

WWD

Fashion. Beauty. Business.

CaaStle Siege

P180 has sued Christine Hunsicker and CaaStle officials for conspiracy in their alleged fraud.

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Kaia's Turn

Sarah Burton has tapped Kaia Gerber as the face of her first advertising campaign for Givenchy.

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Resort Rolls On

Balmain, Rabanne, Adam Lippes and Anna Sui are the latest designer brands to unveil resort collections.

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Home Again

Miu Miu is back on New Bond Street in London, reopening its 7,500-square-foot flagship with a concept that blends literary salon, indie cinema and private members' club. Think double-height ceilings, large blond walnut tables and a palette throughout of pale blue, pistachio and acid yellow. It's a big statement by parent Prada Group, which bought the entire building for an estimated 250 million pounds. *For more on the store, see pages 4 and 5.*

PHOTOGRAPH BY JAMIE STOKER



BUSINESS

P180 Sues Christine Hunsicker

● Hunsicker faces allegations of fraud and conspiracy under RICO, as P180 files a federal lawsuit after CaaStle scandal.

BY EVAN CLARK

It took Christine Hunsicker 14 years to build CaaStle up into what looked like a pioneering fashion rental service with hundreds of thousands of subscribers and a \$1.4 billion valuation.

But it took almost no time at all for the start-up case study to move from helping to buy fashion brands to devolving almost entirely into scandal.

Hunsicker was working with Brendan Hoffman's P180 to buy control of Vince Holding Corp. in late January and just two months later was out as CaaStle's chief executive officer, accused of doctoring financial statements, racking up losses of more than \$510 million and more.

The narrative is flipping again, from business breakdown to legal fallout.

Already law enforcement was said to be investigating. Now P180 – which was cofounded by Hoffman and Hunsicker and minority-owned by CaaStle – is arguing in a new federal lawsuit that Hunsicker is more than a solitary bad actor, but the “ringleader of a conspiracy” that violated the Racketeering Influenced and Corrupt Organizations Act, or RICO.

“This case is a tale of lies, betrayal and cover up,” said the P180 suit, which was filed May 27 and also names Jaswinder Pal Singh, George Goldenberg, Scott Callon and Chirag Jain as defendants. They are all tied to CaaStle. A spokesperson for the rental service did not immediately address WWD questions regarding the company or the suit on Tuesday. Hunsicker could not be reached.

The federal case follows similar lines as a New York state suit that P180 filed

against CaaStle, but adds more details and implicates more players.

It is still Hunsicker at the center, though. Hoffman had worked with her before, during his first stint as CEO of Vince, when he dabbled in rental. But it was later, after he left the top job at Wolverine Worldwide in 2023, that Hunsicker made him a real rental believer.

According to the suit, Hoffman came to believe that, “Apparel retailers could reclaim – and perhaps even multiply – their valuation by increasing their marginal gains on discounted merchandise. For years, valuation of apparel companies had declined to be just pennies per dollar of revenue. Hunsicker promised e-commerce scale – specifically, technology and logistics that would enable regular clothing shipments to customers on a massive level – that would allow apparel companies to increase their margin on what otherwise would be discounted merchandise.”

In a nutshell, the premise was that renting out instead of discounting goods that don't sell at full price would boost margins.

It was a revelation profound enough that Hoffman created P180, marrying his expertise and relationships with Hunsicker's “self-proclaimed technological and e-commerce prowess,” the suit said.

“What Hoffman did not know – but which eventually has become clear – is that Hunsicker is a world-class fraudster ranking alongside the likes of Bernie Madoff and Elizabeth Holmes,” the suit claimed. “She lied to the world to make it appear that CaaStle was a success, lied specifically to Hoffman about CaaStle and hid CaaStle's financial data from Hoffman. She presented herself as a skillful and successful entrepreneur who built a robust e-commerce business, raised hundreds of millions of dollars for it and commanded a board of notable leaders in corporate governance.

“Hunsicker, though, did not act alone. She had co-conspirators...with whom she created her house of cards. Hunsicker and her co-conspirators repeatedly stated or implied that CaaStle had a large scale, a huge subscriber base and spectacular financials.”

Instead of “hundreds of thousands of subscribers and hundreds of millions of dollars in revenue, CaaStle itself had just a fraction of those subscribers, barely had any revenue, had supposedly spent hundreds of millions of dollars it received from investors, and had no viable business,” the suit said. “The whole thing was a sham perpetuated by a pattern of persistent lying, obfuscation and, eventually, cover-up.”

The suit repeatedly refers to the alleged conspiracy as “The Hunsicker Enterprise.”

Susan Scafidi, founder and director of the Fashion Law Institute at Fordham Law School, said the complaint “recasts” the scandal, replacing a single mastermind with a conspiracy.

“It appears intended not only to get ahead of a government investigation but also to distribute the blame – and thus the potential financial liability – for alleged extreme financial misrepresentations, and also to tap into the enhanced damages available under RICO,” Scafidi said. “If, as JFK noted, success has many fathers but failure is an orphan, this lawsuit aims to bring in as many key CaaStle players as possible for paternity tests – and the discovery process is likely to be in-depth and painful.

“The concept behind CaaStle was very compelling, and from a social perspective it's a pity that the circular and sharing economies of fashion seem so hard to monetize. But the big winners here may be the legal teams working to unravel the plot twists,” she said.

There will be plenty to work with. P180's suit claims that “The Hunsicker



Christine Hunsicker

Enterprise” induced it to take self-dealing loans and had money “fraudulently transferred out” of its bank account to both CaaStle and personal accounts.

The alleged conspirators also overestimated CaaStle's capabilities while P180 lined up investments in Vince and Altuzarra.

Separately, CaaStle denied allegations in two cases filed against it in state court, one by a company that owns the name Express over use of the name Express Style Trial and the other by P180.

CaaStle tried to get the state court suit by P180 thrown out, claiming it doesn't have standing to bring the case. But a P180 spokesperson said, “CaaStle filed a motion to dismiss on a technicality that will soon be remedied and will not prevent the case from moving forward.”

EXCLUSIVE

Akris Has a New CEO of the Americas

● Bonnie Abraham was previously Balenciaga's senior vice president of retail for the Americas.

BY MILES SOCHA

Swiss fashion house Akris has recruited Balenciaga executive Bonnie Abraham to become its new chief executive officer of the Americas as it continues its focus on retail growth.

Most recently senior vice president of retail for the Americas at Balenciaga, Abraham arrives as Akris plots more boutique openings in key markets, with a new flagship on Madison Avenue in the pipeline, and an expansion of its concession strategy in the U.S. market, where it recently added a Chicago address, bringing its store count in America to nine locations.

“I am honored to join a brand so deeply rooted in innovation and craftsmanship as Akris. I look forward to exploring and expanding the retail and marketing footprint of this storied Swiss fashion house,” Abraham said in a statement shared first with WWD, lauding the brand's “quietly luxurious” designs.

Earlier in her career Abraham held senior positions in merchandising and wholesale at Chanel, Valentino, Burberry, Kate Spade, Stuart Weitzman, and Gucci.

According to Akris, her “deep understanding and experience in retail, merchandising and wholesale will be instrumental as Akris continues to evolve its omnichannel strategy for the Americas.”

Based at the firm's New York offices, Abraham reports directly to Melissa Beste, global CEO of Akris.

Abraham succeeds Jimmy Yeh, who resigned earlier this year after less than a year in the role. His predecessor, Peter Herink, had held the position for a decade.

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

2004. Under the creative direction of Albert Kriemler, the third-generation family-owned fashion house is known for its exceptional fabrics, particularly its double-face cashmere, Swiss cottons and innovative digital printing.

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



Bonnie Abraham



The new Akris boutique on East Oak Street in Chicago.



Akris, fall 2025



Kaia Gerber in Sarah Burton's first Givenchy campaign.



Kaia Gerber and Halina Reijn in the Givenchy campaign.

EXCLUSIVE

Kaia Gerber Stars in Sarah Burton's First Givenchy Campaign

- In the images, the model plays different characters for "Babygirl" director Halina Reijn.

BY JOELLE DIDERICH

PARIS – Sarah Burton's first campaign for Givenchy is all about the female gaze.

In the images, Kaia Gerber plays different characters under the direction of Halina Reijn, best known for helming "Babygirl," which featured Nicole Kidman as a high-powered woman exploring her sexual fantasies.

The Dutch actress, writer and film director shot the campaign and accompanying videos. She also appears in one of the images, kneeling in front of Gerber, who is dressed in a white babydoll dress and gold slipper heels, as if

to adjust her pose.

In another image, the director's hand appears in the foreground holding a script, as Gerber – in a short red dress and black loafers – looks toward her. In a third shot, the model and actress lies on the floor in a black lace dress with a red belt, covering her eyes.

"Kaia Gerber and Halina Reijn captured something I love about how creative women collaborate," Burton said in a statement shared exclusively with WWD. "The idea behind my first campaign for Givenchy was to focus on the friendship between a film director and an actress. I wanted it to celebrate the female gaze."

The British designer presented her debut collection for Givenchy in March after spending her entire fashion career at Alexander McQueen.

"The clothes were superb, peerlessly

realized and immediately desirable; sometimes young and zesty, but most often the pinnacle of adult sophistication. Here was a show where you could sense how proud the models were to wear them, and the entire cast of diverse sizes and ages looked gorgeous," WWD's Miles Socha said in his review.

Ahead of the show, Gerber teased an image on Instagram of her posing in the black lace dress from the campaign shoot. She also wore a long, black version of her little red dress for the opening night of "Good Night, and Good Luck" on Broadway in April.

At 23, she already has a number of big screen credits, including "Babylon," "Bottoms" and "Saturday Night," as well as the FX spinoff series "American Horror Stories." This is Gerber's first Givenchy campaign.

BUSINESS

BBRC Blasts Victoria's Secret Ahead of Earnings Report

- Activist investor Brett Blundy is looking for the company to reply to its criticisms during its earnings conference call on Wednesday.

BY EVAN CLARK

Brett Blundy is making his case for change at Victoria's Secret & Co. in full view of other investors.

The Australian entrepreneur's BBRC International has a 12.9 percent stake in the lingerie giant, but apparently isn't getting the kind of engagement he wants since the company adopted a poison pill to prevent a takeover of the business with no control premium.

BBRC has taken the unusual step of issuing an open letter to the Victoria's Secret's board, hoping for answers during the firm's first-quarter earnings conference call on Wednesday "given the lack of productive two-way dialogue that we would expect with a top stockholder."

BBRC took clear aim at the board,

noting that Victoria's Secret stock is down 64.1 percent since the firm became independent in 2021, underperforming the S&P Composite 1500 Specialty Retail Index by 93.4 percentage points.

"What specific metrics convince the board that it possesses the competence to turn around what appears to be systematic value destruction – and why shouldn't stockholders demand an immediate reconstitution of the board?" BBRC said.

The letter also criticized \$625 million in Victoria's Secret's share buybacks as "poorly timed" and said the \$591 million acquisition of Adore Me has "failed to generate meaningful returns."

"These weren't market timing errors or mistakes due to poor execution but systematic failures of fiduciary duty and due diligence," BBRC said.

The letter also zeroed in on board chair Donna James, who has been a director at Victoria's Secret and, before that, parent company L Brands, for more than 20 years.

"Rather than waiting for stockholders to force change through a proxy contest,

shouldn't the board proactively address the governance red flags that Ms. James's tenure represents by committing to removing her as chair immediately and refreshing the board?" BBRC said.

Shares of the company slipped 2.3 percent to \$22.20 on Tuesday.

A Victoria's Secret spokesperson said, "We appreciate the input of all shareholders and look forward to continuing our engagement with BBRC, which has been extensive over the past three years, to fully understand their perspective and views."



Jing Wen on the runway at the Victoria's Secret Fashion Show.

BUSINESS

Peter Kern To Acquire La Perla

- The former CEO of Expedia has emerged as the storied innerwear brand's white knight.

BY LUISA ZARGANI

MILAN – La Perla has found its white knight.

In a note issued on Tuesday, Italian unions Filctem Cgil and Uiltec Uil revealed that American industrial entrepreneur Peter Kern is acquiring the storied innerwear brand.

The transaction, said the note, is a promising sign for the future of the workers and the relaunch of La Perla. "Now is the time to analyze the industrial plan presented to us today that confirms the existing employee positions [understood to be 210] and around 40 new hirings," they said. The business plan, according to the Ministry of Enterprises and of Made in Italy, hinges on investments of almost 30 million euros by 2027.

The unions urged the government to authorize the social safety nets necessary during this transitional period until the acquisition is completed – and asked to provide the timing of the latter. Meetings with the new management are expected over the next few days for the recovery of the production and distribution.

As reported, the innerwear brand was declared insolvent by an Italian court last year. A trifecta of court commissioners were named, marking the exit of the brand's owner Tenor.

La Perla has failed to relaunch in recent years and after German businessman Lars Windhorst's private equity firm Tennor, then known as Sapinda, took over the company in 2018. Weighed down by debts, over the past few years the lingerie label has been searching for new revenue streams and has expanded into beauty and swimwear. It became one of the first brands to join Amazon Luxury Stores. The company also invested \$50 million in the now-shuttered British couture house Ralph & Russo.

La Perla was founded in 1956 by the corsetry-maker Ada Masotti. Her son, Alberto Masotti, headed the business until it was sold to private equity player JH Partners in 2007. Ownership of La Perla later passed to Silvio Scaglia in 2013, who sold it to Sapinda in 2018.

Last summer, Tyche Bank said 500,000 euros were being made available for La Perla, as reported, allowing the company to restart operations at its plant in Bologna, Italy.

In May last year, a Bologna court ruled in favor of putting La Perla's Italy-based manufacturing arm and subsidiary, La Perla Manufacturing Srl, into judicial administration, which allowed the business to continue to operate and the preservation of jobs.

In February 2024 the same court declared La Perla Manufacturing Srl insolvent and appointed the trifecta of commissioners to lead the Italian subsidiary out of financial difficulties.

The commissioners were also tasked with finding potential investors.

BUSINESS

Miu Miu Makes a Comeback in London



Here and right: A look at the new Miu Miu store in London.

● Miu Miu has returned home to 150 New Bond Street, and to a space filled with stainless steel, vintage furniture and literary flair.

BY SAMANTHA CONTI
PHOTOGRAPHS BY JAMIE STOKER

LONDON – Miu Miu's newly refurbished store on New Bond Street is a blend of literary salon, indie cinema and Mayfair private members' club, adorned in Lake Como silks and a palette of pale blue, pistachio, and acid yellow.

The new concept, which debuted here this week, is centered on "cultural exchange, community, and conversation," and spotlights the brand's clothing and accessories collections and recent collaborations.

Upstairs in the salon part of the store, there are pieces – including a cream sheer lace slipdress – from the new Miu Miu Upcycled collection, created in collaboration with costume-, production- and set-designer Catherine Martin.

Martin's first film short, "Grande Envie," is projected onto a wall nearby (above the stainless steel staircase), while still images

from the Upcycled campaign adorn the walls.

Large blond walnut tables are inspired by desks traditionally used in literary salons and libraries, ideal for the Miu Miu gal, a book and film lover who lives for discussion, analysis and the perfect pair of napa leather loafers.

The ground floor has a more industrial feel with a studded metal floor, double-height ceilings, and more places to sit, hang out and make conversation. There are stools by the jewelry bar and the wallet bar and a whole separate area dedicated to footwear and lounging.



For those who prefer to wander rather than sit, the windows are double-height, allowing for people-watching on the busy corner of New Bond and Bruton streets.

Even the outside of the 7,500-square-foot store is different. The dark marble facade is out, and a softer, white stone has replaced it. A chrome Miu Miu logo is lit up like a beacon.

"This store is entirely unique in its concept and execution. The focus has been on creating something specifically tailored to London, both in spirit and in atmosphere," said a spokesperson for the brand.

The opening is big for Miu Miu, and its parent Prada Group, in so many ways.

The store first opened in 2010. It had been shut for refurbishment since March and the official reopening this week is part of a wider retail expansion plan. Prada Group is targeting 10 to 15 percent square footage growth for Miu Miu in the current fiscal year.

This London Miu Miu is even more special. As reported, Prada Holding, which manages the company's industrial and real estate investments, agreed to purchase the entire six-floor building at 150 New Bond for an estimated 250 million pounds.

Sources said the deal is set to close later this month.

Prada, which is buying the building from the global investment manager M&G, is the latest luxury group to make a big-ticket investment on New Bond Street.

LVMH Moët Hennessy Louis Vuitton, Kering, Swatch, Richemont and Chanel have all been buying properties on the street, both as a real estate investment and as a way of securing space for their brands. ▶

According to Cushman & Wakefield's latest "Main Streets Across the World" report, New Bond Street is the third most expensive shopping street in the world, after Via Montenapoleone in Milan and upper Fifth Avenue in Manhattan.

In 2024, rents were around \$1,762 a square foot annually, 13 percent higher than in 2023. Miu Miu's neighbors include Balenciaga, Hermès, Burberry and Roberto Cavalli.

Miu Miu is going big on VVIP experiences in the new store. Even before the official opening, the team was entertaining big spenders upstairs, where the feel is part-salon, part-bourgeois boudoir, part-gallery space in the spirit of Fondazione Prada in Milan.

The Prada spokesperson described the floor as "a space for sharing and conversation, a kind of contemporary salon. The idea of the 'living room' as a place of gathering informed the design, where clusters of seating create fluid, intimate environments that encourage dialogue and exchange.

"It reflects Miu Miu's ongoing exploration of community and culture, offering a warm and welcoming setting that feels both personal and thoughtful," the spokesperson added.

An extra-long sofa lines a mirrored wall, while vintage furniture sourced from top antiques dealers – and fully restored – has been dotted around the space.

The floors are done in chestnut-toned wood, with acid green carpets made from bamboo silk, while the VVIP suite has its own private sitting room.

There, cabinet doors have been lined with jacquard floral fabrics – in lavender, pistachio and green – all sourced from

Prada Group's archive. The fil coupé textiles were made by a long-standing Prada supplier based near Lake Como.

On that floor, but out of view, there is also an industrial kitchen with a full-time chef serving up gelato, biscuits, coffee, bubbly and other treats. Food and drink aren't too much of a stretch for Prada, which also owns Marchesi on nearby Mount Street, and operates the pistachio-tinged Prada Caffè at Harrods.

Pre-opening, the VVIP team was serving up those treats to customers craving Miuccia Prada's designs, as well as her Milanese hospitality.

The store's significant refurbishment reflects the runaway success of Miu Miu, which accounts for one-third of Prada Group's sales and has been a major driver behind overall growth in the past few years.

In the first three months of fiscal 2025, Miu Miu's retail sales rose 60 percent, following an 84 percent uptick in the fourth quarter of 2024. The surge at Miu Miu fueled Prada Group's overall revenue rise of 13 percent to 1.34 billion euros in the quarter.

Leather goods remained the fastest-growing category at Miu Miu, supported by the spring 2025 campaign celebrating the brand's signature Matelassé line.

Bernstein's Luca Solca described Miu Miu's first-quarter performance as

"remarkable," and said in a separate report that the brand remains "a heavyweight" in China, one of its largest markets.

Solca expects Miu Miu's momentum to persist in the near-term, arguing that it has "captured the season's zeitgeist; has the full-time focus of a highly influential creative director in Miuccia Prada, and has crafted and styled compelling communication campaigns that have resonated with global consumers."

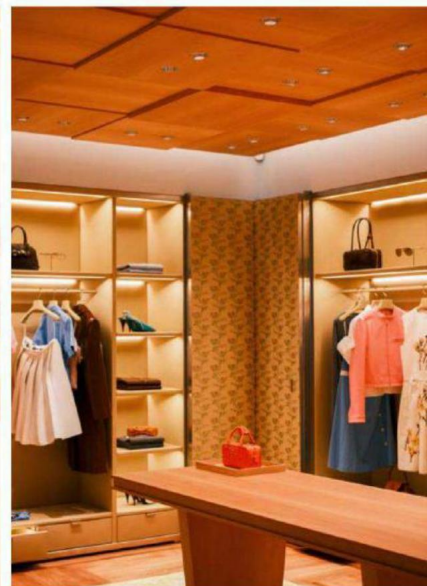
Solca is only concerned about the medium-term, and believes that growing Miu Miu beyond 2 billion to 3 billion euros in revenue will be challenging for a number of reasons. He said the "medium-to-long term exercise" of embedding the newly acquired Versace into the group will

likely spread management thin.

Prada appears to be ready for the Miu Miu challenge, installing a new chief executive officer, Silvia Onofri, in February. Onofri, who formerly helmed Napapijri and has worked for Bally and Bulgari, succeeded Benedetta Petruzzo, who left the Italian brand to join Dior as managing director.

Miu Miu is planning to celebrate the new Bond Street opening on Thursday with an evening at Koko, the music venue in Camden Town that will be turned into the Miu Miu Club London 2025.

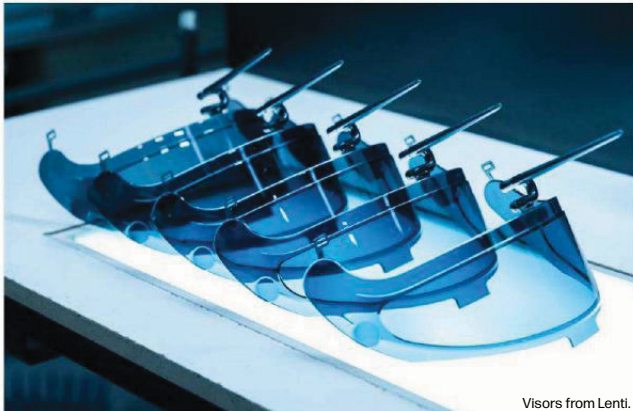
The event will be curated by British musician Little Simz, who will play live. There will also be specially commissioned performances and DJ sets taking place throughout the night. ■



Here, left and above: A look at the new Miu Miu store in London.

ACCESSORIES

Kering Eyewear Acquires Lenti



Visors from Lenti.

● Roberto Vedovotto, president and CEO of Kering Eyewear, said the agreement is “providing an additional area of expertise.”

BY LUISA ZARGANI

MILAN – Kering Eyewear is further expanding its industrial footprint.

On Tuesday, the Italian eyewear group said it is acquiring Italian manufacturer Lenti from Safilo.

Headquartered in Bergamo, Italy, Lenti has been part of Safilo's portfolio since 1996 and counts approximately 100 employees. The company is specialized in moulding and surface treatments to safeguard and improve vision in multiple

application fields including sun lenses for eyewear, visors and other protective components for lighting, and the automotive and motorcycle industries.

“We have appreciated the excellence of Lenti's products for many years, and we are very proud to see it now joining Kering Eyewear, providing an additional area of expertise to our platform of best-in-class manufacturing skills, facilities, and, more than anything else, talents,” said Roberto Vedovotto, founder, president and chief executive officer of Kering Eyewear.

Financial details of the transaction, which allows Kering Eyewear to establish in-house capabilities for the development of innovative and high-performance Made in Italy sun lenses, were not provided.

The deal follows the partnership inked

last month between Kering Eyewear and Google for the development of AI-powered glasses with Android XR, as reported.

Also, in April, Kering Eyewear inked an agreement to acquire Italian eyewear manufacturers Visard and Mistral.

Founded in 2014, Kering Eyewear was a pioneer in changing the business model for luxury groups in the eyewear category, straying from the well-trodden licensing business model. It has grown to produce and distribute collections for 14 brands, including Gucci, Cartier, Saint Laurent, Bottega Veneta, Balenciaga, Chloé, Alexander McQueen, Montblanc, Dunhill, Alaïa and Puma. It also owns the Lindberg, Maui Jim and Zeal Optics brands.

In 2024, Kering Eyewear reached revenues of 1.6 billion euros, a 6 percent increase on 2023 on a comparable basis. It reported recurring operating income of 277 million euros, and a margin of 17.5 percent on sales.

Publicly listed on the Italian Stock Exchange, Safilo Group's portfolio encompasses home brands – Carrera, Polaroid, Smith, Blenders, Privé Revaux and Seventh Street, as well as the perpetual license Eyewear by David Beckham, and licenses for brands ranging from Etro and Isabel Marant to Marc Jacobs, Missoni, Moschino and Tommy Hilfiger, among others. In midmorning trading following the news of the sale, Safilo shares were up 3.1 percent at 93 euro cents.

In the three months ended March 31, Safilo registered a 3.1 percent increase in sales to 285.8 million euros, compared to 277.2 million euros in the same period last year.



Jeremy Allen White

FASHION

Louis Vuitton Names Jeremy Allen White As Brand Ambassador

● The U.S. actor wore a suit by Vuitton men's creative director Pharrell Williams to his debut Met Gala in May.

BY JOELLE DIDERICH

PARIS – After flirting on the red carpet, Louis Vuitton and Jeremy Allen White have made their relationship official: the U.S. actor has been named as the French fashion's house new brand ambassador.

For his Met Gala debut in May, White wore a custom black pinstriped three-piece suit with pearl buttons and flared trousers, with a white shirt and tie, in keeping with “Superfine: Tailoring Black Style” theme of this year's edition.

Best known for his role as chef Carmen “Carmy” Berzatto in the comedy-drama series “The Bear,” White also wore Vuitton to the SAG Awards in February. He rocked a flared black three-piece single-breasted tuxedo without a bow tie, but accessorized with a gold brooch – a far cry from the signature white T-shirt and chef's apron he wears on TV.

“Jeremy's got a quiet confidence and authenticity that you can't fake. It's effortless. At Louis Vuitton, it's about real people who move culture forward – and Jeremy lives that. We're proud to welcome him into the family,” Pharrell Williams, men's creative director at Vuitton, said in a statement on Tuesday.

The partnership marks a stylistic evolution for White, who previously channeled classic Americana and nonchalant cool in campaigns for Calvin Klein. Images of the actor, stripped down to his underwear in the brand's spring 2024 ads, quickly went viral on social media after their release last year.

White's breakout role came in 2011 when he was cast as Phillip “Lip” Gallagher in the U.S. series “Shameless,” in which he starred during the show's entire 10-year run. But it was “The Bear” that made him a star, winning him back-to-back Emmy, Golden Globe and SAG awards, to name just a few.

He could have another busy awards season next year. White will appear as Bruce Springsteen in the biopic “Deliver Me From Nowhere,” set for U.S. release in October. Directed by Scott Cooper, the movie will chronicle Springsteen's journey towards completing his 1982 album “Nebraska.”

White will also join the cast of the 2026 “Star Wars” film “The Mandalorian & Grogu” as the voice of Jabba the Hutt's son, Rotta the Hutt.

At Vuitton, he joins a roster that includes actor Bradley Cooper, rapper Pusha T, Kpop sensations such as Felix of Stray Kids, as well as athletes Victor Wembanyama and Carlos Alcaraz, among others.

FASHION

J.Lindeberg Introduces Women's Rtw for Spring 2026

● The versatile collection reflects J.Lindeberg's Scandinavian roots.

BY LISA LOCKWOOD

J.Lindeberg, the Stockholm-based sport and lifestyle brand, will introduce a women's ready-to-wear collection launching in spring 2026.

The brand, known for its golf, ski and tennis apparel, has established a foundation in womenswear through high-performance collections. The new ready-to-wear builds on that momentum, offering a versatile wardrobe designed for modern women whose lives are constantly on the go.

The collection features elevated, fashion-forward sportswear, including luxe knitwear (polos, skirts and tops), sweat sets, tailored track pants and performance outerwear, along with workout gear, sporty tailoring, dresses, skirts, shirts and accessories such as handbags. The pieces are designed to complement the company's established golf and racket collections while expanding into lifestyle.

The sport tailoring and knitwear are made in Europe, while the activewear is produced in the Far East. Prices range from \$100 to \$250, with a few tailored pieces and jackets around \$400. The department is led by chief creative

officer Neil Lewty, and designed by Emilie Strindsberg, formerly design lead at Ann-Sofie Back.

While the company is based in Stockholm, it has showrooms in several locations including New York and London. The women's ready-to-wear collection will be available globally. The strategy is to launch through selective distribution with a focus on its own retail and e-commerce channels, supported by key wholesale partners across the globe.

“This collection captures the pulse of a generation that moves with purpose, creates without pause, and dresses with intention,” said Hans-Christian Meyer, chief executive officer of J.Lindeberg. “As we mark three decades of boundary-pushing design, this new chapter in womenswear brings the energy of our sport heritage into everyday expression. It's sensual in its confidence, sharp in its silhouette and fluid enough to follow a woman wherever her ambition takes her.”

All of J.Lindeberg's women's products have centered on the sports sector since the company closed the fashion line after spring 2020.

To support the new collection, the brand is teasing the collection with model Georgia Fowler, Desire Inglander, Gabrielle Richardson and Stella Xu, showing some standout styles in real lifestyle settings across core markets. The full campaign



Georgia Fowler is featured in J.Lindeberg's teaser campaign for its ready-to-wear collection.

will roll out closer to launch.

The collection will be available in January 2026.

J.Lindeberg, which is mainly known in the U.S. for its golfwear, was founded by Johan Lindeberg, the former marketing director of Diesel, in 1996 and was among the first collections to bring a designer sensibility to the golfwear market. Since 2012, J.Lindeberg has been owned by Anders Holch Povlsen, Dan Friis and Allan Warburg of the Bestseller group.

Together we can help **make fashion more sustainable**

Bio-derived LYCRA® fiber made with QIRA®

Coming soon — the world's first, large-scale production of bio-derived spandex with 70% renewable content from field corn. Potential to reduce our fiber's carbon footprint by up to 44%*. Same great performance. A more sustainable fiber.



QIRA is a trademark of The LYCRA Company. QIRA is a trademark of Coore.

The Reviews



Balmain

Balmain

Balmain's knitwear-heavy, hardware-light runway show last March reflected a new impulse to streamline – and broaden – the brand's products and collections.

Olivier Rousteing kept swimming in the same direction for pre-spring, beckoning a broader customer base for Balmain by continuing to ply simpler, often looser options with controlled doses of zing and bling.

"Consistency," he exclaimed during a walk-through, noting that knitwear has grown to 40 percent of the women's business, compelling him to create yet more slouchy sweaters – and body-con knit cocktail dresses, too, some with tweed motifs.

The women's collection pinged between short and snug silhouettes, including a bevy of square-shouldered bolero jackets and perky miniskirts, alongside voluptuously scaled wool coats with exaggerated peak lapels, and full-legged trousers.

"The idea is to give a new, effortless silhouette," Rousteing said, pausing at one rack to pull out a flaring, past-the-knee, half-pleated like a kilt. There's a mini option too, not much bigger than a wrestling belt, to wear over a long white shirt.

The designer plucked details from the archive of Pierre Balmain, homing in on the '60s this season, but kept his focus on wardrobe builders, knowing customers are spending carefully these days.

It's interesting to see Rousteing apply himself to new fashion territories, employing several bold florals and Matisse-esque prints, and punching up plainer garments with graphic color combinations that play up the tight or loose shapes.

The designer also toned down his menswear, focusing on tailored coats and jackets in Prince of Wales checks, navy and black. The demonstrative shoulders were there, but sometimes the gold buttons were almost as small as the ones found on shirts.

Shapes were looser and had some swagger. Logos were toned down, but for its Labyrinth monogram and a new hand-painted slogan for sweatshirts: "Balmain is an attitude." – *Miles Socha*



Balmain

resort
2026



Rabanne



Rabanne

Rabanne

A year after the passing of Françoise Hardy, her style continues to inspire designers – none more so than Julien Dossena, the guardian of the Space Age label forever associated with the '60s French pop icon.

Hardy sent shockwaves around the world when she arrived at an event in 1968 in an armored truck, wearing a gold metal minidress designed by Paco Rabanne. It was said to weigh a cool 20 pounds, was billed as the world's most expensive dress, and she wore it with bare legs and gold ballet flats.

Those seeking to channel the singer's timeless French girl style can achieve a similar effect with Dossena's resort collection for the Rabanne label, which features a variety of sparkly party dresses worn with the same nonchalant ease – only this time, no wrench required.

For his eveningwear capsule, set to land in stores just in time for the holidays, he offered a cropped T-shirt and low-slung skirt glistening with oversized burgundy sequins layered on a stretch net base. Meanwhile, the brand's signature chain mail was draped into bias-cut dresses inspired by another fashion pioneer, Madeleine Vionnet.

"It's really about playing with time codes," he explained. "Working with it in this way makes it much more

contemporary."

Dossena loves a mash-up, and this lineup was a condensé of his signature bourgeois-grunge, masculine-feminine aesthetic.

He subverted preppy codes with looks like a striped polo shirt worn with a poufy cotton poplin skirt in boxer short stripes, and a glossy caramel bomber jacket.

If thigh-grazing hemlines are not your thing, there were below-the-knee options such as a brown mock croc skirt with jean pocket details and belt loops, paired with a mint green sweater with a trompe-l'oeil chain neckline.

The looks were accessorized with variations on the brand's recently introduced Ring bag, including a medium version in the shade of the year, butter yellow. New this season was the footwear, which the label is bringing to market for the first time.

Dossena has revived a silver sequined crossover flat, a runway style from a few years ago, as one of his inaugural styles. "We made some very beautiful shoes and I'm delighted that customers can finally have access to them," he said.

The shoe was paired with everything from a striped chain mail tank dress, casually layered over a striped T-shirt, to a more glammed-up silver chain mail party dress topped with a windbreaker. Hardy would surely approve. – *Joelle Diderich*



Adam Lippes



Adam Lippes

Adam Lippes

Adam Lippes admits he treads lightly on inspiration with his collections but a recent trip to Japan helped fuel his creative impulses. "It is just a logical place where your mind is more open to absorbing the creativity that's around you, so then we try to mix that with what we're trying to say as a brand," he said of the trip.

The collection notes mused about Japan's blend of tradition and modernity, utility and decoration, and its ongoing dialogue with Western culture, particularly through Amekaji, or "American Casual." But casual means more than just elevated basics with Lippes' nuanced touch. His pieces are classic staples but imbued with incredible details and luxurious fabrications: Italian double-face satin, lacquered wools, brushed mohair, crinkled metallics.

Tailoring, his number-one category, is a strong point with jackets shown a bit longer with a nipped waist and slight shoulder pad. Pieces were lined in silk, a detail that underscores his point of difference in the market. "We're the only U.S. brand to line in silk," he said of the subtle and luxurious detail. Pair it with his crisp poplin shirting, fluid silk tops, and new "second-skin" cashmere foundations with knits, and a customer can live in.

Over a third of the fabrics were sourced from Japan, including a polished take on deep blue denim with a belted button down and supersized pant. The cultural exchange was seen throughout with balloon pants – a nod to Tokyo construction uniforms – or wrap shirts with yukata sleeves. A high V-neck gown was cut using a traditional Japanese pattern-making technique that shapes the body with a single seam.

The country is more than just on his mood board, with plans to open three new points of sale in Japan the next year. The time has come for his "elegant American sportswear" – already a hit at home – to make his mark internationally. Outside of Japan he shared that another "yet to be named city" will house his first boutique abroad. He did give a clue, sharing that he's launched e-commerce platforms in the U.K. and Japan. Lippes is on the move, embarking on a fashion cultural exchange with room to grow. – *Thomas Waller*

Anna Sui

Anna Sui was feeling romantic this season. "What inspired me were these exhibitions I saw last year – a [Christian Bérard] one in Monaco; a Victorian "Color Revolution" exhibition at the Ashmolean [Museum] in Oxford, and the [John Singer Sargent] exhibits at the Tate, which are on now at the Met," Sui said of her artistic inspirations. "I think that nobody painted clothes better than Sargent – the lushness of the fabric and romance of it all."

She pulled from each to create resort's palette of black, white and custard yellow with the varying shades of the Victorian era's purples and greens, and worked them into her seasonal assortment of pretty mini floral (lilies of the valley, sketched roses, ribbon handkerchief) and wallpaper prints. They looked great on new takes on Sui's well-known girlish aesthetic, which expanded beyond signature prairie dresses and youthful sets into modern styles with Neo Romantic flair, as seen through modern petticoat skirts, taffeta dresses, corset and peplum tops and Victorian jacket-inspired knitwear camisole and knitwear cardigan.

"They look just like the Victorian skirts you'd see at the museum," Sui said, pointing out a custard yellow blouse and midi skirt with lace trim as well as crinkled or Fortuny-pleated midlength skirts and sweet bed dresses.

From beginning to end, Sui's "Neo Romantic" resort collection encapsulated what her customers constantly desire – youthful, modern and unfussy fashions enriched with vintage nods. – *Emily Mercer*

resort
2026

Anna Sui



Anna Sui



FASHION

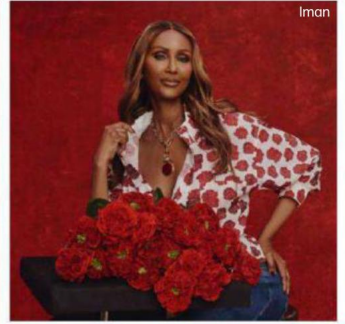
La DoubleJ Collaborates With (RED)



J.J. Martin



Lake Bell



Iman

● Iman, Busy Philipps and Noma Dumezweni are among the talents in the campaign promoting the capsule collection.

BY SANDRA SALIBIAN

MILAN – La DoubleJ is the latest brand to collaborate with (RED), the nonprofit organization founded by Bono and Bobby Shriver in 2006 to raise money for the Global Fund to fight AIDS.

In the collaboration, J.J. Martin's brand has developed the limited-edition Coupe Rose capsule collection, featuring its bestselling Better Than Your Boyfriend's shirt with a red floral motif, matching shorts and silk scarf. Dropping on Thursday at the label's online store, the pieces will retail at \$790, \$520 and \$120, respectively. All proceeds will be donated to support (RED)'s mission.

Flanking the collection, a campaign was created to raise awareness about the tie-up and highlight the power of sisterhood in addressing health inequality. In the images, former colleagues and longtime friends Martin and Laura Brown – who's chair of the (RED) Creative Council – are joined by supporters of both the brand and the organization, such as models Iman and Anne V, as well as actresses Busy Philipps, Lake Bell, Noma Dumezweni and Mickey Sumner. Other talents include entrepreneur Dee Poku; artist Angelica Hicks; chef Hong Thaimée; Mychal Bella-Bowman; Micaela Erlanger; Peyton Dix, and Marisol Thomas.

Martin said she was proud “to be partnering with (RED) by supporting and shining a light on the lifesaving work they brilliantly do.”

“And they have done a lot of these collaborations. This is their thing. But I'm pretty sure this is the first time they've done a big campaign,” added Martin. She recalled how, when Brown asked her about collaborating, she replied: “I want to do this but I want to go all in....I'm doing two products, you're getting all the proceeds and...let's get a group of women who are interested in this concept of sisterhood and the idea of coming together, rousing for a cause, sharing their desire to care about more than that's in their own box – and so many of them said yes.”

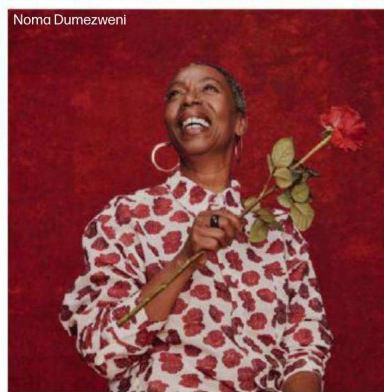
“A project like this perfectly represents my goals at La DoubleJ, which is to not only offer women 100 percent Made in Italy product that makes them feel joyful and fabulous, but also gives them an opportunity to raise their vibration and expand their consciousness,” Martin said. “The fact that so many women eagerly came out to support and energize this co-creation is a beautiful reflection of the DoubleJ Sisterhood at work.”

“The collection is not only bright, beautifully made and supports the fight, it has also been pivotal in bringing together so many influential women to show solidarity and support for this critical fight, which is exactly the kind of heat and energy this work needs right now,” echoed Jennifer Lotito, president and chief operating officer of (RED), as she described La DoubleJ “a female-founded, female-led brand beloved by so many.”

To date, the charity and its partners have raised more than \$785 million for the Global Fund, helping more than 325 million people. (RED) has been financing programs that deliver prevention, testing, treatment, counseling and care services in places where injustice has enabled pandemics to thrive.

The partnership with La DoubleJ comes as the fight against AIDS faces significant challenges and the progress to date is in jeopardy, (RED) said. According to the organization, recent withdrawals of funding, gender inequalities, discrimination, marginalization and gender-based violence put women and girls at an increased risk for HIV, representing 44 percent of all new infections.

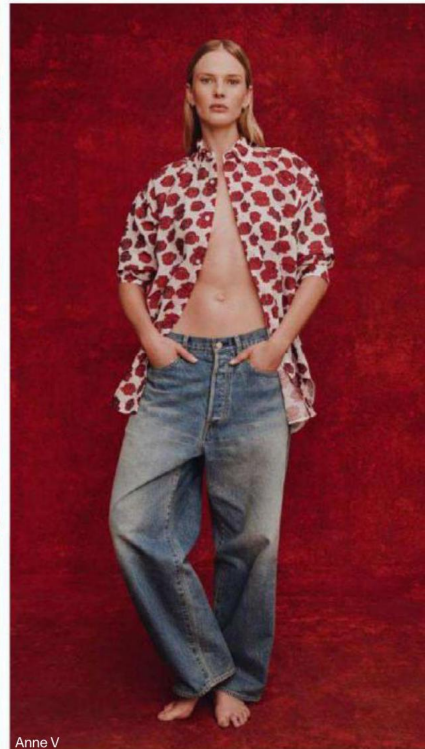
“What Laura and (RED) explained to me is that with the new administration in the U.S. a lot of government funding has been lost, as well as just attention. They are really trying to get the news and word out that AIDS is still very much a critical issue for many young women and girls, especially in Africa,” Martin said. “There are so many women out there who want to help out but feel overwhelmed with the number of issues and how to make change, so what I hope we're doing is giving them a very easy portal to helping out.”



Noma Dumezweni



J.J. Martin and Laura Brown



Anne V

the charity's efforts to propel itself back into the fashion conversation. She is supported by the other members of the (RED) Creative Council, which include Iman, designers Thebe Magugu and Sindiso Khumalo, stylist Karla Welch, photographers AB+DM as well as Inez & Vinoodh and costume designer Arienne Phillips, among other leaders across the creative industries.

Brands that have recently collaborated with (RED) encompass Magugu; jewelry and accessories designer Roxanne Assoulin; eyewear brand Ahlem; Paris-based shoe brand Nomasei, and menswear designer Savas. Previous (RED) partners range from the likes of Zimmermann and Veronica Beard to Louis Vuitton and Gap.

To mark the organization's 20th anniversary next year, Brown and Iman will chair the Discove(RED) Fashion Prize. This will aim to identify, fund and bring global retail opportunities for up to 10 emerging designers from across Africa. With signature items and/or capsule collections created by each, 50 percent of net profits will go back to each designer to foster sustainable business models, with the remaining 50 percent donated to the Global Fund. Curators will include Cynthia Erivo, Kiernan Shipka, Karabo Poppy Moletsane, alongside Magugu and Khumalo.

“When we do collaborations, I'm always thinking how we can do something that makes an imprint and is more than just selling product,” Martin continued. “I don't want to just buy a plate of dinner at a fancy party. I want La DoubleJ to be directly associated with change and really get closer to issues. That's what this whole Sisterhood community is: it's the sharing and the caring of issues, problems, resources, teachers, tools [and] techniques to raise our consciousness and bring us all together in a more unified field.”

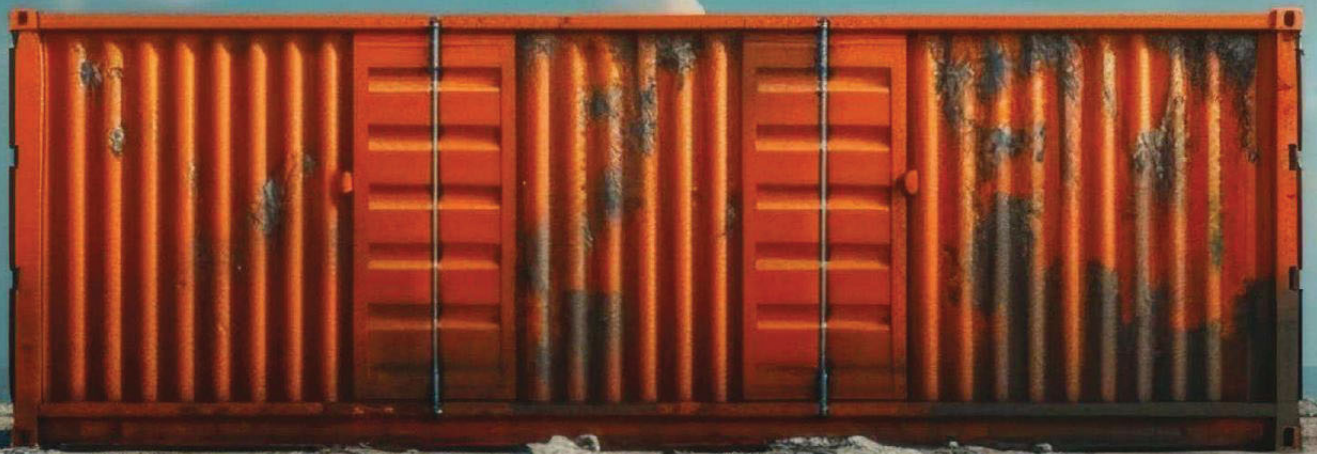
Since joining the organization last year, Brown also made her mission to continue putting (RED) at the forefront of global culture and impact. In particular, the founder of LB Media and the former editor in chief of InStyle is spearheading

FAIRCHILD STUDIO X ORACLE

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SPECIAL REPORT

Reinventing Retail:
Navigating Tariffs, Technology and Trends
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OBITUARY

John Schumacher, Head Of I. Magnin, Bonwit Teller

● He lived a large life as a luxury retailer, advocate of designer brands, upscale restaurateur, gourmet cook and avid traveler.

BY DAVID MOIN

John Schumacher, former chief executive officer of Bonwit Teller and president of I. Magnin in the 1970s, died early Friday evening at Mount Sinai Medical Center in Miami Beach. Schumacher was 94.

According to his wife Barbara Cirkva, the former division president of fashion, watches and fine jewelry for Chanel, the cause of her husband's death is to be determined, but for the past several months he had been losing weight and stopped leaving his home.

"He was feisty. He lived well and was fun to be with," Cirkva told WWD. "John loved to go out and socialize, but when he didn't feel he could anymore, he just didn't want to."

Schumacher's career in retailing began at Lord & Taylor as a service manager in the millinery department and later a footwear buyer. "He always liked to tell people that he started as a slipper buyer," Cirkva recalled.

"I knew John since his I. Magnin days, when I was working at Neiman Marcus. I'd see him at all the fashion shows in Europe and New York," said Neal Fox,

former CEO of Mark Cross, Sulka, and the Garfinckel's and Raleigh's store chains. "John was an interesting guy. He had this definite flair. He was most interested in restaurants and travel."

In fact, he encouraged Fox and his wife Martha to visit Capri, Italy, essentially introducing the couple to the island. "The first time we went, we all stayed at the same hotel."

Schumacher had a meteoric retail career, quickly climbing the ranks of Lord & Taylor to senior vice president and general merchandise manager before joining the San Francisco-based I. Magnin, first as executive vice president before becoming president.

"It was an interesting time in fashion," said Sonja Caproni, who was a buyer and later fashion director at I. Magnin working with Schumacher. Designers were emerging and Saint Laurent was very established, but not at I. Magnin until Schumacher felt it was important to include the French designer in the mix. "Saint Laurent instantly became a huge business for us, and John had us opening boutiques," in various I. Magnin stores including Los Angeles, Chicago and San Francisco.

"John was quick to respond to things," Caproni said. "He was very determined and competitive but for the right reasons. He always kept the store first and foremost

in mind. He wanted I. Magnin to be the best on the West Coast, and I'm sure he mentored a lot of people along the way."

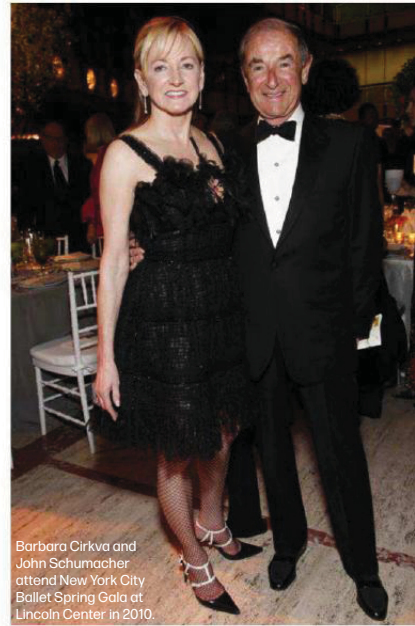
Eventually, Schumacher was recruited to become chairman and CEO of Bonwit Teller in New York by the store's parent company Genesco. During his tenure at Bonwit's, Schumacher improved the store's profitability and sales and kept a tight rein on expenses while also spending to renovate stores and install designer shops for a boutique-like ambience. However, after two years on the job, he was ousted over allegations by Genesco that he misused company funds for personal use. Bonwit Teller, I. Magnin and Lord & Taylor are no longer in business.

After his abrupt departure from retail, Schumacher joined M. Ferrari, a maker of Italian women's clothes. A gourmet cook, he left the retail/fashion industry to become a restaurateur, launching La Colonna on 19th Street in Manhattan in the mid-1980s.

"John wanted the restaurant to be as Italian as it could be," Cirkva said. "He brought over from Italy the chefs and sous chefs and found them apartments near the restaurant."

She said he also hired Italian artists to paint the walls of the La Colonna. They used the eruption of Mount Vesuvius as the motif and also got "playful," as Cirkva recalled, with some depictions of the erotica lifestyle of ancient Pompeii. Schumacher's next restaurant venture was Q.V. on 63rd Street. In yet another business venture, Schumacher and Cirkva became co-owners of a gardens antique shop in Mount Kisco, N.Y., called Fleur.

Schumacher's body will be cremated



Barbara Cirkva and John Schumacher attend New York City Ballet Spring Gala at Lincoln Center in 2010.

and his ashes flown to New York, where Cirkva plans to hold a reception honoring her husband, most likely in September, she said.

In addition to his wife, Schumacher is survived by three daughters: Victoria Schumacher, Lisa Sumner and Pamela Schumacher; a grandson Christopher Dungan, and a sister, Carol Dougherty.

BUSINESS

David Beckham Inaugurates Authentic Brands Group HQ

Jamie Salter and David Beckham were among guests who attended the opening of Authentic Brands Group's APAC headquarters in Shanghai.



Authentic Brands Group's APAC headquarters in Shanghai.

● Spanning around 21,500 square feet, the Shanghai headquarters hosts a fully operational team and features five showrooms, one style studio and an executive lounge.

BY TIANWEI ZHANG

LONDON — David Beckham last week traveled to Shanghai for the opening of Authentic Brands Group's new Asia-Pacific headquarters in Shanghai.

Authentic Brands Group in 2022 entered into a multimillion-dollar strategic partnership with the British soccer legend to co-own and manage Beckham's global brand.

ABG said the establishment of an Asia-Pacific headquarters marks a milestone in the company's global expansion strategy, having opened Europe, the Middle East, and Africa headquarters last year in Marble Arch, London.

The Shanghai office will support Authentic's growing brand portfolio and network of partners across the Greater China region and the Asia-Pacific market.

"Shanghai is a dynamic city and is the right home for our APAC headquarters, with China presenting great opportunities for growth," said Jamie Salter, founder, chairman and chief executive officer of ABG, which last year teamed with Saks Global to grow its luxury propositions.

"The opening of our Shanghai office reflects our confidence in the region and commitment to building strong, localized partnerships that unlock the full potential of our brands," added Salter, who attended the opening alongside Beckham and ABG president Matt Maddox,

Asia-Pacific president Wesley Chu, and executive vice president and head of Greater China Josh Perlman.

Located in the same building that hosts Chanel's China head office in downtown Shanghai, the ABG Asia-Pacific headquarters span around 21,500 square feet and feature five showrooms, one style studio and an executive lounge.

As the regional command center, it hosts a team across lifestyle, entertainment, brand, business development, PR and marketing.

Maddox said the Shanghai office further solidifies the company's "Think Global, Act Local" strategy, which centers around leveraging global scale with local expertise.

"This approach not only allows our growing employee network to have dedicated places to connect with one another but also provides hubs to bring in partners and offer the full Authentic experience in a singular space. With the opening of our Asia-Pacific headquarters, Authentic reinforces its strategy of building regional centers of excellence in the world's most influential markets," he added.

A global brand owner, developer and entertainment company, Authentic Brands Group has about 75 names in its stable of well-known labels that range from Juicy Couture, Reebok, Champion, Marilyn Monroe and Elvis Presley to Barney's New York, Judith Leiber, Hervé Léger, Vince and Brooks Brothers.

It generates around \$32 billion in annual retail sales through a global presence in 150 countries, and its brands have more than 29,000 freestanding stores and shops-in-shop, as well as 400,000 points of sale.

WWD

Showcase your brands' latest collections and innovations in a special issue of WWD celebrating the **2025 Men's Premium Contemporary Fashion** in partnership with The Chicago Collective, the premiere national menswear show in North America.

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FASHION

Author Details Claire McCardell's Influence on American Fashion



Claire McCardell was noted for her sportswear fashion designs. She designed for Hattie Carnegie and Townley Frocks.

● Elizabeth Evitts Dickinson's new book, "Claire McCardell: The Designer Who Set Women Free," will be released next week.

BY ROSEMARY FEITELBERG

"Good fashion earns its right to be remembered."

Those words weren't just spoken by Claire McCardell, but she lived up to them too. Elizabeth Evitts Dickinson's new book, "Claire McCardell: The Designer Who Set Women Free," spells that out again and again. Progressive as a working woman, McCardell helped to pioneer American fashion, after studying at Parsons and living in Paris for a stretch. Her specialty was practical, stylish, affordable clothes that women could move through their days. McCardell's breakthrough look in 1938 was the Monastic dress, which flattered a range of body types.

Ballet flats, separates, the shirtwaist dress, spaghetti straps on evening gowns, strapless swimsuits and athletic-friendly designs were among her creations. She also made leotards popular. As McCardell told Betty Friedan in her magazine writing days, "You have to design for the lives American women lead today."

While many associate sportswear with the second generations designers like Calvin Klein, Halston and Donna Karan, the author noted how McCardell forged the path. Although her label was not carried forward after her death in 1958 at the age of 52, Dickinson said the lack of the magnitude of her influence was more due to "the societal clapback about women being at the forefront of the industry. We've forgotten a lot of those women's names unfairly," she said.

Dickinson said, "She never wanted to be out of the trenches. She enjoyed the work. Even when she was famous enough, well-off enough and partner in her firm, it was suggested that she take a step back, [but] that never appealed to her. She really was an inventor and an artist."

As much about McCardell's life as it is

about her career, the Simon & Schuster biography will be released Tuesday. Dickinson will speak Thursday at a ticketed event at the New York Historical, which will be followed by a book launch at the Maryland Center for History and Culture on Tuesday and an appearance at the Frenchtown Bookshop in Frenchtown, N.J., on June 24.

Reading McCardell's writing, transcribing McCardell's archival letters and "triangulating" them to cultural events and geographic locations enabled Dickinson to hear her voice and visualize her life at that time. Esoteric as that might sound, the author manages to relay McCardell's upbringing, career, marriage and pursuits with historical footnotes and entertaining asides. "I wanted it to feel like you were walking alongside McCardell and not like you were spending time with a biographer telling you about her."

Pragmatism was paramount to all that she did. Dickinson said, "She always had the lived experience of the woman in mind so that everything she was designing had a reason. She really wanted to be remembered for making clothes that changed people's lives and helped women to be more autonomous, ambitious, comfortable and confident."

Those reasons were aplenty such as creating a detachable hood to replace the hassle of traveling on an airplane with a hat, designing pockets to stash fidgety hands when speaking to her boss and generously cut dresses to allow subway riders to grab a strap hanger without tearing her clothes. "She was always thinking about the reality of living and moving through the world as a woman," Dickinson said.

While working at what is now known as the Maryland Center for History and Culture in the late 1990s, the author's first encounter with the designer was through an exhibition. Fresh out of college with no idea of who McCardell was or that she was one of the reasons behind much of what hangs in our closets, Dickinson said, "I knew very little about the sportswear movement, and the women like Claire, who

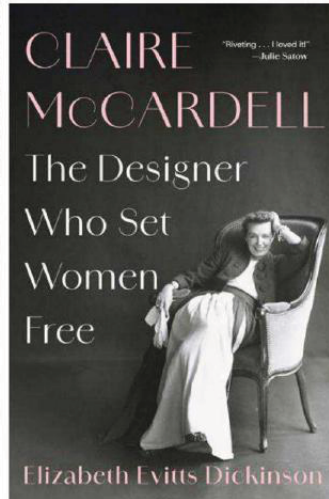
New York City without a male escort. "I was fascinated to learn how art clubs and other places [like the Fashion Group International] emerged to support women like Claire and how Claire, in turn, tried to help other women throughout her career to find their footing in the city and in the industry," she said.

Readers will learn how the designer was at the nexus of a constellation of a lot of extraordinary women and entrepreneurs [like Elizabeth Hawes, Eleanor Lambert and Bonnie Cashin]. "This really is the story of a group of women working together to build an industry," Dickinson said. "She was often years ahead of her time. She invented separates in 1934 and she kept it, so that by the 1940s she got them out there. As one person I interviewed said, 'She is one of the most under appreciated, but important designers of the 20th century.'"

McCardell also approached her collection tactically. So much so that she once deconstructed a Vionnet dress that she bought at a Paris sample sale in the 1920s to get a better understanding of how it was made. That was all the more telling, given that American design students at that time were learning more about how to draw clothes than how they worked, Dickinson said. McCardell's personal archives include reams of letters from not just fans, the famous and customers. Amongst them was a lengthy handwritten one in which the writer said a McCardell suit failed her during an Italian vacation that she had saved up to go on for years. Dickinson said, "I think she saved it to remind herself, who she worked for. She surely went back to [review] the design, to the manufacturer and to the fabric to figure out how to fix it."

When World War II called for rationing, McCardell made the most of every scrap of fabric for her designs, and used innovative aspects like mattress ticking and parachute materials that were left over from the military, Dickinson noted. At the request of Harper's Bazaar's editors Diana Vreeland and Carmel Snow, she created a design for American women whose lives had been upended with some pitching in with the war effort while also running their households. The "Popover" dress in durable cotton that McCardell came up with had an oven mitt attached at the waist. More than 50,000 units of the New York made frock were sold in 1942.

The designer was also a witness to history, having been one of the last designers to leave Paris before it fell to German troops. She also connected with leaders in the arts like Ernest Hemingway, and the actress Joan Crawford, who "begged" the designer in letters to make clothes for her. And the artist Georgia O'Keefe wore her clothes. At heart, McCardell was an artist and an inventor, according to the author. To that end, the designer once said, "I've always designed things I needed myself. It just turns out that other people need them too."



The new biography involved two years of research.

in the 1920s and '30s, were really building American fashion. I remember standing there in a really unfortunate suit that I'd been talked into buying by a salesperson. We've all been there. It doesn't fit. It's not comfortable. The color is trendy, but it's not good on you. And it didn't have pockets," she recalled. "I remember thinking, 'How did we go backward?'"

Moreover, Dickinson questioned how the industry appears to have slid back again with men being installed as the creative directors of luxury houses — including Dior, Chanel and Gucci. But back to McCardell. What hooked the author was how McCardell's show made her question what women are expected to wear, why that is the case and who is dictating those mandates. "Whose gaze are we prioritizing? Claire always prioritized the female gaze, the wearer," Dickinson said.

The fact that women were "pretty much required" to wear wool swim stockings on public beaches in the 1920s to avoid the seeming indecency of bare legs, was news to the author. McCardell's daringness, as a teenager, to take her swim stockings off to take a plunge endeared her to the author. "I loved that she was trying to push back on things that she thought were unreasonable," Dickinson said.

Another revelation in her research was just how difficult it was for a young single woman to maneuver her way around



The model Sabine wears a skirt and swimsuit by Claire McCardell.



Business Insights

BUSINESS

Pinterest Predicts a Digital Detox



Pinterest's summer 2025 trends.

- The company unveils its Summer Trend 2025 report, with less screen time, travels to nature, astrology-inspired makeup, rustic decor and more.

BY KANIKA TALWAR

This summer, everyone go touch grass – literally.

Pinterest has unveiled its latest 2025 Summer Trend Report, where digital detoxing will remain the theme of the season. Sourced from internal Pinterest global data from January 2025 until March 2025, the social media platform found that Pinterest users are ditching their screens in favor of the outdoors – with users embracing a slower, more intentional lifestyle. And ironically, searches for a “digital detox vision board” on Pinterest soared 273 percent and “digital detox ideas” are up by 72 percent.

Gen Z, in particular, is driving the return to real-life living with a summer filled with nature travel, rustic home decor and crafts and hobbies. The report's authors noted that Gen Z is looking to disconnect from being chronically online and reconnect with the world around them.

Consumers are looking to have a “Martha Stewart summer,” complete with farm-to-table cooking, urban gardening and vibrant summer recipes – all to emulate the image maker's enviable lifestyle, as she has continued to reinvent herself as documented on social media and beyond. Most notably, searches on Pinterest for the “Martha Stewart aesthetic” have skyrocketed by 2,889 percent.

With a return to the basics, Pinterest users are not only connecting with nature but also looking for “summer detox drinks” (up 566 percent), with innovative beverage creations through using fresh

produce to create new and refreshing cocktails. Pinterest searches for “harvest recipe” (up 680 percent), “from garden to table” (up 117 percent), “fresh summer recipes” (up 33 percent), “small backyard vegetable garden” (up 246 percent) and “flower garden” (up 259 percent) are sure to make both Stewart and Ina Garten proud.

Summer home decor trends are similarly taking cues from nature, as seen through the popularity of rustic aesthetics and farmhouse cottage interiors. Gen Z in particular is looking for unique and thrifted pieces – searching for “thrift decor,” “thrifted apartment,” “thrift decor ideas,” “thrifted room decor” and more.

Seeking out the charms of rural living as seen through the “homesteading” searches up 201 percent, farmhouse cottage gives interiors a more natural appeal with the usage of natural tones and textures – with brick, wood and vintage finds used to create the perfect garden escape.

As the warm weather takes hold, the latest travel trends double down on the digital detox. Looking to get back in touch with nature, Gen Z is ready to spend their vacation “nature bathing” and reading a good book – whether it's seeking out the “Switzerland countryside” (up 177 percent), “Irish forest” (up 33 percent) or “Kilimanjaro mountain” (up 221 percent). Book retreats are also getting their spotlight with summer travelers looking for a literary escape to fulfill mental relaxation.

Whether it's reading a book or hosting a book club, reading is cool again – especially over the years with celebrities getting in on the action, whether it's Dua Lipa's Service95, Dakota Johnson's TeaTime or Reese Witherspoon's book club. Gen Z is searching Pinterest for “book club crafts” (up 558 percent), “book club invitations” (up 173 percent), “book

club stickers” (up 243 percent) and more.

Fashion nostalgia for the early 2000s style remains at an all-time high – the boho aesthetic fueled by Chemena Kamali's fall 2024 debut collection at Chloe's return to the uber-popular boho-chic that celebrities like Sienna Miller and Kate Moss popularized. Think crochet pieces, minidresses and short shorts.

As previously predicted by the 2025 Pinterest Palette report, dill green is this year's summer color. The earthy, muted hue harkens back to this vintage-inspired hue. “Green jeans outfit for women” searches rose an eye-watering 1,627 percent while “crochet short dresses” searches skyrocketed by 2,030 percent.

Personal expression and celestial aesthetics take center stage on the beauty front – zodiac signs are fueling personalized looks. Feisty colors for Aries, tranquil hues for Cancer and vivid styles for Leo with “Virgo makeup” being the most searched-for on the social media platform by 2,006 percent. “And unsurprisingly, tropical fruits (up 142 percent), hibiscus florals (up 103 percent) and la dolce vita Italian summers (up 258 percent) are fueling the latest nail art.

Pinterest has partnered with Joss & Main to bring these summer trends to life through its shoppable curated style edit on the specialty home decor platform and through a creator-led shoppable dinner party series that brings to life menu ideas, style inspiration and home decor.

“This summer we're inviting our users to make this the digital detox summer of 2025,” said Sydney Stanback, global trends and insights lead at Pinterest. “We're seeing a clear shift toward slower, more intentional ways of living – whether it's through hosting garden parties, joining book clubs or spending time in nature. We partnered with Joss & Main to show how anyone can host a memorable summer dinner party inspired by what's trending on Pinterest – from dill green tablescapes to literary-themed gatherings. We believe inspired decisions on Pinterest lead to quality time offline.”

TECHNOLOGY

Subscription Brands Shift Focus To Bundling Amid Rising Ad Costs

- A new report from Bango shows nearly half of subscription brands are shifting away from digital advertising due to diminishing returns.

BY ALEXANDRA PASTORE

A powerful tool for direct-to-consumer marketing, subscription businesses are seeing some shifts in the growth equation. According to a new report, digital advertising isn't hitting the way it used to.

To understand the current state of the subscription economy, Bango, the subscription technology solution company used by Amazon, Google and Microsoft, commissioned a report called “Gravity Shift: Subscribers, bundles and the acquisition black hole.” Conducted in May, the research includes data from 201 cross-industry subscription business leaders in the U.S. and the U.K. who are responsible for customer acquisition strategies and budgets.

Importantly, beyond the subscription market, Bango's experts said these shifts

are likely to have an impact on digital advertising businesses.

Overall, the report found that a shift is definitely brewing for subscription services. As with other channels for shopping, consumers are seeking value in new places and for subscriptions this can mean bundling with services that they already trust and pay for. Executives told the company that this signifies a “fundamental change in the forces driving growth,” with opportunities to unlock new audiences for broader reach as acquisition methods change.

Key findings in the report show that 45 percent of leaders would describe direct marketing spend as a “black hole” in their budget. More than half (53 percent) said they believe direct channels are no longer a sustainable path to growth. With that in mind, 80 percent of businesses are cutting back on at least one paid channel, including paid search ads, display advertising and paid social ads.

“Netflix spends nearly \$3 billion a year on marketing,” said Giles Tongue,

subscription expert at Bango. “That's simply not feasible for the rest of the market. Most brands don't have the scale to absorb that kind of spend, especially when the returns are eroding. Direct-to-consumer marketing is hitting diminishing returns, and leaders are now looking for smarter, more sustainable ways to grow.”

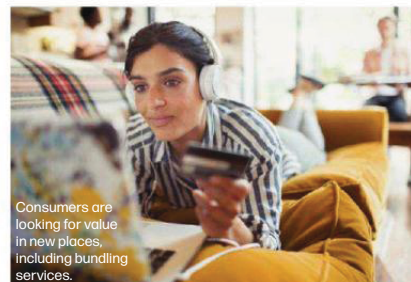
Eighty-eight percent of subscription brands also “expect direct acquisition costs to rise in 2025.” Almost a third believe there will be increases of more than 25 percent. As brands adjust where they will focus their budgets, 82 percent said they plan to increase investment in indirect channels this year, 90 percent said they are already bundling or plan to start in 2025 and 72 percent said that they will invest in indirect routes to bring in higher quality subscribers.

With companies planning to increase bundling opportunities, 44 percent said that they are bundling, or plan to bundle, subscriptions via retailers in 2025.

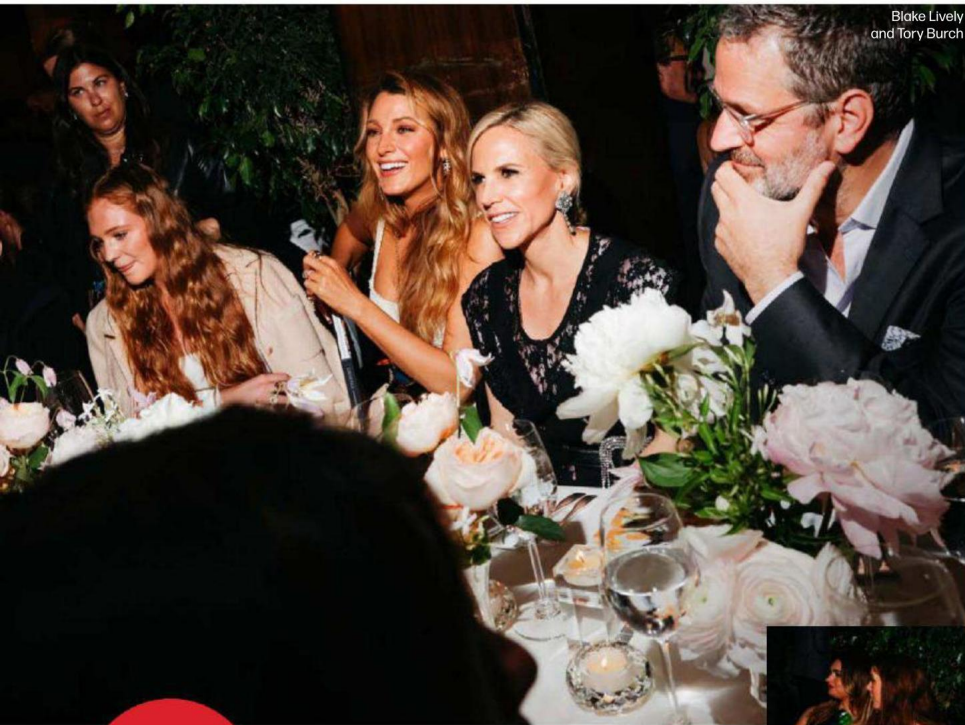
From a consumer's perspective, Bango found that 62 percent of subscribers in the

U.S. prefer to manage subscriptions in one place through a bundle and 44 percent reported that they already get at least one subscription free through a packaged deal. Younger consumers are even more likely to lean on bundles, with 55 percent of consumers ages 18 to 24 years old reporting that they have signed up for a bundled subscription that they previously paid for directly.

“We're seeing a clear shift from the subscription economy to the bundle economy,” Tongue said. “Consumers don't want to manage 10 separate subscriptions – they want value, convenience and flexibility. The brands that win in this next phase will be the ones that package their offerings in ways that reflect how people actually want to buy.”



Consumers are looking for value in new places, including bundling services.


 Blake Lively
and Tory Burch


Nas



Allison Janney

eye Celebs Flock To Chanel's 18th Annual Tribeca Artists Dinner

Robert De Niro, Joe Jonas, Allison Janney and more attended the dinner, which honors the collection of artists who donated pieces to the 2025 festival filmmaker winners.

BY LEIGH NORDSTROM PHOTOGRAPHS BY LEXIE MORELAND

Following Friday's Through Her Lens luncheon, Chanel and Tribeca teamed again on Monday evening for the annual artists dinner, now in its 18th year.

Several guests ducked past the step and repeat to head straight into The Odeon, like Robert De Niro, Christy Turlington, Ed Burns and Tory Burch. The rest — Sofia Coppola, Thomas Mars, Jon Hamm, Anna Osceola, Joe Jonas, Allison Janney, Lily James, Kyle McLachlan, Lily Allen, Lucy Liu, Grace Gummer, Louisa Jacobson, Celine Song, Maude Apatow, Jerry and Jessica Seinfeld, Maisy Stella, Role Model, Mariska Hargitay, Peter Hermann, Molly Gordon, Chase Sui Wonders, Cooper Hoffman, Alisha Boe, Whitney Peak, Nicole Beharie, Lola Tung, Laufey, Wizkid, Barbara Bush, Tommy Dorfman and Hailey Benton Gates — posed in various Chanel ensembles before mingling over cocktails inside a tented entrance to the restaurant.

The dinner honors the collection of artists who donated original pieces to the filmmakers of the 2025 festival filmmaker winners. This year's contributing artists included Alteronce Gumbay, Faith Wilding, Jane Dickson, Jeffrey Meris, Lauren Halsey, Marilyn Minter, Naudline Pierre, Raúl de Nieves, Simphiwe Ndzube and Tuan Andrew Nguyen.

On the red carpet, Blake Lively made a surprise appearance, hours after a judge dismissed Justin Baldoni's lawsuit against Lively and Ryan Reynolds. She

was ushered past James, who was waiting to walk onto the carpet, and later turned back to apologize to the actress.

James was in town for the Tribeca premiere of her thriller "Relay," in which she stars with Riz Ahmed.

"We shot the movie in New York so to be able to have our American launch here felt potent and right and I just loved watching the movie — I hadn't seen it on a big screen so it was really special," James said of the premiere, which was Sunday evening.

"It's a thriller so you can feel the energy in the room. You could feel that the audience was really with us. Riz Ahmed is so wonderful and I just felt really proud," James added. "It's so wonderful to see movies in a cinema, on a big screen."

Janney was fresh off presenting at the Tony Awards, which she did alongside Bryan Cranston; the two costar in the Tribeca movie "Everything's Going to Be Great."

"To be able to come to this dinner is such fun for me, because I've always wanted to be able to come and I've always been too busy," Janney said, wearing a golden Chanel trenchcoat with embellished buttons.

"It was actually the first thing I tried on that they sent for me and I was like 'yes please. And more,'" Janney said of the look. "I love it."

The following day, the actress was off to Rome to film a movie for Ridley Scott, "one of my heroes." In the midst of the work schedule she fully plans to make time for


 Jon Hamm, Christy
Turlington, and Ed Burns.


Maude Apatow

some Roman fun.

"Oh, you better believe I will," she said. "I'm going to do some shopping and walking around and eating gelato and all the things you do when you're in Rome."

Sui Wonders, who stars in the series "The Studio," was naturally in a Chanel look for the night, something not too far off for her character Quinn.

"I wore a lot of Chanel. I had a vintage Chanel bag that I carried all around Vegas that was incredible, but so much vintage YSL, some vintage Miu Miu," she said of the costumes. "There was one vintage Miu Miu top that had naked women on it that was really good. I wanted to keep the Chanel bag so badly, but we have season two so it's all in a warehouse waiting to be used again."

Inside The Odeon, Hamm kissed Gummer's hand and wiggled his finger at James for a hello; Allen chatted with


 Thomas Mars,
Sofia Coppola,
Lily James, and
Jon Hamm.

tablemate Nas; Jonas and Gummer compared the art books at their seats, and Role Model, Laufey and Dorfman posed for photos. The waiters stayed busy with orders for martinis and glasses of Champagne as trays of shrimp cocktail hit the tables and the room settled in for dinner.

Fashion Scoops

From left: Gabriela Giovanardi, Teresa Maccapani Missoni, Betony Vernon, Matete Martini and Alexandra Van Houtte in the campaign for the Marina Rinaldi by Teresa Maccapani Missoni capsule collection.



Teresa's Turn

Marina Rinaldi has teamed with Teresa Maccapani Missoni for its new see now, buy now capsule collection dropping Wednesday.

One of the daughters of Angela Missoni and granddaughter of the brand's founders Ottavio and Rosita, Maccapani Missoni "grew up in an artistic environment and followed in their footsteps," she said.

Hence such a tie-up came naturally for Maccapani Missoni, who imbued the same sense of nonchalance and spontaneity in both the clothes and the campaign developed for the project.

The collection hinges on lightness and nods to Art Nouveau and Art Deco, as it draws inspiration from Maccapani Missoni's passion for the antique markets she used to visit with the Missoni matriarchs when she was a child.

Winking to the early

20th century in its embellishments, the lineup runs the gamut from flowy caftans and tunics with flower- and butterfly-shaped motifs to wraparound loose trousers and long skirts in solid colors.

With the same easy-to-approach spirit, Maccapani Missoni included airy shirts and jersey T-shirts printed with floral patterns, as well as accessories spanning from the Priamo pouch hand-embroidered with glass beads to the Carena kitten-heeled mules featuring detachable enameled clips for extra versatility.

She then called a small group of friends to join her in the dedicated campaign. Photographed at Villa Ida Lampugnani in Parabiago, Italy, Maccapani Missoni appears in the images alongside the likes of Tagwalk founder and chief executive officer Alexandra Van Houtte; jewelry designer Betony Vernon; Italian artist Matete Martini, and model Gabriela Giovanardi.

Retailing at between 90

euros and 695 euros, the collection is available at Marina Rinaldi stores and e-commerce, as well as a selection of multibrand retailers.

The brand, which belongs to the Max Mara Group, has promoted body positivity by creating size-inclusive fashion since the '80s and has a tradition of amplifying this message through collaborations with designers. Previously it has worked with the likes of Mary Katrantzou, Sara Battaglia, Marco de Vincenzo, Tsumori Chisato, Stella Jean, Fausto Puglisi, Roksanda Ilincic, Antonio Berardi and Lebanese designers Zuhair Murad and Dima Ayad, to name a few.

With some of them, the brand partnered for multiple installments, including Berardi and Battaglia. In particular, it was with the third iteration with Battaglia launched last year that the label embraced the see now, buy now format, as reported.

— SANDRA SALIBIAN



Pizza Pizza

Over the years, KidSuper has partnered with everyone from Louis Vuitton and Puma to Lovesac, Cirque du Soleil, Superplastic and Mattel.

Now, Colm Dillane, the designer of the fashion brand, has pushed the envelope even further for his newest collaboration. This time around, he's teaming with Papa John's, the company known for its pizza and garlic dipping sauce.

While it might sound like a stretch to most people, to Dillane it makes perfect sense. See, Papa John's created a croissant pizza and was looking for a novel way to promote it. And Dillane is preparing for his next show during fashion week later this month in Paris, where croissants are pervasive.

"I'm here to show the world what a croissant pizza is," Dillane said. He designed a limited-edition hot bag to hold the pizzas that will debut on the runway during the KidSuper show on June 28. The bag sports a floral jacquard design and a woven strap that is intended to mimic the tightly braided crust of the special pizza.

Dillane said when he's preparing for his show, he and his team pull all-nighters and order tons of pizza to help them stay awake and able to work. "We eat so much pizza — that's our go-to order," Dillane said. So when Papa John's reached out, it was a no-brainer. "I

said, if we do this, will you provide us pizzas for our late-night studio sessions?"

That remains to be seen, but considering that the theme of his upcoming show is a children's book, "having pizza and taking pizza on adventures actually tied into the story. So it worked pretty seamlessly," he said, adding that the addition of the hot bag could be viewed as either "a pizza bag or an interesting accessory. We've been known to do interesting and eclectic bags and accessories during runway, so this will fit right in."

The croissant pizza made its debut in Dubai on Tuesday before being rolled out to other select international markets where some customers may actually be among the lucky ones to receive their delivery in the Papa John's x KidSuper hot bag. For now, the Croissant Pizza will not be available in the U.S.

Dillane said he's making a small number of the bags as a "cool, promotional item," but they won't be mass-produced.

Chris Lyn-Sue, senior vice president and managing director of international at Papa John's, said in coming up with the idea of a croissant pizza, the company "explored the rise of croissant mash-ups in food culture — from the cronut to the crookie — and saw an opportunity to bring that same innovation to pizza." The company worked on the product for a year. "It's

a menu item worthy of going from kitchen to catwalk."

Dillane added: "A lot of brands are now working with KidSuper because I've been known to push barriers and try new things. It's been interesting to see behind the hood of giant brands that are also trying to do interesting things, have fun and be creative. [With this,] we're thinking outside the pizza box."

In addition to Papa John's, Dillane is also partnering once again with Puma on a special collection of kits for several soccer teams: Manchester City, Borussia Dortmund, FC Salzburg, Mamelodi Sundowns, Al-Hilal, Palmeiras and Monterrey. The Puma x KidSuper collection also features special edition Future, Ultra and King boots.

"I've always wanted to merge the worlds of art and football, and with Puma, we're doing just that," Dillane said. "This collection is about more than just the game. It's about expressing yourself, taking risks, and standing out. Whether on the pitch or off, football is an art form, and this collection shows that."

The offering includes jerseys in both Authentic and Replica versions for each team as well as retro shirts, graphic Ts, shorts, pants and a reversible jacket. The collection retails for \$45 to \$250 and is available on the Puma website, its stores in New York and Las Vegas, official club stores and other select retailers. — JEAN E. PALMIERI