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Kering's Pick
Luca de Meo has been named the struggling luxury group's CEO and is expected to bring "a fresh vision." **Page 2**



Coty for Sale?
Multiple sources say the beauty company is exploring a potential sale, which could be in two parts. **Page 4**



Pitti Preview
Tommy Hilfiger and Homme Plissé Issey Miyake are among the brands showing at Pitti Uomo in Florence. **Pages 33 to 48**



BEAUTY

Leonard A. Lauder's Lasting Impact

William P. Lauder, Elizabeth Hurley, Michael Kors and more share their lasting memories and key lessons learned from the legendary cosmetics executive.

BY JENNY B. FINE, LISA LOCKWOOD, DAVID MOIN, SAMANTHA CONTI AND JENNIFER WEIL

From navy lieutenant to chief executive officer to chairman emeritus, Leonard A. Lauder had many titles during his legendary life. But as tributes poured in to honor one of the masterminds of the modern-day beauty industry, who passed away on Saturday evening at age 92, it's clear that for most he will be best remembered as the ultimate mentor, friend and adviser.

Here, listed alphabetically, the family and friends who worked closely with Lauder remember the once-in-a-generation leader, philanthropist and collector.

Jerrod Blandino and Jeremy Johnson

cofounders, TooFaced and Polite Society
Leonard Lauder was not only a visionary in the cosmetics industry, but also a remarkable human being whose kindness and support left a lasting impact on all of us. We are deeply saddened by his passing, but forever grateful for the wisdom, warmth and friendship he shared with us during our journey with Too Faced under the Estée Lauder companies. He was an icon, a legend in the beauty world who will most certainly live on in our hearts.

Pete Born

former executive editor, beauty, WWD
Leonard was the ultimate people person. He put as much energy into developing people as he did products. When I asked him why he gave his Cubist art collection to the Metropolitan Museum of Art, he said it was because he wanted a gift not only for the museum, but for the people of New York City. His particular point of pride was being called the chief teaching officer of the company. The thing that made him the happiest was passing on wisdom. To the end, he was teaching his marketing class to his up-and-coming executives even recently. When I had lunch with him two weeks ago, he mentioned his class. I reminded him I had tried getting to the class and he wouldn't let me! He just smiled.

Tory Burch

Leonard was a dear friend and trusted adviser for many years. I deeply admired his brilliance and vision, and I will miss him greatly.

Herrera Takes Flight

After a high-flying year for its fragrance business – Good Girl was the women's top-selling fragrance globally – Carolina Herrera is forging a path with the launch of La Bomba, its largest new pillar since 2016. The category, still booming, has changed a lot since then, and La Bomba's rollout is tailored to follow suit. "People want fragrances that feel unique," said Puig chairman and CEO Marc Puig. "We tried to capture that with La Bomba, which is a bold and expressive scent for today's consumer." *For more, see page 22.*

PHOTOGRAPH BY GEORGE CHINSEE

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BUSINESS

Kering CEO Seen Bringing a 'Fresh Vision'



Demna and François-Henri Pinault at a Gucci show in 2016.

Luca de Meo

● Luca de Meo is expected to start on Sept. 15. François-Henri Pinault, who has held the CEO title since 2005, is to remain chairman of the family-controlled luxury group.

BY MILES SOCHA

As the new chief executive officer of Kering effective Sept. 15, Renault executive Luca de Meo is expected to bring a fresh vision to a luxury sector facing myriad headwinds and “structural changes.”

“He will bring new ways of looking at things,” François-Henri Pinault said of his successor during a conference call Monday evening to elaborate on the changing of the guard.

Pinault, who has held the CEO title since 2005 and navigated the family-controlled conglomerate through multiple transformations, traversing both buoyant and challenging periods, is to maintain the chairman role.

“I will be fully involved in the strategic orientation of the group as chairman...but I will not step in and short-circuit the CEO in his prerogatives regarding the priorities, the organization or the key appointments of the group,” Pinault said.

That leaves de Meo to orchestrate a turnaround at the troubled luxury giant, dragged down by a steep slowdown at cash-cow brand Gucci, and worrisome wobbles at Saint Laurent and McQueen.

Pinault said the “fit and chemistry between us was obvious within one or two minutes,” lauding de Meo as a “developer” who “brings a global perspective on markets and growth” as well as an “affinity with the product side” and a knack for “revitalizing brands.”

Exane BNP Paribas analyst Antoine Belge asked if Kering would maintain the current management structure, forged in 2023 when Pinault promoted Saint Laurent CEO Francesca Belletini to deputy CEO in charge of brand development, and chief financial officer Jean-Marc Duplaix to deputy CEO and chief operating officer.

Pinault allowed that de Meo, who spent his whole career in automotive firms, does not know the luxury fashion industry “so he will need strong support and strong expertise around him, and we have that inside the group, starting with Jean-Marc and Francesca.”

However, as a “fully fledged CEO,” de

Meo “will have to set his own priorities, to look at the organization of the group, to look at the key position of the group.”

That said, “we are not slowing down all the action plans defined for 2025,” Pinault added. These include the strategic repositioning of the brands, debt management and the refinancing of real-estate assets.

In a statement, de Meo said he was “approaching this new professional challenge with enthusiasm, eagerness and confidence, inspired by the strength of the group’s brands and the expertise of its people. I am convinced that together we will continue to make Kering an essential player in the luxury industry.”

Shares in Kering surged 11.8 percent on Monday on the expectation of management succession, with several equity analysts giving a thumbs up.

“Kering needs change, as performance has continued to deteriorate,” Bernstein’s Luca Solca said in a research note, highlighting that the French company’s share price has fallen 28 percent in 2025 year-to-date and 78 percent from its peak in mid-2021, “largely driven by shrinking sales at its main brand, Gucci, which has been undergoing a multiyear metamorphosis.”

Citi’s Thomas Chauvet trumpeted de Meo’s credentials.

“De Meo is perceived to have largely contributed to Renault’s turnaround through product newness, technological innovation, [electric vehicle] transition shift, brand elevation, and a return to growth and profit,” Chauvet wrote, while cautioning that “execution of luxury brand turnarounds has become more complex, lengthy, costly and far less public-market-friendly in the past few years.”

He explained that this reflects “consumer preference for top brands rather than those in transition and significant P&L disruption from greater investment commitment and lower cost flexibility.”

“There is still a considerable amount of work ahead at Gucci and Saint Laurent [80 percent of group EBIT combined, pre-central costs] to rejuvenate both brands and generate a steady stream of revenue and cash flow for the group,” wrote Chauvet.

Kering posted a 14 percent decline in first-quarter revenues, with Gucci down 25 percent, Saint Laurent 9 percent and “other houses,” which includes Balenciaga, McQueen, Pomellato and Brioni, off 11 percent.

Solca argued that brand management and marketing are de Meo’s forte, “which dovetails with what the luxury industry does – for which he seems passionate.”

“We were well aware of his affinity for the luxury space, in particular his passion for complicated Swiss watches that we discussed with him at the end of a Renault event in March 2022,” Solca noted. “It is not hard to imagine how intriguing he found the Kering opportunity.”

In a second report issued after the conference call, Solca argued that de Meo “could enact significant change. Key priorities on our list would include resolving the inherent tension in the deputy co-CEO roles, strengthening the leadership team at Gucci, and restructuring or streamlining group and brand-level capex commitments.”

Renault Group revealed Sunday that de Meo had decided to “step down and pursue new challenges outside the automotive sector,” with his departure date set for July 15. Shares in Renault fell 8.7 percent Monday on the news.

The Italian executive has spent five years leading Renault and boasts 30 years in the industry at brands including Fiat, Alfa Romeo, Toyota, Volkswagen and Seat. Kering has recruited industry outsiders in the past to run its fashion business. What was then Gucci Group famously recruited Robert Polet from Unilever’s ice cream and frozen foods division as its president and CEO from 2004 to 2011.

Still, it marks a significant change for Pinault to take a step back after 20 years and hand the CEO reins back to a nonfamily member.

In 2005, Pinault had succeeded Serge Weinberg at what was then PPR, a retail conglomerate that was still relatively new in the luxury space.

Pinault was previously president of Fnac – PPR’s music, book and home electronics chain – and had orchestrated the acquisition of the Surcouf electronics chain in the late-1990s.

When he assumed the management helm of the group he accepted that PPR faced skepticism in the industry for its lack of experience in the luxury realm.

At the time, he said the solution was “to have the best professionals in charge of those businesses: the right teams at the right level. It’s much more a state of mind. You have to be surrounded by very good professionals. If we had taken the decisions without the luxury professionals we have in the group, that would have been dangerous.”

Pinault certainly had an eventful tenure, transforming the family-controlled group by spinning off its retail chains and changing its name to Kering in 2013. It was the parent of a fleet of international brands specializing in fashion and accessories across the luxury and sport-lifestyle

segments, the divisions built around Gucci and Puma, respectively.

Originally an acronym for Pinault-Printemps-Redoute, PPR began edging out of retail in 2006 when it sold the Printemps department store chain, following up with a listing for African trading company CFAO in 2009 and a sale of the Conforama furniture chain to Steinhoff International in 2010.

In that vein, Kering would end up exiting the sport-lifestyle business, selling off its stakes in Puma, Electric and Volcom to become a pure luxury player in 2019.

Pinault enjoyed many big years in his tenure, perhaps none bigger than 2023.

That was the year he took beauty in-house; acquired Creed; invested in Valentino and forged a strategic alliance with Qatari investment group Mayhoola; recruited new designers for Gucci and McQueen; parted ways with longtime Gucci executive Marco Bizzarri, and entrusted Saint Laurent president and CEO Francesca Belletini with overseeing all the brands in the French group’s portfolio.

More recently, the executive has been rueful, telling shareholders at the company’s annual meeting last April that he was unhappy with Kering’s results and share price performance. “I am totally committed to making sure the stock price recovers by restoring financial performance, not in the very short term, but in a sustainable manner in order to generate a stock price that is less volatile and more solid in the months and years to come,” he said.

Kering is banking on its star Balenciaga designer Demna to speed the turnaround at Gucci, where he starts as creative director next month, with his first designs to be unveiled during Milan Fashion Week in September.

Demna’s successor Pierpaolo Piccioli is to show his first Balenciaga designs in September. Louise Trotter is also to make her debut this fall at Bottega Veneta, which logged a 4 percent uptick in the first quarter.



A look from Saint Laurent’s fall 2025 runway.



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“Illustration: a medium to express beauty.” J.A.

BEAUTY

Coty Looks to Be for Sale, According to Industry Sources

- Multiple sources have told WWD that the company may be seeking buyers for its businesses.

BY KATHRYN HOPKINS AND JENNIFER WEIL

Could it be the end of an era for one of beauty's most storied names?

Buzz is swirling that Coty Inc. is looking for buyers, but it would not be a one-and-done deal, according to multiple industry sources.

While the sources said talks are in the very early stages, a number have told WWD that Coty, jointly listed in New York and Paris, is exploring a potential sell-off in two parts. That would involve its Luxury division, counting brands such as Gucci, Burberry, Jil Sander and Hugo Boss, and its Consumer division, with mass brands including Covergirl, Max Factor and Rimmel London.

A Coty spokeswoman reached Monday said the company does not comment on rumor and speculation.

For Coty's luxury business, sources have said that the company is in talks with Interparfums, although they speculated that Interparfums would want only some of the fragrance brands – namely Burberry and Hugo Boss.

Burberry Goddess, released in 2023, remains Coty's biggest launch ever, while Hugo Boss became the number-two men's fragrance franchise in Europe in the second half of last year.

For this reason, a potential deal for Coty's fragrance business could come in the form of a strategic partnership or merger, versus an outright acquisition, one source suggested.

"Overall, we are always inclined to look when opportunities present themselves," said a spokesman for Interparfums SA on Monday.

Interparfums is said to have had already made an offer to Coty for the blockbuster Burberry license, which Interparfums previously held through end-2013.

Meanwhile, the Gucci fragrance and beauty license would likely be short-lived anywhere but at parent company Kering. Time is ticking on that jewel in the crown of Coty's Luxury division. It has long been believed that Kering plans to take Gucci fragrance and beauty activity in-house once the license expires, as the luxury group is building out its beauty division.

WWD articles from past decades repeatedly cited that the original license for Gucci fragrances had a 50-year duration, which makes the expiration sometime in 2028. Coty chief executive officer Sue Nabi also hinted at that date when she told journalists in July 2023 that there would be no discussion of the renewal of any of Coty's licenses for at least another five years.

According to some industry sources, the sticking point regarding a potential sale of Coty is whether the group could find a buyer for its mass division.

For the third quarter of fiscal 2025, ended March 31, Coty's Consumer beauty net revenue declined 9 percent, reflecting that softness that many in the category are feeling.

Another source claimed Coty's hope had been to find a buyer for the mass division in Asia, but the slowdown in the region combined with the ongoing trade war with the United States has meant that this is

increasingly unlikely.

Compounding the difficulties could be that the Consumer division has some key challenges. Mass market brands are also increasingly up against competition from direct-to-consumer contenders. And investors often don't see mass brands as appealing as their luxury counterparts from a valuation standpoint. Nevertheless, one source suggested the mass division might be of interest to private equity.

All sources believed that Coty would be unable to sell its entire business to one entity, not least due to antitrust issues.

"If they get someone to buy the mass division, the fragrance business will be bought tomorrow," said another source.

Coty has also been trying to sell its remaining 3.6 percent stake in hair care giant Wella. The group came close at one point with a proposed sale to investment firm IGF Wealth Management, but that fell through in October 2023. Coty had planned to be fully divested of its Wella holding by 2025.

Meanwhile, industry speculation continues to mount over the longevity of Nabi as Coty's CEO. Some sources conjecture that she could exit the company as early as this summer.

Nabi, who founded Orveda, joined Coty as CEO in 2020, succeeding Peter Harf, who moved up into the role of executive chairman. But in April, JAB, Coty's largest investor, announced Harf would retire after 40 years at the company. He continues to serve as chairman of Coty's board, while managing partners Joachim Creus and Frank Engelen keep leading JAB as co-CEOs.

Nabi, beauty's highest-paid executive, spent 20 years at L'Oréal prior to launching Orveda.

Multiple phenomena have led to this point when Coty could be for sale. For one, the company's stock has taken a beating. Year-to-date, Coty shares are down 30.7 percent, versus its peers L'Oréal, up 9.9 percent, and the Estée Lauder Cos., down 2.4 percent, for instance. Coty's market cap currently stands at \$4.13 billion.

There is, as well, the issue of the Gucci license, the possible impending loss of which would be a big financial blow to Coty. And in May, the group reported a \$71.1 million loss on the divestiture of Skkn, Kim Kardashian's beauty business, amid a third-quarter revenue decline.

Coty had taken a 20 percent stake in Kardashian's beauty interest in 2022 for \$200 million, and together they launched Skkn by Kim, a skin care and color cosmetics line. Neither initiative seemed to have had the success of earlier offerings. Then in March, Kardashian regained full control of Skkn by Kim, with her shapewear and apparel company Skims acquiring Coty's share.

Another factor is that the Kylie Cosmetics brand is said not to have taken off as expected, either, although its entry into fragrances has performed well in the last year. Coty in November 2019 acquired a majority stake in the reality star's beauty empire in a deal that valued that company at about \$1.2 billion.

In its third quarter, Coty's total net revenues fell 6 percent to \$1.29 billion. Analysts had forecast \$1.3 billion.

Coty ranked ninth in WWD Beauty Inc's Top 100 Beauty Companies list reflecting 2024 results, with sales of \$6.1 billion, up 1.7 percent year-on-year.

Sue Nabi



Portrait by Julien Faure





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BUSINESS

Barington Jumps In to Pressure Victoria's Secret

● James Mitarotonda called for the company to consider switching out board members as it has “diluted brand identity” by embracing “disparate cultural narratives.”

BY EVAN CLARK

Victoria's Secret & Co. has another unhappy investor calling for change.

The lingerie giant, which has been working on a reboot under chief executive officer Hillary Super and fending off BBRC International, is now taking flack from James Mitarotonda, whose Barington Capital has a stake in the company of more than 1 percent.

Mitarotonda, chairman and CEO of the activist investment fund, has pushed for change at Victoria's Secret before. Last time he was able to get on the inside through a consulting agreement with the company that lasted from 2019 until Victoria's Secret was set up as an independent company in 2021.

But in an open letter to the retailer's chairperson, Donna James, Mitarotonda had a long list of complaints and pointed to a 57.2 percent stock decline since the spin off.

In addition to the \$2.4 billion in market capitalization lost since the public listing, Mitarotonda highlighted:

- Declines in revenue and gross margins and increases in inventory that “reflect deep-rooted operational and strategic shortcomings.”
- Senior management turnover and a lack of marketing and merchandising focus.
- Super's “limited chief executive and public company experience.”

● And her focus on relaunching Pink and expanding into athletic wear “while failing to prioritize the company's core business and international growth.”

Victoria's Secret's focus has shifted in recent years. The brand was long known for its overt sexiness and televised runway shows, but suddenly found itself on the outs and criticized for catering to the male gaze as cultural sentiment shifted.

Now Victoria's Secret, which relaunched its runway show last year with women at the helm, is feeling its way forward and trying to find the right balance for the business.

“We believe that the company's attempt to simultaneously embrace disparate cultural narratives has resulted in a diluted brand identity, while its core business – Victoria's Secret's leading bra and intimate apparel franchise – has suffered from seeming inattention and mismanagement,” Mitarotonda said.

He said the company should be “reestablishing merchandising discipline, launching bold, exciting and imaginative marketing campaigns, and, where appropriate, reintroducing successful legacy elements, such as the iconic Angels campaign.”

The activist called for the company to consider replacing most or all of its board members.

The company told WWD in an email: “Barington has not sought to engage with us but we look forward to discussing their views with them. As outlined on our March and June earnings calls, bras and beauty are at the center of the Victoria's Secret Path to Potential strategy, and these efforts are showing momentum in spite of the challenging market environment. While we have more work to do, we

are already delivering meaningful progress, including exceeding revenue and adjusted operating income guidance in the first quarter. We are confident that executing our strategy under the new and experienced leadership team will continue to unlock value for our shareholders.”

Already, Victoria's Secret's board was under the investor microscope.

Australian entrepreneur Brett Blundy's BBRC has a 12.9 percent stake in the company and has grown increasingly vocal about the business.

The board has sought to keep BBRC at bay, installing a poison pill shareholder rights plan to prevent the retailer from being bought on the open market without the buyer negotiating a control premium with management.

But Mitarotonda called the poison pill “a step in the wrong direction” and said it could “deter potentially value-enhancing proposals.”

“The company still maintains an 18.3 percent share of the North American market for women's underwear and nightwear and the Victoria's Secret brand has endured across generations, with significant loyalty among younger consumers and an impressive online following,” the activist said.

Those strengths aren't necessarily valued on Wall Street where the company has a market cap of under \$1.5 billion despite annual revenues of more than \$6.2 billion.

Investors seemed to like the idea that

Taylor Hill and Mayowa Nicholas in Victoria's Secret Valentine's Day campaign.



Barington – a veteran of many retail activist campaigns – is pushing Victoria's Secret to sharpen its business. Shares of the company increased 2.4 percent to \$18.62 on Monday.

But Mitarotonda sees much more there than the market's missing.

“We estimate the value of Victoria's Secret beauty business at \$17 to \$20 per share, based on wholesale revenue of approximately \$700 million, peer enterprise value to revenue multiples of 1.9 to 2.4-times, and 79.8 million fully diluted shares outstanding,” he said.

PEOPLE

David Beckham Launches Honey Fruit Gummies

Sir David Beckham and Shaun Neff



- Available in three flavors, Beep is out now at Target and beepsnacks.com.

BY RYMA CHIKHOUNE

“It started with David's passion of beekeeping and his love for honey,” said Shaun Neff.

Sir David Beckham, that is, having just been knighted by the royal family.

Neff, cofounder of brand incubator Beach House Group, has partnered with the former professional soccer player, the one-time England captain and now co-owner of Inter Miami, on his first venture into food: Beep, a gummy snack rooted in honey. Mike Keown – formerly of Honey Stinger – leads the company as chief executive officer.

Like many, Neff watched Beckham's Netflix docuseries when it was released in October 2023, he said. It featured behind-the-scenes footage of Beckham's rise to global stardom, and for all his accomplishments, the show began with a clip of Beckham beekeeping.

“That's what started this whole thing,” Neff went on. “It was me seeing massive authenticity and love for honey from David.”

Neff has a proven track record of building brands alongside talent; he's worked with Kendall Jenner on Moon, the oral care company; Millie Bobby Brown on her Gen Z makeup line Florence by Mills; Shay Mitchell

with a luggage and travel brand Béis, and Tracee Ellis Ross on hair care line Pattern, to name a few. He's also co-owner of L.A. professional soccer club LAFC.

“Beekeeping began as a hobby with my sons, but quickly grew into a deep appreciation for honey as a powerful superfood that provides natural energy,” Beckham said in a statement. “I am excited to make this wholesome, nutritious ingredient available for active kids and families in the form of these incredible Beep snacks. Whether prepping for a game, performance or the playground, we've made Beep to offer families natural energy they could feel good about eating.”

It's a 10-pack fruit snack offered in three flavors at \$4.99 each, available at beepsnacks.com and Target stores nationwide: Very Berry (strawberry, raspberry, blueberry), Tropical Mix (pineapple, mango, passion fruit, papaya) and Sour Watermelon, with honey among the sweeteners. It has vitamins A, C and E, said Neff, with no synthetics. It's also certified non-GMO and gluten-free, made in Mexico.

“This was all in person,” Neff said of the development process. Beep has been about a year-in-a-half in the making. “David and I have tasted hundreds of samples, and we finally got it to a spot where we think we have incredible product.”

FASHION

Hermès Creates Immersive Mystery Game

● Mystery at the Grooms' challenges people to find a number of missing horses.

BY JEAN E. PALMIERI

Hermès is shining a spotlight on grooms. No, not the ones preparing for nuptials, but the ones who care for horses.

The focus makes sense considering the equestrian heritage of the French luxury brand, which got its start in 1837 as a harness and saddle maker.

Hermès is embracing this history in an elaborate installation on Pier 36 in downtown New York called Mystery at the Grooms'. The company is inviting the public to visit a residence where grooms live with horses. But there's a problem: the horses are missing. They've disappeared and it's up to visitors to find them hidden among the objects on the set.

The players search the rooms for every hidden horse while the voice of equestrian detective Mr. Honore — who, not coincidentally, bears the name of the street in Paris that housed the first Hermès store — helps them in the search. Lucky visitors may find Ringlet peeking out from behind carrots in the hay bales in the pantry, or Clip-Clop, who is curled up under a Rocobar blanket in the dormitory.

The installation has six rooms and players have seven minutes in each room to find as many hidden horses as they can.

There are five horses hidden in each room and horseshoes on the ground lead players from one room to the next.

But it's not easy, even though the head groom, a woman named Maeleine Galop, and other grooms are on site to offer hints.

Spoiler alert: one horse is hidden in a safe that can only be opened with the right code, another is under a silver serving dish and yet another behind a wooden panel that only opens after hitting the right switch. There's one only visible through a peephole hidden behind a panel on a wall, and there's even one printed on a yellow sweatshirt mixed in with a sea of white button-down shirts on a conveyor belt in the laundry.

The installation will be in place from Thursday to June 29 and is free to visitors who must register to guarantee a spot. So far, some 25,000 people have signed on to participate, the company said. The game has been promoted by ads in the New York Times and the New Yorker and the walls in the nearest subway station on East Broadway is filled with posters about the game.

"It's just to have fun and spread joy," said Diane Mahady, U.S. president, who was all in on the game, downloading the digital version of the mystery and clicking on the horses on her phone when she unearthed them. "Nothing is for sale. It's just a free experience to share the playful nature of the brand. We want people to just laugh for an hour for escapism."



One of the rooms at the Hermès Mystery at the Grooms' installation.

Those who manage to find all the horses are rewarded with a prize as they exit: a notebook and a coloring book.

Although fun and creative — carrots are used instead of knives in the "refectory," or dining room, or as candles in the dormitory — the experience is intended to highlight the company's 16 métiers, or product categories, which include everything from men's and women's ready-to-wear and scarves to shoes, headphones, surfboards, dishes and leather goods, all of which are showcased throughout the installation.

Mahady said she expects fans of the

brand to be especially enamored with the installation since many of the products are rare and "they'll enjoy getting to see them up close and in person."

The installation made its debut in Shanghai at the end of last year and will move on to Tokyo, Singapore and then Paris.

Pierre-Alexis Dumas, artistic director of Hermès, summed up the Mystery of the Grooms' this way: "Playing means being together. Play is movement, freedom, imagination, fantasy, lightness...and the horse is our first companion in the playground of creation."

EXCLUSIVE

Acne Studios Transforms Paris Store

● Creative director Jonny Johansson talks about converting the Swedish brand's Palais-Royal store into its first permanent gallery space.

BY JOELLE DIDERICHT

PARIS — At Acne Studios, art is virtually woven into the clothing.

From runway show sets to capsule collections, creative director Jonny Johansson has treated the label as a laboratory for collaborating with artists. Now the Swedish brand is going one step further by converting its original Paris store into its first permanent gallery space.

The 650-square-foot boutique, opened in 2008 under the historic arcades of the Palais-Royal, will reopen on June 26 as Acne Paper Palais Royal, a venue for exhibitions, artist talks, magazine launches, book signings and other cultural events.

Johansson described it as a physical offshoot of Acne Paper, the magazine he launched in 2005 and revived in 2021. The publication recently celebrated its gold-themed 20th anniversary issue with pop-ups in Paris, Milan, New York City and Shanghai.

The magazine was originally designed to reflect Acne's "democratic" approach to fashion and willingness to mingle with other brands and disciplines.

In a similar vein, the exhibition space

will showcase both established voices and emerging talents, under the guidance of Thomas Persson, editor in chief of Acne Paper, and Lotta Nilsson, director of creative projects and publishing at Acne Studios, Johansson said.

"The gallery is sort of a pro bono space," he told WWD. "We're not gallerists and that needs to be said."

The aim is not to buy or sell art, but rather to champion artists and thinkers, Johansson explained. "This is a space for people that we think maybe don't have enough recognition, or that inspire us," he said. "It's more of a platform."

Johansson has clung on to the location even as he expanded into more commercial areas of the French capital. Acne has two stand-alone boutiques: one on the storied Rue Saint-Honoré and one on Rue Froissart in the trendy Marais district.

"We never wanted to leave the space, but it wasn't really efficient in terms of keeping it up," he said of the Palais-Royal store, which marked the brand's first location outside Scandinavia. "I love being there. It's an area that I like a lot."

The gallery will launch with a solo exhibition by Paul Kooiker, who contributed to the latest issue of Acne Paper and previously shot the brand's fall 2022 campaign featuring Rosalía. The Dutch photographer will present a new body of work, titled "2025," consisting of 42 portraits of students at the Gerrit Rietveld Academie in Amsterdam.

Acne plans to host an opening cocktail on June 25 during the Paris men's collections. Unlike other luxury labels that position themselves as "cultural" brands, Johansson steers clear of blue-chip artists. "I wouldn't do Warhol," he said with a

shrug. "We like to think ourselves as being a bit different in terms of [being] maybe more open, less corporate."

Last month its store on Greene Street in New York showcased a selection of works by Jonathan Lyndon Chase to coincide with the Frieze New York art fair.

The Philadelphia-based artist, whose work explores queer Black identities through the lens of domesticity, designed the set for Acne's spring 2025 show, in addition to a capsule collection of clothing and homewares launching worldwide in late June.

Meanwhile, the brand's new Paris headquarters, to be officially unveiled in September, will feature pieces by close collaborators including Daniel Silver and Max Lamb.

While Johansson admits he prioritizes music over gallery hopping in his spare time, he likes to trawl art fairs for inspiration. But he's grown tired of the official canon of good taste.

"You're showing people that you can afford it. You're showing that you have great taste, but it's nothing else," he said of the race to acquire trophy pieces. "Let's show something of what's being done now, which feels contemporary."

While he conceded there's always a strategic element to linking a clothing brand with cultural endeavors, he cautioned the relationship should never be too calculated.

"When you calculate these things, I think they lose value pretty quickly. They become soulless, so you need to act spontaneously to actually make something. It's like making a song or whatever. If you think you're gonna write a hit song, I don't think you will, even if there's a formula for it," he mused.

"I don't think you can calculate fashion either. You never know what's going to happen, which is the beauty of it," he continued. "And then if you start thinking that you're going to buy culture, it's the same as love. Probably you can't buy it."



The Acne Paper Palais Royal gallery in Paris.



MaxMara



MaxMara

Leonard A. Lauder's Lasting Impact

CONTINUED FROM PAGE 1



Leonard Lauder at a launch event for the Estée Lauder fragrance "Pleasure" at Barola Ristorante in New York City on May 8, 1997.

Robin Burns-McNeill

cofounder and chairman, Battalure Beauty
As CEO of the Estée Lauder brand, Leonard was an extraordinary mentor of mine, but also much more... he was a visionary leader, whose wisdom was matched only by his deep humanity. Thoughtful, kind and unfailingly respectful to everyone he met, he inspired by example and left a lasting impact on all of us who had the privilege to know him.

Andrew Burnstine

associate professor of marketing at Lynn University
My grandmother, Martha Phillips, founder of Martha, knew Leonard since he was a child. She often recalled seeing Estée Lauder in the 1930s when Estée was

just starting her beauty business, selling products in New York hair salons with a young Leonard in tow. Throughout the years, Martha and Leonard maintained a connection, frequently discussing business strategies and innovations. Leonard was so much like his mother, Estée, Martha would often say, someone who was innovative, always thinking out of the box. If there was something new on the horizon in the beauty field, Leonard was always one step ahead of the crowd.

Rose Marie Bravo

Leonard was a man for all seasons and he was there for all of the seasons of my life. I saw him a couple of weeks ago and we realized we had known each other for 50 years. He was a legend, a giant in

our industry, a strategist, a visionary, a creator, a leader, a treasured friend. He was a family company man. They were indistinguishable – he was passionate about both and there for both.

Everything Estée Lauder did was first-class and so many of us learned from every aspect – leadership skills to merchandising to marketing. We all had exposure to him because he was one of those people who never thought about hierarchy. Whether you were a buyer or the president of the store, you had a relationship with Leonard.

Once you were in his orbit, he never let you go. When I became CEO of Burberry, I thought I was done with department stores and beauty. No! Leonard visited me every time he was in London. He never let you go and always stayed in touch.

I've always said the beauty business was the best learning you could have and the head teacher in the head school was Leonard Lauder.

Bobbi Brown

founder, Bobbi Brown Cosmetics and Jones Road Beauty

Leonard was my mentor, friend and trusted adviser and I'm gutted by this loss. But I also feel incredibly grateful for this mensch of a man who taught me everything I know about growing and nurturing a brand. He believed in me more than I believed in myself sometimes. He gave me permission to just be me and encouraged me to trust my gut and never ask permission – only forgiveness. I put that to the test when my husband Steven and I went ahead and built the first Bobbi Brown Cosmetics retail store in Montclair, N.J. We didn't tell anyone we were doing it but when it was done, I asked Leonard to come see it and give us his blessing. He walked through the door, looked around and smiled that mischievous smile. I instantly knew he was proud of me, which is all I ever wanted.

I had a three-hour long lunch with Leonard a couple years ago. We hadn't seen each other since I had left Bobbi Brown Cosmetics in 2017, and I was nervous. But within minutes, we fell into an easy conversation between two friends. The love and admiration I felt for him at our first meeting nearly three decades earlier was stronger than ever. And he still wanted to talk business! He asked me about Jones Road – I told him everything about it – the growth we were seeing and the stores we were opening. And again, he told me how proud he was of me, and that was all I ever wanted. Thank you, Leonard.

Robin Coe Hutshing

cofounder, Fred Segal Beauty

For reasons unknown, Leonard Lauder took an active interest in me and my sister Jennifer as we were instinctually innovating the total experience of shopping for beauty and fragrance at our store in Fred Segal. We are forever grateful for his unwavering support and advice, which played a pivotal role in any success we had. I always told him I had an invisible bracelet that said, "What Would Leonard Do?" to help through any quandary. It's ironically sad that the father figure of our industry has left us on Father's Day. He will be remembered always.

John Demsey

former executive group president, the Estée Lauder Cos.

Leonard Lauder was the most brilliant and cultured man I ever have met. I had the honor of working for his family business and subsequent public company for 32 years. I loved both he and Evelyn and together with their family they created the greatest prestige beauty company of all time. He leaves a legacy of vision, creativity, passion, humanity and kindness. We would not have the beauty industry we have today without the foundation he created for over 60 years. All of us who had the gift of being able to work and learn from him will continue to be inspired by his legacy, leadership and mentorship, and strive to keep his spirit alive.

William Dillard II

chairman of the board and chief executive officer, Dillard's Inc.

Leonard is a good friend, and we will miss him. ▶



In Memory of

Leonard A. Lauder

Visionary. Champion. Achiever. Icon. Gentleman. Friend.

Leonard Lauder shaped the beauty industry with heart and purpose.

A steadfast supporter of CEW and a true advocate for women,
his legacy will continue to inspire us.

Sending deep gratitude and sympathy to his family,

cew
FRANCE

cew

UNITED KINGDOM
cew



Tommy Hilfiger, Dee Ocleppo, Kenneth Cole and Leonard Lauder at Hilfiger and Ocleppo's engagement party at the Neue Galerie in New York City. The evening was hosted by Lauder.

will continue to inspire generations to come. He was a formidable competitor, whose wisdom and insights I deeply valued.

Tommy Hilfiger

Needless to say, I'm very sad. Leonard was a father figure to me. We were very close friends for almost 40 years. He was an amazing mentor to me throughout the years. Tommy Hilfiger was the first license Estée Lauder ever had. We built an incredible fragrance business over the years, beginning with Tommy and Tommy Girl. After the success of those two, many more fragrances were launched. It was such an exciting opportunity to work with such a phenomenal family business. Leonard taught me a lot about art over the years. He was the consummate gentleman, and Evelyn was also an unforgettable friend. Words cannot describe how much I will miss him.

Jo Horgan

founder and co-CEO, Mecca

Leonard Lauder was the very best of mentors to me and to so many beauty entrepreneurs – he used his extraordinary foresight and uncanny understanding of the industry to seed an idea, point the way and clear the path, knowing where it would lead to way before any of us had caught up. He not only shaped Estée Lauder Cos. into a global powerhouse, he also crafted the future of so many of the beauty world's entrepreneurial success stories thanks to his incredible generosity of spirit. Mecca wouldn't be the company it is today without his wise counsel and unwavering support. Back in 2000, he came to Australia, visited a tiny Mecca store and saw what no one else imagined possible, and over the past 25 years he has helped shape that into a reality. He saw opportunities and then he would help you seize them – through introductions to his vast network, by clearing obstacles as and when needed and by giving such sage advice along the way. I will be forever grateful for his brilliant guidance, his all-encompassing encouragement and his steadfast support. I couldn't have wished for a better mentor or friend.

Jane Hertzmark Hudis

chief brand officer, The Estée Lauder Cos.

Leonard was an industry champion, a brand champion and a people champion. If he believed in you, you could go to the moon. Leonard was passionate, driven and indefatigable. He pushed us hard, then always asked us to do more. He wanted to win, but his first love was his people. He set the example to be kind, generous and to always say thank-you. He has instilled those values in all of us as we move forward honoring his legacy. ▶



Michelle Mazzola, Anthony T. Mazzola, Leonard Lauder, and Evelyn Lauder at a private event held at the Waldorf-Astoria suite of Richard Deems in New York City on April 26, 1972.

Michelle Feeney

founder and chief executive officer, Floral Street

Leonard and ELC changed the course of my life. To me, my 11 years there were an Oxford degree, a master's and a PhD in the building of global beauty brands. "Good work gets rewarded with more work" was one of his phrases, and he demanded excellence at all times. He loved healthy competition between "sister brands." Equally, when a brand was not doing so well, it was the job of "the successful sister" to deliver more to help the other one out. On brand and product, my mantra from Leonard was "remember just when you are tired of hearing something, someone is hearing it for the first time." It was an illustration of how to stay true to brand values.

Dario Ferrari

founder and president, Intercos Group

Leonard was more than a legendary figure in the beauty industry – he was a dear friend and an extraordinary human being. His vision, intellect and generosity shaped not only an iconic company, but also the lives of so many of us who had the privilege to know him. I will always cherish our conversations – full of wisdom, humor and warmth. Leonard had that rare ability to make you feel seen, valued and inspired. His legacy goes far beyond business; it lives in the culture he built, in the people he mentored, and in the deep kindness he showed to those around him. I will miss him immensely.

Fabrizio Freda

former president and CEO, The Estée Lauder Cos.

Leonard A. Lauder was a brilliant visionary with an unwavering passion for the company he helped build. His legacy as a leader, mentor and cherished friend is profound. For more than six decades he inspired the company with his energy, insight and charisma. As a teacher, Leonard didn't just impart knowledge, he ignited curiosity and inspired excellence in everyone he met. I was fortunate to learn not only from his expertise, but also from his boundless creativity, dedication and true joy in creating beloved products for generations of consumers. He will be greatly missed. His legacy and impact will shine for many years to come.

Michael Gould

former chairman and CEO, Bloomingdale's

Leonard was an incredible friend for 44 years. It's hard to describe the richness of our friendship. We could talk about anything – politics, art, religion, life. We had an enormous business, but it was a friendship that transcended business. I adored Leonard.

Lynne Greene

former group president, the Estée Lauder Cos.

He knew the special DNA of every single brand in the corporate portfolio, which was, in and of itself, remarkable, but he could magically take that understanding, and in five minutes, add a suggestion that added millions of dollars to the idea. When he leaned forward in his chair and offered his well-known and sought-after blessing of "I love it!", you exhaled and marched off to the market with robust confidence. REMARKABLE, BRILLIANT AND KIND. That's how I remember Leonard Lauder.

Gilbert Harrison

chairman, Harrison Group

Leonard was a giant among men. I knew him for over 40 years. The way he worked was strong and effective and he built an incredible company from his mother's kitchen. He always had a smile. He loved life. He wrote the preface for my book "Deal Junkie" in a most incredible way. That was Leonard. There have been few like him. He will be missed.

Kilian Hennessy

founder and creative director of Kilian Paris

I will always remember the first time I met Leonard. We were in pre-acquisition of Kilian Paris by the Estée Lauder Cos. He walked straight to me as I was waiting in the reception area. He already knew everything about me! My past. The brand results. Everything!

Nicolas Hieronimus

CEO, L'Oréal

As CEO of L'Oréal, it is with a heavy heart and profound respect that I acknowledge the passing of Leonard Lauder. He was a true giant in our industry, a visionary leader whose impact resonated far beyond the walls of the Estée Lauder Cos. His pioneering spirit shaped the beauty landscape as we know it, and his influence

Annalise Fard

senior director of beauty, home, fine jewelry and watches, Harrods

Leonard Lauder was a visionary leader, a true gentleman and a dear friend. Harrods held a special place in Mr. Lauder's heart, and he held a special place in ours. More than 60 years ago, his mother, Estée, chose Harrods as the first home for her brand outside the U.S. Mr. Lauder was instrumental in bringing that vision to life and that special connection has continued through his dedication and care. He understood the power of bringing exceptional products and services to new audiences and the importance of building relationships based on trust, excellence and respect. Whenever he visited London, he made it a point to come to the store to meet all of the Estée Lauder Cos. brand consultants. He listened closely and treated everyone with genuine kindness and respect. He was full of wisdom, sharp wit and warmth. His visits were eagerly anticipated by everyone because he took the time to connect with people and make them feel valued.



Bobbi Brown and Leonard Lauder at the Breast Cancer Research Foundation's annual Hot Pink Party at the Waldorf-Astoria in New York City.



Leonard A. Lauder

1933 - 2025

Dillard's honors Leonard A. Lauder. His visionary leadership transformed The Estée Lauder Companies into a global powerhouse, built with respect for employees and partners. Beyond business, his immense contributions to philanthropy and art donations, including the Breast Cancer Research Foundation and The Met, indelibly enriched our world.

He will forever inspire us.

Dillard's



Barbara Walters, Evelyn Lauder, Leonard Lauder, and Elizabeth Hurley at a Breast Cancer Research Foundation benefit at Christie's in New York City on May 5, 1999.

Elizabeth Hurley

global ambassador, The Estée Lauder Companies Breast Cancer Campaign
I'm devastated to hear about the passing of my beloved friend and mentor, the remarkable Leonard Lauder. Since welcoming me into the Estée Lauder family in 1995, Leonard remained a beacon of constant love and support. I used to call him my American father and I can't imagine a world without him. We last spoke a few weeks ago, when Leonard called to congratulate me on entering my 30th year with the Estée Lauder Cos. A truly kind, endlessly charming and unbelievably intelligent man... I shall cherish our memories for the rest of my life.

John Idol

chairman and CEO, Capri Holdings
Leonard was a true icon of the fashion and beauty industry. His vision for product innovation was unparalleled. He always showed the greatest respect for everyone he came in contact with.

Carlotta Jacobson

president, CEW
Leonard had a deep understanding of people – and a genuine appreciation for how differently we each approach our work, our goals and our contributions. He once offered an observation that beautifully captured the distinct ways men and women navigate challenges. "If you tell a man he has to get to the top of the mountain, he'll stop everything and run straight to the top. But if you tell a woman she has to get to the top, before she even starts, she's going to develop a plan that will get her there faster." It was his way of saying: There is not just one path to success – and no one way to lead or excel. Leonard saw strength in difference. He valued diverse ways of thinking and had a rare ability to recognize and nurture talent in others.

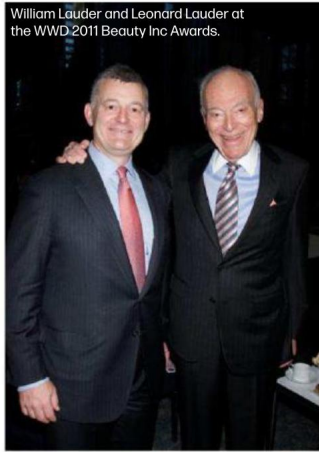
Donna Karan

Leonard was larger than life in every aspect. I loved Leonard, I really did. The thing about Leonard was his humanness, his kindness, his caring – not about business but about your life. I just loved him as a person. He was kind and he was sweet. There was not a person who didn't love him and wouldn't be there to support him.

Michael Kors

Leonard lived his life full of curiosity and passion, and that never waned. From lunching with him at Michael's where he would give you advice on the customer and admonish you for eating french fries, to the familial feeling you had when you went to his home for the holidays,

William Lauder and Leonard Lauder at the WWD 2011 Beauty Inc Awards.



to his never-ending curiosity and joy in meeting the customer and talking to sales associates – something he learned from his mother Estée – he was a true titan, but a titan with a heart.

I have spent my career doing personal appearances and trunk shows to stay in touch with the customer, and this was something always validated by Leonard. In 2007, my husband Lance and I were on Thanksgiving vacation in Honolulu when we ran into Leonard and his wife Evelyn who were frolicking in the hotel pool like teenagers. We went out for an early dinner with them and towards the end, Leonard said, "I'm getting up very early tomorrow morning to stop by the stores and see what's going on. It's going to be a total surprise. Why don't you come with me?" We were leaving that day so I couldn't join him, but I remember being amazed that even on a family vacation, he went to see the stores and wanted to see what was happening at the counter. That curiosity was something he never lost, no matter how many years he'd been in the industry or how successful he was. The phrase "unicorn" is not one I use lightly, but Leonard was a unicorn. Tough but kind, devoted, smart and always incredibly supportive.

Poppy King

founder, Lipstick Queen
Very few people knew that Leonard was the original silent backer of Lipstick Queen. One day he was at my tiny office, when we were still in start-up mode. I was showing him something I was about to launch called Oxymoron that was a lip product that started matte and became a gloss. It had wonderful Beardsley-inspired artwork on the packaging and a deeply intellectual few lines of copy about the riddle that is an oxymoron.



Estée Lauder and Leonard Lauder arrive for in-store appearance to promote Lauder's new fragrance "Spellbound" at Saks Fifth Avenue in New York on Aug. 7, 1991.

Leonard looked at it, read it and placed it admiringly on the table and with a broad smile took my hand and said, "Poppy, it's just wonderful, but you do realize you're talking to yourself!" We both laughed hysterically. Leonard Lauder was once in a century and I'm glad it was mine.

Stéphane de La Faverie

president and CEO, The Estée Lauder Cos.
Leonard Lauder was beloved by many and will be missed tremendously. To our employees at The Estée Lauder Companies, he was an inspiration and a champion. To the industry, he was an icon and pioneer, earning respect worldwide. His energy and vision helped shape our company and will continue to do so for generations to come. He was a deeply compassionate leader who cared profoundly about every person in the company. I feel privileged to have worked with Leonard, who has been the best mentor I could have dreamt to learn from. He will be remembered by all of us.

Gary M. Lauder

member, board of directors, The Estée Lauder Cos.
My father was a remarkable man, a leader in business, a devoted philanthropist, and a deeply loving father, grandfather and great-grandfather. His energy, sharp intellect and generous spirit touched the lives of so many across the world. To me, he was also a constant source of encouragement, wisdom and love. His legacy is vast, not only in the beauty industry but in the countless lives improved by his charitable efforts and his passionate commitment to the arts, education and health care. He was not only well-respected and admired, but he was also adored by his employees and colleagues. This affection stands out for me. While we mourn his passing, we also celebrate his extraordinary life, his lasting contributions, and the values he instilled in all of us: integrity, curiosity and the importance of giving back. He will be missed more than words can express. ▶



Evelyn Lauder, Donna Karan and Leonard Lauder at a Parsons School of Design event in New York.

LEONARD A. LAUDER

1933 - 2025

With heartfelt sadness, we honor the passing of Mr. Leonard A. Lauder — a visionary leader whose remarkable achievements and unwavering dedication were matched only by his warmth and generosity.

We extend our sincere condolences to the Lauder family, his loved ones, and all who were touched by his extraordinary legacy.

Your partners and friends at

dsm-firmenich 



Leonard Lauder at a party celebrating the first presidential inauguration of Ronald Reagan at the Kennedy Center in Washington, D.C., on Jan. 20, 1981.

Ronald S. Lauder

chairman, Clinique Laboratories
Leonard was a wonderful brother and a devoted husband, father, grandfather, great-grandfather, uncle, colleague and friend. But his legacy extends far beyond being the heart of our family. His impact will be felt for generations to come thanks to his tireless philanthropy, advocacy and creativity in tackling some of the world's greatest challenges. The number of lives he touched and positively impacted across all his endeavors is immeasurable. His passion and generosity have inspired us all, and there are no words to express how much he will be missed.

William P. Lauder

chair, board of directors, The Estée Lauder Cos.
Throughout his life, my father worked tirelessly to build and transform the beauty industry, pioneering many of the innovations, trends and best practices that are foundational to the industry today. He was the most charitable man I have ever known, believing that art and education belonged to everyone, and championing the fight against diseases such as Alzheimer's and breast cancer. Above all, my father was a man who practiced kindness with everyone he met. His impact was enormous. He believed that employees were the heart and soul of our company, and they adored him and moments spent with him. His warmth and thoughtfulness made an imprint on our company, the industry, and, of course, our family.

Ralph Lauren

Leonard led a life of honor and integrity. He was always there for me, and I admired his great energy and passion for his work. But most of all, I admired that his family came first. I am forever grateful for his advice and his example.

Linda Levy

president, The Fragrance Foundation
Leonard Lauder was an extraordinary leader, teacher and icon in the world of fragrance, beauty and philanthropy. The Fragrance Foundation proudly recognized Leonard for his distinguished accomplishments both as the Hall of Fame Honoree in 1990 and as the inaugural honoree in 2000 for the first ever Circle of Champions.

While Leonard was a brilliant businessman who raised the bar for all of us, it was his humanity that had the greatest impact on the world. My top Leonard lessons are these: Leonard always stressed that it was not what we accomplished on our résumés but how we made people feel. Leonard taught me that it was more important not to be the first in business, but to be the best. Leonard taught me not to look at the competition, but to look forward to where we are going to reach a goal.

Frédéric Malle

founder, Editions de Parfums Frédéric Malle
I first met Leonard in Vancouver. We were stuck in a room with many members of the industry (attending a new store opening) and he crossed the room, introduced himself and told me that I might have saved the perfume industry. I was so starstruck and proud of that compliment. Nothing could have given me more joy. A few years later, we had a conversation that was supposed to last an hour, which lasted almost three! During this unforgettable meeting of the minds, Leonard with his irresistible charm and intelligence made me feel a sense of belonging and generated my desire to work with him.

Jo Malone

founder, Jo Malone London and Jo Loves



Guests including Leonard Lauder, Elizabeth Hurley and Aerin Lauder attend an event in New York City on May 9, 1995.



Gary Lauder, Evelyn Lauder and Leonard Lauder at a CFDA awards ceremony.

was in sales. He grew up in a household where the business was often discussed – it wasn't something that he learned. It was ingrained. And he was such a good listener, too. He was a great selector and an amazing trainer of people. He was such a down-to-earth guy who could tell you things that were pertinent to your business, but also pertinent to personal and life issues. One time he and Evelyn were going to visit the boys at camp in Maine. Leonard went into one of our stores and wrote me a long note about what was wrong in an area that was not my responsibility. He taught me all areas reflect the customer's view and I should make it known to people who would fix it. He was as much a student as a teacher. When I was sitting shiva for my mother in New Haven, Conn., I had been living in Texas so didn't have time or know of places. Unknown to me he sent a caterer truck from New York. He was there for me always. I don't think I ever met a more true friend.

Marc Metrick

CEO, Saks Global
Leonard was a trailblazer in the beauty industry, transforming his family business into a global powerhouse. He understood the power of relationships and was an incredible partner to Saks Fifth Avenue, Neiman Marcus and Bergdorf Goodman for many decades. I met him early on in my tenure leading Saks Fifth Avenue. He knew more about our company than anyone I'd ever met. He embodied accountability and, in turn, ensured all who worked with him were accountable for doing what needed to be done. Always ready with a story, advice or a joke, he was an unstoppable force in business and, even more admirably, in his philanthropic efforts in education and art, as well as in combating breast cancer and Alzheimer's disease. Our industry has lost a true legend and visionary – he will be greatly missed by all of us who were inspired by his visionary spirit and extraordinary legacy. ▶

Judith Glickman and Leonard Lauder



Leonard Lauder photograph by Dustin Pittman; Leonard Lauder, Elizabeth Hurley and Aerin Lauder by Robert Mitter; Evelyn Lauder, Gary Lauder and Leonard Lauder by Steve Eichner; Judith Glickman and Leonard A. Lauder by Stephen Lovelink

Leonard Lauder was one in a million. Wherever you go in the world there will always be a story of how he touched people's lives both from a business perspective and personally. My story was both, but I'm alive today because of his kindness and compassion. Thank you, Leonard, your entrepreneurial spirit and passion for the beauty industry have changed many destinies and your legacy will continue to live on in the next generation.

Michael McCarty

proprietor, Michael's

Steve Millington

general manager, Michael's

I met Leonard in 1979 when I opened Michael's in Santa Monica, Calif. He was out often, checking on the realm, but in particular, we are a restaurant known for our artwork and his best friend was the chairman of the L.A. County Art Museum board of trustees. They would always come in and that's how we got New York Michael's teed up.

Leonard was the king. He would come into the restaurant and hold court. I remember the days when everyone would have lunch with him – Cindy Leive [former editor in chief of Glamour], Rose Marie Bravo, Glenda Bailey [former editor in chief of Harper's Bazaar]. He was so distinguished and eloquent. He looked you in the eyes. He spoke to you – he was never grandstanding or acting in a manner like a king. He was cordial and kind and warm and dressed beautifully. Everybody at Michael's loved Leonard.

Robert Mettler

former CEO, Macy's West

I met Leonard on July 2, 1962. I had just started working after graduating from university and his role at the company

With profound sadness,
IFF mourns the passing of
Leonard Lauder.

A visionary businessman, generous philanthropist, and iconic leader, Mr. Lauder left an indelible mark not only on the beauty industry but on the lives of all who had the privilege to know him. His boundless energy, insatiable curiosity, and unwavering passion shaped generations of artists, creators and innovators.

We extend our deepest condolences to his family and loved ones, and to the Estee Lauder Company employees.

A legacy to live by.

iff

WWD BEAUTYINC



Leonard Lauder at an event at Lord & Taylor's flagship in New York City on Nov. 15, 1983.



Vera Wang and Leonard Lauder at the Breast Cancer Research Foundation's annual Hot Pink Party at the Waldorf-Astoria.

Pete Nordstrom

co-CEO, Nordstrom

Leonard was one of my all-time favorite people in our industry and a genuine legend. Despite being a pivotal member of the founding family and a major force behind the growth of the multibillion-dollar Estée Lauder company, Leonard remained remarkably approachable and down-to-earth. He was always so kind to me and generous with his time. He had a special quality of being able to connect with everyone and make them feel good – our conversation on the Nordy Pod is one of my favorites. He was always a champion of his people. Everyone in the industry, particularly the folks on the sales floor, felt valued and appreciated by Leonard. His store visits were legendary. My thoughts and condolences are with his family. He leaves behind an incredible legacy.

Chantal Roos

cofounder, Roos & Roos

Leonard Lauder was such a legend in the cosmetics industry. Thanks to him, the Estée Lauder group became a true

empire. But for him, the most important was kindness to people. I met him first in Paris and then in his house in New York, because he wanted to hire me. But I was not ready to live in the U.S. with a young daughter. Then I met him when I was traveling, for example, in Asia. He took a lot of time to talk to people working for his brand behind the counter. I could see how all the saleswomen were so pleased. Leonard told me that when he was back to his office, he wrote messages to all of them (which took 30 percent of his time). My condolences go to the Lauder family.

Laura and Harry Slatkin

One night we had Leonard at dinner at our home. At the table sat retail leaders and beauty and fashion founders. Leonard said to the retail leaders – in only the way he could – “If you want us to be successful together, don’t treat us like vendors – treat us like partners!” Collaboration and building partnerships was the key to his success in business and philanthropy.

Leonard was the greatest leader of our time. He taught Harry and I important principles in both business and philanthropy – he always operated with the highest ethics: He had integrity. He treated everyone with kindness and warmth and inspired everyone he touched to rise to their personal best.

Leonard changed the paradigm for philanthropy, worldwide. He was an important mentor, our champion and very dear friend. When Harry and I founded NEXT for AUTISM, the Breast Cancer Research Foundation was our model. If we could change the face of autism in the way he changed the face of breast cancer – that would be a great accomplishment.

Tony Spring

chairman and CEO, Macy's Inc.

Leonard Lauder was as passionate about the Lauder business as he was compassionate about the many people he befriended in our industry. We've lost an incredible visionary, philanthropist, and leader. I'll miss those occasional lunches where he shared his love of every aspect of the business and his incredible recall for stores. I always walked away with a “to-do list.” At core, Leonard was a true educator. He loved to teach and give back. Despite his extraordinary success, he carried himself with tremendous humility and concern for others.

Kecia Steelman

CEO, Ulta Beauty

Leonard Lauder was a true trailblazer and icon whose influence on the beauty industry is immeasurable. As longtime partners of The Estée Lauder Cos., we at Ulta Beauty are honored to celebrate his extraordinary life and enduring legacy. His visionary leadership not only shaped the modern beauty landscape, but also transformed how the world experiences this vibrant and ever-evolving industry. A pioneer in every sense, Leonard will forever be remembered as a legend – and deeply admired for the passion, innovation and elegance he brought to beauty.

Geoffroy van Raemdonck

former CEO, Neiman Marcus Group

Last November, we had the honor of presenting Leonard Lauder with the Neiman Marcus Award – an award Estée Lauder herself received in 1962. Standing before the audience, he smiled and asked, “How is it possible that I can be in love with a department store?” Then he shared why: his journey with Neiman Marcus spanned decades, and it was the people – their support, their spirit – that made all the difference.

Leonard will always be remembered for what he accomplished – but his true legend lies in how he did it: quietly, selflessly, and with a heart full of integrity. So much of what he gave happened behind the scenes, never asking for credit.

I'll never forget one moment during our bankruptcy – a time when we needed true partnership. It was a Friday afternoon when I called him, not knowing if he'd even be available. Within 15 minutes, Leonard was calling me back – from his hospital room in Chicago, just hours after knee surgery. He was in recovery, but that didn't matter. He listened. He stood up for us. And he moved mountains to bring the right people together.

That call wasn't just about business. It was Leonard being Leonard – showing up when it mattered most. The 10,000 associates of Neiman Marcus Group will never forget that. We are forever grateful for his strength, his loyalty, and his heart.

Vera Wang

Leonard Lauder was a pioneer, an icon, a gentleman and a friend. His sphere of influence was enormous, but not nearly as significant as his philanthropy. Together

with his late wife, Evelyn, they contributed so much to the search for a cure for breast cancer – a cause I also embrace. I cannot think of a more beloved person who touched so many lives no matter who they were. He will be forever treasured and remembered.

Richard F. Zannino

lead independent director, on behalf of the board of directors of The Estée Lauder Companies

It is with profound sadness that The Estée Lauder Companies' board of directors acknowledges the passing of Leonard A. Lauder, chairman emeritus of the company. Leonard was a visionary leader and a driving force behind building The Estée Lauder Companies into a global powerhouse in prestige beauty. Throughout his decades of visionary, tireless and passionate stewardship, the company expanded across geographies, categories, channels and generations of consumers, anchored by a deep respect for heritage and an eye to the future.

Beyond his extraordinary business acumen, Leonard was a devoted philanthropist and a passionate advocate for the arts, education and medical research, whose generosity and curiosity touched countless lives around the world. As a board, we are beyond grateful for Leonard's immeasurable contributions. His enduring values – integrity, creativity, humor, humanity and an abiding love for all that The Estée Lauder Companies stands for – will remain central to who we are and will continue to guide us. We extend our heartfelt sympathies to the Lauder family and to the many people around the world whose lives were touched by his extraordinary presence.

Gildo Zegna

chairman and CEO, Ermenegildo Zegna Group

Leonard Lauder was not only a visionary in the beauty industry, but also a man of extraordinary generosity and insight. Thanks to his expertise, dedication and passion, he was able to transform the family legacy into a global empire while also supporting important social initiatives. He leaves an indelible mark on the hearts of those who had the privilege of knowing him. ■



William Lauder, Aerin Lauder, Jane Lauder and Leonard Lauder at the “Brite Nite” party, celebrating the exhibition “The American Century: Art & Culture 1900-2000,” at the Whitney Museum of American Art in New York City on March 9, 1999.



INTERCOS
HONORS THE LEGACY
OF **LEONARD A. LAUDER**

A TRUE VISIONARY
WHOSE IDEAS TRANSFORMED
THE BEAUTY INDUSTRY
AND HELPED **SHAPE THE COMPANY**
WE ARE TODAY.

HIS INFLUENCE CONTINUES
TO GUIDE AND INSPIRE US EVERY DAY.

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GROUP

Leonard Lauder Quotes Through the Years

A look back at the best quotes from the late legendary beauty executive. BY KALEIGH WERNER



Leonard A. Lauder, who passed away at the age of 92 on Saturday, was celebrated not just for being a pioneer in prestige beauty, but a lifelong teacher to those who worked alongside him. During his storied career, which spanned 60-plus years, Lauder built both the Estée Lauder Cos. into a global powerhouse – with more than 20 brands and products selling in 150 countries and territories – but equally as important was his talent in cultivating leaders.

Lauder often said his favorite role was as chief teaching officer, and he loved to share information. Those who know him best often remark on the wit and wisdom he imparted daily – including in the pages of WWD and Beauty Inc, where he was frequently interviewed. Here, some of his most memorable quotes from our pages.

December 1967

“We are female oriented...we have developed a marvelous team of fashion conscious and capable women. But we maintain a careful balance. Even our men learn to apply makeup – and everyone is customer subjected. Everyone must sell behind the counter to understand the customer's needs.”

“Our designs, our shades, even our color names appear in copies almost as soon as we launch the new products. We used to count on a three- to five-year run on a product before it was copied. Now they have it in less than three months. But if we have a good product, all of the knockoffs in the world can't harm its long-range success.”

April 1982

“The '60s was the decade of makeup, the '70s saw tremendous increases in fragrance and now is the time for women's skin care.”

“The stores have too many lines, too many products and too many units. You always want what the other guy has.”

June 1995 – WWD

“It's always easier to make money when there are people who have money to buy your products.”

“I made it a point to hire the best people available either inside the industry or outside. I knew that great people build great companies.”



Lauder in his New York office in 1996.



At a Bergdorf Goodman event.



Estée Lauder with her son Leonard Lauder at her office.

“I'm the guy who winds the clock. The clock ticks on, whether I'm here or not. But once in a while you have to wind that clock.”

April 2003 – Beauty Biz Think Piece

“There's a wonderful line in ‘The Great Gatsby’ about large parties: ‘They're so intimate.’ Perhaps the upside of the enlarged scale of our business is that we do have room to maneuver. We can afford to experiment by finding an intimate corner to test new ideas. What goes on in those intimate corners can have little consequence for a swell party or add just the touch of passion and magic it needs.”

2010 – Beauty Biz

“Great ballplayers know where the ball is going to be. That's how they catch it. I know where the ball is going to be.”

“My passion for this business is not to make more money, because I have more than enough money for the next

five lifetimes. The passion is to build something great that can be conserved also. There is a parallel as to what I do with my art and what happens with our company.”

“To be a great leader, you firstly have to like people. If you don't like people, at the end of the day they will figure this out and you can't lead them too well.”

“In another life, I would be a gardener. Gardeners love to watch things grow and help them grow. I'm really a gardener in drag.”

November 2018 – WWD Apparel & Retail CEO Summit

“Lesson number one – people don't work for money, they work for recognition.”

“Always get there first – if you get there first, you'll win.”

“I believe life is like a mosaic – red tile, green tile, gold tile, silver tile – and it all adds up to the image of the world.”

2021 – Special Edition of WWD Beauty Inc Magazine: Estée Lauder 75th Anniversary Milestone

“Anyone who says they can have their finger on the pulse of tomorrow for life is wrong. The challenge is to keep up every day. You have to read and you have to travel. You have to see what is going on in the world.”

“Never forget quality. Don't try to chisel, don't try to do it on the cheap. If you can't do a great product, don't do it. If you launch a product and think maybe you shouldn't have done it – pull it off the market...You can make a mistake when you are learning to dance – which I always do – but you can't make a mistake when making a product for people to use. Not allowed.”

L'ORÉAL GROUPE

We honor the remarkable life and legacy of Leonard A. Lauder

A great man of inspiring vision and enduring values

A respected leader who left an indelible mark on our beloved industry

An admired competitor who made us all better and positively
impacted the world



We send our deepest condolences to his family, friends and colleagues
at The Estée Lauder Companies

La Bomba: Carolina Herrera's Latest Fragrance Launch

The fragrance began its retail rollout Monday.

BY JAMES MANSO
PHOTOGRAPH BY GEORGE CHINSEE

Carolina Herrera's fragrance business is ready to explode – and the brand is lighting a match.

Enter La Bomba, a new pillar from the brand that debuted Monday in travel retail before a global rollout beginning in the fall in time for fragrance's all-important holiday season. Prices range by size, from \$90 to \$165 for 80-ml.

A statement from the company noted La Bomba is its most significant fragrance launch since 2016, when Herrera debuted the stiletto-shaped Good Girl. That fragrance, according to parent group Puig's 2024 financial results, has become the largest women's scent in both the U.S. and globally by sales.

Now the brand is ready to go deeper into the category.

"Carolina Herrera is one of the brands of the Puig portfolio that has the ambition to become a 1 billion euro brand and Good Girl had another outstanding year in 2024," said Marc Puig, chairman and chief executive officer of Puig, in an email, adding that Herrera was key to the group maintaining leadership in Latin America across fashion, fragrance and makeup.

Executives declined to comment on sales expectations. Puig's financial results for the first quarter show that the fragrance and fashion division, which houses Carolina Herrera, grew 10.4 percent in organic terms to reach 896.4 million euros, following a boost from fragrance. Companywide, Puig is forecasting a sales uptick between 6 percent and 8 percent for 2025.

In the U.S. market, fragrance is still beauty's hottest category, having surpassed skin care as the second-largest sector by dollar sales in 2024. In the first quarter, fragrance grew 4 percent. Designer fragrances comprise the vast majority of those sales, and are largely driven by legacy players such as Carolina Herrera.

Yet Puig attributes both the category's growth – and Herrera's – to a new wave of consumption patterns. "Premium fragrances are no longer something people wear on special occasions but are part of everyday life. We're seeing more interest in personalization, layering, high-end perfumes and niche scents, especially among younger consumers," he said. "People want fragrances that feel unique. We have tried to capture that with La Bomba, which is a bold and expressive scent for today's consumer."

La Bomba, nosed by Givaudan perfumers Christophe Raynaud, Louise Turner and Quentin Bisch, opens with red dragon fruit, highlights cherry peony and frangipani and dries down to spicy vanilla. The juice is vegan and is comprised of 86 percent natural-origin ingredients.

"It's a different woman than the Good Girl consumer," said Ana Trias Arraut, president of Carolina Herrera, Nina Ricci and Dries Van Noten at Puig, who thinks the juice is universal and is looking more at psychographics than demographics in terms of consumer targeting. "We went with an archetype of a woman that is much more emotional, much less controlled. La Bomba is very free, spontaneous and unafraid to express feelings. Good Girl is a much more controlled woman."

While the aim is to broaden the brand's appeal to consumers who think differently,



A look at La Bomba, Carolina Herrera's largest fragrance launch since Good Girl.

"La Bomba is very free, spontaneous and unafraid to express feelings."

ANA TRIAS ARRAUT, Carolina Herrera

it still ladders up to the same brand ethos.

"What sets it apart is its capacity to reconcile contrasts: discipline with exuberance, classicism with irreverence, a vibrant Latin spirit with a distinctly New York sophistication," said Jose Manuel Albesa, president of Puig's beauty and fashion division, in an email. "This duality gives the brand a unique resonance in today's fragmented cultural and aesthetic landscape."

To that end, La Bomba, which took roughly four years to create, started from the same philosophical point of view.

"When we introduce a new product, especially a new pillar, it must be more than just a scent, it must be an idea," Albesa said. "It's a strategic decision, made only when we believe we can open up a new dimension of the brand and engage the consumer in a fresh, meaningful way. Flankers and line extensions are important for continuity, but a new pillar signals ambition, creativity and our confidence in expanding a brand's cultural relevance."

Albesa also highlighted that the brand "enables us to move fluidly across generations, geographies and cultural sensibilities," pointing to Herrera's 212 range's success in Latin America, and the worldwide appeal of both Good Girl and

Bad Boy. "Success is not only commercial, it expands the limits of our creative and strategic ambition."

He's particularly bullish on younger consumers. "La Bomba adds a new layer: emotional authenticity as a form of power. That's a contemporary message and one that we believe will resonate strongly with a new generation of consumers seeking meaning and connection in what they wear."

That sense of freedom inspired the butterfly-shaped flacon, Trias Arraut said, and the name was actually the late legendary editor Diana Vreeland's nickname for Carolina Herrera herself. Although 2025 is the year of La Bomba, she still sees opportunities elsewhere in the brand's portfolio.

"We're still keen on building Good Girl, and extending that to types of fragrances that still make sense," she said. "But we thought at this point we were able to bring something new."

Trias Arraut credited the brand's growth to cohesion between its fashion and beauty businesses, which are increasingly working in concert. For instance, the launch campaign fronted by Vittoria Ceretti "allows us to express another type of fashion from Wes. Vittoria is dressed in

several dresses from Wes [Gordon, creative director of Herrera] where you will see the more colorful side of the brand," she said. "When you think of the classical Good Girl ad, we touched less on that."

Gordon said he was primarily involved in designing clothes for Ceretti's campaign. "For me, designing the wardrobe was less about constructing outfits and more about shaping an atmosphere," he said. "That's the key to a strong fragrance campaign – it's really about a woman, the specifics of that woman, her character and her persona."

He went on to describe Ceretti as having "a classicism to her beauty and also an edge, and that's the duality of the fragrance as well."

"Not only is Vittoria beautiful, but she's a global icon. Something that took us to her was her authenticity, the fact that she embraced this La Bomba woman and lives very freely, expresses her emotions even during the campaign, being very spontaneous and not controlling herself," Trias Arraut added. "Even during interviews with us, she was loud, free, laughing and telling us why she would like to work on it. It was a super clear choice."

The bottle shades are also a nod to the brand's color palette. "There's this pink-and-red bottle that is also classical and subversive, it's a vivacious, vibrant, energetic elegance," Gordon said, which has become a hallmark of the brand across facets of the business.

"Whether it's in collections or in packaging, those are the colors we now use," he said. "For La Bomba, this particular sharp fuchsia we're now calling La Bomba pink."

Gordon isn't just imbuing similar visual cues across the businesses – he thinks of his customer the same way Trias Arraut does.

"It's exactly the way I approach our fashion. It's not about geographic region or an age bracket or demographic, it's a state of mind," Gordon said. "It's about a woman who lives vibrantly, lives in exclamation points and dresses in them, too. Her clothes and her fragrances are her superhero capes."

The opportunity for the brand lies in how well it can tap into that ethos.

"Beauty and fashion are so well aligned because our underlying theme is that our clients embrace what they wear, they want to be noticed, they dress for joy and they dress for pleasure," Gordon said.

"They're not wallflowers. It's the fabulous Andy Warhol portrait of Mrs. Herrera herself with bright red lips, bold eye shadow, big jewelry, the hair, the dress, the colors. By focusing on those codes and that woman, they can so clearly be applied to fashion, beauty, fragrance, makeup and all the different categories in our world," he continued.

The campaign will debut at launch, followed by a holiday campaign and a robust digital campaign across platforms.

"We learned this from Good Girl – we need to build projects over time," Trias Arraut reasoned. "We're here to build a long-term icon, this is not just a launch for the moment. And we have many projects coming forward to keep building La Bomba."

That's why the product is going first to travel retail ahead of the summer tourism season before rolling out to retail globally.

"It's important to start in travel retail before the peak season for tourism. It's a way to show it to the whole world because so many people are traveling," she said. "Then, in August, September, we'll launch it everywhere. We've tried to bring this idea of the butterfly to the point of sale, and we also are trying to bring a lot of storytelling. At the end of the day, the consumer is not only looking for a product, but also looking for an experience and a good moment to spend at point of sale."

In loving memory of **Leonard Lauder**

Today, we mourn the loss of industry visionary, philanthropist, and arts patron, Leonard Lauder, whose kindness and generosity made the world more beautiful in so many ways. It was truly a privilege to call him not only a partner, but also a long-standing friend. From all of us at Macy's Inc, he will be greatly missed.



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Clinique Doubles Down on Growth Strategy

The brand is relaunching the 3-Step System's campaign "Where Great Skin Begins" for its first TV commercial about the regimen in more than a decade. **BY KATHRYN HOPKINS**

Clinique aims to keep firing on all cylinders.

Following its partnership with Mount Sinai on a dermatology center and successful debut on Amazon, it is doubling down on its strategy to innovate and reach more consumers globally.

As part of this, the brand is launching the 3-Step System's campaign "Where Great Skin Begins" for its first TV commercial about the regimen in more than a decade.

The campaign puts real users front and center, including people who've relied on the system for one, four, 10, even 40 years.

"We haven't really talked about three step for about a decade. We're thrilled that that's now going to change, and we're going to connect with consumers, really leveraging our dermatological roots," Michelle Freyre, global brand president of Clinique and dermatological brands at The Estée Lauder Cos., said.

The campaign also serves as the launch platform for Dramatically Different Moisturizing Lotion+ SPF 35, an innovation that modernizes a hero product.

At the same time, Clinique is building on the virality of the "Honey" family – with Black Honey, the number-one lip shade in the U.S., and Pink Honey at number two – through the launch of Nude Honey, a new shade designed to bridge Gen Z's tastes with the franchise's multigenerational appeal.

It is also relaunching a reformulated



Acne Solutions Clinical Clearing Gel.

"The Mount Sinai partnership was a meaningful moment for us, because it was really when we started our pivot

and our strategy of evolving [the brand] to modernize it for the consumer today, anchored in that dermatologist DNA and our roots. What's been really great

to see is that it's been a real sustainable strategy," Freyre said.

"Our innovation around our icons is going to drive growth for the brand and continue that strategic and sustained growth path that we're on not just in the U.S., but globally."

In February, Clinique launched Active Glow Serum, under the Moisture Surge franchise. The prior month, the brand introduced the Even Better Clinical Dark Spot Clearing Serum, the latest iteration of its hero dark spot product.

The strategy appears to be paying off, as it helped parent company Lauder to achieve prestige beauty share gains in the U.S. during its third quarter ended March 31.

Freyre said April marked the 12th consecutive month of market share growth and skin care for Clinique. It also grew market share in China by 9 percent over the past year.

The wider Estée Lauder Cos. has been struggling with slowing demand in Asia and at home. It expects sales to drop by as much as 9 percent in 2025 on the back of continued weakness in Asia and travel retail, but sees a return to growth next year if "there is meaningful resolution of the recently enacted tariffs."

As part of his plan to turn around the company's fortunes, chief executive officer Stéphane de La Faverie emphasized innovation – a facet of the business that analysts have said was lagging in recent years – as among his highest priorities.

Melanie Grant Links With Violet Grey for N.Y. Studio

The Studio Upstairs is situated on the second floor of Violet Grey's The Madison Store and had a soft launch in May, with clients coming in for treatments pre-Met Gala. **BY HIKMAT MOHAMMED**

LONDON – Celebrity facialist and aesthetician Melanie Grant is adding another destination to her growing list of studios.

Her second U.S. outpost has opened on 78th Street and Madison Avenue in New York City with a helping hand from Violet Grey, which set up its second flagship in the city earlier this year.

Grant's The Studio Upstairs is situated on the second floor of Violet Grey's The Madison Store and had a soft launch in May, with clients coming in for treatments pre-Met Gala.

"Cassandra Grey has supported my business so much over the years, from when I opened in Los Angeles. I have so much admiration for her brand and what she's built – especially the way she runs a business and her taking Violet Grey back," she said in an interview.

New York will be a new learning curve for the Australian-born facialist and aesthetician. She has studios in Los Angeles, Melbourne, Sydney and a London opening scheduled for later this year.

"It's such a big deal for me and it's a real trust thing, too, to partner with another brand or business. In Los Angeles, I'm neighbors with Violet Grey, we share a lot of the same clientele and Cassandra has always referred many clients and vice versa, which is why it's the perfect pairing," said Grant.

A New York opening was always on the cards for Grant, but it's a project she's carefully pored over herself.

"New York is definitely where a lot of my clientele are based and I love the city because I got married there. The New York woman and her ideal aesthetic is different. Los Angeles is very glossy and shiny, whereas New York is more hard glamor," she said.

Grant enlisted help from the Paris-based interiors company Pierre Augustine Rose for the space's lush furnishings.

The 1,075-square-foot space was initially designed to fit three treatment rooms, but Grant scrapped the idea in favor of one large treatment room.

"In New York especially, space is a luxury. When I go for facials, one thing that stands out to me is how claustrophobic the treatment rooms are – it always feels like you're in a cupboard," she said, referring to the open plan treatment room that imitates a living room with a sofa and seating area.

Another reason she partnered with Grey is because of how "deliberate and considered" she is in her approach. "Nothing is done in a cheap or quick way to make more revenue or compromise the services," she added.

A sense of community is what brought Grey to opening in New York.

"I'm obsessed with the '70s Playboy brand. I always describe the retail experiences as sort of like a Playboy Mansion. I want to create a cultural hub or experiential retail to serve our customers," she said.



Cassandra Grey and Melanie Grant

Grey met Grant through Victoria Beckham when the latter was venturing into the beauty category. She was quickly taken by Grant's "enthusiasm, authority and humility."

"We at Violet Grey always want to partner with the best people and those that strive to do the best. Melanie is already such a big part of our community and inner circle," said Grey, who has often vetted products with Grant and worked on launches for her collaborations with brands such as Augustinus Bader, Victoria Beckham Beauty and Eighth Day.

Grant's treatment services are not a quick fix. They typically run from an hour

and a half to two hours involving a skin consultation followed by an in-depth tutorial of the products and technology being used.

"Sometimes the treatments aren't the most pleasant when it involves a Fraxel Laser or skin needling, but people still want to feel like they're being taken care of. It's sugarcoating the pain so that people leave feeling positive. There's nothing worse than having a really painful treatment and being told to leave with an icepack," she said.

Grant has been working in the beauty industry for 25 years and now counts clients such as Beckham and Rosie Huntington-Whiteley as friends.

LEONARD LAUDER

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SUSTAINABILITY

Shein's Donald Tang Makes His Case in France



Donald Tang

● “We are not fast fashion,” the executive said days after the Senate voted on a bill to curb the company’s advertising and tacking on fees.

BY RHONDA RICHFORD

PARIS – Just days after the French Senate voted to crack down on ultra-fast fashion, Shein executive chair Donald Tang took the stage at the VivaTech conference to defend the Chinese e-tailer’s business model.

“We are not fast fashion,” he said. “We are a fashion-on-demand company.”

Speaking on stage, the panel opened confrontationally. Tang was told members of the French government and public consider him “the devil,” and that his presence was “not welcome” by many in the room. The executive deftly sidestepped the criticism.

“Twenty years ago, the devil used to wear Prada, but now, they start to wear Shein,” he joked.

Rather than following the traditional route of mass-producing designer-led collections or following trend forecasts, Shein uses consumer data to make production decisions, Tang said.

Each product is launched in small quantities and only the most popular are

reordered. This system, he argued, keeps unsold inventory to a minimum – claiming “nearly zero” leftover stock compared to the industry standard of 25 to 40 percent sitting unsold in warehouses.

“We micro-produce the products you want us to manufacture,” he said, insisting that the Shein data approach minimizes waste. While Tang acknowledged that low prices might fuel consumption “it’s not the norm,” he claimed, citing Shein research that 60 percent of French consumers spend only about 200 euros a person annually on clothing, making waste impossible.

“These are the people, even if they want to throw things away, they won’t be able to,” he said. Those economics mean that Shein is democratizing style. “Our mission is to make fashion accessible, available, and affordable to all,” Tang said, adding that 95 percent of Shein’s French customers live outside major cities.

Shein operates four warehouses in São Paulo, Brazil, and works with suppliers and subcontractors in Brazil and Turkey. In Europe, the company has warehouses in Poland and the U.K., and Tang indicated the company could invest in France, particularly in circular areas such as recycling infrastructure and resale.

On environmental impact, Tang conceded that the company needs to cut

A Shein exhibition during the China International Supply Chain Expo in Beijing.



its carbon emissions on transport. “Are we fast enough? Are we perfect? Of course not,” he said, calling for cooperation between policymakers and industry players instead of legislation.

With both France and the U.S. moving toward stronger regulations, with the ending of the de minimis rule in the U.S. and possible taxation in France, Tang said that targeting Shein would ultimately hurt consumers. “The concern of the environment, protecting consumers and evolving the industry [in France] is a very admirable and good goal,” he said, but he added that penalizing Shein’s data-driven production could result in “lower waste” being punished while leaving consumers with fewer choices at higher prices in a tough economy.

Tang wrapped up the panel by acknowledging that his own suit was not Shein, but that his dog is always dressed fully head-to-tail in the company’s wares.

Sustainability Report Card

Meanwhile, the company released its annual Sustainability and Social Impact Report on June 14. While the report touts improvements in several areas, it also reveals growing carbon emissions that call into question Tang’s claims.

Shein’s transport-related emissions rose 13.7 percent year-over-year to 8.54 million metric tons of CO₂, up from 7.49 million in 2023, largely due to increased reliance on air freight. This increase occurred despite Shein’s stated commitment to optimizing logistics and shifting to lower-emission transport options.

Shein made modest progress reducing its own Scope 1 and 2 emissions, such as offices and logistics centers, primarily through the adoption of solar power. But the company confirmed that Scope 3 emissions from its 7,200 contracted suppliers and manufacturers are still by far the largest share of its footprint.

“The majority of our emissions continue to occur beyond our direct operations,” the report said, adding that “nearly all” of the company’s carbon footprint is Scope 3.

Shein says it plans to reduce Scope 3 emissions by 25 percent by 2030, using 2023 as a baseline. However, the company emphasized that progress “depends entirely” on whether its independent suppliers choose to implement upgrades without direct funding from Shein. The company said it

focuses on “encouraging” partners to adopt more energy-efficient methods.

Within its own Scope 1 and 2 facilities, energy use increased 47 percent in 2024, as the company expanded warehouse and logistics capacity globally. The company said it is moving to more solar power to curb emissions from energy use.

The report also showed a shift in Shein’s material sourcing. Polyester now accounts for 81.5 percent of all materials used, up from 75.7 percent in 2023. Meanwhile, cotton dropped from 9.9 to 6.7 percent, and viscose from 8 to 4.6 percent. Of the polyester used, only 6 percent is recycled.

To meet its sustainability goals, Shein is betting on growth in textile-to-textile recycling. The company said it is “working hard to ramp up textile-to-textile recycling capacities” but that the majority of its recycled polyester now comes from PET plastic bottles.

On the waste-reduction front, Shein launched a fully automated fabric calculation system, designed to minimize excess in production. The company said it repurposed 40 tons of leftover fabric into tote bags and scrunchies, or downcycled into pipe insulation.

Still, it acknowledged that recycling infrastructure remains “nascent” globally and that scaling circular fashion requires collaboration with other brands, policymakers and recyclers.

Shein emphasized the need for circular solutions, much of that focused on resale and secondhand sales of its own branded items. The company’s Shein Exchange platform, launched in the U.S. in 2022, was rolled out to France, Germany, and the U.K. last year.

The addition of European territories boosted membership to 6.78 million users, up from 4.2 million in 2023. More than 297,000 secondhand items were listed by more than 148,000 unique sellers. In the newly added markets, usage rates ranged from 25 to 33 percent, the company said.

In Paris, Tang did not address “dupe culture” but said the company uses AI tools to detect and remove counterfeit items. In its report, Shein highlighted its Shein x Creator Program, which supports independent designers. The company said it paid \$2.6 million in commissions to 5,300 creators in 2024, and \$12 million total since the program launched in 2021. Participating designers retain their copyrights.

IN LOVING MEMORY OF LEONARD LAUDER

Nordstrom is deeply saddened by the loss of Leonard Lauder. He leaves behind a rich legacy that has profoundly impacted our company and the beauty industry. Our hearts are with the Lauder family, his friends, and all who admire him.



NORDSTROM

Coco Rocha modeling Christian Siriano and Ionut Razvan.



EXCLUSIVE

Coco Rocha, Xcel Brands To Introduce a Collection

• The yet-to-be-named collection is expected to launch next year and will encompass fashion, accessories and skin care.

BY DAVID MOIN

Model and social media influencer Coco Rocha is launching a fashion collection with Xcel Brands.

"We are working on a concept that will be casual and denim-driven – clothes and accessories that Coco wears when she's off duty," Robert W. D'Loren, chairman and chief executive officer of Xcel, told WWD.

"Coco fits perfectly with Xcel," D'Loren

added, underscoring that the model has 5 million followers on social media, and that Xcel specializes in building influencer brands through livestreaming and social commerce.

"I've been so fortunate to spend over twenty years working at the highest level in this industry," Rocha told WWD through an email exchange. "I've observed some of the greatest designers and craftsmen of the last 50 years and have been dressed in everything from couture to fast fashion. Along the way, with that front-row seat, I feel I've learned what works, what lasts and what truly makes me feel confident. What excites me about partnering with Xcel is the opportunity to finally channel all of those unbelievable lived experiences into something of my own.

"I'm not at all interested in just putting my name on something to chase trends," Rocha said. "I want to build something thoughtful, pieces that reflect the life I live now as a mother, a businesswoman and someone constantly on the move. Xcel understands the balance between style and function and we share the belief that women shouldn't have to choose between comfort and bold, expressive fashion."

Rocha said she will be involved "in every creative decision and I wouldn't want it any other way. This isn't about being the face of a brand, which has been my honor for many years, but about building something meaningful from the ground up."

She said she will participate in sketch reviews and fabric choices, as well as fit testing and campaign direction.

"I want everything we create to have purpose and integrity," she said. "After decades of wearing nearly every kind of piece imaginable, I do bring strong

opinions but also I lived real-world insight into what modern women actually need from their wardrobes."

A Coco Rocha fashion brand will round out and fill a different niche in Xcel's portfolio. Xcel owns the Halston, Judith Ripka and C. Wonder brands, as well as the Tower Hill by Christie Brinkley cobranded collaboration. Xcel also holds non-controlling interests in Isaac Mizrahi brand and Orme Live, the short-form video marketplace for social shopping. And it owns and manages the Longaberger brand through its controlling interest in Longaberger Licensing.

In April, seeking to extend its reach globally, Xcel brought in Shanghai-based United Trademark Group as a strategic investor. UTG, a brand development and licensing company producing a range of products, invested \$9 million in Xcel. D'Loren said he expects to launch the Coco Rocha brand, as yet unnamed, in the fall of 2026 on Instagram, Facebook and other social media sites, with livestreaming. The brand could also sell in stores.

"She is an opinion-maker in the fashion world and has enormous credibility when it comes to style," D'Loren said. "These are important attributes in this whole new world of video commerce."

With five million followers on social media, Rocha will help Xcel attain its goal of reaching 100 million social media followers. Currently, Xcel has about 40 million.

The veteran Canadian model had a long relationship with Longchamp, has collaborated with Moët & Chandon, has done runway modeling for many top fashion brands including Anna Sui, Versace and Marc Jacobs, and is often seen on the

red carpet at the Cannes Film Festival, and other high-profile, celebrity-laden events. She's notable for her strong presence on social media advocating for models' rights. Rocha still does runway modeling, and is the executive producer, host and judge for Project Runway Canada, starting this fall.

She also has her model camp in White Plains, N.Y., a three-day, immersive experience where she mentors aspiring models and teaches people of all ages, genders and styles about posing, movement, getting pictures to create a portfolio, and the business of modeling. Over the past seven years, her model camp has had participants from all 50 U.S. states and over 52 countries. It has over 4,000 alumni.

Rocha is considered among the first of the high-profile models to establish a major presence on social media.

Asked how her collection with Xcel will be distinct from other fashion brands, Rocha said: "Over the last decade, I think we've all witnessed a homogenization of fashion. It's been a time when the rough, the sharp and the bold edges of fashion have been sanded down,

and with that, I feel a lot of the personality that once differentiated one brand from the next was lost. We've seen far too much copying, jumping on trends, and a lack of clear direction. I hope to give a point of view that avoids all of that. I have no interest in adding to the noise, and I think the consumer isn't interested in that anymore either. My goal with this collection is to craft a brand rooted in structure and confidence: think strong lines, sculptural shapes, and elevated essentials that don't fade into the background. These are pieces I would want to wear, whether I'm parenting, working, at an event or traveling. They're designed for women who lead with both strength and style. You'll see echoes of high fashion in the tailoring, but reimagined for real life. That duality, runway-level style with everyday ease, is what I hope will set us apart."

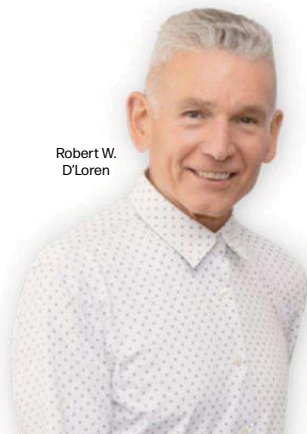
As far as her personal style: "That's so hard to pin down but I'd say architectural, bold, and intentional get us in the ballpark. I love a structured piece and silhouettes that make a statement. I've never been afraid of a daring look, but I also believe in balance. My style has always been about confidence. As a mom of three, I also need pieces that move with me, clothes that feel effortless but still bold. That's the core of what I wear, and what I'm building into this collection."

Ten years ago, through a joint venture with the Los Angeles-based Paragon Project, Rocha launched Co + Co by Coco Rocha contemporary sportswear via her website and through retail. "That was for a short stint, but Coco has never done anything quite this big before in terms of apparel, accessories and beauty," said Kyetra Williams of The Lions, the talent, brand management and public relations firm that represents Rocha. The beauty component will focus on skin care.

"Think of the concept as 'off-duty' – all the chic things Coco wears when she is not on the runway. It's a collection and it's lifestyle," D'Loren said.

Asked if Rocha's collection with Xcel could be named "Off-duty," D'Loren replied, "The theme is off-duty. Let's leave it at that."

Robert W. D'Loren



IN TRIBUTE TO LEONARD A. LAUDER

A Visionary. A Teacher. A Legend.

We honor the extraordinary life of Leonard A. Lauder, a pioneering leader whose impact forever transformed the world of beauty.

Saks Fifth Avenue, Neiman Marcus and Bergdorf Goodman have had the privilege of partnering with Mr. Lauder and The Estée Lauder Companies for many decades, bringing their brands to our customers through a shared commitment to excellence and innovation.

We extend our heartfelt condolences to Mr. Lauder's family, friends and all those who were fortunate to be touched by his remarkable life.

With admiration and gratitude,

SAKS GLOBAL

Proud longtime partner of The Estée Lauder Companies
and friend of Leonard A. Lauder

BUSINESS

Nordstrom Local to Open In Williamsburg, Brooklyn

- The format is designed to make shopping faster and easier.

BY DAVID MOIN

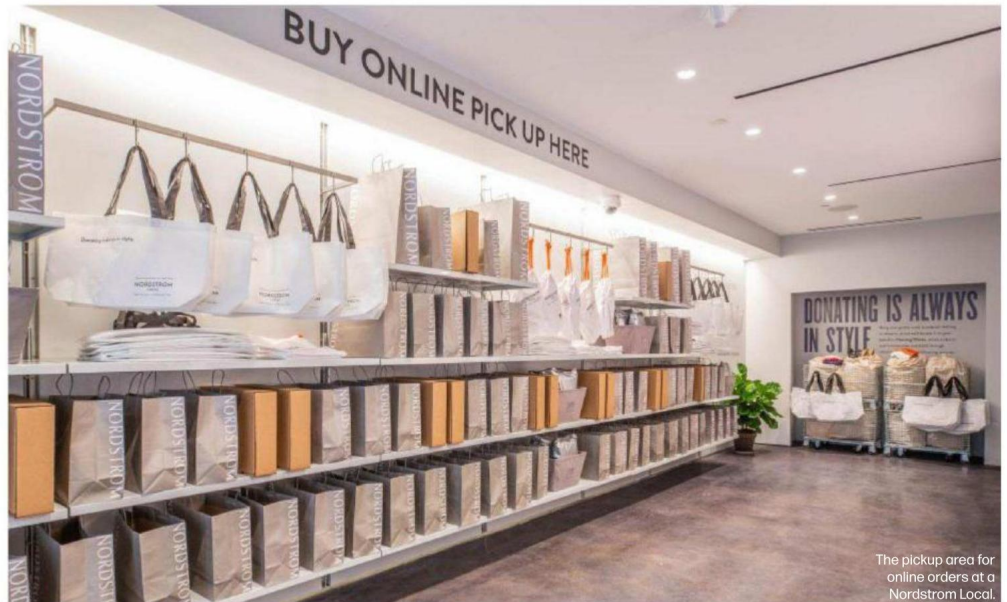
Nordstrom is looking to further its reputation for service by opening a Nordstrom Local unit in Williamsburg, Brooklyn.

The 3,000-square-foot Nordstrom Local will operate at 154 North 7th Street on June 26, the Seattle-based retailer said Monday.

Nordstrom Local units are designed as “neighborhood service hubs,” providing greater convenience for shoppers. They are not merchandised with products for shopping and are situated where customers live or work. Often, the locations are easier and quicker to get to than Nordstrom department stores or Nordstrom Rack stores.

“New York is one of our largest markets and we’re looking forward to opening Nordstrom Local Williamsburg to offer Brooklyn customers even more opportunities to engage with our services closer to where they live and work,” said Fanya Chandler, president of Nordstrom stores, in a statement. “We’ve learned a lot from our existing locations in the market and are excited to offer customers more convenience and personalized service.”

Nordstrom Local units offer a variety of services for customers of both Nordstrom department stores and Nordstrom Rack off-price stores, including pickup of online orders; stylists for fashion advice; returns; alterations; gift wrapping and gift boxes and clothing donation drop offs that get directed to Housing Works. Empty beauty packaging can also be



The pickup area for online orders at a Nordstrom Local.

dropped off for recycling.

For a fee, Nordstrom Local locations will also gift wrap or make alterations to goods bought elsewhere.

So far, there are only five other Nordstrom Locals operating. It remains to be seen whether Nordstrom, which officially went private last month, will become more aggressive in rolling them

out. There are two other Nordstrom Local in New York City, on Third Avenue between 73rd and 74th Streets, and on Seventh Avenue between 11th and 12th Streets. Both opened in 2019. There are three Nordstrom Locals in California, in Santa Monica, Manhattan Beach and Newport Beach.

Three years ago, a pop-up version of Nordstrom Local opened for the summer

season in Southampton, N.Y.

The Nordstrom family and Mexican retailer El Puerto de Liverpool took Nordstrom Inc. private last month. It’s was an all-cash transaction given the company an enterprise value of about \$6.25 billion. The Nordstroms still have a 50.1 percent stake in the company while Liverpool owns the rest.

BUSINESS

Norwegian Luggage Firm Db Welcomes New Investors

- Erling Braut Haaland and Gustav Magnar Witzøe become minority investors alongside LVMH Luxury Ventures Fund as the firm charts international expansion.

BY MILES SOCHA

PARIS — Norwegian luggage firm Db, which attracted an investment from LVMH Luxury Ventures Fund last December, has brought on two more minority investors with bold-faced names as it charts further global expansion.

Football star Erling Braut Haaland, a striker for Premier League club Manchester City, and salmon heir and fashion model Gustav Magnar Witzøe, who walked in Thom Browne’s fall 2023 fashion show, have also taken stakes in the firm.

Financial terms were not disclosed, however, Db said Haaland and Witzøe would “play active roles alongside [LVMH Luxury Ventures] in supporting Db’s global expansion.”

“We always look for like-minded people who share our ambitions, passion and mindset,” Truls Brataas, founder of Db, said in a statement shared with WWD. “Erling and Gustav are two exceptional individuals who dare to dream big and follow up with the work needed to reach excellence.”

Witzøe, who caused a stir when he attended the 2024 Met Gala dressed in a blush-colored body suit smattered with gemstones, is a significant shareholder of salmon fish farming company SalMar ASA, one of Norway’s largest companies.

“I have spent most of my life at the intersection of fashion and business,” he said in a statement. “With Db, I get to combine these two worlds and be part of a unique Scandinavian success story that is just beginning.”

Haaland, who has been spotted traveling with Db’s Ramverk Pro case, said “this is a product space I personally love, and I see

a very strong business case for the wider international market, notably around its luggage range.

“I’m fascinated by how Db combines functionality with a clean Scandinavian aesthetic,” added the athlete, who also plays on Norway’s national team.

Known for its sturdy, functional bags and enthusiastic following among surfers, skiers, skaters and other outdoor enthusiasts, Db cases were originally marketed under the brand name Douchebags when the firm was founded in 2012. (According to the Db website, the word douchebag doesn’t have the same connotation with Norwegians and Swedes as it does with native English speakers.)

Today, Db makes a range of luggage, backpacks, duffels, totes and accessories from mostly recycled materials, with proprietary innovations for protecting gear, and connecting multiple bags for easier carrying.

While its core market remains North Europe, Db is accelerating growth in the U.S. and Asia and eyeing expansion in Denmark, the Netherlands, the U.K. and the Baltics, as reported.

“Erling’s global appeal will significantly raise Db’s brand awareness beyond Scandinavia, accompanying its international development ambitions,” commented Richard Collier, chief executive officer of Db. “And Gustav brings deep insights into the fashion world — a segment we’re expanding rapidly through premium products and a selective distribution strategy. This powerful duo brings tremendous strategic value to the brand.”



Richard Collier, Gustav Magnar Witzøe, Erling Braut Haaland and Truls Brataas.



Magnar Witzøe at the 2024 Met Gala.



Magnar Witzøe on Thom Browne's fall 2023 runway.

SEPHORA

Sephora honors the memory of Leonard Lauder for his exceptional contribution to prestige beauty and philanthropic efforts over the past decades.

Our most sincere condolences to his family, and to all the Estee Lauder Company employees and community.

The Reviews



Blumarine



Blumarine

resort
2026



Veronica Beard



Veronica Beard

Blumarine

Work hard, play harder. Almost a year in at Blumarine, artistic director David Koma is showing he has quickly adjusted to the Italian lifestyle.

After a pre-fall 2025 collection inspired by the women strolling in Milan's streets, and a high-octane debut fashion show that nodded to Italian movie stars like Monica Bellucci and Anna Magnani, the designer continued to indulge in local culture for resort 2026, embracing Italians' penchant for weekend getaways.

He addressed the proximity the country's main cities have to coasts, lakes and mountains and people's ease in switching from an on- to off-duty mindset via a sensual collection that instilled glam into unfussy silhouettes.

Koma imagined a wardrobe that could facilitate an office-to-beach commute without sacrificing the unapologetic attitude and dark magnetism he has been bringing to the brand. To this end he zeroed in on the Aeolian island of Stromboli and its volcanic dark beaches as a backdrop to the collection, delivering cinematic look book images that could double as a main campaign.

"I saw the island from the water during a boat trip two years ago," recalled Koma

at the Blumarine offices in Milan the morning after the photo shoot. "I knew I wanted to shoot there since the beginning, so Stromboli was part of the inspiration for the collection, too."

Koma channeled the island's dark energy through form-fitting knitted frocks, lingerie-inspired slipdresses and skirts with lace inserts, and via the airy drama of long georgette evening dresses. Ditto for the more graphic lines of his sharp tailoring, cutout frocks and laser-cut leather accessories in maxi volumes.

These pieces alternated with uncomplicated poplin shirts and halter tops with a pleated plastron on the front to offer "wardrobe staples relevant for the city but that could easily be transferred into a holiday moment," as Koma put it.

But the standout styles were those that veered the most from the boardroom, including a series of sheer separates, blouses, ruffled dresses and caftans covered in a zebra print, which was occasionally mixed with motifs of agave flowers. Botanical patterns also covered summery scarf-dressing, which were contrasted with furry textures to further heighten the glam frequency Koma has set his Blumarine vision on. — *Sandra Salibian*

Veronica Beard

Who said rhinestones weren't sporty?

Ask designers Veronica Swanson Beard and Veronica Miele Beard, and they'd rebut with their 2026 resort collection, dubbed "the Varsity Electric."

"It's where high sport meets high shine," Swanson Beard said. Case in point: a head-to-toe denim look emblazoned with presumably thousands of rhinestones, or the double-waisted track pant paired with a gray cardigan that boasted a bejeweled collar. "It's like you have your own necklace on it already," Swanson Beard said.

Elsewhere, a barn-jacket-meets-bar-jacket with a nipped waist and leather accents, a quilted two-piece set and camel striped suiting. "We love sets, not suits," Swanson Beard clarified, pointing toward an embroidered two-piece quilted skirt and bustier top — the former of which could be worn with a T-shirt and the latter with a pair of the collection's slouchy denim offering.

"A 'suit' denotes they have to be

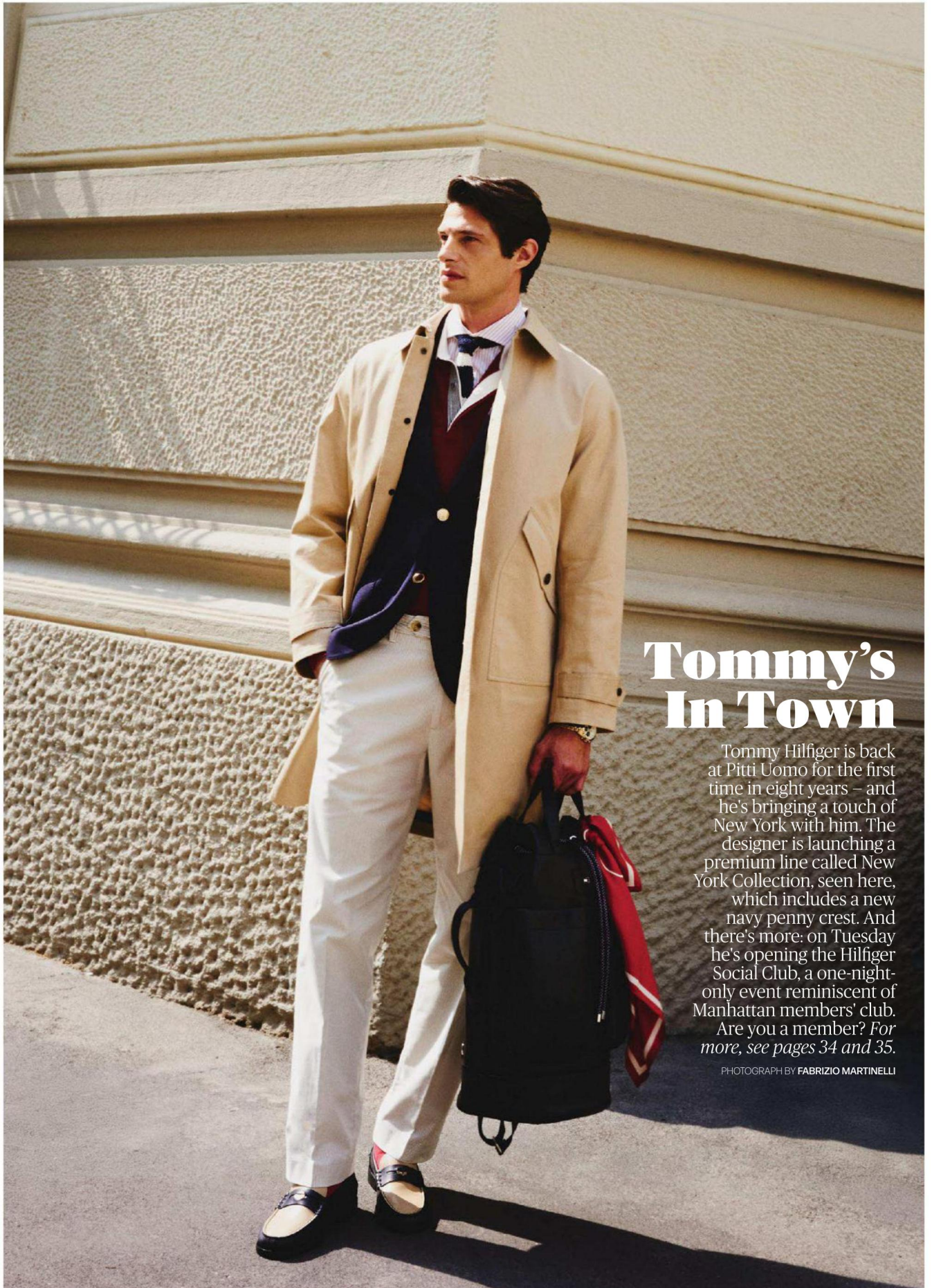
together, and the genius of the set is it's inexpensive, you can break it apart and you can wear it in so many different ways," she continued.

That ethos stretched into formalwear, where the collection boasted a few gowns (one of them with rhinestone studding of its own), a faux fur, a quilted jacket and a tuxedo pant.

Speaking of formalwear, the focus was clearly more on daytime. "For us, we're really leaning into that desirability aspect — the pieces you want right then for the holidays but also for vacation. They have longevity to take you into spring," Swanson Beard said. That thinking extended into accessories, with an array of shoe and bag offerings.

"Our shoe business has grown 300 percent year-over-year," Swanson Beard said. "And our bags are in Year Two, and we see an amazing opportunity when luxury bags are so expensive right now."

But there are clear standouts, like the Loop bag — which also got a bejeweled treatment for resort — and ballet flats and sneakers. "We're taking the same approach to ready-to-wear with footwear and bags," she said, noting the bag offering ranges from evening clutches to shoulder strap hold-alls. "We want to create this dream wardrobe. We don't want to just be workwear, or weekend or event. We want to be a sort of general store for a chic, multilayered life." — *James Manso*



Tommy's In Town

Tommy Hilfiger is back at Pitti Uomo for the first time in eight years – and he's bringing a touch of New York with him. The designer is launching a premium line called New York Collection, seen here, which includes a new navy penny crest. And there's more: on Tuesday he's opening the Hilfiger Social Club, a one-night-only event reminiscent of Manhattan members' club. Are you a member? For more, see pages 34 and 35.

PHOTOGRAPH BY FABRIZIO MARTINELLI

Tommy to Take New York to Florence

At Pitti Uomo, the designer will introduce the New York Collection of elevated menswear rooted in tailored classics and featuring a revival of his penny crest.

BY JEAN E. PALMIERI
PHOTOGRAPHS BY FABRIZIO MARTINELLI

It's going to be a busy summer for Tommy Hilfiger.

The designer has already visited Saint-Tropez, Monaco, Sardinia and Capri, and that's before he heads to Florence to host a cocktail party and presentation at Pitti Uomo for top customers and influencers.

The creation of the Hilfiger Social Club on Tuesday – which he described as “a one-night takeover bringing the New York members’ club culture to an historic Florentine setting” – marks his return to the menswear show after an eight-year absence. It will also serve as the debut of the New York Collection.

The new premium collection is part of the pinnacle offering from the brand. It will include a new navy penny crest to distinguish it from the sportswear line. The goal is to sell New York through key wholesale partners for the February 2026 launch as well as at top Tommy Hilfiger doors and on the company's e-commerce site.

“The ‘New York’ line is a modern twist on our heritage icons and the classic prep wardrobe,” Hilfiger said. “We’ve called it the New York Collection because I always love to start a new chapter by going back to my roots and the DNA of the brand. The new navy label brings back our lion penny crest that I created when I first launched the brand in 1985 and used in our Tailoring line for the first time in 1993.”

In a telephone interview from Capri, Hilfiger added: “American style has always been popular. It's effortlessly cool and shaped by the icons of film, music and pop culture. It carries a sense of ease and confidence. It feels timeless.”

Hilfiger said the New York Collection is “focused on more dressy casual,” looks that are “very relevant worldwide.”

And while some of the pieces are eminently recognizable and have been part of the Tommy Hilfiger assortment for years – the navy blazer, chinos, repp tie and trenchcoat – “we’re elevating the brand,” he said. “It’s becoming something different through evolution. It’s more sophisticated: dressy but still casual.”

“WE KEEP MOVING
AHEAD, WE KEEP
EVOLVING AND
EXPANDING THE
COLLECTION TO
FOCUS MORE ON
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AND THAT’S
VERY RELEVANT
WORLDWIDE.”

TOMMY HILFIGER

A look from the
New York Collection.



PITTI UOMO PREVIEW **WWD**

He said his favorite pieces include “the navy lightweight suit in Air-dot performance fabrics, the club blazer in rich cool wools and textured linens, piece-dyed suit separates in our red, ivory and midnight navy brand colors and the polo knitted in silk blends in our archival Breton stripes. It’s modern heritage reimagined for today’s consumer.”

He said the colors – yes, red, white and blue are mainstays – as well as the subtle details are “very easy to wear.”

And while Americana references are infused throughout, Hilfiger believes its appeal goes beyond U.S. borders.

“Europeans, especially the Italians, have a natural flair for style, but they love American style,” he said. “We keep moving ahead, we keep evolving and expanding the collection to focus more on dressy casual and that’s very relevant worldwide.”

He continued: “I’ve always had a love for dressed-up style. When I started out 40 years ago, I was inspired by traditional Savile Row tailoring but put an American twist on it, which was more relaxed and effortless. Now that the world is dressing up again, it is the perfect time to return to Pitti Uomo and introduce a new chapter in our menswear story.”

He said this focus on more dressy looks reflects a change in consumer sentiment. “It always comes back to the consumer. We’re seeing men move away from the casualization of the past few years as they are looking for more sophistication and elevation that is still relaxed and fun. I love that dressing up is back.”

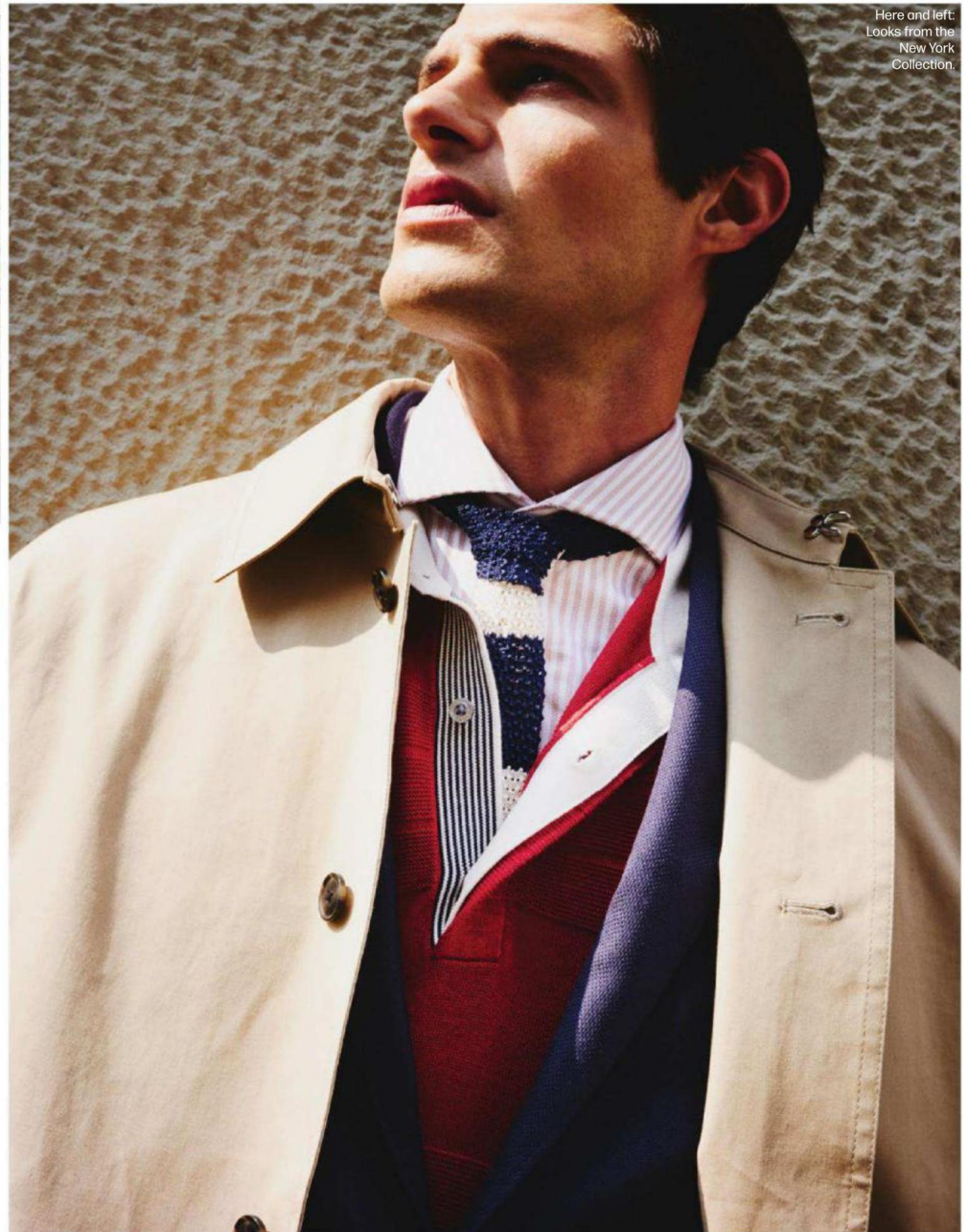
The collection that will be shown at Pitti will be exclusively menswear, a category that Hilfiger said continues to represent the biggest part of his \$9 billion global business. “Menswear has been a mainstay for us for many, many years,” he said. “Men’s is still the anchor for us. We have men’s collection and Tommy Jeans. We have casual and sportier looks and now more elevated looks.”

Hilfiger said he hasn’t actually returned to Florence since his line was last shown there in 2017. But he has fond memories of the city and is eager to go back.

“Florence is one of the most beautiful cities,” he said. He singled out some of his favorite spots including myriad art galleries, the garden at the Four Seasons, the Museo Ferragamo, the Cibreo Ristorante, which he deemed “a classic,” and the Palazzo San Niccolò hotel with its secret gardens.

And of course, he also likes to take in the shops in the city. “I like shopping all the different stores and the ambience,” he said.

But while Florence and Pitti are front of mind right now, Hilfiger has a lot of other



Here and left: Looks from the New York Collection.

“WE’RE SEEING MEN MOVE AWAY FROM THE CASUALIZATION OF THE PAST FEW YEARS AS THEY ARE LOOKING FOR MORE SOPHISTICATION AND ELEVATION THAT IS STILL RELAXED AND FUN. I LOVE THAT DRESSING UP IS BACK.”

TOMMY HILFIGER

things on his plate, notably Formula 1. The designer just signed a multiyear partnership to become the official apparel brand of the Cadillac Formula 1 Team, the first new addition to the racing competition since 2016.

“It’s exciting – Cadillac is the first American team to go into Formula 1,” he said.

“Fashion and motorsports are really coming together with a lot of cinematic storytelling,” he continued. “I call it ‘fashiontainment’ and it’s the perfect moment to define the new era of American motorsports.”

Although Formula 1 is already popular, with an estimated 826.5 million fans, it’s

expected to draw in even more enthusiasts when the Brad Pitt and Damson Idris movie, “F1,” opens at the end of the month. “The races are incredible and the movie is very authentic,” Hilfiger said, adding that its producer, Jerry Bruckheimer, is known for his action films such as “Top Gun,” so this new project is high energy and “thrilling.”

In the run-up to the film, Hilfiger created APXGP, a limited-edition F1 apparel collection that’s been quite successful, with Hilfiger brand ambassador Idris.

The APXGP Collection is designed for Formula 1 fans to wear beyond the track. The collection features moto-emblazoned mechanic shirts, a varsity-meets-moto

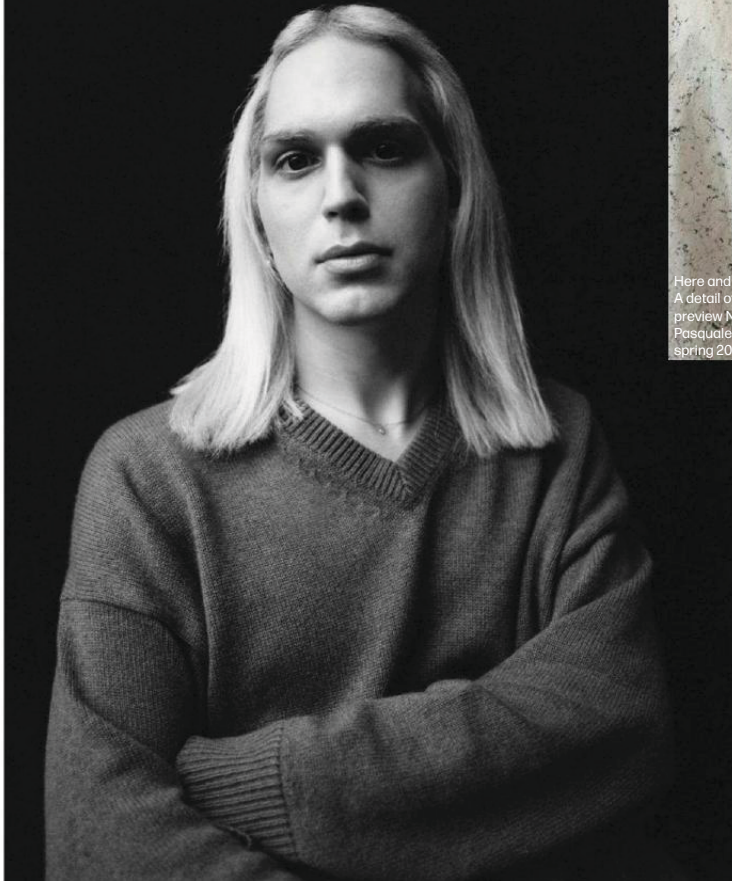
jacket in vegan leather, tailored Japanese denim jeans and a merino knit polo. A red quilted jacket modeled after the exact silhouette worn by Idris’ character in the film is also offered.

Because he’s been so immersed in Pitti Uomo and F1, Hilfiger said he hasn’t yet decided on his plans for New York Fashion Week in September.

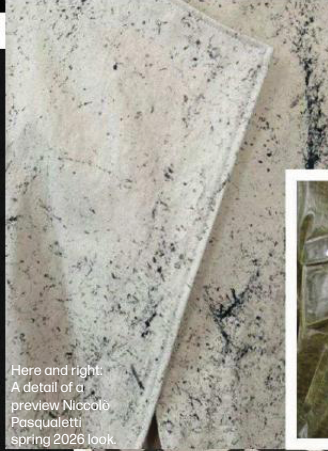
“Our shows and experiential events are a huge part of how we bring the brand to life – and that won’t change,” he said. “When it came to launching the New York men’s collection, Pitti felt like the perfect fit. It gives us the chance to blend our New York DNA with the tradition and craftsmanship of Pitti Uomo’s menswear heritage.” ■

WWD PITTI UOMO PREVIEW

Niccolò
Pasqualetti



Here and right:
A detail of a
preview Niccolò
Pasqualetti
spring 2026 look.



I asked myself, knowing clothing holds a symbolic meaning," he said.

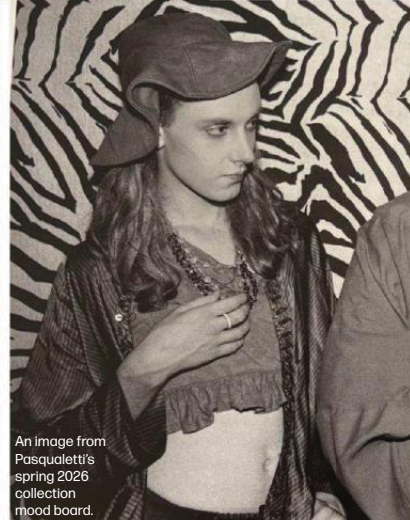
Although he declined to get into the specifics of the collection, the designer said he started from familiar silhouettes reconfigured via new proportions, details and even contradictions. For example, he decontextualized natural materials, including the shirting-appropriate cotton popeline or linen, here plied into unexpected pieces.



His Pitti Uomo morning show scheduled for Thursday is taking place at the Cavea del Teatro del Maggio Musicale Fiorentino, the open-air terrace space of the city's leading theater.

Pasqualetti said he fell in love with the venue instinctually, drawn to its minimalist stone bleachers that create a maze-like pattern. "I think it's an installation in a way, with the combination of stones, metals and the view overlooking the river Arno. It's structured, but abstract in a way," he said.

Building the show collection fueled also a reflection on his native land. Beyond rooting the collection's



An image from
Pasqualetti's
spring 2026
collection
mood board.

Niccolò Pasqualetti To Debut Menswear At Pitti Uomo

The young talent, who established his brand in 2021, is showing his first men's collection for spring 2026 as a guest designer of Pitti Uomo. BY MARTINO CARRERA

MILAN – Niccolò Pasqualetti's upcoming trip to Florence marks both a homecoming and an entirely new journey.

Born and raised in Tuscany before setting out on an international career in fashion design at marquee luxury brands, the creative is showing in the city as one of this season's guest designers at menswear trade show Pitti Uomo.

While taking pride in the invitation, he embraced it primarily as a challenge.

"I was very enthusiastic. For me, [Pitti has] always been very tied to traditional, classical menswear – cutting-edge at times, but still within the boundaries of classicism. It's very distant from my point of view albeit part of the same language [fashion], so being part of it feels special, and it bears a message," Pasqualetti said in an interview as he was prepping the show looks.

An alum of The Row, Loewe and Alighieri, Pasqualetti's androgynous designs are supported by a sustainable and artisanal approach, which has netted him a grant at the Camera Moda Fashion Trust's 2023 and 2024 editions. He was also among the 2024 LVMH Prize finalists.

Since founding his eponymous brand in 2021, he has regularly shown his collection during Paris Fashion Week, landing on the official schedule for spring 2025 and grabbing the attention of retailers including H. Lorenzo, Moda Operandi, The Broken Arm, Boontheshop and Dover Street Market Ginza, New York and Los Angeles.

Known for defying gender norms and offering a wardrobe that is both intellectually charged and emotionally led, Pasqualetti doesn't really mind labels being attached to his work.

"Since the beginning, I've never attributed any specific gender to my collections. The market labeled them as womenswear, also because I'm showing during the women's fashion week in Paris, but at the same time, nobody really tried to over-define my garments," he said.

"I've never liked categories, but I do acknowledge that retail requires some distinction, so I'm kind of glad that my fashion has been often seen as women's, because it opens up an opportunity for me to show a different side of my work in Florence," he said.

Describing the spring 2026 collection as menswear-driven would be not only an overstatement, but also contradictory to Pasqualetti's creative approach.

"All my collections start from an abstract point of view, distilling the attitude of a certain kind of person, which I don't want to define, but maybe, someone that identifies themselves with a certain archetype," he explained.

"A lot of my creative choices are driven by gut feelings and instinct that I then try to connect to and root in reality, avoiding that they live only in fantasy," he said. "This show won't be about displaying womenswear on men, this was not the goal, but rather provide a different point of view on dressing," he said.

Pasqualetti will stage a second show at Paris Fashion Week in September, but for his spring 2026 Florentine showcase he will reflect on clichés aiming to twist a notion of masculinity, dressing manfully, and traditional Italian elegance.

"What's traditionally considered a menswear classic? What's the undercurrent to certain materials? These are all questions

color palette in a range of neutrals – a designer favorite – inspired by the hues of the hill-rich region's landscape, he is also celebrating Tuscan craftsmanship.

One of the many Italian districts building the backbone of Made in Italy, the region has long been a renowned hub of fashion manufacturing, particularly praised for its tanneries, leather goods workshops and garment-making ateliers.

"As a kid in Tuscany I never thought of the region as an epicenter of fashion, despite growing up surrounded by manufacturers," Pasqualetti said. "It was very natural for me to know all these companies and yet they did not speak to the entirety of my vision of fashion."

As is often the case, his appreciation for craftsmanship grew stronger as he discovered the global appeal and value of Made in Italy when working for international designer brands.

"It's something unique, it encapsulates rare know-how and craftsmanship, so when I launched my namesake brand, I committed to value this world," Pasqualetti explained. "Tuscany is one of the points of reference for it, which I think is destined to endure any headwind. The world will always seek high-quality, special products."

Putting craft at the center of his fashion offering aligns with Pasqualetti's ambition to keep building his self-sustained, sustainably growing indie brand.

"To be sure, compared to designers from the previous couple of generations, he belongs to a cohort of up-and-coming talents valuing independence over corporate backing. "I want the brand to remain independent and self-sufficient. Over the past few years, we have seen fast growth, but my main goal is for it to be long-lasting, and to be able to keep working on timeless, durable garments – and never compromise or give up on my creative freedom," he said.



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WWD PITTI UOMO PREVIEW

Eight Korean Brands to Check Out During Pitti Uomo

The menswear trade show is partnering with the Korea Creative Content Agency to promote Korean culture through fashion. BY ANDREA ONATE

Korea is set to shine at Pitti Uomo.

For its 108th edition, Pitti Immagine, the organizing body of the menswear trade show, has chosen South Korea as its guest nation.

The fair, running from June 17 to 21, will host the Code Korea section promoted by the Korea Creative Content Agency, a government agency under South Korea's Ministry of Culture and Tourism.

The project showcases South Korean culture through fashion, featuring eight local brands, including Ajobyajo, Finoacinqe, Jagoryu, and Montsenu, which will present their collections and offer a comprehensive insight into Korean style.

Additionally, Post Archive Faction, a local brand also promoted by the Korea Creative Content Agency, will be one of the three guest designers at the fair.

This partnership highlights the shared goals of the agency and Pitti Immagine in promoting Korean culture globally and fostering international collaboration in fashion.

Here, WWD highlights the eight Korean brands debuting their spring 2026 collections at the fair.

Ajobyajo is a brand that expresses Asian subcultures and draws inspiration from streetwear with the mindset of an outsider. The brand, founded by Kim Se-Hyung in 2016, aims to highlight Asian minorities and give them a voice through its collections

and images in which different people, not professional models, are portrayed.

The brand's collections feature mix-and-match and layered looks in oversized silhouettes, blending different materials and styles such as punk and skater. The line includes a mix of sweatpants, jackets, cargo trousers, and shirts in a palette of gray, beige and black, with touches of yellow, red and white, and bold prints. Ajobyajo's spring 2026 collection is dubbed "Silent mouths, screaming minds," embodying the brand's aesthetic of cultural coexistence.

Finoacinqe is a shoe brand founded by designer Angela Lee and technician Zuun Kim in 2019. Its name means "up to five" in Italian and refers to the maximum heel height of the shoes, which reaches up to 5 centimeters, prioritizing comfort without compromising on style.

The collection includes a range of leather shoes, from loafers and monk shoes to flats, all featuring the brand's signature softly curved square toes. Most of the styles are embellished with big or minimalist bows. Pastel shades dominate the palette, with hues of pink, beige, sky blue and white.

The brand **Jagoryu** crafts garments using natural dyeing techniques and artisanal craftsmanship. Its collections feature materials such as cotton silk, linen, leather and suede and, according to the brand's website, they only use fabrics



Montsenu



Ordinary People



Looks from Ajobyajo.



Finoacinqe



Jagoryu



Man.G Studio

valuing "effort and naturalness." Garments are dyed using ingredients such as green and black tea, and are adorned with eco-prints and embroidery.

The brand's aesthetic embodies the serenity of nature and the sensibility of Eastern culture. Models showcase the collection by interacting with nature or posing in traditional Korean hanok houses. The color palette features earthy tones such as browns, beiges, blues and whites.

The brand **Man.G** has rebranded itself as Man.G Studio, marking a new chapter in its journey. The unisex label blends street aesthetics with classic tailoring, all represented in a signature black-based palette. The collections feature oversized jackets, innerwear and refined womenswear pieces – including dresses, shirts, and skirts – infused with the brand's signature artistic graphic details.

The new studio iteration of the brand embraces a more sophisticated and artful creativity departing from its past bold color identity.

The Seoul-based ready-to-wear brand **Montsenu** was founded by Park Jun-beom in 2017, and is named after the combination of two Korean words, meaning "dreaming of a new world." The philosophy behind the brand is to build a new world where sustainability is enabled through design and technology. Each genderless collection evokes imagined landscapes and abstract experiences, embodying the brand's motto of "harmony within chaos."

Montsenu's signature style is characterized by architectural silhouettes, rich textures, and handcrafted embellishments. Committed to sustainability, the brand builds a circular system into its collections, incorporating upcycled deadstock, recycled materials, and restructured pieces made from deconstructed clothing, promoting conscious consumption.

Okilo Lounge, founded in 2022 by Yun Jun-hyuk, aims to redefine the idea of the lounge through tailored garments and layered details. The brand debuted as one of five designers selected for the official loungewear program at New York Fashion Week in 2023. Its classic and British style is reflected in the collections through soft fabrics, earth tones, and easy silhouettes.

The brand also includes a small selection of fragrances for the home.



Valoren

Ordinary People was founded in 2011 by Jang Hyeong Cheol.

For the upcoming collection, the founder revisited the language of uniforms, disassembling them and restoring them. "I begin with what's been forgotten – creased shirts, faded seams, objects once loved and left behind," said Hyeong Cheol.

Valoren is a men's designer label that embodies the concept of "refined deconstruction," yet includes intricate details. The name Valoren draws from the combination of "valore," meaning "value" in Italian, and the letter "n," which is the abbreviation for "and," symbolizing connection and expansion.

Valoren's designs are characterized by gender-fluid silhouettes and sharp finishes and textures. The brand explores the relationship between form and function, creating garments that are both aesthetically and technically pleasant. With a focus on precision and craftsmanship, the brand's designs mix art and fashion.



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WWD PITTI UOMO PREVIEW

Homme Plissé Issey Miyake's Love Letter To Italy

The Japanese brand's team sat down with WWD to preview the spring 2026 show, which will be held at Pitti Uomo.

BY MARTINO CARRERA

PHOTOGRAPHS BY FABRIZIO MARTINELLI

MILAN – Homme Plissé Issey Miyake's garments are meant for everyday living.

The design team's creative process is intended to be purpose-driven, aimed at conceiving universal, quotidian pieces of clothing that break boundaries of occasion of use and context and are just feel-good, Linus' blanket-like essentials.

The concept lies at the foundation of the brand's ethos, rooted in adaptability and versatility, qualities that are inherent to the crafting technique that goes into the creation of the all-pleated wardrobe it offers.

After cementing its reputation and gaining a cult following, the Japanese brand is ready to take a deeper dive into its daily-use concept and seek even more resonance globally, by engaging in dialogue with new places and the local communities the brand visits.

Showing its spring 2026 collection at Pitti Uomo as this season's guest of honor of the menswear trade fair, the brand

Homme Plissé
Issey Miyake
men's spring
2026 collection.



inaugurates the roving presentation schedule announced earlier this year. New collections are to be unveiled in different locations and through a diverse range of formats, not just runway shows.

"Homme Plissé Issey Miyake is designed and made for everyday living, taking into consideration a variety of scenes of modern lifestyles. Under this concept, as the brand continues to evolve, and as we continue our research and development of clothes-making, we had this idea of exploring around the world to learn about different cultures to broaden our perspectives," the secretive design team behind the brand told WWD in an email exchange.

"We believe that the knowledge and experiences gained during our travels will be the foundation on which we further build our design and making. By practicing our craft in different cultural contexts, we aim to develop a wider range of clothing that is diverse, yet still universal," they said.

In a follow-up interview in Milan last week, a member of the team further elaborated on the concept of everyday living through an interpreter.

"There are so many occasions, so many different contexts. We're not trying to specify [what is suitable for one occasion]. The intention is to design clothing for a person to live [in] throughout their everyday life," he said.

This may be one of the reasons Homme Plissé Issey Miyake has become over the years a favorite among fashion professionals and fashionistas alike, since it was established in 2013 as the menswear counterpart to Pleats Please, the womenswear, pleat-centric brand introduced in 1994.

Asked about its success, a design team member referenced the brand's unique perspective, both in craft and concept.

"What we do is quite unique – you don't find it anywhere else," he said. "And also,

because the intention, or the brand concept, is to design something for the everyday lifestyle, you can wear this for many occasions. That kind of versatility and adaptability [works well] for the modern lifestyle. People are always on go, and they can just grab this and put it in the suitcase. So, I think there's also a sense of clothing being practical," he said.

Prepping the spring collection, the design team traveled to Florence and toured Italy, aiming to connect with the local culture. They also visited the Cinque Terre seaside destination – a group of five, picture-perfect villages along the Ligurian coastline, known for their houses decked in sorbet shades standing above turquoise coves – and found that particularly inspiring.

The team even compiled a book of pictures taken on that trip, which could easily be published as a photographic essay on the secluded, off-track destinations scattered throughout Italy. ▶

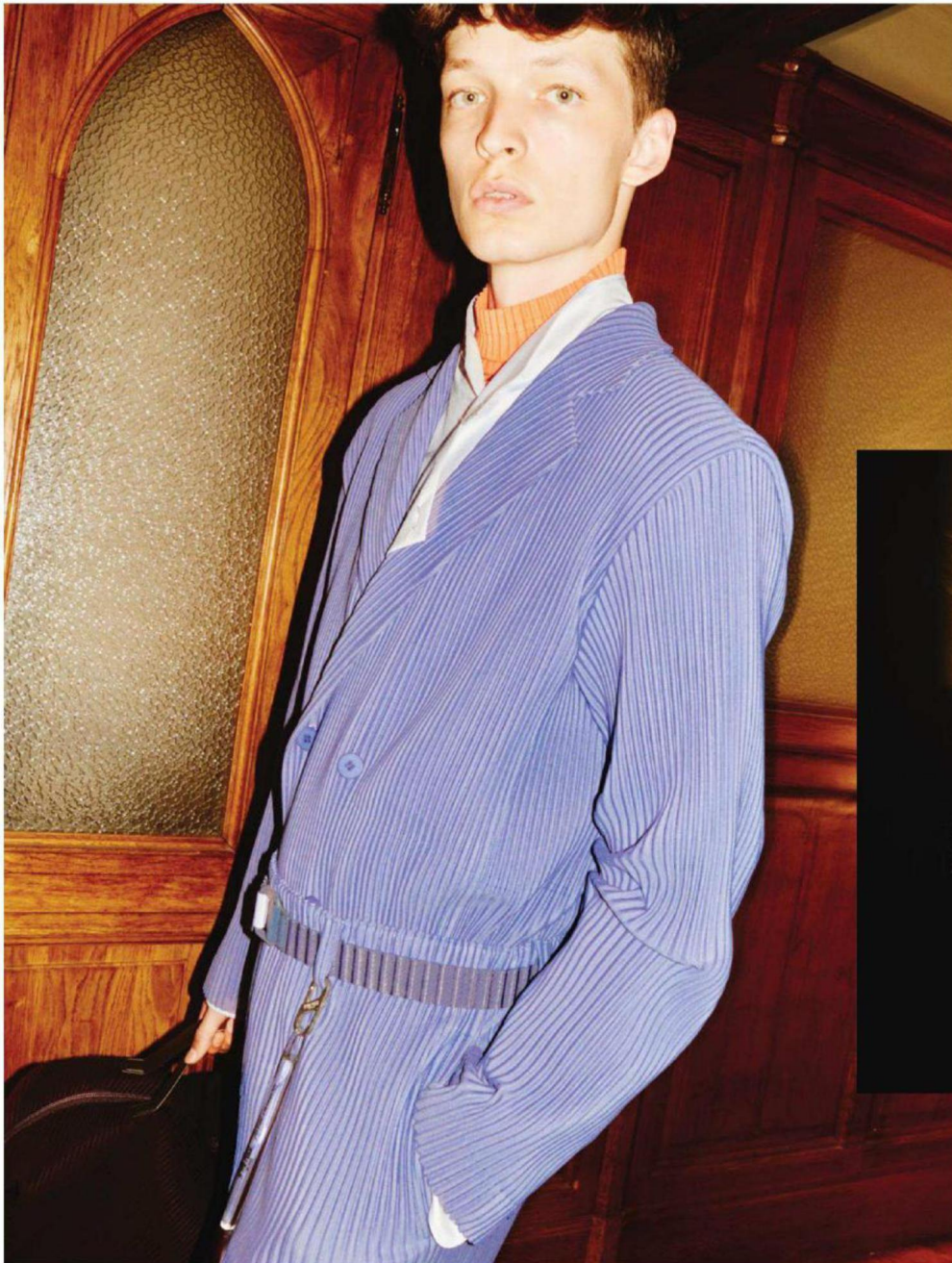


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WWD PITTI UOMO PREVIEW



“THE INTENTION IS TO DESIGN CLOTHING FOR A PERSON TO LIVE [IN] THROUGHOUT THEIR EVERYDAY LIFE.”

HOMME PLISSÉ ISSEY MIYAKE
DESIGN TEAM



Left and above: Homme Plissé Issey Miyake men's spring 2026 collection.

At the same time, it poetically documents the creative process, and how for example a certain pale pink shade in the collection, as well as mauve and buttery yellow, were drawn from paint seen on the buildings.

“We don’t pick colors from, like, landmark architecture. Everything comes from what you see [around] your everyday scene,” a design team member offered.

In order to reproduce the exact shade, the team brought along a portable color palette with brush and paints which they mixed on-site until the result was achieved.

“There are many beautiful cities and landscapes [in Italy]. This collection is built upon colors found in the urban fabric and nature of Italian cities,” another design team member concurred.

The clothes standing on racks as WWD previewed the collection spanned a rainbow-wide range of colors, evoking the landscape of Manarola, one of the Cinque Terre villages.

Homme Plissé’s vocabulary of garments is to be further explored in the spring 2026

collection, built upon the brand’s signature deconstructed look, apt for layering and countless styling options.

Showing at menswear mecca Pitti Uomo also fueled a step-up approach, with a study on modern tailoring that led the team to add more options to the lineup of currently available in Homme Plissé pieces. These included, for example, elongated blazers to be worn with sartorial-nodding shorts, and regular pleated suits with more structured shoulders layered upon pleated shirts with stand-up paneled collars.

For its Wednesday afternoon show in Florence, the brand picked the Villa Medicea della Petraia venue, a 14th-century hillside estate overlooking the city of Florence featuring lush gardens that once belonged to the Medici family.

Beyond its early-Renaissance beauty, the location inspired the team to envision a two-pronged format for the presentation.

In addition to a traditional runway show held in the gardens, Homme Plissé is mounting an exhibition inside its rooms,

aimed at spreading knowledge on the signature pleating technique to a new audience by spotlighting the research and development poured into it.

The team explained that the exhibit will display both documentations and objects currently used in manufacturing and R&D, as well as more abstract items, intended to explore “the future of the pleated garments,” one design team member said. “That’s [going to be] really abstract, what we call maybe a sculpture made [of pleated fabric],” he said.

Pleats in the Homme Plissé and Pleats Please collections differ from one another and are achieved through two different dedicated machineries, both applying the pleats to the flat, final garment, thus reducing textile waste, as well as the need for seams.

Although the next step in the brand’s roving show format is still to be determined, the design team said each presentation is going to be unique and related to its context, location and audience.

“The plan to travel around the world seems natural to us, as we can further develop our craft and introduce our clothing and the ideas behind them to many more people. For the next location, we have several ideas that we are trying to develop,” the team said in the email exchange.

Before Homme Plissé and Pleats Please, Issey Miyake introduced pleats in its main collection in 1988 before jumpstarting dedicated lines. Since 2019, Homme Plissé Issey Miyake has unveiled its new collections during Paris Men’s Fashion Week, oftentimes mounting performance shows that have been a favorite among attendees. The Japanese designer died in 2022.

Last January the brand skipped its Paris show ahead of the roving format announcement. Its spot in the city’s fashion week calendar was replaced by Issey Miyake’s four-year-old IM Men line, which was created in 2021 with the aim of developing clothing that integrates design and engineering. ■



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WWD PITTI UOMO PREVIEW

Caruso: Playful Elegance, Authenticity Are Here to Stay

CEO Marco Angeloni highlights the brand's commitment to creativity, high-quality manufacturing and cementing relationships ahead of its showcase at Pitti Uomo. BY LUISA ZARGANI

MILAN - For Caruso, exhibiting at Pitti Uomo is tantamount to an "homage to the wholesale distribution."

Marco Angeloni, chief executive officer of the Italian brand, said wholesalers "keep us on our toes, as we are measured in terms of quality, price, appeal and services against our competitors. The conversations and exchange with them are key."

Angeloni has spearheaded several changes at Caruso, including tapping Max Kibardin as creative director in January last year. Touting the industrial prowess of the company, based in Soragna, Italy, which also produces sartorial designs for 15 luxury brands, the executive said the company has become "more flexible and more efficient."

In an interview at the brand's Milan showroom, Angeloni admitted "2024 was a very difficult year for the sector and, despite the challenges, sales of the Caruso brand grew double-digit," he said proudly. However, for the company as a whole, revenues decreased 7 percent to 37.1 million euros, impacted by the changes and disruptions taking place at several of the luxury brands Caruso produces for.

"We have hired more than 100 people in two years, our productivity is growing, we have improved our profitability, generated excellent cash flow, and we have no debt, we are healthy and self-sustained, but there is no doubt that after the post-COVID shopping

binge and the price increases, this is like a hangover period," he said. "For the first time in luxury, we are talking about prices."

He cautioned against any "production and ethical shortcuts" to boost the bottom line and trumpeted creativity as the sure-fire solution for a brand. While acknowledging Caruso collections evolve each season, "there is no need for any kind of revolution in our case. With a know-how of more than six decades, we are credible because we are specialists, and even big spenders now want authenticity, quality items that last in time yet with a twist of novelty."

Caruso has been investing in cementing the relationship with its customers. "The interaction makes the difference, buyers and customers need to associate a face, a person with a brand," contended Angeloni.

Caruso was founded in 1958 in Soragna, outside the city of Parma, a one-hour drive from Milan, and is controlled by Lanvin Group. Under this umbrella sit brands ranging from Lanvin and St. John to Wolford and Sergio Rossi.

Angeloni spoke of "playful elegance" as a leitmotif for the brand, defined as "never over the top. We don't want to impose a shape but rather let the body feel liberated," he said, shrugging his shoulders to show the ease his own deconstructed jacket allowed.

While continuing to pursue the use of exclusive fabrics, for spring the brand



Here and left: Caruso, spring 2026.

and wool with red silk flames generated new hues.

"The suit is here to stay," he claimed. "For the younger generation, the suit is disruptive," Angeloni said. Flicking through images on his portable phone, he showed how the brand has also been worn by a number of actors and performers, from Jonathan Roumie and Glen Powell to Matt Bomer and longtime fan Robbie Williams.

The color palette at Caruso is always delectable and this season is no different, seen on the soft silhouette of the Aida jackets in super fine wool, also blended with silk and linen; on the cotton voile shirts, at times embellished with floral patterns; on the Safari jacket Saba in 100 percent wool seersucker.

included new sophisticated details such as a "barchetta" breast pocket, curved and shaped as a boat, with deep gussets, soft peak lapels and Mandarin collars.

The silk suit with a jacquard motif of a siren, paying tribute to the Greek mythological Parthenope, proved the sartorial expertise of the brand.

Angeloni showed double-breasted suits made with blends of linen, mohair, silk and wool, which sparkled with threads in different colors. The new donegal in linen

Kiton Kicks Off Summer With KNT x Sacs Bespoke Boat

The Neapolitan sartorial brand has orchestrated a trifecta of lifestyle activations this summer, which include a yachting capsule and new resort boutique in Porto Cervo. BY MARTINO CARRERA



The KNT x Sacs bespoke Strider 13 boat.



The KNT Yacht capsule collection.

Italian shipyard firm Sacs on a bespoke Maxi-Rib vessel.

Entirely customized with Kiton KNT's furniture and upholstery, the boat, a Strider 13, touted for its combination of speed and comfort, was developed by marquee yacht designer Christian Grande.

Featuring nods to some of the fashion brand's distinctive elements such as the tailoring selva, echoed in the trim running along the boat's tubular frame, and the Red Dot motif, the boat is decked in discreet tones of sandy beige and white.

"In an era when excellence is no longer confined to the product alone, we felt the need to broaden our presence beyond the wardrobe. It's about crafting spaces and rituals that reflect our idea of beauty," said Kiton's chief executive officer Antonio De Matteis, who is also president of Pitti Immagine, the menswear trade fair's operator.

"This is not a branding exercise, it's a move consistent with our brand's ethos. We're following our client through the natural rhythm of their summer journey, from sea to shore, accompanying them through the spaces they inhabit and in the time they claim for themselves. Our clients value their quality of life and the freedom to choose how to spend each moment," he said.

Marking its newfound link with boat life, KNT is debuting the Yacht capsule collection of urban-meets-coastal gear, crafted from lightweight and high-tech materials plied into chic sportswear that includes Bermuda shorts, relaxed trousers, zippered sweaters and shirts bearing graphic motifs, as well as windbreakers and anoraks.

Pieces in the collection will come in handy for Kiton clients aboard their private yachts or the KNT x Sacs vessel.

In addition to dropping at select Kiton stores and stockists, the capsule will be available at the new Kiton boutique located at the luxury retail promenade Waterfront, in Porto Cervo, the tony seaside resort on Italy's island of Sardinia.

The store, which will be open June 28 through early September, was designed according to a "holiday house" concept, blending earthy and subdued shades. It will carry the menswear and womenswear collections.

The trifecta of activations broadens Kiton's lifestyle horizons, after the brand toyed with activations last year, venturing on a trip to promote its "A Grand Journey" concept, beginning with a KNT tennis capsule collection that touched down in Rome, Paris, London and Capri, among other destinations.

Kiton was founded by the late Ciro Paone in Arzano, Italy, in the outskirts of Naples in 1968 and is helmed by the family's second generation. It operates 60 flagships globally.

FLORENCE - Pitti Uomo's central courtyard, Cortile della Ghiaia, where the peacocks usually pose for street-style photographers, is bound to provide an unexpectedly new photo op at this season's trade show, courtesy of Kiton.

The Neapolitan sartorial brand has orchestrated a range of activations for summer, making a lifestyle push that is all

about celebrating the flair and vibe of Italian summers spent at sea.

The first one is being teased at the fairground.

Through its KNT, or Kiton New Texture, a line geared at exploring the intersection of fashion, sports, life in the outdoors and performance, the brand is unveiling its first partnership in the nautical world with



FAIRCHILD STUDIO X ITA

The ITA Showcases Made in Italy Fashion and Accessories Brands at 2025 Chicago Collective

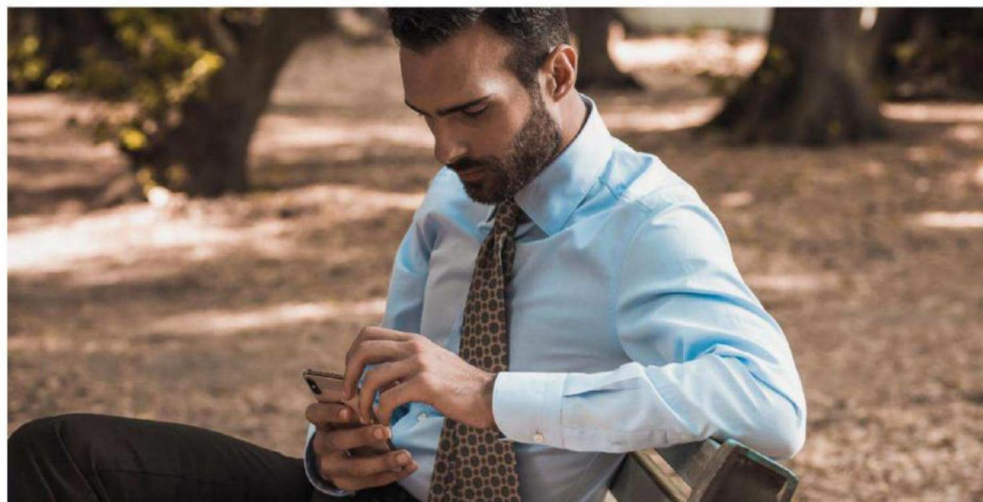
The ITA is extending its sponsorship of more than **60 TOP MENSWEAR** and **ACCESSORIES BRANDS** at the trade show.

AT THE SEMI-ANNUAL industry-leading Chicago Collective trade show on Aug. 2 to 5, the Italian Trade Agency will showcase its curation of premium menswear fashion and men's accessories brands. With its more than 60 Made in Italy brands, the ITA has also announced the introduction of nine new brands at the Merchandise Mart this year.

As part of the ITA's strategy to promote menswear within the American market, Chicago Collective trade show attendance has become a fundamental part of the ITA's mission to promote Italian companies and visibility within foreign markets.

With its Made in Italy artisanal brands together for ease of retail discovery, the ITA-sponsored brands will showcase the renowned quality Italian brands are known for. The ITA will host its signature lounge in the center of its Italian Pavilion with a complimentary espresso bar and aperitivo with Italian-curated cocktails and bites for attendees. Post-show, the ITA is additionally sponsoring a networking event with its brands and American retail partners.

The U.S. market has remained the largest non-European market for consumers of Made in Italy brands – and has continued to be a key market for Italian fashion manufacturers for apparel, footwear, leather goods, skins and furs,



▲ **Torras Luxury.**

▲ **Enzo Pisano Napoli.**

▼ **Armeria Meschieri.**



textiles and yarns, eyewear, cosmetics and jewelry. Nearly 3 percent of the U.S. market share for men's apparel imports comes from Italy, with more than \$750 million worth of goods exported in 2024. Fashion continues to be the third largest manufacturing sector in Italy.

Earlier this year, the ITA sponsored the Chicago Collective's January event and the

February Coterie show in New York. The government initiative's exclusive digital platform, ExtraITASyle, also saw a 2025 website refresh with new wholesale tools to allow American retailers to discover its comprehensive assortment of Italian brands – featuring more than 6,000 products.

This May saw the "Italy on Madison" immersive three-day showcase spanning

design, beauty and fragrance, eyewear, fashion and food and wine, with more than 90 Italian brands and 600 guests in attendance at the ITA's Upper East Side brownstone. And most recently, the ITA showcased 25 Made in Italy brands at the Miami Cabana swimwear show in June.

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WWD PITTI UOMO PREVIEW

Bikkembergs Taps Gosha Rubchinskiy For Re-edition of Soccer Sneakers

The Russian designer reinvented the signature Y2K shoe style for the new "blokecore"-loving generation. BY MARTINO CARRERA

MILAN—There is only one rule to doing "blokecore" style right: wear soccer gear outside the field.

Bikkembergs is capitalizing on the popularity of the soccer-inspired trend — one of the many "cores" birthed on TikTok over the past few years — and fashion's nostalgia for Y2K, reissuing its famous soccer sneakers.

The new rendition, part of the spring 2026 collection to be unveiled at Pitti Uomo starting Tuesday, was co-created with Russian designer Gosha Rubchinskiy, known for his post-Soviet, skater-inflected aesthetic.

The era-defining shoe style crafted from leather and available in three colorways — white, green and black — features an oversized tongue with the embossed Bikkembergs logo, lateral stripes bearing the brand's signature tape flanked by the Gosha Rubchinskiy's branding in Cyrillic characters, and a tone-on-tone sole.

"Gosha is both passionate and visionary; he has infused new energy into the iconic soccer shoe, merging subculture aesthetics with our rich sports heritage," said Lee Wood, Bikkembergs' creative director.

"The result is a bold, modern reinterpretation that captures the spirit of football and transforms it into a refined, forward-looking statement. The legacy of the soccer [shoe] has been reimagined to define a new era of style."

Tapping Rubchinskiy for the project ticks many boxes for Bikkembergs.

The brand has expanded its footprint in the Russian and Eastern European markets in recent years, with stores in Uzbekistan and Kazakhstan in addition to Morocco. It is also set to open next month a new flagship inside Moscow's Evropeyskiy shopping mall, the country's largest.

In addition, both designer brands have forged strong ties with sports and sport subcultures.

To wit, Rubchinskiy's debut runway show, titled "Empire of Evil," took place at Sokolniki Stadium in Moscow in 2008, while back in 2005 Dirk Bikkembergs' runway show at Barcelona's Camp Nou stadium, which featured soccer players from the Italian F.C. Fossombrone team as models, made headlines. Bikkembergs had acquired the team that same year. The namesake designer exited the brand in 2012.

"Sport, for me, has always been more than a game — it's a language of youth, a lesson in discipline and personal memory," Rubchinskiy said. "What has been fascinating for me in Dirk's work is the way he transformed sportswear into a strong visual statement — how athletic gear could carry attitude, presence and elegance. This collaboration is a tribute to that vision. Together, we reimagined the football boot not just as a functional item, but as a cultural symbol — merging our histories, references and shared interest in the energy that lives in

Here and below: The Gosha Rubchinskiy x Bikkembergs soccer sneakers.



An ad campaign image for the collaboration.

the stadiums — both past and present."

The designer, who is also a photographer and filmmaker, introduced his namesake label in 2008 and presented his first three shows in Moscow. He catapulted onto the menswear scene with his edgy shows in Paris, where he showed for four seasons, from June 2014 to January 2016, as a protégé of Comme des Garçons, which produced and distributed his line.



A preview look from Bikkembergs' spring 2026 men's collection.

renewed ambitions for Rubchinskiy to invest in his own brand.

The Bikkembergs' soccer sneakers debut in a see now, buy now formula on both brands' e-commerce sites, as well as at a string of retailers, including Gerard Loft in Florence, which will set up a dedicated window display running through July 3.

Other key stockists include the Italian Par5 in Milan; Eraldo in Venice; Deliberti in Naples; Uccellatore in Catania; Dell'Oglio in Taormina and Palermo; Leam in Rome, as well as Wier in Antwerp, Belgium.

Retailing at 220 euros, each pair comes with two interchangeable lace sets, in waxed cotton and polyester, and a dust bag in green and black inspired by gym carryalls.

"We're proud to join forces with a standout talent from the streetwear scene like Gosha, who has reinterpreted our iconic soccer shoe with a bold and contemporary edge," said Dario Predonzan, chief executive officer of Bikkembergs' parent Levitas. "The selected colorways capture the essence of both brands, embracing the blokecore aesthetic — a look that's defining the current fashion moment — to create a product that feels both genuine and

unmistakably original. We truly hope the audience will share our enthusiasm for this collaboration. From Day One, we've believed in this project with unwavering conviction. A heartfelt thank-you goes to our exceptional footwear partner, Rodolfo Zengarini, whose dedication and craftsmanship have been instrumental in bringing this vision to life."

Nods to the soccer sneakers are also evident in the spring 2026 collection, via motifs depicting details of the shoes printed and embroidered on polo shirts and soccer kit-style tops.

Overall, the lineup straddles between relaxed formalwear in pastel hues paired with knit underpinnings and technical outerwear and a more leisurely component, filled with Hawaiian prints and color-blocked patterns geared at summer traveling.



Over the years, the designer has collaborated with brands including Dr. Martens, Levi's, Burberry, Adidas and Diesel's Red Tag project.

After halting seasonal collections for his eponymous streetwear brand in 2018, he faced allegations of misconduct and inappropriate behavior, which he has repeatedly denied. In 2019 Rubchinskiy introduced GR-Uniforma, a new project. In 2022 he parted ways with Comme des Garçons and the Rassvet label which he had cofounded in 2016, inking a deal with a new financial backer to rebuild his namesake business.

In 2023 he was named head of design with oversight on menswear at the Yeezy brand, the fashion venture of Ye, formerly known as Kanye West. The two creatives parted ways earlier this year, suggesting



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This exhibition is organized by İTKİB Fairs Inc.

The Early Days of Italian Fashion Celebrated at Palazzo Pitti

The exhibition, running from June 18 to Sept. 28, explores the bond between fashion and cinema over 30 years, from 1925 to 1955. BY ANDREA ONATE

MILAN – The Palazzo Pitti fashion show in the Sala Bianca, held in July 1952, represents an important turning point in the history of Italian fashion, marking its debut on the international scene.

But the history of Italian fashion began much earlier.

To celebrate the three decades that led to that historic event, the Museum of Costume and Fashion in Florence is hosting the exhibition “Moda in luce 1925-1955. Alle origini del made in Italy [Fashion in the spotlight 1925-1955: The origins of Made in Italy].” The show is promoted by the Ministry of Culture, organized and produced by Archivio Luce Cinecittà in collaboration with the Uffizi Galleries and curated by journalist Fabiana Giacomotti.

WWD spoke with Chiara Sbarigia, president of Cinecittà, about the exhibition, which explores the intrinsic link between Italian fashion and cinema.

The exhibition, to be held from June 18 until Sept. 28, retraces the history of Made in Italy through over 50 garments, accessories, and audiovisual and photographic contributions, highlighting the textile innovation, aesthetic research and commercial strategies that characterized this period.

At the center of the exhibition is the heritage of the Archivio Luce Cinecittà, one of Italy’s richest audiovisual archives of the 20th century, which is included in the UNESCO Memory of the World Register.

“There’s an intense bond between cinema and fashion. Especially through the archive material, we’ve managed to tell the great history of Italian tailoring, which is one of the cornerstones of our industry. During the years the Italian cinema blossomed, when Rome became known as ‘Hollywood on the Tiber,’ collaborations were born between the great divas of our country and the tailor shops,” said Sbarigia. “The documents in the archive recount our Italian culture in a comprehensive way, and this story somehow needs to be returned to the public.”

The exhibition has been enriched by the contribution of 17 other historical archives and museums, such as the Palazzo Madama in Turin, which have added designs from historic fashion houses, some of which are now no longer active. These include pieces from brands Gandini, Montorsi, Fontana, Palmer, Biki, Carosa, alongside Maria Monaci Gallenga, Mariano Fortuny, Simonetta Visconti, and a rare piece from the “Tessitrice dell’Isola,” the Baroness Clarette Gallotti.

An evening Gucci bag from the late 1920s will be exhibited for the first time, and dubbed “the number one” in the exhibition, along with the “invisible” sandal from 1947 by Salvatore Ferragamo and the first designs by Emilio Pucci labeled “Emilio.”

As Sbarigia said, “Through these ‘first’ pieces, we want to enrich the narrative about Made in Italy, but also celebrate the evolution of taste, visual language, and how we managed to turn this craftsmanship into an industry.”

The exhibition is accompanied by a catalog published by Italian publishing house Silvana Editoriale and includes numerous unpublished items from the ‘40s and ‘50s by directors and sound artists, such as Romolo Marcellini and Roman Vlad. An important work in the exhibition

is the restored version of the short documentary called “Sette canne per un vestito [Seven reeds, one suit],” which is about the production of rayon and was made in 1948 by director Michelangelo Antonioni.

The exhibition offers a broad overview of the history of Italian fashion and its relationships with international fashion, both before and immediately after World War II.

“There are so many interesting videos which outline our history. For instance, within the exhibition, a 1948 video that testifies to the existence of a school for models in Varenna, on Lake Como, where courses on textile merchandising, hairstyling, and poise were taught. Another video highlights the importance of the textile sector within the Autarchia exhibition in Turin in 1938,” said Sbarigia.

There are also fabric catalogs, certificates of Italian-made products, and a photograph of a winter fashion show in Venice in 1941, where clothes made from material produced locally were presented under the guidance of the National Fashion Board and the National Clothing Federation. Another piece is a 1955 evening gown made by Emilio Federico Schubert, from the Massimo Cantini Parrini collection in Florence, which belonged to Loretta De Angelis and was donated by Gaia Pace.

The Luce Archive, founded in 1924 during the fascist regime, counts 3.5 million photos and tens of thousands of films that range from art to fashion, passing through literature.



Venice, fall 1941 fashion show.



A 1955 evening gown made by Emilio Federico Schubert.



Fashion shooting in boutique, 1955.



Fashion in Florence, 1953.

SJ DENIM

SOURCING JOURNAL

THE SUMMER ISSUE



The SJ Denim Summer Issue delves into the complexities of “Made in USA” denim, exploring how trade wars, rising costs and labor shortages are challenging its production.

ALSO IN THE ISSUE

A check in with men’s denim brands for the latest trends in fits and washes

Meet the vintage retailers who are preserving denim’s rich heritage through their carefully curated collections

The brands supporting LGBTQ+ organizations during Pride Month and beyond.

The fabric report—spotlighting the important dye and fiber innovations shaping Fall/Winter 2026-2027 denim

Touch down in Japan and visit Jeans Street in Kojima.

Align your brand with the trends and voices driving denim forward.

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FASHION

Hill House Home Expands Into Event Dressing

● Its new capsule collection's dresses are geared to elevated celebrations.

BY LISA LOCKWOOD

Hill House Home, known for its popular Nap dresses, is launching an event dressing collection.

The company has introduced five dresses ideal for summer events, retailing from \$398 to \$498.

"I've always been somebody who loves to dress up," said Nell Diamond, founder and chief executive officer of Hill House Home. "It's one of the reasons I started Hill House. My personal dress code, my friends always joke, is overdressed."

"I don't own sweatpants, I go to the grocery store fully done up. I've apparently been that way since I was a child," continued Diamond, who founded Hill House Home in New York City in 2016.

Diamond said she wears her Hill House dresses to a variety of levels of "fanciness." For example, she'll wear them to preschool drop-off, and if she styles them correctly, to a fancier occasion. Over the past couple of years, she's seen her customers do the same thing.

From there, she decided to create a dressier offering in fabrics that were specifically designed for nighttime and glitzy affairs. For the first grouping, she is offering four styles, and one of them is available in two colors.

For example, she's offering "a gorgeous all white lace dress."

"It feels really romantic, and it has a big full skirt, and the lace is just so gorgeous and it has a corseted waist," said Diamond, who said she wanted this "garden" one to



The Isabelle dress.

feel "romantic, whimsical, dreamy."

There is also a one-shouldered short style that's a minidress that comes in black and power blue. That one is a city night out dress. "It has a gorgeous, kind of long train, but the train you can bustle with a little button on the back," she said.

They are also offering two printed gowns. One she described with a medium-scale print, not huge, but not ditsy. "My mom actually came to my office a couple of weeks ago and saw it hanging right there, and took it off [the rack] and wore it to a wedding in Italy," she said.

The last one has a halter neck with a big voluminous skirt, and it's a very light fabric in a dark print.



One of Hill House Home's event dresses called Marietta.

The dresses range in size from double zero to 16. They will be available exclusively on hillhousehome.com, starting Tuesday.

Retail expansion is another opportunity for Hill House Home. The company has five stores and plans to open two more stores this year. The stores are in Nantucket, Palm Beach, New York, Dallas and Charleston, S.C. Generally, the stores average around 1,500 square feet. She said the best two stores are Charleston, S.C. and Dallas "and they fight it out every week," for the number-one position, she said.

For the company's 10-year anniversary in 2026, she plans to do a slew of collaborations and open two or three new stores.

Hill House Home started as a home company, with a few fashion dresses, and today fashion accounts for 87 percent of the business, said Diamond. "If these dresses do well, we'll definitely design more," she said. She noted that their swimwear has been doing "incredibly well

for us, so that's a category that we're going to continue to invest in." And another interesting one is "nightgowns that do really well for us, and pajamas."

To date, Hill House Home has sold 1.2 million dresses. The average price point is \$210.

Diamond noted that the company had its best year in 2024 "and 2025 is shaping up to beat it, which is really exciting."

She noted that the top 15 percent of its customers average 12 dresses from them within the customer's total purchase history.

While the business is mostly direct-to-consumer, it has begun wholesaling the collection and sells on Shopbop. "We have a few others we will be launching this year. But what we've seen with stores is that when people try on our product, they fall in love....We'd like to meet our customer where she is," said Diamond.

To support the new event collection, Emma Craft shot an ad campaign at John Derian's Provincetown home.

BUSINESS

Federico Marchetti Becomes Hôtel des Bains Restoration Investor



● The Yoox founder is part of Coima's 200 million euro project to restore the hotel to its Belle Époque splendor.

BY SOFIA CELESTE

MILAN — "Venice is the land of dreams — and the Des Bains is its antechamber," wrote Thomas Mann, author of "Death in Venice," about the Grand Hôtel des Bains. Opened in 1900, the fabled resort was long a Venetian refuge for cultural glitterati and has hosted Winston Churchill, poet Ezra Pound and celebrities including Elizabeth Taylor, Marcello Mastroianni, George



The Hotel Des Bains.

Clooney, Johnny Depp and Madonna.

Now a consortium of investors that includes the former Yoox Net-a-porter Group chairman and chief executive officer Federico Marchetti plans to restore the hotel to its former glory. On Monday, Marchetti said he is a minority shareholder of the Coima Des Bains Fund, spearheaded by Coima, the Italy-based real estate investment and development platform and which includes Emerati businessman Mohamed Alabbar's Eagle Hills real estate development and investment company. This is Marchetti's first hospitality investment.

In a statement, Coima revealed that it had finalized an agreement with lenders to

acquire 100 percent of the 54 million euro debt held against the historic Grand Hôtel des Bains.

Coima said it plans to invest around 200 million euros for the "complete restoration and modernization of the hotel, bringing what was once a monument to Venice's Belle Époque splendour back to life." That includes improvements to the public areas surrounding the building, and modernization of the beach front.

The hotel has been closed for more than 15 years. Designed by Ruggero Berlam, it opened at the start of the 20th century with 180 rooms, grand salons, halls and frescoed ceilings and remains a symbol of bygone elegance.

Marchetti also owns a villa on the Venice Lido, restored by his friend and Oscar-nominated film director Luca Guadagnino.

Since 2021 the e-tail pioneer has been acting as a senior adviser to The Carlyle Group on international private equity transactions and has invested in global streaming platform Mubi and Bending Spoons, an Italian technology company.

The Grand Hôtel des Bains isn't the first time Marchetti and Alabbar have joined forces. In 2016, Alabbar invested in Yoox Net-a-porter in the form of a capital increase of 100 million euros, paid for entirely by Alabbar's retail group Alabbar Enterprises.

"The Venice Lido is one of the world's rarest spots where one can simultaneously combine the beach with culture. The Grand Hôtel des Bains is a legendary treasure: I'm thrilled to participate in its regeneration, and partner again with Mohamed Alabbar on yet another visionary project," Marchetti told WWD.

Coima Sgr is an investment and asset management firm that manages more than 40 real estate investment funds with more than 13 billion euros in investments. The deal is backed by Coima's Coima Esg City Impact Fund, which is focused on the sustainable reuse of existing buildings. Other projects backed by the fund include the 2026 Winter Olympics Athletes' Village in Porta Romana, Milan, which will become Italy's largest purpose-built student accommodation development after the upcoming Olympic Games to be held Feb. 6 to 22.

In the statement, Coima's founder and CEO Manfredi Catella suggested that the partnership signals more collaborations between the United Arab Emirates and Italy. "This first partnership with Eagle Hills, following an extensive exploration of investment opportunities, represents an important step forward and a meaningful sign of the strengthening relationship between Italy and the United Arab Emirates."



- SEP 8** FMG Women In Power Forum / **NYC**
- SEP 16** Beauty Inc Power Brands Celebration / **NYC**
- SEP 25** SJ Fall Summit / **NYC**
- OCT 6** WWD LA Beauty Forum / **LA**
- OCT 28-29** WWD Apparel & Retail CEO Summit & WWD Honors / **NYC**
- NOV 6** WWD Fashion Loves Food Gala / **MILAN**
- NOV 13** SJ Sustainability LA / **LA**
- NOV** Catalyst & Beauty Inc Awards / **NYC**
- DEC 3** Footwear News Achievement Awards / **NYC**

ALL DATES AND DETAILS SUBJECT TO CHANGE

Fashion Scoops



Jennifer Ingraffea

New CEO

Pendleton Woolen Mills has found its next leader.

The Portland, Ore.-based brand, which was founded in 1863 and is still owned by the sixth generation of the founding family, has named Jennifer Ingraffea chief executive officer. She will assume the position in July.

She succeeds John Bishop, the fifth generation of the family to helm the company, and is the first female to hold that post. Bishop revealed his retirement in February and the company has been searching for a successor since then. Bishop will remain as CEO through July to work with Ingraffea, at which point he will transition to chairman of the board.

Bishop began working at the company's woolen mill in New Hampshire in 1982 before returning to Oregon to run mill fabric sales, home and apparel manufacturing in 1995. He served as chairman of the board before succeeding his cousin Mort Bishop 3rd as CEO in 2017.

"We set a high bar for this search and are excited to have exceeded it," said John Bishop. "From our earliest conversations it was clear Jenn's magnetic presence, her leadership style grounded in mentorship, and her ability to unite teams around a shared vision made her a natural fit for Pendleton. Jenn brings a decades-long career rooted in global product merchandising,

and we look forward to her leading us in delivering compelling, market-relevant products to our customers."

Ingraffea has more than 25 years experience in the apparel industry, serving most recently as chief product and merchandising officer at The North Face. Before that, she spent 19 years with Nike in various roles, including global vice president of kids footwear.

"When I moved to the Pacific Northwest over two decades ago, Pendleton was one of the first brands that caught my attention. The history, legacy, and unparalleled craftsmanship drew me in immediately," Ingraffea said. "Now, I have the incredible opportunity to help shape its next chapter – to guide the brand toward the full promise of its potential."

– JEAN E. PALMIERI

For the Students

Coach has heightened its commitment to the next generation.

The brand said it would commit \$20 million to scholarships for North American students by 2030.

The news was revealed Thursday at the company's annual Dream Day, which was held at The Shed at Hudson Yards, next to Coach's headquarters. WNBA players Aneesh Morrow and Kiki Iriafen were among those who met with the 400 students in attendance. The event also marked the first time that scholars who had already graduated met the newest group of students.

Since Coach Foundation, the company's charity arm, was established in 2008 it

has donated \$70 million, or some \$3.5 million to \$5 million annually, to fund a wide variety of charitable causes globally. Its Dream It Real program was launched in 2018 to specifically focus on scholarships.

The new \$20 million commitment will be dispersed over the next four years. It will also help the company reach its goal of awarding 10,000 scholarships by 2027, three years ahead of schedule.

The total number of scholarships will increase by 35 percent from about 1,200 to 1,615 globally. U.S. scholarship recipients are nearly doubling from 225 to 425.

"This investment represents our unwavering commitment to the young people we support," said Todd Kahn, chief executive officer and brand president of Coach. "With an expanded investment in North American programs, we're accelerating our impact and scaling what we know works. These young people are achieving remarkable outcomes and we're committed to helping even more of the next generation realize their potential and shape the future. Our new 2030 goals will ensure we can reach even more students who deserve access to pursue their dreams."

Some 97 percent of the Coach scholarship recipients are on track to graduate college on time. This contrasts with the 21 percent national average for students from similar backgrounds. Additionally, 94 percent of Dream It Real scholars are first-generation college students who graduate with 88 percent less debt than the national average, Coach said.

The Coach students are from under-resourced communities in the U.S.,



Ulla Johnson

U.K., Japan and China. That is defined as average household incomes of less than \$30,000 for families of four to six.

North American-based students are selected through one of the Coach Foundations' five nonprofit partners: The Opportunity Network, Bottom Line, Millennium Campus Network, Point Foundation and Fashion Scholarship Fund.

Internationally, scholarships are routed through Coach's international nonprofit partners. – J.E.P.

London Landing

Ulla Johnson's frilly, bohemian dresses have touched down at London's Harrods.

The brand has taken space on the fourth floor, which houses women's contemporary brands including Ganni, Tory Burch, Veronica Beard and Weekend Max Mara.

"Harrods is the iconic London home for a brand to me. It has an incredible history and legacy with a very international name. London, as much as New York, is a portal to the world and Harrods is a microcosm of that," said Johnson in an interview, wearing the Arlette sleeveless handkerchief dress from her eponymous label, which retails for 1,710 pounds.

Harrods is an opportunity for the brand to be recognized for more than just its gowns and cocktail dresses. The retailer has bought into the brand's denim and handbag range, which has become more of a focus for the brand. The Charlotte handbag, which is inspired by basket weaving,

sold out within two weeks of launch in the U.S.

It was important for Johnson to fully showcase her brand's breadth in the U.K. as it's her number-one international market and the second biggest and growing market after the U.S.

"We've been doing denim for years, but it's something that's really gained a lot of traction and it really expands the language of how to wear the collection. We're growing a lot in Korea and the Middle East. We have quite a robust business in France and Italy," she said.

Johnson wanted to bring a feel for textures and handcrafts to the space that her brand has made a name out of. There's a handmade rug that she worked with artisans in Morocco to create; carved burwood furniture pieces; floral decorations and a textured wallpaper that's also made by hand.

"I believe that this hand touch sets us apart and actually resonates in a way that's an emotional connection to the people around it, regardless if they know the exact history or makers," she said.

The designer is passionate about interiors and was heavily involved in envisioning the space. Her parents were archaeologists and her mother was also an artist and a collector.

"This way of gathering things and turning disparate elements into something feels uniquely our own. It's something that I definitely have grown up with, but a lot of it is my own sort of exploration as well," said Johnson, whose husband works in contemporary art.

She has an affinity for collecting arts and pottery, especially when it comes ▶



Coach sponsored some 400 scholars in New York last week.



A rendering of Hermès' new store at Plaza del Lago in Wilmette, Ill. that will open in 2026.

to the work of female weavers and painters, which she has incorporated into her runway collections.

Johnson teased that for her upcoming New York Fashion Week show she has been working with a female artist that's been percolating for three years.

"We're in the final stages of signing a venue, but it will be on the Upper East Side with all signs pointing towards Madison Avenue, where our new store is. I'm very committed to celebrating New York and all it has to offer, both within the fashion landscape and culturally across the board," she said.

In over 25 years of being in business, Johnson said making women feel beautiful and creating pieces with a purpose is what still drives her.

She credits the brand's expansion to its runway shows and advertising campaigns.

"It certainly took the brand to a different level and having a store really shows the clothes in the context that we saw them — it changed the language around the brand a great deal. I think having key wholesale partners that can collaborate in that vision is all part of our next step," said Johnson. — HIKMAT MOHAMMED

Out in Illinois

Hermès will be opening a store at Plaza del Lago in Wilmette, Ill. next year.

The French luxury brand has signed a lease with WS Development for a two-story, 8,000-square-foot boutique, marking Hermès' second store in Illinois. Hermès has a store on East Oak Street in Chicago.

An Hermès spokesman confirmed the new lease, but declined further comment.

Plaza del Lago is a historic luxury retail

destination undergoing a revival that will introduce new local and national retailers and amenities. Built in the 1920s, it is one of the oldest outdoor shopping centers in the country. Its scenic lakefront location features Spanish-style architecture that blends with the surrounding neighborhood.

"We could not be more thrilled to officially announce Hermès as our first new retail partner within the reinvigorated Plaza del Lago," said Samantha David, president of WS Development. "This marks not just the arrival of an iconic luxury house, but the beginning of a new era for this iconic destination. Plaza del Lago was at one time the heart of the community and it is our commitment to return it to that noble calling. Hermès shares our deep appreciation for community, quality and tradition which makes them the perfect partner for

this journey of restoration and revitalization. We are honored to bring them to the North Shore of Chicago."

The Hermès boutique is slated to open in 2026.

In 2021, Hermès opened a 5,000-square-foot boutique at the Somerset Collection mall in Troy, Mich.

— LISA LOCKWOOD

Cheers

It's likely that any drinker who's lived in London will, at some point, have tried a martini by Agostino Perrone, director of mixology at the Connaught Bar since 2008.

He's made more than 25,000 martinis in his lifetime — some with olives and others with a lemon twist. Last week at the launch of his "Martini Icons" exhibition at Maison Assouline, he made them with fermented peaches and Belvedere 10 vodka.

Perrone isn't just a master of the bar. He's



Agostino Perrone with a martini using Belvedere 10 Vodka.



An earring from the New York Botanical Garden x Alex and Ani collection.

also a student and a photographer, studying customers and passers-by and capturing them on his Leica camera.

Belvedere commissioned him to produce three photographs for the "Martini Icons" show, which is on until June 20. His martinis will also be served at Maison Assouline's Swans Bar during the show.

Other images on display is a black-and-white shot of the Royal Ballet and Opera; a woman on a spiral staircase holding a drink and a self-portrait of the photographer himself.

Perrone, a charming, dapper Italian, said the secret to his martinis is to keep stirring.

"The martini cocktail is really my life because it has given me the opportunity to interact with people and learn about them. It's how I started to work in hospitality. When I was working abroad, I loved the fact that I could interact with people and learn from them," he said.

Perrone compared cocktail making to photography — highlighting that both occupations require precision, attention to detail, and the creation of a "moment."

"It's about seeing everything around you — where we put a napkin, the garnish, and the degrees

of the cocktail glass," he said, adding that with his photography, "there are moments that spark my attention and I want to capture them," he added, referring to a photograph of two friends with their backs to the camera. — H.M.

Garden Blooms

Alex and Ani, the jewelry company, has partnered with the New York Botanical Garden for a romantic, floral earring collection inspired by the NYBG in full bloom.

Created in partnership with NYBG, the collection is rooted in the transformational power of blooming, honoring the symbolic secret "language of flowers." The collection consists of five pairs of earrings, ranging in price from \$48 to \$68.

The earrings were inspired by botanical illustrations from the rare book collection at NYBG's LuEster T. Mertz Library, which is home to one of the world's most renowned collections of botanical literature and art. Each design highlights the symbolic meaning of the natural elements included in the collection — Peony for romance, Pansy for remembrance, Orchid for strength, Poppy for

peace, and Butterfly for transformation.

The earrings blend sculptural floral silhouettes, colored enamel and romantic crystal accents.

"This collection is for those who see beauty in both growth and grace," said Prita Kumar, chief executive officer at Alex and Ani. "Each flower was chosen for its beauty, as well as for what it represents. These designs are a celebration of the quiet power in all of us, brought to life through blooms that feel as joyful as they are meaningful. We're honored to partner with The New York Botanical Garden to share that story."

The earrings are crafted in plated finishes with delicate crystal accents.

"At NYBG, we believe in the power of beautiful products with purpose and so does the team at Alex and Ani making this collaboration a natural fit," said Christa Boeke, vice president retail at NYBG. "We love how they tapped into the natural world at the New York Botanical Garden to create this gorgeous collection of earrings that allow you to wear our blooms year-round."

The collection, which is for one season, will be sold exclusively on AlexAndAni.com. It was available starting Monday. — L.L. ■