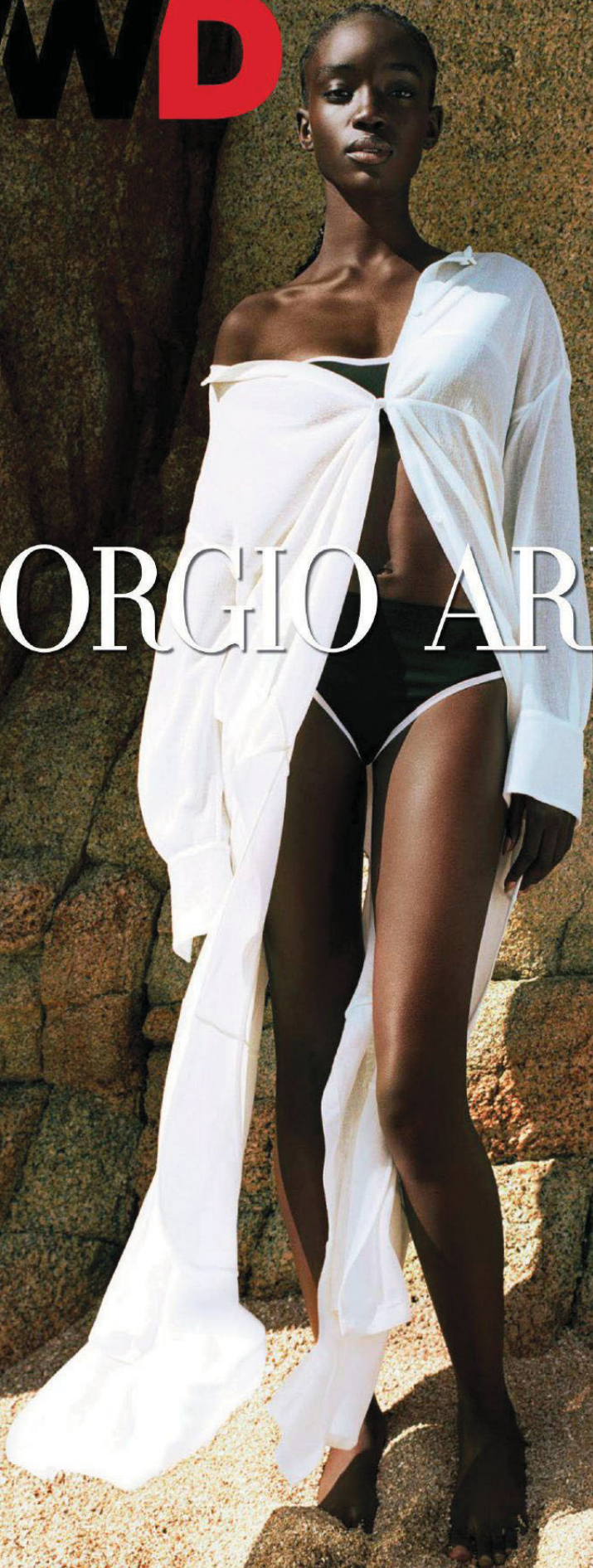


WWD

GIORGIO ARMANI



WWD

Fashion. Beauty. Business.

Luxury Downer

Saks Global's latest Luxury Pulse survey found worried consumers much more cautious about buying.

Page 2

Fragrance Rewind

Bulgari is relaunching its iconic scents Eau Parfumée au Thé Vert and Eau Parfumée au Thé Blanc.

Page 6

Future 50

John Hardy is marking five decades as Reed Krakoff evolves the jewelry brand with new pillar collections.

Page 12



The Italian Way

Max Mara creative director Ian Griffiths headed to Naples and the Royal Palace of Caserta for the brand's resort 2026 show, which was centered on the idea of "Italianness" and the type of free-spirited woman who boldly dons shorts under a bralette and an embroidered cardigan, as seen here. "We looked to the most extreme Italian city, the city that has the most Italianness....And in Naples, you find it in huge quantities, this spirit and verve," said the designer. *For more on the collection, see pages 8 and 9.*

PHOTOGRAPH BY GIOVANNI GIANNONI



From the Saks Fifth Avenue spring campaign.

BUSINESS

Intent to Spend on Luxury Softens, Report Says

- Through Saks' quarterly "Luxury Pulse" survey, the retailer gets into the heads of luxury shoppers across the U.S.

BY DAVID MOIN

America's luxury consumers are down on the economy – and that's no surprise to Saks Global.

On Tuesday, the retailer detailed the results of the latest Saks Global Luxury Pulse survey to WWD, getting into the heads of luxury consumers. The survey found that optimism about the economy continues to decline, driven by economic uncertainty and market volatility.

Fielded from April 24 to April 28, the Luxury Pulse indicated that America's affluent have been affected by market volatility and flip-flopping tariffs, are worried about a possible recession and are increasingly discerning when spending on luxury. The quarterly survey gathered responses online from 1,248 U.S.-based luxury consumers over age 18 during a time when many of the tariffs in U.S. President Donald Trump's trade war had been paused, starting a 90-day period of negotiation.

Among luxury consumers, the top five concerns are the general social and political climate, a potential recession, personal financial security, stock market volatility and ongoing global conflict.

"We've been doing these surveys for a few years and this is another one of those market declines," said Emily Essner, president and chief commercial officer of Saks Global. "This is a meaningful decline."

But the situation isn't entirely bad. "While we saw a decline in how consumers felt about the macro environment, we also saw optimism about their personal finances." The luxury spending is more tied to how consumer feel about the macro environment, rather than their personal finances, she said.

In addition, "When we think about higher-income spenders, they are last in, first out," Essner said, meaning, they're

the last group to put the reins on spending during challenging economic times, and the first to rev up their spending when the economy rebounds.

"There is still a desire to spend for moments that are special," Essner said, referring to holidays, birthdays and other special occasions.

While the survey showed economic sentiments declining, Essner did suggest that attitudes could have changed for the better since the survey was taken in April. Saks' next Luxury Pulse, to be taken during the summer, could tell a different story from the latest one.

"The most important thing is to understand where their heads are at," Essner said. The Luxury Pulse, she said, is an important tool for that, helping Saks executives plan and forecast their business.

Given the shifting attitudes among consumers, Essner said the company has to work harder to convey the value, timeliness and high quality of the fashion products it sells and to emphasize that much of the assortment contains "investment pieces" meaning they'll last well into the future and are not trendy.

In addition, given the state of mind of the luxury consumer, personalization has become an even more important part of the Saks Global strategy, Essner said. Asked if Saks will be more promotional, Essner replied, "We wouldn't anticipate significantly changing our approach."

While acknowledging that consumers do get more motivated to shop during strong promotions, Essner said that, "In the end, our strategy is to be decreasing promotionality overall," and to be more "targeted" with promotions.

Essner also acknowledged that given the dynamic nature of the macro environment and consumer attitudes, planning becomes more challenging. "It's definitely hard to think six to eight months down the road," she said.

She also said there were no indicators that luxury consumers were shifting

discretionary dollars to areas such as travel and entertainment at the expense of fashion.

Among the key findings from the Luxury Pulse:

- The luxury consumer's intent to spend on luxury has softened compared to recent surveys, with 47 percent planning to spend the same or more on luxury in the next three months.

This represents the lowest level since tracking by Saks began in April 2023, and a decline of 11 percentage points compared with the prior survey.

- Twenty-eight percent of respondents reported feeling optimistic about the economy, which is a decline of 13 percentage points compared with the prior survey fielded in January 2025 and a decline of 17 percentage points compared with the survey fielded in April 2024.
- Luxury consumers are feeling significantly less calm about the economy, with 32 percent feeling calm, representing a decline of 13 percentage points compared with the prior survey and down 22 percentage points compared with the same time last year.
- Despite a decrease in optimism about the economy, the majority of luxury consumers remain optimistic about their personal finances. Sixty-seven percent of those with an income of \$200,000 or more said they feel prepared when it comes to their personal finances.

"As the expert on the luxury consumer, we know that uncertainty in the macro environment impacts their intent to spend on luxury. With that in mind, we believe it's our responsibility as the largest multibrand luxury retailer in the world to adapt to the uncertainty by demonstrating the value of our experience and quality of our luxury assortment," Essner said in a prepared statement.

Formerly known as the Saks Luxury Pulse, following the completion of Saks Global's acquisition of Neiman Marcus and Bergdorf Goodman in December, the survey's scope broadened and it was rebranded as the Saks Global Luxury Pulse. For the year ended Feb. 1, Saks said revenues totaled \$3.8 billion. That included about \$432 million in sales from Neiman Marcus Group, which was acquired on Dec. 23. Incorporating Neiman's business for the whole year, sales fell 10 percent to \$7.3 billion.

Emily Essner



GIORGIO ARMANI



BUSINESS

May Retail Sales Show 'Garden Variety' Weakness

- Experts see a rocky second half as the impact of a trade war ripples through the global economy.

BY EVAN CLARK

Shoppers are taking the trade war in stride – so far.

But fashion is still holding its breath as economists and industry experts project more uncertainty and higher prices headed into the second half.

Apparel and accessories specialty stores saw May sales increase 3.7 percent from a year earlier, slightly slower than the trend so far this year, which has pushed sales up 3.9 percent over the past five months.

And consumers continue to lean into e-commerce overall, with nonstore retailers seeing an 8.3 percent sales increase last month.

Total retail and food service sales in May rose 3.3 percent from a year earlier.

But compared with April, seasonally adjusted sales fell 0.9 percent. While that was worse than the 0.7 percent month-to-month decline economists predicted, according to FactSet, the weakness was only partially attributed to U.S. President Donald Trump's trade war, which prompted car buyers in particular to buy right away.

Stephen Stanley, chief U.S. economist at Santander, said May's sales decline was "consistent with garden variety weakness" and not trade induced.

Most of Trump's dramatic "Liberation Day" tariffs were paused this spring and Washington has been working on deals



Consumers are connecting with brands more in digital spaces.

with China, Brussels and more, but the start and stop of the levies and the fog of the trade war has disrupted business at the ports and more.

That makes it harder to gauge just what comes next.

Retailers – an optimistic bunch by nature – have a habit of pinning their

hopes on the second half, believing that back-to-school, cooler weather and Christmas will make the year.

But this year nothing good seems to be on the way as businesses and producers around the world gird for some sticker shock at the very least.

"I remain highly confident that a

tariff-related wave of price hikes is coming and that such a development will lead to a period of consumer weakness," Stanley said.

The Consumer Price Index showed only a 0.1 percent increase in seasonally adjusted prices last month.

"Price hikes associated with tariffs are coming, most likely in June and July," Stanley said. "When they do, I would look for consumers to pare back temporarily, so I continue to anticipate relatively soft consumer spending figures in the summer."

Neil Saunders, managing director of GlobalData, called spending in the quarter "respectable," with only "small pockets of accelerating prices."

"That may well change as the course of the year progresses and as inventory affected by tariffs starts to appear on shelves," Saunders said.

"All in all, the numbers demonstrate the underlying resilience of the consumer even in the face of economic uncertainty," he said. "The truth is that during May, consumer finances did not deteriorate significantly, and there was some relief from lower gas prices. So the ability to spend remained largely intact."

Matthew Shay, president and chief executive officer of the National Retail Federation, said: "While momentum remains, the nature of consumer spending is shifting as economic uncertainty increases. Consumer fundamentals haven't been damaged yet, and a slowing-but-still-growing job market is supporting household priorities ahead of any meaningful price increases in the coming months."

BUSINESS

Vince Meets Expectations With Slight Q1 Declines

- The dip in first-quarter sales volume was attributed to store closures and remodels.

BY DAVID MOIN

Vince, the contemporary brand, ended its first quarter with a loss and slight dip in sales but indicated that the results fell in line with expectations.

The net loss for the quarter ended May 3 was \$4.8 million, or 37 cents a share, compared to net income of \$4.4 million, or 35 cents a share, in the same period last year. Excluding the gain on the sale of a subsidiary, the adjusted net loss was \$3.3 million, or 26 cents a share, in the first quarter of fiscal 2024. During fiscal 2024, the company completed the wind down and sale of the Rebecca Taylor brand, and determined that its Parker brand would not be part of the company's future.

The loss from operations was \$4.4 million compared to income from operations of \$5.6 million in the same period last year. Excluding the gain on the sale of Rebecca Taylor in the first quarter of fiscal 2024, the adjusted loss from operations in the first quarter of fiscal 2024 was \$2 million.

Total company net sales decreased 2.1 percent to \$57.9 million compared to \$59.2 million in the first quarter of 2024. The year-over-year decline was driven by store closures and remodels which negatively impacted the retail store channel in the direct-to-consumer segment, the company indicated.

"I continue to be encouraged by the strong execution and commitment to excellence I see across our organization, and while we are navigating a challenging environment marked by uncertainty, our first-quarter performance was relatively in line with our expectations," Brendan Hoffman, chief executive officer, said in a statement Tuesday morning. "As an organization, we quickly pivoted all efforts in the latter portion of the quarter to develop and put into action mitigation plans in light of the evolving tariff policies. In short order we have diversified our supply chain, negotiated with vendors, and leveraged other opportunities to mitigate near-term costs. As we look ahead, we will continue these efforts along with providing customers a high-quality product offering and an engaging experience across our channels."

For the second quarter of fiscal 2025 the company expects net sales to be about flat to down 3 percent compared to the prior year period. Operating income as a percentage of net sales is projected to be about down 1 percent to up 1 percent. Adjusted earnings before interest, taxes, depreciation and amortization, or EBITDA, as a percentage of net sales are seen about up 1 to 4 percent. Due to the uncertainty related to the potential impact and duration of current tariff policy, Vince did not provide guidance for the full year.

Vince shares fell 11.9 percent to \$1.48 on Tuesday.

Vince ended the quarter with 58 company-operated stores, a net decrease

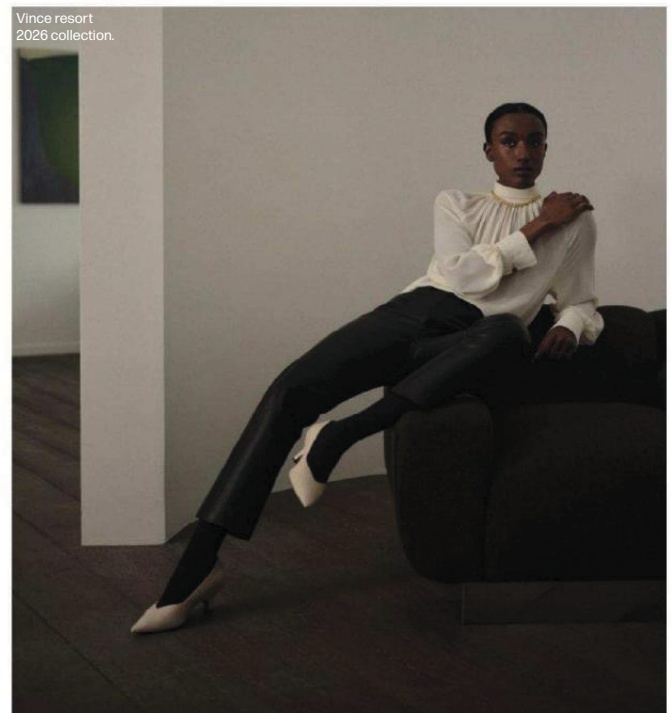
of four stores since the first quarter of fiscal 2024.

Wholesale sales increased 0.1 percent to \$30.3 million compared to the first quarter of fiscal 2024. Direct-to-consumer segment sales decreased 4.4 percent to \$27.6 million compared to the first quarter of fiscal 2024.

Income from operations relating to reportable segments, Vince Wholesale and Vince Direct-to-consumer, was \$8.6 million compared to income from operations of \$10.1 million in the same period last year.

Last January, P180, a venture formed by

Hoffman, acquired a majority stake in Vince from Sun Capital Partners, putting Hoffman, the former CEO of Wolverine Worldwide, Vince, Lord & Taylor and neimanmarcus.com, back at the helm of Vince. Hoffman partnered with Christine Hunsicker, the CEO of CasStle, to cofound P180 and buy control of Vince. But just two months later, Hunsicker was out as CasStle's CEO, accused of doctoring financial statements. Now P180 is suing Hunsicker. CasStle enables retailers and brands to run rental businesses by providing all the logistics functions and data and analytics.



Vince resort 2026 collection.



GIORGIO ARMANI

BEAUTY

Bulgari Relaunches Iconic Fragrances

● In her first interview as managing director of Bulgari's perfume business unit, Valentina Colombo discusses the strategic direction the brand's fragrance business is taking.

BY SANDRA SALIBIAN

MILAN – In 1992 Bulgari and master perfumer Jean-Claude Ellena disrupted the world of fragrance with Eau Parfumée au Thé Vert, an eau de cologne originally intended as an exclusive gift for the brand's high-jewelry top clients but became the jewelry house's first foray into the beauty arena.

It was an immediate sensation. Now, the Italian jeweler is going back to its beauty roots, reissuing the seminal fragrance and its sister scent Eau Parfumée au Thé Blanc – introduced in 2003 – as part of its new strategy for the category, which has seen the brand rationalizing both its offering and distribution.

"In the past few years there's been a big work on refocusing on our house's best-sellers, working vertically on lines like Omnia rather than launching new flankers," said Valentina Colombo, managing director of Bulgari's perfume business unit, in her first interview since assuming the position. Colombo joined Bulgari in November 2024 as global perfume marketing director, before being promoted to her current post in January.

The original Eau Parfumée au Thé Vert was pioneering in many respects: For one, its focal point was an ingredient – Japanese green tea leaves, quite an unusual one, especially for a Roman jewelry brand.

Its gender neutral juice was another point of difference in times when perfumery shelves neatly displayed a division between fragrances for women and men. So was its initial 350-ml. format, in contrast with the overall trend that favored smaller sizes to signal preciousness.

Add on top a bottle design that, rather than falling into the cliché of having gem-like adornments, had Bulgari referencing its DNA with subtle sophistication via essential lines inspired by Roman columns and recalling a person's neckline.

For more than 30 years these elements made Eau Parfumée au Thé Vert a pillar of perfumery and one of the most successful scents of the brand, which has since expanded its fragrance assortment with many other franchises, from the approachable Omnia range to the high-end Le Gemme line.

The relaunch of the Eau Parfumée line follows in the footsteps of the recent one of Bulgari Pour Homme, which was also introduced about three decades ago.

The success of that relaunch, which was marked with a celebratory event in China in March, encouraged the company to replicate it for the Eau Parfumée duo.

"After that positive experience, we've now decided to retool our icon, the one that marked the first step of our pioneering heritage," Colombo said. "It takes some audacity to [tweak] something like this, but we've been very lucky, too, because we did it benefiting from the technologies we have today."

While keeping the juices recognizable, Bulgari reworked the fragrances from their original eaux de cologne into eaux de toilette that feature real extract of tea compared to the original formulations, which relied on recreating that effect synthetically.

Eau Parfumée au Thé Vert now contains 94 percent natural-origin ingredients, layering the green tea extract with a floral

The Bulgari Eau Parfumée Thé Blanc and Thé Vert fragrances.



Jacques Cavallier Belletrud



The Bulgari Pour Homme fragrances.



The Insieme fragrance from the Bulgari Allegra line.



The Bulgari Le Gemme Amunée fragrance.



accord of neroli petals and fizzy bergamot. Eau Parfumée au Thé Blanc and its woody floral musk scent based on white tea leaves from China was reintroduced as an eau de toilette containing 89 percent natural-origin ingredients.

The retooling of both fragrances was entrusted to master perfumer Jacques Cavallier Belletrud, who was also the nose behind the original Thé Blanc fragrance.

"So there's a continuity, also because our goal was to rework them as little as possible," Colombo said. "Our aim was not to change these fragrances but to enrich them by deploying tools that enabled us to do what we couldn't do at the time."

The glass flacon has been updated with few tweaks, too. These range from the cap set with a cracked inlay echoing the tradition of Chinese ceramic art and nodding to the fragrances' Eastern inspiration to the label made from natural fibers and embossed with botanical illustrations.

"Now we are experiencing a wonderful moment because so much of this refocusing work has been done and today Bulgari's fragrance business is really just another expression of the house," Colombo said. "This is unique, because oftentimes, in other companies, perfumes are [developed] under license, which is totally different because interests involved are different. And the few houses that have it internally are sometimes too dependent on this business – which is not our case."

"Bulgari is strong in jewelry and watches, as well as growing quickly in accessories, and all this gives the fragrance unit a real freedom to return to our heritage and enhance creativity, without thinking about

making big volumes," Colombo continued.

To this end, she added that the plan is to move in two parallel directions. The first, traced by the Bulgari Pour Homme and Eau Parfumée relaunches, aims to breathe new life in existing pillars in order to perpetuate their longevity. The second is fostering new olfactory creations that could turn to be the icons of the future.

"My vision is to change the approach, from line to Maison," Colombo said.

"Today our size and the momentum Bulgari at large is experiencing allows us to continue this journey of elevation and therefore to work more [considering this category as] another facet of a polyhedric house, rather than as a business in itself."

The two Eau Parfumée fragrances are available in 75-ml and 150-ml sizes, retailing at 120 and 184 euros, respectively. Eau Parfumée au Thé Vert is additionally offered in the signature 350-ml format, coming with a price tag of 450 euros.

The special 350-ml. size is available at all 350 Bulgari boutiques globally, whereas the other formats of the scents will retail at 47 stores out of Bulgari's total units in the next two years, Colombo said.

Outside Bulgari's stores, distribution will be limited, she added, sharing the plan to have a rollout at one-tenth of Bulgari fragrances' current wholesalers, but declining to provide the exact number of total doors.

She also declined to share sales projections but industry sources estimate the Eau Parfumée duo to generate between 15 million and 20 million euros in sales in the first year since the relaunch. As for geographies, the fragrances are expected

to resonate well in China, the U.S. and Europe, which are the top three best-performing markets for Bulgari fragrances at large at the moment.

Wholesale distribution has been particularly impacted by the rationalization plan of the company. Colombo said that now the wholesale footprint for Bulgari fragrances is roughly one-fifth compared to the one it had in 2019. That year, the company already started to drastically reduce its wholesale network, cutting 18,000 doors down to 6,000.

This channel is mainly destined for the more approachable lines like Omnia, while the high-end Bulgari Le Gemme is distributed at only 5 percent of the current wholesale network, Colombo said.

Cuts in the distribution went hand-in-hand with the refocusing of the assortment, "which today is one-fourth of what it used to be [in 2019]," Colombo said. In addition to the Eau Parfumée, Omnia and Le Gemme families, the main lines include Bulgari Pour Homme, Bulgari Man, Bulgari Allegra, Bulgari Aqua Pour Homme and Bulgari Rose Goldea.

Even if freed from the pressure of delivering big volumes, Colombo said she would like to "perfume different moments in the life of our clients" and would consider exploring other categories, starting from bath and body products.

"In the past these were ancillaries conceived to secure more shelf space in perfumeries, but today customers have evolved...and this has become a category on its own, to be treated as such in terms of formulas and design," she said. "These products have to be beautiful objects one wants to show at home and have to have interesting formulations, that go beyond being merely scented. So the stakes are higher."

Colombo's thinking and approach have been forged by her previous stints, including the one at fellow LVMH-controlled brand Acqua di Parma, where Colombo was formerly chief marketing officer and focused on propelling the Italian label's brand building, digital evolution and global acceleration. Before that, in 2014, she joined Revlon as business development director in the luxury fragrance division, overseeing brands such as La Perla and Chopard.



Elyce Arons at her book party Monday night.



A dress from Frances Valentine.

BUSINESS

Frances Valentine Cofounder Elyce Arons On Kate Spade, New Book

● "We Might Just Make It After All" arrives in bookstores Tuesday.

BY LISA LOCKWOOD

On the eve of the release of her new book, "We Might Just Make It After All" (Gallery Books, an imprint of Simon & Schuster) Elyce Arons held court at the Hotel Chelsea Monday night talking about her current business, Frances Valentine, and her long-standing friendship with Kate Spade, with whom she founded the multibillion-dollar fashion company, Kate Spade.

Arons and Spade became best friends in college (The University of Kansas and Arizona State University) and eventually moved to New York where they started a line of handbags – ultimately transforming the accessories industry. The Kate Spade brand was eventually sold

to Neiman Marcus Group, Liz Claiborne Inc., and ultimately Tapestry Inc., where it lives today.

Arons and Spade ended up starting another brand, Frances Valentine, in 2016 but Spade died of suicide in 2018.

Asked what prompted her to write this book about their long-standing friendship, Arons told WWD, "It's taken me this long to actually get to a point where I could, but I feel like everyone remembers Katy for how she left us, but not how wonderful and funny and gracious she was. Most people don't because she was pretty shy....I just feel like I want people to know the great times we had. I mean she was the funniest person you'd ever want to meet." Arons wrote the book with her husband, Andy Arons.

Arons said that after they sold the Kate Spade brand, she and Spade went on to

found Frances Valentine with a group of investors. Andy Spade, Kate's husband, is Arons' business partner. While Arons stayed pretty low profile in the ensuing years, the business has been experiencing some impressive gains. Frances Valentine, which has mostly focused on the direct-to-consumer channel, is up 40 percent this year, according to Arons. Frances Valentine's e-commerce is ahead 284 percent this month-to-date.

After COVID-19, Frances Valentine launched the apparel division and brought in a new vice president, who came from Zanella. Today, Frances Valentine sells such retailers as Neiman Marcus, Saks Fifth Avenue, and Nordstrom (all online), as well as Dillard's, where it's available in-store, as well as francesvalentine.com and the brand's freestanding stores. She declined to disclose the company's volume figure.

At present, apparel represents 60 percent of the business, and accessories account for 40 percent. She explained that the business has been primarily e-commerce-driven since they started. They now have nine retail stores, which have been doing well. The breakdown is now 50 percent e-commerce, 30 percent retail and 20 percent wholesale. "And wholesale and retail are growing really fast," said Arons.

Frances Valentine's nine stores are on Madison Avenue and 73rd Street; Sag Harbor, N.Y.; Dallas; Houston; Palm Beach and Naples, Fla.; Birmingham, Ala.;

Atlanta, and Alexandria, Va. Cities they're considering for expansion are Nashville; Charlotte, N.C., and Chicago, as well as various cities in California.

Describing the Frances Valentine customer, Arons said, "I think it's a woman who really appreciates individual style. She likes to wear color, and I think that's why a lot of our business is concentrated in the South, and she likes prints. And there's a nostalgic feel to our brand because Katy [Spade] and I were such huge vintage shoppers. We just created these silhouettes that are pieces that you buy today and you want to pull out of your closet 10 years from now, and not feel like it's out of style. They're not trend driven at all. We're the opposite of fast fashion."

Arons said she like to describe the line as "modern vintage."

"We put pockets in everything. We make sizes from extra small up to extra large," she said. Arons said she's part of the three-person design team. While Arons said she doesn't sketch, she said they always "make what we like."

Arons said they took an eight-year break before they launched Frances Valentine. "So when we came back, we were like, 'we know how to do this,' We'll do the whole thing again." But she said that when they sold Kate Spade, they didn't have much of an e-commerce business, and it was just one person sitting in a corner doing e-commerce. "So when we started Frances Valentine, we knew we had to build data. What we didn't realize was how much the wholesale business had changed and e-commerce had taken over so much, and how influencers had taken over from editors." The business started in 2014 and was launched in 2016. William McComb, former CEO of Liz Claiborne Inc. (renamed Fifth & Pacific Cos.), is a board adviser.

The company makes their collections all over the world. The handbags are made in Italy and Asia, the knits are done in Peru, the denim is made in Turkey and the wovens in India. They also produce some things in the U.S. The sweet spot for dresses is \$398.

Turning to opportunities for Frances Valentine, Arons said they just had a very successful collaboration with Caddis eyewear, which sold out in 48 hours. They're looking into licensing deals for jewelry, footwear, fragrance, eyewear and home.

BEAUTY

Supplement Company Veracity Secures \$6M Raise

● The raise was led by Maveron Ventures and co-led by Melitas Ventures, as Veracity further pivots its business to metabolic health.

BY EMILY BURNS

Medical grade supplement brand Veracity has secured a \$6 million raise.

The raise, which brings the brand's total funding to \$14 million, was led by Maveron Ventures and co-led by Melitas Ventures. Previously known for its test-to-treatment hormonal health offerings, Veracity is using the fund to further pivot its business to metabolic health.

"[This raise is] to support our continued involvement as the leader in non-drug, natural, safe metabolic health," said founder and chief executive officer Allie Egan.

She added that the raise will be invested in research and development of new products, which is more important than ever as a variety of brands are

entering the metabolic health space following the rise of GLP-1s. To further compete in the space, the brand has also brought on a new chief science officer Giorgio Dell'Acqua, formerly the chief science officer at Nutrafol.

According to Egan, the company opted to pivot its model after launching its Metabolism Ignite, \$75, a GLP-1-boosting supplement featuring Metabolaïd, green coffee bean extract and magnesium, in 2023. Over the course of the last two years, the brand has grown the business by 30-times, thanks primarily to this launch, as consumers are seeking additional metabolic health solutions.

"We developed that product because we were testing tens of thousands of people's hormones, and not only having access to their actual health data but seeing what their biggest problems were. They would tell us through our onboarding quiz what their biggest issues were. We said, 'Clearly there's a metabolic health issue here,'" Egan said. According to Egan, it took the brand

one year to develop and when it launched, it far exceeded the team's expectations, ultimately leading to a significant pivot for the company.

"We decided based on that success this is really what the market is telling us it needs and wants for us and where we have a lot to offer," she said. "We really simplified our brand to say, instead of addressing everything within root cause medicine [for] hormone health, let's just focus on this metabolic piece and do it really well."

The brand has continued to see the impact of this, as it has grown 30 to 40 percent each month. Additionally, 90 percent of the brand's new customers are subscribing to products.

As Egan plans to deepen the brand's commitment to metabolic health solutions, she is also hoping to change the narrative around the category with Veracity.

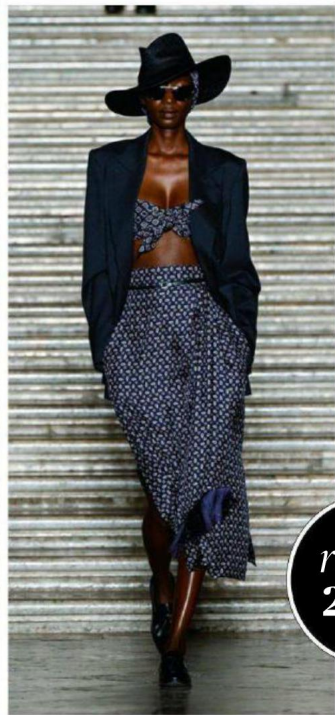
"Everything in the world of metabolic health, weight loss [and] weight management is so time bound, even the

healthy stuff," she said. "Everything is 'Oh, just do this for this very small discrete amount of time.' The narrative that we want to help amplify is that metabolic health and weight management... are a long-term commitment."

Veracity Metabolism Ignite supplement.



The Reviews



resort
2026



Max Mara

Staging a cruise show at the Royal Palace of Caserta could suggest ballgowns and crinolines, but the lineup designed by creative director Ian Griffiths for Max Mara was as far from that as could be.

Think more Silvana Mangano in the 1949 movie "Riso Amaro," her shorts rolled up to make her way through the flooded rice fields, or Sophia Loren in the 1963 Vittorio de Sica film "Ieri, oggi, domani [yesterday, today, tomorrow]" with Marcello Mastroianni — the iconic actress smoldering in black lingerie on the movie's billboard.

Indeed, the collection was a touch sexier this season, and aimed at the type of free-spirited woman who boldly dons shorts under a cropped top and thigh-high leather boots.

"I think Italian style, which has captured everyone's imagination, was made known globally by film as much as anything else," Griffiths said ahead of the show, held Tuesday evening.

He argued that actresses such as Mangano and Loren have been inspirational globally, contributing to building Italian

style at a time when fashion designers had still not emerged, as they did later. "I think we're still living with that legacy today."

Fast forward several decades and a group of modern stars attended the show, ranging from Sharon Stone and Gwyneth Paltrow to Joey King, who last year received the Women in Film's Max Mara Face of the Future Award, and Zhu Zhu.

Caserta is positioned around 20 miles north of Naples, and the Royal Palace, the largest complex built in Europe during the 18th century and recognized by UNESCO as a World Heritage Site, was erected by the House of Bourbon Two Sicilies as their main residence as kings of Naples. Naples was key for Griffiths as he developed the cruise collection.

"We looked to the most extreme Italian city, the city that has the most Italianness, because this collection is very much about Italianness, if you want to call it that. And in Naples, you find it in huge quantities, this spirit and verve," said the designer during a preview in the city.

"Everyone knows the story of Naples during and after the war. And if you read

'Naples '44' [by Norman Lewis on the aftermath of World War II], he describes his horror initially at the conditions in which Neapolitans were living, but ends the book in huge admiration of their courage and their determination and their spirit. And it's this idea of the indomitable Italian spirit that I wanted to commemorate with this collection."

Asked if he was pursuing a romantic idea of Naples, he admitted "in fashion we deal in romantic ideas. I've been having all sorts of conversations with students about whether or not it's appropriate for fashion to depict painful or truthful, difficult moments from the past, whether that's tasteful and or should be left to artists to deal with, and about the difference between fashion and art.

"Art is about truth and fashion is about fantasy. I think necessarily because of the nature of fashion, we deal with idealized versions of what we imagine could be the truth and there's nothing wrong with that. The currency of fashion is this beautified version of Naples, a fantasy of Naples," he said, adding that it is a city he loves to visit on a regular basis. ▶



Why not show in Naples then? The designer chose Caserta “simply because it was the most impressive place we saw. We saw so many beautiful corners of Naples, any of which would have made a great location for a show. But we wanted to show in the biggest and best and there’s something about the Royal Palace, which, despite its huge size, is relatively unknown, especially to foreigners. They don’t make it that far, so we wanted to expose it.”

At the same time, the striking stuccoed and frescoed Baroque edifice and its grandeur contributed to the contrast with the contemporary woman inspired by Mangano, “dressed to engage with her everyday life,” in alignment with the brand’s ethos. Founder Achille Maramotti famously said he wanted to dress the “wives of the local doctors and lawyers” because he knew they were the ones who would lead global change.

“We started with the 1951 Ruth Orkin photo ‘American Girl in Italy’ of a proud and insouciant woman walking unaccompanied on the street, which was then regarded as something worthy of comment,” said Griffiths, showing his mood board.

The choice of the image was “a way of saying how far we have come in 75 years, as 1951 was also the date Max Mara was founded, hoping now you feel able to cross the road to get to the restaurant without being hassled,” he said with a smile.

While feminine and sensuous, there was also a definite menswear influence in the collection – starting from the demure loafers worn by the models. “You can’t look at Naples without looking at the Neapolitan dandy and Marinella is the most perfect example of that.”

Max Mara collaborated with the famed Naples-based tie-maker E. Marinella, creating a series of silk pajama suits embellished by that brand’s signature motifs. Griffiths chose Marinella prints designed in 1951 that temper with a bit of menswear “the more voluptuous femininity than usual in this collection.” The patterns

appeared on fringed miniskirts or flowing long blouses as well as below-the-knee trapeze skirts that had a whiff of the ‘50s.

The Marinella motifs were revisited and supersized as embroidered and sparkling and sequined patterns on cashmere sweaters and cardigans or sleek white blouses. “This is a product that goes into the stores in November, so it’s the kind of thing that you buy when it’s miserable and the holiday season is coming up,” Griffiths said.

Candy striped shirts in pink and blue with crisp white collars and cuffs were worn under feather-light and deconstructed jackets working with Neapolitan tailor Vincenzo Cuomo. “It’s so hot down here, the tailors have learned how to take out everything but the essential,” the designer said.

Coats are iconic at Max Mara and this season they did not disappoint – belted, shawl collared or fringed. The signature teddy coat was shown in a delightful candy pink hue or cropped as a vest.

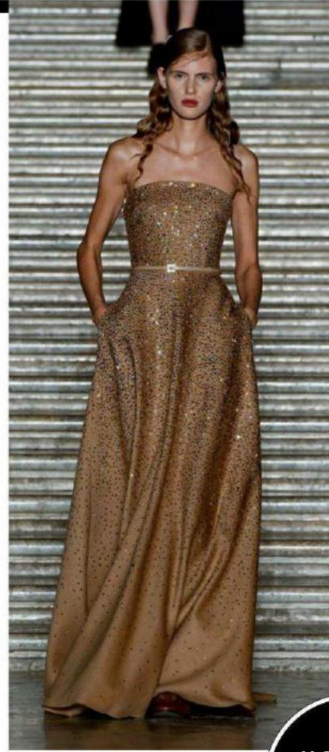
Full-circle skirts were worn under matching strapless bras and capelets. There were a few prints reproducing the rich decorations of the palace on silk shorts or blouses, in a subtle and neutral color palette.

For evening, Griffiths paraded strapless gowns dripping with crystals – after all, he believes “it’s an effective way of finishing a show, it never loses its sparkle,” he said shrugging. True, and it was even more powerful in the context of the beautiful location, under the huge vaults of the arcade where the show was held, the well-tended gardens and magnificent fountains and statues in the background.

Griffiths stands by the concept of presenting the Max Mara customer with garments that have “a strong element of newness, even sexier than what she would normally wear, but thought for her in a way which is going to make her feel totally confident about wearing it.”

Speaking of the “bond of trust” the brand has with its customers, “we would be making a huge mistake if we sold something to that woman and she put it on and felt ridiculous. So that’s a huge responsibility.”

No need to worry. This collection was perfectly in sync with what Max Mara stands for – sophistication, luxurious materials, high quality, understated glamor and that touch of Italianness Griffiths embraces with brio. – *Luisa Zargani*



resort
2026



Gwyneth Paltrow and Joey King

Photographs by Giovanni Giannoni

WWD



Valentino



Valentino



Plan C



Plan C

razzmatazz of runway shows.

The women's offering was utterly feminine, with all its chiffon dresses; polka dot ruched gowns; bouclé sets in candy tones; bon-ton skirt suits, and girly A-line dresses with cutouts, as well as cute cropped cardigans with lace inserts paired with pencil skirts with feathery trims to create pastel colorblocking.

Floral embroideries, ruffles, bows and heart shapes were recurrent elements, as were the bourgeois undertone and the echoes of the '70s and '80s. These surfaced in the more boho printed frocks, broderie anglaise dresses, denim separates and folk-inflected vests, as well as the flared silhouettes of pants that came with fitted blazer jackets in tailoring.

The collection charmingly ping-ponged between the ornamental and the streamlined, both lovely in their own way. The introduction of gobelin jackets added to the opulent velvet ones embroidered with sequins and beads and the strong graphism of the luxe outerwear pieces, which ranged from shearing trimmed coats to shorter options in animalier motifs.

The stunning eveningwear alternated between delicate tulle gowns and matching capes richly embellished and sequined and essential dresses, including a long-sleeved one in the house's signature red with a side gathering and slit and a black-and-ivory number with see-through detailing on the front.

What if fashion dreams and sales could coexist, after all? Looking at his résumé, Michele surely knows a thing or two about it. — Sandra Salibian

Plan C SPRING 2026

Carolina Castiglioni has found a new way to deliver the effortless chic her Plan C brand is known for. The label has carved out a niche of loyal customers with its intriguing mix of workwear, tailoring and sporty references that zhuzh up everyday dressing.

But for spring 2026 Castiglioni broke free from the urban landscape and had her Plan C tribe take some time off — be it at the seaside or in the mountains. The vacation theme magnified the laid-back elegance of Castiglioni's clothes, making the case for covetable pieces to pack but also to wear again and again, even after returning to one's daily routine in the city.

The lineup charmed with its heightened sense of spontaneity and naïf elements, detectable in everything from a crisp poplin dress with puffy shoulders and frill hemline to cute jewelry shaped as paddle boats or vintage toy cars.

Some key looks were shared between women and men, including relaxed suits, cool pajama sets with contrasting piping and drawstrings, and zippered nylon anoraks letting lace slipdresses or paneled Bermuda shorts peek from underneath.

Crinkled textures and asymmetric details amplified the nonchalant vibe, as seen on gauzy frocks in buttery shades, as well as a fluid long dress rendered in vibrant red or cut from a floral-printed silk fabric with a glossy effect, which was haphazardly gathered on its upper part.

Elsewhere, ruffles running down striped shirts or viscose sets and knits playing with transparencies infused delicacy with their pastel color combinations; padded jackets in papery textures came with matching sequined-embellished skirts; while the simple lines of a leather jacket were elevated by a flower intarsia on the back.

Those hoping to bring a Plan C souvenir back from the holidays can opt for an easy-peasy T-shirt printed with an original artwork by Castiglioni. It depicted a geometric vase with flowers, teasing the launch of the brand's homeware collection developed with Belgian design label Serax. — S.S.

Valentino RESORT 2026

There are many dilemmas that pop up in the industry now and again: should fashion make one dream or should it sell? Should it reflect the moment or offer an escape from reality? In times when established brands and indie labels alike are scratching their heads to find the right formula to reverse the slump in luxury sales, the answers might be contrasting.

But probably few things have been dartered more with such questions than Alessandro Michele's work at Valentino, which over the past year has polarized the fashion audience, who are either enthusiastic about his unique, flamboyant style or criticizing it as Gucci redux.

Both can now have their take on a slight shift. For resort 2026, Michele conjured a fun look book showing his tribe on a bed, mainly sleeping but also occasionally playing the guitar, doing a crossword puzzle, taking selfies or having a snack. While one can fantasize about what these characters are dreaming of, Michele seems to have woken up to reality.

Still oozing his distinctive handwriting, these images revealed a less charged approach to looks, which gave more clarity to his designs as well as those affinities between his and the brand's codes that sometime get lost in the



Tommy Hilfiger
MEN'S SPRING 2026

It's easy to trust menswear connoisseur Tommy Hilfiger when he says that Americana appeal goes beyond U.S. borders. TikTok has birthed many 'cores – some gone in the blink of an algorithm – but one mainstay is preppy.

The designer's Euro Summer trip – which has already taken him to Saint-Tropez, Monaco, Sardinia and Capri – was rounded off at Pitti Uomo, with an off-fair presentation of his brand's new "New York" collection.

"The 'New York' line is a modern twist on our heritage icons and the classic prep wardrobe," Hilfiger told WWD in a preview.

Taking over the lobby of Palazzo Portinari Salviati, a Renaissance city landmark now turned into a luxury hotel, Hilfiger sought to recreate a New York members' club – a fitting choice as Italy brims with similar spots catering to the wealthy pack relocating in the country.

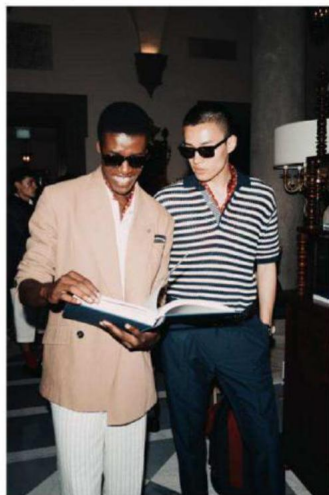
Pulling in all his signature preppy codes – the navy blazer, chinos, repp tie and trenchcoat – Hilfiger managed to grasp the zeitgeist, turning them into an elevated dressy casual offering rooted in tailored classics with an American flair.

They looked young and fresh, surely catering to Gen Zers experimenting with their very first grown-up looks.

"I'm obsessed with menswear, of course, and now that menswear is becoming more sartorial and a bit more dressed up, it's even more fun," Hilfiger said at Tuesday's presentation.

"And I love the fact that young men are beginning to care about dressing, wearing jackets and suits," he added, pointing to young guests in full suits.

Don't expect a sturdy car coat to come in plain beige; windowpane patterns made an interesting counterpoint to the



navy blazer – in the Air-dot performance fabric – with a tie and white chino pants worn underneath. The dressy Oxford shirt in sky-blue stripes had one too many buttons unfastened, conveying a relaxed party attitude when layered under a double-breasted, slightly elongated blazer. A pinstriped chalk gray suit worn with an open work knit polo shirt and red baseball hat swaggered with Italian Riviera cool.

Pieces in the menswear-only offering come with a dedicated lion penny crest created when the brand launched in 1985 and used for the Tailoring line for the first time in 1993.

As music boomed from the speakers and models played chess and card games while sipping Aperol Spritz, friends of the house including Lucien Laviscount, the face of Tommy Hilfiger watches, made their way to the bar counter and mingled with the crowd. – Martino Carrera





John Hardy's spring 2025 campaign.



Locks from the holiday collection.



Artisan Series Spear rings.

ACCESSORIES

John Hardy Is Marking 50 Years With a Refresh

- It's a pivotal time for the brand under creative chair Reed Krakoff.

BY THOMAS WALLER

The John Hardy brand is marking 50 years this year at a pivotal time for the brand as it looks forward with a refreshed expression ushered in by creative chair Reed Krakoff, who joined in 2022. Krakoff is a rare talent, having helped shape two mega American brands, Coach and Tiffany & Co., and now with John Hardy, he has walked the delicate balance of evolving the brand forward while anchoring it in the legacy of its founder.

"I think the first year was a lot of just understanding what had made the brand so successful for so long and distilling that essence. What it was in marketing, what it was in the aesthetic of the brand," he explained. Once he had the foundation set, he got started with new collections, understanding that "product is the foundation of everything."

Originally inspired by Indonesia and traditional Balinese crafts, John Hardy founded his namesake brand in 1975 with the goal of preserving the island's history of artisanal metalworking. The designs struck a chord with many and maintained stock in over 500 stores. The founding designer departed from the company in 2007, with

private equity fund L Catterton acquiring it in 2014, later bringing on Krakoff.

"It was mostly about craft and about technique," Krakoff said of Hardy's collections, adding that it was a vast assortment that needed some editing. "There was a lot of sameness. So, starting to work on new collections, I thought, 'how do you just boil that down into clear, clean, crisp ideas that are distinct from each other, but still embrace what John Hardy is about?'"

His first collection was called Spear and was centered around "the thinking about what's the next chapter for John Hardy." Spear, he explained, took the idea of hand-woven precious metals, "which is probably the original technique for John Hardy," and combined it with a titanium core to make it flexible and introducing a more refined pavé of gemstones.

"The combination of all those things – refinement, reinforcing the history of the brand, something that has an ease and a comfort to it, but elevating it in a material that felt refined and more special" – was the end result. Eighteen months later, he reported, Spear has become the brand's most iconic silhouette, selling to all genders. "It's kind of established a foundation for the future," he said.

He moved from there to develop Love Knot, a collection that embodied the symbol of love and commitment. It is now

his second-best seller.

Krakoff said the men's business has almost doubled in the last two years and gold has become a much larger percentage of the business. He widened the brand aperture, too, with his take on a high fine jewelry expression with his Artisan Series, which elevates signature styles with rare diamonds and precious gemstones. "Higher price points have really become much more integral to the brand," he said.

Chief executive officer Jan-Patrick Schmitz cited the brand now reaching an unprecedented level of strength with messaging that has "never been clearer. The opportunities present within our categories are significant and expansive."

Beyond product, Krakoff and team rethought retail, updating it from a dark wooded space to light, airy and inviting with splashes of orange, now a statement hue that is also part of his packaging and the brand logo. "It's that juxtaposition of sort of a bright, bold element and something more organic, more artisanal," he said of the touch points.

He ushered in a new era of collaborations, but thoughtfully, like the most recent one with Athena Calderone, a new door to bring fresh eyes to the brand. "It was a way of expanding our consumer base to a customer that we feel like relates to John Hardy, someone that appreciates beautiful design, refined aesthetic. It came from more the home world, but this shared aesthetic and sort of approach to design felt like a really good fit," said Krakoff.

The brand's sustainability efforts remain at the forefront. While a buzzword over the last decade, Krakoff told WWD that what is different about John Hardy is that sustainability has been a part of the brand DNA since Day One. "It's popular. Obviously, it's something that consumers really care about today. But John Hardy,

the founder, has been, and continues to be, very much involved in the environment, in sustainability, and essentially in being a good global citizen," said Krakoff.

The brand has a significant wholesale business and freestanding stores in the U.S. in New York City and Miami, with room to grow. "The North American market remains a significant focus for our organization, and I anticipate considerable growth in the future," Schmitz said. "Internationally, our operations in Asia present enormous opportunities for expansion over the coming decades. Moreover, Europe represents a vast and largely untapped market for John Hardy, as the brand's values and design align well with the preferences of the European consumer."

The CEO continued, "while our boutique network is specifically tailored for the New York and Miami markets, as well as select locations in Asia, the increasing significance of e-commerce prompts numerous direct-to-consumer initiatives. This strategy has resulted in strong double-digit growth across all markets where we operate digitally."

Looking forward, Krakoff has two collections to mark the anniversary – Spear 50 and Icon 50 – and a new tag line: Fifty Years of Sustainable Luxury. Marking its golden anniversary is a milestone, and customers are on board, seeing it in a new light.

"What's really nice is the customer not only is embracing John Hardy, but they're embracing the newness and kind of the new look and feel of it at higher price points, you know, more precious materials, and as I said, higher price points, and it kind of all tells a story that people wanted more from the brand," he said.

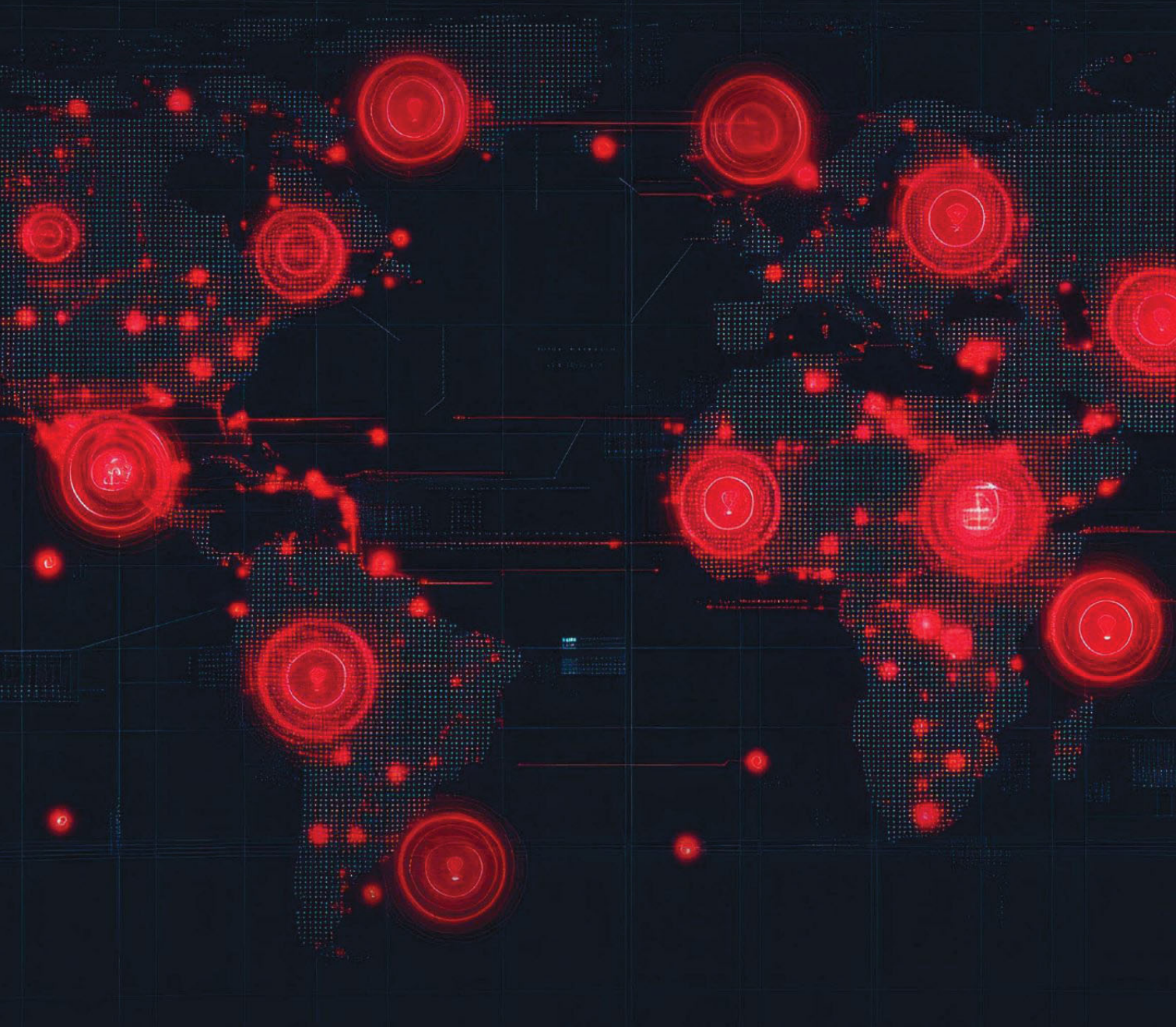
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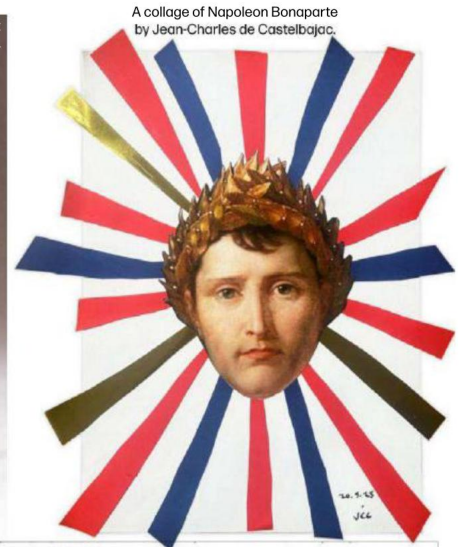
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EXCLUSIVE

Sotheby's Taps Jean-Charles de Castelbajac To Showcase Napoleonic Treasures



Napoleon's bicorne hat on sale at Sotheby's.



A collage of Napoleon Bonaparte by Jean-Charles de Castelbajac.

- The designer brings history to life with a pop-inspired design for its Napoleonic memorabilia auction in Paris.

BY JOELLE DIDERICH

PARIS — How do you make history come alive? In the case of Sotheby's upcoming sale of Napoleonic memorabilia, the answer involves fog, eerie sound effects and a Pop Art take on military regalia.

"I wanted it to be an immersive and emotional installation," said Jean-Charles de Castelbajac, who has brought his colorful touch to the showcase for the June 25 auction of objects from the trove of Pierre-Jean Chalençon, one of the world's leading private collectors of Napoleonic material.

Fresh off designing the priest's robes for the reopening of Notre-Dame de Paris cathedral, the designer with aristocratic roots took another deep dive into the history of France.

This chapter has a personal ring: his ancestor Armand de Castelbajac fought alongside Napoleon Bonaparte in the Russian campaign of 1812, which famously claimed the lives of nearly a million soldiers and civilians. "Through his life, I took a close interest in [Napoleon's] rise to power, but also his decline, which is so moving," he said.

De Castelbajac hopes a more nuanced portrayal will provide a gateway into Napoleon's story for those who view him not as a national hero, but as an authoritarian ruler who reinforced colonial dynamics.

Inspired by Napoleon's habit of using toy soldiers to plot his military battles, the designer dotted the entrance with giant cutouts with gold outlines, and shrouded the floor in smoke. "People will be greeted by fog, which often features in the emperor's memoirs on the morning of battles," de Castelbajac said.

He decked out plinths, pedestals and even the auctioneer's lectern with colorful stripes that nod to the Empire period's fascination with Greco-Roman columns. Elsewhere, an electro soundtrack is mixed with the sounds of wind, drums and horses.

Noting that the ruler tried and failed to replace France's tricolor flag, de Castelbajac commissioned French



"Napoleon in his Coronation Robes" from the studio of François Pascal Simon Baron Gérard.

specialist Doublet, which made banners for the Notre-Dame reopening, to create a symbolic green flag emblazoned with a gold bee — echoing those Napoleon had embroidered on his coronation mantle.

"I like the idea that this is the 21st century, and telling this epic story is no dusty history lesson," said the designer, known for signature creations like his teddy bear coat and Iceberg cartoon sweaters, prized by the hip-hop set. "I wanted to blend history with elements of pop culture and take people on a journey."

Among the star lots is Napoleon's iconic bicorne hat, crafted by his official hatmaker Poupard, estimated at between 500,000 euros and 800,000 euros. His personal gold and ebony seal, used to send dispatches from the front, is valued at 150,000 euros to 250,000 euros.

A red velvet throne armchair, a gilt-bronze eagle and an epic portrait of the caped military leader on horseback convey the

pomp of his reign. But de Castelbajac was more interested in fragments of the man behind the myth: his wrinkled shirt; a madras headscarf he wore in exile on the remote island of St. Helena, or a lock of his hair.

They are among the items showcased in a darkened room lined with camouflage fabric, next to Napoleon's portable tented camp bed. "It's incredibly modern, yet this draped green fabric takes us to what I call a 'spectacular' dimension," he said, playing on the word for ghosts.

De Castelbajac accentuated the eerie ambiance with a soundtrack that juxtaposes his own voice with Beethoven's "Symphony No. 7." The room, which will only welcome 15 people at a time, is scented with a special fragrance created by perfumer Frédéric Malle.

"I wanted to show the destiny of someone who went from a sort of apex to immense solitude," de Castelbajac said. "It has an emotional weight. My feeling is that

A sketch by Jean-Charles de Castelbajac for Sotheby's auction of Napoleonic objects.



Jean-Charles de Castelbajac's sketch for the bivouac room.



these are not just objects, but rather relics."

Fashion designers are in high demand in the art world.

Last year, Sotheby's tapped Rabanne creative director Julien Dossena to curate its "Important Design" sale of masterpieces of 20th-century design. Meanwhile, Christie's asked Simon Porte Jacquemus to curate the exhibition preceding a sale of

works by François-Xavier Lalanne in New York City.

De Castelbajac noted it was not the first time he's created a showcase for Chalençon's collection. He previously designed an exhibition around it at the Paris Biennale in 2018.

Both Chalençon's palatial home in Paris and his vast collection are coming under the hammer as he seeks to pay off a reported 10 million euros in debt. The eccentric collector and television personality has also been dogged by controversy over his public support of far-right political leaders.

De Castelbajac is taking the long view.

"I told myself: This is a piece of French history, and whether it's in a museum or in a prestigious auction house like Sotheby's, at some point you have to sanctify it, to crystallize it, and to show it as a historical example. And how do you make this story relevant to younger generations? It's by reinjecting a sense of drama," he said.

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Schiaparelli's Harrods boutique.



EXCLUSIVE

Schiaparelli Doubles Size Of Its Harrods Boutique

- The gold-and-black decor has a Surrealist spin, with a jewelry room designed like an Art Deco bathroom.

BY JOELLE DIDERICH

PARIS — Schiaparelli has doubled the size of its shop-in-shop at Harrods, as part of the London department store's ongoing revamp of its first-floor luxury womenswear department.

The space, which originally opened in 2023, has been expanded to 2,390 square feet and redesigned as an apartment-like boutique with a Surrealist spin.

Inspired by the maison's historic headquarters at 21 Place Vendôme in Paris, the gold-and-black decor was

conceived by Schiaparelli creative director Daniel Roseberry in collaboration with Stockholm-based architecture agency Halleroed, which has designed stores for the likes of Alaïa, Acne Studios and Khaite.

"The creative alchemy between Daniel Roseberry and the design duo Halleroed gave birth to this sophisticated, daring and immersive concept — our very first of its kind — crafted to surprise and enchant our clients while remaining profoundly true to the spirit of Schiaparelli," Delphine Bellini, chief executive officer of Schiaparelli, said in a statement.

"This new boutique-atelier reflects our vision of luxury retail as a singular, elevated and tailor-made experience. It is a tribute to the trust of our clients, the unwavering dedication of our teams, and

The jewelry room at Schiaparelli's Harrods boutique.



the exceptional partnership we share with Harrods," she added.

Simon Longland, director of fashion buying at Harrods, said the store will have a dedicated room for shoes and accessories, another for jewelry, and double the space for ready-to-wear, spread over three separate rooms. This reflects the brand's expansion into new categories in recent years, including denim and summer collections.

There is also a boudoir-like VIP lounge with a black marble fireplace, a bed-like couch and mirrored paneling.

"It's really about making it a full shop-in-shop, full flagship experience, both in terms of the client journey, but also from the product offer," he told WWD. "It's allowed all of the categories room to breathe and the space is now big enough that we can really look after multiple clients at the same time."

Though the expansion was planned from the start, the Schiaparelli unit has outperformed expectations. "The strength of the business, the growth of the business, the client reactions, have been even better than I could have dared hope from Day One," Longland said.

Since making his debut at Schiaparelli in July 2019 after a decade-long tenure at New

York-based label Thom Browne, Roseberry has established a reputation for sculptural designs peppered with gilded body parts. He's also created viral red carpet moments on such famous women as Lady Gaga, Bella Hadid and Kylie Jenner.

"There is a sense of scarcity and rarity and exclusivity to every single piece, from couture down to the ready-to-wear," Longland said. "It's intelligent clothing. It's super clever as there's always a story and an emotion behind every single piece."

Behaving more like collectors than regular luxury consumers, clients often buy into total looks, with the accessories to match. "What is a joy in particular is that the client is incredibly broad," Longland said, noting that 40 percent are Millennial and Gen Z, and a third are local.

The design of the new boutique draws on founder Elsa Schiaparelli's collaborations with French interior designer Jean-Michel Frank and Spanish artist Salvador Dalí.

A central lobby features a gold-leaf domed ceiling adorned with Roseberry's drawings, while mirrors create the illusion of infinite space. Clad in gold mosaic, the jewelry room evokes an Art Deco bathroom, with marble display stands shaped like a bathtub and sink.

Schiaparelli has taken a cautious approach to retail expansion since it was relaunched by Italian entrepreneur Diego Della Valle in 2012. The brand established a permanent store at Bergdorf Goodman in 2021, followed by temporary installations at Neiman Marcus in Dallas and Beverly Hills, and pop-ups at several Dover Street Market locations.

Schiaparelli's first European retail outpost outside its Paris salon, the Harrods unit sits in the Superbrands room alongside brands including Loro Piana, which also just opened a new space, with Loewe and Valentino to follow suit this summer.

"We're extending it in total by about 60 percent," Longland said, noting the store also plans to refurbish and open its new International Designer rooms throughout 2026. "By the time we get to 2027, everything in the floor will have been completely redone."

FOOTWEAR

Manolo Blahnik to Sponsor 'Marie Antoinette Style' Show

- The V&A show will run from Sept. 20 to March 22 and feature 250 objects.

BY SAMANTHA CONTI

LONDON — Manolo Blahnik will sponsor "Marie Antoinette Style," an unprecedented show at the Victoria and Albert Museum featuring 250 objects and exceptional loans never seen before outside Versailles, and France.

Running from Sept. 20 and until March 22, 2026, it will also showcase personal items owned and worn by France's last queen before the Revolution. On display will be her silk slippers, jewels from her private collection and the final note she ever wrote.

The display will include richly embellished fragments of court dress, personal effects such as the queen's dinner service from the Petit Trianon, accessories and intimate items from her toilette case.

The show will have a contemporary bent, too, with a display of fashion — from brands including Moschino, Dior, Chanel and Vivienne Westwood — influenced by the queen's distinctive style.

Costumes made for the big screen will be on display, including from Sofia Coppola's stylish, Oscar-winning "Marie Antoinette," where Manolo Blahnik supplied the

delicate macaron-toned footwear.

The V&A said it wants to explore "the origins and countless revivals of the style shaped by the most fashionable queen in history. A fashion icon in her own time, and an early modern 'celebrity,' the dress and interiors modelled and adopted by the ill-fated queen of France in the final decades of the 18th century have had a lasting influence on over 250 years of design, fashion, film and decorative arts."

There are exceptional loans from the Château de Versailles never before seen outside France, while the museum said it is preparing audio visual installations and "immersive curation" to explore how and why the late queen has been a constant source of inspiration.

"The exhibition will consider afresh the legacy of a complex figure whose style, youth and notoriety have all contributed to her timeless appeal," the V&A added.

The museum is making a case for Marie Antoinette as an influencer beyond fashion, in design, interiors, gardens, and the fine and decorative arts of her own time, and on future generations. It will aim to point out how she influenced graphic and decorative arts, fashion, photography, film and performance.

It is planning theatrical staging and sensory experiences, one of which will

recreate scents of the court, and the perfume favored by the queen herself.

The exhibition's curator, Sarah Grant, said "the most fashionable, scrutinized and controversial queen in history, Marie Antoinette's name summons both visions of excess and objects and interiors of great beauty. The Austrian archduchess-turned-queen of France had an enormous impact on European taste and fashion in her own time, creating a distinctive style that now has universal appeal and application."

Grant described the show as "the design legacy of an early modern celebrity, and the story of a woman whose power to fascinate has never ebbed. Marie Antoinette's story has been re-told and repurposed by each successive generation to suit its own ends. The rare combination of glamour, spectacle and tragedy she presents remains as intoxicating today as it was in the 18th century."

The V&A announcement coincides with Christie's "Magnificent Jewels" auction, where the top lot is the Marie-Thérèse Pink Diamond once owned by Marie Antoinette. The live auction takes place Tuesday at the auction house's premises in

York City's Rockefeller Center.

The purple-pink modified kite brilliant-cut diamond features 10.38 carats, and holds an estimated value between \$3 million and \$5 million. The piece is believed to date to the mid-18th century, per Christie's, and holds with it storied lore regarding its past owners.

According to the auction house, Marie Antoinette trusted her most valuable jewels with her faithful coiffeur on the night before her failed escape from Paris in 1791, in the hope of retrieving them one day. Unable to escape the ongoing revolution, Marie Antoinette never saw her jewels again.

Kirsten Dunst in Sofia Coppola's 2006 film "Marie Antoinette."



EXCLUSIVE

Gunther Opens Made-to-measure Menswear Boutique and Atelier in Paris



The new Gunther boutique on Rue de Picardie in Paris.



Gunther denim.



A look from Gunther's Les Essentiels line.



Inside the new Gunther boutique.

● Naomi Gunther's celebrity favorite brand is moving away from wholesale to build her direct-to-consumer business.

BY RHONDA RICHFORD

When Naomi Gunther posted her thesis collection online after graduating from Parsons School of Design in New York, she had no followers, no brand and no plan. But when a stylist for rapper Offset reached out to borrow a few pieces for Paris Fashion Week, everything changed.

Offset wore her designs alongside major brands including Balenciaga and Louis Vuitton, and just a few hashtags later she had an inbox full of inquiries from stylists, buyers, press and potential clients.

It's the kind of brand origin story that reads like fashion fantasy for any young designer.

Gunther was quickly off to a running start, but it was early 2020 and just before pandemic shutdowns. During a time when big brands struggled with supply chains and unsold inventory, Gunther leaned into an on-demand, locally sourced and -made model.

"We didn't have a problem of having a lot of stock, because we were buying the fabrics and producing on demand, meeting clients one-on-one," she said. "And this actually became our strength."

The circumstances also offered the young designer insight into her customer — often athletes who were attracted to her oversize streetwear simply because of fit issues, but who wanted the opportunity to experiment with more tailored looks and pieces.

Originally intending to take a unisex design class at Parsons, Gunther ended up in menswear by accident, but it turned out to be the right fit. "I had a coup de cœur," she said. "Men's fashion in New York was really exciting at that time — streetwear brands like Off-White mixed with a pearl necklace. It made me realize, 'There's something inspiring happening in menswear right now.'"

Now Gunther is opening her first boutique in the heart of Le Marais. Opening Wednesday, the 450-square-foot retail space at 10 Rue de Picardie sits above her office and an atelier of equal size.

Home to her business and brand, she has dubbed it "The Apartment" and fashioned it as a cozy, friendly space filled with handpicked vintage pieces sourced from L'Isle-sur-la-Sorgue, a village outside of Avignon known for its antique stores. Gunther worked without an interior designer to make the space her own, selecting sofas from a 1950s luxury cruise

liner, a 19th-century coat rack, as well as a solid wood cashier's desk from the same era.

"I'm kind of nostalgic for the 1920s or '60s, when men used to dress really well," she said. "So I really want to modernize this vintage furniture. It's a good mix of inspiration from the past and the present."

Downstairs seamstresses are ready to take measurements, make alterations or even create an entire garment.

"I want people to come in, try something on, and say, 'Can I change this detail?' and the answer is yes. Is there something from the website that is not in stock? We'll produce it here," she said. "I don't want people to walk away saying, 'Nothing fits me, I'll just buy a cap.' That's not the experience I want to create."

A custom suit can be created in about 10 days in-house, and Gunther uses a workshop in the Paris suburbs for bigger production runs of 50 to 60 pieces. Jersey pieces are produced in Portugal.

"We try to keep a 'Made in France' approach to our products," she said. The team sources fabrics locally and often works with deadstock from France, Italy, Japan and Korea.

Gunther recently launched a two-tiered collection strategy with Les Essentiels line, a permanent collection of core bestsellers in more accessible cuts and pricing, and will present a quarterly seasonal collection offering more fashion-forward limited-edition pieces that still

allow for customization.

"Les Essentiels is for the customer who wants to buy something but maybe they are not sure how to approach the brand, or maybe it's too strong in terms of styling," she said. "This is more easy to approach. It's basically everything you need — like the perfect denim jacket."

The price range of Les Essentiels includes accessories starting at 70 euros up to jackets priced at 370 euros at the high end.

Meanwhile, the seasonal collections will keep the Gunther edge. "We can really develop our fashion line with having a bit more fun," she said.

In the store, the seasonal collection is presented against vintage floral wallpaper, while the more modern bold blue wall opposite frames Les Essentiels, including a range of denim.

The physical store strategy is not only a way to keep close to customers, but also a move to build a stronger, independent business.

Despite early interest from retailers, Gunther's relationship with the wholesale market has been complicated. While Korea has emerged as a strong market for the young brand — thanks to a French Embassy promotional partnership and successful pop-ups in Seoul — European buyers have proven to be more wary in a tough economic environment.

"It's always like a structure problem, 'We don't have enough budget, it's not the right season, it's great but we don't have a space for new brands, we only buy the key brands,'" she said of Western buyers reticence to, well, buy. "When we went to Asia we found that it was more daring."

It was also frustrating to work for seasons to build a good relationship with a buyer, only to see staff changes the next season.

"I realized I'd rather build a relationship with the customer than depend on a buyer who might leave their job next season," she said.

Gunther will continue to have a presence in Printemps New York, as well as the Galleria department store and MUE concept store, both in Seoul. But other than that, she will double down on a direct-to-consumer strategy, and make that the brand's main focus going forward.

Gunther said she has noticed a growing female clientele, especially in Korea where the women like looser silhouettes, but she has no plans to move into designing womenswear directly. "I'm hoping to have more women that want the Gunther style, but it's because the core of the clothes is menswear that is interesting," she said. Women clients can have any piece altered to their frame.

As she looks ahead, Gunther's ambitions extend beyond fashion and turn "The Apartment" into an event space for DJ sets, talks and exhibitions to build community.

"The fashion world, it has been really serious with all the fashion week calendars and VIPs. I was afraid to get lost in that world and then you forget your customer," she said. "In the end the customer doesn't really care if you are on the fashion week calendar or not, he really wants to know, 'How many times can I wear this jacket in a week?' 'Is my coat going to look good in two seasons?' I'm hoping that I can be closer to the clients and just have make them have fun."

First order of business is a party at the freshly opened store for Fête de la Musique on Saturday.

HOME DESIGN

Royal Copenhagen's Jasper Toron Nielsen Shares His Vision



Jasper Toron Nielsen



Royal Copenhagen's Pattern No. One, the Blue Fluted Plain.



Royal Copenhagen's new Kontur Collection.

● Founded in 1775 under the patronage of Queen Juliane Marie, the fabled porcelain firm is writing a new chapter.

BY SOFIA CELESTE

Sculpting a modern tale about a porcelain company that's 250 years old has a lot to do with understanding how younger generations come together, dine and entertain. Nobody knows this more than Royal Copenhagen's creative director Jasper Toron Nielsen, who joined the company founded long ago under the patronage of Queen Juliane Marie in 1775. Prior to 2023, he held senior designer roles for global luxury brands such as Burberry, Givenchy, Brioni and Tom Ford.

Toron Nielsen is finding that the past is so much intertwined with the present. Despite changing habits and more casual tablescapes taking over globally, Royal Copenhagen's Pattern No. One, also known as the Blue Fluted Plain, is still its number-one seller. Juliane Marie established the company with the goal of creating high-quality porcelain using local materials and celebrating Denmark's natural landscape and maritime heritage which is still the case today.

During Copenhagen's key design event, 3daysdesign that starts June 18, Royal Copenhagen will open its historic Amagerstorv 6 location with an exhibition that offers a contemporary and modern perspective on centuries-old traditions and the story behind iconic patterns throughout history.

Titled "Still Making Waves," the showcase will explore the craftsmanship behind the iconic Flora Danica collection, which was originally commissioned

by King Christian VII as a diplomatic reconciliation gift for Catherine the Great, Empress of Russia in 1790. The event also marks its foray into the world of interior objects with Kontur, which captures the ocean's timeless beauty in sculptural, contemporary forms and includes a lamp, vase and accessories plate. This year, the firm also expanded its breadth with a design-forward collaboration with Danish artist Klara Lilja, whose three-dimensional sculptures of wild flora and fauna turned the brand's plates into works of art.

WWD chats with Toron Nielsen about the future.

WWD: The 250th anniversary of Royal Copenhagen is about to kick off in its native Denmark. As a Dane yourself, are you reminded of your own personal collection with the brand?

Jasper Toron Nielsen: Like most Danes, I have this emotional connection to the brand. I've often reflected on why I started collecting Royal Copenhagen when I was in my early 20s. At that time, I was living in London, but every time I visited Denmark, I'd bring back a piece with me. It's such a pervasive part of Danish culture – it's woven into our national fabric. My mother was also very interested in collecting porcelain and hosting meals, so growing up, there was always this family story around appreciating beautiful pieces.

WWD: Was Royal Copenhagen porcelain something you used every day, or was it reserved for special occasions?

J.T.N.: It was part of the everyday. My parents were teachers, so there weren't big budgets for brand-new pieces. Instead, they purchased vintage and antique pieces from auctions. It wasn't about having the perfect new set but more about curating over time – a mix of cherished items gathered gradually. That was a great way to enter the world of collecting. My mother also had more precious pieces that were strictly for display – definitely not for regular use.

WWD: This year also saw the limited edition Anniversary Mug, illustrated by Queen Margrethe with two charming fish. What was it like to work with her?

J.T.N.: She [Queen Margrethe] is such an icon in art, creativity, and even fashion in her own charming way. I know the team loved working with her. She's so brilliant, full of personality, and a true creative force.

WWD: Now that the brand is owned by Finland's Fiskars Group, are royal connections still integral to the brand's identity today?

J.T.N.: While the royal family isn't directly involved in the brand now, the heritage of being founded under royal patronage is something we cherish deeply. We carry that history responsibly – it's part of who we are. Our name reflects that legacy, and even though it's not a direct connection anymore, it's very much alive in our story and DNA.

WWD: Having worked at major fashion houses, how is working at Royal Copenhagen different? How does decor differ from fashion?

J.T.N.: It's a very different world compared to fashion, which is often so focused on constant newness. Here at Royal Copenhagen, the focus often lies on permanence. We create pieces that people live with for their entire lives and even pass down through generations. It's a big departure from trends and seasonal changes. While there are definitely aspects from the world of fashion – like storytelling and branding – that can inspire our work in porcelain, this world is slower, more deliberate, and deeply emotional. People form lasting connections to the pieces they collect, which is really fulfilling to see.

WWD: Outside of Denmark, which market is most excited about Royal Copenhagen?

J.T.N.: Japan is our biggest market, hands down, and we've been there for a very long time. Across Asia, Japan, Korea, Taiwan, and increasingly China, are key markets. People in those regions have a deep appreciation for our craftsmanship, hand-painted elements, history, and the royal connection tied to the brand's DNA. It's always fascinating to see how the brand resonates differently across cultures. Plus, when I visit these areas, I often meet local collectors who are so passionate about what we do – it's really heartwarming.

WWD: What's your favorite part of Royal Copenhagen's extensive history?

J.T.N.: Oh, there are so many things! I've worked with heritage brands before, but joining Royal Copenhagen, with its 250-year history, is something else entirely. I'm still scratching the surface of all the archives and stories layered into this brand. However, I love the story of our founding. The brand was created under the stewardship of Queen Juliane Marie – a truly fascinating figure – who really championed Danish porcelain. And the fact that our Pattern No. One [Blue Fluted

Plain], created on Day One, is still our most popular pattern? That says so much about timeless design.

WWD: What collaborations are you focusing on as part of your creative vision?

J.T.N.: Collaborations are such a brilliant way to push the brand forward, and they've always been part of Royal Copenhagen's journey. Most of our collections were created in collaboration with external artists and designers, so it's a natural extension of the process. Recently, we worked with a young Danish artist, Klara Lilja, whose wild, colorful ceramics challenged our craftspeople to innovate and experiment. It was fascinating. Collaborations help us explore new techniques and perspectives while keeping one foot firmly rooted in tradition.

WWD: Younger generations' habits are changing. So is the idea of marriage and weddings and the wedding registry. How has this affected the business?

J.T.N.: That idea of younger generations and their habits is very much part of the storytelling that we really want to repeat at this stage. It's not necessarily about buying 12 of the same thing. Younger generations are much more interested in showing their personality and how they create the table and showing who they are and their taste. There is also a big shift in the way people dine together but they are still excited about entertaining across the board.

WWD: The Kontur collection of interior objects is quite a departure from the core business. Tell us how this communicates with new consumers?

J.T.N.: We wanted to do something for the anniversary year that would take us a little bit away from the table and to explore, shape and function in porcelain where we really push ourselves in terms of the shape and we've always been very attached to the ocean, the logo after all is the three straits and water straits around Denmark. I love this idea of seeing how we could capture the idea of water as an organic moving shape.

WWD: What's your biggest task right now as creative director?

J.T.N.: It's about setting one cohesive creative vision for everyone in the company. Royal Copenhagen's collections exist across centuries, but my job is to ensure they remain relevant today and feel exciting. I also want to push the brand forward with new collaborations and innovative designs while safeguarding centuries of tradition. Balance is key.

Danish artist Klara Lilja poses with her designs for Royal Copenhagen.



OBITUARY

Patricia Peterson, Former Fashion Editor



Patricia Peterson



Twiggy

● Peterson challenged fashion norms and societal issues – sometimes with the help of her photographer husband Gus.

BY ROSEMARY FEITELBERG

Patricia Peterson, 99, a pioneering fashion editor and former Henri Bendel executive, died Sunday at her home in New York City.

Throughout her lifetime, she often teamed up with her photographer husband Gösta for shoots that featured relatively unknown women in motion instead of standard fashion models standing still. From 1957 to 1977 during her run as The New York Times' fashion editor, Peterson brought to the fore such photographers as Cecil Beaton, Guy Bourdin, Diane Arbus, Saul Leiter, Francesco Scavullo, Hiro and others. She also incorporated the illustrations of the then unproven Andy Warhol in the late 1950s and early 1960s.

Her husband, who was known as Gus, was a lion in the pantheon of fashion photographers and helped to give such talents as Arthur Elgort and Deborah Turbeville their starts. "Pat" Peterson also groomed trendsetters like Carrie Donovan and Bernadine Morris in their fashion reporter days.

The couple was most proud of featuring Naomi Sims on the cover of the Aug. 27, 1967, edition of *Fashions of the Times* magazine, according to their daughter Annika Peterson. The Black model was working for the fashion designer Halston in his showroom when they first saw her and both knew immediately that she was the woman they had been looking for. While many power couples rely on 50-50 partnerships to thrive, Annika Peterson said, "It wasn't 50-50 with my parents. It was more like 100-100."

The Petersons' all-in enthusiasm stemmed from their interest in art, politics, music, architecture, travel and more, as well as having not only a keen interest in others, but also acute listening skills. Their originality in the studio or on the street reflected how they challenged fashion norms and questioned societal issues. Interested in people, art, jazz, food, nature, among other subjects, a constant search for discovery was how they lived their lives, said Annika Peterson, the owner of the Turn gallery in New York City.

"Even if something didn't initially interest my mom, she would still be open to explore. She told me that Geoffrey Beene took her to a baseball game (even though she really didn't care for sports.)" Annika Peterson said. "I remember her describing the sweet summer air, the night lights and how the players were like dancers in the field. She and my father always found romance in simple things. They were both on a constant search with a never-ending keen eye. When people were with them, you really felt that union."

In 1967, for what was the model "Twiggy's" first U.S. shoot, Pat Peterson and her husband had only 30 minutes and one outfit and one hat to work with. The end result was a composite of a closeup of her face and her Kohl-lined eyes, and the model outstretched on the ground dressed all in black. Peterson's copy read, "Black is back and elfin Twiggy wears it....Black will dominate the future."

That type of foresight would be shared with readers decades before all-black wardrobes would become common with urbanites in major cities. At The Times, Peterson helped to popularize ballet flats, strapless swimwear and Courrèges, among other designers. When she first took on the lead fashion editor post in 1957, Peterson headed up a team of 12 women and oversaw shoots for the 1,000-plus fashion photos that were featured annually in the daily and Sunday papers. She reveled in traveling as a working woman to cover the European collections, her son Jan said. (A 1958 photograph shows the newspaper's female reporters working upstairs.)

"Pat thought of herself as a pioneer, who was very proud of being a woman at The New York Times, who was also independently minded and not so commercially minded," her son said. "She was also very proud of working with Gus, who was definitely an outsider kind of eccentric in the fashion world."

Peterson had joined The New York Times in December of 1956 as an assistant editor in the Food, Fashions, Family and Furnishings section. In time, she was considered to be one of the tastemakers amidst such forces as Diana Vreeland and Eugenia Sheppard, Peterson chaired the committee that would produce the showing of the 1964 Coty American Fashion Critics' Award jury. The Coty



Gösta Peterson for The New York Times, "Hot by Halston", 1966.

Awards were a precursor to the CFDA Awards. Peterson's inkling to be where the action was surfaced in 1967, when Yves Saint Laurent chose to show his collection to the media a month after retailers saw it. She told WWD, "Our job is to be where the news is happening. I believe St. Laurent will lose by the press ban, and [he] won't get as much publicity as Balenciaga and Givenchy receive."

Peterson first met the Swedish American that she would later marry at a cocktail party in Westhampton, N.Y. She noticed that the well-dressed Gus had taken it upon himself to do a little gardening in the homeowner's yard. He had been camping with fellow photographer Fernand Fonssagrives, whose wife Lisa was a Swedish model and artist. Peterson told WWD in 2023, "I noticed him and thought, 'That's a strange thing. A man is watering the flowers.' He was very much into nature – the Swedes particularly are." Another curiosity was the Volkswagen Beetle – a rarity in the U.S. at that time – in which Peterson drove her back to Manhattan. The couple married in 1956. Gus died in 2017.

Born Patricia Louis in Chicago, she attended Northwestern University, where she studied art history and served as the fashion editor of the student newspaper, the Purple Parrot. After graduation in 1948, she joined Marshall Fields in its fashion merchandising department. Two years later, the dark-haired creative relocated to New York City. Taking the advice of her fashion editor friend Nonnie Moore, she joined *Mademoiselle* as a fashion associate and worked her

way up to *Mademoiselle's* fashion and merchandise editor. Years later, she would become vice president of advertising, fashion and promotion from 1977 to 1989.

Speaking about the 2023 retrospective of Gus' work at Deborah Bell Photographs, Peterson said, "I don't want to sound so boastful, but I am amazed how original and unorthodox his photos are, because they are very tasteful. There is nothing vulgar about them. They could run today and look just as fresh and elegant."

She also sparked fashion trends and introduced shoppers to European labels through her job at Henri Bendel. Her innovativeness could also be seen in the widow displays at Henri Bendel, where the retailer's leader at that time, Geraldine Stutz, was known to be revolutionary. The publicist Marion Greenberg recalled how in the early 1980s, when she started working with her first fashion client, *Comme des Garçons*, "Pat immediately 'got it,' and organized a fashion shoot with her husband for an advertisement for the store, which was the first to carry the clothing," Greenberg said.

In the late 1980s, she responded to Jill Sander's collection in a similar way, according to Greenberg. "Pat was the real deal and she understood the designers that I was working with were special, unique and authentic. Those times were of another era that was very hands-on and very personal. I cherish those memories," Greenberg said.

Peterson is survived by her daughter Annika and son Jan.

BUSINESS

Alo Invites the International Style Set to Bodrum

- The fashion and lifestyle brand has opened a luxury beach club and boutique at the Mandarin Oriental in Bodrum with wellness experiences and branded culinary offerings.

BY ALEXANDRA PASTORE

Alo's global expansion continues. The fashion and lifestyle brand known for its 360 approach to wellness has launched a new exclusive beach club and boutique experience at the Mandarin Oriental, Bodrum.

The 700-square-foot shop is the brand's second retail footprint in Turkey, following the opening of its Istanbul location in 2024 in partnership with Soho Group. In an official statement, the company noted Bodrum's rise as a favorite summer escape for the international style set. By bringing Alo's boutique and beach club to the resort, the brand aims to bring its fresh expression of luxury wellness to the region.

"Our presence in Bodrum allows us to authentically connect with a global community seeking elevated wellness experiences," said Danny Harris, co-chief executive officer and cofounder of Alo. "This new space brings the full Alo lifestyle to life at the intersection of travel, wellness



Here and right: Alo Beach Club at the Mandarin Oriental in Bodrum.



exclusive wellness activations designed by Alo and led by Alo instructors. These experiences will be integrated into the spa and wellness schedule and will include sunrise yoga, sound healing, meditation, Pilates, outdoor strength and conditioning workouts and face yoga sessions.

Notably, Alo's branded elements are seen in a few culinary touch points including an Alo-branded cart that offers guests coconuts available for purchase and placements on the hotel's beach menu presentation.

"The launch of Alo in Bodrum is more than just a retail expansion," said Abdelrahman Ismeik, chief executive officer of Soho Group. "It's a cultural moment that blends wellness, style and lifestyle in one of the most iconic destinations in the Mediterranean. We are proud to be part of creating this immersive experience at the Mandarin Oriental Bodrum."

and fashion."

For its presence on the Aegean coast, Alo's store has been designed with an iroko wood-treated exterior in the traditional Shou Sugi Ban technique. The interior reflects Alo's aesthetic with white oak millwork and matte black accents. A first for the brand is a green plant ceiling which aims to create a "dynamic, sensory experience in

a compact yet impactful space."

The Alo Beach Club takes advantage of the location's private shoreline to create a seasonal space for movement, mindfulness and luxury living. The space has been designed with loungers, sun chairs and decor created with locally sourced materials.

Through September, the resort will host

CONSUMER BEHAVIOR

Has the 'Resilient Consumer' Been Pushed Too Far?

- Kearney's Consumer Stress Index update indicates that consumers have moved from a phase of optimization to being on the brink of sacrifice.

BY ALEXANDRA PASTORE

Consumers are feeling less flexible and less able to impact the macroeconomic challenges they are facing.



Kearney's latest Consumer Stress Index report predicts that the current market is in a moment of calm before the storm with calculations of consumer sentiment mirroring consumer behavior and spending in the market.

The authors of the report said that the findings "provide a snapshot of sentiment unclouded by immediate reactions to these economic changes," adding that predicting consumer behavior is never straightforward. Notably, Kearney Consumer Institute's surveys were taken ahead of tariff announcements.

Overall, the Consumer Stress Index report revealed a general sentiment that consumers "feel less flexible and less able to impact the macroeconomic challenges they are facing" as they continue to be pulled in different directions, with global uncertainty as a persistent factor.

Compared to the consumer stress index taken during the first quarter of 2024, Katie Thomas, lead at Kearney Consumer Institute, said "a critical development is that consumers have moved from a phase of optimization to being on the brink of sacrifice."

Thomas explained that in recent years a persistent and accurate narrative has been around the resilient consumer and that despite rising prices, they had continued to spend. But tariffs could put consumers over the edge in terms of prices and job security.

"The most notable change in this edition is the sharp increase in consumer concern about trade disputes," said Thomas. According to Kearney's data, in

third-quarter 2024, only 36 percent of consumers expressed concern about trade disputes affecting them personally, but by first-quarter 2025, that number had surged to 54 percent – a 50 percent increase. The findings represent a significant shift in consumer awareness of macroeconomic trade implications.

Thomas explained that without buffers, like stimulus checks, and post-pandemic spending gone, "retailers should expect consumer resilience to run out when tariffs and additional price pressures hit." Reactions will be delayed but retailers should prepare for a lag effect where consumers "wait and see" before purchasing.

"Most consumers will wait until price increases hit shelves before changing their habits – a delay that could mask the full impact of tariffs until later this year," said Thomas. "This means the current calm could suddenly shift to significant behavioral changes once new costs become visible."

Looking specifically at consumers in the U.S., Kearney's research found that the current consumer stability is fragile and temporary, requiring retailers to have proactive strategies rather than relying on continued resilience.

"The overall picture suggests that while stress levels appear stable, consumers are reaching a breaking point in their ability to adapt to rising costs and economic pressures," said Thomas. "Retailers need to understand that consumers have already absorbed substantial price increases and

made significant behavioral adjustments. This apparent stability indicates that consumers are operating at their adaptation limits, not that they're comfortable."

Early indicators of recession behaviors are being seen across categories. As an example, Thomas pointed to hair care and salon services reporting a pullback in spending as consumers go longer between appointments or try to do the service at home.

"There is a general thoughtfulness around spending money, with many consumers price shopping, experimenting with private label and evaluating whether they need to purchase luxury goods or higher-ticket items," said Thomas.

Apparel and footwear brands, Thomas told WWD, are particularly vulnerable to tariff impacts given their supply chains. This means consumers are likely to revert to pandemic-era behaviors such as delaying purchases and prioritizing essentials. "Brands can expect extended purchase cycles and increased price sensitivity."

Kearney's report also called out the beauty category as the company continues to watch for headwinds and tailwinds. While traditionally the lipstick effect has worked because consumers had fewer alternatives and established brand loyalties, the flood of new options in recent years means that not all brands will win. Thomas warned that this abundance of choices can "work against individual brands during economic stress, as consumers can find lower-priced alternatives or dupes, and often do not feel they are sacrificing quality or status."

As brands look ahead, Thomas said that a key metric to watch will be job security. "While the focus to date has largely been on how tariffs will impact prices, many brands are also considering layoffs or right-sizing their workforces," said Thomas. "Consumers are already cutting back, but the budget will completely change if they are no longer employed."



A still from "Outrageous."



Bessie Carter, Star of 'Outrageous,' Talks Mitford Sister Legacy

In BritBox's new series, the "Bridgerton" actress steps into the role of Nancy Mitford, the oldest of the infamous Mitford sisters. BY KRISTEN TAUER

"**Outrageous**" is introducing the Mitford sisters to new audiences, almost a century after they first made their mark on British society as young adults.

Bessie Carter leads the series as Nancy Mitford, the oldest of the six Mitford sisters and the show's narrator. The family was embedded in the fabric of London's aristocratic society in the 1930s and beyond, and part of what became known as the "Bright Young Things," a group that was young, rich, arty and prone to party.

"The first episode is very much setting up the chaotic time that we are in, and these young sisters who were chaotic, young, hungry, passionate, teenagers into their early 20s," says Carter. "The backdrop of that 1930s storm-brewing energy, the cracks within the family, and the betrayals that start to take place — [the show] tracks it really well."

"Outrageous" is based on Mary Lovell's biographic book "The Mitford Girls," which Carter read in anticipation of working on the series. "Finding out this one family, just how infamous and scandalous they all became, was really incredible," says the actress. "Sometimes fact is stranger than fiction, and it very much felt like that."

Several of the six sisters veered controversial: Diana, whose first husband was Bryan Guinness, later married the fascist leader of Britain and was imprisoned during WWII for her support of Nazi Germany, views shared by her sister Unity — and criticized by novelist sister Nancy. Other sisters were communist Jessica, Pamela, and Deborah, who became Duchess of Devonshire.

"I think anyone who has siblings [will be familiar with the idea], you are all raised under one roof and when one sibling goes one way, you're probably quite likely to want to vehemently go the other way," says Carter. "I loved that this [show] was gonna look at that and explore why these girls effectively went in such opposing directions in their lives — in sort of every possible direction."

Carter discovered several personal connections to her character coming into the project, stretching back to birth: Although the experiences were decades apart, Nancy worked at the same hospital where Carter was born; both attended the same school as kids; and Carter grew up 10 minutes from where Mitford had lived as an adult.

The 31-year-old actress first became very familiar with Mitford's voice through

narrating her novel "The Pursuit of Love" five years ago for Audible, "one of the most compelling audiobooks I've ever done," she says. Carter credits "Outrageous" screenwriter Sarah Williams' choice to make Nancy the narrator within the TV series, rooting the story in Nancy's "witty, tongue-in-cheek, incredibly intelligent tone." "I thought that was such a clever element that she made the storyteller in the family — the author — the storyteller of the series."

Carter describes the series as a "different type of period drama," one with a "youthful, fresh, energetic, quite punky angle," she says. "It's got an energy to it, which I think will compel the modern audience to keep tuning in each week." But while the tone veers contemporary, the costume is rooted in the period, and Carter credits wardrobe with helping her to develop authentic connection with her characters. In "Outrageous," the various settings the sisters find themselves in have distinct sartorial worlds.

"We had the countryside world, which was a bit more sort of wool and leather, going riding. And then you had the London scene, which was bohemian," she says. "A bit more slinky and maybe a shoulder was revealed and there was a bit of eye

shadow. It's very true to how we live: we dress differently depending on where we are. If you're going home, if you're going for a walk in the country, if you're going out to the pub with your mates, you wear different things," she adds. "I loved stepping into the authenticity of that. It did half of my work for me, and I'm not joking."

Carter is the daughter of "Downton Abbey" actor Jim Carter and actress Dame Imelda Staunton. Although acting as a profession was normalized early on, she can't pinpoint the exact moment she decided to follow in their footsteps, but knew it was the only path she was interested in taking.

"I just loved being in a group of people who wanted to play and dress up and be silly and tell a story," she says. She immersed herself in theater as a teenager, and after completing her A levels took a break to backpack in Australia before returning to London to work as an assistant stage manager at a pub theater and dresser for "Mama Mia" in the West End. From there, she was accepted to the drama program at the Guildhall School. Since graduating in 2016, Carter has notably portrayed the red-haired and audacious Prudence Featherington in all three seasons of "Bridgerton" for Netflix.

Ahead of the premiere of "Outrageous" at the Tribeca Festival and wider BritBox release in mid-June, Carter starred in a West End production of "Mrs. Warren's Profession" opposite her mother. The actresses brought their relationship to the stage, portraying the central mother-and-daughter duo in the George Bernard Shaw play. The production was controversial when it was first performed in the early 1900s; the titular character is a former prostitute and brothel operator.

"My mom read it and then she texted me and she was like, you should read this play," says Carter. "I've never worked with her before. There's actually a line in the play by one of the other characters, which is, 'well, they don't even look like mother and daughter,' which I think is perfect," adds Carter, who stands nearly a foot taller than her mother. "You really wouldn't pick us out of a crowd. We're not even meant to look like each other [in the play], and it's just a phenomenal piece of writing."

For Carter, the dream is to continue going back and forth between screen projects and the stage.

"With TV and film, there is a focus that you need," she says. "You're up at 5 in the morning and you might be doing the same scene from 8 o'clock in the morning till 7 p.m. at night, and you need to be able to deliver the same amount of emotional intensity. Some of the scenes in 'Bridgerton' went on for about five days; those ball scenes," she adds. "So that's a different type of skill and that's a really nice challenge. But with theater, there's something about being in a rehearsal room for six weeks with a company where you are all deciding how to tell the story together. And then you get it up on its feet and then you just have to do it live again and again and again."

Fashion Scoops



Rachel Scott

Mark the Calendar

The Council of Fashion Designers of America has slated the 2025 CFDA Fashion Awards for Nov. 3 at the American Museum of Natural History for the third year.

Amazon Fashion returns as the presenting partner for the fourth consecutive year.

"The 2025 CFDA Fashion Awards presented by Amazon Fashion will celebrate the highest standards of creative excellence within the American fashion industry. We look forward to acknowledging visionary designers and innovators who influence the artistic fabric of fashion and bring American style and culture to the global stage," said Steven Kolb, chief executive officer and president of the CFDA.

Jenny Freshwater, vice president of Amazon Fashion and Fitness said, "We look forward to the CFDA Fashion Awards every year and are honored to once again collaborate with the CFDA to spotlight the innovative talent driving change in the industry. Amazon has a vast fashion-engaged audience, and we are excited to celebrate the inspiring individuals who are helping shape American fashion and culture today."

Additional supporters of the 2025 CFDA Fashion Awards presented by Amazon Fashion include Google Shopping for the American Emerging Designer of the Year Award.

Last year, Diotima's Rachel Scott won the American Womenswear Designer of the Year award;

at 170 Central Park West in the fall of 2027.

The American LGBTQ+ Museum will occupy 5,000 square feet of gallery space and is expected to attract thousands of visitors each year.

Founded in 2017, The American LGBTQ+ Museum preserves, investigates and celebrates the dynamic histories and cultures of lesbian, gay, bisexual, transgender and queer people, as well as those of the emergent and adjacent identities among its communities.

"We are honored to have Michael and Lance join our board. They bring an enormous amount of expertise in philanthropy at a local and global scale, and we are excited to have their incredible leadership, dedication and generosity on our side," said Ben Garcia, the museum's executive director.

In a statement, Kors and Le Pere said, "We are thrilled to join the board of trustees and be a part of such a historic endeavor. It's more important than ever to preserve and celebrate LGBTQ+ history and culture. Our community has such a rich history and so many stories to tell."

Longtime residents of New York City, Kors and Le Pere are active philanthropists and support multiple causes. They have been passionate champions for God's Love We Deliver, a New York City-based nonprofit that provides medically tailored meals to people living with critical illnesses in the tri-state areas since the late 1980s. In 2013, Michael Kors, the company, launched Watch Hunger Stop, a philanthropic campaign supporting the United Nations World Food Programme, and Kors serves as a WFP goodwill ambassador. In addition,

Willy Chavarria took home the American Menswear Designer of the Year for the second consecutive year; Raul Lopez of Luar won his second American Accessory designer of the Year award, and Henry Zankov of Zankov was awarded the Google Shopping American Emerging Designer of the Year.

The 2025 CFDA Fashion Award nominees are tentatively slated to be revealed in September.

— LISA LOCKWOOD

Museum Moment

Michael Kors and his husband, Lance Le Pere, have joined the board of trustees of The American LGBTQ+ Museum.

Their appointment comes at a pivotal time for the museum, which has been expanding its public programming offerings ahead of the opening of its inaugural physical location at the New York Historical



Tim Derner

the Kors Le Pere Foundation is a founding supporter of the Stonewall National Monument Visitor Center in New York. Opened in June 2024, it is the first U.S. National Parks Services visitor center dedicated to LGBTQ+ rights and history.

The pair support many other organizations locally, nationally and globally including the New York Restoration Project, Roundabout Theatre Company, New York City Center, Lincoln Center Theater, FIT, amFAR, the New York-Presbyterian Fund, the Breast Cancer Research Foundation, the LGBT Community Center, the NYC AIDS Memorial Park, of which they were founding supporters, the NAACP, The Costume Institute at the Metropolitan Museum of Art, Lambda Legal, the Human Rights Campaign, Planned Parenthood, the ACLU and the World Wildlife Fund.

— LL

New Role

Authentic Brands Group has brought Amazon executive Tim Derner on board as its new global head of marketplaces.

Derner had been at Amazon for more than a decade, serving most recently as director of Amazon Fashion and Luxury Stores where he played a pivotal role in transforming that division into the world's largest fashion retailer.

During his time there, he worked closely with Authentic to significantly expand the online presence of several of its brands including Reebok, Brooks Brothers, Eddie Bauer, Aéropostale and others.

At Authentic, Derner will spearhead the expansion of the company's global distribution strategy, with a focus on strengthening partnerships, accelerating brand reach and driving

incremental value across platforms, the company said. He reports to Matt Maddox, president, and will work closely with Adam Kronengold, chief digital officer, and Jarrod Weber, global president of sports and lifestyle.

"Marketplaces are a critical engine for long-term brand growth," said Maddox. "Tim's track record of building high-performing teams and scaling digital marketplaces worldwide makes him the ideal leader to deepen our capabilities in this space. His appointment marks a significant step in making this channel a cornerstone of our global distribution strategy."

"Authentic has built an unparalleled portfolio, and there's an incredible opportunity to reimagine how iconic brands show up on global marketplaces," Derner said. "We're just scratching the surface of what's possible when great brands are optimized for discovery and conversion at scale, and I'm thrilled to help build on that momentum through world-class marketplace execution."

Authentic owns more than 50 brands and generates about \$32 billion in annual retail sales.

— JEAN E. PALMIERI

Pop-up In Puglia

J.Crew has launched a partnership with the luxurious boutique hotel Masseria San Domenico situated by the Adriatic Sea in Puglia, Italy.

After shooting in Sicily its latest campaign, J.Crew launched a multifaceted partnership with Masseria San Domenico, just a 10-minute drive from Fasano, Italy. Through June 20, J.Crew is transforming the hotel's beach club into a "J.Crew a Mare" experience bringing what the brand's officials described as "the best of J.Crew summer to the Italian coast." To kick things off, J.Crew is hosting a group of tastemakers and friends of the brand for a stay at the hotel and beach club with an event to officially launch the partnership. Following the VIP opening, J.Crew a Mare is open to all hotel guests for the rest of the week.

J.Crew also collaborated with Masseria San Domenico on a limited-edition souvenir capsule, featuring elevated beachwear and embroidered accessories. Products are priced between \$59.50 and \$198. The collection is available for purchase on jcrew.com and at select stores.

Additionally, J.Crew is bringing a taste of Italy back home by hosting summer events in all stores with special offers and "travel-inspired surprises."

"We're so excited to pop up in Puglia this summer at one of our favorite hotels," said Julia Collier, chief marketing officer at J.Crew. "Coastal style and travel have always been such important influences on the design of our summer collections and this year we wanted to celebrate all the fun that goes into vacation dressing with this partnership." — DAVID MOIN



Michael Kors and Lance Le Pere



The J.Crew pop-up at Masseria San Domenico by the Adriatic Sea.