

WWD

Fashion. Beauty. Business.

Elevated

A strategic realignment added Saks and Neiman Marcus stores to Emily Essner's responsibilities.

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The WWD Global Impact Council beat the fashion week heat with a cocktail reception and dinner at 10 Corso Como in Milan.

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To the Point

Miuccia Prada and Raf Simons set out to “change the tone” for spring 2026 with cone-shaped straw hats, and a freewheeling mix of athletic, casual and tailored items in fresh colors and a youthful elan. “The opposite of aggression,” Prada said. *For more on the Milan collections, see pages 6 to 13.*

PHOTOGRAPH BY ADAM KATZ SINDING

EXCLUSIVE

Prada CEO to Exit The Brand

- WWD has learned that Gianfranco D'Attis will leave his role on June 30 and Prada Group CEO Andrea Guerra will succeed on an interim basis.

BY LUISA ZARGANI

MILAN – Changes are afoot at Prada.

WWD has learned that chief executive officer Gianfranco D'Attis is exiting the Italian luxury brand.

Milan-based sources said disagreements over strategy caused D'Attis' relations with Prada's owners and with the top brass to become strained.

D'Attis was not present at the men's spring 2026 show on Sunday in Milan, and, asked to comment, Prada confirmed the group is parting ways with the executive "by mutual agreement," effective June 30.

Prada Group CEO Andrea Guerra will succeed him on an interim basis.

D'Attis joined Prada in January 2022, reporting to Guerra. He arrived as the group – which also comprises Miu Miu, Church's and Car Shoe – was going through a managerial reorganization. He was the first executive outside of the family to hold the CEO role of Prada. Chairman Patrizio Bertelli and Miuccia Prada were



Gianfranco D'Attis

previously co-CEOs of the group and of the signature brand.

D'Attis was previously president of Christian Dior Couture Americas. Earlier, he was international managing director of Jaeger-LeCoultre.

In an interview with WWD last year, D'Attis, who brought his experience in retail and knowledge of the American market to Prada, said that among the

priorities for the brand was a focus on China and the U.S. He aimed to integrate new categories, home and jewelry made with recycled gold in the brand's flagships, and to attract new and younger consumers. He is said to have changed the merchandising and retail structure.

Prada Group sales in the first quarter of the year were up 13 percent to 1.34 billion euros, mainly propelled by Miu Miu.

The Prada brand's retail sales were relatively flat at 827 million euros compared with 826 million euros last year, while Miu Miu revenues climbed 60 percent at constant exchange rates to 377 million euros, growing across categories and regions.

After months of speculation, Prada Group in April confirmed it was acquiring 100 percent of Versace from Capri Holdings for 1.25 billion euros.

BUSINESS

Saks Global Broadens Emily Essner's Role

- Mary McGreevy is named chief stores officer as the company seeks to integrate its Saks and Neiman's store teams into its centralized commercial organization.

BY DAVID MOIN

Saks Global has widened the role of Emily Essner, president and chief commercial officer, and has promoted Mary McGreevy to chief stores officer for Saks Fifth Avenue and Neiman Marcus.

The changes stem from a "strategic realignment" to integrate the Saks Fifth Avenue and Neiman Marcus store teams into the central commercial organization, Saks Global disclosed Friday to WWD.

With the change, all customer-facing functions for Saks Fifth Avenue and Neiman Marcus, including brand partnerships and buying, merchandise planning, marketing, digital, commercial analytics and customer insights – and now store experience as well – will be part of the Saks Global commercial organization, led by Essner.

The switch has led to some other key executive changes. Mary McGreevy has been named chief stores officer for the Saks Fifth Avenue and Neiman Marcus stores, reporting to Essner. McGreevy previously served as regional vice president, South region, for Saks Fifth Avenue and Neiman Marcus.

Larry Bruce, president of stores for Saks Fifth Avenue and Neiman Marcus, is leaving the company. McGreevy had reported to Bruce.

"We are continuing to execute on our integration strategy, and with that, we are creating a more unified approach in how

we serve customers," said Marc Metrick, chief executive officer of Saks Global, in a statement Friday. "By integrating our store teams into the commercial function, we will be better positioned to capitalize on opportunities to better serve our customers, driving growth for our business and that of our brand partners." Essner reports to Metrick.

Essner said in a statement: "Mary is a results-oriented leader with an impressive track record of delivering customer-centric strategies that accelerate performance and drive impact across our stores. Building on the solid foundation laid by Larry, she brings a distinctive blend of visionary thinking, entrepreneurial spirit and a deep understanding of the evolving needs of today's luxury consumer. With her ability to cultivate high-performing teams and

elevate the customer experience, I'm confident she is the right leader to oversee our Saks Fifth Avenue and Neiman Marcus stores in this next chapter and deliver on our ambitious goals."

"My focus is on supporting and enabling our teams to curate tailored customer experiences that fuel growth," McGreevy stated.

Bruce is credited with pioneering Saks Fifth Avenue's clienteling program and sharpening the company's focus on differentiated client experiences to create loyalty and customer value. Prior to his role overseeing the Saks Fifth Avenue and Neiman Marcus stores, he served as president of the Saks Fifth Avenue stores.

"Larry has played a pivotal role in shaping our business over his 22-plus year tenure," Metrick said. "During this time, he has been a wonderful thought partner and a constant source of support. He has shown great leadership during this important integration period for our company, ensuring stability, continuity and a strong foundation for our future as Saks Global."

McGreevy has more than two decades of strategic customer-focused and operational

leadership at Saks and elsewhere. Her role has spanned business development, customer engagement and cross-functional partnerships with key brand stakeholders. Her new role does not include Bergdorf Goodman, which has a separate buying and stores team from Saks Fifth Avenue and Neiman Marcus.

Since joining Neiman Marcus in 2018, McGreevy has held several leadership spots, where she has played a pivotal role in driving performance across its NorthPark flagship in Dallas and other key markets. "She has led complex store openings and renovations, evolved selling structures and built high-performing teams that consistently exceeded financial targets," Saks Global indicated in its statement. "Earlier in her career, Mary spent over 15 years at Bloomingdale's, where she led store openings and spearheaded initiatives that reshaped the customer experience and selling model for the brand. Her early experience in merchandising, buying and sales continues to inform her leadership style."

Essner was promoted to president and chief commercial officer at Saks Global in December, when Saks Global consummated its \$2.7 billion deal to buy the Neiman Marcus Group. Before that, Essner was chief marketing officer for Saks Fifth Avenue for four-and-a-half years, and earlier Saks's senior vice president of marketing and digital for more than three years. Earlier in her career, she was vice president of corporate strategy at the Hudson's Bay Co., director of corporate strategy at Saks Fifth Avenue and a senior associate at McKinsey & Co.

Through the integrations of its operations, Saks Global, while looking to operate more efficiently and respond to trends and customer needs faster, is seeking to cut about \$600 million in annual costs. This spring, approximately 550 workers were terminated, cutting 3 percent of Saks Global's total workforce following cuts made earlier in the year. Another 500 jobs were also eliminated when Saks closed an owned fulfillment center in Tennessee recently.



Marc Metrick and Emily Essner

MENTALITIES

MEN'S

Duer Performance Denim Brand Expanding

● The brand founded by Gary Lenett 10 years ago operates eight stores and has nearly 1,000 wholesale accounts, with plans to add units and grow in Europe.

BY JEAN E. PALMIERI

The year was 2015 – Gary Lenett was 56 years old and had already built a successful career as one of the largest denim manufacturers in North America. Not only did he produce jeans for everyone from Levi's and Wrangler to Calvin Klein, he had also created four denim brands of his own, including International Denim and Dish Jeans.

In pursuit of a healthier life, the Vancouver native traded in his car for a bike and it was then that he realized how restrictive jeans were for a long bicycle commute. It sparked an idea: performance denim, and after finding funding on Kickstarter, Duer was born.

Duer's claim to fame is that its jeans have five times more stretch and are 30 percent lighter than traditional denim. In the past decade, the company has expanded into other styles of pants as well as shorts, joggers, sweats, shirts and womenswear. It has nearly 1,000 wholesale accounts globally and operates eight of its own stores in North America.

"I probably would have gotten out of the business if I hadn't started this," Lenett said. "It completely energized me. It was a very different paradigm, trying to solve people's

problems with technical features and fabrics rather than being trend-driven."

Between now and September, Duer will add three stores: a 2,500-square-foot unit in downtown Victoria, British Columbia, followed by a 1,000-square-foot store on Hayes Street in San Francisco and then one in Portland, Ore., in a yet-to-be-determined site in the Northwest 23rd area.

Although many retailers have closed their stores in Portland and San Francisco in the post-pandemic period, Lenett believes that presents an opportunity for Duer. "We're not reckless. I wouldn't go onto just any street or any store, but the prime locations on those streets don't come up very often."

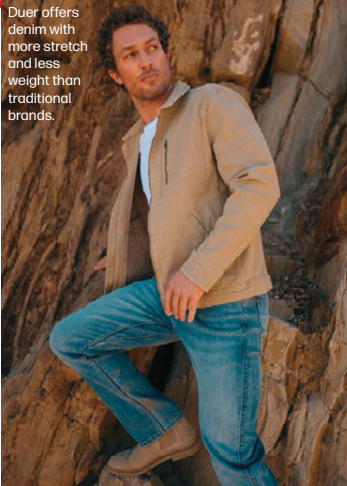
In addition, because Duer has such well-established wholesale and e-commerce operations at this point, Lenett knows that the company already has a built-in customer base in these cities. "So I don't see a lot of risk," he said.

Overall, Lenett hopes to have 30 to 40 stores open in North America within the next few years.

With all the uncertainty about the economy and tariffs and other macro-economic issues, he believes it's the right time for him to expand.

"We feel that everybody else is holding up and I like to go against the crowd," Lenett said. "I think this is the time for a brand like ours to be quite aggressive. We have our own factory and make 80 percent of our own goods, so we're insulated by that. We've held our prices and we feel we can get market share now that other

Duer offers denim with more stretch and less weight than traditional brands.



Duer now offers product other than jeans.

people are being a little bit more timid."

But it's not just North America that he's targeting for expansion: He's also set his sights on Europe as the next frontier. Lenett has partnered with Hectic Europe, a U.K.-based distributor with operations in 12 European and Nordic countries.

Lenett said although Duer has been selling in the European market since before the pandemic, he believes it's the right time to have a partner to grow the business. Together, they have e-commerce sites in place in the U.K. and Germany and plan to expand to other countries.

Right now, there are no plans to open stores in Europe, Lenett said, adding that e-commerce and wholesale are the priorities.

"Our modus operandi is to go in and develop the e-commerce business and get brand awareness through marketing and wholesale customers," he said. "For us, the wholesale business creates a lot of brand

awareness, [like with] Nordstrom or REI in North America. So we want to build it out the same way in Europe. Over the next couple of years, as we start to figure out where our customers currently are, we'll calibrate which cities [to open stores in]."

Lenett said within three years, he hopes Europe will account for around 15 percent of Duer's business. "Still relatively small, but I think the market fit is really strong. It's just a matter of building the foundational piece." And ultimately, he believes, it could represent half of Duer's sales.

Beyond Europe, Lenett also said Asia could be another region where the company can thrive. But like with Hectic, he said he would enter the region with a partner that had knowledge of the local market.

"At this stage of my career, I'm not in a rush to build a multibillion-dollar business," he said. "I want to just put great product out and let it grow organically."

MEN'S

Virgil Abloh's Career, Impact Detailed in New Book



Virgil Abloh with models on the runway at the Off-White spring 2020 menswear fashion show finale in Paris.

● The former artistic director of menswear at Louis Vuitton died in 2021 at the age of 41.

BY ROSEMARY FEITELBERG

Although fashion can typecast designers, Virgil Abloh's agility in complexity and his ability to not just build community, but also guide it, transcended that.

With her new book "Make It Ours: Crashing the Gates of Culture With Virgil Abloh," Robin Givhan details and contextualizes how the Chicago-born multidisciplinary talent became a cultural leader by heading menswear for Louis Vuitton. Taking on that job in 2018, Abloh upended the industry and became the first Black artistic director in the luxury

house's 164-year history. His death at the age of 41 in 2021 was a global news story that was fueled in part by the millions who mourned him.

A trained architect, Abloh combined streetwear with exclusivity long before he walked the halls of LVMH. A proven DJ, he blended music, race, taste, luxury, DIY, marketing, architecture, and sneakerhead fetishes into his creations. Givhan, The Washington Post's senior critic-at-large, took leave in 2023 to write the book. She said she hadn't wanted to write a traditional biography that begins with, "He was born on a nice fall day in September." Her preference was to focus on the years that were most important from a fashion perspective. That included his high school years, since Abloh often

spoke of doing everything for the 17-year-old version of himself.

Despite not having any formal training in patternmaking or tailoring, Abloh's story is about optimism. His accolades are many. Before joining Louis Vuitton, his endeavors included starting Off-White, collaborating with Nike and Ikea, and working with Kanye West at Donda.

Describing her relationship with Abloh as "purely arms-distance professional," Givhan said his passing caused such "an outpouring from so many people that felt so much more intimate." While the fact that he was only 41 was a factor, it was also as if "a good friend or someone people felt they had a special relationship to had passed away," Givhan said. "That was pretty interesting to me."

The fact that Givhan had spent a good deal of her time being "pretty critical" of Abloh's collections created a disconnect that intrigued her. "So much of what he was doing really wasn't about the clothes at all. As I was focused on say, a varsity jacket, or his collection that was inspired by Princess Diana, the thing I was missing was that the clothes weren't about making people feel like they were in vogue, in style or on trend," Givhan said. "It was about making them feel like they were part of a community in the same way that sports fans put on the jersey of their favorite team. That communicates something to like-minded people."

She recalled how while speaking with students, Abloh tossed a Nike prototype that he was working on into the audience for feedback, and chuckled about how doing so probably violated all kinds of rules with

his collaborator. "He felt very comfortable just pulling down the curtains and saying, 'Look. This is what's going on behind-the-scenes,'" Givhan said. "Sometimes it was very transparent and sometimes it was the illusion of transparency."

The author hopes that readers will recognize that Abloh was standing on the shoulders of other people who had challenges that he didn't have to face, such as Oswald Boateng and Edward Buchanan. Another takeaway is how cultural shifts made space for Abloh. The power of social media, the rise of menswear, fashion's efforts to reach a broader audience, and "the degree to which the customer base was, and is continuing to become so much more diverse, helped Abloh become this figure that so many people were wowed by," Givhan said.

Asked about Abloh's greatest accomplishments, the Pulitzer Prize-winning Givhan highlighted the example that he gave to people "who feel that they are so far outside of an industry that they don't even know where the front door is. They have no idea about foundations, prizes, scholarships and all of the things that the industry does to bring in more people. I hope they look at his story and see that they shouldn't feel that way," she said. "Also, I hope the industry looks more closely at what it gains by elevating someone with an unorthodox background like Virgil."

Givhan added, "I hope people get a sense of optimism, because Virgil was an optimist. That was something he imparted to his fans. He made them believe in possibility even as he frustrated them and the industry [laughed]."

EXCLUSIVE

Sakara Enters Credo Beauty

● CEO Henry Davis discusses the latest move and how the brand is expanding going forward.

BY EMILY BURNS

Sakara is headed to Credo Beauty with its supplement line.

On Monday, the company, known for its meal delivery service and line of supplements, is launching at all 15 Credo Beauty doors nationwide and online with five ingestibles: Metabolism Bite, \$51; Daily Elixir, \$63; Cell Reset, \$34, and Night Service, \$55, as well as its newest launch Beauty Biome, \$65, a synbiotic capsule supplement that optimizes gut health to support healthy, glowy skin. The first four ingestibles all launched in February as part of the company's Sakara Supplements line, which now includes Beauty Biome, and is estimated to reach \$15 million in sales this year per industry sources.

"This is a big milestone for us in the strategy to bring more Sakara to more people, and that means in more areas of their life and also more places," said Sakara chief executive officer Henry Davis, who joined the company in late 2023. "This is a real step into beauty...Skin wellness, gut wellness and holistic wellness are all part of the same thing."

Beauty Biome includes a probiotic blend, Dermaval and vitamins A, D and E, all housed in a green capsule. The formula supports gut health, reduces inflammation, protects collagen and promotes healthy skin, per the company. It will be exclusive to Credo Beauty before rolling out onto Amazon later in July.



"Beauty Biome represents the culmination of our Sakara mission rooted in beauty that starts from the inside out," Sakara cofounders Danielle DuBoise and Whitney Tingle said in a statement. "We specifically created this supplement to bridge the connection between gut health and skin clarity – showcasing the visible benefits available to us from inner wellness."

David added: "It's a story that really aligns with where our clients are. They're asking for more supplements. They're asking for beauty from us."

Per the company, consumers are asking for supplements that support digestive health, weight management and beauty.

Its launch into Credo marks the brand's

first full-scale supplement roll out into retail, according to the company. Sakara had previously been available via Sephora online with select products, but this launch is a moment for the brand to stake its claim in retail at the intersection of beauty and wellness.

"There aren't many supplement brands who can meet our standards in sourcing, labeling, ingredients, third party testing and sustainability," said Credo Beauty vice president of brands Jessica Trieber, noting that the retailer added a dietary supplements standard earlier this year. "We're so proud to bring Sakara to Credo Beauty because their commitment to wellness is in lockstep with our standards. Their whole-food

ingredients are sourced from sustainably minded farmers and they're firm in their commitment to avoid artificial colors, flavors and unnecessary additives."

While Sakara is currently doubling down on its supplement line, the meals aren't going anywhere, according to Davis.

"We are obviously putting a lot of newness into products at the moment, and we've continued to do that, but we're not sleeping on meals," he said, adding that the team is very strategic in allocating resources to ensure both sides of the business are supported.

Sakara's recently relaunched Level II: Detox program, \$465 per week, which is a five-day nutritional reset that includes meals, drinks, shots and supplements, has experienced a 315 percent year-over-year increase. Additionally, Sakara's Signature Nutrition Program, starting at \$140 per week, remains a mainstay with customers, while the line of supplements offers a more accessible entry point for many. The Metabolism Bite product in particular has been a hit having sold out and amassing 85 percent retention rate amongst consumers. With the success on both sides of the business, Sakara's strategy is to create an ecosystem where the customer can easily cross between supplements and meals all in the name of longevity and gut and skin health.

"This year, since we launched the new line of supplements, we've seen cross sell between nutrition and supplements up 3,000 basis points," Davis said. "It's incredible proof of what we're saying, which [is] these things work really well together...We won't be constrained by format, or where it sits in a magazine or a retailer. That shouldn't matter. We are open to going where we can deliver results."

That being said, more launches are on the way this year as David said Sakara has an "ambitious calendar of products" lined up.

ACCESSORIES

Nicky Hilton Rothschild Is Breaking Into the Jewelry Business

● Theo Grace, Hilton Rothschild's new brand, is launching on its website Tuesday.

BY JAMES MANSO

Nicky Hilton Rothschild is getting into jewelry – and for her, it's personal.

The multi-hyphenate is launching Theo Grace, a customizable jewelry brand that ranges in price from \$110 to \$750 and spans necklaces, bracelets, rings and earrings that can be accented with names, monograms and photos.

Theo Grace will first launch on its website Tuesday.

"I have an obsession with personalization, customization, monogramming, and I've loved making customized gifts for my friends and family since I was a little girl," Hilton Rothschild said of how she first identified the opportunity for custom pieces at a friendly price point. "I used to work with a jeweler in Los Angeles. It would take a long time, it was very expensive."

The name comes from those of Hilton Rothschild's daughters, Theodora and Lily Grace. The consumer base is expected to be half male, so "I wanted to make sure the brand name was not too feminine,"



A Theo Grace customized locket.

Hilton Rothschild said.

She took a jewelry design course about a decade ago, and said it's a very different medium from designing footwear. "I've been doing shoes for the past few years, and that can be hard with sizing and gifting," she said. "But everyone loves jewelry, especially customized and personalized jewelry. I don't think there's a better gift than a one-of-a-kind, custom, bespoke piece of jewelry just for you. Nothing says 'I care' more."

Hilton Rothschild's design ethos is about versatility and wearability, and she set out to create pieces that could transition from day to night with ease. She will be launching two collections per year, with the next slated for holiday. She isn't confining herself just to jewelry, though.

"I definitely plan on expanding Theo Grace. I think it could be an incredible destination for people to come for all

things personalized, and we could maybe expand from jewelry," she said.

As for how she's evaluating new opportunities, "I have only ever worked with brands that I actually wear. The French Sole collaboration was very organic," she said, noting she first discovered the brand as a student in New York and became a client before collaborating. "I've been doing it for seven years now, but I collaborate and work with brands that I love and wear. It's not about slapping my name on anything that doesn't excite or interest me."

She expects the locket to be a top seller, and she draws inspiration from a list of designers that have a clear hero strategy. "Look at someone like Ralph Lauren, who, yes, everything he's touched [turned] to gold – the home market, children's, fragrance," she said. "I love designers that have flagship items, whether it's a Diane von Furstenberg wrap dress or Polo Ralph Lauren."



Nicky Hilton Rothschild for Theo Grace's launch campaign.

FOOTWEAR

Saucony Lands in London's Covent Garden With New Flagship



Saucony's new treadmill try-on experience.



Here and right: Saucony's new London flagship in Covent Garden.

- Located at 4 James Street, the new store spans two floors and aims to serve as a hub for London's running and sneaker communities.

BY STEPHEN GARNER

Saucony has landed in London.

Located at 4 James Street in the heart of Covent Garden, the new 3,695-square-foot store spans two floors and aims to serve as a hub for London's running and sneaker communities.

The Wolverine Worldwide-owned brand added that the store "draws inspiration from the river that inspired the brand's name, featuring natural, flowing architectural elements and textural finishes designed to evoke Saucony's heritage while creating a calming and welcoming environment."

Cameron Black, vice president of Europe, Middle East and Africa at Saucony, told WWD sister publication FN in an interview ahead of the opening that this new store is a "key part" of the shoe label's brand-building strategy.

"For a brand that has been very focused on wholesale, physical stores provide us with the ability to talk to engage with consumers in a way that we would never otherwise, really do on a daily basis," Black said. "As we learn from these in-person environments, it will help shape the brand to ultimately be more consumer oriented."

The executive added that the other key

factor was making an impact in such a global and influential city was important for the brand's growth.

"In early 2024, we were looking into how we can accelerate growth in the brand and where we can invest," Black noted. "While looking at Europe, we made the decision to focus our energy on London with our sponsorship on the London 10K race. We also showed up at the London marathon last year for the first time in a very big way. These all led up to this moment we have now. So, we are super excited."

Black added that James Street, where the new store is located, is the busiest street in terms of soccer in all of Europe. He noted that 44 million people will be going past the new Saucony store annually, with an estimated 600,000 consumers walking in the door every year. "That's going to have a very positive impact," he said.

The "impact" of the company's new London store was first teased in December in an exclusive interview with Chris Hufnagel, chief executive officer of Wolverine Worldwide.

"There's just tons of foot traffic and good tenants next to us, so we're excited," Hufnagel told FN at the time — which was his first major interview since becoming CEO. "I love the fact of going up against the competition. I love sitting next to them and seeing how we're doing versus how they're doing. Saucony competes against some amazing brands, and I think if we want to be in the discussion with those brands, we have to show up. So, I think it'll be good

for our brands, good for our teams, good for our consumers, and certainly good for competition."

As for what consumers can expect to see inside the store, Black noted that there will be a dedicated areas for events like product launches and collaborations, as well as 100 community lockers available for runners to store their belongings during community activations. The location also features an in-store coffee station, dynamic lighting and DJ decks, the exec said.

Black also teased a new try-on experience that will be available at the store.

"We've built a treadmill into the floor and created a screen that wraps all the way around to your peripheral vision," the exec explained. "Content will play on the screen so that you can actually feel like you are running the London 10K from within the store. We wanted to provide a dynamic and experiential moment for consumers to try on the shoes and really decide if this is the right fit for them. It's also about creating moments where people want to be in the store for longer and enjoy the space."

More moments were expected to cap off the store's grand opening weekend. Visitors to the store were offered bespoke in-store customization experiences, live DJ sets and exclusive giveaways, as well as a first

look at Saucony's latest run and lifestyle collections.

The brand also said that the first 100 customers would receive a one-of-a-kind gift to commemorate the occasion, with "additional surprises" in the works.

Following its grand opening, the store will host a regular program of events, including community collaborations, training sessions, workshops and community runs. The first major activations will take place throughout the week leading up to the Saucony London 10K, which takes place on July 13, and the Saucony Shoreditch 10K on Sept. 21.

The opening comes one month after Saucony posted double-digit growth in the first quarter of 2025. At Saucony, net sales in the first quarter were \$129.8 million, a 29.6 percent increase from \$100.1 million just a year ago.

As for the whole company, total revenue in the first quarter of 2025 for Wolverine Worldwide was \$412.3 million, up 4.4 percent from \$394.9 million the same time last year. Ongoing total revenue in the first quarter — which excludes the results of the Sperry business, which was sold in January 2024 — was also \$412.3 million, an increase of 5.5 percent from \$390.8 million the prior year period.

The Reviews



Prada

What's inside the fashion bubble at Prada this season?

Miuccia Prada and Raf Simons conjured a utopian scene — a field of flower-shaped shag carpets dotted across the vast concrete floor of Fondazione Prada, natural light leaking into the space, along with birdsong and cowbells from the speakers.

Their spring show echoed the mood of

Rineke Dijkstra's arresting 1993 portrait of an adolescent boy on the beach in Odessa, Ukraine, wearing burgundy swimming trunks that are a tad too big: He's the picture of vulnerability, but also dignified and proud.

"We wanted a change of tone," Prada told a crush of reporters after the show. "The opposite of the aggression, power and nastiness that runs the world now. So we try to make a little contribution with something genuine, nice."

"Something that is calming, positive and balanced," Simons added as he sipped a tiny glass bottle of Coca-Cola. "Freedom to express yourself the way you want."

Prada and Simons opened their display with a starched white camp shirt tucked partially into bloomers, which had the same gawky aspect of the trunks work by Dijkstra's bather, resembling those paper cutout-doll garments held on with flimsy tabs.

The designers went on to scramble many familiar Prada garments — featherlight ▶



Backstage photographs by Adam Katz Sinding; Runway by Giovanni Glennoni

macs, flood pants, retro track suits, leather car coats and shrunken sweaters – in a freewheeling way.

New propositions included boatneck sweaters and smocks, plus army shirts elongated to tunic length. Pants were optional in at least a third of the exits.

Straw flowerpot hats and black dress socks – worn with nearly everything and slid into driving moccasins and bi-color boat shoes – confounded things further. Were these young men dressing for the office, the beach, the gym, a mountain hike, a best-legs contest?

Even if you couldn't pinpoint the wearing occasion, you felt the familiar Prada-ness of nerdy chic, here in a more youthful and

gangly guise, the uniformly slender and shrunken shapes going against the grain of most other Milan collections.

What also came to the fore were striking color combinations – khaki and lavender, red with sky blue, celadon and pink – the crispness of the fabrics and an appealing, low-key forlornness reinforced by the jangly music and the overwhelming openness of the space.

The show made you think – and it offered respite at the same time. – *Miles Socha* ■



The
Collections
Milan



Emporio Armani

Out of an abundance of caution, Giorgio Armani's PR team preempted shock and wanton speculation and indicated Friday that the designer was recovering at home from an ailment and would not take the bow at his Emporio Armani and Giorgio Armani shows during men's fashion week in Milan. Leo Dell'Orco, head of menswear design, did the honors Saturday night, wearing a navy T-shirt and pants, just like the maestro.

"Mr. Armani has worked with his usual

dedication on the collections that will be presented. Although he cannot be there in person, he will closely follow every phase of the shows," the company assured.

So what a surprise to see that Armani had thrown caution to the wind with a transporting and daring Emporio collection of flowing tunics, harem pants, gauzy tailoring, ponchos and carpet bags, evoking seminal campaigns from the '90s shot in Morocco by Aldo Fallai.

The designer opened his display with a blink-and-you-missed-it parade of EA7 Emporio Armani performance wear that

gave off "Dune" vibes with its vaguely futuristic/dystopian layers, and a soundtrack of howling winds.

And then suddenly we were thrust into the bustling markets of Marrakech, this one peopled with handsome men whisking by in wide-legged trousers, fringed suede bombers, scarf-like tops and boxy, flowing suits in printed pajama silks.

In a Milan season when most designers are playing it safe, Armani stuck out his neck with lustrous, gold-flecked fabrics, mosaic prints, dense embroideries, tassels, passementerie trim, feathers and beading. The collection could be costume-y at times, and there was precious little one could wear to the office, but it delivered a jolt of wanderlust.

Not so long ago, designers avoided referencing faraway places, fearing accusations of cultural appropriation — and many still do. Armani titled his collection "Origins," and said it "returned to a founding principle of his aesthetic: a genuine interest in other cultures."

We are all richer for it. Get well soon, Mr. Armani! — *Miles Socha*






The Collections
 Milan



real life, not runways.

The collection was inspired by trips to hot climates he's made over the years, its earthy, sun-bleached palette nodding to Egypt, Morocco and India, and the slightly lived-in patina of some fabrics suggesting the wearer has already toured his share of spice stalls.

Milan is in the midst of a heat wave, which heightened the appeal of his vibrant, tropical-print shirts in gauzy fabrics; his sleeveless V-neck sweaters in zesty shades; Bermuda shorts, and his thin-soled, slipper-like loafers and flat, cycling-inspired sneakers.

Here was a straightforward collection that skewed dressy and tailored, but worn with an offhand attitude.

There was whimsy in the fish motifs swimming over billowing shirts, the space-dyed twinsets

and the birds appliquéd onto a plain suit jacket.

The color combinations were striking — anise green with gray, orange with mauve, fuchsia with olive — and added a faint '70s vibe that was also felt in the short leather car coats.

Utility pockets and berets were there for a reason, as Smith often spends Saturdays at his Albemarle Street store in London listening to — and waiting on — customers.

"They want more of a hint of military, or of a uniform," Smith said during a preview, confessing his go-to garment these days is a seersucker jacket with four patch pockets.

Lo and behold that's what he wore on Saturday, looking neat in the heat.

— Miles Socha

Paul Smith

Paul Smith would be the opposite of the ivory-tower fashion designer. For his first menswear showing in Milan, the gregarious Brit mingled with guests before the show, provided a stream-of-consciousness narration over the soundtrack, and bounded out for his bow with smiles and waves for everyone.

His 236 guests sat on rows of colorful plastic food cartons, which dovetailed with the designer's obsession with markets, where he has been known to take photos of exceptional tomato displays.

One model strolled by lugging a string bag bulging with oranges, which reinforced that Smith creates clothes for

Ralph Lauren Purple Label

Oh to be a Ralph Lauren Purple Label man, looking like a million bucks, probably having a bank account with even more zeroes – and never breaking a sweat.

Standing on a dais in color-coordinated groups, some wearing hefty leather bombers or suede safari jackets, models braved 95-degree heat for the American designer's Milan presentation on Friday, which solidified his reputation as a master of aspirational lifestyle branding.

It made you seriously consider a pair of white linen trousers to wear under a crested navy blazer, a roomy, open-weave navy sweater or a trim navy shirt jacket. Rarely has the nautical look, here etched with restraint and undoubtedly the best fabrics on the market, looked so compelling.

Another clutch of models dressed in tan, brown and ivory shades exalted the looser fits Lauren – and others in Milan and at Pitti Uomo in Florence – is proposing this season, the shoulders on double-breasted jackets slightly extended, the peak lapels broadened, and the coordinating pants and shirts enlarged accordingly.

Unique textures came to the fore: luscious silk twill for trenchcoats and fisherman jackets; open-weave fabrics for patch-pocket sport coats, and more meaty linens for pleated trousers with a big cuff that hovered over espadrilles, squishy moccasins or fisherman sandals.

Here and there, Lauren mixed in garments with a lived-in look: a rugged black paratrooper jacket tossed over a pleated shirt, bow tie and fancy vest, or a purposely aged biker jacket paired with pristine linen. They reminded you of outfits Lauren himself wore in ads and portraits of yore, and blunted the preciousness that can sometimes make his idealized clothes seem unattainable.

He proposed some nifty alternatives to the tuxedo for more laid-back evenings, such as a roomy shirt and pants in black-and-white pinstripes.

The designer dedicated his collection to the “modern voyager.”

“Each piece tells a story of adventure and refinement,” he said in the collection notes. “This is a wardrobe where quality meets utility, where handmade fabrics blend seamlessly with practical purpose.”

And, it seems, where clothes make the man impervious to heat. – *Miles Socha*

Brunello Cucinelli

The Brunello Cucinelli showroom in Milan was swarmed by press and retailers on a sweltering June afternoon, touching and feeling the brand's innovative fabrics for next spring. But it was also buzzing with curiosity over the documentary film “Brunello,” which will premiere on Dec. 4.

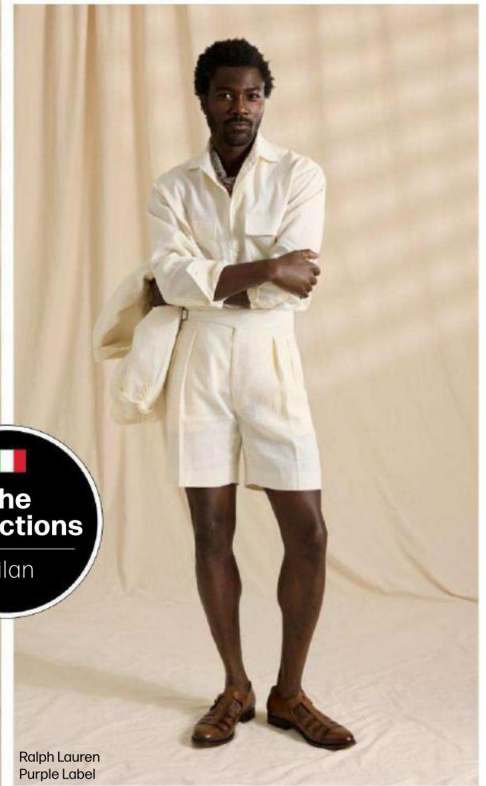
Cucinelli was mum on details but said it will be shown in Cinecittà “to pay tribute and offer a gift to the most important location for movies in the world.” It was directed by Academy Award winner Giuseppe Tornatore, with music by Academy Award winner Nicola Piovani.

In the meantime, Cucinelli was eager to show his namesake brand's new collection, which, aligned with his mantra of tweaking small details each season, featured slightly longer jackets and wider lapels over pants that had more volume and a softer shape. This was also conveyed by pleats. The silhouette harked back to the early '90s and there were plenty of double-breasted jackets reminiscent of that era – minus the weight, as they were entirely deconstructed.

Indeed, dubbed “The Shape of Light,” the collection was marked by blends of



Ralph Lauren
Purple Label



Ralph Lauren
Purple Label



Brunello
Cucinelli



Brunello
Cucinelli

wool or cashmere with silk and linen on fluid pantsuits blurring the boundaries between formal and informal.

While still offering the brand's staple neutral shades, the color palette was enriched by new hues ranging from orange and apricot to royal blue and coral or cherry red.

Novelties included a sportier – yet still

chic – fireman's jacket paired, for example, with corduroy shorts; a sartorial leather jacket; several zippered bomber jackets, and suits with checkered, herringbone and pinstriped patterns.

Company sales have more than doubled since 2019 to 1.28 billion euros last year, and, given its and constant growth, they are expected to double by 2030 compared

to 2023. Cucinelli stands by achieving this while maintaining the exclusive positioning of the brand, its nature as a ready-to-wear label, a category that represents around 85 percent of total sales and upholding the Italian identity, craftsmanship and production pipeline. This solid and comprehensive collection perfectly adhered to this strategy. – *Luisa Zargani*



Vivienne Westwood



Etro



Umit Benan

Vivienne Westwood

The word dandy is being thrown around a fair bit this season, and Andreas Kronthaler offered his interpretation Sunday morning, melding elements of granny's wardrobe, rugby uniforms – and the super-elevated platforms that famously tripped up Naomi Campbell back in 1993.

Suffice it to say this was not the usual clientele filing out of Bar Rivoli next to San Babila, where Kronthaler staged an open-air fashion show, marking the Vivienne Westwood brand's first stand-alone men's presentation since 2017, and its first Milan showing.

Phil Dustin, his hair as pink as Zandra Rhodes', did double duty as DJ and model, navigating the marble sidewalks with aplomb in a skimpy café apron and cork-soled wedges. A slowed-down version of Orbital's "The Box" was among his musical selections.

Kronthaler didn't hold back on provocation, sending out a velvet catsuit with a front porthole to exalt the model's six pack and pubes; adding script necklaces declaring Chaos, Sex or Motherfucker, and accessorizing a balloon-sleeved coat with granny heels, a clutch bag and at least four days of stubble.

The collection was all over the place, ping-pong from handsome double-breasted tailoring to wispy dresses and a tabard densely embroidered with roses. There were toreador pants, and a handsome

navy suede bomber jacket, which made for an unexpectedly cool combination.

Kronthaler recently told WWD he hopes to stage a "proper runway show" come January. – Miles Socha

Etro

No fashion fireworks but a celebration of its roots marked the collection that Etro unveiled via presentation format for spring 2026.

Forgoing the coed formula of February to give full focus to its men's offering, the house opened the doors of its Milan headquarters to guests, who were welcomed by a performance of Italian artist Lucamaleonte. Perched on a ladder, he live painted a colorful artwork overlaying Etro's signature paisley pattern with the image of a bird and flowers.

It was the prelude to a collection that largely banked on house codes, with little space to new interpretations. The motif of an archival pochette inspired the ornamental prints marking the neckline and cuffs of an off-white zippered jacket, while another all-over graphic splashed on fluid silk shirts veered toward the psychedelic, evoking its '70s roots and the free-spirited attitude of the brand.

Paisley ran throughout daywear and formal tailoring alike, from featuring in the welt of knitted polo shirts to getting a tone-on-tone treatment in cargo pants and suits. Pinstripes and checks added to the sartorial lexicon, while tonal embroideries elevated

the simple lines of knits and field jackets.

These were rendered in a soft palette of powder pink, periwinkle, sage and shades of blue, which amplified the sense of gentle masculinity and the laid-back mood of the lineup. So much so that the brand also included fluid robe coats and printed silk pajamas – a nod to the origins of Etro, which launched with home collections.

– Sandra Salibian

Umit Benan

Umit Benan was enthusiastic on the first day of Milan Men's Fashion Week, as he welcomed guests in his first, newly opened store on Via Bigli, roaming with them through the chic members' club-like space and to the new showroom space next door.

Without losing an ounce of his if-you-know-you-know, niche ethos, he is committed to building a sizable business out of his uber-luxe tailoring and wardrobe-building pieces exuding chic traditionalism with a flair.

Since selling a majority stake to D Capital, the fund helmed by New Guards Group cofounder Davide De Giglio late last year, he has beefed up the team and now feels even more freedom to chart his own fashion path.

His aesthetic is very distinctive, built on his fixation for rebooting '80s silhouettes – broad and boxy shoulders, longer jackets and pleated fluid pants – and a loose elegance which, he admitted, is largely inspired by masters such as Giorgio Armani, Gianfranco Ferré and Nino Cerruti.

Benan insisted that his fashion is no longer about narratives – as in the old days of his designs – but his clothes always manage to conjure a unique attitude and trigger the imagination.

"I don't call myself a tailor. I have tailoring ability, sure, but I'm not a tailor. I'm a designer. It's that mix, tailoring with style. With my suppliers, I try to work with a tailor's mindset, but a designer's vision," he said in a preview a few days before.

For spring, the Turkish designer portrayed a Biarritz-based surfer and her jet-setter fiancé.

The former character oozed confidence and a carefree attitude, best conveyed via swimwear used as the bedrock of layering, under silk robes and liquid-looking shirtdresses, or raincoats and off-the-shoulder tops that read seaside glam.

Her lover seemingly walked out of a Slim Aarons picture taken in Saint-Tropez circa 1971, donning Popsicle-hued garb, with luxurious blends of linen and silk plied into loose concoctions such as strong-shouldered double-breasted blazers to be worn with silk pajama pants; rounded blousons; luxe high-tech duster coats, and denim-looking shirt jackets crafted from linen and cashmere.

"For me it's been a shift from design to quality. I want whoever buys [a piece] to really appreciate it.... You know, it's about recognizability. Maybe it's not their style, and that's fine. But at least I'm recognizable for what I do," Benan said.

– Martino Carrera



Setchu



No. 21

MSGM

The fascination between fashion and the world of cycling is far from new. Although still not as largely explored and leveraged as other sports gaining heat – yes, F1, we're looking at you – through the years biking and its different variations have garnered many fashion fans, led by London's legendary Paul Smith and the folks at Pitti Uomo, which just closed an edition themed Pitti Bikes.

Add Massimo Giorgetti to the bunch. It's hard to find a subculture the designer hasn't explored: with his knack for exploring social shifts, the rise in popularity of bike life in all its forms – from finance bros commuting on two wheels in the city to BMX athletes – couldn't go unnoticed by him.

Giorgetti tapped into the activity first hand, mountain biking his weekends away. Pictures taken with his iPhone during those sessions at high altitude were reworked and repurposed as flashy prints defining his men's spring 2026 collection – an ode to the sport but also the community and lifestyle around it.

"I wanted to capture my passion and the one of a generation of youth for it," he said. This included the 24.7 Fastlife collective of acrobatic bikers, who made a cameo in the look book images next to models in slogan T-shirts and sweaters nodding to the Tour de France's yellow jersey and the pink one of the Giro d'Italia race.

A cheekiness and sense of irony permeated other unfussy pieces, such as T-shirts printed with bicycle pumps or embroidered with the "Ride Hard" statement; shirts printed with the sketch of a menacing kitty on a bike, and cargo pants whose bulky pockets were shaped as bike seats or bottle cages.

To evoke active life outdoors, Giorgetti relied on technical mesh and nylon separates, raw-cut detailing, denim treated to mimic grass stains and dirt and knitwear bleached for a sun-soaked effect. He didn't leave the corporate biking types behind as he retooled tailoring with sporty touches, such as adding contrasting profiling to a sartorial suit to give it a technical tracksuit vibe. –S.S.

Setchu

After his first runway show at Pitti Uomo in January, Japanese designer Satoshi Kuwata was excited by the format and so he staged his Milan runway debut on Friday.

His transformative, functional fashions – largely relying on tailoring and utilitarian pieces morphing shape and fit via a profuse use of zippers, snap buttons and buttons – was refreshed with crafty flourishes for the occasion. Some charming, some too gimmicky, sculpted bodices and skirts, as well as wide-brimmed hats and baskets, accessorized Kuwata's looks.

The wavy, palm-weaving technique that informed these pieces was a central theme, as it both expressed Kuwata's penchant for building bridges between cultures and nodded to the starting point of his creative process – a recent trip to Victoria Falls in Zimbabwe.

An avid fisherman, the 2023 LVMH Prize for Young Designers winner might originally have planned his journey to chase tiger fish, but he ended up catching much more. Kuwata had the opportunity to collaborate with local tribes, discovering their craft and creating the woven pieces, also thanks to a little help from LVMH Métiers d'Art, which supports local craftsmanship through initiatives such as the Jafuta Foundation and Batoka Creatives.

"[The technique] is based on how the weaver feels in that second, not an order you follow, so they make a unique organic shape," said Kuwata, underscoring the affinity with a practice in his homeland, too. Overall, he said that observing Zimbabwe's natural landscape and local culture "especially the way people instinctively mold and wrap clothing around the body, sparked new ideas about primal dressing. The pureness of intent and the timelessness of these gestures are what tie Africa and Japan together."

He channeled that instinctive approach in the lineup via tops and shirts with sleeves wrapped around the neckline to create a draped effect or way-too-oversize denim and cargo pants held only by a thin

strap in hanging low on the hips.

He addressed the colors and misty mood of the falls and nature with transparencies, lightweight dresses and flimsy little frocks, and these looks – mainly women's – were seen alongside his take on utility and sartorial constructions. A series of field jackets featuring handles in the collar and enabling wearers to carry them as totes was among the highlights of the collection.

"I like the idea of something timeless, yet you can enjoy every time you transform into something," Kuwata said. "I'm not famous, I think I can do whatever I want. Not many people know exactly what I am, so I'm just trying to be who I am." – Sandra Salibian

No. 21

An antidote to confusion is what Alessandro Dell'Acqua aimed to deliver with his concise, straightforward men's collection.

"We live in complex times, confused and overloaded with messages that come continually from multiple sources and, all too often, even in contradiction with one another," said the designer.

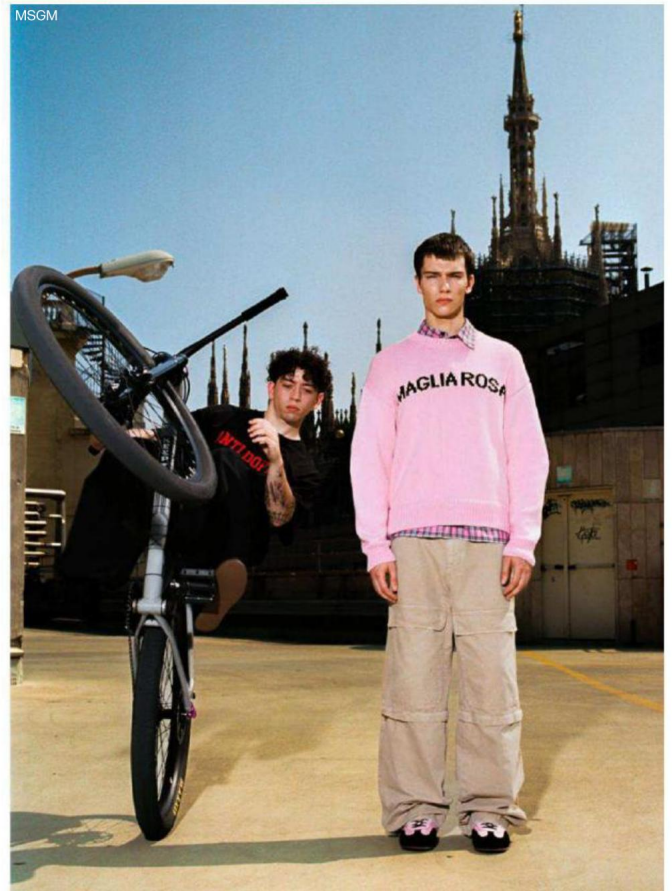
He didn't want to add fashion noise to the mayhem unfolding under everybody's eyes across all fields, so for spring 2026 he avoided any intricate concept and relied on the reassuring familiarity of his wardrobe staples.

Presented off-schedule, his back-to-basics lineup arrayed archetypes such as the cardigan, the hoodie, the trenchcoat and the brand's ever-present navy peacoat.

But even stripping any storytelling from his clothes, Dell'Acqua knows that basic doesn't equal banal. In aiding men to nonchalantly dress for every day and with a grab-and-go attitude attuned to today's pace, he tweaked the basics just enough to make them a bit unpredictable.

Polo shirts and crewnecks were cut from lightweight cotton terry for textural comfort; knits were doubled with neoprene to hold a more structured and cocooning shape, while a pair of shorts was covered

with rivets for an unexpected punkish punch. A new take on Dell'Acqua's popular twinset for men mixed the sporty with the classic as it was made of anorak material and shirts in matching cotton striped fabric, which also was used on basques mimicking boxer shorts and peeking out from classic pants. The minimal shape of a cool wool duster coat was unlined for extra lightness – which seems to be precisely what Dell'Acqua is after right now. –S.S.



Fiorucci

Don't be fooled by the profusion of Minnie Mouse-like polka dots, heart shapes, bows and cute poodles – including two real ones – that Francesca Murri filled her spring 2026 show with. Her lighthearted display came with a subtle political agenda, and nowadays those come with merchandise in turn. In her case, a baseball cap perched on each wooden seat cheekily read “Make hearts beat again.”

That's been both her mission since getting the creative helm of Fiorucci – to reignite that passion for a brand loved by so many for so long – and her commentary on the current geopolitical context.

“We all need a little bit of love right now. It's really a peculiar moment,” she said backstage. And when things get that complex, one can either summon experts for help or seek advice in an even wiser bunch: children.

Murri's show imagined the world seen through the innocent eyes of a child, where the real and surreal blur and cartoonish characters emerge. Lightness, irony and cheeky irreverence converged in a youthful lineup focused on mainly narrow and body-hugging silhouettes with occasional puffed sleeves and ruffled belts adding a comic-like vibe to looks.

Sticking to red, white and shades of blue, Murri kept things Pop but upped the sensuality for women and the preppy-ness for men. Under the former category were sheer tops with the brand's signature angels covering the breast; lingerie-inspired bodysuits; a PVC trenchcoat with red piping, and plenty of lip-shaped tops and accessories in glossy finishes.

Shrunken tank tops, cropped cardigans, low-waist shorts and pants with a sporty aura defined the latter.

Some of the best looks weren't even truly there. Murri tapped artist Artist Janine Zais to turn archival striped tees and the Fiorucci cupids into body-painted artworks paired with cool denim pants with a triple-construction on the waist.

In general, this show was an improvement in the tricky journey Murri has embarked on to revamp the brand. The collection was more cohesive and the approachable urban setting felt more attuned to the spirit of the brand, too. Staged open-air in the courtyard of the Casa Fiorucci headquarters, the location was turned into Piazza Fiorucci, an imaginative square evoking a place of community-building. It can also be seen as square one to start a march – or a love revolution. – *Sandra Salibian*

Pronounce

With light fabrications, charming color combinations and an overall effortless vibe, Chinese duo Yushan Li and Jun Zhou delivered their most convincing collection since joining the Milan fashion scene and its official schedule last year.

Presented at Fondazione Sozzani, against the backdrop of large-scale installations and artworks by Kris Ruhs, their spring 2026 lineup was inspired by traditional Chinese kites and the exploration of the differences between kite-making across Eastern and Western cultures.

The most literal nod to the theme could be detected in the shape of parkas and billowing sheer tops or in the subtle folding putting a nice spin into roomy pants. The

balanced tension between lightness and structure that define kites also permeated the handsome deconstructed tailoring that backstage the duo described as “chill formal.”

Fluid silk, washed linen and recycled nylon were joined by eco-leather that grounded the flowy volumes of the lineup with its shiny surface, as seen in a Mountbatten pink coat, low-waist beige shorts and biscuit-hued overalls. In conjunction with the emphasis on lightweight textures and readable silhouettes, chromatic juxtapositions were what set this Pronounce effort apart. Mint, powder pink, light blue, lavender, champagne, shades of brown and anthracite were tastefully combined to evoke summer skies and stormy weather, and ultimately made the collection fly high. – *S.S.*

Qasimi

Scaffolding arranged in a circle stood at the center of the Sant'Eustorgio Cloisters' courtyard where the first Qasimi show in Milan was held Sunday – its sturdy, industrial appearance countered by the sheets of crinkled fabrics hanging from it and billowing in the morning breeze.

The installation – by Dala Nasser, a Lebanese artist known for her use of different materials, including textiles, to celebrate her roots and culture – contributed to the mood of the show, one of celebration of the brand's 10th anniversary this year but also charged with a message of hope against the world's ongoing geopolitical turmoil.

Designers – and humans – are longing for peace these days.

“It's really a moment of being together and [in] solidarity during this difficult time,” creative director Hoor Al-Qasimi said backstage.

That undertone trickled down to the collection, which showed a softer, more organic and tactile edge of the brand's utilitarian ethos.

Cue the men's jilbab-inspired shirt over fluid sartorial pants that opened the show, as well as the collarless jacket with matching pleated trousers and the women's tunic dresses cut asymmetrically to look like layered pieces.

Al-Qasimi is clearly building her own narrative for the brand, which she took over in 2019, after the sudden death of the founder, her brother Khalid. She let a few crafty inflections in, such as the openweave mohair crewnecks with little stones and buttons tied to it that recalled a fisherman's net retrieving small objects from the sea, the intentional crinkles on a nylon short-sleeved shirt and doodle stitching on a shirt-on-shirt look.

Even the multipocketed shirts, jackets and fishermen's vests – Qasimi's commercial bread and butter – were reimagined for a post-sportswear wardrobe. Elongated into tunics, worn with tailored pants or over pristine white shirts, they came in an earthy and washed color palette of tan, chocolate brown and rusty pink.

“A celebration of hybrid cultures, memory and dialogue,” press notes read. As the show's eclectic soundtrack climaxed with “Khobs” by Lebanese folk rock musician Issam Hajali, a track on inherited narratives and communal identity, models stood around the sculptural centerpiece, conjuring a powerful finale. – *Martino Carrera*



WWD

 resort
2026


Ferragamo

There's always something calming and reassuring in walking through a collection with Maximilian Davis: his soft-spoken explanations, tidy mood boards and overall clarity of mind mirror the precise vision and refined designs marking his tenure at Ferragamo.

Even though the company isn't immune

to shake-ups, including the recent exit of chief executive officer Marco Gobetti, the creative director retains his naturally elegant poise and continues to stick to his original mission of speaking to a multigenerational audience through his work.

The resort 2026 collection was no exception. Davis continued to look at families — especially Italian ones — imagining a chic wardrobe passed down

through generations, and therefore filled with nods to different eras in its silhouettes and archival Ferragamo concepts and elements.

What might sound as a melting pot of references was delivered with a polished simplicity and sense of ease that are becoming Davis' trademark at the brand. He focused on classic shapes, letting textures, occasional prints and the house's

craftsmanship speak instead.

For one, Ferragamo's heritage resonated in leather pieces in different weights, from a minimal napa frock in a terra-cotta shade to an '80s-nodding safari jacket in brushed cotton with grained leather inserts.

Uncomplicated dresses came with exotic patterns, as seen in a batwing style covered in zebra motifs or its sister version elevated with charming ruching and pleats, as well as a white silk caftan printed with the faded image of an alligator skin. (Bonus points for the wedged peep-toe mules that matched the vibe: one of the many desirable accessories, they evoked an archival style created by the house's founder but still so sleek in their zebra or tortoise renditions.)

The effortless mood was reinforced by pajama dressing for both genders, but particularly charming in the '20s-inspired lingerie-nodding women's designs with laced inserts and detachable scarf details. Eveningwear was embraced with the same spirit, as best exemplified by a navy cashmere option with plunging neckline and fringed hem, as well as a backless gown cut from duchesse satin in a champagne hue. Mindful of commercial needs and the enduring recognizability of Ferragamo's Gancio symbol, Davis integrated the signature hook hardware into luxe daywear, including trenchcoats, ribbed cardigans and denim pants featuring subtle leather detailing. — Sandra Salibian



Telfar SPRING 2025

Telfar marked its 20th anniversary on Saturday night of Juneteenth weekend in New York City by doing what the brand does best: celebrating its loyal community through a high-energy fashion display.

"This show celebrates our 20th anniversary. Everything Telfar couldn't rely on when we started this line: investors, buyers, factors, distributors, press, celebs, co-signs, d, e or i – we still don't rely on today," designer and founder Telfar Clemens' show notes read. "Everything we did rely on – family, friends, vision, bulls-t-alarms and commitment – holds us down to this day."

Held on one block of Cortland Alley, models emerged in the designer's latest looks from a back door of the Black-owned genderless brand's flagship at 408 Broadway. While the show started two hours late, that was easy to forget once the live music kicked off and more than 100 models of all ages, gender expressions and races emerged into the alley beneath hanging clotheslines filled with the brand's signature Half tanks.

On the runway, Clemens' spring 2025 collection extended the brand's latest Infinity capsule of reworked classic garments, with cool new takes on stretchy blue denim, modular Infinity looped tanks, blouses, leggings, T-shirts, sweatshirts, dresses and skirts in ombre hues or with

a variety of graphics reminiscent of the nearby Canal Street tourist merchandise, including logoed riffs on the iconic "I Heart NY." Beyond ready-to-wear – which also included new hybrid sarong pants, eased up cotton work jackets and pants, and cool street-friendly, pajama-esque layers – the graphics fronted new must-have luxe handbags that were inspired by plastic shopping bags. For Telfar fans eager to get their hands on this next "It" bag, the wait won't be long: the collection is currently dropping, and will continue to every month "until next season," show notes read.

As each new group of looks emerged, the number of models donning them continued to grow, as seen through dozens of the ensemble donning happy summer pastel, reworked cotton pique polos (backward, wrapped, maxi, etc.), hybrid tracksuits and perforated logoed windbreakers, and many more. It was an impressive fashion block party filled with covetable new styles rooted in reality and celebration of the brand.

After a three-year hiatus from the runway, Clemens' strong display of friends and family – including new faces cast from Wednesday night's TelfarTV "New Models" one-hour special and Luar's Raul Lopez strutting the runway while Solange Knowles watched from her seat – proved the power of community and culture that Telfar has built on for the last two decades – and will continue to for years to come.

– Emily Mercer

MSGM

MSGM



MSGM

Massimo Giorgetti had florals in mind for resort 2026. And though that's far from groundbreaking, his take on a gardening theme resulted into a youthful collection centered on workwear and with a '90s undercurrent rather than the frilly and romantic vibe frequently associated with the inspiration.

The designer wanted to keep things light, fresh and immediate, mainly working with cotton and adding some broderie anglaise here and taffeta touches there to play with different textures and inject a calibrated, girly spin in the lineup. Ditto for volumes and proportions, as he alternated the essential lines of cropped workwear jackets and the roomy ones of baggy pants with the puffed shapes of pastel-hued pocketed minidresses and the asymmetric lines of scarf-inspired denim frocks.

Florals were indeed addressed in many ways, running the gamut from gobelin coats and suits to an archival MSGM print from 2019 and now blooming over shirts and Lycra tops peeking from under pink overalls. A faded flower motif was additionally patchworked into oversized shirting, while a painterly image of flower vases lent a nice arty vibe to a dress and wrap skirt in thick canvas.

Throughout the collection Giorgetti instilled a lived-in feel via raw cuts and sun-soaked effects out of his desire to make clothes "more real, a little less perfect." He was way less subtle in layering lightweight ribbed tank tops and shirts in acid lime, pink and orange hues in some punchy outfits that seemed to come straight from the '90s, but also instantly reminded one of the vibrant roots of the brand. — Sandra Salibian



Elie Saab

resort
2026



Elie Saab

Elie Saab took a decidedly casual turn with his latest resort collection, leaning into denim, cotton twill trousers and capri leggings. The Lebanese house presented an elevated yet relaxed wardrobe, describing it as "trans-seasonal" — a lineup built on clean, crisp essentials.

A quick unzip transformed a classic trenchcoat into a pleated skirt, while Saab's bomber jackets struck a balance between slouchy ease and polished tailoring. Trousers came high-waisted and wide-legged, while jeans sat low on the hips with a gentle bell curve at the hem.

His pursuit of simplicity was clear in safari shirts, poplin day dresses with macramé touches, whisper-thin cashmere-silk knits, and delicate lace tanks with lingerie-inspired details. Even suiting had a twist — think silk pajama sets paired with sharp jackets, or two-piece coordinates anchored with full skirts.

Office siren take note: Saab also offered pencil skirts with lace trim, and lingerie underpinnings topped with fitted blazers.

This season, the designer tempered his signature flair for color, instead favoring a pared-back palette of black, white and camel, punctuated by pops of coral, lemon yellow and pale chartreuse.

Even eveningwear from the couturier felt airier. Saab, known for his opulent embroidery, offered streamlined silhouettes in shimmering knits that skimmed the body, and sequined columns were frequently off the shoulder or asymmetrical. Emphasizing his new casual sensibility, breezy silk chiffon gowns were paired with sandals.

The injection of insouciance was by design; Saab has been clear on his intention to move the brand in a more youthful direction. This collection will offer plenty of entry points for potential new customers.

On the accessories front, Saab is riding the Wave — the clutch originally designed by Greek-Austrian Marina Raphael after she became artistic and design director of handbags in late 2024. This season, it has been reimaged in bamboo and in a strapped version that pairs more practically with his daywear. — Rhonda Richford

Elie Saab



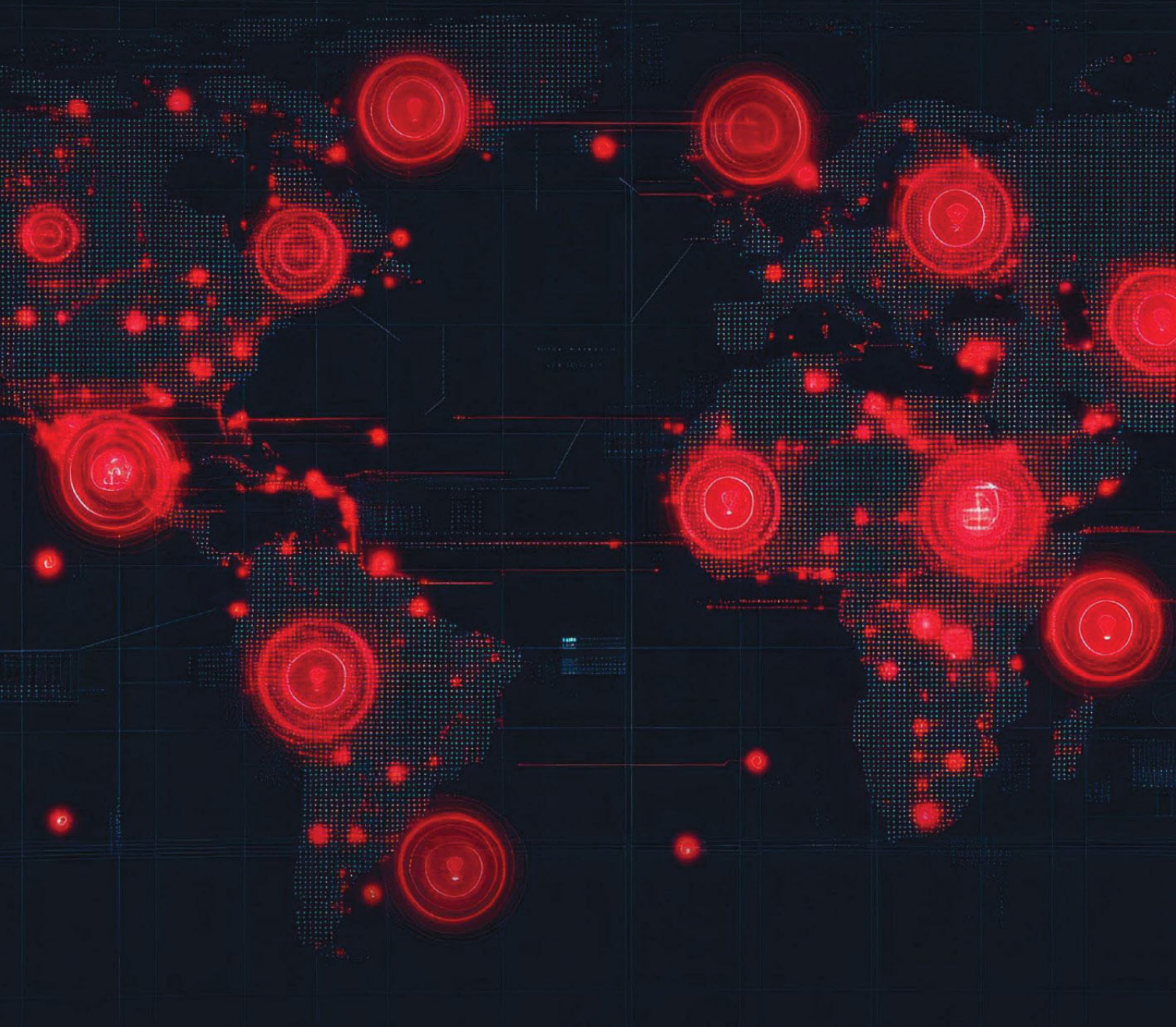
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FALL 2025

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Tableau



Iittala's new range of candles.



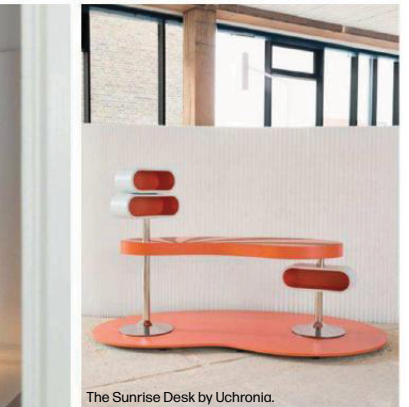
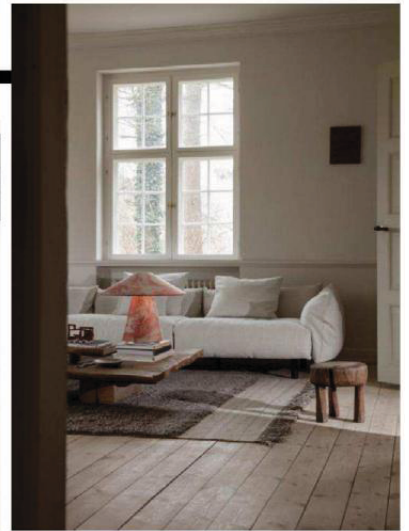
Mario Bellini's Amanta sofa edit from Hay.



Aifunghi's Venosa lounge chair and Porcini Campinio set.



New lighting by Mycoworks.



The Sunrise Desk by Uchronia.

HOME DESIGN

Creatives 'Keep It Real' at Copenhagen's 3daysofdesign

- With designs rooted in functional, modernist concepts, 3daysofdesign began Wednesday with of one-of-a-kind pieces.

BY SOFIA CELESTE

In a world that values excess over substance, the Danish design community aimed for authenticity across the board, as the 12th edition of 3daysofdesign kicked off Wednesday.

"Our Keep It Real theme for 2025 honors individual expression and experiences, echoing our deep desire for a world that's more caring, inclusive and conscious. It's a call to action to be true to your own vision," said the event's managing director Signe Byrdal Terenziani.

A celebration of one-of-a-kind pieces, landmark collaborations and anniversaries heightened the excitement around the city. Upscale furniture brand Fritz Hansen unfurled pieces made with Cypriot-born, London-based designer Michael Anastassiades. A tribute to Finnish creativity, two torchbearers of Finnish design Marimekko, the lifestyle brand founded by Viljo and Armi Ratia in 1951, and Artek, an upscale furniture firm founded by Finnish modernism pillars Alvar and Aino Aalto, Maire Gullichsen and Nils-Gustav Hahl in 1935 unveiled a limited-edition furniture capsule, while Royal Copenhagen released its 250th anniversary exhibit and fresh new home decor under the stewardship of its relatively new creative director Jasper Toron Nielsen. Elsewhere, established and emerging designers came together, embracing past

and future design concepts.

Here, a list of unexpected standout events and launches.

Tableau, a Tribute to Bronze, Marble and Glass

The Copenhagen-based multidisciplinary design studio and concept store opened its Landemærket 10 space to the creations of nine artists and designers for an exhibit called "Project Materia." All creatives were invited to travel to Pietrasanta, Italy to visit marble and bronze workshops before producing functional pieces. Creatives included digital-to-visual artist Andrés Reisinger, Denmark-based Cathrine Raben Davidsen, interior design brand Louise Roe and designers Helle Mardahl and Jacob Mathias Egeberg, as well as Netherlands-based Forever Studio and Laurids Gallée, Onno Adriaanse and William Van Hooff.

Reisinger, who was born in the digital sphere, said working with bronze and marble was a learning curve. "Marble, bronze and glass demanded an entirely different approach. They required me to design not just the object but the process itself – to anticipate how material behaviors might generate unexpected results and to incorporate these contingencies into the work," Reisinger said.

Hay Brings Back Mario Bellini's Amanta Sofa

Danish furniture firm Hay brought back Mario Bellini's Amanta sofa, which was conceived in 1966. Bellini, a pioneer of the modular sofa system and icons like the Camaleonda, originally created the Amanta for C&B Italia. Today, the model has been filtered through Hay's lens with

a variety of updated colors and a shell and cushions made of mostly recycled materials. The new edition of the Amanta will launch worldwide in August.

The Potential of Recycled Murano Glass

Luca Nichetto presented the Danish design community with an innovation from his native lagoon. The Venetian designer worked with fellow Venetian start-up Rehup on a range of table lamps called Uppglas for a company called Astep. "It's not just a light, it's a vision for a more sustainable future," said Nichetto, who is also the artistic director of eight-centuries-old Venetian glass maker Barovier & Toso. Denmark-based Astep was founded by Alessandro Sarfatti. His parents Riccardo Sarfatti and Sandra Severi started Luceplan with architect Paolo Rizzatto in 1978. Alessandro is also the grandson of Gino Sarfatti who started Arteluce in 1938.

Iittala's Tribute to Alvar Aalto

For the first time since it was founded in 1881, Finland's Iittala unveiled a line of scented candles. The collection features three unique fragrances, ranging from the crisp coolness of lakeside breezes to the grounding notes of oakmoss, suede and cedarwood. The new line is a tribute to Finnish designer Alvar Aalto who greatly shaped the design brand's identity with iconic models like the Aalto vase which still mouth blown to this day.

Mushrooming Designs

Husband-and-wife team Marije and Bart Schilder debuted their first collection of mycelium furniture, which includes the Venosa lounge chair and Porcini Campinio

set. Named Aifunghi, the firm pioneers the use of renewable materials to create what they call "seductive" designs out of sustainable materials.

"We envisioned furniture that not only genuinely embodies sustainability but disrupts traditional practices and sets a new benchmark for luxurious and environmentally responsible design," the firm said.

Aifunghi uses a mycelium based composite, a material that combines herb fibers with natural binding power to make recyclable furniture.

In the same vein, California-based Mycoworks also presented at 3daysofdesign. Mycoworks is also the creator of a mycelium material called Reishi, which is first grown in a sheet before it is harvested and finished into a soft material in Spain. Mycoworks unveiled pieces like Eaves Lamp made with multidisciplinary design firm Atelier Axo and a divider called the Subject Matter Paravent with Danish designer Maria Bruun.

Fast Forward

Italian innovative material firm Fenix and laminate design company Formica joined forces to present the Fast Forward project curated by Milan-based Federica Sala, who made a splash at Milan Design Week 2025 with "Romantic Brutalism: A Journey Into Polish Craft and Design." For Fast Forward, six international designers were tapped to reinterpret a specific time period through the creation of contemporary furniture pieces. Among those artists and studios was Italian designer Federica Biasi, Rotterdam-based Laurids Gallée, Swiss-based Panter&Tourron, South African designer Thabisa Mjo, London-based Tino Seubert and Mchro. Uchronia is the Paris-based multidisciplinary that showcased the Hôtel Uchronia centerpiece at Paris' Maison&Objet in January.

Sala said her research started from the 1920s. The exhibit is a reflection on the surfaces, colors and patterns between 1920 to the 2000s, when Fenix came to the fore with its innovative materials and surfaces.

EYE

'Jaws' Still Anchors Wendy Benchley's Life



Here and below: Peter and Wendy Benchley.

● More than 50 years after her late first husband released the novel, Benchley is still living with the aftermath of it and the movie.

BY ROSEMARY FEITELBERG

For millions, "Jaws" mania never really waned, and no one knows that better than Wendy Benchley, whose late husband Peter wrote the 1974 thriller.

Although this weekend's 50-year anniversary of the film's release reignited interest in the Steven Spielberg-shot movie of the same name, Benchley has been living and breathing all things "Jaws" for much of her lifetime. As an ocean conservationist and policy advocate, she has traveled the world speaking out about protecting sharks and safeguarding the seas. Prior to her first husband's death in 2006, the pair took part in diving expeditions and championed environmental causes.

Wendy Benchley is making the rounds this summer, and will be speaking at select screenings. The "Jaws" extravaganza on Martha's Vineyard, which is where the film was shot in 1974, included screenings of National Geographic's "Jaws @ 50: The Definitive Inside Story." Benchley will also appear at a screening for the documentary at the Nantucket Film Festival, running Wednesday through June 30, as well as at a screening and talk on Thursday in Chatham, Mass. The European premiere of the documentary will take place on July 1 at the Oceanographic Institute in Monaco. European and U.K. media outlets regularly contact her about interviews and "they all understand the positive influence of 'Jaws' and how it really jump-started an interest in the conservation of sharks and the ocean, etc.," she said.

In a recent interview with WWD, Benchley shared some back stories about how the book got written and how the summer blockbuster was made. It all stemmed from a chance encounter on Nantucket in 1963. "I was a hostess at the Jared Coffin House. Peter was at the bar there with a friend, smoking a Lucky Strike. I was helping a waitress get some drinks, and I was having a bit of a nicotine fit," Benchley said. "I saw him sitting there,

and I said, 'Can I just have a quick drag of your cigarette?' and he said, 'Sure.' I took a drag and gave it back to him. And then he came and asked me for a date. We got married a year later."

As for why they hit it off so well, she said with a laugh, "Isn't that the question of all of mankind? What are the pheromones that make you hit it off? I have no idea, but, definitely, we had sparks flying," Benchley said.

Her late husband hailed from a family with a rich literary lineage. His grandfather Robert Benchley, a humorist, was a founder of the Algonquin Round Table, which included Dorothy Parker and other literary giants. He also worked in Hollywood as a film writer and performer. Peter Benchley's father Nathaniel was a novelist, writer and a painter whose novel "The Off-Islanders" was turned into the movie "The Russians Are Coming, the Russians Are Coming."

One summer on Nantucket the-then teenage Peter Benchley told his father how he really wanted to be a novelist or a writer, so they brokered a deal. Explaining to his son that he did not want him to face writer's block in that pursuit, Nathaniel Benchley "offered to pay him what he would have made mowing lawns for the summer if he got up every morning at 7 a.m. and pounded away at the typewriter for four hours," Wendy Benchley said.

His early career included writing for Newsweek and other magazines, as well as speechwriting for President Lyndon B. Johnson. His freelance years kicked off after Johnson decided not to run for re-election in 1968. Benchley set out to write a novel to earn a better living for his wife and two young children. Wendy Benchley said, "I look back at our decision. Of course, a novel is even riskier than freelance writing [laughs]. But we were young and foolish, so we thought, 'OK, let's go for it and see if he can hit a home run.'"

He had two ideas in his back pocket — one about modern-day pirates, and the other about a great white shark wreaking havoc on a seaside community. Wendy Benchley said, "I must say, I said, 'Oh Peter, I don't think either of those are going to fly.' Thank heavens he didn't listen to me."

But his editor at Doubleday, Tom Congdon, told Benchley, "I think the fish story is a good one," Wendy Benchley said. "Peter pounded away writing in the Blackwell Furnace Repair Ship in Pennington, N.J. That was more conducive for writing than being in a house with two little toddlers running around."

The backbone of the story was Benchley's depiction and understanding of the ways that people "behave and react to a menace that they can't control," according to his widow. In addition, the time he had spent on Nantucket, where his parents had lived year-round at one point, made him grasp how reliant tradesmen and other locals are in summer communities on having strong summers businesswise. That tension enhanced the depth of character in the book.

And, of course, there was Benchley's fascination with the great white shark, especially the 15- or 16-foot one that was caught off of Montauk Point in 1964 by Frank Mundus. That led Benchley to "put together this scenario with his imagination and his writing skills," she said.

Spielberg featured a 25-foot great white replica "to make it more of a monster," Wendy Benchley said. After learning more about "how magnificent and important sharks" were for the ocean following the film's release, "Peter said he would not have made the shark quite as much of a dynamic killer as he did," Wendy Benchley said. "But he was always very proud of his depiction of the great white shark — its swimming, senses and how they don't have very good eyesight."

So much so that sharks tend to bump swimmers with their noses "or take a bite of whatever is in front of them to see if that is worthy of them to eat." Most of the time a shark will go away "after biting a human being, because we're too bony. We don't have enough fat like a nice seal," she said.

During the filming of "Jaws," which Benchley cowrote, the couple spent time on Martha's Vineyard. "But he was so thrilled, when Carl Gottlieb was hired to do the day-to-day. Carl was brilliant at it, and he was there for the whole shoot. As you know, it was rather chaotic and exhausting," Wendy Benchley said, adding that Peter Benchley was eager to get back to writing his next novel.

Once it was a wrap, they attended a

preview of "Jaws" in a big theater in New York with Richard Dreyfuss, who played "Hooper," the oceanographer. "Everybody in the audience just screamed, and they got up on their feet and cheered at the end," Wendy Benchley said. "When we went out onto the sidewalk outside of the theater, Dreyfuss was just jumping up and down, saying, 'I can't believe it. We did it!' Of course, he and everybody else had suffered through these four months of real hell trying to get this movie made."

Lousy weather and the malfunctioning mechanical shark slowed down the proceedings. As well-constructed as the shark was, the salt water corroded it and its wiring, which resulted in it "constantly breaking down," Wendy Benchley said. "But Steven says that meant that he had to do a lot more character development with the four lead actors, and also with the locals."

Spielberg's decision to screen it with members of the diving community like Stan Waterman, Ron and Valerie Taylor and Peter Gimbel also boded well, she said. Scared as some movie fans were by "Jaws," applications to study marine science at the Rosenfeld School increased by 30 percent right after "Jaws," as well as at other schools, Wendy Benchley said.

"People say that 'Jaws' kept people out of the water and made them fear sharks. That's true for maybe 5 percent or 10 percent, but the other 90 or 95 percent were fascinated with sharks and research. Fifty years later people are still interested in this iconic fish, and they want to conserve sharks and keep our ocean healthy."

"Honored and thrilled" as Peter Benchley would have been that people still found his book and the movie "fascinating and exciting" 50 years later, he knew what a positive effect "Jaws" had, during his lifetime, Wendy Benchley said. Having received numerous letters, he also did expeditions and wrote articles about oceanography for National Geographic, among other outlets. "This interest has been going on for 50 years. It's not just now," said Wendy Benchley, who "loves" that people still jump off the "Jaws" bridge into the water on Martha's Vineyard as a summer ritual.

Stressing the importance of not conflating "Jaws" with sharks being decimated around the world for shark fin soup and shark meat, Wendy Benchley said, "'Jaws' had nothing to do with that. Shark-fin soup has been eaten in Asian cultures for millennium. Sharks are in trouble all over the world, because of these huge factory ships and the fact that too many people are having shark-fin soup for celebration [including weddings] and shark meat to eat," Wendy Benchley said. "We are still killing more than 100 million sharks each year for shark-fin soup and their meat."



WWD


Leslie Bibb, Sam Rockwell, Sam Nivola and More Celebrate Cultured Magazine's Hamptons Issue

Bibb, who is featured on the cover, was celebrated by friends like LaQuan Smith, Billy Crudup, Busy Philipps and more.

BY LEIGH NORDSTROM PHOTOGRAPHS BY LEXIE MORELAND



Leslie Bibb and Sam Rockwell



LaQuan Smith



Billy Crudup

Leslie Bibb was the woman of the hour Wednesday evening, swanning about the room at Hotel Chelsea making introductions and receiving praise.

Still riding the wave of success from "The White Lotus," the actress is featured on the cover of Cultured Magazine's Hamptons issue, and to celebrate, the magazine hosted a party in Bibb's honor.

Bibb was joined by her partner Sam Rockwell and "White Lotus" costar Sam Nivola, as well as Jordan Roth, Busy Philipps, LaQuan Smith, Billy Crudup, Iris Apatow, Chris Messina, Cynthia Rowley and more.

"I'm an introvert who masks as an extrovert, so it's all an illusion of complete nervous disassociation that is happening in my guts right now," Bibb confessed during a quiet moment in a side room, between her socializing.

Her Cultured shoot had taken place out in the Hamptons over a gray and overcast Memorial Day weekend, which is actually how Bibb prefers the Hamptons.

"Everyone thinks that the Hamptons is sun and fun, and I like the Hamptons like Gurney's. I got hip to the Hamptons in the wintertime in the '90s, and I went to Gurney's for the first time and it was the first time I'd ever been in a salt water pool. I felt so luxe," Bibb said. "I'm just a girl from Virginia. I didn't know about salt water pools. You had to go to the ocean!"

These days, Bibb's favorite part of the Hamptons remains Montauk.

"It's just something about being at the end to be the last one. I think it weeds out our modern people who don't have a strong constitution," she said. "And there's something about being at the tip feels like the tip of the world."

Her own summer plans remain up in the air, this time by design.

"I feel like whenever I make a plan, the universe goes, 'Ha ha. Nice try.' So my plan is to not have a plan," she said. "My plan is to just say 'yes' and to be in flow with whatever happens. But I think I'm going to go upstate – get out of town with your dog, and Sammy, we've both been on sort of a busy schedule, so we're going to do that."



Busy Philipps



Cynthia Rowley and Jordan Roth



Sam Nivola and Iris Apatow

BEAUTYINC

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Tiziana Fausti

Carlo Capasa
and Stefano CanalAndrea Rosso and
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eye WWD Toasts Men's Fashion Week With Cocktail Reception, Dinner

On the first day of Milan Men's Fashion Week, WWD invited senior industry figures for a night of fun, fashion and networking.

BY MARTINO CARRERA PHOTOGRAPHS BY MATTEO CHERUBINO

MILAN – It was a night of fun, fashion and networking Friday during Milan Fashion Week, as WWD celebrated the kickoff of the menswear showcase with a cocktail reception at 10 Corso Como, which sponsored the evening.

Industry players including Rosario Toscano, chief executive officer of Akoni; Canali's CEO Stefano Canali; Etro's CEO Fabrizio Cardinali; Spring Studios president GianMario Motta; Santoni CEO Giuseppe Santoni, and Harmont & Blaine president Riccardo Bruno, among others, enjoyed glasses of Franciacorta wine and canapés in the garden of the famed Milanese retail institution. The event, cohosted by Fairchild Media Group's chief content officer James Fallon and Milan bureau chief Luisa Zargani, was also sponsored by Akoni eyewear, Spring Studios and Harmont & Blaine.

Despite the heat in Milan on the eve of the first day of summer, the event offered a moment for industry figures to socialize and catch up. Talk ranged from summer vacation plans to, naturally, business conditions.

Camera Nazionale della Moda president Carlo Capasa stopped by before heading to the last show of the day, PDF, while Corneliani's CEO Giorgio Brandazza and Kiton's CEO Antonio De Matteis and Maria Giovanna Paone, chairwoman and co-CEO of Kiton's parent Ciro Paone, joined the night after wrapping up preparations

for their respective brands' collection presentations, both planned for Saturday.

Promoting the cross-pollination between industries, Artemest's CEO Marco Crendendino and Frette's CEO Filippo Arnaboldi mingled with Caruso's CEO Marco Angeloni, Gianluca Borghi, CEO of 10 Corso Como, and Andrea Rosso, sustainability ambassador for the OTB group, accompanied by his partner Fabiola Di Virgilio, with whom he has created indie home brand RedDuo.

Invited to tour the 10 Corso Como retail and exhibition space, many guests indulged in the photo-ops provided by the Gentle Monster's boutique inside the concept store or the Guido Guidi photography exhibit in the gallery space upstairs.

The cocktail reception was followed by an intimate dinner as part of WWD's Global Impact Council, a network of fashion, retail, beauty, luxury, design and technology leaders coming together several times a year to shape, in conversation with one another, the future of their industries. Tiziana Fausti, owner of 10 Corso Como, welcomed guests with brief remarks. This was the second such event in Milan after several previous dinners in New York and one earlier this month in London in association with the Saudi Fashion Commission to launch WWD's first Culture Club of people driving the city's culture today.

Giuseppe Santoni
and Fabrizio CardinaliRosario
ToscanoMarco Angeloni,
Antonio De Matteis
and Fabrizio Cardinali.

Fashion Scoops

Orange Appeal

Simon Porte Jacquemus is returning to the Château de Versailles for his next fashion show, scheduled for Sunday at the tail end of men's fashion week in Paris, WWD has learned.

The designer has chosen the Orangerie, which "Sun King" Louis XIV had built to shelter his citrus trees and palms in the winter, as the venue to unveil his fall 2025 collection.

The grandiose stone greenhouse was famously the site of a Dior haute couture show by John Galliano in 2007.

Jacquemus, who comes from a farming family in the South of France, has made lemons, straw and other pastoral references part of the fabric of his brand.

The designer staged his first show at the famous palace in 2023 that kicked off a brand elevation strategy – and fulfilled a childhood dream. For that runway spectacle, guests were ferried in small rowboats on the Grand Canal to watch models parade puffball shapes on one shore.

The French fashion brand returned to the Versailles palace a second time in 2023 for a dinner hosted by Net-a-porter to fete a Jacquemus eveningwear capsule – and it funded restoration work on the canal's borders.

"Supporting such an historical French monument through (patronage) means a lot to me, especially to nurture this relationship in the long term as an independent designer," he said, confessing that he's been eyeing the Orangerie and "waiting for the right collection to show there."

"Le Paysan felt like that moment, a collection that tells the story of where I come from, but also where we're heading," Jacquemus told WWD. "The Château de Versailles, to me, represents the proof that dreams can come true."

Jacquemus has been teasing Le Paysan on Instagram, showing clips of ravishing country lanes, a donkey munching carrots, hands busy shelling beans and a boy selling sheafs of wheat at a roadside stand.

"This collection is an homage to my family, my roots, my culture, where I come from," he wrote. "It's also where I'm heading, and the dream I'm chasing."

— MILES SOCHA

The Orangerie at the Château de Versailles.



Gold Standard

LVMH Moët Hennessy Louis Vuitton's Olympics campaign has won a gold medal.

The world's biggest luxury group was awarded the Luxury Grand Prix at the 2025 Cannes Lions advertising festival for its 360-degree activation developed as premium partner of the Paris 2024 Olympic and Paralympic Games, it said on Friday.

Faced with a ban on

advertising in competition areas, LVMH found creative ways to promote its 150 million euro sponsorship of the world's biggest sporting event.

Louis Vuitton created trunks for the medals and torches, as well as the trays used in medal ceremonies, and was featured in a segment of the opening ceremony. Chaumet designed medals, Berluti outfitted Team France, and Dior dressed performers in the opening and closing ceremonies including Celine Dion, Lady Gaga and

Aya Nakamura.

Sephora animated the torch relay and Moët Hennessy, the official Champagne supplier, celebrated victories in all the dedicated celebration spaces. LVMH also designed and produced the uniforms for medal presenters.

LVMH worked with Havas Play and Havas Paris for creative execution, Publicis for media and press strategy, and Auditoire for the design of the Maison LVMH pavilion in Paris.

The Luxury Lion, renamed

after launching last year as the Luxury and Lifestyle category, is one of 30 Lions Awards handed out at the festival, billed as the world's largest gathering of the advertising and creative communications industry.

The jury was headed by Mathilde Delhoume-Debreu, global brand officer at LVMH, and included South African designer Thebe Magugu, Brazilian designer Naya Violeta and Kenya Hunt, editor in chief of Elle U.K., alongside a host of ad executives.

The award aims

to highlight creative campaigns that "not only honor brand heritage but also embrace the future by leveraging digital innovation and addressing the changing values of new consumer demographics," organizers said.

LVMH-owned Loewe won last year for its stop-motion animation film featuring its collaboration with Japanese ceramics studio Suna Fujita.

"This Grand Prix is an immense joy for all our teams and maisons," said Antoine Arnault, LVMH's head of communication, image and environment and unofficial Mr. Olympics. "One year later, we are just as proud. We are thrilled to have showcased France through our craftsmanship and contributed to creating unforgettable memories of an adventure that captivated the entire world."— JOELLE DIDERICH

Chaumet's 13th workshop head Benoît Verhulle holding the gold Olympic medal designed by the French jeweler.



Century Of Chanel

Chanel is strengthening its cultural initiatives with celebrations for its centenary in the U.K.

The French brand is launching Arts & Culture Magazine, a publication that revisits the brand's work with artists and cultural institutions in the last five years. The project is led ▶

Chanel's Arts &
Culture Magazine Vol. 1


by Chanel's Culture Fund and Yana Peel, the president of arts, culture and heritage at the brand.

To inaugurate the publication, Chanel has taken over the Foreign Exchange News in Bayswater in London until Saturday.

The first issue of Arts & Culture Magazine, otherwise known as Vol. 1, will also be available in 20 bookstores worldwide including shops in Amsterdam, Bangalore, Bangkok, Berlin, Glasgow, Hong Kong, Los Angeles, Mexico City, Milan, New York, Paris, São Paulo, Seoul, Shanghai, Sydney, Taipei, Tokyo and Zurich.

The magazine will be carried by Foreign Exchange News, Tenderbooks, Rococo News & Magazines and Reference Point in London and RIPE Mags in Glasgow.

The magazine is a visual feast with multiple paper types across 250 pages produced in English. Chanel has asked the creatives involved to share their insights on the future.

The launch of Arts & Culture Magazine is part of the brand's push for supporting print and bookstores around the world. The magazine's cover uses items from Gabrielle Chanel's personal collection: a statue bust

of the designer made by Jacques Lipchitz in 1921 wearing metallic Chanel sunglasses from the brand's fall 2002 show stop by Roe Ethridge.

Other images in the issue include a white shell-like tray with gold interiors that holds an array of pearls with a bottle of Chanel No.5 and a colored seashell, and a collage of lion prints, which is a subtle hint to the founder's zodiac sign.

Last week, Chanel toasted to its 100 years in the U.K. with an intimate 100-guest dinner and a ballet performance behind a Pablo Picasso stage cloth at the V&A East Storehouse in Stratford's Queen Elizabeth Olympic Park. "Everything goes back to Gabrielle and the U.K. still has this special place for the house because we still source tweed and cashmere from the U.K.," Elizabeth Angles d'Auriac, president of Chanel U.K., told WWD.

"Things become evident and ideas bubble up when you start getting interested in your local environment, your clients and the culture environment. We always think about creation, creativity and craftsmanship – it's our heritage, but it's also in our present and future," she said. — HIKMAT MOHAMMED

Love And Palace

British cult streetwear brand Palace is releasing a collaboration on Friday with French designer Jean-Charles de Castelbajac, offering up a whimsical spin on the concepts of love and peace.

Building on de Castelbajac's signature fusion of color, surrealism and irreverent play, the collaboration centers around collage, which, according to the designer, freed his work



Jean-Charles de Castelbajac's new collaboration with Palace.

from the lines of drawing.

"Collage is an art technique that has been used by Dada artist Raoul Hausmann, Henri Matisse and punk graphic designer Jamie Reid. In this third collection for Palace, I wanted no frontier between art, fashion, style and movement," said de Castelbajac, who is best known for outfitting more than 700 clergy members for the Notre-Dame de Paris Reopening, as well as designs like his teddy bear coat and Iceberg cartoon sweaters, prized by the hip-hop set.

"Every element is a moving art piece, a collectible, a special one for universal graphic heroes," he said. The collaboration mixed photos, colors, words and shapes, dismantling and rebuilding Palace's lettering through felt appliqué, layered prints and surreal graphic treatments.

"I used the motif of the dove because it is a symbol of peace, the dove carries serenity, spirituality and harmony. In this turbulent world, it felt important to send a message of hope. There is also the eye, which symbolize observation and

awareness, reflecting our society where, through social media, we are constantly watching the evolution of the world. Finally, the bust in marble evokes history and the roots of humanity," he said.

Key pieces in the capsule include a wool varsity jacket featuring multicolored cutout felt appliqués, a knit sweater blending half-checkerboard patterns with oversize lettering, denim jackets and wide-leg trousers detailed with vibrant cutouts, hoodies and long-sleeve T-shirts embedded with collage imagery and T-shirts with reworked versions of the Palace triangle logo.

Palace and de Castelbajac teamed in 2019 for a collection that was themed around fraternity, with the brand's logo reimagined as three hands in blue, yellow and red.

They reunited in 2020 for a second drop that celebrated hope, joy, color, signs and symbols with wardrobe essentials adorned with peace signs, hearts, teddy bears, wings, palm trees, tangerines, wine bottles and acid house smiley faces.

"I'm very attached to

this brand, we've known each other for a long time, even before Palace, back in the early days. To me, the strength and creativity of a group of friends, along with their constant drive to reinvent themselves through bold and offbeat collaborations, is what defines Palace. It's more than just fashion, it's a style, an energy and a community I genuinely enjoy engaging with," he said.

"For me, it's also a challenge that plays a key role in my own reinvention. I also do wear Palace, it's my stylistic connection with my grandson Balthazar," de Castelbajac said.

— TIANWEI ZHANG

Manning Up

NY Model Management is bolstering its menswear roster.

The agency, created 30 years ago by Heinz Holba as a sister brand to his LA Model business, has brought a trio of menswear-centric executives from Wilhelmina into its fold.

Matt Trust, Gene Kogan and Jessica Rosenberg have joined New York Model to take its men's division to the next level. Trust and Kogan had been recruited to Wilhelmina from DNA Models six years ago to direct its men's board. Rosenberg was already on board when they joined.

"The three of us have spent decades focused on building long-lasting and profitable careers. So naturally we jumped at the opportunity to bring those skills to an agency which has an immense amount of respect throughout the global fashion industry," said Trust, who added that he started his career at NY Models 27 years ago. "There is something almost poetic about landing back here."

Karine Roman, vice president of NY Model, said, "NY Model Management has always strived to provide the best service to our models and clients. We can't create these kind of results without the most committed and outstanding agents. Matt, Gene and Jessica are known to comprise one of the strongest men's team to be assembled in our industry. Naturally, adding three of the best agents in New York City was an easy decision when presented with the opportunity."

She said that NY Model has had a male modeling division since the business was launched and the division is "definitely growing." She said adding the trio to the mix was "a great opportunity for us to provide a safe home to those agents and keep growing." — JEAN E. PALMIERI



Jessica Rosenberg,
Gene Kogan and
Matt Trust.