

# WWD

Fashion. Beauty. Business.

## Long-term View

Giorgio Armani saw a steep fall in profits in 2024 as a result of investments for the long term.

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## Home Bodies

Jonathan Anderson is revamping his signature label JW Anderson, adding a large dose of art, craft and personal passions to the mix. "I wanted to consolidate everything I had done, and then add on all the things I enjoy, which is art and fashion and interiors and making," said Anderson, who plans to fill his new stores with offbeat products such as vintage gardening tools, coffee-flavored tea and homemade runny honey from Houghton Hall in Norfolk, England. *For the complete story, see pages 4 and 5.*

PHOTOGRAPH BY VIRGINIE KHATEEB



Backstage at Giorgio Armani men's spring 2026 ready-to-wear collection at Milan Men's Fashion Week.

## BUSINESS

# Giorgio Armani's Investments for Growth Dent 2024 Bottom Line

● The designer, chairman and CEO of his fashion group prioritizes strategic investments in flagship projects, e-commerce and luxury positioning to secure the brand's future.

BY LUISA ZARGANI

**MILAN** — Giorgio Armani keeps his eyes on the prize.

While acknowledging sales and profitability of his namesake fashion group decreased in 2024, the designer, who also holds the role of chairman and chief executive officer, said the performance was dented by the investments he felt were necessary for long-term success.

"During 2024, while well aware of the market slowdown already evident in the second half of 2023 and of the many challenges arising from the international context, I continued to operate with an eye to the future," said Armani on Wednesday. "It is with this in mind that I chose in any case to invest in projects of great symbolic and practical significance, which are fundamental to the future of the company."

Indeed, the Armani Group last year invested 332 million euros, almost double the 168.5 million euros channeled in 2023, and almost three times the average yearly investments in the previous years.

For example, Armani last year unveiled the building on Madison Avenue in New York and Palazzo Armani, the prestigious headquarters in Paris on Rue François 1er. The mega Emporio Armani store in Milan was renovated and, in addition, the group insourced its e-commerce management.

"I am convinced that pursuing consistency and continuity and avoiding the pursuit of immediate gains is the best strategy to ensure long-term success. Thanks to this approach, in an increasingly complex and competitive global environment, I am proud to say that we have maintained the group's independence and stability," continued Armani, who has

long voiced his desire to keep the company independent. "I am confident that the current market difficulties and international tensions will ease in the near future."

In 2024, group revenues decreased 6 percent to 2.3 billion euros compared with 2.44 billion euros in the previous year. At constant exchange rates sales were down 5 percent.

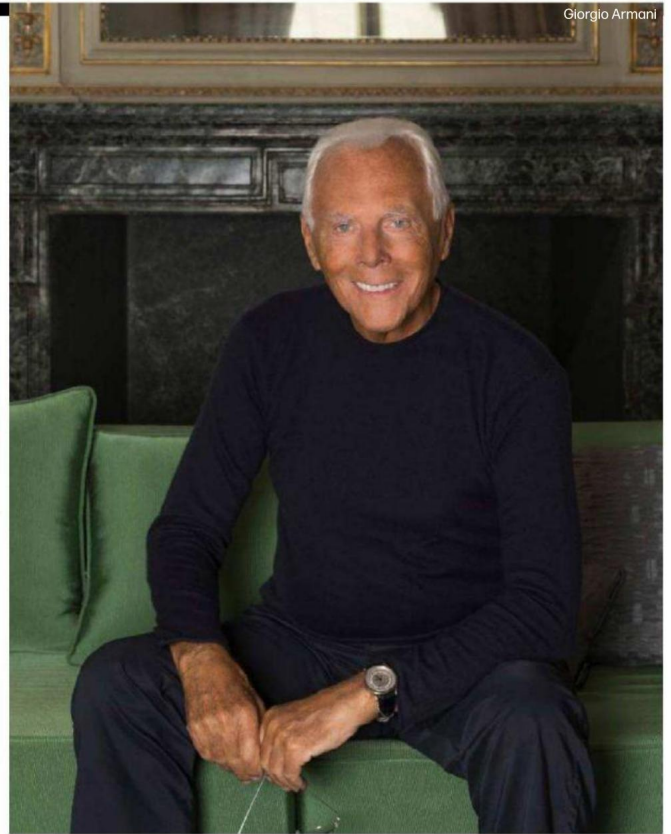
Impacted by temporary closures for renovation works, the retail network reported a 3 percent decrease in sales.

Armani touted his company's "solid and prudent management, further confirming the group's solidity," viewing the results as positive in light of the international macroeconomic and geopolitical context, the ongoing tensions and high uncertainty, and despite the slowdown in the fashion and luxury sector.

"We opted for 'moderate' pricing policies, with increases below the rate of inflation, and for distribution focused on quality rather than quantity, as demonstrated by the stability in the number of stores, with no pressure on new openings and very selective approach," said Giuseppe Marsocci, deputy managing director and chief commercial officer of the group. "Ultimately, the decision was to prioritize product quality and the customer experience, even at the cost of sacrificing margins in the short term, in the conviction that this choice will make us more competitive when the market returns to growth."

To be sure, the extraordinary investments impacted the bottom line as net profit before tax amounted to 74.5 million euros, falling 66.8 percent compared with 224.5 million euros in 2023. Earnings before interest, taxes, depreciation and amortization dropped 24 percent to 398 million euros compared with 523 million euros in 2023.

Operating profit totaled 67 million euros, down almost 69 percent from 215 million euros in the previous year, reflecting the mid-single-digit decline in sales and at the same time a 2.5 percent increase in



Giorgio Armani



Giorgio Armani's Madison Avenue building.

of the Chinese market in particular.

In October last year, Armani unveiled his namesake brand's spring 2025 collection at the Park Avenue Armory, timing the show to celebrate the opening of his company's new building at 760 Madison Avenue, on the corner of East 65th Street, completed in partnership with SL Green Realty Corp., Manhattan's leading office landlord.

The building was entirely redesigned to include residential units, the new Giorgio Armani and Armani/Casa boutiques, and an Armani/Ristorante.

Armani and SL Green collaborated with New York-based architecture studio Cookfox Architects on the design of the building, which spans more than 97,200 square feet and 12 floors.

The designer has steadily and gradually grown the Armani Casa business, formally established in 2000 and now present in 29 countries with about 40 stores around the world in leading cities from Milan and Paris to Tokyo. In addition to the residences he has been developing around the world, from Miami to Manila and Istanbul, further building his design world, an Armani Hotel will rise in Riyadh, a 300-year-old site located a 15-minute drive from Riyadh, in the Kingdom of Saudi Arabia, which is expected to be completed in 2026.

Separately, on Wednesday Armani revealed that, after debuting their first chapter for fall 2024, he was pairing with Kith to unveil a new collection, dubbed "Estate," which means summer in Italian, a double entendre with the English word for property.

It is designed for men and — for the first time — women.

To mark the launch, Armani and Kith will host special activations in four of the destinations that inspired the collection: Malibu, the Hamptons, Forte Dei Marmi and Porto Cervo. This will include an early release at Kith Malibu on Friday and at the Giorgio Armani and Kith Hamptons House on Saturday and Sunday at the Topping Rose Hotel in Bridgehampton, N.Y. The global launch will take place at selected Giorgio Armani boutiques and Kith shops worldwide, as well as on the Kith online stores starting July 10.

operating costs as the group committed to strengthen the company's organizational and financial foundation to reinforce the brand's positioning in the luxury sector.

All the investments were self-financed, including the significant property acquisitions, denting the net cash position, which amounted to 569.7 million euros at the end of 2024 compared with 945.6 million euros at the end of 2023.

The designer, who will turn 91 on July 11, did not take his final bow at his Giorgio Armani and Emporio Armani spring 2026 menswear shows in Milan last month — both praised by retailers — as he was recovering at home from an ailment. Leo Dell'Orco, head of menswear design, did the honors in his stead. Armani is gearing up to present his Privé collection in Paris during couture week and is planning celebrations in September to mark the 50th anniversary of his company.

In 2024, by geographic markets, Europe represented 49 percent of total sales, aligned with the previous year. Americas accounted for 22 percent, up from 21 percent in 2023, while Asia-Pacific decreased to represent around 19 percent from 21 percent, reflecting the slowdown

## BUSINESS

# Robert Rizzolo Named Global President of Alexander Wang



Alexander Wang and Soo Joo Park at the Fashion Trust US Awards in Los Angeles in April.

- Most recently he was chief merchandising officer of Marc Jacobs.

BY LISA LOCKWOOD

**Robert Rizzolo** has landed at Alexander Wang, where he has been named global president.

Most recently Rizzolo was with Marc Jacobs as chief merchandising officer. He had been with Jacobs for four years. When he departed Jacobs last month, he wrote on LinkedIn, “These years have marked some of the company’s most profitable and transformative eras, and I’m incredibly proud to have been part of it.”

Rizzolo claimed in the post that he had helped shape some of Jacobs’ major milestones, including “the meteoric rise of The Tote Bag, the revival of Stam (a popular bag) and Beauty, the re-launch of Ready-to-Wear, Footwear and Jewelry, and the cultural impact of Heaven.”

Earlier, Rizzolo was divisional vice president of global merchandising at Michael Kors and before that he was with Gucci as divisional merchandise manager. Other roles included buyer for Burberry, associate merchandiser at Calvin Klein, and assistant merchandiser at Gap, where he spent nearly eight years.

Neither Rizzolo nor Alexander

Wang could be reached for comment Wednesday morning.

In a LinkedIn post, Rizzolo said he joined Wang on Tuesday. “This brand has held a place in my heart for two decades – genre-defying, culturally sharp, relentlessly creative. To take on this role alongside Alex and lead this exceptionally talented team into a new chapter is an honor I welcome with gratitude and energy.

“I have always been inspired by the passion that fuels founder-led brands, and I’m thrilled to match Alex’s drive and dedication to the brand and the business. The next chapter starts now,” he wrote.

In a WWD story in December 2023, Wang said it was searching for a new chief executive officer. The company’s adviser has been Paula Sutter (former president of Diane von Furstenberg), who’s been advising the brand for over 15 years. Sutter couldn’t be reached for comment Wednesday.

In the 2023 WWD story, Wang said he had gone through “a complete transformation both personally, and through work,” after being accused of sexual misconduct and sexual assault in 2000. The company, which had moved into sprawling offices at 139 Beekman Street in 2023, was recommitting to its North American business. It had committed to building the bodywear category, opening freestanding stores in North America and strengthening its online business. It had also planned growth in Europe in 2024. It was reported that the company was tracking to close out 2023 with more than \$200 million in global revenues. China had become its number-one market, followed by North America.



Stray Kids member Felix models pieces from the Louis Vuitton Silver Lockit collection.

## EXCLUSIVE

## Louis Vuitton, Felix Team On Collection

- The Silver Lockit miniature lock is engraved with a blue heart and the word “dream.”

BY JOELLE DIDERICH

**PARIS** – Louis Vuitton has teamed up with K-pop star Felix for this year’s edition of its Silver Lockit jewelry collection, designed to raise funds for UNICEF.

The French luxury house tapped the Stray Kids member, a Vuitton brand ambassador since 2023, to help design the line, which features its signature miniature lock engraved with a blue heart and the word “dream.”

“The heart represents love, compassion and empathy,” said Felix, who is also a UNICEF goodwill ambassador for South Korea.

“I wanted the blue in this collection to symbolize that sense of peace and security for the children we are supporting, giving them the freedom to dream of a brighter future,” he said in a Q&A. “It’s a soothing color that evokes feelings of serenity and optimism.”

Made of certified recycled silver, the collection consists of an earring, a bracelet available in either a silver chain or cord version, and a pendant. For the 2025 edition, the cord bracelet and pendant are available in four colors: yellow, blue, pink and black.

The limited-edition line will be available in stores worldwide from July 18, with the exception of the Silver Lockit yellow cord, which is an online exclusive. The brand donates \$100 for every cord bracelet or earring sold, and \$200 for every silver bracelet or pendant.

Vuitton’s partnership with the United Nations agency for children began in 2016, and sales of the Silver Lockit collection have raised \$24 million so far. In 2024, the brand supported UNICEF programs in Madagascar, Guatemala, Haiti and Vietnam.

“It’s inspiring to see Louis Vuitton using its influence to raise awareness and funds for the world’s most vulnerable children. And UNICEF is doing vital work in defending children’s rights and providing them with the support they need,” Felix said.

“Every child deserves the chance to grow up in a safe, healthy and nurturing environment, with access to education, health care and protection,” he added.

Celebrities including Nicole Kidman, Chloë Grace Moretz, Léa Seydoux, Jennifer Connelly and Millie Bobby Brown have supported the charity initiative.

## BUSINESS

# Christian Lacroix CEO Steps Down

- Nicolas Topiol steered the brand through multiple transformations over the past 20 years.

BY MILES SOCHA

**Nicolas Topiol** has stepped down as chief executive officer of Christian Lacroix after an eventful 20-year tenure spent shepherding the brand through multiple transformations.

Topiol confirmed his departure to WWD following a wistful post on his

personal LinkedIn account.

“Bold, baroque creativity can meet the rigor of a sustainable business model,” said the executive, who joined Lacroix in 2005 when Falic Group acquired the company from LVMH Moët Hennessey Louis Vuitton. “Twenty years later, the maison stands strong, resilient, profitable, desirable and protected. It has weathered crises. Shifted models. Changed markets. Passed through hands. Yet remained immovably important.”

Topiol said his departure was planned after a transition period in the wake of

another changing of hands, from Falic Group to Spanish company Sociedad Textil Lonia, or STL.

A successor has not been named.

Contacted by WWD, a spokesperson for STL said “the responsibility has been fully assumed by the STL headquarters, as the current Christian Lacroix team remains relatively small.”

One of Topiol’s biggest decisions came in 2009 when Lacroix fell into administration after accumulating an estimated \$150 million in losses since its 1987 inception by the namesake couturier.

The executive decided to exit the costly ready-to-wear and couture businesses to focus on a few licensed categories, finding traction with fashion accessories, home furnishings and lifestyle products.

Topiol said he would now devote himself to his role as president of Bechert Corp., a private firm that advises on M&A, strategic repositioning, turnarounds and brand management.

Meanwhile, the founding designer continues to dedicate himself to costume design for top theater and opera companies across Europe, in addition to designing the Desigual x M. Christian Lacroix line.



Nicolas Topiol

EXCLUSIVE

# Jonathan Anderson: Craft Is King

Here and right: A look at the JW Anderson's latest collection, which will go on show in Paris on Monday.



● Anderson said his rebranded JW Anderson label takes in his passions – “art and fashion and interiors and making” – and feels a lot like escapism.

BY SAMANTHA CONTI

**LONDON** – Jonathan Anderson isn't pausing for breath. Having made his debut with menswear for Dior last week, he's ready to reveal a new look and approach for his signature label, JW Anderson, and it's all about heritage, craft and his personal passions.

Instead of seasonal fashion and accessories, the new JW Anderson will offer luxe wardrobe staples, jewelry, sunglasses, art, craft and items for the home.

He's teamed with long-standing U.K. suppliers – and friends – on furniture, vintage garden tools, and even runny honey that's made on the grounds of Houghton Hall, the family seat of his friends and Norfolk neighbors, David and Rose Cholmondeley.

Anderson is planning to reveal the new concept, and creations, during the couture shows in Paris on Monday, at Galerie Joseph in the Marais.

The designer is going the full mile with the rebranding, a project he's been working on for the past year together with the JW Anderson team. In August, he'll be

shutting the JW Anderson stores in London and Milan for refurbishment, and will reopen them in September with the new concept.

The stores will become his own “cabinet of curiosities,” and hubs of local craft, while the JW Anderson website is being revamped into something “different – and simplistic,” the designer said in an exclusive interview.

There are more stores in the pipeline, including one on Pimlico Road in London's Belgravia, a destination for high-end furniture and design. He also plans to open stores in New York and Paris. Each one will be like a fashion show, he said, offering a “slow-moving feast” of creativity and ideas.

The rebranding, Anderson said, was inevitable and already in the works before he was named creative director at Dior, the first designer under LVMH Moët Hennessy Louis Vuitton ownership to take on men's, women's and couture.

“I wanted to rearticulate my own brand. When I started it, I had come out of university, I'd worked on the windows at Prada. I was more angsty. I had to fight my way to get where I am today,” said the designer, who launched his eponymous



Vintage farm tools have caught Jonathan Anderson's eye.

label in 2008 with menswear, and began showing women's two years later.

He used JW Anderson as an experimental space, drawing on inspirations as diverse as “Wallace and Gromit,” “Carrie,” and the graphic iconography of Michael Clark, the pioneering dancer and choreographer – and one of his heroes.

“When I turned 40 last year, I decided that I wanted to change the brand. And I wanted to kind of work out, ‘Who am I today?’ I also wanted to consolidate everything I had done, and then add on all the things that I enjoy today, which is art and fashion and interiors and

making,” said Anderson.

Craft has always been top of mind for Anderson, a collector of art, antiques, ceramics and wood-turning pieces.

In 2022, he told the WWD Apparel and Retail CEO Summit that sometimes the idea of luxury “can be quite frightening” to some “and I feel like craft is a very good way of breaking down the realities of it, and showing the process. I think the more that we understand how things are made, the more we can ultimately” see their value and merit.

During his tenure as creative director of Loewe, Anderson let his passion for craft run free. He worked with artists, sculptors, and even the Japanese animation experts Studio Ghibli on shows, campaigns and exhibitions.

In 2016, he established the Loewe Foundation Craft Prize, which pays tribute to the Spanish brand's roots as a

leather-making collective and supplier to the Spanish royal crown.

“Loewe was ‘me,’ but I don't want to replicate it” at the new JW Anderson, he said. “I wanted to work out why I was interested in [craft]. For me, it's about the still life, and this idea of connoisseurship, of going into depth with an object or a maker.”

Anderson said his aim is to make the “perfect” cashmere sweater in Scotland, “and then understand the people behind it. I want to find things that I love, or what I wear myself, and then articulate them in the world we are in today.”

Anderson also wants to look at “the imperfections in things and make it a personal story.” He said the JW Anderson pieces are about “London, growing up in Ireland, and all of the primitive things that are about me. I want to build this into a world. It's about the long term.”

He added: “If we make a sweater, then we will issue a different color only when we need to. Also, I don't want to let go of some things, like the Loafer bag,” said Anderson, referring to his design inspired by the vamp of the shoe, which launched for spring 2025.

“Things don't have to be a success overnight. It's about enjoying a design and sticking with it. It's a slower process, and finding fetish within things. And it's very much how I see my home, and my world,” he said.

Anderson also looked to the late, legendary Terence Conran, the designer, retailer, restaurateur and lifestyle pioneer who changed the way postwar Britons furnished their homes, and wondered what the Conran store would look like today.

He's been working with Wedgwood to make teacups and saucers designed by the British ceramicist Lucie Rie, but which never went into production.

Proceeds from sales will be divided between supporting the work of the Lucie Rie and Hans Coper Foundation and providing scholarships and grants ▶

to support emerging artists in the field of ceramics and related fields.

Anderson has also been working with the London-based Postcard Teas on a new kind of dark roasted tea that tastes like coffee (another obsession of his) and with Ferguson's Irish Linen on a series of dish cloths with different messages and colorways.

The JW Anderson stores will stock Windsor chairs handmade in Lewes, East Sussex, England, by a company called Hope Springs; Murano glasses from Italy, and replica wooden Mackintosh stools made in Perthshire, Scotland.

The London stores will offer vintage watering cans made from French copper and antique gardening tools restored by Garden & Wood Ltd.

"I have bought from them for many, many years. They find and restore rare gardening equipment, and have the details of where everything was manufactured. The watering cans are incredibly rare," said Anderson.

"What's important for me is that [the gardening tools] are very, very well-made and, because of that, they've lasted so long. Sometimes we have to cherish the idea" that some things become better with time, and a new context, he said.

Anderson said Garden & Wood's founder, Edward Green, knows the history of garden equipment in Britain, every supplier, and where everything was made.

The tools, he said, "are still completely usable, and that is the point. They can be

decorative, but at the same time they are completely functional objects," he said.

Anderson is also pursuing his long-held dream of working with gold. He's making link chains with Lucie Gledhill Jewellery in London. Every link is individually made, soldered, and shaped by hand.

Even the jars of Houghton Hall honey have serious provenance. Each lid will be wrapped in fabric crafted using traditional 18th-century weaving techniques.

Anderson wants people to examine every object in his new shops carefully. "Everything may look simple, but each thing has got a complexity to it. It's either something I've always wanted to do, or something that I have an obsession with," he said.

Anderson is forging closer ties with his longtime fabric suppliers as well. He's sourcing boiled wool from the Yorkshire fabric mill Moon; waxed cotton from British Millerrain, and silk grosgrain fabric from the weaver Stephen Walters. He's using that grosgrain for the lapels and side leg details of JW Anderson tuxedo suits.

Tartans come from Lochcarron of Scotland, a textile company specializing in tartan fabrics and traditional Highland dress. Denim is developed and made in Japan, while the damask is made by Britain's Humphries

Weaving, which specializes in historical reproductions for silk wall interiors.

The list goes on, both for objects and fabrics that will intermingle on the shop floor, and online. Anderson said there might even be a runway show every now and again.

"When we feel like there needs to be a show, we will do a show. It could be in a year or two, or in three months. But only when I feel like there is something to say within my own brand," said Anderson, adding that it was important for him to keep the JW Anderson team, which he describes as a "little family of very, very talented people," close, and working toward the same goal.

Fashion is still part of the mix. The

presentation Monday will showcase some of JW Anderson's greatest hits, including striped polo tops, a supersized Loafer bag, and skirts propped up with little panniers, a fun look the designer sent down the runway for spring 2025.

Colors are vibrant and include emerald for swimming style trunks; apricot for slip-on shoes, and bright white frames on a pair of exaggerated cat-eye sunglasses.

Anderson's hours may be long, but he's clearly energized by the work and likes the fact this new project is completely different from Dior. "I like being this sort of bipolar character, a kind of split personality. For me, it's like escapism, and I'm really proud of the project," he said. ■

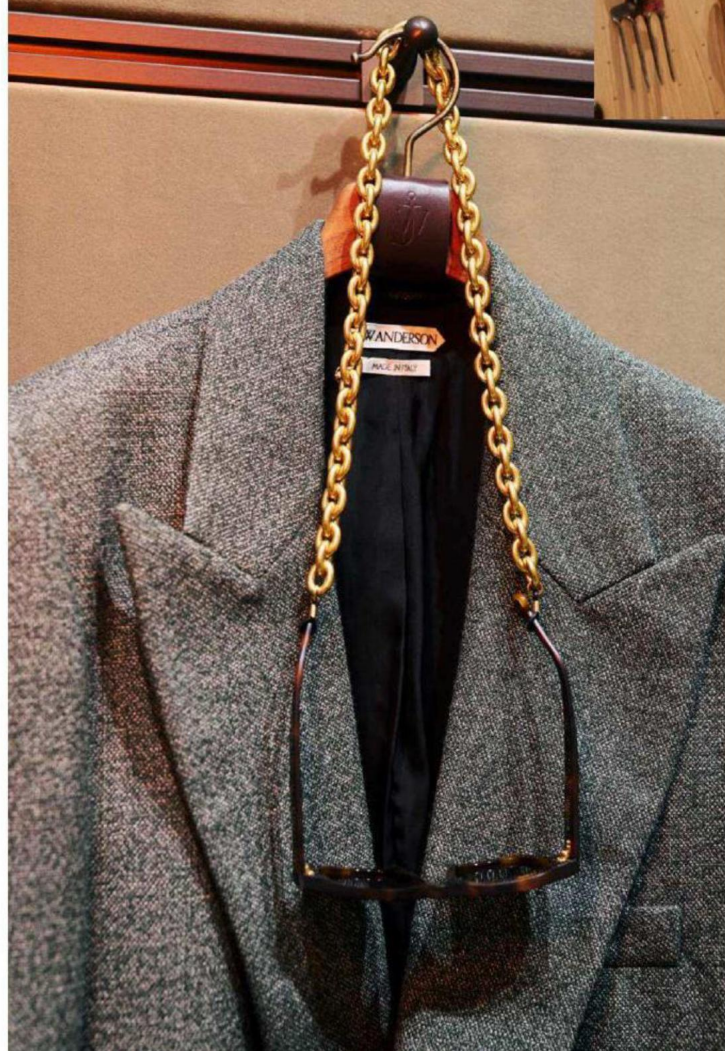


Vintage farm tools from the branded JW Anderson collection.



Books from the rebranded JW Anderson collection.

Here and right: A look at the JW Anderson's latest collection, which will go on show in Paris on Monday.



Here and right:  
Floral creations on the mood  
board for the Bal d'Été at  
Les Arts Décoratifs in Paris.



EYE

## Sofia Coppola Art-directed Paris Ball Will Be 'Cinematic'

● The American filmmaker is artistic director of the July 6 fundraiser at the Musée des Arts Décoratifs in Paris.

BY MILES SOCHA

A portrait booth manned by Craig McDean, floral decor by Thierry Boutemy, and cuisine from impossible-to-book Paris restaurant Septime are among the intriguing elements of the Bal d'Été scheduled for Sunday at the Musée des Arts Décoratifs in Paris.

Credit Sofia Coppola, artistic director of the fundraiser, who said she approached the assignment as if she were directing a party scene in a movie. (Her formidable filmography includes "Priscilla," "The Virgin Suicides," "Lost in Translation," "The Bling Ring," "Somewhere" and "Marie Antoinette," for which Boutemy did the lush arrangements.)

"It's a little more nerve-wracking that it's a live event because I'm worried if the dessert comes out late or something. You can't edit it," Coppola said in an exclusive interview about the event, which will kick off Paris Couture Week.

But she approached it with a clear concept: "It's just my fantasy of what a summer ball would be.

"The idea is really to feel like summer by bringing the garden inside the space with the decor, and for it to feel formal and easy at the same time – joyful, too."

Asked what she considers the most important ingredients in a successful celebration, she added: "For any party, just for people to feel comfortable, you know – great music, great food and wine and beautiful flowers and hopefully a relaxed atmosphere."

Her mood board includes images of Countess Jacqueline de Ribes, a legendary Paris hostess in the '80s, standing next to enormous bouquets. Another reference is the lavish Proust costume ball of 1971, hosted by Guy and Marie-Hélène de Rothschild.

"It sounded like a fun project, something I've never done before," Coppola explained. "And I'm happy to help the museum as a fan of French culture."

To be sure, the Arts Décoratifs holds a special place in her heart.

"I love to visit that museum. It's such a beautiful space. And my husband's band Phoenix had set up a studio there during the pandemic," she said, referring to Thomas Mars, lead singer of the French pop group. "They gave them a space to record their last album. So I would go visit them, and it was just incredible to spend time in that museum."

"I thought it's so cool that they support artists and music, and I would pass Napoleon's throne to get to the room where they were rehearsing. So I had great memories and when they asked me if I would want to be involved in the ball, I was happy."

L'Oréal board member Jean-Victor Meyers, who is president of the honorary committee for the gala, called Coppola a "natural choice" to curate the event given her "deep personal and professional connections with Paris and French cultural institutions."

"She understood right away what we wanted to do, and some of the references that shaped the event were already common to us," he said, also lauding her "very refined taste, and cinematic sensibility."

"It made her the ideal person to capture the spirit of the evening, with elegance and authenticity."

In addition, Meyers and Coppola assembled an impressive list of famous Paris personalities, patrons and artists for the honorary committee.

Meyers said Betty Catroux, Madison Cox, Athina Onassis, Paloma Picasso, Jordan Roth, Lauren Santo Domingo, Cindy Sherman, Mathilde Stern-Pointillart and Lizzie and Jonathan Tisch all shared their unique perspectives and personal experiences.

Unique from other fashion galas, where brands typically buy a table and invite guests of their own choosing, the Bal d'Été sold individual tickets, and so the seating plan will be overseen by organizers.

This dovetails with Meyers' conviction that a successful ball "has to feel festive, and it has to be eclectic, bringing together people you



Jean-Victor  
Meyers  
and Betty  
Catroux



Sofia Coppola



The central nave of Les Arts  
Décoratifs in Paris, site of  
its summer ball on July 6.

"We would expect the ball to get us to the upper end of our fundraising goals." Proceeds from the black-tie affair – to be held in the soaring nave of the museum – should help the museum finance upcoming exhibitions, which will include "1925-2025: One Hundred Years of Art Deco," slated to open on Oct. 22.

While perhaps best known for its blockbuster fashion exhibitions dedicated to the likes of Thierry Mugler, Iris van Herpen, Louis Vuitton, Dries Van Noten and Dior, the Musée des Arts Décoratifs also showcases its vast collections of furniture, tableware, textiles, jewelry, wallpaper, art and design objects, and photographs.

The museum boasts one of the largest decorative arts collections in the world, spanning some 1.5 million objects dating from the Middle Ages through to today.

Last year it welcome about 800,000 visitors, Sauvage said, noting that 56 percent of them are under the age of 26 and enter free of charge. "So it's a very, very young museum."

At present the museum is hosting several exhibitions at its main site in the Louvre building's Rohan and Marsan wings, including "Paul Poiret: Fashion is a Celebration" and "Bamboo: From Pattern to Object."

Oh, and if you wish to be surprised about Coppola's outfit for the ball, stop reading. It'll be a pale pink dress from Chanel's haute couture studio. "It's a dream," she said.

don't usually see in the same place."

"That encourages spontaneity and encounters," he explained. "So there will be a mix."

And the energy won't dissipate once the dessert plates have been cleared.

"We have a second part of the evening that Sofia Coppola also developed featuring a surprise performance, then a deejay and an after-party space," Meyers revealed. "So this sense of progression and discovery will be key to making the end of the night unforgettable, too."

In one of his first interviews since being named president of Les Arts Décoratifs, Lionel Sauvage said the Bal d'Été would help the museum meet its fundraising goals, since it relies on private donations for about a third of its annual budget, roughly 40 million euros.

"It's about celebrating art, fashion and design," in addition to "celebrating the families that help the museum, over generations in some cases," he said. "We have a strong group of American donors who have been donors for generations, and we keep on adding new donors. It's a museum people are attached to.

## FASHION

# Willy Chavarria Responds To Paris Show Controversy



Models on the runway at Willy Chavarria's spring show.



Backstage at Willy Chavarria's spring show during Paris Men's Fashion Week.

- El Salvador's President Nayib Bukele criticized the American designer's most recent runway show.

BY ROSEMARY FEITELBERG

As far as fashion week criticism, pushback from the president of El Salvador would not typically be a primary concern for most designers.

But that unlikely predicament was what Willy Chavarria faced, after showing his spring 2026 collection during Paris Men's Fashion Week on June 27. At the start of the show, men of different ethnicities with shaved heads and all-white outfits walked onto the runway, knelt down and bowed their torsos and heads as they put their hands behind their backs.

El Salvador President Nayib Bukele, who was not at the show, interpreted that montage as being reminiscent of photos of El Salvador's Terrorism Confinement Center. That maximum-security prison, which is known as CECOT, is where U.S. President Donald Trump has sent hundreds of immigrants who are facing deportation from the U.S.

After the fact, Bukele publicly criticized the show on X and suggested sending prisoners from El Salvador's largest prison to Paris Fashion Week. Chavarria said Wednesday that he first learned of the pushback from his public relations team. "My first thought was, 'Amazing publicity for my brand. Thank you. Amazing global reach,'" he said.

"Sadly, we live in a very divided world. I think that anyone who is an artist is going to receive some kind of commentary from people who might not align with their ideas. But for me, the art is the primary expression. I'm not attacking anyone. I'm not doing anything that is aggressively

rebellious in any way. I'm simply creating an artistic vision that speaks to how I feel. It's really that simple," Chavarria said.

The Mexican American creative said the show was meant "to highlight the importance of an indisputable fact that everyone deserves to be treated with dignity. That's really the foundation of the brand. In this moment, where we're seeing the degradation and deterioration of care for one another across the world, I had no choice but to highlight what we're seeing in the United States."

The show's stylist, Carlos Nazario, declined to comment Wednesday, according to his agent at Art Partner Audrey Houssin. The Fédération de la Haute Couture et de la Mode, which oversees Paris Fashion Week, declined to comment.

The designer said that his decision to name the show "Huron," as an ode to his agricultural hometown in California, was made five months ago when the collection was being developed. It was not just about Chavarria's story, but also how "people, who are from immigrant communities, can really flourish and give the world the most incredible talent, music, color, fashion and art," he said. "That's something I really wanted to celebrate in this collection. I wanted it to be positive and full of life."

He continued, "But come show time, we're seeing some of the most horrifying things happening all around the United States with the disappearing of people and families being broken up — absolute horror. I'm referring to ICE [Immigration and Customs Enforcement] and those pretending to be ICE, and those who are just simply acting out in horrifically charged ways attacking immigrants."

The designer said he included a portion in the show that was speaking to that and that allows people to challenge the status quo and to give space to a better world by

starting with those, who are in positions of power, to serve us. CECOT was just a portion of the statement. It wasn't all about CECOT or El Salvador. It's about this question of people being dehumanized, and it's a broader discussion of dehumanization. It's seeing people like I am being completely dehumanized on a global scale."

The white shirts and white shorts that the models wore were made through a partnership with the American Civil Liberties Union. Representatives did not respond to media requests.

Chavarria said the "very Los Angeles and very Chicana look" was used "to really symbolize the simplicity of a fashion look that is being targeted. And the men were all in white to represent an innocence," he said. "These men were representing innocent men being abducted. The parallels of CECOT were drawn very vividly with this president from El Salvador taking it upon himself to really connect with what he's doing. Of course, it's a much broader statement. Anybody who is minimizing this artistic expression to what's happening in El Salvador is really trying to misguide the conversation."

More than anything, Chavarria said he was trying to show "this disrespect for humanity that we are seeing globally and to contrast that with the incredible talent and expression from me and everyone that participates in the work that I do."

That includes all of the models, who walked in the show, all of the talent that put it together, and the immigrants that make and wash the clothes, he said. That commentary applies to not just his brand, but to the fashion business in general, Chavarria said.



Willy Chavarria on the runway at Paris Men's Fashion Week.

Last week's runway show featured the third installment of the Adidas Originals x Willy Chavarria collaboration, which included T-shirts imprinted with "America" upside down. Executives at Adidas did not acknowledge media requests.

The designer said, "Adidas and I work together so the expression of the show always was what it was. This political response has been a bit more exaggerated by the El Salvador president, who chose to maybe out of guilt or who knows what? For me, this doesn't affect my business whatsoever."

Bringing his parents and a few relatives to last week's runway show was a high point, said the designer, who was still in Paris Wednesday. "They're so proud of me. It was so powerful and special. It was such a beautiful moment for them and for me to have them here. I've just been surrounded by joy and happiness around this whole show. It's been so well-received and I'm just so happy to be embraced by the French and Parisian fashion world."

Eager as he is to return to New York on Friday to reunite with his husband and their dog, the designer said that doesn't exactly mean he will be kicking back. "I haven't had down time since I was seven years old," he said.



A Bulgari shop operated by Starboard aboard a cruise ship.



Caryl Capeci



A Starboard-operated boutique aboard a cruise ship.

## BUSINESS

# Starboard Ramps Up Offerings At Its Shops on Cruise Liners

● Starboard's Caryl Capeci cites several initiatives that began rolling out this year in response to the post-COVID-19 rebound in the cruise industry.

BY DAVID MOIN

**The Starboard Group** is seizing the moment.

With the cruise industry experiencing a sustained rebound post-COVID-19, the Starboard Group, operator of boutiques aboard cruise liners and super yachts, has been rolling out new product initiatives and services ranging from personalizing jewelry and ear piercings, to tequila developed with the Invicta Watch Group.

Starboard also plans to launch a natural diamond program this fall, details of which will be revealed later this summer.

"Cruising has never been more popular," said Caryl Capeci, Starboard's senior vice president of fine jewelry and Swiss watches. "There was a stoppage of the cruise ships during COVID-19, and then it all came back. We've seen not only the number of passengers but also retail sales on cruise ships grow and grow. And in June, we had record high sales volume."

During an interview Tuesday, Capeci cited statistics indicating the cruise industry is forecast to carry 37 million passengers in 2025, up from approximately 34.6 million last year, with expectations to reach 42 million by 2028. So an opportunity to capture greater wallet share from more passengers on board cruise ships exists.

Last year, Starboard cruise line shops generated an estimated \$800 million to under \$1 billion, according to sources. Capeci declined to confirm the figure though she characterized Starboard's 2024

volume as in the hundreds of millions of dollars.

Starboard works with 14 cruise lines, including Royal Caribbean, Virgin Voyages and Carnival Cruise Line, and more than 95 different cruise ships selling everything from beauty, fragrance and liquor to apparel, Swiss watches and fine and fashion jewelry. Through its cruise and luxury division, Starboard operates single-brand shops, as well as multibrand shops on ships. Among the brand shops are Omega, Cartier, Tag Heuer, Bulgari, Hublot, Cartier, IWC, Panerai, Piaget, Messika, Swarovski and Pandora. Also sold are beauty brands such as Dior, Chanel, Lancome, Clinique, Estée Lauder, Clarins and La Mer. Shops range from 100 to 750 square feet. The merchandise in the Starboard shops is duty free and tax free.

Among the initiatives Capeci cited:

- Boutiques for Cartier, IWC Schaffhausen and Piaget aboard Luminara, the newest super yacht in The Ritz-Carlton Yacht Collection, which was launched this week. The boutiques offer Swiss timepieces, fine jewelry and accessories, as well as private viewings, in-suite appointments and sessions with brand ambassadors to explore the craftsmanship and heritage of the brands. Also on offer are designer jewelry, luxury accessories and resortwear — from vintage Hermès bags and Stella McCartney handbags to fine jewelry by Ileana Makri, Lauren Rubinski and Sydney Evan.
- Ear piercing in partnership with Inverness, the ear piercing system, has been set up on 33 ships across multiple cruise lines in the past couple of months. Starboard says "expertly trained retail team members" administer the piercings.
- The debut of Invicta Tequila is for

sale exclusively aboard 26 cruise ships worldwide, produced for the Invicta Watch Group by Mexico's Casa Maestri Distillery. Onboard tastings and personalized activations are offered.

- Engraving stations for personalizing jewelry are being set up.
- Mail-order services for most of the jewelry and watch brands sold at Starboard shops began rolling out in mid-May. Passengers can view digital catalogues on iPads to select styles, ring sizes or colors that not on the ship and have them shipped home.
- Rolling out financing through FlexPay with interest free, interest bearing and buy now, pay later options. The rollout began four months ago on Carnival and is being extended to all Starboard cruise line partners.

"Most guests on cruises are celebrating something with their loved ones, whether it's a birthday, an anniversary or a family milestone so they come with a desire to splurge, to discover new brands and items connected to the destination they're traveling to," Capeci said. "But most importantly, they want to mark the time with something meaningful, and we all know that jewelry and timepieces are among the most special ways to mark an event or a vacation, and remember time spent together with loved ones. For those reasons, most voyages we sell on do quite a nice business in fine jewelry. Fine jewelry and watches are probably 40 percent or more of our total sales. It's very significant."

Sales at Starboard's cruise line boutiques are selling at much higher rate than pre-COVID-19, globally, with the exception of China, Capeci said. "Pre-COVID, we did a significant business on ships sailing out of Shanghai and mainland China. That

market has not returned.

"The largest region in terms of retail value and sales is the Caribbean by far because of the sheer number of passengers that sail in the Caribbean and the size of the ships," Capeci said. Cruises in Alaska and the Mediterranean, particularly summertime, also generate "very significant" business.

Asked what's selling best, Capeci said: "Diamonds are huge. Yellow gold is huge. Materials that are connected to the destinations they travel to are very important. So if they're going to Australia, they want opals. If they're going to South America, they want green emeralds. The destination they're traveling to and the jewelry that we're offering are always connected. You could buy emeralds at home, but it's not as meaningful as it is when you just visited that location of their origin."

The Invicta brand, founded in La Chaux-de-Fonds, Switzerland, in 1837, "is one of our most successful and longest running partners for watches," Capeci said. "They're moving into more lifestyle-driven programs. Because we have a liquor shop on board, we married up this tequila company in Mexico with Invicta to [produce] this wonderful new Invicta Tequila. But it's just one example of how we work with our partners in jewelry and watches to marry them up with other categories."

Starboard was purchased by LVMH Moët Hennessy Louis Vuitton in 2000, and in 2023 it became part of Global Travel Retail Holdings, a joint venture with LVMH, GISSY Investments and three other investors. The Miami-based Starboard Group, with additional offices in Hong Kong, Shanghai, and Genoa, Italy, includes the Starboard Cruise, Starboard Luxury and Starboard Resort units.

In 2024, Starboard Group expanded its retail operations to land-based operations. Three shops — Luxe by Starboard, The Edit by Starboard and Baubles by Starboard — opened in the Westgate Las Vegas Resort & Casino, located at 3000 Paradise Road, and a fourth Starboard shop opened at the Westgate Vacation Villas Resort in Orlando, Fla. The shops are operated by the Starboard Resort division.

FASHION

# Market Moments

A snapshot of the industry's latest launches, collaborations and up-and-coming designers.

## Alanui Flies High With Amelia Earhart-inspired Collection



Alanui, fall 2025 ready-to-wear collection.

MILAN – When researching for her new collection, Alanui's creative director Carlotta Oddi found a kindred spirit in Amelia Earhart. The first female aviator to fly across the Atlantic, her adventurous life, fearlessness and sense of style inspired

Oddi's creative process for fall 2025.

"She's a symbol of freedom, independence and courage, all values that resonate with Alanui's own DNA. Plus she's been a pioneer also in fashion, as she created her own clothing line," Oddi said during a preview. The muse naturally clicked also with Alanui's globe-trotting nature and its crafty designs, known for expressing Oddi's own escapist approach and evoking her seasonal traveling themes or mystical inspirations.

Only this time, Oddi didn't focus on a specific destination but nodded to Earhart's travels around the world by embarking on an imaginative trip across different locations and cultures – an excuse also to explore a variety of knitting techniques and textile blends in the collection.

"We wanted to convey that sense of discovery with an itinerary that goes from Hawaii to the grungy vibes of Seattle or glamour of New York, passing through the desert landscapes of Texas or stretching to the icy ones of Iceland – all reinterpreted through our own filter," Oddi said.

The brand's signature high-definition cardigans came depicting Hawaiian islands

and secluded bays, making for beautiful pieces that could double as wearable postcards. Palms, ocean waves and hibiscus flowers were also recurrent motifs popping on cashmere and wool styles – ranging from a coat to a crewneck knit – as well on a lighter wool and silk shirt and pants.

A decisive change of scenery marked knitted designs nodding to Western iconography through deserts, cowboys and horses, with the aesthetic reinforced by fringes galore throughout the collection, including those on leather jackets that expanded the Alanui fashion lexicon. Speaking of jackets, the Remember Me style introduced last year continued to charm for both women's and men's even in the new wool version embroidered with palms and flowers.

Showing further range, Oddi played with grunge references with brushed wool striped sweaters, multicolor knits and patchwork iterations, which were styled with denim separates in a leopard jacquard motif or with a lived-in effect. She also proved she can do solid colors justice by playing with textures: sequined yarns and glimmering effects added a glam twist to black cardigans, bras

and crochet skirts, while cream options patchworking different knitted techniques stood out for their artisanal mood.

Rounding out the collection, a capsule dedicated to another aviator and writer Antoine de Saint-Exupéry saw "The Little Prince" character depicted on the brand's staple frayed cardigan and a crewneck featuring its distinctive bandana motif.

As reported, Oddi, along with sibling and Alanui's chief executive officer Nicolò, recently bought back the stake held by New Guards Group, or NGG, in the high-end knitwear brand they launched in 2015, regaining full control of the company. NGG first invested in Alanui in 2017.

The fall 2025 line, which was already presented to buyers but has been unveiled now with a see now, buy now timing, offered the Oddis encouraging signs that they are moving in the right direction, as the CEO said sales of the collection were up 15 percent over the spring 2025 collection.

Starting from the upcoming spring 2026 collection, Alanui men's and women's lines will be directly distributed by the brand from a Milan-based showroom.

– SANDRA SALIBIAN

## Tibi Taps Il Caroseno for Capsule

With two books and viral style sessions on Instagram, Tibi founder Amy Smilovic has successfully branded herself as the "Creative Pragmatist," her guide to building a wardrobe that is distinctive and hardworking in equal measure.

Although she's tailored it closely to the urban New Yorker, thanks to a collaboration with Il Caroseno group in Castellana Grotte, Smilovic is bringing it to a commune of Apulian farmers. And in the thick of cherry harvesting season, who could be more hardworking?

Named for the local Church of Caroseno, Il Caroseno has been family run by the Longos since the 1950s when they began cultivating the land with the fruit known locally as "red gold."

"Our Nonna [Rosetta] still lives in front of the church where we now have the Osteria," said present-day owner Francesca Longo whose father Giovanni is head chef. Just above is Camere Caroseno, an 18th-century oil mill they've converted into four quaint guest lodges.

Casa Caroseno is "the third chapter of our story," Longo continued. Nonna's

former residence where Francesca and her brother Giuseppe celebrated his birthday every summer, it recently emerged in May from a five-year renovation project and is now welcoming travelers looking to "disconnect from the digital world and reconnect with nature."

Smilovic, eager to get into the hospitality space, said she was intrigued by Casa's mission and requested a Zoom meeting. "Francesca was familiar with Tibi and responded immediately with a super enthusiastic "yes, let's talk." Five minutes in we knew we would do something together."

That "something" developed into a small utility-minded capsule collection, consisting of two breezy blue cotton short sets, \$415-\$435, and a snap-front jumpsuit with patch-pockets (\$695) produced by Borghi 1819, one of Italy's oldest textile mills.

Citing the wide-open skies and Nonna in her humble cherry-stained overalls as inspiration, Smilovic said: "We wanted the collection to evoke the area and represent what you would wear to be part of the environment."



Father and son farmers Michele and Francesco in the Tibi x Il Caroseno capsule collection campaign.

She tested it out with the accompanying campaign, which was shot on location and features both male and female townspeople going about their daily tasks.

"Tibi designed this collection with real-life wearers in mind," Longo said, "carpenters, artisans, chefs, servers and

farmers from our neighborhood – they've tried the pieces and love how comfortable and cool they feel in them...it isn't just stylish, it's lived-in and loved."

The Tibi and Casa Caroseno capsule launches Tuesday exclusively online at tibi.com. – ARI STARK

## Saisei Launches Foundation Collection



Looks from Saisei.

Saisei, a minimalist-bent, quietly luxe activewear, intimates and loungewear brand has entered the market this week.

The brand's debut assortment, the Foundation collection, was designed to celebrate the woman's body through soft, fluid styles rather than change by restriction or reshaping it. It's overarching inspiration is body language, notes Saisei creative director Simon Elmalem to WWD, and to "speak in a very quiet, intimate way – through the body." The brand was founded to offer women timeless clothing that can take her throughout "the rhythm of the day," spanning from sport to work to dinner to home.

"There's a significant gap between

luxury and premium that remains largely untouched. Luxury is aspirational, yes, but often inaccessible and logo-driven. Premium fashion is more affordable, but the quality can at times fall short, with the market being oversaturated with sameness," Elmalem said. Saisei was designed to fit into that in-between space, with "fashion that feels elevated, well-crafted and emotionally resonant," minus the luxury price tag.

The Foundations Collection is filled with chic and simple styles spanning from performance layers, including the 24/7 legging in ciclo nylon and recycled elastane, to seamless recycled nylon and recycled

elastane intimates and ultra-soft loungewear in a calming palette rooted in earthy, natural tones. The line is available for purchase via the brand's e-commerce platform, with prices ranging from \$68 to \$90 for bra tops and \$88 to \$140 for leggings and bottoms.

"Every piece in the collection begins with the fabric – thoughtfully developed to support both body and movement. We combine recycled fibers with performance innovation, crafting each garment using seamless technology that removes traditional stitching for a cleaner finish, softer feel and no binding friction points," Elmalem explained.

Going forward, the brand will continue to evolve and "add what feels essential to staying true to a vision of thoughtful, lasting design." – EMILY MERCER

## HOME DESIGN

# Inside Pierre-Yves Rochon's Revamp of Four Seasons Hotel Milano

Known for his flair for accents and cultural elements, the French interior designer infused his signature touch into the hotel chain's first European flagship.

BY SOFIA CELESTE

**MILAN** – Visitors to Milan can now sleep amidst Pierre-Yves Rochon's emotion-evoking style. On Wednesday, the Four Seasons Hotel Milano said the French interior designer reimagined 118 rooms and suites for its Milan flagship.

Taking cues from the frescoes that adorn the ceilings of the 15th-century convent, the celebrated French interior designer, known for his work in luxury hospitality, opted for a similar color palette achieved through natural pigments

aged by time, such as terra-cotta and celestial gray-blue shades.

Inside, standout, made-to-measure pieces designed by Rochon and made by Italian luxury design firm Poliform characterize each space. Rare pieces include a mirror-paneled canopy bed, sinuous chairs and tables, retro dressers, storage spaces and couches detailed with refined piping. Rochon's rich, modern flair is contrasted by lush velvet fabrics from fabled Venetian textile firm Rubelli, classic prints and brass lighting. "In Milan, we wanted to celebrate the great tradition of Italian design, characterized by proper proportions, balance and authentic materials. Here, nothing is superfluous: every element naturally finds its place, serving comfort and beauty," Rochon mused.

The specialty suites were designed to conjure the essence of a true Milanese home, complete with salutes to the city's ancient history, its own contemporary design heritage and reputation as a modern design hub.

Among these is the Fresco Suite, which features a preserved ceiling fresco painted by 18th- and 19th-century artist Giocondo Albertoli. This unique suite invites guests to experience the feeling of living within a work of art, while lounging on design-forward chairs fashioned in organic forms.

Rochon's work blends beautifully with the common areas, including the

A renovated suite designed by Pierre-Yves Rochon for the Four Seasons Hotel Milano.



spa, which were designed by Spanish, Milan-based designer Patricia Urquiola, who brought Milan's metropolitan and cosmopolitan character to life in 2021. Throughout the hotel, she incorporated design elements from legendary Italian firms like Poltrona Frau, Moroso, Poliform and Cassina, where she serves as the brand's art director.

Rochon is well-known in the world of hospitality. For 45 years, his interior design studio has worked with the Four

Seasons, the Ritz Carlton and Waldorf Astoria, as well as restaurants for Michelin chefs such as Joël Robuchon and Alain Ducasse.

Four Seasons Hotel Milano opened its doors on Via Gesù in 1993. It is a former 15th-century convent, which continues to serve as an urban landmark, known for its expansive courtyard and frescoes. Rochon's revamp was the first time the hotel updated its rooms since it was opened in 1993.



The Fresco Suite

## FASHION

# Sydney Sweeney Helps Galia Lahav Lift Sales



Sydney Sweeney

The 27-year-old actress wore a \$25,000 sheer black lace gown to the finale event of the Lauren Sánchez-Jeff Bezos wedding in Venice.

BY ROSEMARY FEITELBERG

**The bride is supposed** to command the most attention at any wedding, but the actress Sydney Sweeney turned out to be a bit of scene stealer in Venice last weekend.

Many were surprised to see the newly single "The White Lotus" star amid the revelers during Lauren Sánchez's and Jeff Bezos' four-day celebration. While millions followed her Venetian strolls with Karlie Kloss, and Orlando Bloom, the more fashion-minded were zeroed in on Sweeney's fashion choices.

Sweeney was reportedly at the wedding because she is part of Bezos' Amazon MGM Studios' film production of "Split Fiction."

The blond-haired actress' custom look from Galia Lahav was for Saturday night's finale event – a dinner at the Arsenal. The company is still feeling the halo effect of the Sweeney connection. The eveningwear and bridal brand reported Tuesday that it had seen e-commerce sales spike by 200 percent in the past 24 hours, according to Galia Lahav's global public relations manager Yael Friedman. Galia Lahav received more than 80 inquiries specifically asking for Sweeney's look, both in the original black as well as in ivory.

The 27-year-old chose the body-hugging, floor-length frock for Saturday's all-out celebration during the reported \$50

million wedding weekend. The "Euphoria" actress' custom strapless black lace design cost \$25,000 and the style was coordinated with her stylist Molly Dickson.

The exposure sparked a noticeable uptick in client appointments and in social media engagement, Friedman said. "This was truly a perfect showcase of how a bold, high-profile look can drive both brand desirability and awareness, as well as have a direct commercial impact," she said.

Dickson reached out directly to Friedman "with a clear vision in mind," and asked if the Galia Lahav team would be open to creating a custom look for Sweeney, Friedman said. "Absolutely thrilled" about the prospect of working with Dickson, "especially for Sydney," Friedman said she joined forces with head designer Sharon Sever and Dickson to "bring the vision to life and design something truly special for such a high-profile celebration." That undertaking required more than 150 hours of "meticulous couture work," Friedman said.

Another wedding guest, Ivanka Trump, has also helped to boost Galia Lahav's brand awareness. The first daughter wore a pale blue gown from the brand that was inspired by Grace Kelly's role in "To Catch a Thief" to her sister Tiffany's wedding in 2022. Like Sweeney, Trump wore a strapless black dress during her Venice stay for the Sánchez-Bezos nuptials. But her dress was sported for Friday's wedding and it was from Carolina Herrera.

# Retail

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# The Reviews

## Francesco Scognamiglio

### FALL 2025 COUTURE

Last week, Francesco Scognamiglio threw an extravagant bash inside Naples' Royal Palace to mark a couple of milestones.

The event was meant to celebrate his 50th birthday, but also his return to business after recovering full control of his namesake brand earlier this year. It was aptly called "The Renaissance."

On Wednesday, back at his tony Milanese apartment and studio scattered with baroque antiques and mirrored walls, he was clearly energized to unveil his first couture collection under the new course.

The concise and directional fall effort straddled out-there opulence and intimacy, rebooting the designer's key fashion tropes, from ruffles and lace to sheer sensuality and bling.

Scognamiglio said he looked at his hometown of Pompeii for inspiration, the city wiped out in 79 B.C. by the eruption of Vesuvio and now home to one of the most informative open-air museums on ancient Roman civilization. "The Faun of Pompeii," a bronze statue unearthed in 1830, was Scognamiglio's chosen symbol of rebirth.

He conscripted Irish model Aimee Byrne — whom he said he discovered on the cover of last February's WWD Weekend — to embody the mythical creature and front look book imagery.

Her androgynous beauty somewhat embodies the frictions inherent in this lineup.

Opening with a palette cleanser in the shape of a black tuxedo with an hourglass shape, Scognamiglio seemed to tease an expanded vision of femininity, which also accommodated a stunning oversize faux-fur coat embellished with a silver metallic rose brooch and a coat that nodded to the '60s with a built-in bullet bra.

The designer's signature freewheeling bursts of opulence reclaimed their prime spot in looks that followed.

Sheer bodices and corsets trimmed in lace and embellished with cabochon crystals or powder pink feathers fanning out on the torso were worn with see-through tulle frocks, reading red carpet glam, while the black mesh minidress dotted in silver crystals and trimmed in baroque ramage could easily steal the spotlight at award season's after parties.

Scognamiglio's 1930s-inspired slipdresses and nightgowns were alluringly jarring, for example juxtaposing romantic, sheer organza with vavavoom billowing chiffon ruffles at the hem and waistline, floral lace insets, or crystal and sequins galore.

Although Scognamiglio is hoping to get back on the Paris Couture Week schedule where he showed briefly between 2016 and 2017, the intimate atelier presentation packed a punch. — *Martino Carrera*

## Beaufile

### RESORT 2026

Beaufile's sister-duo Chloé and Parris Gordon are switching things up. After years of debuting collections twice a year on the pre-season calendar, the cofounders are now releasing four carefully curated collections a year.

"We've been running our own



e-commerce now for about four years, and we really felt the lull between when you do two seasons a year — promoting the same collection to our audience for over six months became challenging. We started to understand ourselves why retailers want this constant newness and several drops," Parris Gordon explained. "With running our own e-commerce, we really have the feedback of when our clients are buying the product, and what that [product is]."

Beyond evening dressing and their popular feminine stretch lace styles, which come in a lovely burgundy hue for resort, the strategic shift also allows the duo to "take a few risks that retailers wouldn't take," Chloé Gordon added, noting that their initial handbag launch and higher-priced styles have performed well on their e-commerce.

Taking this knowledge, Chloé Gordon said resort was all about offering more special, novelty styles and investment pieces designed for holiday dressing. For instance, a great selection of new leopard printed pony hair leather layers, including tailored jackets, miniskirts, jean-like pants and playfully chic handbags. The duo also started working with artisans in India to develop their new drape silk cotton fringed layers that nicely played into their holiday mindset.

"I think people are dressing a little less

formal, and we interpreted that into a lot of looks," Chloé Gordon said of the collection's new takes on masculine tailoring, such as a pale pink sharp yet sexy, plunging keyhole blouse with a one-button brown suit or an intriguing shirt dress designed around the "idea of a jacket tied around your waist, but it is functional," she added.

For the brand's latest jewelry, Parris Gordon said she was into designing earrings, rings and necklaces that felt easy to dress up and had a bit of a casual element to them, as seen through resort's great beaded sterling silver or lapis lazuli chandelier tassel earrings and necklaces, oversize gemstone studs and slightly oversize hoops. — *Emily Mercer*

WWD

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## MARKETING

# Neil Shah Talks 'F1' Movie Sponsorship, APXGP Collab



SharkNinja on the APXGP car during "F1" movie filming at the 2023 Hungarian Grand Prix.



Shark Ninja x APXGP lifestyle product collaboration for the "F1" movie.

● SharkNinja, which is among the sponsors of the blockbuster movie, is now formally promoting the combined brands' name to consumers and has released a line of limited-edition lifestyle products.

BY KANIKA TALWAR

With the 75th anniversary of Formula 1 and the newly released "F1" movie, everyone wants a piece of the action.

A 2024 Nielsen Sport report found that brand partnerships of Formula 1 teams are up 56 percent versus pre-pandemic figures – the average brand deal is now \$5.08 million versus \$2.87 million. And notably, the average duration of the deals has decreased from 5.2 years to 3.2 years, allowing for space and partnerships to be resold and renegotiated quickly.

This summer's biggest movie rollout is "F1," directed by Joseph Kosinski and starring Brad Pitt, Damson Idris and Javier Bardem. The opening weekend hit the top of the box office charts, making \$55.6 million domestically and \$88.4 million internationally.

SharkNinja – most known for their

beauty, lifestyle and technology products – is one of many heavy-hitters that are team sponsors of the movie's APXGP team – as seen on the helmets and race suits for Pitt and Idris' characters.

Neil Shah, chief commercial officer of SharkNinja, told WWD that the partnership between the "F1" movie and the brand couldn't have aligned more perfectly. The company used the opportunity to formally market SharkNinja as one entity. Although current SharkNinja chief executive officer Mark Barrocas combined the brands back in 2015, Shark and Ninja have done sponsorships separately until now.

He said that over the past 15 years, the brands have both surpassed the \$2 billion mark, where both Shark and Ninja have achieved individual brand recognition. The decision to market the name combination was made because consumers are Shark fans and consumers are Ninja fans, but fewer people know that they operate under one company.

"When the [sponsorship] came to us about 18 months back – the movie was in its pre-production phase – we were seeing this significant expansion globally in our business in the U.K., Germany, France and the rest of Europe. LATAM was growing quite aggressively too. For us, it was the right moment to look at it on more of a

global stage," Shah said.

Noting Formula 1 and movies' global appeal, Shah said the timing seemed to be right to create a global campaign running across all markets and merging the Shark and Ninja brands. Moreover, he said the company's marketing approach is to reach "as many customers globally in the best possible way."

"Over the last three to four years, our focus has been on socials," Shah continued. "That's where consumers are engaging...We signed David Beckham to the Ninja brand. It's sports but he has a broader appeal globally. While it's not necessarily that we are saying we want to be attached to sports but we want to be attached to the broader culture. Formula 1 has gained a lot of momentum over the last four to five years. Formula 1 is culturally relevant, has global acceptance and the moment felt right to get into this space."

While the obvious answer to the alignment between the "F1" movie and SharkNinja is technology, Shah said that Formula 1 is all about being the best of the best. He likened the Formula 1 teams' "relentless optimization to provide the best performance" to how the SharkNinja team operates.

Shah said the company employs more than 1,300 engineers to work on SharkNinja products – in 2024, the brand has developed 25 new products and expanded into two new categories.

"When it comes to technology and solving consumer problems, that's what we're best at. What we're best at is identifying the white space, understanding where consumer problems are not being solved and developing solutions to be able to address it."

With its global consumer reach, the SharkNinja team receives vast amounts of feedback for improvement before a product goes to market, similar to how the sensors on Formula 1 cars give teams insights into what works and what doesn't. Fittingly, the SharkNinja campaign for the movie is "performance never rests."

More than just including their name on the side of the Formula 1 car, SharkNinja hosted an activation at the red carpet for the New York worldwide premiere on June 16 with a Shark hair styling pop-up, Shark misting fans and Ninja slush machines. Idris also hosted a private joint Warner Bros. and SharkNinja event to celebrate the movie's release on June 17.

The company released a limited-edition APXGP collection featuring the brand's well-known products in the matching fictional team's colorway: cooler, ice cream maker, cordless vacuum, misting fan, robot vacuum and mop, hairdryer and hair styler.

"With any partnership on this scale, we want to do as much of a 360-degree activation as possible. What we've learned throughout the years of advertising is that you have to be present where the consumer journey is throughout the journey," Shah said. "We serve a very educated, discerning consumer who is reading reviews, going online, looking at videos, looking at recipes and making a very educated decision."

Shah explained that the goal for the collaboration isn't strictly focused on the number of units sold, but rather creating social buzz and connecting it back to the "F1" movie to help drive consumer excitement.

"We engaged with more than 3,000 consumers [at the New York movie premiere] and they were able to associate the performance of F1 with SharkNinja. Every opportunity we got to partner with Apple and Warner Bros. on a 360-activation, we worked with them to reach consumers in the right way," he said.

As for future Formula 1 sponsorships on the horizon, Shah shared that the company would be interested in collaborating beyond the "F1" movie in the future.

"We're always open for business and we're always open to great opportunities. We've built some great relationship through this process with the teams within Formula 1. I'm sure more opportunities will come our way and we'll be open to it," Shah concluded.



Neil Shah



# Emily Alyn Lind on Tackling Dark Themes in 'We Were Liars'

Known for the "Gossip Girl" reboot, she stars in the new Prime series "We Were Liars," based on the hit E. Lockhart book. BY LEIGH NORDSTROM PHOTOGRAPHS BY SELA SHILONI

It's not every show that a benchmark of success is how many people have cried. But when it comes to teenagers, as Emily Alyn Lind has seen from the many TikToks her sister has sent her of reactions to her new show "We Were Liars," making them feel something is an accomplishment.

"It's such an interesting phenomenon because you're like, 'Why do I feel like this is successful that I've made these kids cry?'" Lind says. "Just evoking any sort of emotion, especially from teenagers, means a lot to me."

The series, which is an adaptation of the hit 2014 YA novel by E. Lockhart, follows Cadence Sinclair, who spends every summer with her wealthy, well-connected family on their compound off Martha's Vineyard. Cadence experienced a brain injury the previous summer that has left her with memory loss, and no one around her will explain what exactly happened. The series flashes between the two summers, as Cadence tries to solve the mystery of her amnesia and what has happened with her family's various characters.

Lind, who is best known for the "Gossip Girl" reboot as well as the "Babysitter" Netflix films, was initially hesitant about another teenage project.

"I was filming in London and hesitant to look at another YA television show because I had already done one recently and have been way more focused on writing my own stuff and trying to get my own stuff into production. But I read the pilot and I thought it was really great," she says. "I was really engaged and wanted to know what happened next, and I think that's rare."

Given her amnesia, Cadence is an unreliable narrator, which was intriguing to Lind while reading the books prior to shooting.

"She sees things and we have to choose as a reader to believe her or not because it gets quite mystical and unrealistic how she does see the world," the 23-year-old says. "And I thought that would be interesting to bring to screen just because it can read youthful, it can read sweet. And I didn't pick that up: I thought it was quite terrifying. This girl is deciding when she has amnesia and she is on heavy drugs and abusing them and is kind of out of her mind that she's deciding to put this beautiful rose-colored glasses lens on it. And I thought that that was really dark, and so I was attracted to that."

Lind, who is the daughter of actor Barbara Alyn Woods, has been acting since she was five years old. Her first role was a movie called "Enter the Void," and the experience of being on set had her hooked immediately.

"I went on set and I experienced what it was like to be free, to improvise, to be crazy, to work with real artists. And I just

Emily Alyn Lind



never wanted that to end," she says.

She grew up watching movies on TCM and going to indie theaters around Los Angeles, and she's inspired now to make projects that resonate with young people today.

"I think the young adult audience is

a lot smarter than we give them credit for. And I won't say that kids need to watch noir films, I'm not pushing it that far, but there's so much media out there that isn't of this time that we think kids will shy away from because it's too old or whatever. But there's something about

pop culture at the moment where I find that if a group of people sway toward one thing and make it big enough, people will watch it and love it," she says. "I just don't think kids are as dumb as adults think they are. And so that's why I liked 'We Were Liars.'"

# Fashion Scoops



Gabbriette fronting the "Fendi Spy Bag Returns" digital campaign.

## Return of The Spy

Back in 2005 a new "It" bag made its way into the public spotlight, seen on the arms of celebrities and anti-litteram influencers alike.

The Fendi Spy bag – introduced with the spring 2005 collection and designed by handbag maven Silvia Venturini Fendi, the brand's artistic director of accessories and menswear collections – was regularly seen on Nicole Richie, Lindsay Lohan, Hilary Duff, Gwen Stefani and Sarah Jessica Parker, just to name a few.

The soft style – shaped as a croissant with a rounded handle and signature secret pockets under the flap to hold essentials, such as lipstick, sunglasses, cash and a smartphone – made a return for fall 2025 as part of the collection that marked the Roman fashion house's centennial this year.

On the runway, several iterations were displayed in materials ranging from leather, shearing and satin, to mink, swakara and eel. The Spy bag has since been spotted on celebrities such as Aubrey Plaza, Kelly

Rowland, Rita Ora and Bianca Balti, while Rihanna and Bella Hadid, among others, have recently flashed vintage models.

Now the Spy bag is getting a further share of visibility through a dedicated digital campaign, simply titled "Fendi Spy Bag Returns," photographed and directed by New York-based Stevie Dance.

In homage to its status of "It" bag for "It" girls – who helped fuel the bag's popularity in the 2000s – the ad campaign stars Los Angeles-born model and mental health advocate Amelia Gray; Chinese model Xiao Wen Ju, and Gabbriette, each embodying a different attitude.

Riffing on investigative and surveillance cameras scattered around the globe and tapping into the voyeuristic genre, the three talents are seen through spy cams strolling around undefined cities and carrying a different version of the Spy bag – in baby blue leather for Gray, pink leather for Gabbriette and in shearing for Ju – as if a tech-savvy handbag collector was behind the screen trying to locate, and get their hands on, the bag.

Fendi bags have a

track record of achieving "It" status, including the Peekaboo and, to a certain extent, the Fendi First clutch, although none has arguably reached the same pop and cultural weight as the Fendi Baguette bag, introduced in 1997 and prominently featured in the "Sex and the City" TV series, which helped cement its popularity.

The reedition of the Spy bag taps into nostalgia for Y2K fashion, and especially the ongoing revival of buzzy accessories from that decade, including the Louis Vuitton's Murakami pieces, the Dior Saddle bag, Prada's Re-Edition 2000 and 2005, and the Chloé Paddington, in addition to the Balenciaga City. – MARTINO CARRERA

## Creative Lead

Jonathan Anderson – who now shoulders one of the biggest design workloads in fashion as creative director of women's, men's and haute couture collections at Dior, and his JW Anderson brand – must have a great deal to say about time and team management.



Jonathan Anderson on the runway at the Dior Homme show as part of Paris Men's Fashion Week.

Lo and behold he is to share his thoughts on "leading beyond authority" next week when he addresses attendees of the 2025 American Express Leadership Academy in London.

"As a visionary in the fashion world, Jonathan Anderson will share his philosophy on leading global creative brands with creativity, purpose and resilience," said Jennifer Skyler, chief corporate affairs officer at American Express, whose academy has trained more 165,000 nonprofit and social-driven leaders since its founding in 2007.

Anderson is expected to share his perspectives and insights in conversation with British journalist Alexander Fury. Other speakers at the London event have yet to be revealed.

"We continue to gather bold thinkers across sectors to learn from one another and accelerate their global impact," Skyler said.

The academy's purpose is to "build the personal,

business and leadership skills of social-purpose leaders through multiday, in-person and virtual programming," according to American Express.

The four-day event, running July 8 to 11, also offers storytelling workshops, immersive visits with nonprofit organizations, and group projects around topics like "building an innovative mindset," according to American Express, which has invested more than \$100 million to date in the academy.

Three Alumni Awards, each valued at \$25,000 in support of programs at nonprofit organizations, are also to be handed out.

– MILES SOCHA

## More Personal

Mango, the Barcelona-based global fashion chain, is broadening its use of AI with the launch of "Mango Stylist," a virtual fashion assistant for shoppers.

The tool, powered

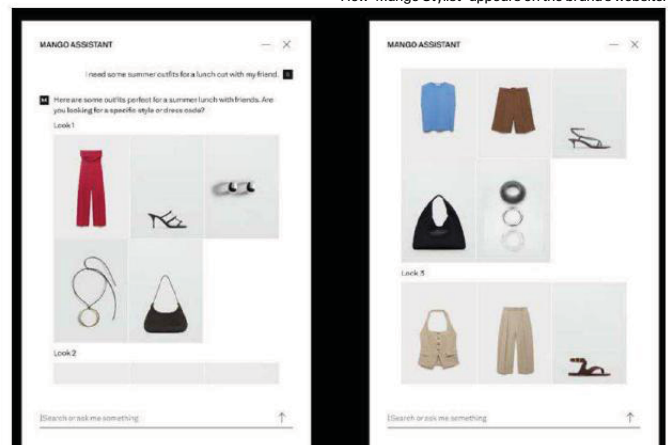
by generative artificial intelligence, is designed to make shopping the Mango website easier, faster and more personalized. The Mango Stylist is functioning in the brand's women's line, in 10 markets, mainly in Europe and the U.S. Other markets include Spain, Portugal, the U.K., France, Italy, Germany, Austria and Turkey.

The retailer indicated that since 2018 Mango has developed more than 15 machine-learning platforms that apply AI in different areas including pricing, design and customer service. Among the most notable cited by the company are "Lisa," to address use cases of its employees and partners, and "Inspire," to help the design and product team create prints, fabrics and garments, as well as window dressing, architecture and interior design.

Mango Stylist, the company indicated, uses algorithms "to understand the context and personal tastes of each user, offering them product recommendations tailored to their preferences, as well as the possibility to explore the latest trends and discover Mango product combinations and complete looks through a chat on its e-commerce site and the brand's Instagram account."

The development of Mango Stylist was a result of the collaboration of different Mango teams including IT, data, digital product, styling, design, visual merchandising and customer service. The tool also integrates with Mango's after-sales virtual assistant, "Iris," which is already active in several markets. It's providing a single conversational point of contact for customers, which makes it possible to resolve queries at different stages of the shopping journey, from the start of a search for fashion to the after-purchase stage. – DAVID MOIN ▶

How "Mango Stylist" appears on the brand's website.





Amiri's new flagship in Milan.

SPARC Group, Authentic bought Brooks Brothers for \$325 million in 2020. — JEAN E. PALMIERI

## Serious Humor

Kenneth Cole Productions and The Onion, the satirical news publication, have come together for The Headline Collection, a limited-edition line of apparel and accessories designed to raise awareness for mental health and encourage conversation. One hundred percent of proceeds from the collection will be donated to the Mental Health Coalition, supporting their mission to end the stigma surrounding mental health.

The seven-piece unisex capsule includes T-shirts, hoodies and accessories emblazoned with fictional headlines and slogans that walk the line between comedy and critique. For example, there's the "Admit You're Wrong," unisex trucker hat for \$35 and sweatshirt for \$75 and the "Shattered Nation" unisex T-shirt for \$45 and sweatshirt for \$75. There is also The Onion polo shirt for \$55, and The Onion unisex tote for \$75.

One tote bag carries the slogan "Hey, Let's All Go to the Beach and Complain," a T-shirt reads, "It's Not Easy to Admit When You're Wrong, and That's Why I Won't Do It," and a sweatshirt says, "A Shattered Nation Longs to Care About Stupid Bullshit Again."

"We are proud to partner with The Onion, one of the boldest voices in publishing," said Kenneth Cole, chairman and chief creative officer at Kenneth Cole Productions. "As a brand, we've always believed in using our voice and our platform to stand for something meaningful. In a world that's more divided than ever, cutting through the noise with purpose has never been more important. That's why we've joined forces: to raise awareness, provoke conversation, and issue a call to think more critically and speak more openly."

To amplify the launch, The Headline Collection will be supported by a digital rollout featuring comedic short films created in partnership with BrandUp Comedy. The shorts will star Tess Tregellas, known for her stand-up and regular appearances on Betches Media, and Jonah Feingold, filmmaker and cohost of Hinge's "Dating Sucks" podcast.

The Headline Collection will launch Thursday on kennethcole.com. — LISA LOCKWOOD ■

The Golden Fleece logo was updated as a graphic for the collaboration.



A T-shirt from the Kenneth Cole and The Onion collaboration.



## Getting Bigger

Los Angeles luxury brand Amiri, founded by designer Mike Amiri, will be opening in Milan at the end of 2025.

The 2,419-square-foot store will be located in the Quadrilatero district at Via della Spiga 18, at the corner with Via Sant'Andrea.

With this store opening, marking the 30th for the brand, Amiri will achieve a key milestone in its European expansion plans, introducing itself to continental Europe for the first time, since debuting with its first flagship on Rodeo Drive in 2020.

The brand also will open new offices in Via Turati 27.

Although Amiri is expanding, it continues to pay homage to its Los

Angeles roots, as in its last pre-fall campaign.

Photographer Bon Duke portrayed models Lara Menezes, Rapha Keijzer, Lainey Hearn, Saul Symon and Kaplan Hani in idealized summer scenes in Hollywood wearing figure-hugging evening dresses, distressed jersey T-shirts mimicking vintage designs and outerwear with custom patches.

The campaign also highlighted the new brand's eyewear collection, which incorporates gold-plated motifs, with classic rectangular shapes and aviator styles.

In April 2025, Amiri tapped world champion Mexican boxer Saúl "Canelo" Álvarez, a longtime fan of the brand, as its latest ambassador.

This latest partnership

emphasized Amiri's growth and focus on the Latin American region, clearly visible during its latest spring 2026 show in Paris where the front row featured celebrities such as Colombian singer J Balvin, Venezuelan singer Danny Ocean and the Mexican American musicians Alberto Acosta and Adelaïdo Solis 3rd among others. — ANDREA ONATE

## On the Court

Count Brooks Brothers as the latest company to jump onto the tennis bandwagon.

The venerable American retailer has teamed up with Prince on a co-branded capsule of tennis-inspired apparel.

The limited-edition collection of polos, rugby shirts, graphic T-shirts, track sets and other pieces for men was inspired by Brooks Brothers' archives and includes modern interpretations of 1990s tennis culture with vintage-inspired graphics and functional materials that can be worn on or off the court.

A couple of the pieces include a stylized version of Brooks Brothers' signature Golden Fleece logo. But instead of having a swath of fabric across its midsection, the sheep in the Brooks Brothers x Prince collaboration graphic is pictured holding a racquet and tennis ball, getting ready to serve, and looks much happier than the downtrodden lamb in the original logo waiting to be sheared.

"For our Brooks Brothers x Prince collaboration, we did a deep dive into '90s tennis style, when the lines blurred between street and classic tenniswear," said Michael Bastian, creative director of Brooks Brothers.

"Prince leaned into strong colorblocking, prominent logos and modern graphics during this era, as did Brooks Brothers, and we used this moment as the jumping-off point for this capsule."

The capsule will launch on July 9 in select Brooks Brothers stores and online. Retail prices will range from \$24.50 to \$178.

Both Brooks Brothers and Prince are part of the Authentic Brands Group family. Prince was purchased in July 2012 for approximately \$65 million, and in partnership with