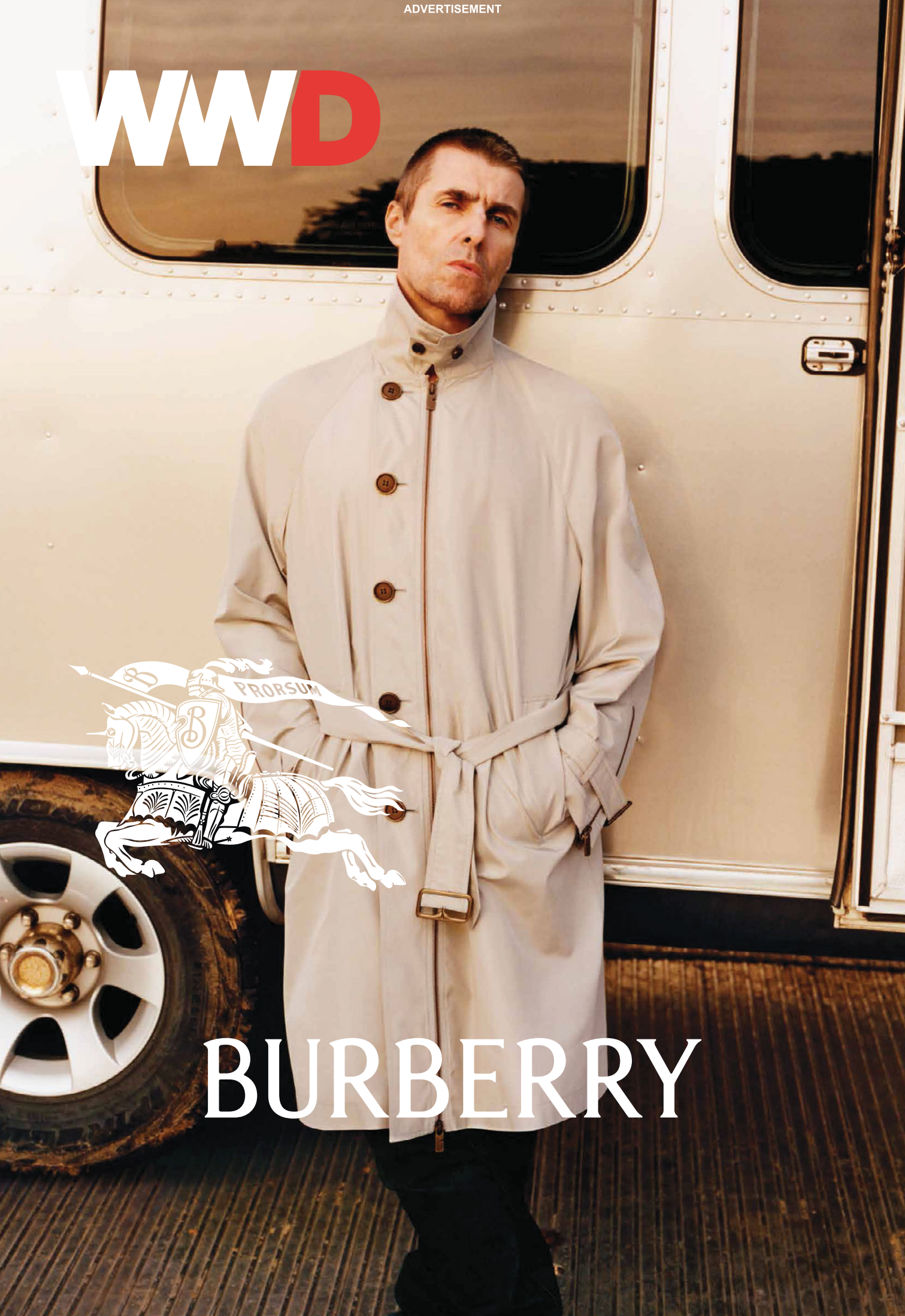


WWD



BURBERRY

WWD

Fashion. Beauty. Business.

Consumer Caution

Lululemon shares fell 22 percent after CEO Calvin McDonald said shoppers were being "very intentional."

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Scent Scene

The opportunity and challenges in designer fragrances.

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Eastern Craftsmanship

Chow Tai Fook is launching its first high jewelry collection in Hangzhou.

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A Fine Mess

Drybar cofounder Alli Webb is back in the hair category, but the perfect blowout is out. Her new brand Messy, launching at Sephora, encourages women to work with the hair they have, not against it. For more, see page 8.

PHOTOGRAPH BY EMILY MALAN

BUSINESS

Prada Group Buys Stake in Rino Mastrotto Group

- The group continues to boost vertical integration, after taking full control of tannery Conceria Superior and Tannerie Limoges.

BY LUISA ZARGANI

MILAN – Prada Group continues to invest in Italy's pipeline and in the company's vertical integration.

On Thursday, the Italian luxury group said it has acquired a 10 percent stake in leading tannery Rino Mastrotto Group.

Under the terms of the agreement, Prada has taken full control of tannery Conceria Superior SpA and Tannerie Limoges S.A.S., and is contributing in kind 100 percent of the two companies to Rino Mastrotto Group.

In addition, Prada is making a cash investment in a minority stake in Rino Mastrotto Group, which allows it "to strengthen its control over a highly strategic phase of the production process," said chairman and executive director Patrizio Bertelli. "Our groups share a passion for quality, innovation and sustainability; we are proud to foster synergies and promote consolidation along the value creation chain and the Made in Italy."

Rino Mastrotto Group is a global provider of materials and bespoke services for the luxury industry. The transaction, which is expected to close between the end of the second quarter and the beginning of the third quarter, contributes to fostering long-term industrial development and reinforces the commercial relationship between the two groups.

The agreement "reflects our ongoing commitment to investing in the luxury segment," said Matteo Mastrotto, chief executive officer of Rino Mastrotto Group, which is jointly owned by Renaissance Partners and the Mastrotto family.

"Having Prada Group as a shareholder is a testament to a long-standing collaboration built on trust and enhances our industrial vision to ensure sustainable growth."

Rino Mastrotto Group employs more than 1,300 people across five continents and generates a turnover of approximately 360 million euros. Under its umbrella, several companies and brands operate within the luxury segment, including Rino Mastrotto, Basmar, Pomari, Nuova Osba, Tessitura Oreste Mariani and Mapel.

The group is also active in the automotive sector through Brusarosco in Italy and Elmo Leather in Sweden, and in interior design through its Italian division, Elmo Leather, the North American distribution branch Carrol Leather, and Imatex in the textile sector. Morelab, a Tuscan company, is a specialized provider of tailor-made services.

"This transaction adds significant strategic and industrial value, further enhancing Rino Mastrotto's equity story and supporting both its growth and consolidation journey," said Alessio Masiero, partner at Renaissance Partners.

Renaissance Partners invests in four sectors: sustainability, information technology, health care and specialized industrials, managing more than 2.8 billion euros, with investments in 12



Prada's state-of-the-art industrial complex in Tuscany's Valvigna, part of the luxury brand's "garden factories."

companies and an aggregate turnover of approximately 6 billion euros.

Bertelli has often prided himself for starting back in the '90s to build the group's network of plants that has grown in time to comprise 24 industrial facilities, of which 21 are in Italy, believing in factories "as families," creating the group's own pipeline, from product to retail, and investing over the years in protecting Italy's supply chain and small- and medium-sized companies.

Among some of the key investments, for example, Prada Group twice joined forces with the Ermenegildo Zegna Group to acquire a majority stake in Filati Biagioli Modesto SpA in 2021, and in 2023 to buy a 15 percent stake each in knitwear and fine yarns specialist Luigi Fedeli e Figlio Srl.

In 2022, Prada took a 43.65 percent stake in Superior, based in Santa Croce sull'Arno in the province of Pisa, Tuscany. The company, a leader in calfskin processing, has been active for more than 60 years in the Italian and international markets as a specialized tanner for the luxury sector.

And in 2014, it acquired historic French tannery Tannerie Limoges, founded in 1936, relaunching the storied production site, specialized in lambskin tanning and in particular in the tanning of plongé napa leather.

In addition, aiming at the integration of a luxury brand, Prada in April confirmed it was acquiring 100 percent of Versace from Capri Holdings for 1.25 billion euros, a transaction which is expected to close in the second half of the year.

BUSINESS

PVH's Weaker Profit Outlook Takes Bite Out of Its Stock

- While analysts are taking a hard look at the company, some see brighter days ahead.

BY EVAN CLARK

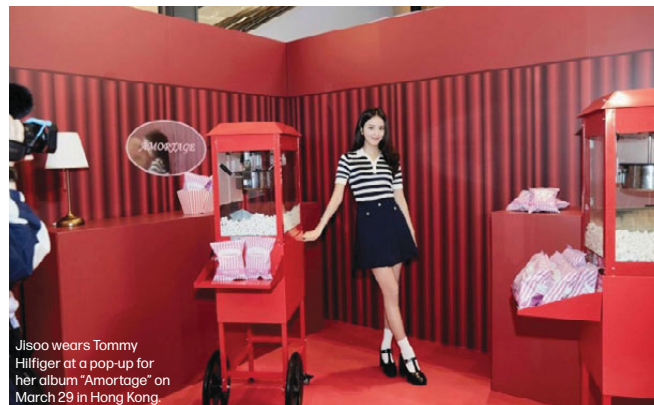
Stefan Larsson needs to spark a little more PVH+ positivity on Wall Street after cutting PVH Corp.'s earnings guidance this year on the back of consumer weakness, tariff costs and operational difficulties at Calvin Klein.

Shares of the company fell 18 percent to \$66.35 on Wall Street Thursday as investors digested a first-quarter report that, while ahead of plan, foretold some trouble ahead.

Adjusted operating margins – which stood at 10 percent last year and 10.1 percent the year before – are now projected to slip to 8.5 percent this year.

Tom Nikic, an analyst of Needham & Co., described the quarterly report as a "messy print," but said the stock still "looks too cheap."

"While we understand investors' disappointment, particularly regarding the direction of margins, the stock is currently trading at just 6-times current 2025 EPS guidance," Nikic said in a research note. "The magnitude of the sell-off feels overdone, however, and medium-term risk/reward should be skewed positively. But management has a lot of work to do to



Jisoo wears Tommy Hilfger at a pop-up for her album "Amortage" on March 29 in Hong Kong.

improve investor sentiment in this beaten-down stock."

Shares of PVH are down more than 46 percent over the past year, leaving the company with a market capitalization of \$3.2 billion.

UBS analyst Jay Sole also saw the stock's valuation as "cheap" and he said the "challenging" first quarter did not shake him from his buy rating on the company.

"We are positive on PVH's long-term [earnings per share] growth prospects,"

Sole said. "The big question is if the Calvin Klein and Tommy Hilfger brands remain strong: We believe these brands are building momentum due to improved product and marketing. PVH's issues are mainly operational and macro related, in our view. We believe the operational issues get resolved sooner rather than later."

Stefan Larsson, chief executive officer, who has been remaking the company with his PVH+ strategic plan, told analysts on a conference call: "While we have to

recognize this evolved backdrop, all our focus is on what's within our control to strengthen and expand the impact of our own PVH+ actions. And in moments like this, when the external factors get worse, is the time to sharpen our focus, get even closer to the consumers and expand our execution.

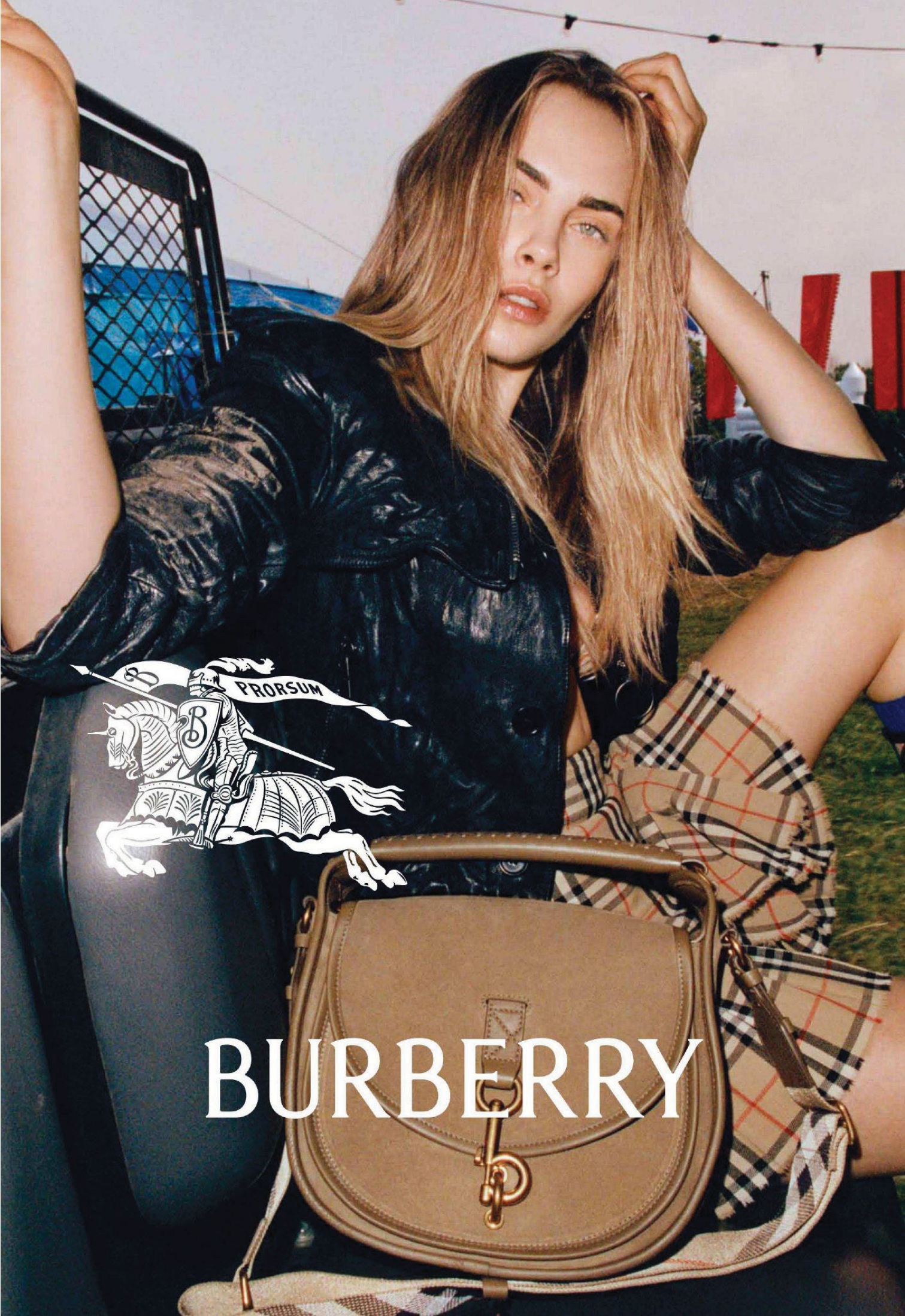
"We have our sleeves rolled up, focusing 100 percent on what's within our control to improve the back half of the year by broadening and scaling our successful PVH+ plan initiatives," the CEO added. "We are on a multiyear journey to unlock the full potential of Calvin, Tommy and PVH."

At the end of the quarter, inventory was up 19 percent from a year earlier, which PVH attributed to "a purposeful investment in core product inventory to improve overall availability, an increase in inventory to support the projected sales growth in the second quarter, and earlier receipts of summer season product to improve in-season stock availability."

This was already going to be a year of change for PVH, which took back control of key Calvin Klein licenses from G-III Apparel Group and rolled out women's sportswear to 150 Macy's doors. That and the move to a global product kitchen for Calvin Klein hit a few snags and hurt margins, but the company said the impact is only temporary.

Some of the more specialized businesses brought back in from G-III are going out again to other producers.

PVH said it inked a licensing agreement with Herman Kay-Mystic to produce men's and women's outerwear for both Calvin Klein and Tommy Hilfger in the U.S. and Canada with the launch set for spring 2026.



BURBERRY

BEAUTY

Why Aren't More Emerging Designers Getting Into Fragrances?

● Insiders and executives weigh in on the designer fragrance boom – and why there aren't more entrants.

BY JAMES MANSO

Designer fragrances are leading beauty's hottest category. Why aren't more designers cashing in?

While several legacy brands like Carolina Herrera, Dior and Chanel have long had fragrances and thus benefited from the current boom, designers who have gained notoriety in the past decade have been slower to jump on the trend.

Industry sources suggested that the likes of Khaite, Willy Chavarria, Area and Christopher John Rogers could be ripe for a fragrance launch, but potential hurdles include costs and an increasingly competitive landscape.

"The category is doing extremely well, and designer fragrances are so viewed as aspirational and associated with prestige," said Robin Burns-McNeill, cofounder of Batallure Beauty. "The Chanel and Diors have history on their side, but you have newer and very appealing fashion brands that have all the developed elements of the brand narrative."

Meanwhile, fragrance is the fastest category in the U.S. prestige market, per first-quarter data from the NPD Group, driven by all variants of prices and juice concentrations. Burns-McNeill reasoned that there's not a right or wrong way to enter the market, whether it be with small batches à la The Row or Gabriela Hearst, or casting a much broader net with augmented distribution.

"The objective is to have a great product for your first purchase, but you've got to be able to contain that customer," Burns-McNeill said. "The packaging, the narrative, the fragrance itself. It all has to be great, but then you have to create the awareness and demand, which there are many ways to do."

She doesn't think there's a sweet spot in terms of a fashion business' sales volume before entering fragrance, but she did reason it varies by business.

"You first have to separate if it's a U.S. fashion brand or a global one, where the growth levers are and where it's coming from, because beauty will follow suit," Burns-McNeill said. "A big mistake people make is the effort to create awareness and buzz and demand for launch and then thinking they're done, because that is how apparel is. But in beauty, you have to keep building and building."

Other executives agreed that the upside in the category is there, but competition is only fiercer.

"Designer fragrances in the U.S. market are 70 percent of sales," said Agnes Landau, chief marketing officer of Shiseido Americas, which holds licenses for Tory Burch and Narciso Rodriguez among others. "The top 10 are almost 40 percent of the market. There's incredible dominance at the top. You don't see that in skin care and makeup."

Landau pointed to a few dynamics for the category's growth, including Gen Z and Gen Alpha's exploding interest in the segment, largely driven by TikTok. "They're also getting under the hood. It's not only about knowing the fragrance notes, but knowing about the construction of a fragrance is social currency for them," she said.



Narciso Rodriguez For Her.

With the lion's share of sales coming from incumbent legacy players, like Chanel and Dior, Landau reasoned that the category can be prohibitively expensive.

"If you want to be in the top 20, you better show up with at least \$20 million," Landau said, "if not more in this category. It's an expensive category to play in – sampling is super important, how you play on social. And you can't miss on either end."

There are a few new players – LoveShackFancy debuted its fragrance collection in 2023, as did Victoria Beckham Beauty – and in February, Jacquemus signed a long-term license with L'Oréal and took a minority investment from the conglomerate.

"You need the right partner to invest in you," said Lori Singer, president of Parlux. "Alignment is key. These brands that want to break into the category that are smaller really need someone who's aligned with their value – shared value and creative ambition are both necessary. And not every fashion designer loves fragrance or wants to understand it."

Designers agreed on a simple tenet: consistency is key.

"We have a very strong vision that

we stay true to," said Rebecca Hessel Cohen, founder and creative director of LoveShackFancy. "We launched with three floral fragrances at first. So much of our brand DNA is florals, and this very beautiful, romantic, effortless, timeless femininity."

Her range has since expanded to entail body sprays and Cohen said she is eyeing new olfactive territories for expansion, too.

"It starts with the brand codes and the brand DNA," Cohen continued. "There are so many new customers to the brand [from fragrance]. All of them have been introduced to the brand and love the energy. The beauty, fashion, fragrance – it's such a feel-good, happy, fun world."

Narciso Rodriguez agreed that the starting point should be a singular vision and point of view on the category.

"Fragrance was always something I was so passionate about, even before I even went to school for fashion," said Rodriguez. "I did it from a place of passion and then learned over the last 20-plus years about the fragrance world. But I always thought that a fragrance can convey the message of a designer."

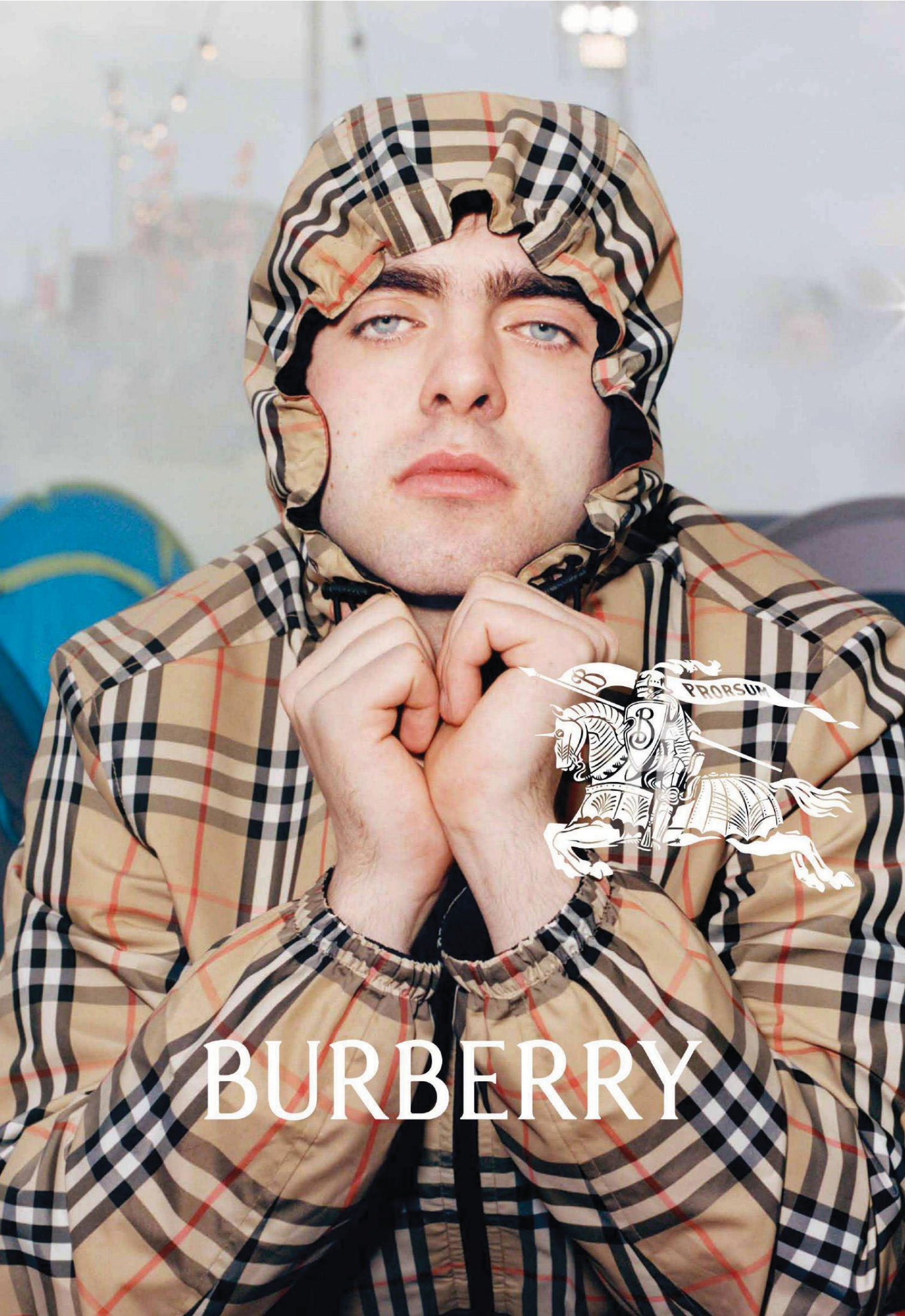
Though his namesake fragrances are enduring on the market, he acknowledged

that the fragrance landscape has shifted dramatically since he first debuted in 2003.

"There are people like Aurélien Guichard, Francis Kurkdjian – they've gone off and done their own things. There are amazing fragrances and people creating new and interesting things," he said of the boom in niche perfumery.

"It's true that many are taking the path with more established designers, and those are taking more selective paths to distribution," said Jean Madar, chief executive officer of Interparfums Inc. "It seems new designers want to take their time and the business model is quite different. They either don't have the European recognition or U.S. recognition, so that's why they have to go slower."

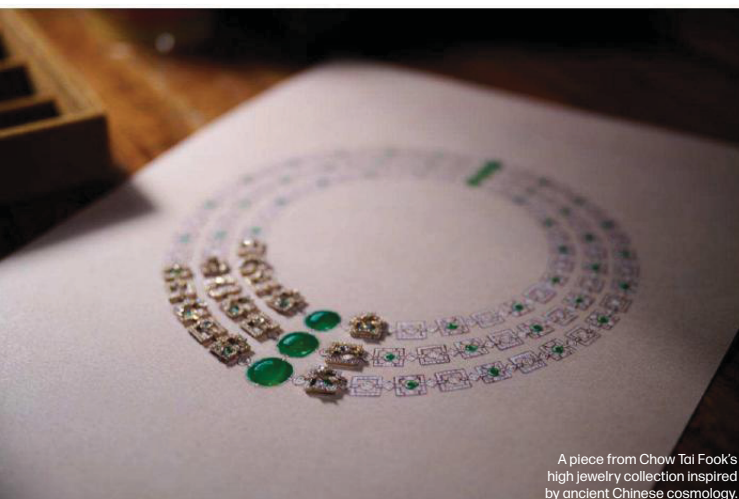
Madar, who said he was evaluating a handful of new licenses to join the portfolio that entails Donna Karan, Jimmy Choo and Off-White, contended that brand recognition isn't enough to create a viable business. "The most important thing is attractivity and the emotions the brands create," he said. "There is nothing more well-known than Coca-Cola in the world. Does it mean I'm going to wear a Coca-Cola fragrance? I don't think so."



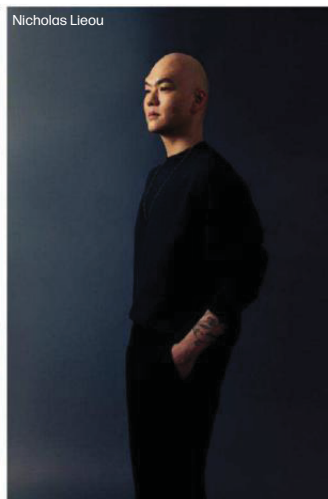
BURBERRY

EXCLUSIVE

Chow Tai Fook to Launch High Jewelry Collection



A piece from Chow Tai Fook's high jewelry collection inspired by ancient Chinese cosmology.



Nicholas Lieou



Sonia Cheng

- The collection was created by its first high jewelry creative director Nicholas Lieou.

BY DENNI HU

Chow Tai Fook, the 96-year-old Hong Kong jewelry group, is breaking new ground with the launch of its first high jewelry collection.

Sonia Cheng, heiress to the group and the head of its family-owned Rosewood luxury hotel chain, is the driving force behind its “transformation journey.”

“Launching this high jewelry collection is really a pivotal moment. It really signifies the capability, the legacy of Chow Tai Fook jewelry, and the rare expertise and craftsmanship that we have,” said Cheng, who’s currently vice chairman and executive director of Chow Tai Fook.

“In the world of high jewelry, which has been dominated by Western brands for so many years, we want to be the only Chinese global jewelry house that showcases the beauty of China to the world,” Cheng continued.

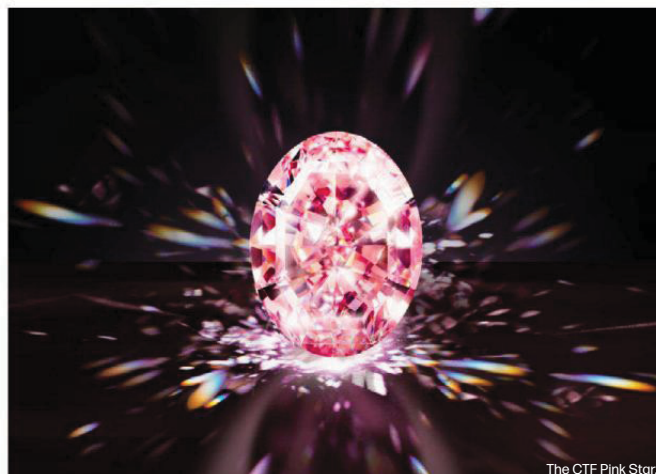
The collection was designed by Nicholas Lieou, the company’s first high jewelry creative director. Lieou, formerly of Tiffany & Co. and who later made a name for himself as an independent jeweler, is a Hong Kong native known for designs that accentuate fluid and clean shapes.

More than two years in the making, Cheng worked closely with Lieou – often jumping in with specific inspirations and ideas – to come up with a launch collection that delves deep into traditional Chinese art, philosophy and architecture, bears the name “Timeless Harmony” and is meant to celebrate “the enduring principles of harmony and balance.”

Featuring around 170 pieces, the collection is divided into seven chapters: “Joie,” “Lotus,” “Heaven & Earth,” “Palace,” “Gate,” “Roof Tiles” and “Great Wall.”

“I think clients are looking for depth and story behind each piece, and with this collection, we were able to create that,” Cheng said. “When they wear it, it not only feels wearable, but they feel very proud of it because it’s almost a way of promoting Chinese culture.”

More than a dozen skilled craftsmen, some of whom have been with Chow Tai Fook for 30 to 40 years, were tasked with



The CTF Pink Star.

crafting the intricate pieces.

“We also have approximately 400 masters in our production hub in Shunde who have been working with us,” Cheng said. “These are rare skills that we want to continue to protect, pass on to the next generation, and inherit.”

With an emphasis on wearability, the collection is priced from 200,000 Hong Kong dollars, or \$25,516, to several tens of millions Hong Kong dollars, or more than \$1 million.

“It’s going to be quite diverse, and as for whether it will trickle down to other price points, honestly, I think we need to wait and see,” Cheng said.

For the collection’s grand debut, Chow Tai Fook is taking a subtle approach.

On Thursday, against the backdrop of Hangzhou’s serene tea fields and bamboo groves, a carefully vetted list of guests, including editors in chief and VIP clients, will witness the unveiling of the collection.

Cheng said the collection’s inspiration was inextricably linked with the history of the lakeside city, which played host to Chanel’s Métiers d’Art 2025 collection last December. The Chinese city, known as “heaven on earth,” was where numerous Chinese poets and scholars resided during the Song Dynasty, where they waxed poetic about nature’s bounty, in particular

the lotus flower, which floats above murky waters and remains pure.

“One of our main collections is going to be about the lotus; it symbolizes tranquility and serenity – that’s why we chose Hangzhou as the backdrop of the event venue,” explained Cheng, adding that the showcase will travel to other key markets in China before making its last stop in Hong Kong.

Apart from the Lotus chapter, another highlight from its high jewelry portfolio is dubbed “Heaven & Earth,” or “tian yuan di fang,” which references the ancient Chinese philosophy of stability marked by the circularity of life and the stability of the square.

“We also use rare gemstones and diamonds, but we are also combining them with more Eastern materials like feicui [jade] and fold into these pieces,” Cheng said.

As one of the first Chinese jewelers to become a De Beers sight holder and the largest diamond importer in China, the company had a humble beginning as a gold jewelry store in China’s southern port city of Guangzhou. After the business relocated to Hong Kong, it expanded its influence into real estate, giving rise to New World Development, one of Hong Kong’s largest real estate developers, and Rosewood, a luxury hotel chain.

While gold remains a cornerstone for the Chow Tai Fook flagship, the jewelry powerhouse said it “also works extensively with diamonds, precious gems and platinum” via its network of fine jewelry brands, including Hearts on Fire, Enzo, Soinlove and Monologue.

Around 15 years ago, the brand began releasing high jewelry pieces under the Chow Tai Fook banner that cater to prestigious clients’ needs.

In 2022, after Cheng became vice chairman and executive director of the company, she initiated a brand-focused revamp that ultimately led to the hiring of Lieou in 2024.

One of Lieou’s first works for the company, the gold jewelry line CTF Rogue, won the following of culturally conscious customers and is expected to generate around 4 billion Hong Kong dollars, or \$509.8 million, in annual sales in 2025, according to the company’s latest financial filing.

With volatile gold prices and economic uncertainty in China, Chow Tai Fook is betting on raising its brand profile via the high jewelry line to improve margins.

In the first quarter that ended March 30, sales of its gem-set, platinum, and 18-karat gold jewelry segment grew 2.2 percent and contributed 17.3 percent to overall sales.

Without delving into too much financial detail, Cheng noted that China’s high jewelry segment has shown strong growth over the past year and is projected to expand at an annual rate of around 8 percent over the next seven to eight years.

“We are finding that high-value clients are still looking for amazing pieces,” Cheng said. “We are very confident in the segment and it being a strong pillar in the overall Chow Tai Fook jewelry business.”

As for the collection’s retail strategy, Cheng said the segment will focus on private viewings, followed by a “very small and curated” launch in key stores in mainland China and Hong Kong.

“If you go to the Hangzhou event, you will understand the immersion of the experience we are building,” Cheng said. “Because with high jewelry, it can’t just be about the pieces you show – it has to come with an immersive experience that touches all senses – sight, smell and sound,” Cheng said.

Looking ahead, Cheng said that rough diamonds previously acquired by the group – such as the \$71.2 million CTF Pink Star purchased in 2017 and the record-breaking Aurora Green diamond in 2016 – are likely to be reinterpreted by Lieou in future collections.

“We are being very creative in innovating how we are going to evolve high jewelry and re-standard the high jewelry for the global industry,” Cheng added.

BUSINESS

Lululemon CEO Bullish Despite Cautious U.S. Consumer

● Calvin McDonald said 2025 revenue guidance remains the same based on first-quarter results and an early read on second-quarter sales.

BY VICKI M. YOUNG

Lululemon Athletica Inc. saw first-quarter revenue gains, but chief executive officer Calvin McDonald warned that U.S. consumers are becoming more cautious in their spends.

That along with a cut to the profit outlook for the year was enough to spook investors, who sent shares of the company down 22 percent to \$258 in after-hours trading Thursday.

McDonald told analysts during an afternoon conference call — the company posted results after the markets closed — that he was pleased with the report as revenue growth “came in at the high end of our guidance range.”

“As we look ahead, we will continue to leverage our financial strength and our position in the marketplace to play offense, remain agile and successfully manage the environment around us,” he added.

But he also noted that U.S. consumers “remain cautious right now, and they are being very intentional about their buying decisions. Even with this, we [are gaining]

market share across men’s and women’s in the premium athleticwear market in the United States.”

McDonald said the company is executing against its strategy to maximize existing markets, expand in newer markets, while also “seeding others” for future growth.

For the first quarter ended May 4, net income fell 2.1 percent to \$314.6 million, or \$2.60 a diluted share, from \$321.4 million, or \$2.54, in the same year-ago quarter. Net revenue rose 7.3 percent to \$2.37 billion from \$2.21 billion, with comparable sales up 1 percent.

That put the company in line with or ahead of Wall Street expectations, calling for diluted earnings per share of \$2.59 on revenues of \$2.37 billion, according to Yahoo Finance.

By region, Americas net revenue rose 3 percent for the quarter, but comparable sales fell 2 percent. International net revenue was up 19 percent, and comparable sales rose 6 percent.

The company said women’s apparel revenue rose 7 percent in the quarter, while men’s was up 8 percent and accessories and other revenue, such as for shoes, gained 8 percent. By channel, store revenue increased 8 percent, while digital revenue gained 6 percent.

The company said it expects second-quarter net revenue in the range of \$2.54

billion to \$2.56 billion, with diluted EPS in the range of \$2.85 to \$2.90.

For 2025, the company kept its net revenue guidance range to between \$11.15 billion and \$11.3 billion.

The outlook for EPS was cut to a range of \$14.58 to \$14.78, down from the \$14.95

to \$15.15 forecast in March. Analysts had the company figured for \$14.94.

“Based on our quarter one revenue performance and what we’re seeing thus far in quarter two, we are maintaining our revenue guidance for the full year,” McDonald said.

Lululemon ended the quarter with 770 stores, which included three net new company-operated doors.

This year, the company signed British race car driver Lewis Hamilton as brand ambassador, and in April teamed with the Professional Women’s Hockey League for an inaugural collaboration that spotlighted fan-favorite Lululemon designs.



A look at a Lululemon store in Shanghai.

BUSINESS

Beyond Yoga Expanding With Larger Stores to Rival Lululemon, Athleta

● Levi’s bought the brand in 2021 and is finally ready to unveil more of its future with a new door in Greenwich, Conn.

BY EVAN CLARK

Beyond Yoga is stepping out, cutting the ribbon on a bigger store concept in Greenwich, Conn., on Friday and preparing an assortment that really lives up to its name.

It’s Beyond Yoga’s first brick-and-mortar store on the East Coast and a big moment

for the brand, which Levi Strauss & Co. bought in 2021 and which is now being prepped for a growth spurt that would put it into direct competition with Lululemon and Athleta at scale.

Leading the way is Nancy Green, who oversaw Athleta as it grew from 39 to 175 stores and has been putting that experience to work since becoming Beyond Yoga’s chief executive officer last year.

Green has been using her own particular blend of art and science to set the brand up for its next step. The arrival in Greenwich, for instance, is no accident. The company knows from its e-commerce business that the greater New York area is its largest market and used that data to guide it to the wealthy enclave.

“There’s a big intuitive piece to this too,” Green told WWD. “There’s the data on where the bulk of our customer fans are currently, and then there’s intuition. Does that make sense? Does that feel right? Because you can go into a market and there’s multiple places you could open. We’re opening in Boston [this year] and we can see where that customer bubble is in the Boston area. And there’s multiple choices where we could go. We’re going to Seaport because we stand there, we watch, we see our customer walking the streets.”

“The other piece that’s important is, Does the space feel right? That’s also intuitive,” she said. “Maybe it’s not the right location or you need to wait for the right location. We’re not going to go in just because the data shows us that that’s probably where we should be.”

Both sides of Green’s brain aligned on the Greenwich store, a 2,760-foot-space that also has room to hold events and tap into that “wellness-forward lifestyle” customer the brand targets.

“It’s gorgeous,” Green said. “Light oak floors, very natural elements and a lot of wood, a lot of very organic shapes, curves. The main reason for the larger format is

that the line is expanding quite a bit. We needed a larger space to showcase the breadth of the assortment and to really just show the best expression of the brand. We’re also [planning to use] these new spaces as community hubs, whether it’s fitness events that we do in the store, community events, whatever is right for that store. We create very strong local partnerships with various studios.”

The store comes with a new logo and is at the vanguard of a bigger rollout — both in retail and in terms of Beyond Yoga’s assortment, which all includes or ties back to its signature Spacedye fabric.

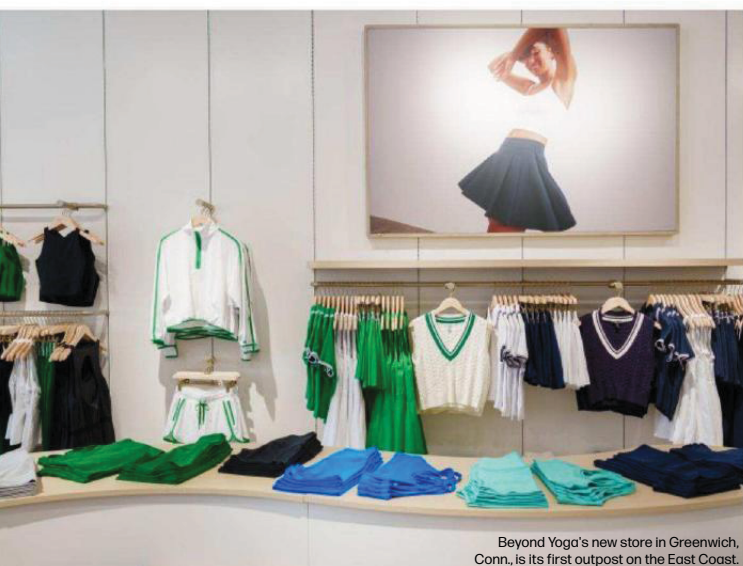
While the 20-year-old business has long had workout-ready gear and dresses, the collection has been growing rapidly lately. Puffer jackets were added last year. In August, the assortment reaches out more with wide-leg bottoms, vegan leather, sweaters, cashmere wool blends, varsity-inspired prep looks, styles for the trail and more.

Beyond Yoga is done tiptoeing and is going even further beyond yoga with more looks that work from the studio to work to the street to the airport and everywhere else.

“First and foremost, we are a lifestyle brand that serves an active woman and man’s lifestyle,” Green said. “So we think about what are the things that they do? What do they need? Well, it starts with the activities that they do.”

With the Greenwich opening, Beyond Yoga has eight doors and is expanding to 14 by the end of the year. Earlier this year Green said the brand could have “at least 200 stores” over time.

“This is our 2.0 in stores,” Green said of the Greenwich location. “This is a new concept. We are going to test it and we are going to nail it. We have to iterate and tweak some things as we learn and then we nail it and then we scale it. So test, iterate, nail it and scale it.”



Beyond Yoga’s new store in Greenwich, Conn., is its first outpost on the East Coast.

BEAUTY

Alli Webb Is Back With New Hair Brand Messy

- The brand has raised \$5 million, with the round led by Unilever Ventures.

BY KATHRYN HOPKINS
PORTRAITS BY EMILY MALAN

Alli Webb is back in the hair category, but the perfect blowout is out.

Instead, the Drybar cofounder's new hair brand, Messy, launching at Sephora online June 24 and in-store June 27, does exactly what it says on the tin, or in this instance copper-colored bottled, delivering just rolled out of bed, no muss no fuss look hair.

"With Drybar, it was a moment in time. It's been 15 years since we started it. I had come off of a lifetime of trying to get my hair to look this perfect way and Drybar was the perfect blowout," Webb said over coffee at The San Vicente Bungalows private members club in West Hollywood on an April morning.

"With COVID-19 and my own personal journey, as I evolved emotionally, so did my hair. In the last couple of years, I've been tinkering away with how to embrace what I have, instead of fighting it and trying to create this perfect look."

Cue Messy – a range of five products: I Am Enough Rough Dry Style Cream, \$32, a frizz-fighting styling cream with chickpea and olive stem cell extracts and ucuuba butter; I Am Transformed Instant Silk Revival Spray, \$32, a treatment designed to restore, strengthen and hydrate crunchy or frizzy hair powered by vegan silk and upcycled osmolyte technology; I Will Not Be Broken Overnight Repair Hair Serum, \$34, an overnight treatment formulated with castor oil and superfoods; I Can Begin Again Shampoo, \$32, and I Am Soft I Am Strong' Conditioner, \$32. The latter two both contain oat peptides and olive stem cell extract.

Powered by the rough dry method, Webb's low-heat technique encourages styling with hands, twisting strands to achieve effortless waves.

"I've been a hairstylist for 30 years, but only in the last few years have I really homed in and learned how to manipulate my hair to look like this. I didn't use any hot tools today," Webb said of her method, while running her hands through a California cool mass of long, loose waves.

"I wash my hair. I comb it out. I put our Rough Dry Cream in. I twist and dry it, then I put either oil or our Revival Spray in it. The biggest thing is you can't touch it until it's dry."

She believes there's a gap in the market for this range, with most consumers blowing out their hair or air drying. She sees her method using these products as lying somewhere in the middle of styling wet hair.

"We're in the middle, and nobody's talking about that, which is such an amazing opportunity. If you manipulate [your hair] with a blow dryer and a brush, or you twist it and let it dry, it's going to dry how you tell it to dry," she said. "When you're letting your hair dry, you're basically leaving it up to the winds and the environment, whereas my hair is very strategically done today."

This method doesn't necessarily mean a blanket ban on styling tools, though. "I'm not saying do nothing. Even on some days, if my hair is just being really unruly, I'll add a couple of pieces, with an iron. I didn't have to today, and I swear to God, I didn't put any curls in my hair. Sometimes I do. It just depends on what's happening with my hair and where I'm going. It's all about less heat, not no heat. When I started putting less heat on my hair, my hair grew and got healthy."

She believes this is what consumers want, too. "Right around the time Drybar started and if you think about the years after that, everything was so perfect. I think we've all kind of felt the urge to get back to a little bit more of a natural feel." ▶



Alli Webb

Inside Drybar in 2012.



To aid them, the brand will be releasing content around what they call the messy method.

To help with funding, Webb raised \$5 million, led by Unilever Ventures, in addition to a small family and friends round. "I think that we're one of maybe two brands that they've invested with pre revenue," she said.

"Alli Webb is once again at the forefront of industry change – her vision and leadership, combined with the proven track record, make this brand a powerful force," said Rachel Harris, a partner at Unilever Ventures. "With impeccable timing and deep consumer resonance, it's poised to disrupt and redefine the haircare landscape. That's exactly why we're partnering together."

Unilever Ventures' other investments include Trinny London, Saie, The Inkey List, Curlsmith and Womaness. It also previously invested in Nutrafol, which is now owned by Unilever.

For retail, Sephora was a no-brainer as that's where Drybar's product range was launched.

"Having their vote of confidence was amazing. They signed on with us before there were even products," said Webb. "They were really in the kitchen with us. I feel so lucky and humbled to get their expertise."

"Hair is my passion. Over the last five years I experimented with different things, which were all interesting, but nothing has felt like this."

ALLI WEBB

Carolyn Bojanowski, executive vice president merchandising at Sephora, said: "Messy is committed to simplifying and speeding up hair care routines by empowering individuals to embrace their natural texture through less heat, with innovative products that are suitable for all hair types. We look forward to welcoming this brand, and know that their intentional styling solutions and mission to celebrate individuality will resonate with our clients."

It's also a good time to enter the prestige hair category, according to Circana's latest data. Prestige benefited from hair, which grew 4 percent. Styling products swelled 12 percent.

While Webb's team is mostly female, she is once again partnering on Messy with her brother Michael Landau, founder and co-CEO.

Alongside her ex-husband Cameron Webb, they cofounded Drybar in 2010 as a blowout specialty concept. It received private equity backing from Castanea Partners and Roark Capital, and eventually developed a successful product line. The product and salon businesses were split up, and the hair products segment was sold to Helen of Troy for \$225 million in 2019. In 2021, WellBiz Brands acquired the franchise rights to Drybar's salon business. Terms of the agreement were not disclosed.



Messy By Alli Webb I Am Enough Rough Dry Styling Cream



Messy By Alli Webb I Will Not Be Broken Overnight Repair Hair Serum



Alli Webb

In the years since, Webb cofounded jewelry brand Becket + Quill and massage concept Squeeze, released her second book "The Messy Truth" and launched The Messy Collective online community for female founders.

"Hair is my passion. Over the last five years I experimented with different things, which were all interesting, but nothing has felt like this."

Her book, in particular, details how her personal life is inextricably linked to her hair journey.

"It's a very vulnerable story of starting a company, growing a company, scaling and selling. Then there was an undertone of my personal journey, which is messy. I got divorced from my first husband, who was my cofounder. My son went into rehab at 13. Then I got remarried, and then at the 11th hour, I got divorced again, and my mom died," she recalled. "It was such an interesting juxtaposition of this amazing company that we built, and then my life falling apart behind the scenes and figuring out how to navigate that."

"It was like, how do I get out there and be this happy founder. I had to really pick myself back up, which is why I wrote the book. I just wanted to tell my story and show people that it can look great and glamorous and amazing, but it's usually not."

While she did a lot of work on herself and explored her spiritual side, her hair evolved, too.

"Even now, when I get my hair colored, and my colorist is amazing, and she gives a mean blow out, I'm really not comfortable. It's the weirdest thing," she said. "My hair is so much bigger with this kind of hair than when I get it blown out. I love my big hair."

She now wants other women to feel the same.

"We're so programmed that you don't show up to a board meeting without a blowout. That is what I said for years, but now I go to everything with my hair like this and I get so many compliments, and I do a lot of speaking, and I come with my hair like this, and I'm on TV, and I come with my hair like this, and I'm trying to start paving the way for [the notion that] it doesn't have to be perfect." ■

WWD


Alberta Ferretti

Alberta Ferretti

When was it that the term “romantic” warped into a coy acceptance? Perhaps somewhere between all the talks on female empowerment and how this can be conveyed through displays of strength or stoicism, other takes on channeling power were erroneously cornered into the shadow and being romantic was mistaken for weakness in that darkness.

But Lorenzo Serafini has a clear vision. He sees in romance and gentle femininity assets that not only sit at the heart of the brand he was called to helm last year, but make for its legacy, to preserve and perpetuate by adapting it to modern times.

For his first pre-collection for Alberta Ferretti, Serafini proceeded in this mission without nostalgia nor reverence for the archives. So much so that he dared to swap the house’s chosen fabric, chiffon, for organza, a material that enabled him to deliver the same sense of lightness but in a more structured way.

Cue ‘50s-viking dresses and full skirts and daily pieces alike, including beautiful lightweight trenchcoats and caban jackets cut in triple-layered organza – their sophistication amplified by the lineup’s color palette spanning from ivory and powder pink to burnt orange and black.

Fabric exploration continued with linen treated with a sleek coating that gave a modern edge to pocketed skirts and streamlined coats, and with dazzling meshes that defined a fluid, see-through frock and pants with elastic waistbands, ideal to bring some nonchalance even on a dancefloor or a red carpet.

Elsewhere, floral motifs – from faded prints in pastel hues to those reminiscing of botanical herbariums – lace and occasional frills here and there alternated with graphic tailoring, standing out for sharp cuts or sheen.

Speaking of shine, the final silk frock with lace inserts and the similar bias-cut slipdress opening the lineup were easy to love – and picture oneself even getting married in. – *Sandra Salibian*

Etro

Marco De Vincenzo is not holding back. His unbridled approach to Etro’s patterned world seen on the runway for fall 2025 was reiterated for resort 2026, as he’s well aware the commercial effort has to sit on the shelves for many months and please customers’ different demands.

Hence the freewheeling mix of moods, shapes, textures, fabric weights and colors in this eccentric lineup, which could look overwhelming but, by breaking down each piece, every Etro customer could find a little

The Reviews



Alberta Ferretti



Etro

resort
2026

something to spice up her or his wardrobe.

Looking for a ruffled summer dress? Plenty to choose from. Mini or floor-length, long-sleeve or charmingly sitting off the shoulders, these came covered in animalier prints intertwined with the house’s paisley motif or cut from cotton vichy layered with florals; crafted from emerald silk fil coupé, or printed with a plethora of botanical themes and trimmed with lace.

Need a more daily piece? Not to worry. Checkered suits punctuated with little geometric motifs sat next to embroidered denim jackets and printed flared jeans covered in flowers or paisley, while tapestry-like cropped jackets mingled with stunning jacquard knits – also offered for men, where the proposition had a tonal approach to patterns, as seen in workwear and tailoring alike.

Sure, those more inclined to solid colors might have to squint through the look book images, but eventually they could find a handful of separates that fit the bill, like suede jackets and miniskirts or beach-ready, fringed crochet dresses and pants with a ‘70s vibe. If feeling particularly daring, they can also give De Vincenzo’s sporty polos and cardigans in flashy colorblocking a try.

“The beauty of this brand is that you don’t need a theme. Etro is the theme,” said De Vincenzo. “This company has a wide, coded language. Dealing with the same ingredients [season after season] might sound limiting, but in truth it’s really fun because with little shifts and tweaks you can have many elements and aesthetics coexisting.”

This was certainly the case for this collection, which sacrificed cohesiveness to display Etro’s graphic and textural richness and versatility in full force.

“For us mixing patterns is the norm: our goal is not eliminating them but make sure they look good when combined,” said De Vincenzo. “It might be too much for many people, but not for those coming into our stores.” – S.S.



Etro

No. 21

“The attitude is what I’m interested in, even more than single garments,” Alessandro Dell’Acqua said, his index finger hovering over images of his resort 2026 collection. Photographed at night on the streets of Milan, they portrayed too-cool-to-care women in daywear looks with glam touches and reflected the masculine-feminine duality that is ever-present in the designer’s work.

To be sure, even if his muses are on the move, Dell’Acqua is never one to chase trends, preferring to stick to his own codes. This concise lineup further proved so with its familiar interplay of contrasts, focus on knitwear and little decorative whims tweaking the shape of mundane pieces.

For one, the designer flanked his renowned chiffon and crêpe de chine dresses with sleek options cut from silk shantung that featured pressed folds, which conveyed an undone effect to its shiny texture in pencil skirts and long dresses with deep side slits. The technique was also employed for mannish suits and dresses printed with floral motifs, whose femininity was tamed via oversized blazers and overcoats in checkered fabrics.

With the same spirit, the designer paired a suit in Lurex bouclé with a denim shirt; pleated full skirts and slipdresses with Fair Isle sweaters in cotton or neoprene-coated wool, and a long, sequined skirt with a polo shirt and a leather jacket with a lived-in feel.

A faille evening gown and separates covered in lasered crêpe de chine strips to mimic a feathery effect offered eccentric touches to this straightforward and approachable wardrobe. — Sandra Salibian



resort
2026

Brandon Maxwell

“It’s really a continuation of where I’ve been in anticipation of September, which is the 10-year anniversary,” Brandon Maxwell said in his showroom of his resort collection.

As of late, the designer has been revisiting past collections and reaffirming what he loves: Americana sportswear and American West staples that are very much rooted in reality. Whereas Maxwell said in previous collections, he’s interpreted his love of American sportswear heroes — Ralph Lauren, Halston, to name a few — in “quite a literal way,” he’s now working those references in a more “nonchalant, nuanced way now,” he said.

It’s working — Maxwell explained that his last few collections have performed “incredibly well” and his global retail business is continuing to grow. Throughout the strong assortment, this approach continued with sportif nods and special takes on Americana classics, reflected through oversized button-ups with matching little shorts; strong takes on the trench, including a chic jumpsuit version in twill and new twisted denim skirts paired with great one-of-a-kind cowhide jackets.

“I’m very much into real clothing — what does the Brandon Maxwell woman look like on the street? It’s important for me to see her that way this season,” he said. For day, this spanned from an ultra-cool leather jacket with long shorts, both featuring gathered, grommet-bound waistbands, to a great wind- and water-resistant Mackintosh jacket (seamed solely at the collar). In evening, Maxwell continued his minimalist bent with unfussy occasionwear, giving his “real girls on the street” plenty to choose from. — Emily Mercer

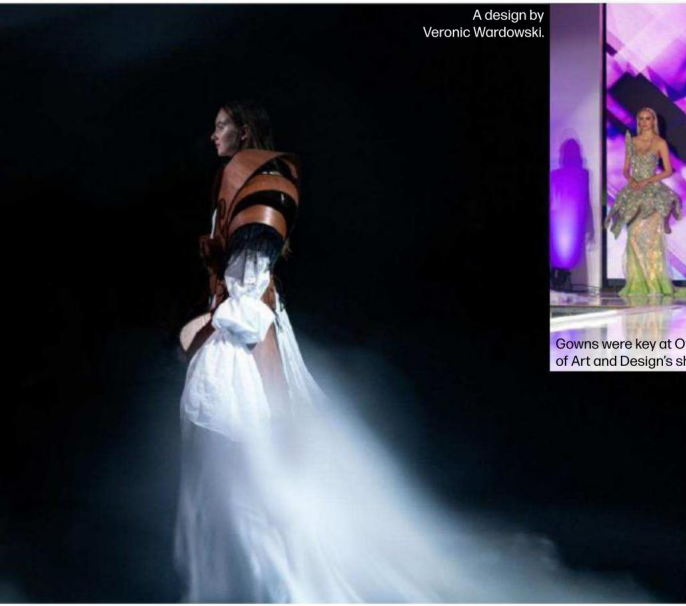


Brandon Maxwell



FASHION

Fashion Design Students Show Off Their Final Runway Looks at School



A design by
Veronic Wardowski.



Gowns were key at Otis College of Art and Design's show.



Christen Lee
designed this
ensemble.



Nick Madruga-designed
footwear at CCS.



Students at Otis College of Art
and Design worked with mentors.



Kalen Whitehead
created a standout
look at Pratt.

● The Savannah College of Art & Design, the Rhode Island School of Design and the College for Creative Studies are among the schools that showcased their seniors' work on their respective runways.

BY ROSEMARY FEITELBERG

Class has been dismissed for most college students, but some recent graduates are still flying high from their final runway shows.

While powerhouse fashion design schools like The New School's Parsons School of Design and the Fashion Institute of Technology get their share of attention for runway shows, WWD has caught up with seven other learning institutions about their catwalk highlights.

The College for Creative Studies

The basics: The CCS Fashion Show celebrated a decade of fashion design education with its fifth show at the General Motors Design Dome on April 26 that

featured 100-plus looks from 26 students. The event's "Detroit Icons" theme honored the city's legendary individuals and cultural movements.

Standouts: Senior Nicholas Madruga's 3D-printed wearable footwear, which was said to be a first for a CCS show, in terms of engineering precision and commercial viability. Another standout collection came from Junior Veronica Wardowski, who drew inspiration from her classical violin background and combined wool, cotton and bentwood for a poetic fusion of materials. **Anything new:** "The Show" attracted more than 400 guests, including representatives from Martine Rose, Louis Vuitton, Carhartt, Hermès, Calvin Klein, Caleres Inc., and other major brands. Also, senior students presented their collections to a jury of international fashion industry leaders at the historic and refurbished Michigan Central Station.

Otis College of Art and Design

The basics: The annual Otis College Fashion Design show took place on May 10 on its West Los Angeles campus with 45 juniors and 34 seniors in the Fashion Design

department debuting 120 looks. They collaborated with mentors like Jonathan Cohen, Zaid Affas, David Meister, Julie de Libran and Vanessa Khattar, as well as Agolde's Jack Burns, RTA's David Rimokh and VFiles' Leonardo Lawson among others. This year's theme was "Kaleidoscope."

Standouts: A formal dress by Erin Bond that was executed through a West Coast Exports-sponsored mentorship project. A sustainable look by Clarke Wu that played off the aforementioned Cohen's spring 2024 "Punk Impressionism" collection. **Anything new:** For the Activision-supported mentor project, juniors created looks for a virtual runway show that reimagined mythological beings for a new era. The digital creations were projected onto a giant LCD screen as part of a virtual runway during the fashion show.

Pratt Institute

The basics: This year's "Pratt Shows: Fashion" was held on May 16 at Powerhouse Arts in Brooklyn, where 30 seniors showcased their thesis collections. It was paired with "Pratt Shows: Design," where 33 others had their work exhibited,

in order to create two halves of a whole. **Standouts:** Kalen Whitehead closed the show with a rust macramé floor-length coat which was inspired by John Bowlby's theory of attachment. Interestingly, the coat will break down and disintegrate over time. Another standout was Christen Lee's knee-length quilted denim skirt with yellow stitching and crinoline touches. **Anything new:** This was Fashion chair Lisa Z. Morgan's first fashion show at Pratt, which marked a new chapter. Also, the London-based menswear designer Nicholas Daley was honored for his blend of heritage, identity and community-driven craftsmanship. Another honoree was senior Haeone Son, who won the Christopher Hunt "OnPoint" Award, which is a \$10,000 prize. ▶



An Avidron ensemble at RISD.



A runway look by Vivian Nguyen.



A runway look by Jersey Bond at RISD.



A look by Lyndsey Baik.



An ensemble by Logan Fluharty.



Brooke Cowan's jersey dress on the runway.

Rhode Island School of Design

The basics: The RISD Apparel Collection '25 runway show was held at the WaterFire Arts Center in Providence, R.I. on May 28 with 12 seniors showing a total of 74 looks. Although there was not a theme, there were some similarities in the students' imaginative visions such as dystopian futures, according to RISD's Apparel Design department head Gwen van den Eijnde.

Standouts: Adrian Aviles, who is known as "Avidron," created a sculptural leather jacket and pants embossed with upcycled computer circuits. Jersey Bond's closing look was another standout – a large muslin gown that was covered with masking tape for a painterly effect.

Anything new: An abundance of work that required inventive craftsmanship and blended art and fashion. Van den Eijnde curated the students' work in the show's scenography and its visuals.

Savannah College of Art & Design

The basics: The SCAD Fashion 2025 runway show was held at SCAD Atlanta on May 16 and featured the designs of 52-plus

senior and graduate students. SCAD fibers alums Trish Andersen and Lærke Lillelund helped create the bespoke runway. SCAD performing arts student Wayne Bucknor Jr., the Grammy-nominated producer, songwriter and DJ Aaron Alban, and SCAD film and television student Maxwell Park pitched in with the music.

Standouts: Senior collections from Logan Fluharty from SCAD Savannah fashion design program and Lyndsey Baik from SCAD Atlanta fashion design program.

Anything new: Choreographer and movement director Emma Chadwick offered guidance to SCAD models. Celebrity makeup artist and Tatcha's global director of artistry Daniel Martin oversaw the beauty side of things.

Court in the Miami Design District. Eighteen fashion design students participated and drew inspiration from the show's theme of "Volare," which is meant to relay sentiments of flight, freedom and limitless creativity.

Standouts: Istituto Marangoni Miami and the Miami Design District launched the IMM x MDD Scholarship Fund. Model and IMM advisory board member Karolína Kurková walked in and closed the runway show in a look by Ilayda Polat.

Anything new: Three of the looks by fashion design students Emilia Mourier, Mariana Jimenez, and Nina Talpe were created with Swarovski crystals through a new alliance between the company and the school.

Istituto Marangoni Miami

The basics: The Istituto Marangoni Miami 2025 runway show was held on May 15 at the Palm

Sam Fox School of Design and Visual Arts at Washington University in St. Louis

The Basics: The Sam Fox School of Design & Visual Arts at Washington University in St. Louis presented its 96th annual Fashion Design show on April 26 in the university's historic Holmes Lounge. Forty-eight students participated in the show, which was based on the theme "Voilà: Revealing fashion of today for another tomorrow."

Standouts: Brooke Cowan's minimalist "Day Moon" jersey dresses that featured her own leather belts and hand-sculpted buckles; and Vivian Nguyen's "Red String of Fate" brocade dress with cascading panels of jacquard were key.

Anything new: Senior fashion designers met with WashU alumnus Kahan Chavda, cofounder and chief commercial officer for Inversa, and Gabe Batson of local luxury goods maker Tufts & Batson to select Inversa leathers for their original handbag designs, which Batson then fabricated for the runway. ■

HOME DESIGN

France's Château La Coste Welcomes Ralph Pucci



The Oscar Niemeyer Pavilion at Château La Coste in Provence, France.

● A bit of serendipity led to Pucci's invitation to exhibit at the prestigious and sprawling cultural destination in Provence.

BY DAVID MOIN

It's a breakthrough moment for Ralph Pucci and his eponymous gallery.

On June 23, Ralph Pucci International becomes the first American exhibitor of home furnishings design at the prestigious Château La Coste in Provence, France.

The exhibit, titled "Pure," is a stand-alone show of works by leading artists and designers created entirely at his New York studio and factory on 18th Street in Manhattan's Chelsea neighborhood, using Ralph Pucci's proprietary "Plasterglass" material. "Plasterglass imparts the look of plaster and honors the artists' original fingerprints yet is known for its durability," Pucci explained.

While a wide range of colors are possible, the tables, lighting and seating featured in "Pure" have been realized entirely in white, and all the pieces have been crafted by hand with clean lines, variations on texture and no adornment. Pucci has continually pushed the boundaries of form and material. At this exhibit, plaster and clay will be hand-sculpted into the final design and then sold, all on site.

At the Château La Coste, inside the Oscar Niemeyer Pavilion, Pucci will be displaying pieces by 13 designers, among them Patrick Naggar, Eric Schmitt, John Koga, Paul Mathieu and Elizabeth Garouste. He said the exhibit will "highlight the timelessness of sculpture, reinterpreted through innovative contemporary design. I selected some of my iconic pieces, which in my opinion, are the ones we created and executed the

best. They're not necessarily the pieces that were most financially successful, but they're the most exciting."

Adding another special element to the exhibit, Pucci's longtime master sculptor, Michael Evert, will conduct live sculpting sessions, offering an intimate glimpse into the workings of Pucci's New York sculpture studio. In the background, the soundtrack will be jazz, which Pucci loves. You can always hear jazz piped inside to the Pucci gallery, and the playlist for Pucci's Château La Coste show pays homage to the musical artistry of the '50s (when the company was founded by Ralph's parents, Nick and Lee) and such greats from the era as Chet Baker, Miles Davis, Lee Morgan, and the Modern Jazz Quartet. Pucci also created a book called "Process," which is about the pieces in the exhibit and how they were made. He also had miniatures of the pieces made for the gift shop at the Château La Coste.

Château La Coste is a sprawling 600-acre cultural destination for art and architecture in Provence, France, situated between the historic city of Aix-en-Provence and the Luberon National Park. The setting has a history that dates as far back as the Roman Empire and the wine-making of the ancient time. The estate itself, with its main Palladian-style building, dates back to the late 1600s.

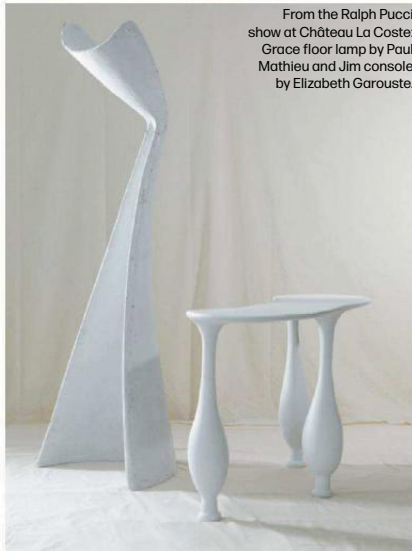
The Château La Coste's current incarnation was created by billionaire developer and hotelier Patrick McKillen in 2002, who transformed the estate into a unique setting for art and a modern winery. There are scores of sculptures on the property, including pieces by Richard Serra and Louise Bourgeois, set in the open air, and contemporary art displayed in five galleries. There are also restaurants, a wine cellar and two hotels, as well as the vineyard, a chapel designed by Tadao Ando, and a music pavilion by Frank Gehry.

From the Ralph Pucci exhibit at Château La Coste: Madoo chair by Nina Seirafi, Leon lamp by Elizabeth Garouste, Hoku Star lamp by John Koga.



Château La Coste

From the Ralph Pucci show at Château La Coste: Grace floor lamp by Paul Mathieu and Jim console by Elizabeth Garouste.



"Just wandering through and looking at everything, I feel it is one of the most inspiring places I have ever been," said Pucci. "It's a wonderful experience. You're surrounded by nature amid the magical light of the south of France."

Pucci's exhibit commemorates the 70th anniversary of Ralph Pucci International, and 50 years since Ralph took the helm of his family business. Originally, it was a mannequin repair shop and later a manufacturer of mannequins. Over the years, Ralph evolved the business into showcasing luxury furniture and lighting, as well as sculpture, photography and art, as the demand for mannequins from retailers dried up. The furniture chapter

began in 1989 when French interior designer André Putman created a mannequin for Pucci and then urged Pucci to represent her furniture in the U.S.

Throughout the year, Pucci stages openings at his three galleries New York, Los Angeles and Miami. On those occasions, the settings become festive gatherings for artists, decorators, designers, clients, collectors, photographers and media.

It was a stroke of serendipity that led to Pucci to exhibiting at the Château La Coste. Seven years ago, while in France to attend a show by French interior designer Paul Mathieu, Pucci was at the Marseille Provence Airport with his son Michael and ran into McKillen. The two were both on their way to the Château La Coste when they decided to share a cab. "We spent 35 minutes together," Pucci recalled. "We began chatting and our mutual esteem for each other's work quickly became apparent. I planted a seed about doing something with Pucci, and we kept in touch."

Thus, the idea for a Ralph Pucci show was ignited. "I have always celebrated art in all its forms – whether that is in music, painting, photography, dance, sculpture, architecture – and this show is an exciting opportunity to bring that together. Château La Coste is so well respected on a global level as a leading arts destination and it's exciting that Paddy [McKillen] has chosen to spotlight us and contemporary design in this inspiring environment. He's really into design and the creative arts, so we totally hit it off."

BUSINESS

Lands' End Reports Q1 Declines but Beats Expectations



Lands' End x Andie Swim

- The company continues to evaluate "strategic alternatives" to raise shareholder value including a possible sale of the business, and says it's able to mitigate the impact of tariffs.

BY DAVID MOIN

Lands' End, the all-American, classically styled brand, showed top- and bottom-line declines last quarter, but investors were pleased with the outcome and pushed the stock price up 13 percent to \$8.94 on Thursday.

The net loss for the first quarter ended May 1 was \$8.3 million, or 27 cents per diluted share, which was better than expected. In the year-ago quarter, the

losses totaled \$6.4 million, or 20 cents.

The adjusted net loss was \$5.4 million, down from \$6.2 million.

Net revenues in the first quarter reached \$261.2 million, a decrease of 8.5 percent compared with \$285.5 million a year earlier. Excluding the impact of the kids' and footwear inventory transition to licensees during the first quarter of fiscal 2024, net revenue decreased by 4.2 percent. Strength in outerwear was seen while there was a slower start to seasonal swimwear.

"Our first quarter performance reflects solid results on both the top and bottom lines, including continued growth in GMV and gross margin," Andrew McLean, chief executive officer, said in a statement.

"We successfully executed our proven customer-centric strategy through creative engagement, viral moments around Lands'

End's iconic pocket tote, expansion of our brand through licensing, and delivering fresh, solutions-based products that resonate with our customers. Furthermore, this period marked significant progress in strengthening the resiliency of our diversified supply chain, positioning us to maintain momentum throughout fiscal 2025."

Bermie McCracken, chief financial officer, said in his statement: "As the company continues to execute our strategy, we have also developed plans to mitigate tariff headwinds at current levels, and, accordingly, our outlook for fiscal 2025 remains unchanged. This outlook assumes a baseline tariff of

approximately 10 percent in all countries except China, which accounted for less than 8 percent of our product cost in 2024 and where we assume a 30 percent tariff."

On March 7, the company announced it was exploring strategic alternatives, including a sale, merger or similar transaction involving the company to maximize shareholder value. The process is continuing.

For fiscal 2025, Lands' End continues to expect net revenue to be between \$1.33 billion and \$1.45 billion; gross merchandise value to deliver mid-to-high-single digit percentage growth; net income between \$8 million and \$20 million and diluted earnings per share between 25 cents and 64 cents and adjusted income between \$15 million and \$27 million.

In other first-quarter details:

- U.S. e-commerce net revenue was \$170.7 million, an increase of 0.1 percent.
- The Outfitters unit reported net revenue of \$42.9 million, a 0.5 percent gain.
- Third-party net revenue was \$14.1 million, a 9 percent decline primarily due to challenges in one marketplace. During the first quarter, a proprietary AI tool was introduced "to optimize discovery" and the brand saw strength with record average order values at Nordstrom.
- Europe e-commerce net revenue was \$17.9 million, a decrease of 28.4 percent. "New leadership used the quarter to relaunch as a more premium brand, eliminating lower value inventory, positioning for marketplace expansion on Next and Debenhams and laying the groundwork for a relaunch of the brand in France. Against the backdrop of a challenging macro-economic environment we saw growth in new customers and customer satisfaction," Lands' End indicated.
- Licensing and retail net revenue was \$15.6 million for the first quarter, a decrease of 50.9 percent, primarily due to the impact of transitioning kids' and footwear inventory to licensees and transitioning adult wholesale to a licensing partner.
- Licensing revenue increased over 60 percent with "significant" growth from existing partners and channels. During the quarter, licenses for travel accessories, men's underwear and base layer, and women's intimates and base layer were added, with more launches planned in the back half of this year.

BUSINESS

A New Zara at The Grove

- The Spanish fashion company unveils a 26,300-square-foot flagship with a department store-style layout and advanced technology.

BY RYMA CHIKHOUNE

Zara has a new look.

The Spanish fast-fashion giant has unveiled a 26,300-square-foot flagship at The Grove in Los Angeles as it marks its 50th anniversary, with a department store-style layout and advanced technology.

It's steps away from its former location in the open-air mall, taking over the old Topshop space.

"Since our arrival in the U.S. in 1989, our customers have shaped and refined our approach, challenging us to continuously evolve," said Dilip Patel, president of Zara USA, in a statement to WWD. (Zara was first opened in 1975 by founder Amancio Ortega in A Coruña, Spain, before expanding to the U.S. in New York.) "At Zara, we remain dedicated to listening and responding to their preferences, ensuring we deliver inspiring fashion and an elevated shopping experience. Zara The Grove embodies this vision."

Developed by Zara Architecture Studio, the store spans two floors and offers designated areas for women's collections

and handbags on the ground floor, with the upper-level housing a shoe section and men's. It's an elevated aesthetic, with warm materials, wood accents, gray marble floors and sleek metal elements, paired with design-forward furnishings. Unlike most Zara stores in the U.S., there's a spacious dedicated entrance showcasing key looks on sculptural displays – setting a curated tone from the start.

The technology stands apart (already integrated in Zara stores in Europe and New York). Shoppers are able to self-checkout, and items are scanned automatically when dropped into bins, with the prices and total amount showing up on screens. Buyers can also independently process returns and pick up their online orders. Every piece of inventory is embedded with technology, allowing them to be tracked in-store.

"We are pleased by our performance and growing presence of stores and online in the U.S., which is now the second-largest market for Zara and Inditex Group globally," continued Patel. "We are inspired by our U.S. customers who continue to respond positively to the Zara brand and what we are able to offer."

With parent company Inditex, Zara now counts 1,759 locations globally, with 104 stores in the U.S. (and Puerto Rico) and 23 stores in 18 cities in California. Most recently, the company opened a 31,000-square-foot store at Westfield

Topanga in Canoga Park in November and a 29,000-square-foot space at Brea Mall in Orange County on May 29. Next, a store is coming to Costa Mesa, Calif. at South Coast Plaza in the fall – reinforcing its investment in Southern California.

"Looking ahead to 2026, we will open a

flagship in San Francisco's Union Square and expand into new locations, beginning with Charlotte, North Carolina," added Patel. "These investments in physical retail locations are complemented by the strong performance of our online platform, reinforcing our commitment to accessibility and innovation."

The company also plans to open a new store in Las Vegas at The Forum Shops at Caesars Palace, as well as a complete renovation of its Boston flagship on Newbury Street.

Zara opens a new location at The Grove.



EYE

Chanel Celebrates Biarritz Film Festival

● Ana Girardot, Virginie Ledoyen and Rebecca Marder were among guests at the stylish soirée.

BY JOELLE DIDERICH

The Cannes Film Festival may be done and dusted, but Chanel's film community reunited in Paris for a dinner celebrating the third edition of the Biarritz Film Festival – Nouvelles Vagues.

Launched by veteran beauty communications executive Jérôme Pulis, the event dedicated to youth-focused films will run from June 24 to 29 in the seaside town on the Basque coast.

Guests mingled for cocktails on the terrace of Le Grand Café, the spectacular new restaurant inside the Grand Palais, the historic venue for Chanel's large-scale fashion shows.

"We are very happy to support the festival in Biarritz at the end of June, but it is just as important for us to promote it beyond the Basque borders because we strongly believe in what it stands for," Bruno Pavlovsky, president of fashion and president of Chanel SAS, said in a speech.

"For Chanel, fashion and cinema are art forms that nourish each other. This is why we have always supported artists and



Jérôme Pulis, Virginie Ledoyen, Ramata-Toulaye Sy, Rebecca Marder, Ana Girardot, Nathalie Franson and Bruno Pavlovsky.

creators in their most intimate and most ambitious projects," he added.

Actresses Ana Girardot, Virginie Ledoyen and Rebecca Marder were joined by filmmakers including Halldan Ullmann Tøndel, the grandson of Ingmar Bergman and Liv Ullmann, who is presiding over this year's jury in Biarritz after winning the Caméra d'Or at Cannes last year with

his feature film debut "Armand."

He was joined by several other members of the Nouvelles Vagues jury: actress Mallory Wanecque; photographer and model Malick Boudian; directors Ludovic and Zoran Boukherma, and French YouTuber and influencer Salima Poubnga, aka Crazy Sally.

The festival will kick off with a

screening of "Nouvelle Vague," Richard Linklater's ode to the birth of French New Wave cinema, which premiered in Cannes with the support of Chanel.

The French fashion house worked with costume designer Pascaline Chavanne on looks for Zoey Deutch, who plays actress Jean Seberg in the French-language film, as well as singer Juliette Gréco, played by Alix Bénézech.

Longtime Chanel collaborator Sofia Coppola will be the guest of honor of the Biarritz festival with a screening on June 25 of her debut feature "The Virgin Suicides," which celebrates its 25th anniversary this year. This will be followed by a talk with guests, including film students.

Indian director Neeraj Ghaywan's film "Homebound," also screened at Cannes, will be shown at the closing ceremony. Claire Nouvian, the founder and president of conservation nonprofit Bloom, will be present for a daylong session dedicated to protecting the oceans.

"The festival is now on solid foundations. It is growing and establishing itself over time. It is thanks to all of you that we can celebrate tonight and modestly commit to helping younger generations love cinema even more, to nourish it and build what it will be tomorrow," Pulis said.

BUSINESS

Diane von Furstenberg to Be Honored As 2025 PAC NYC Icon of Culture

● The award recognizes her lasting influence on fashion, the arts and New York City's cultural landscape.

BY LISA LOCKWOOD

Diane von Furstenberg will receive the 2025 PAC NYC Icon of Culture at their Icons of Culture gala on Oct. 28.

The honor was revealed by Michael R. Bloomberg, chair, Perelman Performing Arts Center; Karlie Kloss, model, entrepreneur and philanthropist, and Thierry Prevost, chief executive officer of Printemps Americas, at a cocktail party Thursday night at Printemps New York's Manhattan flagship at One Wall Street.

Bloomberg spoke about his longtime friendship with von Furstenberg, highlighting her influence and impact in New York. Calling her "a towering figure in the arts and culture here in New York," he said, "She's one of the most influential names in fashion, an industry that is at the heart of our city's economy. She's been a tireless advocate for the industry and a generous philanthropist with her leadership on public projects like the High Line and the Statue of Liberty Museum. She's deeply committed to our city and her support and investment has done a lot to help build a bright future here."

Following Bloomberg's remarks, Kloss spoke about her friendship with von Furstenberg. "I first met Diane when I was 15 years old in New York, and I remember being enamored with her elegance, her confidence, and her style. Throughout my career, Diane has been one of my fiercest champions and greatest teachers. I've learned so much from her, but especially to be unapologetically myself. She has

shown us all what a purposeful life looks like, and I can't think of anyone more deserving of this award."

Prevost added, "Printemps is proud to contribute to the renewal of Lower Manhattan, a neighborhood whose vitality owes much to the vision and leadership of Mike Bloomberg. We're equally honored to host PAC at Printemps New York ahead of their October Icons of Culture Gala. This year, they have named Diane von Furstenberg – an icon of fashion and culture, and a woman whose bold spirit and lasting influence personify the values we stand for – as the 2025 PAC NYC Icon of Culture award recipient."

For more than 50 years, von Furstenberg has had an impact on fashion and design, while also serving as a mentor and advocate for girls and women around the world. Her influence across industries will be celebrated at the PAC NYC Icons of Culture Gala on Oct. 28 at the Perelman Performing Center in Lower Manhattan presented by BNY.

This event marks the second PAC NYC Icons of Culture Gala, an annual signature event that shines a spotlight on the artistic excellence of the Perelman Performing Arts Center and honors an individual who has had a remarkable influence on culture and impact in the world. Last year, PAC NYC honored MTV cofounder Tom Freston.

Because of BNY's commitment to culture and community, as well as support from the Bank of New York Mellon Foundation and Dalio Philanthropies, 100 percent of proceeds goes directly to the artistic and civic programs of PAC NYC.

Bloomberg also revealed that Andreas C. Dracopoulos, copresident of the Stavros Niarchos Foundation,

will be honored as the first PAC NYC Icon of Impact this fall at the Perelman Performing Arts Center. Bloomberg noted that Dracopoulos "has found many ways to make an impact in our city, and in communities all around the world through support for arts and culture, education and scientific research and so many other important areas."

At the heart of PAC NYC's mission is a commitment to create connections through the performing arts and to entertain and inspire audiences from

across New York and around the world. The second annual PAC NYC Icons of Culture Festival, following the gala, will take place from Oct. 29 through Nov. 1.

Since opening in 2023, PAC NYC has welcomed over 200,000 visitors and produced award-winning and genre-defining artistic work. Musical theater hits such as "Cats: The Jellicle Ball," a new opera "An American Soldier," hip-hop dance battles at Motion Matters, world premieres of new dramatic works, high-profile conversations featuring David Letterman and Kerry Washington, and dozens of free lobby stage programs are among the events.

PAC NYC is the final piece of the rebuilding of the World Trade Center after 9/11. Chaired by Bloomberg, it represents the resilience of the city and affirmation of life through music, theater, dance, opera and media.





RESHORING REALITY

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As unpredictability encourages more brands to explore producing closer to home, what will it take to make U.S. fashion manufacturing a reality on a larger scale? Join us for a webinar to hear insights on how automation, connected systems and smarter workforce strategies are helping apparel businesses scale up, stay competitive and make domestic production work.



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EXCLUSIVE

Inside Nodaletto's 'Sexy Space Age' Paris Pop-up

- The pop-up has bold shoes, chic bikinis, curated collaborations and Instagram-worthy matcha.

BY JOELLE DIDERICH

PARIS – French shoe brand Nodaletto has opened a pop-up in Paris to test the waters for a more permanent presence in the French capital, as it rebalances its retail strategy to lessen its reliance on wholesale accounts.

The temporary space, open until June 28, carries styles from its own collection and its recent collaboration with Brazilian footwear label Melissa, alongside a selection of summer-themed clothes and accessories developed in collaboration with some of founder Julia Toledano's favorite brands.

The space will also serve exclusive beverages at a NodaCafé counter developed with Maurice Sfez Café, known for its Instagram-friendly hot and cold drinks served in can-shaped containers.

"It's like a Nodaletto concept store," Toledano told WWD. "We wanted to create a destination and a tailor-made space for Nodaletto."

Designed in collaboration with Necchi Architecture, the space on Rue Rouget de Lisle on the Right Bank – a stone's throw from Rue Saint-Honoré – is drenched in rich brown tones, with accents of silver, white and the brand's signature cherry red.

The decor reflects a more mature identity for the label launched in 2019. Best known for its signature chunky-heeled Bulla Babies shoe, it has evolved with Toledano, who is now 32 and a mother.

"I wanted something more feminine, more mature, more assertive," she

explained of the pop-up's interior design. "It had to be sexy Space Age."

A fan of the Maurice Sfez Café in the Marais district, which regularly draws long lines, she wanted to bring it to the 1st arrondissement. "Being a Nodaletto girl is a whole attitude. I picture her trying on shoes, grabbing a matcha and going to drink it in the Tuileries gardens," Toledano said.

Nodaletto has been without a stand-alone retail presence since the closure of its Miami store last summer.

"This was a way to reconnect with our Paris customer, which is our biggest online. This is also the city where we have the largest retail presence via our corners at Galeries Lafayette, Printemps and Le Bon Marché," she said. "It's a test to see whether Nodaletto should open a permanent flagship store in Paris. We're going to take the temperature."

To celebrate the event, she has created a sub-label, Noda, as the umbrella for collaborations with a curated selection of brands: Mysteryjoy for ethical jewelry; Seconde Vue for vintage and second-hand eyewear; La Galpa for form-fitting knitwear, and Dolla for resortwear including bikinis.

Toledano noted that the Miami boutique, opened in December 2022, suffered from not having any ancillary products to complement its shoes. She's still mulling the launch of handbags, but for now, her focus is on rebalancing her retail portfolio in a bid to regitalize the business, which saw sales flatten in 2024 after four years of rapid growth.

"I focused too much on wholesale. We've been working with the team for a year not so much on a rebranding, but a relaunch," she said, noting that as a result, the ratio of wholesale to retail has shifted from 80-20 to 50-50.



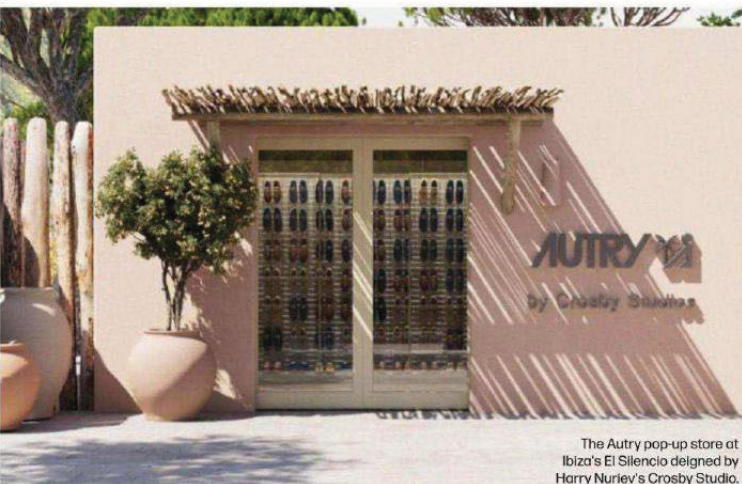
The interior of the Nodaletto pop-up store.

Toledano is running the brand solo, as Nodaletto cofounder Olivier Leone has shifted focus to his own creative agency, Pragma, though he remains involved as an adviser. Despite a global slowdown in luxury spending, she hopes the brand reset will soon bear fruit.

On the cards for next year is a second collaboration with Melissa, which should reflect the brand's evolving aesthetic. The Paris pop-up could also give rise to more collaborations. "It's a test. If we see that it's working, I'd like to continue and highlight other brands," Toledano said.

EXCLUSIVE

Autry Debuts Ibiza Pop-up



The Autry pop-up store at Ibiza's El Silencio designed by Harry Nuriev's Crosby Studio.

- The Crosby Studios-designed shop at El Silencio beach club opens June 24.

BY MARTINO CARRERA

MILAN – Crosby Studios may have just landed in Paris – with an interior and design atelier on Rue des Beaux-Arts – but it's already hopping on to his next destination, alongside Autry.

The leading architectural and designer firm has created a pop-up shop for the hip shoe brand at Ibiza's El Silencio beach club.

Decked in subtle earthy tones of sand and beige, the pop-up space marks Autry's launch of the new espadrilles footwear style called Sandy. A suspended display of the summery cork-soled shoes takes center stage in the retail spot.

"In our latest project with Autry, we delved



The Autry espadrilles.

into the philosophy of Transformism – reimagining everyday objects as wearable art. Espadrilles transcend mere footwear, becoming sculptural statements," Crosby Studios said. "This project culminates in a space that mirrors the collection's ethos and invites visitors into an immersive journey to perceive the everyday through a transformative lens," it said.

Established by Harry Nuriev in 2014, Crosby Studios is known for its reinvention of common objects into sculptural art and architecture, oftentimes "silvering" them or patterning with transparency grids. It spans a broad range of projects, including immersive environments, virtual installations, public spaces and object design and has collaborated with such varied fashion

brands as Jimmy Choo, Nike, Valentino, Baccarat, Augustinus Bader and Dover Street Market.

Running through the end of August, the Autry pop-up shop at Ibiza's El Silencio opens on June 24 with an event set to host a DJ set by Seth Troxler.

Combining the signature upper of the brand's Medalist sneakers with the traditional espadrille outsoles in cork and EVA, the Autry Sandy comes in unlined canvas or suede versions, with a foldable heel counter, and is complemented by tone-on-tone, rope-style laces.

Their launch aligns with Autry's diversification push, to lessen its reliance on the hero Medalist sneaker model.

In April, as the brand opened its first full-fledged flagship in London's Soho, Roberta Benaglia, founder and chief executive officer of Style Capital – the private equity fund which acquired a 51 percent stake in the footwear brand in March 2024 – told FootwearNews that the launch of new styles over the past 12 months, including the '60s-nodding Windspin and the active-style Hyperway, are intended to cater to a diversified clientele.

Priced between 125 and 135 euros, the espadrilles will be available starting Friday in a variety of seasonal tones, from soft pastels and metallic finishes for women to muted neutrals and earthy tones for men, as well as suede colorways designed to be worn by both genders.

With forecasts for 2025 sales pegged at 140 million euros, Autry has opened its second flagship in Paris' Le Marais last month, retail being one of the key expansion pillars envisioned by Benaglia and Style Capital.

HOME DESIGN

MillerKnoll Archive Celebrates Michigan Design Legacy Innovation

● The furniture powerhouse has opened a sprawling 12,000-square-foot space near Lake Macatawa that celebrates midcentury modern design and houses rare pieces tracing the early evolution of American design.

BY SOFIA CELESTE

MILAN – Far from the global design circuit calendar, the shores of Lake Michigan and Lake Macatawa have been a heartland for upscale American design, from which the nation's design legacy has been nurtured and shaped. Now, Zeeland, Mich.-based furniture maker MillerKnoll has pioneered a home for this rich history. On Thursday, the American furniture maker cut the ribbon on a 12,000-square-foot archive space located at its Michigan Design Yard Headquarters in the city of Holland, bringing to the fore a new space that celebrates American midcentury design.

MillerKnoll, which came to be after fellow U.S. heritage brand Herman Miller bought Knoll in 2021, owns the rich history of two key brands to which some of the most visionary midcentury modern and contemporary designers have contributed. MillerKnoll's portfolio also includes Design Within Reach, Holly Hunt, textile firm Maharam and international brands like Denmark's Muuto and Hay and U.K.-based NaughtOne.

Why Michigan? The influx of Dutch immigrants starting from the 19th century is a major factor establishing the area around Zeeland and Holland, where furniture peer Haworth is also based, as a furniture pulse. The other factor is its proximity to the lake and landscape which is heavily populated by forests, MillerKnoll archives and brand heritage director Amy Auscherman explained in an interview with WWD.



Amy Auscherman

“The furniture industry sort of flourished here. The Dutch had the craft and hand skills, and the immigrants coming to the area, together with the material that was available, helped shape the entrepreneurial spirit of Michigan at that time,” Auscherman said, pointing out that Michigan is also home to the Cranbrook Academy of Art where American designers Ray and Charles Eames, Florence Knoll, Finnish designer Eero Saarinen, and Italian American artist Harry Bertioia all studied and became friends.

The archive celebrates the midcentury modern designs that erupted from this milieu. Outfitted with a reading room, exhibition space and storage area, the space, which was designed by New York-based consultancy Standard Issue, includes 300 pieces of modern furniture that traces the evolution of design from the 1920s to the present.

Rare pieces include a prototype of the Knoll Womb chair gifted by Saarinen to his mother, Loja Saarinen; groundbreaking Gilbert Rohde designs for Herman Miller,

which were first showcased at the 1933 World's Fair; early furniture designs by Florence Knoll; and a lamp and rocking stool created by Japanese-American artist Isamu Noguchi for Knoll, among others. Complementary to the furniture collection, photography by Charles and Ray Eames, advertisements by Swiss-American photographer Herbert Matter and George Nelson, the former design director of Herman Miller, are also on display.

Knoll was first founded in 1938 in New York City in a small space on East 72nd Street by German-born furniture-maker Hans Knoll, who was greatly influenced by the Bauhaus movement. Knoll propelled the company into a post-war era with his wife, American architect Florence Schust, who was exposed to Finnish design early on, having grown up around Finnish designer Eero Saarinen and his family and who later worked for German-born American architect Walter Gropius and Hungarian American architect Marcel Breuer.

Following Hans' death in 1955, Florence succeeded him as president and sold



Florence Knoll and Eero Saarinen

the company at the end of the '50s. She worked at the company until 1965 and famously spearheaded the interior design of the CBS headquarters in New York City.

Florence Knoll, a Female Design Pioneer

In total the archive contains 1 million objects, including personal letters and photos from Florence Knoll.

She was a trailblazer of midcentury modern design and was also an assertive businesswoman who was crucial to the success of the company. She is often overlooked as a female pioneer of contemporary design, Auscherman explained. “She didn't just marry the boss... the success of the brand hinged on Florence's background as an architect and her relationships and overall vision and taste,” Auscherman continued, noting her exposure to Finnish culture and Finnish design culture having also traveled with the Saarinen family.

On Thursday, the space also opened a new exhibition called “Manufacturing Modern,” which examines the shared histories of Knoll and Herman Miller and features a selection of designs created by the visionaries who shaped both Herman Miller and Knoll.

A Design Powerhouse On the corporate side, MillerKnoll has been focused on expansion. It recently opened a new Knoll showroom, inside the MillerKnoll showroom and retail space located at 251 Park Avenue South in New York City. In total, MillerKnoll's space spans 77,000 square feet and 11 floors and occupies a historic Renaissance-revival building from 1910.

In Dallas in 2023, MillerKnoll opened its first showroom combining both the Herman Miller and Knoll brands in one space.

In fiscal year 2024, the company generated net sales of \$3.6 billion.

BUSINESS

JW Pei Makes NYC Debut With SoHo Pop-up, Rtw Launch

● The shop is at 43 Crosby Street in SoHo.

BY LISA LOCKWOOD

JW Pei, the Los Angeles-based fashion label known for its commitment to vegan design and accessible style, will throw open the doors of its first pop-up store Friday in New York City.

Based at 43 Crosby Street in SoHo, the 1,070-square-foot store will operate until December, with the possibility of extending.

JW Pei's designs have been worn by such celebrities as Hailey Bieber, Gigi Hadid, Megan Fox, Emily Ratajkowski, and Selena Gomez.

The pop-up marks not only the brand's New York City retail debut, but its entry into the ready-to-wear category. The offering includes floral gowns, faux-suede sets, mesh-print silhouettes and other versatile designs, alongside JW Pei's signature handbags and shoes.

The rtw collection will only be available at the pop-up. Throughout the season,

limited-edition drops and exclusive colorways will be released exclusively at the New York City location.

The space is designed to embody femininity, bringing the spring 2025 collection to life through floral-inspired silhouettes, 3D appliques, intricate embroidery, and bold digital prints, all within a light, airy layout.

Stephanie Li, cofounder of JW Pei, said, “Opening our first-ever JW Pei store in SoHo is a huge milestone for us. We've always designed with the modern woman in mind, and having a physical space allows us to connect directly with our community and bring our pieces to life in New York City.”

Asked what prompted them to offer rtw, she said, “The response to our accessories has been incredible – so much love and support. After that amazing feedback, we're thrilled to officially expand into ready-to-wear. It felt natural to broaden our categories, delivering JW Pei's effortless, inclusive vibe beyond handbags and footwear.”

Discussing what she anticipates will be

their bestsellers, she said that after the success with their Elaina dress, crafted with 3D-applique to evoke blooming petals, they designed more silhouettes with this technique. They expect their floral dresses to continue being top sellers.

The brand is currently available online with worldwide shipping via jwpei.com and through a growing wholesale network. They look to open permanent brick-and-mortar JW Pei locations in the near future such as in Los Angeles.

The brand's ready-to-wear pieces range from around \$90 to \$300 for its more intricate silhouettes. The company

currently wholesales the brand at Nordstrom, Revolve, Shopbop, Level Shoes, Galeries Lafayette, John Lewis, La Maison Simons, La Rinascente, De Bijenkorf, The Iconic, among others.

Founded in 2018 by husband-and-wife team Yang Pei and Stephanie Li, JW Pei initially launched as a contemporary accessories label. It was founded on the belief that fashion should be effortless, inclusive and empowering. The brand has earned recognition for its forward-thinking vegan approach, with every item manufactured from high-quality canvas and fabrics made from recycled plastic bottles.



JW Pei will open a pop-up Friday at 43 Crosby Street in New York.

HOME DESIGN

Sanlorenzo Opens Venice Cultural Hub



Casa Sanlorenzo

- The Italian firm known for its made-to-measure vessels has opened Casa Sanlorenzo, a cultural and artistic space.

BY SOFIA CELESTE

MILAN – In a verdant courtyard corniced by the domes of Venice’s Basilica Santa Maria della Salute, yacht maker Sanlorenzo found a respite from the shipyards to which it is accustomed.

On Tuesday, the Italian yacht-maker that specializes in ultra luxury made-to-measure vessels, feted the opening of Casa

Sanlorenzo, a new cultural hub housed in a 1940s home formerly owned by the famed Toso glassmaking family. It was recently restored by Sanlorenzo’s artistic director, architect Piero Lissoni and his studio Lissoni & Partners. The space is indicative of the company’s efforts to take on a more active cultural role and links the worlds of design and art to pave the way for a new wave of creativity.

It isn’t the first time Sanlorenzo has stepped onto the art scene. In 2018, it was the first shipyard to participate at Art Basel. In 2022 it presented “Tempo Piegato” (Italian for “folded time”), a work

of art by Italian artist Arcangelo Sassolino. That same year, the firm also became the main sponsor of the Italian Pavilion at Venice’s Art Biennial.

“We have also presented works by young artists to help them launch themselves [on the global scene]. This made us delve deeper into the world of art and this ignited my own passion as well,” Sanlorenzo executive chairman Massimo Perotti told WWD in an interview, explaining that the opening coincided with Venice Climate Week, of which it is also a main sponsor. Sanlorenzo was also a participant in the Venice Boat Show, which ran May 29-June 2.

“In an increasingly virtual world, we wanted to invest in presence, in meaningful encounters, and in shared experiences. Because we believe that authenticity requires substance, time and human connection. And Venice is the perfect place for this project,” Perotti said.

Works currently on display include pieces by a variety of Italian artists like Alighiero Boetti, Lucio Fontana, Sassolino and Marco Palmieri, as well as German painter Emil Michael Klein.

Perotti, who is Sanlorenzo’s majority shareholder, turned one third of the ‘40s-era building with views of the Grand Canal into an apartment area for his own family.

Lissoni together with his studio Lissoni & Partners updated the space that spans almost 11,000 square feet and hosts a garden of about 6,500 square feet, as well as the private apartment which covers more than 7,000 square feet. The garden and gallery space were built to host exhibitions and shows throughout the year.

Lissoni, known for his grand projects around the world including the Dorothea hotel complex in Budapest, and the Hotel Aka in New York City and Alexandria, Va., told WWD his aim was to create a pure atmosphere, removing decorative elements inside the space. He was also tasked with the complex challenge of building a bridge – his first – and a glass staircase, the architect recalled highlighting the architectural challenges related to humidity and the salty atmosphere.

“I’m very proud of it [the bridge] because they haven’t built many new bridges in Venice. I join a line of super-illustrious predecessors,” he said explaining the pathway connects the arts center to the Dorsoduro neighborhood that is also home to the Peggy Guggenheim Collection.

“Besides connecting two different points, the bridge connects different worlds. It is no coincidence that the expressions ‘creating cultural bridges’ and ‘making human bridges’ are used. This bridge for me is not simply a vehicle to transport people, but a cultural bridge, an ideal bridge.”

Made entirely of prefabricated metal and already assembled, the bridge features a surface of Istrian stone treated to prevent slipping, and a wooden handrail crafted to resemble an oar, to highlight the connection with the water. Its “humpback” shape is reminiscent of medieval bridges, while the metal arch expresses a simple, linear aesthetic.

Based in Ameglia, Italy, Sanlorenzo is one of the world’s largest made-to-measure yacht-makers by sales and by length. In 2024, it posted net revenues of 930.4 million euros, up by 10.7 percent compared to 2023.

In August of last year, it revealed that it agreed to buy 100 percent of Nautor Swan, the sailing yacht firm Leonardo Ferragamo had owned since 1998.

SUSTAINABILITY

Sustainability Takes Pressure, Policies, Says Kering Exec

- Kering’s Marie-Claire Daveu discussed the luxury conglomerate’s balancing act as a global, family-led group over breakfast with journalist Sophia Li.

BY ALEXANDRA HARRELL

Real climate solutions demand more than talk – they require public and private sectors to move in lockstep, Kering’s sustainability chief Marie-Claire Daveu said at a recent breakfast at the luxury conglomerate’s Americas headquarters in Manhattan.

“I have the strong conviction that the issues are so big, we need really to work together,” she said. “I’m really convinced that we need regulation – sorry, I say that in the United States, but I’m French.”

In conversation with journalist Sophia Li, Daveu traced her environmental convictions back to her childhood on France’s Brittany coast and early years in public service – experiences she said still shape her approach to corporate sustainability.

“Nature was everywhere; it was really part of our daily life. My parents were doctors and really made me understand the fact that nature was important and key to protect,” Daveu said. “That was really a key driver for the future, not only for my studies, but also in my [civil] career and also inside at Kering.”

Returning to regulation – and setting French jokes aside – Daveu said real progress requires both pressure and support from the public sector. Rules help, she added, but so does giving companies the clarity and time to make lasting change.

“We understand that a company can’t transform overnight,” Daveu said. “It’s about CapEx [capital expenses]. It’s about OpEx [operating expenses]. And, if you’re a listed company, it’s also about explaining everything to your investors. It takes time.”

What’s needed is a policy that’s both firm and forward-looking, she said. “If you want to take care of the planet and take care of people, sometimes you have to transform your business models – and it’s not easy,” Daveu said. “It’s quite challenging; you [need] the right governance inside the company, ready to push the transformation.”

However, Li said, asking Stateside consumers to maintain faith in corporate America is something of a tall order these days. What’s the solution? Is the industry having an identity crisis? Per Daveu, it’s at more of a crossroads. While it used to be enough to just talk about the environmental part of ESG, it isn’t anymore; customers, clients and employees alike are asking for more information on what’s happening within the other letters.

“It’s important to the consumer. It’s important to the employees because they are very proud to work at a company in a sector that is paying attention to the planet



and to the people,” Daveu said. “Last but not least, when you are a listed company, investors pay attention to this kind of topic.”

To that end, Daveu referenced Kering’s ESG Roadshow.

“The [roadshow presentations] don’t speak about sustainability or ESG, but they develop what we call a risk management approach. And beyond a risk management approach, they use the same criteria that we do in sustainability,” Daveu said. “It’s about the resilience of the supply chain and the fact that, if something goes wrong with your brand, you can destroy the brand equity very quickly.”

The presentation was established in 2018 to meet “growing interest for non-financial issues in the financial sector” around ESG

transparency. Kering has since taken a two-pronged approach, incorporating feedback from targeted investors into future presentations and overall investor communications strategy. Furthermore, FCLT Global reported, Kering revised its pay structure to align with long-term goals, replacing a vague phantom stock plan with a transparent “free share plan” tied to financial and non-financial (ESG) performance metrics, according to the Boston-based not-for-profit.

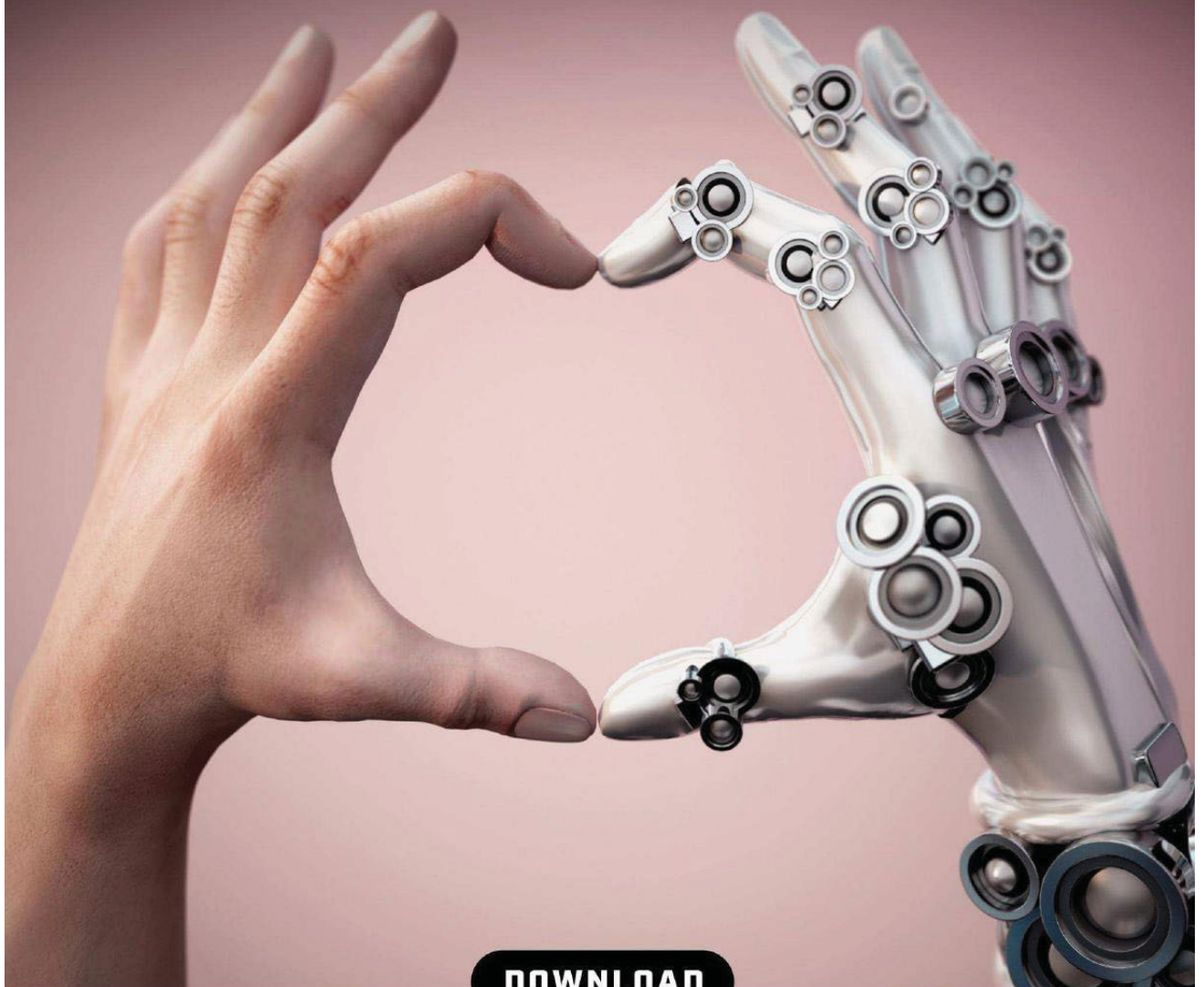
“All of the best practices we implement at Kering, we open source – we think that, even if Kering is so big, we are not big enough to change the paradigm,” Daveu said. “We want to involve all of our ecosystem; so that means our suppliers, of course, but also our competitors.”

SJ TECH

SOURCING JOURNAL

THE HUMAN ISSUE

Big Business is embracing technology at breakneck speed, but at what cost? How robots and artificial intelligence can make the fashion industry smarter, faster, better—without sacrificing humanity in the process.

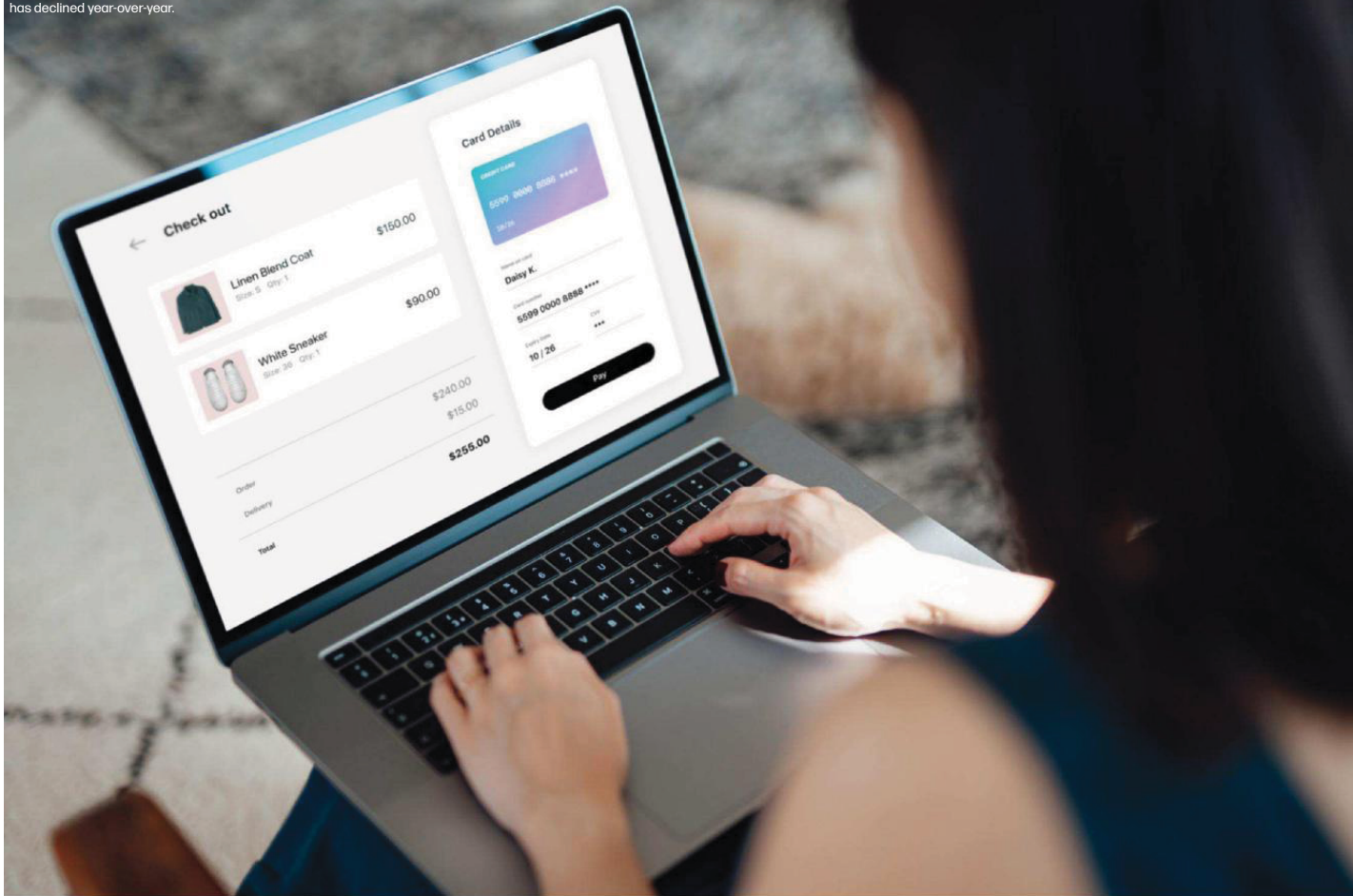


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MARKETING

How Should Brands Think About Cross-border E-commerce Amidst Uncertainty?

FlavorCloud data shows that apparel's cross-border e-commerce has declined year-over-year.



- Rathna Sharad, CEO and founder of FlavorCloud, said they need to continue to use marketing to intrigue regional consumers.

BY MEGHAN HALL

Cross-border e-commerce is likely to face heavy impacts from the changing global trade landscape, particularly as U.S. President Donald Trump's tariff strategy remains in flux.

Data from FlavorCloud, which helps optimize cross-border shipping and returns, shows that apparel's cross-border conversion rates dropped by 5 percentage points – from 13 percent in February to 8 percent in March, when Trump started introducing, and in some cases soft-launching, what would end up being, in some cases, double- or triple-digit-duty rates.

Right now, the tariffs Trump set forth on “Liberation Day” are on pause for most countries. Rathna Sharad, CEO and founder of FlavorCloud, said she anticipates that, once that pause is over – barring any further court intervention – Trump will introduce lower tariff rates on most countries.

“At the end of 90 days, I expect [rates]

to be something more reasonable. We may have seen the worst of [it]. The 145 [percent tariff on China] was enormous, and it has impacted pretty much every single brand in a lot of ways,” Sharad said.

Nonetheless, she advised that companies hoping to continue building out their cross-border business stop to consider their sourcing patterns, as so many companies have been since Trump began his second term. If prices on goods increase because of country of origin, and sending goods internationally is already more expensive, companies could pass a higher portion of the cost on to their international customers.

Sharad said the smartest companies have already started building out a multisourcing strategy.

“It’s not easy to implement alternative sourcing within a month or two. It takes a while to do that, but what is really important is that those that have made inroads [by] already thinking about multiple suppliers – or that were considering alternative sourcing options before – were able to make that switch relatively easily,” Sharad said.

Fashion and apparel, as a category, has already been struggling when it comes to growth for cross-border e-commerce.

FlavorCloud’s data shows that, while other categories –like beauty, health and wellness – saw rapid growth between 2024 and 2025, apparel and fashion fell 3.3 percent. That pales in comparison to health and wellness’ 201.2 percent increase and beauty’s 46.6 percent uptick.

Sharad said that slump could be attributable to two main factors: longevity in the cross-border market and price fluctuation.

“[Apparel] has grown over the years pretty significantly, whereas these other categories are still brand new for cross border, so they’re emerging,” she said, noting that apparel has also seen “more significant price point and margin issues” than other sectors growing rapidly.

For apparel companies, Asia, Africa and Latin America could be opportunity zones for further sales; in each region, apparel ranked the number one cross-border category in 2024. The report suggests that, while apparel is a top category in many markets, its stronghold varies by location based on pricing and delivery, which FlavorCloud contends should vary by region.

Sharad said the company helps its clients determine those exact considerations, which she expects will only become more important as final – or semifinal–tariff

rates come from world leaders.

For apparel in particular, getting the mix right on products could help foster loyalty, which seems to be top of mind for many brands and retailers amidst uncertain economic times. Sharad said that, like domestic customers, international customers expect fast delivery, free or low-cost shipping and easy returns to stay truly connected to a specific brand. To be able to deliver on those considerations is likely to help retention rates, she said.

“They’re coming back because they love the products, because they’re not getting those products locally,” Sharad said.

As she thinks about what’s coming down the pike, she said unreliability continues to loom – so diversifying sourcing strategies would be a wise move to help make pricing most palatable for customers, and for brands themselves.

“Moving to multiple sourcing partners is an important thing for brands to invest in in the long term, because you don’t know when the tariff implication is going to hit you. The one thing we know for sure is that the U.S. is front and center, and tariffs are the household name right now, simply because of the pace with which the changes came and...the magnitude of it,” Sharad said.



Annie Shi Opens Lei, a Wine Bar, on Doyers Street

The King and Jupiter co-owner and beverage director has opened an intimate space in Chinatown. BY KRISTEN TAUER

“I think we made the most of the space,” says Annie Shi, glancing around Lei, her 700-square-foot wine bar in New York’s Chinatown. “It’s intimate, which I think New Yorkers love.”

Lei landed on Doyers Street, a short curved pedestrian-only street rich with history, after a two-year search that took Shi all over downtown. But the opening is the culmination of many more years, stretching back to Shi’s start in the hospitality space.

“When I was still working in finance, I was taking a restaurant operations course at NYU, and the reason was to open something with Chinese food and wine,” says Shi, who’s also the co-owner and beverage director of popular restaurants King and Jupiter. “The wine piece kind of evolved over time as well. The more time I spent at King and Jupiter, the more I fell in love with wine. That’s when [the idea] transitioned into a wine bar with Chinese food.”

Aiming to take the concept of wine pairing “to the next level,” Lei is rooted in the idea that outside of tasting menus, diners gravitate toward good-tasting wine that can accompany an entire meal. The list features bottles from well-recognized wine regions like Burgundy and Champagne alongside emerging winemakers from Spain and Greece, as well as a selection of Chinese wines. A friend of Shi’s recently launched an import business, and many of the wines at Lei are being offered Stateside for the first time.

“What’s cool about China is that they’re still figuring it out – they’re still understanding what varieties work best with the terroir that they have,” says Shi. “There’s no recent history or experience to draw upon. And then there are some really fun experimental things happening with crossing cultures.” Offerings include a sparkling “black muscat meets jasmine tea” wine, and a peach cider made with water honey peaches and Champagne with dosage from rice wine, produced by renowned winemaker Emma Gao of Silver Heights winery in northeastern China.

The restaurant is named for Shi’s late sister Hannah Lei Shi, who died in the 2004 Southeast Asia tsunami. The homage to family and memory runs throughout Lei, embedded in the direction of the food menu to the subtle illustrated mural stretching across one wall.

The cuisine was conceptualized in collaboration with chef Patty Lee, formerly of Mission Chinese, who Shi connected with via Danny Bowen. The focus at Lei is regional Chinese cuisine, with an emphasis on traditional dishes that speak to a sense of heritage.

“Some of the dishes that are a little bit more reminiscent of home cooking, [Lee] shares that taste memory, and so it’s really easy to talk through those ideas with her,” says Shi. “She completely understood the brief.” Dishes, which veer towards smaller format options, include shao bing flatbread, cockles with loofah gourd, and three-cup squid.

For the room’s design, she enlisted childhood friend Rachel Jones, an SF-based architectural designer. “It’s a small room, but I think it feels a little bit bigger than it is because it’s well-proportioned and

very functional,” says Shi. Design details include cherry-tone mahogany wood tables and chairs, accent chairs that feature rush weaving, green tiling on the standing bar, pendant lighting and domed wall sconces that add up to create a glowy effect at night. Past the kitchen, the bathroom features a playful custom wallpaper designed by Dominique Fung.

One wall in the dining room features a subtle mural that was based on 16th century lithographic prints of a popular Chinese folk tale, “Journey to the West.” Shi’s father, a voice actor, dubbed a version of the story when she was younger, and Shi grew up in New York listening to the cassette tapes of his narration. She enlisted him to help select the six scenes depicted on the wall.

Her parents had yet to see the space in its final form. “It really feels surreal when you’ve been thinking and imagining a project and dreaming of a project, just seeing it in the flesh,” says Shi, taking in Lei the week before its public opening. “It’s very surreal. But wonderful.”



Annie Shi outside of Lei.



Inside Lei.



Cockles with loofah.



Treasure dessert.



Snack spread at Lei.

WWD


For Tony Award Winner Kara Young, 'Purpose' Is History-making

The Broadway star, one of two actresses nominated for four consecutive years,

won best featured actress in a play last year for "Purlie Victorious." BY KRISTEN TAUER PHOTOGRAPHS BY LANNA APISUKH

Kara Young is on a roll. Four Broadway shows in four years, with Tony nominations for each of those performances, she's one of two performers to have achieved the feat of four consecutive nominations. (The other is Laurie Metcalf.) Last year, Young won for best featured actress in a play for her role in "Purlie Victorious." If she wins again this year for her role in "Purpose," she'll be the first Black person to take home two consecutive Tonys.

"What has happened, and what the realities are, I have not absorbed any of it," says Young of her historic four-year nomination streak. "I've been going from play to play to play, to filming, to play. So I haven't had quite a second to just take it all in."

She's in good company: four of Young's costars are also nominated for their performances in the play, which is still going strong with an extension through August 31.

It's the week before the Tony awards ceremony, and Young has been spending much of her down time between performances doing press. But the actress appears to be an endless well of energy, attention, and gratitude for whatever task is in front of her. More often than not, that task is bringing her character Aziza to life onstage from a Pulitzer-winning script by Branden Jacobs Jenkins, who also wrote last season's Tony-winning "Appropriate."

"I feel incredibly honored to be working with him this time around," says Young, who stars as the effervescent Aziza. "And I'm sure that also the Tony nominations add to the sense of popularity around the show as well."

Asked if she's felt a new sense of buzz leading up to the awards ceremony, Young is insistent the energy has been there since the beginning. "I remember people feeling quite electric after that first dress rehearsal," says Young. "People felt the thing that I think they're feeling now, too."

The six-cast show takes place inside the Jasper family home in Chicago. Naz, the show's narrator, tells the audience that he recently agreed to be a sperm donor for his New York neighbor turned close queer friend Aziza. The pair meet up for the donation in Niagara Falls, Naz misses his flight home, and Aziza offers to drive him.

Walking into his parent's impressive house, Aziza quickly discovers that her lowkey friend from the city is actually the son of a famous civil rights activist, and his brother is a politician who has just served time for campaign-fund fraud. There's a winter storm brewing outside, and Aziza is invited to stay for dinner, and the night.

Naturally, all that glitters is not gold. And since this is a Branden Jacobs Jenkins family drama, there's a lot of tarnish hiding under the surface. And humor, much of it delivered by Young.

"One of the most meaningful things that I hear after the show is, 'I saw this three times,'" says Young of audience reaction. "Or, 'I'm coming back and I'm bringing my mom,' or 'I'm bringing my dad. I'm bringing my family. We're pulling up.' There was one woman from Harlem who rolled 20 deep."

One of those large groups were students from Young's former Harlem high school. When Young heard that the teenagers were able to see themselves reflected in her character, an unapologetic social worker also from Harlem, "It just shook me to my



Kara Young

core," she says.

And then there was the 105-year-old woman who was in the audience the night before, who reminded Young of her own grandmother, who passed away at the age of 105 shortly after seeing Young perform in "Purlie."

For Young, the purpose of the Tony nominations seems to encompass all of that: continuing to tell stories, continuing to connect with audiences. So while she hasn't processed what all of the Tony nominations mean, it does seem to be an invitation to continue. Earlier this week, Young and Kerry Washington were announced as the stars of a new production of the Whoopi Goldberg-penned solo show "The Whoopi Monologues," which will be staged next summer.

"I want to experience all facets of storytelling, in all of the mediums," says

Young, whose screen projects include "I'm a Virgo." "I would love to do more film and television. I would love to continue to do theater; it's my foundation. But the stories — the stories — feel like the thing that matter," she adds. "And it feels like a very ancestral thing that we're doing every day in a theater, in an enclosed space where people get to be together."

In May, Young attended the Met Gala, dressed by Maxwell Osborne's AnOnlyChild. Her suited look was accessorized with a Judith Leiber beehive-shaped handbag, an homage to a central beekeeping metaphor running throughout "Purpose." Asked about a highlight from the night, Young roots the memory in fashion.

"The exhibit was incredible," says Young. "I got to see Frederick Douglass' glasses, his hat, his top coat. I was like, oh my God — what am I witnessing right now? There was Prince's iconic white shirt..."

On Sunday, she'll continue her own fashion story. Last year, Young accepted her first Tony Award wearing a chartreuse chiffon gown by Bibhu Mohapatra. And this year she'll be wearing...

"I think it'll be a very nice follow-up to what she wore to the Met," teases her stylist Mary Giger. "There's a nice continuation there, fully encompassing what Kara does in a storytelling aspect. I think it [will] kind of sum it all up in a nice way. It'll be a moment."

Speaking of moments: the night's pre-performance fight call was drawing closer, and after an afternoon of press, Young's next agenda item was to get her head back in "the game" before emerging onstage to a fresh round of applause.

"I'm gonna take a second to drink some tea and get my head back in the books," says Young, while seeming in no rush to go. "Wind down — before I have to wind up."

Fashion Scoops



The Rowing Blazers x Tracksmith collection is inspired by rowing and running.

Preppy at The Track

Rowing Blazers may have parted ways with its founder earlier this year but the preppy-inspired brand is not slowing down its pace of collaborations.

On Thursday, the company, which is now owned by Burch Creative Capital and other investors, will unveil its second capsule with Tracksmith, the Boston-based running brand.

The limited-edition collection blends the athletic traditions of the two brands — rowing and running — in a line of tops, bottoms and accessories with co-branded designs.

Among the pieces are Tracksmith's signature lightweight men's and women's racing singlets, T-shirts and shorts updated with Rowing Blazers' house croquet stripe and zigzag motifs. There is also a lightweight color-blocked rugby shirt in organic cotton featuring Tracksmith's hare logo

embroidered on the left chest; a canvas duffel bag with a co-branded label and chenille Tracksmith logo; an intarsia-knit cotton crewneck sweater featuring an oversized jogger motif; and a pair of Tracksmith Eliot training shoes with Rowing Blazers croquet stripes. An embroidered cotton twill dad hat rounds out the collection. Prices range from \$48 to \$228.

The Rowing Blazers x Tracksmith line will be available at Tracksmith stores on Thursday and online at both brands' websites on Friday. In addition to the new collection, Tracksmith will also carry other Rowing Blazers products at select stores. Rowing Blazers was created by author, archaeologist and former U.S. national team coxswain Jack Carlson in 2017. He exited the brand in March. Tracksmith was created by Matt Taylor in 2014 as a high-performance running brand dedicated to non-professional, competitive athletes. — JEAN E. PALMIERI

Isabel On Fifth

Isabel Marant has opened a pop-up shop at Saks Fifth Avenue. The pop-up on the New York flagship's fifth floor will run for one month.

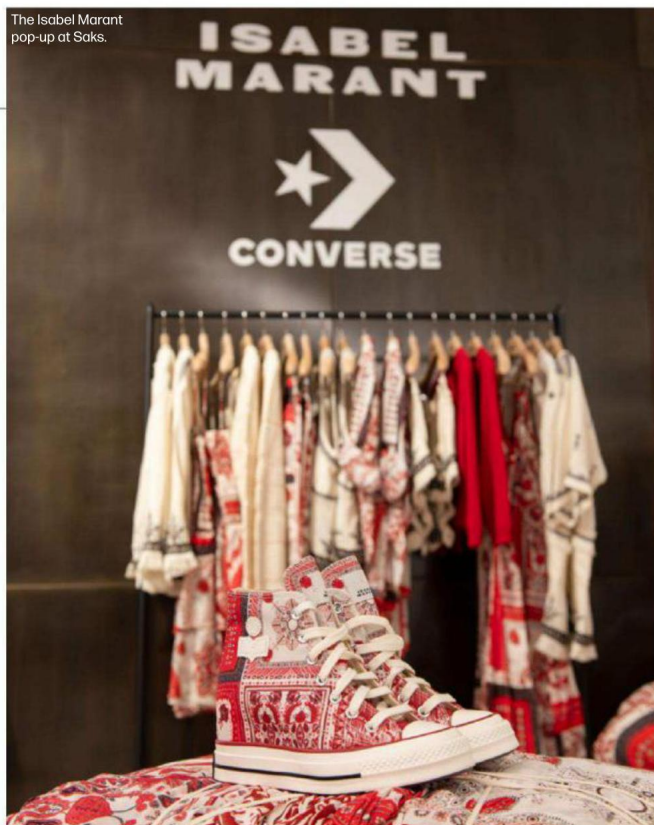
Marant has sold to Saks for many years, but this is the first time it's including its Converse collaboration. Saks is the exclusive major luxury retailer of Converse's second installment.

An accompanying ad campaign for the Converse collaboration featuring Lila Moss is running online and in wild posting.

The campaign for Marant's Etoile Riviera collection stars Paola Soars and Jessie Aina. The campaigns are styled by Emmanuelle Alt.

The Etoile Riviera collection highlights 11 ready-to-wear pieces, four handbags/accessories, and two Converse sneakers (the Chuck 70 and the Sneaker Wedge). The sneakers feature bold prints, complementing Marant's relaxed and

The Isabel Marant pop-up at Saks.



Carole Bildé

bohemian style. The sneakers have bandana scarf patterns that are heavily featured in the designer's 2025 high summer capsule collection.

Retail prices of the collection range from \$275 to \$695, and the Converse sneakers retail from \$150 to \$190.

In addition to bandana-printed cotton voile, the ready-to-wear features embroidered gauze and fringed macramé cotton.

The pop-up itself is physically wrapped with the etoile bandana print. — LISA LOCKWOOD

Clicquot To Vuitton

Louis Vuitton has appointed Carole Bildé its new senior vice president, image and communication, effective Tuesday, WWD has learned.

Bildé is joining from Champagne house Veuve Clicquot Ponsardin, where she is chief marketing and communication officer.

Veuve Clicquot, like Vuitton, is part of French luxury giant LVMH Moët Hennessy Louis Vuitton, which has a penchant for

grooming and promoting talents from within.

Bildé's appointment was revealed via an internal memo issued Wednesday by Damien Bertrand, who also starts on Tuesday as Vuitton's new deputy chief executive officer. Bertrand has been CEO of Loro Piana in Milan for the past three years after working at Christian Dior Couture from 2016 to 2021 under Pietro Beccari, who became chairman and CEO of Louis Vuitton in 2023.

Bildé will report to Bertrand and succeed Blake Harrop, who "will be taking on new responsibilities within the group," according to the memo.

His next move could not immediately be learned.

"I would like to thank Blake. He actively participated in launching new strategic partnerships that strengthened the house's influence. I wish him every success in his new role," Beccari commented.

Harrop joined Vuitton a little more than a year ago from Amsterdam advertising agency Wieden + Kennedy, where he had been president.

According to Vuitton, Bildé's mission is to "lead the strategy related to image and communication, with the ambition of amplifying the house's influence and further asserting its position as a leader in the world of luxury, relying on the expertise of her dedicated teams." ▶



Phillip Prado

She brings to the task more than 25 years in communication agencies and luxury brands, including Ogilvy & Mather, BETC and Chloé, her LinkedIn profile shows.

Vuitton lauded her tenure at Veuve Clicquot, where she "brilliantly orchestrated brand and communication strategy, while driving marketing innovation to serve the cultural identity of the maison. Her work significantly strengthened Veuve Clicquot Ponsardin's global visibility and distinctive voice through strategic campaigns and initiatives blending heritage and modernity."

In tandem with Bildé's appointment, Matteo Golinelli and the visual merchandising teams will report directly to Bertrand, according to the memo.

— MILES SOCHA

Re/Done's Corner Office Redo

Re/Done, the Los Angeles-based denim brand known for its upcycled designs, has new leadership.

Phillip Prado has been named chief executive officer, effective immediately. The executive, with two decades of experience

in fashion, has had roles at Calvin Klein, Burberry, and most recently, he was the global chief merchandising officer at Gucci in Milan, after serving as its senior vice president of merchandising of the Americas.

"Re/Done's founding ethos, rooted in authenticity and honoring the past to inspire the future, is more relevant today than ever," said Prado in a statement. "Re/Done has built a strong identity and loyal following over the last decade, with a distinctive point of view and commitment to heritage, innovation and craftsmanship. I'm thrilled to join the team at a moment of true opportunity: to build on the brand's iconic foundation and expand into new territories and categories, while staying true to its creative spirit rooted in Los Angeles."

Founded in 2014 by Sean Barron and Jamie Mazur, Re/Done is rooted in deconstructing and redesigning vintage Levi's, as well as offering everyday essentials in partnerships with American brands like Hanes and Champion. Re/Done has since expanded its offerings to include knitwear, leather goods, footwear and accessories, alongside international distribution. With Prado

at the helm, the company looks to grow into new product categories and global markets.

The news comes as the brand enters a new chapter with Style Capital, the Milan-based private equity firm which first invested in Re/Done in 2018, now a majority shareholder, and set to back Re/Done's international expansion plans. Susan Chokachi,

Gucci's former chief brand officer, and president and CEO of Gucci Americas, joins as chair of the board.

"Now is the right time to reinforce the structure of the company, financially and from a management standpoint, so we are pleased to appoint Phillip and to have Susan's experience to help guide the company into the next era," said Roberta Benaglia, CEO of Style Capital. "We have always believed in the vision of Re/Done and are committed to help fuel the brand's growth for the future."

According to Re/Done, wholesale has been a key driver of growth to date with distribution in more than 350 stores and 30 countries. Looking ahead, "the brand will increase its investment in direct-to-consumer initiatives with new markets such as New York, London and further expansion in Asia, and a renewed focus on optimizing the e-commerce business at shoredone.com."

— RYMA CHIKHOUNE

Labor Scrutiny

A group of 17 labor unions, human rights organizations and watchdog nonprofits including Coffee Watch are calling on the lifestyle brand Farm Rio to end its partnership with Starbucks or change its policies.

The coffee chain has come under fire this spring for allegations of child labor, trafficking workers and unsafe working conditions on a Brazilian coffee farm. A civil "John Doe" lawsuit was filed against Starbucks in late April in the U.S. by eight individuals with the support of the International Rights Advocates.

A Starbucks spokesperson said

Wednesday that the claims asserted are "without merit" and the company plans to "vigorously defend the Starbucks brand."

Coffee Watch filed a petition under section 307 of the Tariff Act asking U.S. Customs and Border Protection "to block slavery-tainted Brazilian coffee in Starbucks' supply chains from entering the United States," according to the letter, which was shared with WWD.

In a statement, the Seattle-based company said, "Starbucks is committed to ethical sourcing of coffee including helping to protect the rights of people who work on the farms where we purchase coffee from," adding that its Coffee and Farmer Equity Practices include the use of "robust third-party verification and audits."

Starbucks said it does not purchase coffee from all of the farms within Cooxupé's cooperative, which includes more than 19,000 coffee farm members. The spokesperson said, "Starbucks purchases coffee from a small fraction of those farms, and only those who have been verified through our C.A.F.E. Practices, which are among the most stringent in the industry and have been continuously improved since their inception in 2004."

Starbucks and Farm Rio revealed their partnership last month for a limited-edition collection of colorful drinkware and mini cold-cup keychains that launched in the coffee chain's stores in the U.S. and Canada. They are also being sold in its outposts in Brazil and in select markets in Latin America and in the Caribbean.

On Wednesday, a public relations firm working on behalf of the organizations

that have appealed to Farm Rio's chief executive officer put the word out about their letter. Supporters of the letter are asking that Starbucks sever the partnership immediately or make it contingent on such demands as allowing employees worldwide to unionize and eradicating child labor from every part of its supply chain, ensuring farmworkers receive a living wage and publicly committing to upholding labor rights across its supply chain. The representative for the senders of the letter also provided a link to a video post that was made by the organization Contracs on "X" that shows three protesters holding signs outside of a Farm Rio store in an unidentified shopping center in Brazil.

Representatives at Farm Rio could not be reached for comment Wednesday. An outside public relations company that works with Farm Rio acknowledged a request for comment about the request to end the Starbucks partnership and said it had been shared with Farm Rio, but there was not a response.

Separately, Starbucks has been dealing with pushback from some employees in the U.S. about its new uniform policy. More than 1,000 workers — many of whom are associated with Starbucks Workers United — in 75 locations held a one-day strike in opposition to the mandatory dress code. Workers United is less than 5 percent of Starbucks' workforce, representing about 570 of its 10,000-plus stores, according to another Starbucks spokesperson. The letter to Farm Rio also noted that a fair contract with unionized workers in the U.S. has not been reached.

— ROSEMARY FEITELBERG



The Farm Rio + Starbucks drinkware.