomellato's quintessential goldsmith's creative expression, playing on geometric shapes and contrasting white and brown diamonds in a bold design we're thrilled to launch here at Couture. What makes Pentagoni so special is how it showcases the exceptional skill of our artisans at Casa Pomellato while delivering a thoroughly contemporary aesthetic.

The geometric precision speaks to Milan's modernist design heritage, but the execution – with our distinctive irregular setting of diamonds – creates a warmth and character that is unmistakably Pomellato. This balance between technical excellence and creative freedom has been part of our DNA since Pino Rabolini founded the maison in 1967.

Fairchild Studio: What are some of the standout additions to the Iconica collection at the 2025 Couture Show?

S.B.: We're particularly excited about the expansion of Iconica this year, which responds to the incredible demand we've seen for this collection worldwide. For the first time, we're introducing a yellow gold capsule within Iconica that

preciousness while staying true to our distinctive approach to wearable luxury. We're continuing to expand the horizons of our craftsmanship, investing in our artisanal capabilities at Casa Pomellato, where each piece is handcrafted from start to finish. The exceptional skill of our goldsmiths allows us to create jewelry that is both innovative in design and

WITH ITS unconventional and colorful jewels, Pomellato has been creating contemporary fine jewelry in Milan since 1967.

Most notably, the brand boasts its own in-house creative integrated atelier, Casa Pomellato, with more than a hundred goldsmiths and artisans crafting Pomellato's jewels by hand: from sketch to final masterpieces.

One major pillar of Pomellato's brand is maintaining its commitment to the empowerment of women by promoting gender equality, inclusivity and diversity.

Here, Sabina Belli, chief executive officer of Pomellato Group, talks with Fairchild Studio to discuss additions to its Iconica high jewelry collections, its Milanese gold heritage, a new collection launch in June and more.

Fairchild Studio: What is the inspiration behind the collection being shown at this year's Couture Show?

Sabina Belli: This year, we're embracing a journey into heightened preciousness through the evolution of our most iconic designs: from our Sabbia collection, celebrating organic beauty with irregular

diamond pavé, to Iconica, embodying bold sophistication through sculptural forms that honor our Milanese goldsmithing heritage.

The new additions to our high jewelry collections reflect Pomellato's continuous exploration of gold's possibilities and our innovative approach to diamonds. The introduction of Pentagoni represents an exciting new

Pentagoni necklace in 18-karat rose gold with 1,035 white diamonds and 434 brown diamonds.



Pentagoni rings in 18-karat rose gold with 110 white diamonds and 78 brown diamonds.

complements the existing rose gold offerings.

The warm radiance of yellow gold brings a new dimension to the collection's sculptural forms and creates a striking canvas for our diamonds. We've expanded the fine jewelry assortment with sophisticated new earring designs that range from everyday elegance to evening statements. What makes these additions special is how they maintain the collection's bold, distinctive character while offering new styling options for our clients.

Fairchild Studio: What's next for Pomellato in this new chapter?

S.B.: Pomellato is entering an exciting phase focused on elevating our expression of

impeccable in execution.

This June marks a significant milestone with the launch of "Collezione 1967" in Milan, our 2025 thematic high jewelry collection that pays homage to our heritage while showcasing our most extraordinary creations to date. This collection represents the pinnacle of our creativity and craftsmanship, featuring exceptional gemstones and masterful goldwork that could only come from Pomellato. It's a tribute to our Milanese roots and a bold statement about our vision for the future. 

IN PARTNERSHIP WITH

Pomellato
MILANO 1967



TEMPLE S^T CLAIR

GIOIELLI

Founded in Florence
1986



SHEER BRILLIANCE

Temple St. Clair Honors the Matriarchy Through Exquisite Craftsmanship

Temple St. Clair unveils new collections at the 2025 Couture Show inspired by **WISDOM, INTUITION** and **STORYTELLING** — crafted with nearly 40 years of Florentine expertise.

feels. Both protect. That's the feminine intelligence I wanted to honor.

Fairchild Studio: What makes Temple St. Clair stand apart in the market today?

T.S.C.: What sets us apart is the combination of history, craftsmanship and soul. You can feel the hand in every piece. We don't chase trends. Our jewels are built to last physically, spiritually and emotionally. I've worked with the same master goldsmiths in Florence for nearly 40 years. The depth of these relationships is shown in the work.

Fairchild Studio: Who is the Temple St. Clair brand's target audience? Who are you designing for?

T.S.C.: I've always designed for the intelligent, independent woman, someone who sees jewelry not just as adornment, but as a form of expression. These are women who buy for themselves. They're not waiting to be gifted. They're making their own way. The brand has always been matriarchal, founded by a woman, powered by women and inspired by the feminine forces that shape the world.

parliament of owls, each one a miniature guardian in gold, lit from within by sapphire, moonstone and tanzanite. Athenæum is about clarity and vision; it's the intelligence that sees through the dark.

With the Delphi collection, Delphi is the internal name for the Oracle. The serpent here represents intuition, transformation and grace. Together, the two suites create a duality: one thinks, the other

◀ **18-karat Athena Coin Pendant** from the Ancient Coin jewelry collection.

▶ **18-karat Vine Amulet** from the Rock Crystal Amulet collection.

▶ **18-karat Sundial Bracelet** from the Celestial collection.

▼ **18-karat Tembo Elephant Pendant** from the Tree of Life collection.



NEARLY 40 YEARS AGO, Temple St. Clair was founded in Florence, Italy. And over the years, the brand has maintained a lifelong commitment to working with the city's renowned goldsmiths.

The eponymous brand founder and creative director, Temple St. Clair, creates pieces and designs that reflect her passion for the history of jewelry and gold — with the traditions of personal ornaments and storytelling at the heart of her brand ethos.

Using classic Italian yellow gold, Temple St. Clair creates jewelry that stands the test of time with its distinct brand vision. Signature brand pieces include amulets, angels, royal blue moonstones and more.

St. Clair sat down with Fairchild Studio to discuss the Athenæum and Delphi

collections shown at Couture, the brand's commitment to its craftsmanship, designing for independent women and more.

Fairchild Studio: What is the inspiration behind the collection being shown at this year's Couture Show?

Temple St. Clair: Temple St. Clair's fall 2025 collection is a collection of feminine intelligences. This season, I'm exploring two sides of feminine wisdom — the structural and the intuitive: the owl and the serpent. Crafted in Florence, this collection is rooted in myth, but very much of the moment. It's about perception, protection and quiet power.

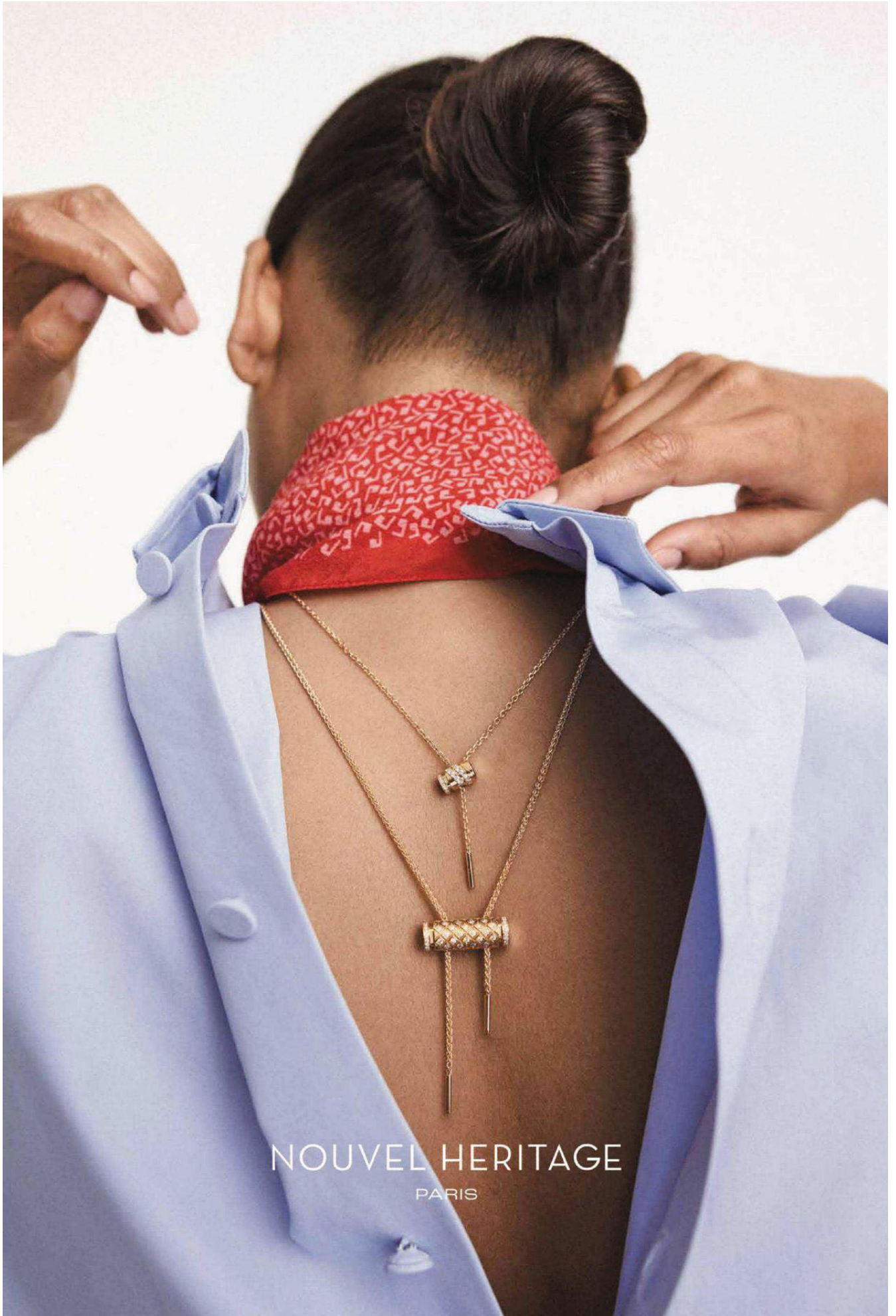
For the Athenæum collection, the owl is sacred to Athena, goddess of wisdom and war. In this suite, I've created a



Fairchild Studio: As you look ahead to your upcoming 40th anniversary, what has remained consistent in the collections you're showing at Couture? What is new or evolved?

T.S.C.: What's consistent is our dedication to detail and meaning. We've always told stories through jewels. With time comes depth. The longer we do this, the more ambitious the work becomes technically and conceptually. We're constantly evolving, not to keep up but to go deeper. We've earned the right to be more daring, more personal and more poetic. 🌹

IN PARTNERSHIP WITH
TEMPLE ST. CLAIR
FINE JEWELLERY



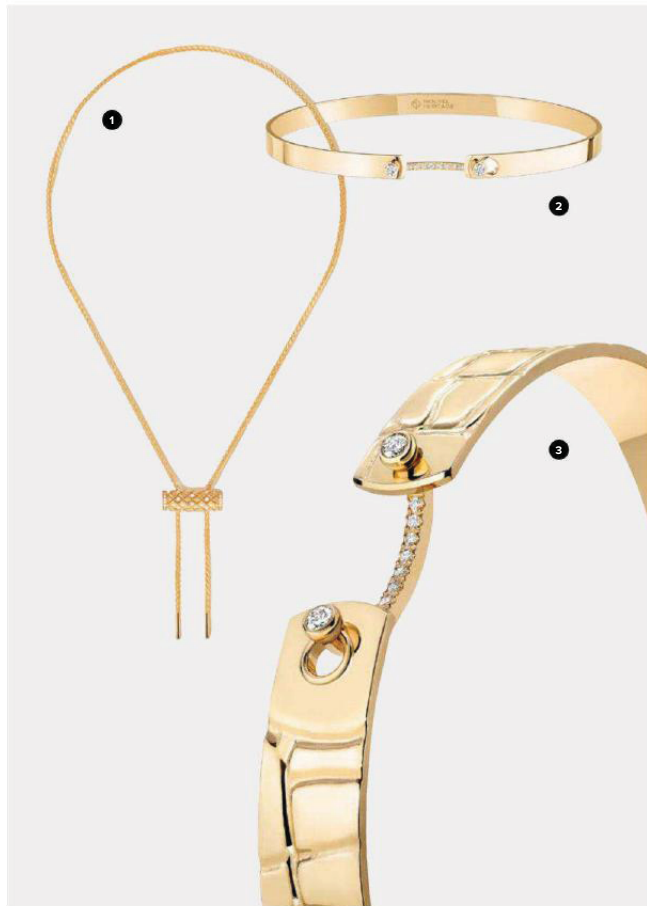
NOUVEL HERITAGE
PARIS



SHEER BRILLIANCE

Nouvel Héritage Celebrates a Decade Of Craftsmanship and Innovation

Blending French heritage with New York's bold modernity, Nouvel Héritage is unveiling a **NEW COLLECTION** at the 2025 Couture Show and fetes the brand's milestone.



1. Semi-paved Latch Pendant on MM Chain in yellow gold with diamonds, \$8,000.

2. Business Meeting Mood Bangle in yellow gold with diamonds, \$4,450.

3. Later Alligator Mood Bangle in yellow gold with diamonds, \$7,800.

4. Paved Latch Ring in yellow gold with diamonds, \$6,200.

5. Picnic in Paris Mood Bangle in rose gold with diamonds, \$7,550.

and the emotional dimension embedded in every piece. This year, to celebrate our ten-year milestone, we're bringing our focus to something more intangible but just as essential: the experience.

At this year's Couture Show, we're unveiling an entirely new booth layout, which I've named "At Home with NH." It's a space designed to feel like stepping into our Parisian living room: personal, layered and unexpectedly charming. Every detail, from the materials to the objects, is considered. There's even a little catch-all tray filled with whimsical, kitschy souvenirs; a nod to those oddly meaningful things we all keep around, not for their value, but for their sentiment.

More than ever, we are designing for connection: between object and person, space and story. We want you to feel something the moment they walk in. Maybe a sense of ease, a spark of joy or the comfort of something quietly familiar. That's what home feels like. And that's what we want NH to feel like, too.

Fairchild Studio: What's next for Nouvel Héritage? How is the brand continuing to expand its customer base?

C.M.: As we look ahead, we're excited to potentially expand our presence by 2026 into a new and important market: The Middle East.

A DECADE AGO, Nouvel Héritage was founded by Camille McKenna née Parruitte, blending her family's French roots with New York's bold architecture to create a minimalist, timeless jewelry brand.

Today, the brand continues to merge tradition and innovation by drawing inspiration from New York's punk movement, Art Deco buildings and streetwear while working concurrently with its in-house France ateliers. Known for its signature collections with Medallions and Latch, Nouvel Héritage recently expanded its Mood line with limited-edition pieces such as the Lemonade Maker bangle and the Paris From the Sky rings.

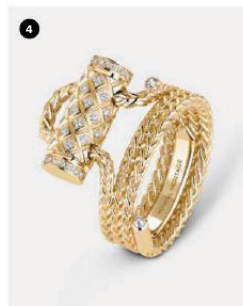
Here, McKenna, founder and chief executive officer of Nouvel Héritage, sat down with Fairchild Studio to discuss its decade milestone, technological innovations, a brand-new collection, expanding in the Middle Eastern market and more.

Fairchild Studio: What is the inspiration behind the collection at this year's Couture Show?

Camille McKenna: Our inspiration remains driven by what defines Nouvel Héritage: a relentless focus on craftsmanship and a passion for innovation.

We continue to build on the strength of our pillar collections of Latch and Mood by unveiling new limited editions that reinterpret familiar silhouettes through fresh design perspectives. We've introduced subtle but impactful evolutions to our Latch pendant, refining its exploration of new ways to make the piece stand out while remaining instantly recognizable.

We've developed a new mechanism for the Mini Latch, allowing the wearer to effortlessly switch between cords and using titanium as a new material for this collection. It's a simple yet thoughtful innovation that reflects how we design: always with intention and always with the client in mind.



Each addition is a continuation of our vision; to create jewelry that feels personal, expressive and in constant dialogue with the person who wears it.

Fairchild Studio: What are some standout additions to Nouvel Héritage collections at the 2025 Couture Show?

C.M.: This year marks a bold new chapter for Nouvel Héritage as we introduce a brand-new pillar collection: Try Me.



like a second skin. Just like Nouvel Héritage, it embraces contradiction: delicate yet defiant, sculptural yet intimate, modern yet timeless.

Fairchild Studio: How has the brand evolved over the past decade and how are you celebrating this milestone?

C.M.: Over the past 10 years, we've defined what makes us singular; our blend of craftsmanship and innovation, our bold creative identity

We see this region as a natural next step for us. It's a place where family and tradition are deeply valued and where we hope our emotional storytelling will resonate. We believe that what makes Nouvel Héritage distinct: our commitment to emotional design, our French savoir-faire and our multigenerational perspective will speak clearly and powerfully to this audience.

IN PARTNERSHIP WITH
NOUVEL HÉRITAGE
PARIS



FREDERIQUE CONSTANT
GENEVE

Live your passion



CLASSICS
Manchette

BECAUSE CLASSICS DOES NOT MEAN BASIC

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FAIRCHILD STUDIO X FREDERIQUE CONSTANT

Frederique Constant Reissues Vintage Design For the Modern Era

The newly reissued **MANCHETTE LINE** blends vintage cuff watch design with contemporary trends, offering accessible luxury timepieces for loyal fans and new customers at the 2025 Couture Show.

year and is inspired by the Art Deco-style. This timepiece was very well received by our market and is now enriched with additional styles. We are pleased to offer this popular piece in gold tone.

Fairchild Studio: How are some of the latest watch trends reflected in the reissue of the new Manchette collection?

J.C.: As with all our ladies' collections, we cover various price points thanks to different executions with or without diamonds that are always in style. The "Clou de Paris" pattern clads the entire piece in myriad sparkling, polished squares and a brushed finish at the top of each link that encases a discreet dial.

In line with current trends, we have two versions with mineral dials: a marbled green of malachite and an absolute black of onyx.

The two other versions opt for a radically different monochrome display. One opts for the brilliant sheen of 158 pavé-set diamonds, while the other adopts a sophisticated, matte silver dial sporting Roman numerals.

Fairchild Studio: What makes Frederique Constant continue to stand apart in the watch market today?

J.C.: Frederique Constant stands apart thanks to its DNA of classic timepieces for men and ladies and its Manufacture capabilities. To date, we have created 34 Manufacture calibers – in-house designed, produced and assembled – while keeping the positioning of accessible luxury. The brand was founded in 1988 with the promise to "Let more people enjoy luxury," and this is something we strongly believe in, especially in this economic environment.

Fairchild Studio: How does the reissued Classics Manchette collection from 20 years ago appeal to both prospective customers and loyal fans?

J.C.: While Frederique Constant is a relatively young brand at 37 years old, we still look at our archives for inspiration. One such example was with the Highlife collection, originally launched in 1999 and relaunched in 2020.

It now comprises timepieces for men and ladies in quartz, automatic and Manufacture calibers and with various complications. Similar to the fashion world, we look to archive pieces that tell a story and this appeals to our current and prospective customers. 



Classics Manchette Green Malachite stone dial or Black Onyx stone dial \$1,895.



Classics Manchette Diamond Pavé Dial \$4,295.

SINCE LAUNCHING in the late 1980s, Frederique Constant has quickly become a major player in offering accessible luxury watches. With high-end Swiss watchmaking and quartz and mechanical timepieces to entice collectors for nearly the past four decades, the Citizen Watch Group-owned brand creates refined pieces and continues to democratize the fine watchmaking industry.

Frederique Constant has continued to make its mark in the industry, now harkening back to its heritage by reissuing the Manchette watch originally launched in 2002 – and now revived with a fresh makeover that reflects the latest watchmaking and fashion trends.

Jeffrey Cohen, president of Citizen Watch America, sat down with Fairchild Studio to discuss the Classics Manchette reissue, the latest watch trends reflected in its collections, luxury offerings at accessible price points and more.

Fairchild Studio: What is the inspiration behind the collections being shown at this year's Couture Show?

Jeffrey Cohen: The Manchette reprises one of the defining accessories of the '80s, the cuff watch, which epitomized an era of carefree, untrammelled watchmaking style. The trend is a light-hearted, playful style that can be worn as an accessory. This isn't about tradition; it's about attitude with a touch of rebellion. It's a distinctive zeitgeist, lifestyle and fashion sense that Frederique Constant revived with brio in the early 2000s.

The Manchette returns to the collection under the name Classics Manchette, with an elegant, glam-rock take on a definitive cuff watch. The bracelet with seven flexible, flowing links is embossed with a square Clou de Paris pattern that's echoed on the dial. It features an integrated – and therefore invisible – deployment clasp. It's a real showstopper.

The Classics Carrée Small Seconds was introduced last



Classics Carrée Small Seconds \$1,295.

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FREDERIQUE CONSTANT GENEVE

G-SHOCK
MR-G

COUTURE

SALON #829





SHEER BRILLIANCE

G-Shock's New MR-G Watch Celebrates Japanese Craftsmanship

The new **MR-G MODEL** showcased at the 2025 Couture Show fuses modern techniques and materials with traditional craftsmanship for a durable yet refined wristwatch.

MORE THAN 40 years ago, G-Shock was launched by Japanese electronics company Casio – designed to take toughness to the absolute limit with its 200M water resistant and shock resistant watches.

The flagship of the brand is its MR-G line, which continuously evolves in its functionality, materials, hues and finishes. The collection's roots build on its Japanese origins by blending innovation with heritage and tradition.

Its newest addition to the prestigious MR-G collection is its MRG-B2100, which infuses Zen philosophy and sensibilities with innovation. The newest model continues to fuse advanced materials with Japanese craftsmanship and cutting-edge technology to create a timepiece that is durable, precise and elegant.

Here, Shermeen Greenmun, vice president of timepiece at Casio America, talks with Fairchild Studio to discuss its new watch launch, taking inspiration from the Japanese art of kigumi, crafted with its Made in Japan production and more.



MRG-B2100's Multi-Guard Structure enables the application of Sallaz polishing to each component to create a stunningly smooth and distortion-free mirror finish.

Fairchild Studio: Tell us about the new MRG-B2100 watch. How is the new watch offering merging luxury and innovation?

Shermeen Greenmun: The MRG-B2100's highly original form and color express the very essence of the MR-G's dedication to delivering strength and beauty. Designed and handcrafted at Yamagata Casio, the premium production studio located in the Tohoku region of Japan, surrounded by vast nature and rich Japanese culture.

Amidst the ever-changing natural beauty through the seasons and the surrounding Zao and Kamuro mountain ranges, the highest-quality MR-G are crafted with the pride of Made in Japan. We encourage you to adorn your wrist with the effortlessly sophisticated luxury of an uncompromising passion for beauty down to the finest details and feel yourself drawn deeper into the world of MR-G and all the stories it interweaves.

Fairchild Studio: How did the Japanese art of kigumi serve as inspiration for the watch's showcasing at this year's Couture Show?

S.G.: Kigumi, a traditional Japanese construction method and woodworking joinery without the use of nails or other metal fittings, has been used since the Heian period (794-1185). This traditional

craftsmanship set the base for this year's MRG-B2100 color theme of ao-zumi, a hue that projects quiet strength.

This timepiece represents an unshakeable vision, fusing MR-G's commitment to ultimate strength and beauty with the Zen devotion to contemplating one's own nature and an integrated worldview of serenity. The ao-zumi color motif evokes the deep blue-tinged hue employed in Japanese ink-wash painting and calligraphy.

Fairchild Studio: What are some of the unique materials or techniques incorporated into the watch for the 2025 Couture Show?

S.G.: The MRG-B2100 utilizes super-hard alloys developed in Japan. The top bezel is made with Cobaron®, an alloy with hardness approximately four times that of pure titanium and a brilliant gleam comparable to platinum. Ti64 titanium alloy is used for the case, case back and buttons.

The case itself has 27 separate components. Hand-polished finishes are carefully applied to each individual component before assembly, down to the most challenging spots, to create a beautiful full-metal exterior. The band is made from Dura-Soft fluoro rubber material combining exceptional durability with flexibility for supple feel on the wrist and titanium alloy is used for the tri-fold clasp.

Fairchild Studio: How has the brand evolved in more than 40 years? How is the brand continuing to expand its customer base while appealing to its loyal fans?

S.G.: MR-G are the pinnacle of the timepieces we craft and stand apart in their majesty, strength and beauty. Driven by our pride in Japanese artisanship, MR-G timepieces exhibit the highest-level integration of tradition and innovation, from time-honored methods of expression to leading-edge material development and processing. They are alive with a sense of the Japanese aesthetic and view of all things being imbued with spirits of their own.

We believe this attention to detail and implementation of authentic Japanese craft, provide watch collectors who are interested in stories of crafting and luxury materials a way to celebrate on their wrists, the true essence of Made in Japan.

As we look forward to the 30th anniversary of MR-G in 2026, we look to our heritage of pursuing the ultimate in strength, crafting the future with majesty, beauty and a "Never Give Up" spirit. 🍵

IN PARTNERSHIP WITH



*Cobaron® is a registered trademark of the Iwate Industry Promotion Center and is manufactured exclusively by Eiwa Co. Ltd.

WWD COUTURE JEWELRY PREVIEW



Rewind

COUTURE JEWELRY PREVIEW **WWD**

Temple St. Clair 18-karat yellow gold classic diamond trio necklace and 18-karat yellow gold small jean d'arc bracelet; Jade Ruzzo Josephine necklace in 18-karat gold with oval cabochon blue sapphire; Nouvel Héritage 18-karat yellow gold and diamond ring; Marco Bicego Lunaria 18-karat yellow gold bangle with diamonds; Mattia Cielo Bold and flexible 18-karat yellow gold coil bracelet accented with pavé-set diamonds.

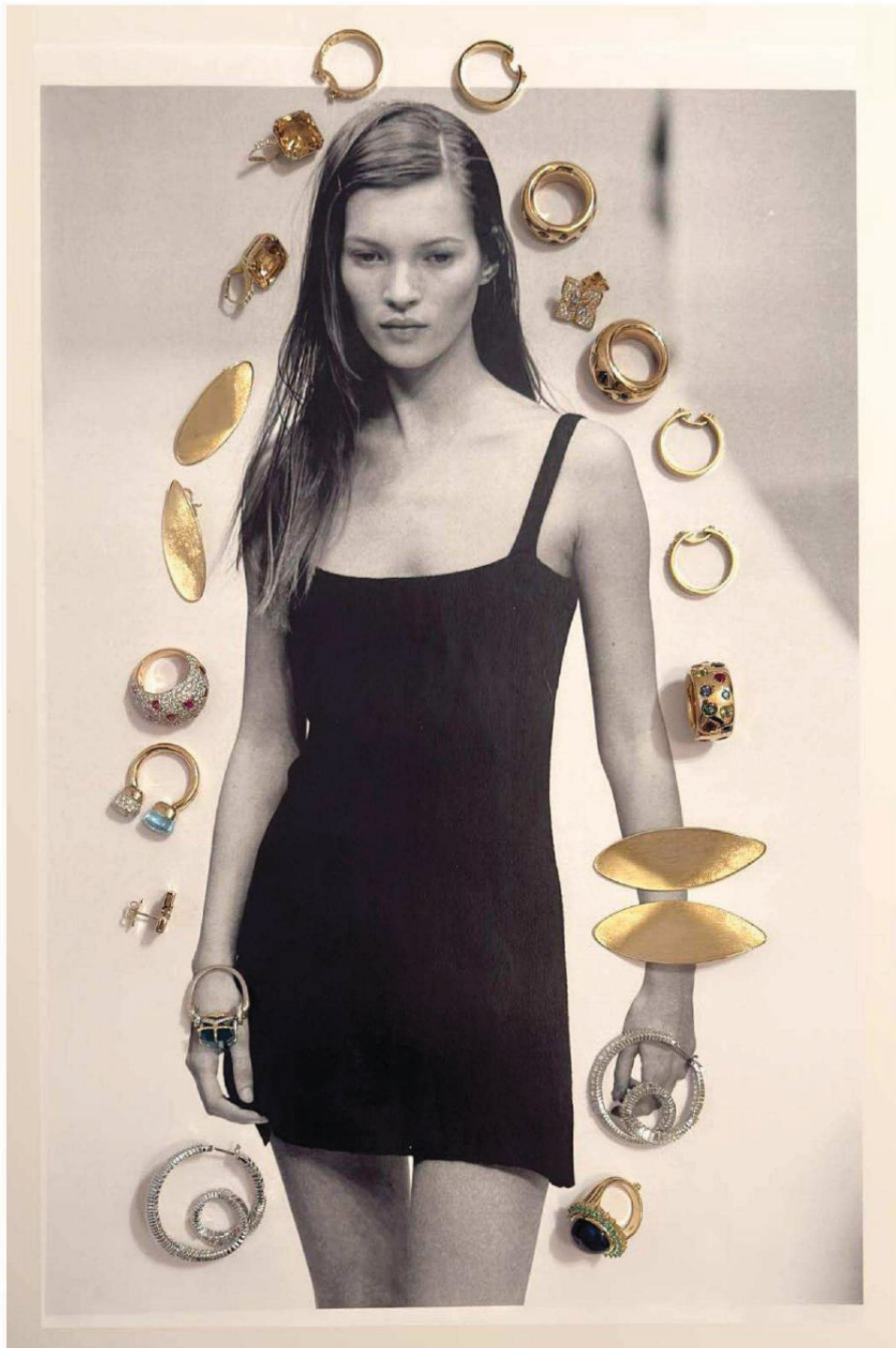
Stephanie Seymour and Cindy Crawford backstage at the Todd Oldham fall 1994 show.
(Photograph by Kyle Ericksen)

WWD'S EXTENSIVE ARCHIVE OF BACKSTAGE AND RUNWAY SHOWS FEATURING THE ICONIC '90S SUPERMODELS SERVES AS THE PERFECT BACKDROP FOR SOME OF THE VINTAGE-INSPIRED JEWELRY THAT WILL BE FEATURED AT THE COUTURE TRADE SHOW IN LAS VEGAS THIS WEEK.

WWD COUTURE JEWELRY PREVIEW

Temple St. Clair 18-karat yellow gold small jean d'arc bracelet; Mattia Cielo 18-karat rose gold flexible bubble necklace scattered with brilliant diamonds.

*Karen Elson backstage at the Donna Karan spring 2003 show.
(Photograph by Kyle Erickson)*

COUTURE JEWELRY PREVIEW **WWD**

4 Nouvel Héritage 18-karat yellow gold and diamond rings; Emily P. Wheeler sparkle dome ring with diamonds and sapphires in rose 18-karat gold; Pomellato Nudo ring in 18-karat rose gold with sky blue topaz and diamonds and 3 Iconica rings in 18-karat rose gold with pink tourmalines, orange sapphires and blue sapphires; Ohliguer Forget Me Knot ring in 22-karat yellow gold and platinum with diamonds; 2 pairs of Swarovski crystals; plated rhodium earrings; Temple St. Clair 18-karat color theory ring; 2 pairs of Marco Bicego Lunaria Twist 18-karat yellow gold earrings; Roberto Coin earrings 18-karat rose gold venetian princess pavé diamond flower stud earrings.

Kate Moss on the runway of the Prada spring 1994 show. (Photograph by Davide Maestri)

WWD COUTURE JEWELRY PREVIEW

Yeprem 18-karat yellow gold white diamond necklace; Mattia Cielo 18-karat yellow gold collar necklace with emeralds and framed by brilliant diamonds; 18-karat rose gold flexible bubble necklace scattered with diamonds; Temple St. Clair 18-karat classic diamond trio necklace.

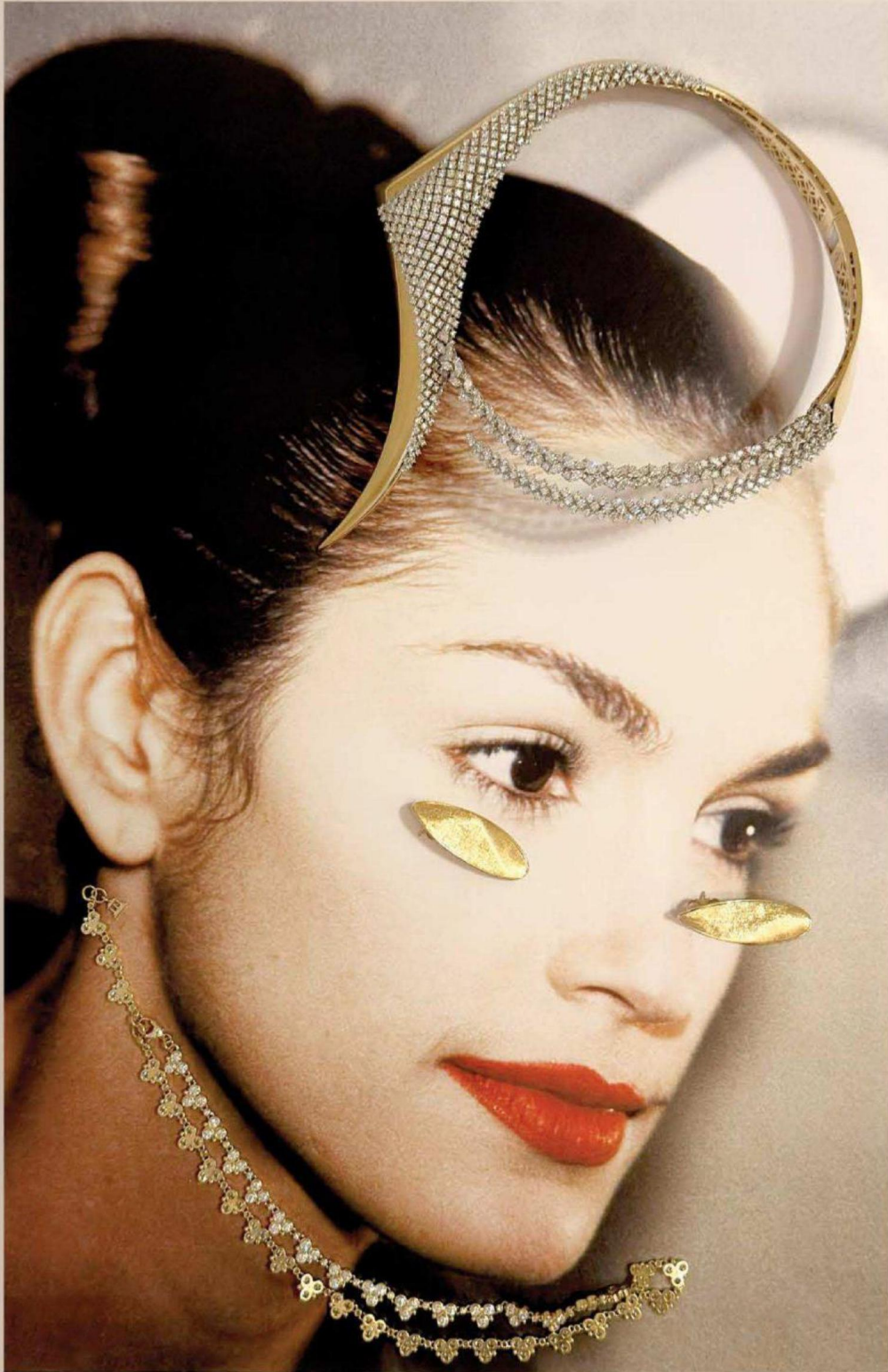
Cindy Crawford backstage at the Calvin Klein fall 1992 fall show.
(Photograph by Fairchild Archive)

COUTURE JEWELRY PREVIEW **WWD**



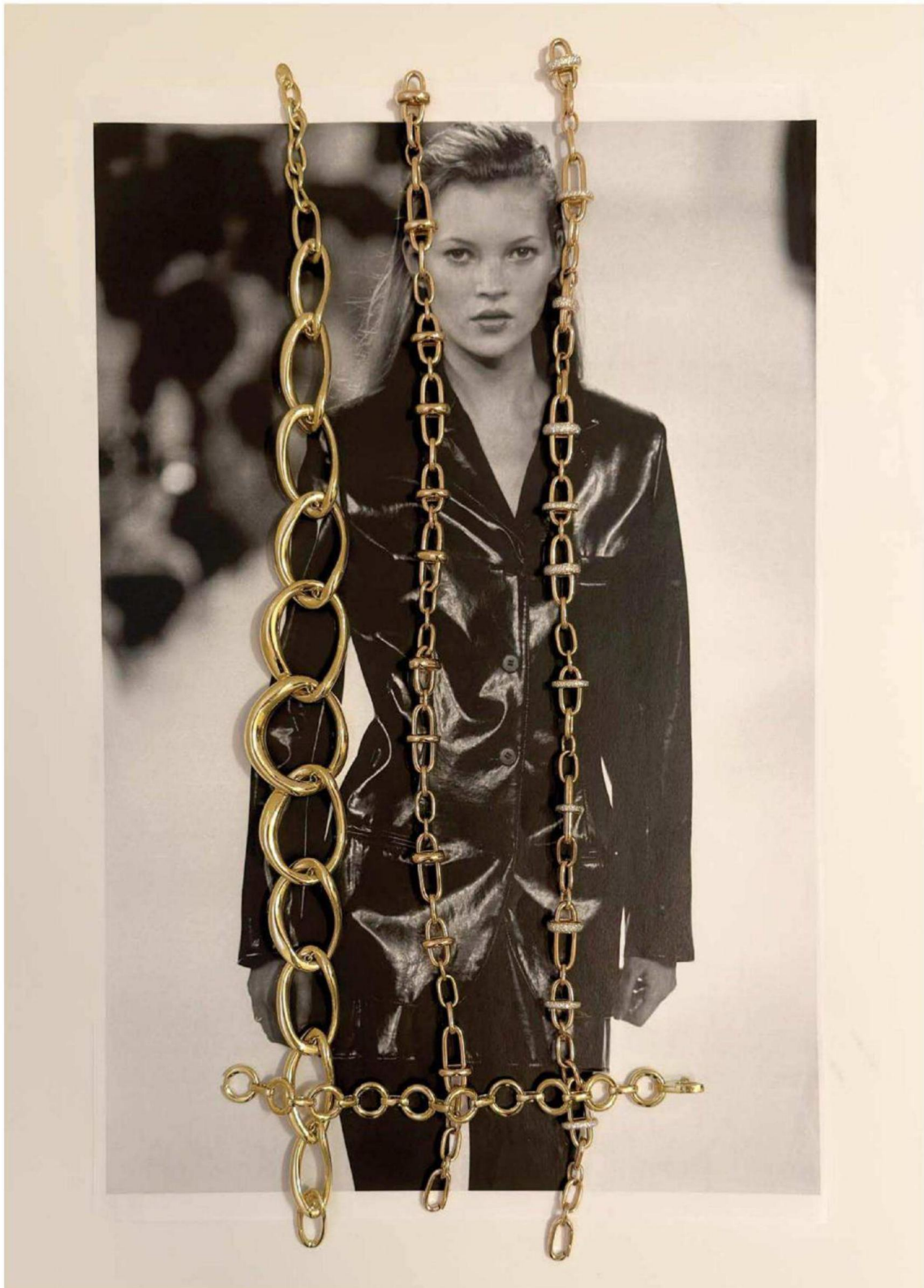
Giovanni Ferraris 18-karat white gold delicate multi-chain necklace with geometric pendant and fringe in white diamonds; Swarovski crystals; plated rhodium earring.

Christy Turlington backstage at the Marc Jacobs fall 1987 show.
(Photograph by Fairchild Archive)

WWD COUTURE JEWELRY PREVIEW

Yeprem 18-karat yellow gold white diamond necklace:
Marco Bicego Lunaria Twist 18-karat yellow gold earrings:
Temple St. Clair 18-karat gold classic diamond trio necklace.

*Cindy Crawford backstage at the Isaac Mizrahi fall 1994 show.
(Photograph by Fairchild Archive)*

COUTURE JEWELRY PREVIEW **WWD**

Chantecler chain-link necklace in 18-karat yellow gold with white diamonds; Pomellato Iconica necklaces in 18-karat rose gold and diamonds; Temple St. Clair 18-karat gold small jean d'arc bracelet.

Kate Moss on the runway at the CK by Calvin Klein 1994 sportswear collection show. (Photograph by Fairchild Archive)

Style director: **Alex Badia**

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

Senior fashion market editor: **Emily Mercer**

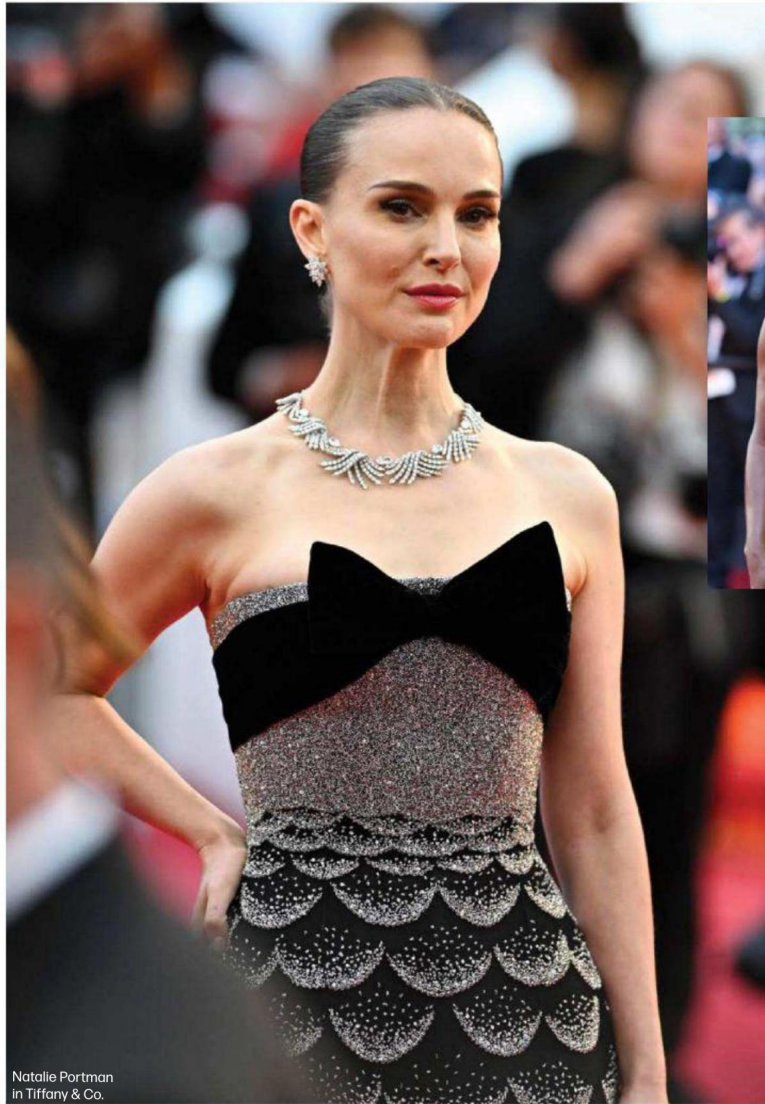
Fashion assistants: **Kimberly Infante and Ari Stark**

WWD COUTURE JEWELRY PREVIEW

Screen Gems

This year's Cannes Film Festival was more glittering than ever as high jewelry brands flocked to the red carpet, bedecking leading stars with their latest creations, which often outshined the fashion. BY ALEX BADIA

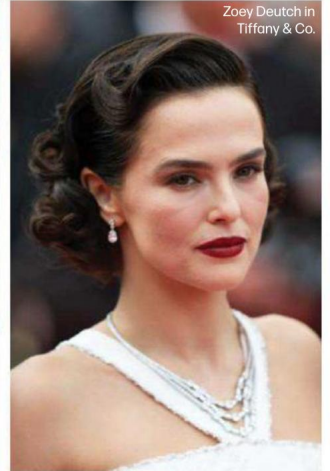
Angelina Jolie in Chopard.



Natalie Portman in Tiffany & Co.



Viola Davis in Bulgari.



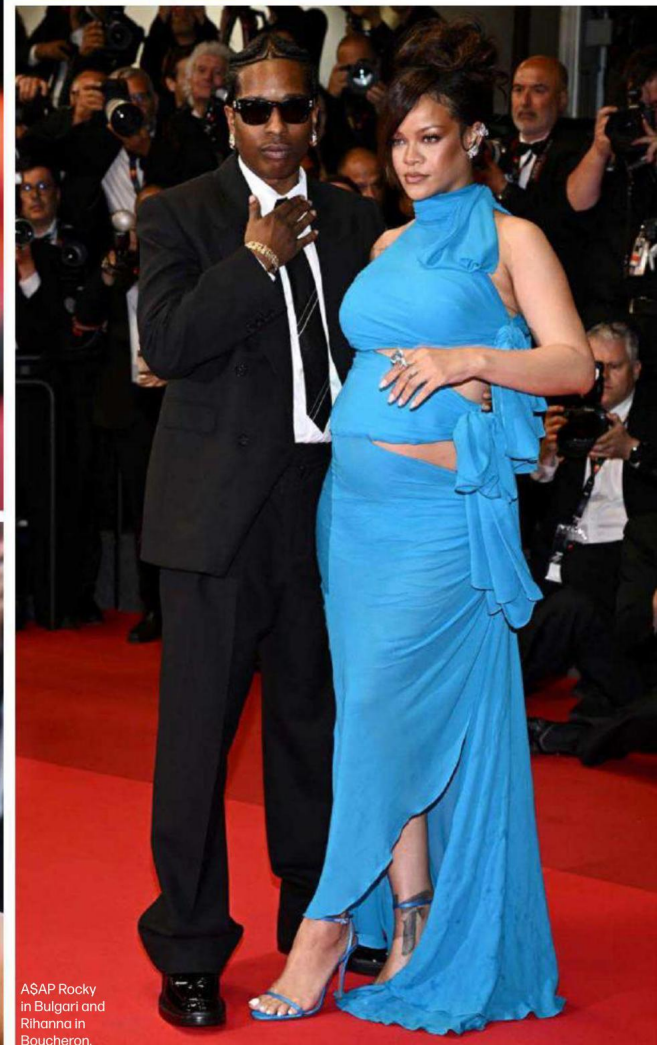
Zoe Deutch in Tiffany & Co.



Jane Fonda in Pomellato.



Zoe Saldana in Cartier.



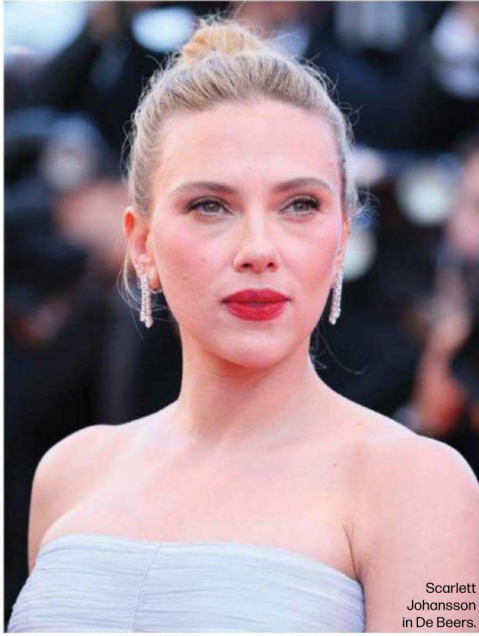
ASAP Rocky in Bulgari and Rihanna in Boucheron.

Jolie and Saldana photographs by Michael Buckner/Variety; Fonda, Davis and Portman by Earl Gibson III/Deadline; Deutch by WireImage/Getty; ASAP Rocky and Rihanna by Getty Images

COUTURE JEWELRY PREVIEW **WWD**



Julianne Moore in Boucheron.



Scarlett Johansson in De Beers.



Renate Reinsve in Louis Vuitton.



Iris Law in David Yurman.



Alessandra Ambrosio in Pomellato.



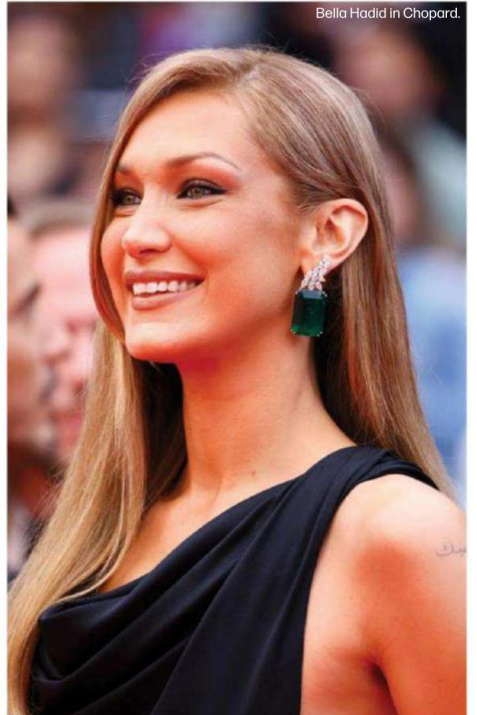
Halle Berry in Chopard.



Elle Fanning in Cartier.



Kristen Stewart in Chanel.



Bella Hadid in Chopard.



Emma Stone in Louis Vuitton.

Moore: Reinsve, Ambrosio, Fanning, Stewart and Stone photographs by Earl Gibson III/Deadline; Johansson and Hadid by FilmMagic/Getty; Law by WireImage/Getty; Berry by Etodie Chapuis/WWD

TECHNOLOGY

The DOJ's Apple Ruling Could Redefine Retail



Ryan Breslow



Tim Cook

● Bolt's Ryan Breslow talks to WWD about how the Apple anti-monopoly ruling is poised to redefine digital commerce and consumer experiences.

BY KANIKA TALWAR
AND ARTHUR ZACZKIEWICZ

In March 2024, the Department of Justice filed a case against Apple – accusing the tech giant of monopoly practices. This May, a federal judge ruled that Apple was in contempt of an injunction related to App Store restrictions – Apple is currently appealing the ruling.

In short, Apple's App Store is being ordered to loosen its strict regulations. The judge ruled that Apple must allow App Store developers to direct users to other alternative payment methods and now prohibits Apple from collecting commissions on these external transactions.

Should the ruling be upheld, developers will finally be free to innovate and integrate seamless payments, loyalty payments and crypto wallets without having to navigate the platform's strict rules and pay steep 30 percent fees to Apple. Moreover, this ruling could see the boom of super apps – multifunctional platforms that are already popular in places like Asia – in the U.S.

Here, Ryan Breslow, chief executive officer of Bolt, sat down with WWD to discuss why super apps are poised to thrive for the first time in the U.S. market, the potential opportunities for retailers and brands, the future of connected retail and financial integration and more.

WWD: With the recent DOJ Apple ruling, how can super apps now succeed in the U.S.? What opportunities

are there for retailers and brands?

Ryan Breslow: The DOJ's ruling against Apple is a game-changer. For the first time, developers have the freedom to innovate without Apple's 30 percent tax or restrictive platform rules. This means super apps can finally bring seamless payments, loyalty and crypto wallets directly into iOS apps.

For retailers, this is about reclaiming control: recovering lost margins, building deeper customer relationships and unlocking new ways to engage shoppers without ceding control to Apple or other gatekeepers. It's a chance to redefine what seamless, personalized retail can be across mobile, web and in-store. I know Bolt is going to lead the way.

WWD: In your opinion, why have super apps failed in the U.S. in the past – but thrived in other markets, particularly Asia?

R.B.: Super apps have struggled in the U.S. because of three major roadblocks. Apple and Google tightly restricted “apps within apps,” while platforms like WeChat and Alipay in China had government support to become multiservice giants.

Unlike Asia, the U.S. already had mature payment systems like credit cards and PayPal, where consumers leapfrogged to mobile payments with QR codes and real-time bank transfers.

Building a super app in the U.S. means navigating a fragmented regulatory landscape – 50 state money transmitter licenses and multiple federal agencies – while a single license in China or Indonesia can cover hundreds of millions of users.

But this is changing. The DOJ ruling, combined with innovations like FedNow – the Federal Reserve's new real-time payment system – will soon make instant 24/7 bank transfers a reality in the U.S.

This is a critical piece of infrastructure that could finally give super apps the foundation they need to thrive here: faster payments, lower fees and a more seamless user experience.

WWD: Consumers now expect seamless shopping experiences in-store and online. How do super apps facilitate an integrated omnichannel strategy for retailers and brands?

R.B.: Super apps create seamless shopping by unifying identity, payments and loyalty across channels. Imagine a shopper using a single Bolt ID to log in online, pay in-store and redeem rewards in real-time. The app can even shift into “store mode” as a customer walks in, surfacing personalized offers or connecting them directly to a sales associate. It's about building continuous, personalized relationships at every touchpoint – the holy grail of omnichannel retail.

WWD: How do super apps leverage data analytics to provide personalized experiences without compromising privacy and data security?

R.B.: Personalization and privacy aren't mutually exclusive – you can have both. Super apps can keep sensitive data on-device using cutting-edge encryption, tokenization and techniques like federated learning to deliver personalized experiences without exposing raw user data.

At Bolt, we prioritize zero-party data, where users choose to share their preferences directly rather than being tracked without consent. This isn't just a better way to do business; it's the future of digital trust. Tools like verifiable credentials let users prove facts, like being over 21, without revealing personal details, ensuring personalization and privacy. We believe the next wave of digital

experiences will be built on this kind of transparent, user-first data philosophy.

WWD: How can Bolt's integrating features like one-click payments, crypto wallets and peer-to-peer transactions enhance the shopping experience and loyalty programs for large retailers?

R.B.: Bolt is moving from “one-click checkout” to “one-click everything” – transforming how people shop, pay and connect. Our 80 million users already drive higher conversions, but adding crypto wallets, NFT-based loyalty rewards and peer-to-peer payments takes this to the next level. Imagine turning loyalty into an asset: customers earn tokens they can trade, redeem or sell.

Peer-to-peer payments mean shoppers can split bills, share expenses or even resell items without leaving the app. This keeps engagement high and transactions inside your ecosystem, with a unified ledger giving brands real-time visibility, whether customers pay with cards, crypto or points. This is the future of connected commerce.

WWD: What challenges do you foresee with this financial integration into retail apps and how is Bolt preparing to address compliance across different markets?

R.B.: Regulatory compliance is a critical piece of the puzzle for super apps, but we've built Bolt to tackle these challenges head-on. We hold money transmitter licenses in 45 U.S. states and e-money licenses in Europe, giving us a strong foundation for global growth. We've also developed a unified Know Your Customer and Anti-Money Laundering system, which means users only need to verify their identity once across all merchants on our platform. KYC is the process of verifying a customer's identity to prevent fraud and ensure security, while AML is a set of safeguards that prevent criminals from using financial systems to disguise the origins of illegally obtained money.

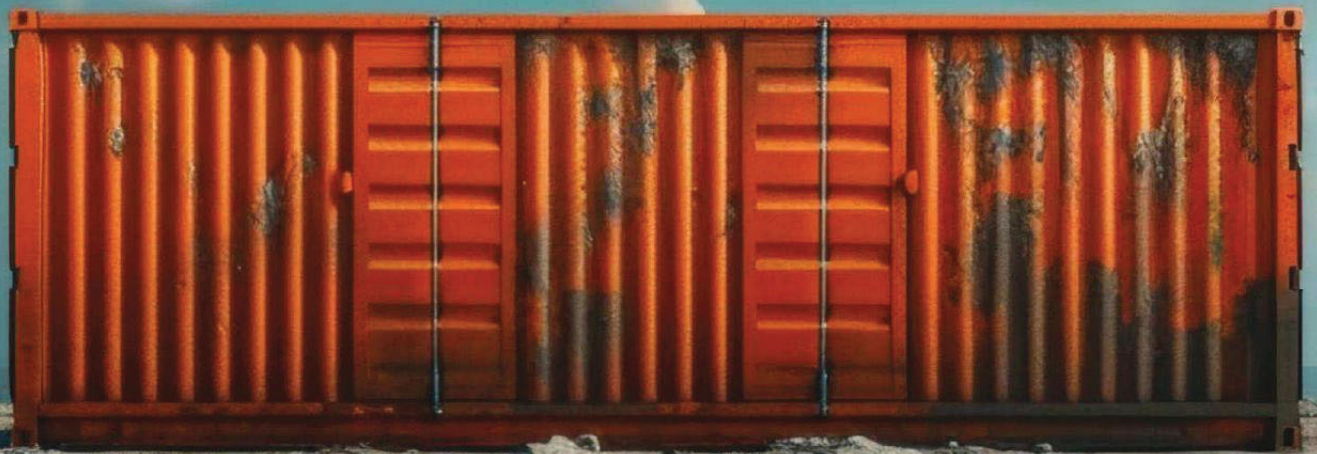
To further enhance security, we monitor crypto transactions in real time and work with insured banks to safeguard digital assets like stablecoins, which are digital currencies designed to maintain a stable value. Our platform is also designed to be modular, allowing brands to toggle features based on local regulations, whether GDPR in Europe or state-specific privacy laws in the U.S. We've made these early investments so brands can confidently integrate financial tools without worrying about constantly shifting regulatory landscapes. It's about building trust at scale.

FAIRCHILD STUDIO X ORACLE

INSIGHTS+IMPACT

SPECIAL REPORT

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



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EYE

The Wisdom of Being Sam McKnight



Kate Moss and Sam McKnight at his 70th birthday party.

● The celebrity hairstylist has worked with Princess Diana, Madonna and Lady Gaga, as well as building a lucrative business. He now celebrates five decades in the hair game.

BY HIKMAT MOHAMMED

LONDON — Celebrity hairstylist Sam McKnight's portfolio can rival history books. In his chair, he has transformed Princess Diana, Madonna, Lady Gaga and Tilda Swinton. Then there's his work for Chanel, Fendi, Balmain and Burberry.

McKnight's five-decade career calls for a celebration and on Tuesday evening, he didn't just toast his accomplishments, but his 70th birthday and his MBE, or Member of the Most Excellent Order of the British Empire from King Charles.

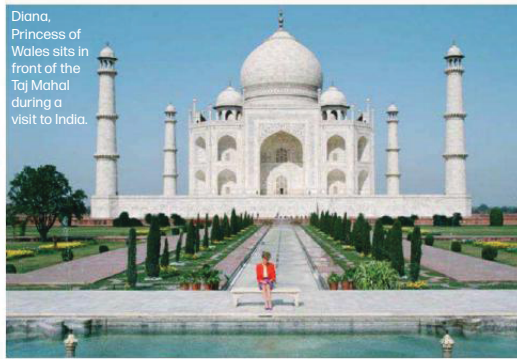
The hairstylist drew in a star-studded crowd at the restaurant La Môme, many of whom he calls friends and colleagues, including Kate Moss, Kristen Scott Thomas, Tom Ford, Stella McCartney, Charlotte Tilbury and Paul Smith.

Here, McKnight recounts his most memorable moments in the industry, lessons in starting his own beauty brand and words of wisdom to his younger self.

WWD: What's a memorable hair journey from your career?

Sam McKnight: That's a hard one to take away, but a lot of the travel with Princess Diana was amazing, such as going to the Taj Mahal in India, the refugee camps in Pakistan and Mother Teresa at the Vatican. It was all places I would never have been able to go to if I hadn't been part of that.

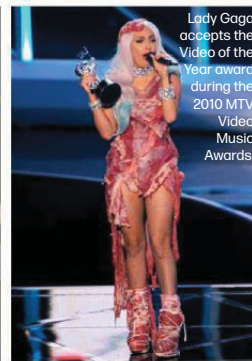
Being around in the '80s in New York was pretty amazing because it was the beginning of the supermodels era and that really informed the rest of my life because it was the beginning of the fashion industry as we know it.



Diana, Princess of Wales sits in front of the Taj Mahal during a visit to India.



McKnight and Naomi Campbell backstage at Oscar de la Renta in 1994.



Lady Gaga accepts the Video of the Year award during the 2010 MTV Video Music Awards.

WWD: Do you remember the day you gave Princess Diana her famous haircut?
S.M.: It was on a photo shoot for Vogue with Patrick Demarchelier and by then I'd been working with Vogue for 13 years. It was July 1990 and it was the day before we were going to Paris to shoot couture — there was a change in the air in the pages of the glossy magazines. The big hair and flouncy clothes were gone for us and Princess Diana was also just coming out of that.

She said to me, "What would you do [with my hair]?" and I said I'd cut it all off and start again. Then Anna Harvey, her stylist at the time, and I introduced her to Gianni and Donatella Versace, who started making her those color-blocked business suits. She went from the romance of the '80s into the business of the '90s.

Before she died, she was growing her hair out and it had gone into a softer thing and it was still looking great. I don't think she would've ever had long hair because it was really quite thick and unmanageable, and she couldn't be bothered. She wasn't a fashion or beauty victim — she just wanted to look good and presentable for the charities she was doing, it was all about that and the kids.

WWD: Another famous haircut you've done is Tilda Swinton's buzzcut, how did that happen?

S.M.: Tilda was doing press for the film "Michael Clayton" and she had longer hair. If I remember correctly, the American PR for the film were trying to get her to appear soft, warm and cozy for the Oscar nomination run.

We got in the bathroom and I was

cutting her hair, she said, "Should we go really short?" I said yes and we eventually buzzed it and she still has the same hair to this day, but I think that was very her and being the rebel. She brings her own energy to everything she does and she's never like anyone else.

WWD: You also did Madonna's hair for her "Bedtime Stories" album cover, what do you remember from that photo shoot?

S.M.: We were in a really tacky Miami hotel that has French Provencal decor, where the blues were just too blue and the pink just too pink. We did a couple of days shooting in the hotel bedrooms and hallway. She was really fantastic and I have to say, she could not have been nicer. My one regret in my whole career is that it was her birthday and she invited us all to her house when she lived on an island near Miami Beach, but I had to go back to New York to do a Vogue shoot. I could have been late for the Vogue shoot, or the one time I could have just canceled, but I never got invited to another birthday party.

WWD: Another famous musician you've worked with is Lady Gaga, what was that like?

S.M.: One of my greatest memories is doing the MTV Video Music Awards with her. I had to pin a steak onto the top of the wig and that was probably the most unusual thing I've ever done. There were a lot of flies in the bathroom and then a few hours later, we shot a video with Nick Knight for Tom Ford.

WWD: You started your beauty brand Hair by Sam McKnight in 2017, where did that business idea come from?

S.M.: I had been trying to do it and at the same time I had been advising other brands for many, many years, then suddenly, as I'm getting older, I was like, "Why am I doing this? Why don't I just do my own thing?" I don't have to go through layers of bureaucracy and we can just do what we want to do without any restrictions.

I funded it myself and we started off with

four styling products. We've expanded a lot and my life is moving toward much more of that because it takes a lot of time and I'm thoroughly enjoying it.

WWD: How does it feel to go from being so creative all the time to putting on your business hat?

S.M.: There's always been a business side to it even when we're doing all the creative stuff. It's not just turning up with a bunch of wigs and flogging it. It's been a business since I was 20 years old, but retail is a different thing and it needs different skills. I have a few more people on the team now because before it was just two of us. We're nine people now and we have 25 products; we're going from strength to strength.

WWD: What have you learned about retail?

S.M.: I've learned that retail is really difficult and it's really all about the customer because on the creative side, it's all about us and what we do, but on the retail side of it, it's all about the customer and keeping them interested, satisfied and acquiring [new] customers. I've really enjoyed it and [it's no different from] when I was working with Chanel or Fendi, they were my customers, so I had to keep them happy and it's a continuation of that.

WWD: What has starting your own beauty brand taught you?

S.M.: It's not so much taught me, but more about putting into practice what I've learned over the last 50 years. The lessons that I've learned about resilience, having faith in your own guts, and not wavering and taking people's opinion on board, but also discarding it if you want to. It's about listening to people and working in tight budget restraints.

WWD: You're quite the workaholic, where does that drive come from?

S.M.: Never being on the same job for more than a few days has really kept me alive for the last 50 years and I think adding products into the mix has been the challenge I've needed.

I am a workaholic, but I do like to spend a lot of time in the garden. I've also got a dog now, so I spend a lot of time going on long dog walks and spending time planting in the garden. I have a balance now.

WWD: What words of wisdom would you give to your younger self?

S.M.: As I get older, I'm more aware of things and better at time management. I've learned to save my energy for the things that need to be done — that's what I would tell my younger self, but it's only with the passage of time that you understand the importance of slowing down, breathing and taking a bit of space. I've done yoga for the last 20 years and I've learned to breathe. Gardening is also part of that meditation.

WWD: How did you get into gardening?

S.M.: I used to live in Maida Vale and on [summer] evenings, I would go to the Rose Gardens in Regent's Park to sit and read as the sun went down. When I found my current house, I said I'd take on gardening as a project, thinking it would take me six or seven years, but we're now 15 years in. The garden brings me such joy and inspiration — our new scalp oil is completely garden inspired and it's 98 percent natural. We're the first to have this pipette, which is made out of mushrooms. There's no glass or plastic and it completely breaks down anywhere, you don't have to put it in compost.

Not only is the garden meditative, but I can't not think about business and hair, even when I'm in the garden thinking I'm meditating, I'm actually constantly looking at colors and wondering what color we can use for the packaging.

Retail

Date

6/05

**NEW
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A (Lab-Grown) Diamond is Forever, Too

STEPHEN D'AQUILA, senior vice president, Hilco Valuation Services, chats with **LAUREN PARKER**, director, Fairchild Studio, about lab-grown and natural diamonds, and how geopolitics, tariffs, shifting consumer sentiment and other factors are impacting the appeal of these beautiful, and sometimes controversial, stones.

WWD X SOURCING JOURNAL

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Gabriel Ebert, Molly Griggs, Maggie Kuntz, Sadie Sink, Morgan Scott, Amalia Yoo, Hagan Oliveras, Nihar Duvvuri, and Fina Strazza, the cast of "John Proctor Is the Villain" at the Booth Theatre.



Inside the 'Witchy Circle' of the 'John Proctor Is the Villain' Cast

Sadie Sink, Molly Griggs and Fina Strazza star in the hit Broadway show, which is up for seven Tony nominations this weekend. BY LEIGH NORDSTROM PHOTOGRAPH BY PETER FISHER

It comes as no surprise that the women of "John Proctor Is the Villain" have an especially epic group text.

The Broadway hit, which heads into this weekend's Tony Awards with seven nominations including Best Play, is set in a rural Southern high school classroom and follows a set of mostly young female students who have been classmates their whole lives, so bonding off set was crucial when it came to selling the story.

"Danya [Taymor, the show's director] was so good about that because I think especially for these students in a small town, you're in the same class with the same people your entire life, and that chemistry is really important," says star Sadie Sink, over Zoom from her dressing room. "And that was never lost on Danya at all. So she would really incorporate a lot of team-building exercises into rehearsal that would maybe seem silly at first, but over time just really added up and became super meaningful and important into establishing that kind of connection."

The real bonding — which is evident from chatting with Sink and costars Molly Griggs and Fina Strazza, each from their respective dressing rooms — has come since the show officially opened, be it

from picnics in the park between shows or the "witchy circle" of "giggling and being dumb" they form before each show.

"After you're out of rehearsals and previews and you get out of your own actor brain where you're thinking you're doing everything wrong, then you get closer with your cast and there's room to breathe," Sink says.

"We have a lot of weird downtime together and that's when the friendships really get deep," Griggs adds. "And we have a group chat that is powerful."

"John Proctor Is the Villain" is one of this season's biggest hits, with Tony nominations for best play, best actor for Sink, best featured actress for Strazza and best direction, among others. The production, written by Kimberly Bellflower, is set in a high school in small town Georgia amid a class reading "The Crucible."

"The show is such a special story about young women taking up space," Strazza says of what drew her in. "Being a young woman myself, I loved how much Kimberly captured the accuracy of being a teenage girl and what it really feels like to be misunderstood by your community and wanting to make real change when you're often looked down upon and silenced."

Griggs meanwhile immediately related to the authenticity of the Southernness in the characters, being from the South herself.

"They really do sound and feel like Southern people and the rhythm of their speech, and in the sense of humor too, that just feels so cozy to me," Griggs says. "I know that feels like a surface thing, but it's actually really deep for me. It is about home and it's about a place and it's about sensibility."

Sink grew up in Texas, and recalls trying to shake her Southern accent when she first moved to New York City.

"So I was really charmed by how this play depicted not only teenage girls, but teenage girls from the South too, and how it really just embraced that culture and the parts that felt resonant to me, but also in the flaws as well. It was just this perfect cocktail of a love letter to girlhood and also the South, which I was really drawn to."

The show is drawing a wide audience, but in particular many teenage girls, who often come to the stage door to meet the cast at the end of the night.

"We've had a lot of young people in the stage door line say that this is their first Broadway show," Griggs says. "And that is

so cool to me that not only did they have a really wonderful experience with our play in particular, but it may open the door for them to be theater people and to be people who want to come and see plays every season."

They're also meeting high schoolers who have been in productions of the show themselves: the rights to the play were released to students before it arrived on Broadway.

"I love when people at the stage door have already done the play themselves in their communities, and so they already have this really deep connection with it, and they're so excited to see it done on stage," Strazza says.

The show references the Lorde song "Green Light" several times throughout, and while the pop star has yet to make it to a show, the cast knows that she's well aware of her song's role in the show.

"We know she wants to come, but it's busy being Lorde," Sink says. "But we're dying to get her here."

"We do the show for her every night," Strazza adds.

"It'll happen whenever it happens," Sink says. "We'll have to summon her in our circle one day."

Fashion Scoops



Alexa Chung poses wearing Burberry.

Burberry Summer

If last year was a Brat summer, this year it's a Burberry one. The brand is kicking off festival season with a campaign celebrating British music culture.

"Burberry sits at the center of the summer calendar," said Daniel Lee, Burberry's chief creative officer. "It's both a means of creative expression and go-to uniform for festivalgoers."

The campaign, a series of short films and portraits, features musicians and models including Liam Gallagher, Goldie, Cara Delevingne and Alexa Chung.

"Think of the campaign like a collage," added Lee. "Candid moments capturing off-duty fans and headline acts in between gigs."

Gallagher, posing with his children Lennon Gallagher, Molly Moorish-Gallagher and Gene Gallagher, wears his Burberry parka from the label's spring 2018 collection. First designed by Christopher Bailey, the jacket will be reissued for a limited time in July.

"Burberry has always been a part of the fabric of the U.K.," said Goldie. "You see it [Burberry Check] on the underside of a hat or the inside of a jacket."

The British brand has been amping up its campaigns as of late.

Burberry's Mother's Day campaign featured the Texan Jerry Hall with her daughters Lizzy and Georgia May Jagger, while for Father's Day, the brand had a helping hand from soccer player Phil Foden and his two children.

As reported, the brand named British tennis player Jack Draper as one of its ambassadors, joining the likes of Tang Wei, Zhang Jingyi and Bright.

— VIOLET GOLDSTONE AND HIKMAT MOHAMMED

Departing Marc

Robert Rizzolo has resigned from his post as chief merchandising officer of Marc Jacobs after four years.

"These years have marked some of the company's most profitable and transformative eras, and I'm incredibly proud to have been part of it," Rizzolo wrote on LinkedIn.

Rizzolo declined comment on Wednesday, but sources indicated that he has a new job lined up.

In his LinkedIn post, he wrote, "From witnessing Marc's creative genius come to life backstage each season to helping

shape some of the brand's major milestone moments — the meteoric rise of The Tote Bag, the revival of Stam (a popular bag) and Beauty, the re-launch of Ready-to-Wear, Footwear and Jewelry, the cultural impact of Heaven. Each achievement is a testament to the passion, innovation and drive of this exceptional group of individuals."

A spokesman for Marc Jacobs confirmed Rizzolo's departure, but declined to comment on his successor.

Sources indicated Rizzolo is a merchant who has had success in his various fashion industry roles and is looking to take



The Rimowa Vitra drop includes a stool and a toolbox.

the next step. He became chief merchandising officer of Marc Jacobs in July 2021, before which he was divisional vice president of global merchandising at Michael Kors. Earlier, he was with Gucci as divisional merchandising manager. Other roles include buyer for Burberry, associate merchandiser at Calvin Klein, and assistant merchandiser at Gap, where he spent nearly eight years.

— LISA LOCKWOOD

Groovy Design

Luxury German luggage manufacturer Rimowa embarked on a fresh design collaboration with Switzerland-based design firm Vitra. On Wednesday, Cologne-based Rimowa told WWD that the limited-edition drop consists of an aluminum stool and aluminum toolbox. Tailored to the likes of a well-heeled traveler, the collection will be unveiled during Art Basel on June 18.

Rimowa's iconic grooved aluminum, which it has incorporated into its suitcases since the 1920s, is a key feature of the collection, which will be unveiled at a celebration at the Vitra Fire Station, a concrete and steel building designed by the late

architect Zaha Hadid. The Vitra Fire Station is located at the Vitra Furniture factory in Weil am Rhein, Germany.

Vitra, like Rimowa, shares decades of expertise in processing aluminum. Founded in 1950, Vitra has been at the forefront of contemporary design and continues to produce the Eames Aluminum chair, which was originally designed by Ray and Charles Eames in 1958. Regarding the collaboration, Rimowa chief executive officer Hugues Bonnet-Masimbert said both firms came together as "two iconic brands known for their material expertise and distinctive design."

It isn't the first time Rimowa has explored the world of furniture design. In 2020, it unveiled a partnership with Swiss-based modular furniture maker USM. Together the two firms created a one-of-a-kind storage unit that fused Rimowa's signature grooved aluminum with USM's modular design system.

Both the Aluminum stool and the Aluminum toolbox are jointly manufactured at Rimowa's and Vitra's respective factories. Rimowa aluminum components are produced at their historic headquarters in Cologne,

and Vitra's upholstered textile elements are made on the Vitra Campus.

The Aluminium Stool, priced at 2,200 euros and released as a limited edition of 1,000 pieces, is a mobile storage stool made with Rimowa's iconic grooved aluminum and equipped with the German house's multiwheel system and lined on the inside with Vitra fabric. Meanwhile, the Aluminium toolbox, priced at 550 euros and released as a limited-edition number of 100 pieces, was inspired by the Vitra toolbox designed by artist and industrial designer Arik Levy in 2010. This new product has been reimagined with Rimowa's signature anodised aluminum casing and lined with recycled fabric.

In a statement, Vitra's chief executive officer Nora Fehlbaum highlighted the synergies between the two brands.

"This collaboration combines our expertise in the design of living and working spaces with Rimowa's know-how in the field of mobile functionality," Fehlbaum said.

The Rimowa x Vitra installation will remain open until June 27. Both products will be on sale starting June 18 on both the Rimowa and Vitra websites.

— SOFIA CELESTE ▶



Adriana Lima for Stephen Sprouse x Marc Jacobs.

WWD

Designs from Etro's collaboration with artist Agostino Iacurci for summer 2025.



Iacurci's Etro

As part of its summer proposition, Etro has released a selection of bags created in collaboration with Italian artist Agostino Iacurci.

A regular on the fashion circuit — having already teamed with the likes of Hermès and Adidas, as well as companies ranging from Apple to Starbucks — Iacurci injected an arty spin into accessories crafted from Etro's signature Arnica fabric via embroideries of his distinctive, stylized botanical motifs.

Drawing inspiration from a journey through the

islands and coasts of the Mediterranean, main styles reinterpreted by Iacurci include new iterations of the Saturno design, compact cross-body options and an ample travel bag. Cotton tote bags, gauze scarves doubling as pareos and jersey T-shirts bearing the same colorful elements are also part of the range, which is available at Etro's online store at prices between 320 euros for T-shirts and 1,450 euros for the Saturno style.

The capsule collection complements Etro's summer offering centered on flowy printed dresses cut in fabrics including crisp cotton poplin, silky twill and viscose for women, and easy

separates like patterned shirts, suede jackets and swim trunks for men.

To mark the collaboration with Iacurci, Etro hosted an event at its flagship in Milan's tony Via Monte Napoleone on Wednesday. For the occasion, the brand's creative director Marco De Vincenzo and Iacurci engaged in a conversation on art, while both the capsule collection and a selection of Iacurci's artwork were displayed at the store.

Ever since completing his studies in visual arts at the Academy of Fine Arts in Rome, Iacurci has explored different media as means for his creative self-expression, including painting, sculpture, drawing, installations and

murals. His work has been exhibited in both solo and group shows across Italy, as well as in galleries and institutions in Berlin, Prague, Los Angeles and Mexico City, among others.

Etro is gearing up to present its menswear spring 2026 collection through a presentation at its Via Spartaco headquarters during Milan Fashion Week. — SANDRA SALIBIAN

Loyal Partners

Disney and Gap Inc. have a 10-year history of collaboration — and are deepening the partnership.

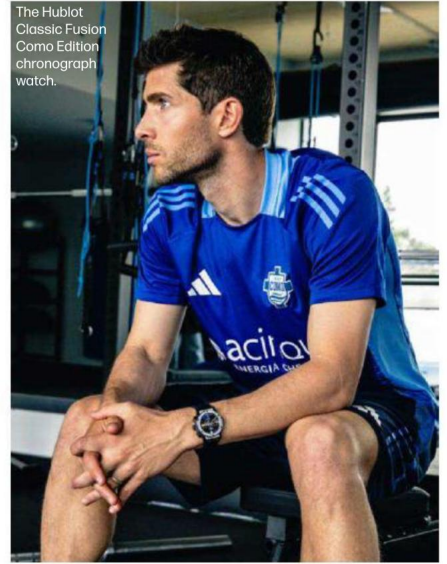
Starting in June, members of Gap Inc.'s loyalty program, where customers can earn and redeem points across all four of the corporation's brands, can be rewarded with Disney+ offers, and Disney+ subscribers will receive offers across the Gap Inc. brands via Disney+ Perks, the streaming service's new loyalty program.

This reciprocal arrangement provides those shopping the Disney and Gap Inc. brands with a wider choice of rewards and perks.

The first Disney+ Perk in this collaboration allows U.S. subscribers to claim Old Navy Super Cash, starting June 7. Users can visit disneyplus.com/perks for the latest offers and to access instructions. Old Navy's Super Cash rewards customers with coupons for future purchases after they spend a certain amount.

The rewards include promotional offers for Gap brand credit card holders, and through the Disney+ Perks program, an array of offers will be available over the course of the year and into 2026. Those include early access to product launches of Disney-branded

The Hublot Classic Fusion Como Edition chronograph watch.



merchandise from Gap and Old Navy, free shipping during collection drops (for a limited time) and Old Navy Super Cash offers.

"At Gap Inc., we're always looking for innovative ways to enhance the value we provide to our customers," Kevin Meiners, head of loyalty and payments at Gap Inc., said in a statement. "This campaign with Disney combines the power of storytelling and the joy of shopping to create a loyalty experience we can build on in the future, one designed to delight families and fans of all ages." — DAVID MOIN

Be a Sport

Formula 1 may be watchmakers' latest obsession, but Hublot is suggesting other sports are paramount, too.

The Swiss watch brand has teamed up with Italian soccer team Como 1907 on the Hublot Classic Fusion Como Edition, a 42mm chronograph encased in a sleek black ceramic case with a deep blue dial.

Mounting a Swiss automatic movement visible through the sapphire crystal caseback showcasing also the soccer team's insignia, the timepiece, accented with golden details, is set on an alligator strap.

The watch, available in a limited run of 50 pieces retailing for 17,500 euros each, marks Como 1907's return to the Series A tournament, Italy's top domestic league, after 21 years.

"This was a wonderful opportunity that arose during a lunch with a friend, [Como 1907 president] Mirwan Suwars," said Augusto Capitanucci, managing director, Mediterranean countries at Hublot. "Como is a very young and friendly

team with an important project behind it, and it reminded me closely of the key elements of Hublot's history. For this reason, it didn't take long to decide to produce this limited corporate edition dedicated to the Lariani's team," he said, referring to the nickname of Como 1907.

Como 1907's chief brand officer Rhuigi Villaseñor contributed creatively to the collaboration. The designer is also the founder and creative director of the Rhude brand and he first partnered with the soccer team in 2024 for his men's spring 2025 show held at Villa D'Este overlooking Lake Como.

"Both Hublot and Como 1907 have such a rich heritage, and we really just wanted to convey that through subtle touches that reflect our shared sense of elegance and style," Villaseñor said.

"The name 'Como' carries an undeniable allure, one of elegance, aspiration and excellence," echoed Allison Lyons, head of commerce for Como 1907. "This collaboration with Hublot represents that same ethos, bringing together the artistry of fine watchmaking with the timeless prestige of Lake Como," she said.

Established in 1907 as the name suggests, the soccer team was acquired by Indonesian conglomerate Djarum Group in 2019, following a couple of years of financial adversities. The new owner spearheaded a successful revamp of the team, culminated in the return to the Series A tournament in 2024 under coach Francesc Fàbregas Soler, the Spanish professional soccer manager and former player who joined the Italian team in 2022 and was named its head coach a year later. — MARTINO CARRERA

From the Old Navy/Disney collection campaign.

