

WWD

Fashion. Beauty. Business.



Buying Space

Ulta Beauty has acquired British retailer Space NK, a big acceleration of its overseas expansion.
Page 2

Eyeing Growth

Thélios has unveiled a new manufacturing facility for metal frames in Italy, a key technology.
Page 13

A Family Story

Puig is celebrating its 110-year history with a new Rizzoli book focused on its history.
Page 16

Big Blue

Tiffany & Co. has upsized in Tokyo, opening a 27,340-square-foot, six-floor flagship in a new building in Ginza that is the jeweler's largest store in Asia. And just so no one misses it, the building's all-glass facade is in the brand's signature shade of blue, as seen here. *For more on the store, see pages 4 to 7.*

PHOTOGRAPH BY KOHEY KANNO

BEAUTY

Ulta Beauty Accelerates Growth With Space NK Acquisition



A rendering of the Space NK store, which will open in the second half of 2025 at 214 Oxford Circus in London.

- The deal is a key part of Ulta Beauty's wider international expansion strategy, as it gears up to launch in Mexico and the Middle East.

BY KATHRYN HOPKINS

Ulta Beauty's new chief executive officer Kecia Steelman continues to make significant moves, this time snapping up Space NK from investment firm Manzanita Capital.

Terms of the deal were not disclosed apart from that the purchase was funded with cash on hand and capacity under Ulta's existing credit facility.

Press reports from last year suggested Manzanita was searching for a deal valued between 300 million pounds and 400 million pounds.

Space NK, which has 83 stores in the U.K. and Ireland and turnover of 196.5 million pounds in 2024, will operate as a stand-alone subsidiary of Ulta Beauty and will continue to be led by its existing management team, including CEO Andy Lightfoot.

"Today's announcement marks an exciting step forward for Ulta Beauty's global expansion efforts, adding the U.K. market to our existing planned openings in Mexico and the Middle East later this year," said Steelman. "Space NK is a beloved brand with a strong operating model and customer loyalty, and we

couldn't be more thrilled to welcome the brand into the Ulta Beauty family."

Space NK was founded in Covent Garden in 1993 by Nicky Kinnaird as a glossy destination for niche, international brands – many of them skin care – that were difficult to find in the U.K.

It had been part of Manzanita Capital for 23 years. Reports that the firm was trying to sell Space NK emerged in April 2024. It previously tried to off-load it in 2018, before deciding to pull the retailer off the market.

Bill Fisher, CEO and founder of Manzanita Capital, said: "I have every confidence that Ulta Beauty and this terrific management team will take Space NK to new heights."

Lightfoot added that he was excited by the opportunity to join Ulta Beauty and "benefit from its scale, brand relationships and resources."

"This acquisition sets both companies on a path to further success and importantly, enables us to reach more beauty enthusiasts throughout the world at scale. As a collective force of talented, passionate teams, I'm confident we will take Space NK to new heights," he continued.

The U.S. wholesale division of Space NK, which entails roughly 600 points of distribution across Bloomingdale's, Nordstrom, Nordstrom Rack, Hudson's Bay and the company's shop-in-shop collaboration with Walmart and Beauty SpaceNK, was acquired by PCA Companies in June 2024.

Since taking the reins as CEO of Ulta at the beginning of this year, Steelman has

been executing its international expansion. Later this year Ulta will debut in Mexico through a joint venture with Axo, before arriving in the Middle East via a licensing agreement with Alshaya Group.

In the Middle East, the first locations will be in Dubai and Kuwait City, with one store in each location to begin with, although the strategy is to expand quickly. It's the same story in Mexico.

"We're getting ready to launch in the back half of 2025 for Mexico, and it will probably be in the later half of the year for the Middle East. For Mexico, it's a joint venture with Axo. We're very excited about our partnership. The teams are working very well together. We believe we can get 10 stores open in a pretty short period of time," Steelman said during an April interview with WWD.

"In regards to the Middle East, that's actually a licensed agreement that we're doing with Alshaya Group. We've talked to Alshaya Group for quite some time, and feel like they're a fantastic partner for us to bring our brand to life in the Middle East."

Neil Saunders, managing director of GlobalData, said: "The Space NK brand is solid, so Ulta will not have much re-engineering to do. As such, it can focus its time and resources on expansion, which will now likely be more aggressive. There may also be some synergistic savings that accrue over time, although it will be important for Ulta to maintain the character and distinctiveness of Space NK."

Thursday's announcement that Ulta is acquiring Spake NK is yet another sign that beauty M&A is picking up after a lengthy slowdown. Other recent deals include L'Oréal snapping up Medik8 and Color Wow, E.l.f. Beauty buying Hailey Bieber's Rhode and Unilever's purchase of Dr. Squatch.

Other beauty brands that have been in the market for some time will no doubt be hoping that this thawing means they will soon have some success.

BUSINESS

Levi's CEO Michelle Gass Touts Brand Strength, Boosts Outlook

- Half of the company's revenues came from its own DTC business in the second quarter.

BY EVAN CLARK

Denim looks good on Michelle Gass, who is increasingly putting her mark on Levi Strauss & Co.

After just over a year as chief executive officer, Gass turned in a second quarter on Thursday that topped both sales and profit expectations and led the denim leader to boost its outlook for the full year.

That's a good turn in a retail world that's been worked over by President Donald Trump's trade war and is scrambled by any number of consumer uncertainties.

In an interview with WWD, Gass credited the strength to the Levi's brand – bolstered by a new Nike collaboration, an ad campaign with Beyoncé Knowles-Carter and more – and the company's continuing reinvention.

"It is this transformation that is underway to become a best-in-class [direct-to-consumer], denim-first lifestyle retailer," the CEO said. "It's becoming our reality. [DTC] is now 50 percent of our business – and we talk about our growth rate at 9 percent overall, DTC was up 10 percent."

"The Levi's brand is stronger than ever," Gass said. "It's resonating around the world. For decades and decades we've been a jeans brand and we're pivoting to become a head-to-toe denim lifestyle brand that sells lots more than jeans. That is resonating

with the consumer, driving innovation and newness. Our pipeline has never been deeper. I would argue to say that we are well on our way to fulfilling our ambition to become a \$10 billion company."

To hit the target, Levi's would have to add another \$3.5 billion-plus to its top line. Right now, it's working with some momentum.

Second-quarter revenues rose 6 percent to \$1.4 billion, a 9 percent increase on an organic basis.

That top-line growth led to net income of \$80 million from continuing operations. Adjusted earnings rose 39 percent to \$89 million, or 22 cents a diluted share.

The bottom-line result was more than Wall Street was hoping for with EPS 9 cents ahead of the 13 cents analysts had penciled in, according to Yahoo Finance. Investors gave the quarter the thumbs-up and pushed shares of the company up 7.3 percent to \$21.16 in after-hours trading.

Importantly, Levi's growth in the quarter came from both sides of its business.

The direct-to-consumer side saw organic revenues rise 10 percent with strength around the world. And Levi's wholesale business pushed organic sales up 7 percent.

"It's a dynamic, uncertain time," Gass acknowledged. "That said, given the strength of our business, our consumer continues to be resilient. We continue to have the number-one market share around the world [in denim]. And then, we're long on the denim category as we should be...it's about how we're going to drive this business over the long term. We

see a lot of potential in the denim category as well as broadening our appeal through denim lifestyle."

The consumer's staying power and first-half results were strong enough for Levi's to boost its outlook for the year.

Organic revenues are now slated to show growth of 4.5 percent to 5.5 percent, up from the 3.5 percent to 4.5 percent range given previously.

The forecast for adjusted earnings per share was pushed up 5 cents to a range of \$1.25 to \$1.30.

Levi's forecast does not include the Dockers business, which is set to be sold to Authentic Brands Group. It also assumes

that the trade war tariffs will stay at 30 percent on China and 10 percent for the rest of the world.

At those tariff levels Harmit Singh, chief financial and growth officer, said the gross impact on Levi's would be \$25 million to \$30 million or 50 points in gross margin.

"Our belief is we'll continue to have strong momentum despite the tariff uncertainty," Singh said.

As tariffs become, let's say fluid, Singh said Levi's has been negotiating with its vendors, focusing on full-price sales, managing costs and enjoying the benefits of a business that gets 60 percent of its revenues from international markets.



BUSINESS

Brunello Cucinelli Sees 2025 Profits Slightly Higher



Brunello Cucinelli men's spring 2026

- The Solomeo, Italy-based company said it sees profits rising modestly by year's end, but predicted revenue growth of 10 percent in 2026.

BY SOFIA CELESTE

MILAN – Trade wars, geopolitical tensions and the volatility of financial markets on a global scale are tightening purse strings across the globe, but Brunello Cucinelli continues to achieve healthy growth.

According to preliminary figures, the Solomeo, Italy-based company's sales momentum that kicked off 2025 continued into the second quarter. Sales grew 10.2 percent to 684 million euros in the first half of the year. The positive performance prompted the company to forecast 10 percent growth for both 2025 and 2026 full-year sales and said it would likely report "slightly improved" growth in profit for the full year. That would compare to a 19.5 percent rise in profit in 2024 to 128.5 million euros.

"As for profitability, by the end of the year, we will slightly improve our profitability. And we are very happy about that," said Brunello Cucinelli told analysts during the first-half conference call.

"The fact is that we have an Italian company pay taxes in Italy... this is our struggle, you know, with regard to improving the profits. We will never bring or transfer our company to the Netherlands, to Luxembourg," Cucinelli added.

Cucinelli added that his motivation for staying in Italy is in large part to support the wider supply chain. "We are serious

Italian entrepreneurs who believe in made-in-Italian manufacturing with high-end craftsmanship, high-end exclusivity, high-end quality. We want to work on a local level in Italy."

Geographically, the firm posted buoyant sales in all key markets. Revenues generated in Asia outpaced, rising 12.5 percent in the first half to 195.7 million euros.

"In Asia, the brand is considered to be extremely fashionable. We've been concentrating on the relevance of the brand more than anything else. Our brand is young and even younger in Asian countries. We need to work on the depth of the brand more than anything else," said chief executive officer Luca Lisandrini, commenting on the positive performance throughout the continent, particularly in China.

Sales in Europe grew 10 percent to 243.1 million euros while the Americas, its biggest market by sales, grew 8.7 percent to 245.2 million euros.

"The [performance in Americas] shows that negative psychological effects due to the tariffs haven't had any negative consequences up to now," Lisandrini added. U.S. President Trump's tariff policy imposed on Italian goods will drive prices of Brunello Cucinelli's products higher by 4 percent, but only in America, the company said.

Both retail and wholesale grew almost equally in the period. Retail, which represents 63.7 percent of the total, rose 10.3 percent to 435.8 million euros, while wholesale rose 10.1 percent to 248.2 million euros. Cucinelli said that wholesale and multibrand stores are still "great value" for the company and approach new customers looking to complete their total

look and unique style.

"The multibrand channel closes another particularly brilliant semester, reinforcing the strategic role we have always recognized it for. We have significantly gained market share in purchases from the world's most important multibrand clients..." the company said, citing excellent wholesale order intake of its men's spring 2026 collection presented in June.

Its women's spring 2026 collection will be available in showrooms starting in August and will be presented to the press during Milan Fashion Week in September.

The company has invested significantly in doubling its production capacity by restoring an existing industrial site in Solomeo. The firm said the works would be completed in November, eight months earlier than previously expected. The new plant will "guarantee production until 2035."

The company also plans to open new manufacturing sites in Italy, in Penne and in Gubbio, supporting the plans to double turnover, as expected by 2030.

The fashion industry across the board is grappling with rising tariffs, geopolitical tensions and the volatility of financial markets, which is negatively impacting luxury spending. As a result, the personal luxury goods segment is seeing the first slowdown in 15 years, excluding the COVID-19 pandemic, according to the spring 2025 Luxury Goods Worldwide Market study presented by Bain and Altgamma in Milan in June.

According to the report, the luxury industry registered a 1 percent decrease in 2024 turnover to 364 billion euros, compared with 369 billion euros in 2023.

BUSINESS

Bain Considers Selling Off Canada Goose

- The private equity company bought control of the parka maker in 2013 and has helped expand the business.

BY EVAN CLARK

Bain Capital is thinking of moving on from Canada Goose Holdings Inc.

The private equity giant – which bought 70 percent of the parka maker in 2013 and then took it public in 2017 – is talking to bankers about selling off some or all of its remaining stake in the business, according to a source familiar with the process. Bloomberg earlier reported the talks.

Bain still holds about 30.8 million of the 96.8 million Canada Goose shares outstanding as of March, according to a regulatory filing.

But since Bain's stake covers 60.5 percent of the company's multiple voting shares – which have 10 times the say of the regular stock – the private equity player still holds 55.5 percent of the voting power.

Dani Reiss, who leads the firm as chairman and chief executive officer, has retained about 31.3 percent of the company's voting power, most of it tied up in multiple voting shares.

Investors were keen on the idea of a little action in the stock and traded Canada Goose up 4.1 percent to \$13.46 on Wall Street Thursday.

That's a far cry from the stock's peak of over \$72 in 2018, but still gives the company a market capitalization of \$1.3 billion – a good turn considering the company was said to be valued at about \$250 million when Bain bought in and

Ryan Cotton, who is now a partner, helped steer the investment forward.

Starting in the late 1990s, Reiss transformed the small private label producer founded by his grandfather Sam Tick into one of the vanguards of the luxury outerwear trend.

But Canada Goose is based on more than the revelation that one's taste in fashion can indeed be shown to the world in the winter time.

Reiss has always described the brand as rooted in function, keeping shoppers warm first and then stylish. Since last year he's had some more help on the design front with Haider Ackermann serving as the company's first creative director while also serving as creative director of the Tom Ford brand.

The brand became nearly ubiquitous on the streets of New York in the winter and has been expanding along a number of fronts, opening its own stores, growing its business in Europe and branching out into China and more. As Canada Goose's brand grew, the wholesale business has been deemphasized.

The company bought footwear maker Baffin Inc. in 2018, formed a joint venture for Japan in 2022 and acquired luxury knitwear producer Paola Confecti in 2023.

Those deals helped Canada Goose expand into footwear and bolster its knits business as it sought to create a larger lifestyle offering that fulfilled more needs of customers throughout the year.

Along the way, the company has continued to live up to its name with 75 percent of all of its products made in Canada.

That helped when global supply chains were mangled during the pandemic and could be a benefit if Canada fares better than China and other big Asian producers in President Donald Trump's trade war with the world.

Last fiscal year, the company logged net profits of \$94.8 million, a big increase from \$58.4 million the year before. Sales rose to \$1.35 billion from \$1.33 billion, led by DTC sales, which grew 5.1 percent to nearly \$1 billion.

"We took significant steps to become

a better retailer in order to drive higher sales productivity in our stores," Reiss told analysts on a conference call in May. "Our focus on enhancing store staffing, inventory position and the in-store experience contributed to higher conversion rates in comparable stores for the year. We evolved our marketing and brand strategy delivering impactful brand moments during our Snow Goose campaign, which now serves as the blueprint for future campaigns. And we successfully managed our inventory, which is now down year-over-year for six consecutive quarters resulting in cleaner inventory across all channels and paving the way for a much more product newness in the coming years."

Here and right: Looks from Canada Goose.





ACCESSORIES

Tiffany & Co.'s Biggest Store in Asia Bows in Tokyo

- The store, in Ginza, is in a new building covered in glass that replicates the brand's signature blue.

BY KELLY WETHERILLE
PHOTOGRAPHS BY KOHEY KANNO

TOKYO – Tiffany & Co. is going big in Japan, as it opens its largest store in Asia on Friday. Located in the ritzy Ginza district of the Japanese capital, the boutique stands out with a massive, shining facade in the brand's signature blue color.

Tiffany's chief executive officer Anthony Ledru described the store as a "lighthouse" for the brand, similar to its iconic Fifth Avenue flagship in New York, called The Landmark, but with even more of a visual impact.

"It doesn't happen very often, to be able to secure a brand new building in Ginza. Omotesando was another one, but that was an existing building. This one was everything from scratch, with the ability to really build the facade that we believe is

one of the most, or the most, beautiful of all LVMH stores worldwide. I feel it's a bit arrogant to say that, but it's definitely in the top three," Ledru said.

"It's 66 meters [high], it's a facade taking you to heaven. All Tiffany blue, up to the sky. You don't see the difference between the sky and Tiffany," he added. "And it's the first time since the [LVMH Moët Hennessy Louis Vuitton] acquisition that we've been able to create such a big impact from outside. Because even The Landmark, we only touched the top part of the building, but the facade was just cleaned up. If you don't get inside, you don't know that it's been renovated."

While Tiffany doesn't own the Ginza building, it occupies six of its 12 floors, with store space starting from the basement and extending to the third floor, Japan's first official Blue Box Café on the fourth floor, and an invitation-only VIP space on the 12th floor. Even so, the brand's logo appears on the top of the building's impactful blue exterior.

The store's architecture was designed by Jun Aoki, with interiors by Peter Marino.

The project has been in the works for four years, with construction lasting almost exactly two years.

"There has been a sense of readiness to open a 'lighthouse' like this in Japan," Ledru said. "It's something that has not been done yet in Tokyo."

An Impactful Facade

To design the store's roughly 80,730 square-foot facade, Aoki said that he was inspired by stained glass pieces that he found in Tiffany's archives, particularly one featuring wisteria flowers.

"There is no nature in Ginza, it's all just buildings," Aoki said. "So I wanted to add something that invokes nature, rather than something that is just another man-made object."

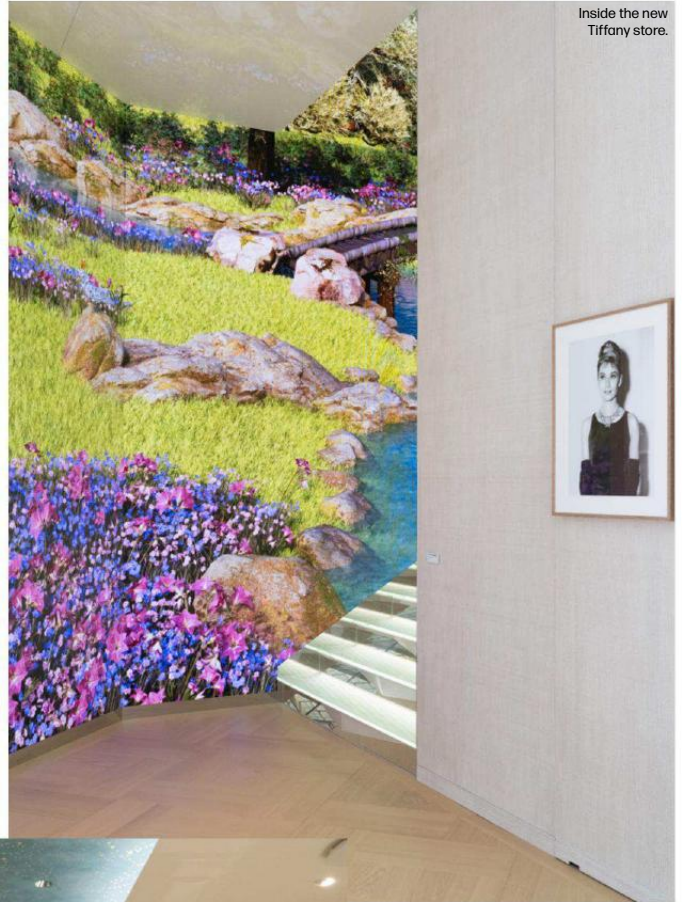
He said the shape of the curved glass is reminiscent of wisteria hanging from above and swaying in the wind. To create the signature color on the outside without casting a blue hue inside the store, he covered the glass in tiny white dots, before layering blue dots over them. ▶

A display in the store.





A view of the Blue Box Café.



Inside the new Tiffany store.



An interior view of the new Tiffany store.



Here and below: The jewelry displays in the store.



The Ginza store spans over 27,340 square feet, with several design elements that celebrate the brand's long history and close ties to Japan, where it opened its first store over 50 years ago, in 1972. In addition to artworks by Michelangelo Pistoletto, Damien Hirst, Julian Schnabel, Donald Judd and more, the space incorporates the works of over 100 Japanese artisans.

There are washi paper-covered ceilings that resemble origami, other ceilings covered in gold leaf from the Japanese city of Kanazawa, furniture upholstered in exquisite fabrics by Hosoo, window

displays by the Japanese artist Kimiko Fujimura, and another window designed by Mariko Kusumoto and inspired by the Japanese theatrical art form Kabuki.

A sweeping staircase that leads visitors between the floors features walls of digital screens depicting scenes inspired by the Ninomaru Garden of Tokyo's Imperial Palace. The artwork, titled "Immersive Moving Fresco" by Oyoram Visual Composer, incorporates jewel-encrusted birds that flutter among the flowers and trees as customers pass by.

"We are offering something that

embraces Japanese culture and the love story that we have with Japan," Ledru said.

A Special Café

The Blue Box Café on the fourth floor showcases Tiffany's home collection and boasts a dedicated terrace, a rarity in Ginza. The café's menu was developed by renowned chef Natsuko Shoji, who has been lauded as Asia's best female chef and Asia's best pastry chef. In addition to her highly sought-after cakes, diners will be able to enjoy full meals in the space, which is decorated with flower installations by Makoto Azuma. ▶

WWD



Here and below: Displays in the store.



The home collection on display.



“I am used to working with craftspeople on retail projects, but for something like this, it can’t be artisan-made, it has to be on an industrial scale. So the challenge is to make something that is industrial but looks artisan-made.”

JUN AOKI, architect

Ledru said that Tiffany does not plan to do another opening quite like this anywhere in the world for a while. There are major stores planned for the South Coast Plaza in California for next year, in Seoul for 2027, and Paris, Osaka, and Rodeo Driver for 2028, but none of them will have the kind of facade that the Ginza store has.

The Tiffany Ginza store represents Aoki’s largest retail project to date, although he has designed several stores for Louis Vuitton around the world, as well as a Loro Piana store, also in Ginza. Both brands are also owned by LVMH.

“It’s very difficult to do a store this large,” the architect said. “I am used to working

with craftspeople on retail projects, but for something like this, it can’t be artisan-made, it has to be on an industrial scale. So the challenge is to make something that is industrial but looks artisan-made.”

The glass that covers three sides of the corner building features two-dimensional curves for a fluid look, while the corners incorporate three-dimensional curves. Aoki said that this technique is something that the average person would not notice, but they would see a natural softness without understanding the technical reason behind it. He said that he was inspired by the softness he saw in Marino’s interiors of The Landmark when he visited New York.

“The Landmark opening in 2023 marked the beginning of a new era for us, and we are working on about 40 projects a year, which is high for the industry,” Ledru said. He added that Tiffany has already renovated roughly half of its 60 stores in Japan to be in line with its latest design concept.

Japan is an extremely important market for Tiffany, representing both the first Asian market that it entered and accounting for more sales than any other country aside from the United States. It is because of this that the company decided to make one of its largest investments ever into the Ginza store. While traditionally the brand was seen as a leader in bridal and solitaires in

Japan, this has expanded in recent years to include other iconic Tiffany collections.

“It’s the number-two market and it’s been growing by double digits over the last four years. This year we are positive, because we are so focused on local business and local clientele. We perhaps missed out a little bit on the tourists last year, which other brands benefited from, but we wanted the team to really focus on building the local clientele, and that business is constantly in growth over the last four years,” said Gavin Haig, Tiffany’s executive vice president and chief commercial officer. “And I think that the opportunity upside that we have now as we expand into all these moments of love that we shared about, we’re only touching the surface, to be honest. So we’re very confident, hence the level of investment.”

Both Ledru and Haig agreed that, while the Ginza store will continue to be Japan’s largest Tiffany outlet, the brand is not done growing here. Haig also said that the average sale among Japanese consumers has doubled over the past three years, signaling that there is even more to come for Tiffany in its most significant international market. ■



Kikugoro Onoe, Anthony Ledru, Mikey Madison, Ai Tominaga, Gavin Haig and Shintaro Kitsuda.

PARTIES

Mikey Madison, Pharrell Celebrate The Big Blue Store

● Celebrities and ambassadors turned out to fete the brand's largest store in Asia.

BY KELLY WETHERILLE
PHOTOGRAPHS BY KOHEY KANNO

In the midst of a sudden downpour and thunderstorm, local and international celebrities braved the elements to join Tiffany & Co. in celebrating the opening of its largest store in Asia. The festivities began at the store on Ginza's main street, Chuo Dori, before moving across the road to an event space at the Ginza Six luxury shopping complex.

Among those attending were actress Mikey Madison and local model Ai Tominaga, both of whom are ambassadors for the brand.

"I'm so lucky that they got me to come and celebrate the store opening," Madison said. "This is also one of my favorite places in the world. I was able to come to Japan for my birthday last year with my brothers, and this time I brought them here as well. And so we get to be here and celebrate Tiffany and wear some beautiful jewelry, so it's wonderful."

On her second trip to Japan in just two years, Madison said that she has been enjoying visiting some of her favorite neighborhoods, such as Harajuku.

"I'm kind of a sucker for anything

kawaii [cute], so we've been doing lots of sightseeing around there, eating lots of ramen... It's a little bit difficult in this heat right now, but we've been just walking as much as possible."

Tominaga's relationship with Tiffany is one that also ties in traditional culture, as the brand sponsors a local Noh theater program.

"At this store, you can really see the culture that is shared between Tiffany and Japan," the model said. "It was 53 years ago that Tiffany opened its first store in Japan, and the brand's history dates back more than 100 years. So you can see the exhibition upstairs, and it makes me really proud of Japan to see this kind of heritage."

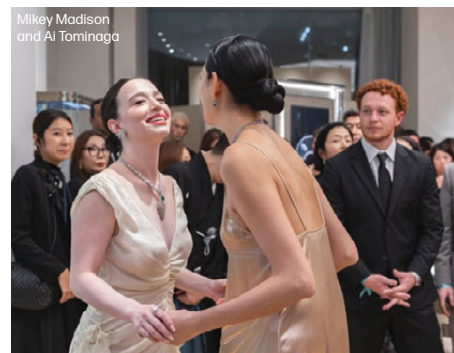
Across the street at Ginza Six, the crowd sipped on Champagne by Ruinart and cocktails by Sip & Guzzle, an award-winning bar group based in Tokyo. Japanese style paper lanterns in Tiffany blue hung from the ceiling, while the entry passage to the venue was lined in bamboo and neon lights modeled after the brand's



Maurice Brown



Anderson .Paak



Mikey Madison and Ai Tominaga

iconic bird brooches designed by Jean Schlumberger.

After a short cocktail hour, guests made their way into a larger space with a dance floor, where Anderson .Paak, also known as DJ Pee Wee, spun a mix of lively dance tunes while also rapping and singing live. Later in the night he was joined by trumpeter

Maurice Brown, and the two collaborated on a rousing, high-energy performance that was a hit among the revelers.

Tiffany ambassador Pharrell Williams put in a brief appearance at the event, only staying long enough for a few photos before heading back out into the hot and humid night.

The Reviews

Maison Margiela Artisanal

"To do a show after John [Galliano] is not easy, we are all working very hard," Renzo Rosso said before Glenn Martens' debut at Maison Margiela on Wednesday night.

This Artisanal show came roughly 18 months after Galliano's triumphant swan song and tilted the Paris house in a dark, daring and DIY direction, with some of the clothes looking like they had been buried for some time, the antique wallpaper florals faded, soiled and cracked.

Face coverings were an invention of founder Martin Margiela, a conceptual designer with Greta Garbo-like ways who covered models' faces partly to keep attention focused on the clothes.

Here they were often distracting and sometimes disquieting, especially the suffocating plastic masks that opened the display, and the metal ones nearly encasing some heads.

Martens brought the fashion flock way, way out to the Le Centquatre, a hangar-sized cultural space in the 19th arrondissement where Martin Margiela, unknown to all but Rosso and his inner circle that night in March 2009, staged his last show, a hail of gold confetti during the finale ostensibly to celebrate his 20th anniversary, but also silently signaling the end of an era.

Using the subterranean space of this vast venue felt very Margiela, the walls flyposted with photocopied elements of interior architecture, the floors a papier-mâché of checkerboard patterns, upon which mismatched wooden chairs were set.

To Martens' credit, his coed couture looks like nothing else paraded in Paris this week with its weathered patinas and its use of offbeat materials like transparent plastic for trenchcoats, or oil paint applied to men's jeans, freezing a loose belt in a dangle. ▶



2025
PARIS
Couture



The show notes clarified that repurposed materials included lining fabrics, vintage leather jackets and discarded costume jewelry, the latter looped together to create a shift dress that felt part flapper, part Missoni. It was kinda cool.

The Brugge-born designer referenced the medieval architecture and atmosphere of Flanders and the Netherlands, his prints of flowers and game based on 17th-century still-life paintings, and then given a 3D aspect by overlaying illusion tulle over details like the wings of the hunted birds.

One dress in mother-of-pearl duchess satin recalled the eerie statue on the cover of the 1987 Dead Can Dance album “Within the Realm of a Dying Sun,” the head of the wearer draped in mourning. Others employing even more voluminous draping in metallic duchess were simply

otherworldly – or you might say very Cardi B, who has been out-couture-ing everyone in Paris this week.

Also to Martens’ credit, this debut effort duly honors the house’s legacy of provocative, avant-garde fashions while also sticking an unwashed thumb in the eye of the numbing quiet luxury juggernaut.

The eye will take time to adjust to these sometimes messy, sometimes spooky clothes, but the shock of the new is what drives fashion forward.

Here’s something else new at Maison Margiela. Gaetano Sciuto, chief executive of the house, told WWD before the show that the Artisanal collection, principally an image vehicle and R&D center for the house since its creation in 1989, will be offered for sale, and prospective clients were present at the show. – Miles Socha

2025

PARIS
Couture

Germanier

Germanier

In a season when couture has sometimes taken a dystopian turn, leave it to Kevin Germanier to restore a sense of childlike wonder.

Guests arriving at his show in a basement bunker at IRCAM, a French institute dedicated to the research of music and sound, were greeted by an installation of inflatables glowing iridescent in colored light: calming vibes, check.

Front row guests included two Hello Kitty and Kuromi mascots dressed in custom Germanier: cute factor, guaranteed.

Germanier titled his sophomore haute couture collection "The Players," to reflect his joyous experimentation with pattern, volume and color that combined the energy of a carnival parade with the ingenuity of an R&D lab.

Who else could turn balloons into ballgowns, or convert melted plastic bottles into sculpted panels that shot from the shoulders like flames?

Germanier works with a global network of sustainably minded designers who, like him, specialize in turning landfill into wearable art. Vietnam's Nguyen Tien Truyen molds and embroiders the plastic bottles, while Gustavo Silvestre in Brazil makes raffia from old plastic bags.

Germanier turned the strands into spectacular color gradient pom-pom dresses, but he also pushed into new territory with items like Gigi Goode's finale look, a wedding gown made of recycled Japanese paper.

Having designed the costumes for the 2024 Paris Olympics closing ceremony, he was recently tapped to make costumes for the Eurovision Song Contest. Some of the biker jackets he sourced on



Germanier

Vinted reappeared in this show, now fully bedazzled with rainbow Swarovski crystals, and paired with plumed helmets.

"Without taking away from everyone's hard work, I thought it was quite a somber, heavy couture week," the designer said backstage. "I wanted energy, optimism."

It was hard not to smile along with him. — Joelle Diderich

Peet Dullaert

Within the frescoed salons of the Opéra Comique, Peet Dullaert wanted his show to be a silent symphony, the clothes like the different notes on a musical score, and for a multiplicity of wearers. As with his first official Paris showing during couture



Peet Dullaert

in January last year, there was no music, and he was hoping that, unlike then, the photographers would respect the silence. This time, it was the guests, many shown to their places by the affable designer in person, who continued chattering until they realized the first model had entered the room, when a hush descended.

Dullaert's approach to couture is a democratic one, with comfort key whatever your body shape. There was an enhanced focus on tailoring this season, with a diversity of black tuxedo shapes as a backbone for the collection. "They have a fluid structure but feel very boxed," said Dullaert. "It moves with the body, that's really important." Made entirely without patterns, with fabric draped to fit the body, there was a sense of deconstruction to his tailored silhouettes. "I wanted to show the tailoring how I see it, not as a constriction of the body, but as an embrace," he said.

The suiting was peppered with details like sinuous pleated wide ribbons, tacking stitches, colorful satin sashes and jewelry-like crystal embroideries that curved around the body. Cropped tailcoats and pants were more than comfortably creased. A low-fronted vest was worn with fabric cones that covered the breasts. Shirts and dresses came crinkled and with Dullaert's signature rolls and puffs of fabric, highlighting the hips or forming an original train, and skirts had slinky, bias-cut inserts. A series of looks featuring draped and trailing tulle in graduated hues proffered lightness, while certain designs were underpinned with leotards, a carryover from his last collection. — Alex Wynne



Peet Dullaert

2025
PARIS
Couture



ArdAzAei



Acellis



Rami Al Ali

ArdAzAei

For fall, ArdAzAei turned to the depths of the ocean for a collection that unfolded with both softness and structure in the gardens of the Fondation Cartier.

Titled “The Folded Sea,” house founder and creative director Bahareh Ardakani presented a meditation on the intricate geometry of sea urchins, reimagined through couture with scientific precision.

Sea urchins became her marine muse not only for their unique form, but because they help protect the ecosystem.

“There is such beautiful poetry in that,” she said. “And I tried to take the beauty of the structure, not only the meaning. They became a talisman.”

A trained engineer and gemologist, the Iranian-Swedish designer often looks to mathematics for her shapes, and this season that translated into origami-inspired smocking, exoskeleton-like pleating, and macramé inspired by sailor’s knots.

Silk chiffon sea urchins embellished with pearls were dotted at the hips or across the body for added texture. Each took four to six hours to craft – just one detail among many in a collection where some looks took up to 600 hours in Ardakani’s newly expanded atelier in Paris. Nineteen of the 26 looks were made completely in-house for the first time.

One standout was a black gown of circular guipure lace layered over silk organza printed with a microscopic motif derived from electron microscope imagery of an urchin’s skeleton. It took five months of R&D to perfect the slightly three-dimensional effect.

Elsewhere, accordion pleats mimicked the ribbed surfaces of fragile shells, while bioluminescent-inspired shimmer

bathed the collection as if in dappled underwater light.

The precision she has developed since launching the house in 2022 was less rigid and overwrought this season, with a more natural ebb and flow as looks came down the runway.

Still, Ardakani is not afraid to experiment with challenging shapes. Unique silhouettes included a conical skirt that floated away from the body and a plated mini-cape that enveloped the form with almost sci-fi precision.

Creating the collection was both “melancholy” and “joyful” for Ardakani, as she continues to build her house on sustainable principles, which creates added challenges for a young brand.

Materials underscored that ethos: GOTS-certified cotton and silk, vintage textiles, and stainless steel-silk threads. This season also marked her debut in footwear, with two sculptural shapes – one with an inwardly curved comma heel – in soft pastels and black, all made in Italy.

“Every season, I’m trying to include something that I believe in,” she said.

– Rhonda Richford

Acellis

After focusing on kindness last season, Sofia Crociani thought about universal love for her fall 2025 collection. “It was important to find a common dialog with something that was understandable to everybody,” she said. “Through fashion, we thought that color could help us to do that.”

So red – in its many different nuances – was chosen as the key hue for fall 2025. “It is a color that speaks to everybody,” said Crociani, who was also inspired by

Hierapolis’ ancient Greco-Roman theater.

Her elegant silhouettes ranged from gently wafting to sculpted. One draped off-shoulder dress came in a rich bordeaux-colored silk.

Crociani used the ancient saber-cut technique to create a velvet bustier paired with a flowing long, white organza skirt. “With the fabric, we always try to construct the volume,” she said.

Crociani melded various materials. Some embroidery was made with lava stone covered with lace, for instance. The designer overlaid a swath of light antique lace to cast a delicate shadow on a dress made of upcycled paillettes.

Crociani maintains her partnership with the Paris Opera, where she works with its costume director Christine Neumeister. For this season, Crociani upcycled metallic ribbons from the theater and used them to give shape to a voluminous, sheer tutu-like dress.

“Through upcycling we can arrive at something that is beautiful and is collective, as well,” said Crociani. “Each piece has a story.” – Jennifer Weil

Rami Al Ali

For Rami Al Ali, his first show on the official Paris couture schedule was a watershed moment.

Not just for his Dubai-based couture label, which will turn 25 next year and has been worn by the likes of Beyoncé Knowles-Carter, Jennifer Lopez, Sharon Stone and Naomi Campbell, but also as a designer from Syria.

The fall of the Assad regime in December marked the end of the civil war triggered by the March 2011 revolution and ushered in a new era, one with “a hopeful,

promising future,” he said backstage before his show.

His lineup filled with soft blues, gold and rich blacks certainly telegraphed sophistication and breeziness in equal measure.

Catching the eye were a dress with a velvet devoré effect teased out of organza tufted on its surface; a gold gown crafted from long silk strands woven into geometric motifs inspired by mashrabiya lattice panels; a sculptural jacket with rope embroidery and cigarette trousers, and an asymmetric number revealing a gold motif in its sculptural side fold. Inspired by mosaics traditionally found in Syrian houses, it was made of hand-cut organza pieces, individually given a gold-leaf finish.

They were the visible signs of the other mission embedded in this fall collection titled “Guardians of Light”: to give a refresher course on the vast cultural and crafts heritage of a country known mainly for its troubled recent history.

“What I noticed in the past 14 years – throughout the conflicts, the war that we had in Syria – is that the most ‘untaken care of’ [field] was the creativity, the heritage and the craft which [are] our identity,” he said.

“And the loss of it is the loss of our identity, so I tried in this collection to bring back those references and make it relevant” to a global audience but also to his younger compatriots, added the designer, who has been working with the Syrian Craft Council, an organization dedicated to ensuring global recognition of the country’s crafts.

If a debut is about showing one’s best face, Al Ali was determined to turn his toward a bright future. His work shone for it. – Lily Templeton

FASHION

Chanel Unfurls Redesigned Boutique At the Bellagio in Las Vegas

Chanel's newly redesigned boutique at the Bellagio Resort in Las Vegas.



- Designed by Peter Marino, the 4,778-square-foot space features expanded areas for fashion, watches and fine jewelry and fragrance and beauty.

BY LISA LOCKWOOD

Chanel will reopen its boutique within the Bellagio Resort and Casino in Las Vegas on Friday following a major redesign.

Designed in partnership with Peter Marino, the house's longtime collaborator, the 4,778-square-foot, single-level boutique draws inspiration from the city of Las Vegas, combined with the refined atmosphere of Gabrielle Chanel's own apartment at 31 rue Cambon in Paris.

Chanel first opened its boutique at the Bellagio in 1998.

"For us, Las Vegas is such a dynamic market with incredible clientele and ultra luxe fashion," said Rebeka McCabe, Chanel's general manager of fashion, in a Zoom interview. She described Vegas as a global destination for business and leisure and hub for top clients, both local and domestic.

Last year, Las Vegas attracted 41.7 million visitors overall, according to the Las Vegas Convention and Visitors Authority Research Center.

Chanel has three boutiques in Las Vegas at The Shops at Crystals, The Wynn Las Vegas, and the Bellagio Resort, which has the largest Chanel store in Vegas in terms of front-of-house square footage.

"What is unique to the Las Vegas market is that we have these three distinct boutiques that service their own unique client base and have a different experience within the Las Vegas market," said McCabe. "To be able to create these unique environments within the city that enable our clients – both new and existing – to experience Chanel and continue in elevated ways is always a key strategy for us."

The renovated space at the Bellagio features three ready-to-wear try-on rooms compared to the prior two, a ready-to-wear room that can be privatized for clients, a dedicated area for textiles including two walls for eyeglasses (compared to one eyewear wall previously), an expanded shoe salon, and dedicated areas for watches and fine jewelry, and fragrance and beauty.

Among other luxury brands that have boutiques at the Bellagio are Dior, Fendi, Gucci, Hermès, Louis Vuitton, and Valentino.

In describing Chanel's Vegas customer, McCabe said, "They [the customers] have a large propensity to travel – they have

multiple homes within the U.S., and we are seeing an increased rise in clients who are making Las Vegas their primary residence." She added that they previously saw Vegas as having a smaller local and largely tourist customer. "Now we're seeing this beautiful local client develop there, that we're really excited to build a relationship with within the city," she said.

Set between the resort's existing limestone columns, Chanel's newly designed facade features white marble that is sculpted to evoke the elegance of pleated fabric. Adorned with large display windows and accessory vitrines, the textured white stone transitions into a curved black fluted stone showcase dedicated to Chanel fine jewelry. The contrasting display echoes the qualities of the fashion textiles used by the house. The layout encompasses a total of seven individual salons. Marino designed custom hand-woven carpets and textured upholstery fabrics for the space.

Upon entering, clients are first welcomed into two areas for leather goods and accessories, followed by two distinct spaces for fragrance and beauty and watches and fine jewelry. There is a dedicated shoe salon featuring a pair of Liane Chandeliers made of 24-karat gold and decorated with hand-cut rock crystals by goldsmith Goossens.

In the back of the boutique, two connecting ready-to-wear salons are decorated with custom furniture. The first contains an Ingrid Donat coffee table with a pair of Venini crystal vases designed by Marino, decoratively placed on top. Two Rene Cresson Louis XV Style armchairs are positioned around the table with a Goossens "Zen" table lamp placed on the console behind the custom upholstered sofa. With an ivory textured plaster wall finish, the second and final salon showcases a custom André Dubreuil coffee table as well as a round Thierry Leproust side table between two armchairs.

Marino selected a mix of artwork to display inside the boutique, with most placed within the three exclusive fitting rooms.

The first fitting room features an oil and enamel canvas by Robert Donatelli, an Italian postwar and contemporary artist. In the vestibule outside the second fitting room, there is a Robert Mapplethorpe frame gelatin silver print. Inside, guests will find a black oil on white linen abstract painting by German artist Chris Succo. Next door, in the third fitting room, is a gold resin and acrylic canvas by Gianfranco Zappettini, an Italian abstract painter.

In the watches and fine jewelry salon,

a gold modeling paste canvas by Florian and Michael Quistbrebert is mounted in a prominent spot behind a desk and three custom upholstered chairs with gold hand embroidery to match.

For the boutique's opening, Chanel's 2024/2025 Métiers d'art collection is available. The shop will also feature the new fall 2025 pre-collection. The assortment features silhouettes such as short sporty knit sets, relaxed vintage-inspired denim, rich tweeds, and delicate lace accents woven throughout.

Within the watches and fine jewelry salon, a custom crackle lacquer wall mirrors the Coromandel screens in Gabrielle Chanel's apartment. Featured are a selection of the Coco Crush, No. 5 and Camelia fine jewelry collections. The salon also offers pieces from the Ruban and Comète collections, as well as a range of timepieces including the J12 in black and white high-resistance ceramic, and designs from the Premiere collection.

In addition, there is a dedicated area that features the full range of Chanel fragrance, makeup and skin care products. Last month Chanel was the first luxury fragrance brand to take to Sphere, the Las Vegas landmark that opened in 2023, as reported. The week-long activation was comprised of a 90-second spot, which aired multiple times daily, for a limited-edition incarnation of No.5 L'Eau.

While the new Chanel store was under construction, the luxury brand operated a temporary store at the Bellagio.

"The benefit of Vegas is you're always inspired by the energy of the city. I think that generally it's a really nice time to purchase something that reminds you of that visit, or encapsulates the energy of the city," said McCabe.

McCabe expects a "high penetration in ultra-luxe items" to be bestsellers.

"With this expanded ready-to-wear assortment and fitting rooms, we'll have a strong representation of runway looks from Métiers d'art, complemented by a selection of elevated jackets and knits that I think will be very impactful. And we'll have other key leather good styles from Métiers d'art, including a strong selection of Chanel 25 [The hobo-designed Chanel 25, available in three sizes, adopts three of the signature codes of its forerunners: the quilted leather, the braided chain and the pockets], and nano shopping [handbag] in a variety of colors which we also think will be very impactful in the market," she said. She also highlighted a Métiers d'art flat bag

completely covered in gold, copper, and black Strass crystals "which I think is really extraordinary."

"There's also a strong emphasis on novelty. We see novelty being a growing category in our leather goods, and in neutral colors, balanced with a few icon investments to provide options for every client," said McCabe.

Chanel's creative director Matthieu Blazy's official debut will be in October. He will be responsible for all haute couture, ready-to-wear and accessories collections.

Taking a page from their "One Boutique. One Story" concept, McCabe noted that each Chanel boutique in Las Vegas has its own assortment geared to the client who shops there. "This boutique will complement the experience of Vegas. But each boutique will have its own unique presence in the market," she said.

She acknowledged that business in Vegas never slows down. "With so many great performances and Sphere, there are so many cultural opportunities. And there's all the energy that came to Vegas around Formula 1. They're doing such an exceptional job bringing so much energy to Vegas," she said. She added that they're very happy with the performance of all their boutiques in Vegas. "Because they each have a different role to play in the market, there's room for all of them. There are not many markets that can handle three boutiques," she said.

Turning to Chanel's current business in the U.S., McCabe said, "Business is good in America. We've seen that the American shopper has been quite resilient." She said they are drawn to new shapes, novelties and leatherwear. "We continue to see growth in those categories," she said.

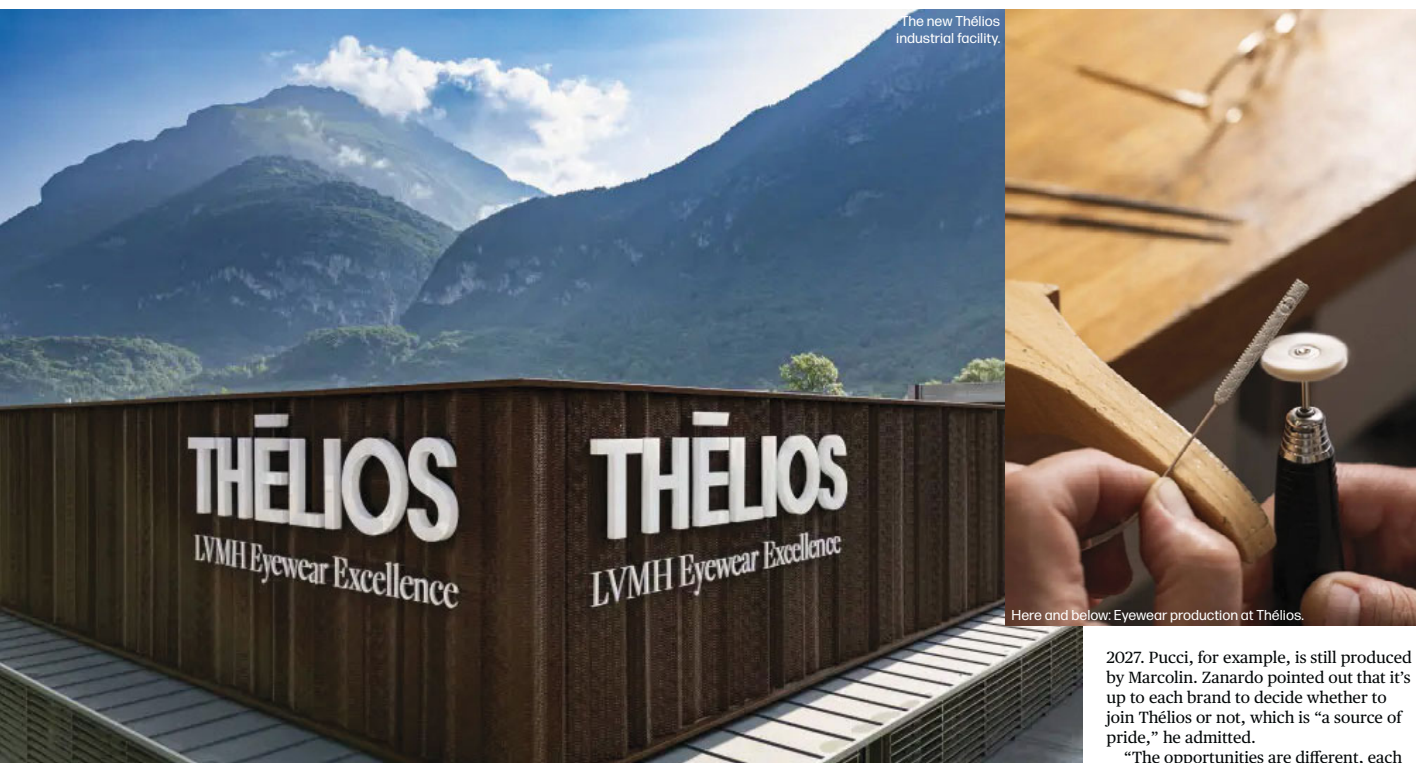
Chanel currently has 23 freestanding boutiques in the U.S. Last month, the brand unveiled a salon at The Hedges Inn in East Hampton, N.Y., that will be open for private appointments until July 28. Chanel will also be opening a new seasonal boutique in Montecito, Calif., this fall.

Asked whether hotel stores perform better than freestanding stores, McCabe observed, "No, I don't think so. I think they have a different role to play. Many of our clients in the U.S. also shop in Vegas when they travel there. It can also be seen as a service and a different expression. They can go to Vegas and find things they didn't even see in their home boutiques. It's very exciting for them to come and visit us in Vegas, and we want to create the most elevated client experience [in Las Vegas]."



ACCESSORIES

Thélios Expands Eyewear Manufacturing Hub



The new Thélios industrial facility.

Here and below: Eyewear production at Thélios.

- The group is strengthening its eyewear manufacturing capabilities and fostering growth opportunities for its luxury portfolio under LVMH.

BY LUISA ZARGANI

LONGARONE, Italy — “This is a win-win situation,” said Toni Belloni, president of LVMH Italy, at the inauguration on Thursday of the new industrial facility of eyewear firm Thélios.

Located in Longarone, in the heart of Italy’s eyewear manufacturing hub, the plant allows Thélios to “fully control a key technology for the sector, as well as quality and time-to-market,” chief executive officer Alessandro Zanardo said proudly.

This was achieved by acquiring a former Safflo plant and absorbing around 250 employees with experience in developing metal frames. This facility is located a few feet away from the Manifattura Thélios plant inaugurated in 2018 and dedicated to acetate frames.

“We used to buy the metallic components from local suppliers but when we felt we had the necessary maturity to add the different phases of development, we started thinking about setting up a new factory. Then this opportunity to have an integrated campus arose and rather than starting from scratch, we incorporated part of the Safflo workers who were already skilled in developing metal frames, allowing them to keep their jobs,” said Belloni — hence the win-win comment.

Seven years ago, Thélios was established “with a clear strategy, to create a pole of excellences as part of an ambitious and long-term, sustainable project,” Zanardo said. The unveiling of its new production facility in Longarone is a major step for the eyewear manufacturing group.

At the same time, Belloni noted that Thélios still works with around 200 factories and small companies in the territory. “In none of our sectors we have

the ambition to do everything ourselves. Being exposed to change and different suppliers is a great source of innovation and technological know-how, also because these artisans have a great experience,” he said.

Thélios is controlled by LVMH Moët Hennessy Louis Vuitton and produces collections for Dior, Fendi, Celine, Givenchy, Loewe, Kenzo, Berluti, Bulgari, Tag Heuer, Fred and Stella McCartney. It also owns Vuarinet and Barton Perreira.

The business “is more consolidated now,” said Belloni, but the Thélios portfolio of brands “all have growth opportunities and this industrial structure and the progressive integration will allow us to grow in the next years.”

Belloni said 10 million euros were invested in the acquisition of the plant, which was restructured over the past 11 months, making it more functional and more modern, with greenery and convivial spaces. Machines and robots were acquired but the artisans remain fundamental, he remarked.

“Quality-control requires 400 to 500 checks by one person, so we are investing in digital technology that will simplify this job, but the artisan will always have the last word,” he said. “It’s appealing to see how the existing can be enhanced by innovation.”

Thélios now has 1,300 employees in Longarone.

Asked about an increased and potential shift into the ophthalmic, technical or medical segments, Zanardo said that, while the brands produced by Thélios were initially “more focused on sunglasses in an organic way given their fashion nature, and these continue to be very important, many maisons are now realizing the relevance of optical as a representation of their creative universe.” In addition to being more necessary as the population ages and is exposed to digital devices, ophthalmic glasses are becoming more fashionable as customers often have two or three pairs and change them depending on

the moment, he remarked.

Tag Heuer, which Thélios began to produce and distribute last year, is by its nature more technical and will likely be further explored in the optical segment, he added.

As for “med/tech, it’s a very interesting development that must be observed and shows how eyewear is a sector in continuous evolution and with room for exploration that was unthinkable until very recently. It gives us great confidence for the future,” Zanardo said.

Both the executive and Belloni said the focus is on the existing portfolio and on the development of Vuarinet and Barton Perreira, without eyeing additional licenses or acquisitions. Belloni hinted that Tiffany & Co., controlled by LVMH, could be an interesting addition, although that license with EssilorLuxottica does not expire until

2027. Pucci, for example, is still produced by Marcolin. Zanardo pointed out that it’s up to each brand to decide whether to join Thélios or not, which is “a source of pride,” he admitted.

“The opportunities are different, each brand is complementary and there is no overlap, which helps to strengthen our portfolio, but each needs our time and our resources,” Zanardo said.

The investment in Thélios reflects the commitment of LVMH to the six Italian brands it controls, and in Italy, where it has 280 stores, 66 production sites and 18,000 employees, Belloni said. He admitted this was a moment of uncertainty so he stayed away from any short-term forecast, but said he was “extremely confident in the demand for high-quality products in the medium- to long-term,” and that “the context was right for the development of the industry in Italy.”

After opening three major boutiques on Via Montenapoleone for Louis Vuitton, Bulgari and Tiffany, Belloni said Fendi, Dior and Celine stores are up next in Milan and that Loro Piana is building a new industrial complex in Ghemme, in Piedmont.



BUSINESS

Mulberry Secures 20M Pounds in Funding

“We know it’s going to take time – at least a year of fighting before we see the final result of our hard work,” said Mulberry CEO Andrea Baldo, whose midterm ambition is to achieve annual revenue in excess of 200 million pounds.

BY SAMANTHA CONTI

LONDON – The Mulberry puzzle is coming together, but it’s going to take time, said Andrea Baldo, chief executive officer of the brand, which on Thursday reported a 21 percent decline in group revenue to 120.4 million pounds, and a pretax loss of 31.8 million pounds for fiscal 2025.

The pretax loss for the year ended March 29 was smaller compared with the previous year’s 34.1 million pounds. The narrowing was due to cost-cutting measures and around 12 store closures, which Baldo enacted as soon as he arrived in September, midway through the 2025 fiscal year.

In an interview, Baldo said Mulberry suffered last year from “the combined effect of a very challenging macroeconomic environment for luxury, a moment of transition for the industry, and the brand’s previous strategy not performing.”

Baldo said he worked quickly to reduce the cost structure (including laying off head office staff), resize the company, cut inventory, “and do everything we could to safeguard cash.”

Most of the stores he shut were in China, where the luxury slowdown has been severe. He also brokered wholesale deals with stores such as Nordstrom in the U.S. and David Jones in Australia.

The brand is looking to drive further international expansion and new partnerships with Harvey Nichols, Liberty, Flannels and John Lewis in the U.K.

The medium-term aim, Baldo said, is for wholesale to account for around 15 percent of business.

“We know it’s going to take time – at

Mulberry’s Bayswater bag, which launched in 2003, remains a big driver of sales at the British accessories company.



least a year of fighting before we see the final result of our hard work,” said Baldo, whose ambition, over the midterm, is to achieve annual revenue in excess of 200 million pounds and to deliver an adjusted EBIT, earnings before interest and taxes, margin of 15 percent.

In the interview, Baldo added that some positive trends have emerged in the first weeks of the fiscal year.

For the nine weeks ended June 1, group revenue across retail, digital and wholesale declined by 18 percent year-over-year, “in line” with the board’s expectations. Baldo said the double-digit decline reflects the store closures, and the impact of loss-making and underperforming stores.

Retail and digital revenue declined by 17 percent on a reported basis. Like-for-like retail and digital revenue declined by 5 percent.

He added that a continued focus on optimizing the store portfolio and reducing markdowns is expected to deliver

a further 2 million pound improvement to underlying EBITDA, or earnings before interest, taxes, depreciation and amortization, in fiscal 2026.

The company has already delivered 5.9 million pounds in annualized gross cost savings, achieving a lower sustainable cost base in the current financial year.

During the first nine weeks, key markets such as the U.K. and North America showed an “improving trend” in like-for-like performance, trading 1 and 5 percent behind the prior year, respectively.

In addition, full-price retail and digital sales in both markets were ahead year-over-year, and “demonstrating positive momentum.” Mulberry.com continued to outperform the prior year, “underlining the strength of the group’s direct-to-consumer digital channel.”

Mulberry said wholesale is “well-positioned” for growth in fiscal 2026, with orders for the spring 2026 collection up in the double digits compared with the

corresponding period last year.

The Bayswater family remained the leading contributor to bag sales, while mini bags delivered strong year-over-year growth, reflecting ongoing consumer demand for trend-led product.

Earlier this year, Mulberry launched its brand campaign, “A Return to Somerset,” celebrating the brand’s heritage, English roots and factory headquarters. A second installment of the campaign will be released in September.

Baldo added that Mulberry has also been focusing on “customer proximity,” with more in-store events and one-on-one services to drive desirability, and there will be more to come.

“We’ve been asking ourselves, ‘How can we get closer to our customers?’ We’ve already changed the seasonality of the product so there is more newness coming every quarter, and we’re trying to connect with tastemakers. We are doing events in the stores, and in Somerset. It’s going to take some time, but the proximity is very important for us,” he said.

Baldo has been sticking to Mulberry’s pricing strategy, making sure that 60 percent of the offer is less than 1,000 pounds. He said that only the “fashion forward product” would carry a higher price tag.

Alongside the results, Mulberry confirmed that it has raised a further 20 million pounds. The fundraising was underwritten by the brand’s main shareholder Challice Ltd., which belongs to the Singaporean billionaires Christina Ong and Ong Beng Seng, and the substantial minority shareholder Frasers Group.

Mulberry also disclosed on Thursday that it will undertake a separate retail offer to enable minority shareholders to participate in the fundraising.

Full subscription of the retail offer would raise an additional 1.2 million pounds, which will be used to drive the business and enable Baldo’s turnaround plan.

Mulberry has named James France a non-executive director starting on July 30. France is a senior member of the leadership team at Frasers with experience in real estate optimization and business development, and will represent Frasers on the board.

FOOTWEAR

Golden Goose’s Marco Neroni Talks Skate Film, Teases Padel Venture

“The chief brand officer told WWD’s sister publication FN that the film is a way to explore and celebrate the brand’s skate roots.

BY STEPHEN GARNER

Golden Goose celebrated the premiere of its first skate film, “Hold On: Enjoy the Ride, It Never Ends,” with an exclusive event at The Flower Shop in New York on Wednesday.

Directed by Erik Bragg and Chris Gregson, with photography by skater and photographer Arto Saari, the short

film stars Golden Goose global brand ambassadors and Olympic medalists Cory Juneau and Keegan Palmer, alongside Rune Glibberg and Evan Mock.

According to the Italian footwear brand, the film “explores themes of personal growth and connection that serves as a tribute to the enduring bonds forged on four wheels.” Set against the backdrop of the 2024 Copenhagen Open, “Hold On” follows the cast of skaters as they carve through the streets of Europe – from Copenhagen to Berlin, Innsbruck to Athens.

Marco Neroni, chief brand officer of Golden Goose, told WWD sister publication FN in an interview that the film was a way to explore and celebrate the brand’s skate roots.

“With this project, we wanted to create a behind-the-scenes look at skateboarding,” Neroni said. “Specifically exploring why these skate kids are traveling the world just to perform the craziest tricks in a place they’ve never been before. And as soon as they’ve done that trick, they move on

to a new place. It’s a sense of both being together with other skaters and the sense of proving themselves that they can do the impossible.”

In addition to the film, Golden Goose is extending its celebration of skate culture at its New York City SoHo store, where visitors can play the “Tony Hawk’s Pro Skater 3 + 4” game in a dedicated skate-inspired gaming corner through Sunday. The space showcases exclusive merchandise including a selection of Ball Star Pro sneakers and ready-to-wear pieces worn by Glibberg in the game.

Outside of skate, Neroni said the company is looking to enter the racquet sports category as padel, tennis and pickleball continue to gain popularity.

“Racquet sports have really become a sort of ‘playground’ for our community of customers. They’re really enjoying padel and tennis, especially,” Neroni noted. “So, for us, it presents a great opportunity to expand the brand out into this area with both product and experiences.”

The executive added that the brand will release a range of product in September that consumers can wear on the court. A Golden Goose-branded padel court is also expected to open in Milan in the near future, Neroni teased.

“We wanted to create a 360-degree lifestyle around padel, which is something that is really missing,” Neroni added.

A still from Golden Goose’s new short film.



WWD115
APPAREL
& RETAIL
CEO SUMMIT

POWERING PROGRESS
Past, Present, Future

**BUY
TICKETS**

OCTOBER 28-29, 2025
Cipriani South Street, New York, NY

ATTENDEE INQUIRIES

Trish Reidy
preidy@fairchildfashion.com

PARTNERSHIP INQUIRIES

Melissa Rocco
mrocco@fairchildfashion.com

BCG

GLAM SQUAD

Google

J.P.Morgan

Katten

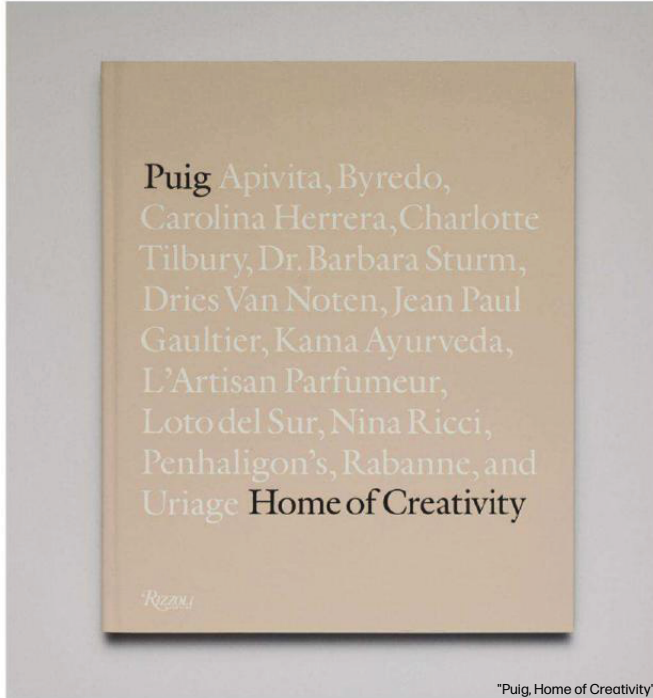
LM
LOW COLLEGE

*** listrak**

SKYPAD

EXCLUSIVE

'Puig, Home of Creativity' Book Celebrates The Company's 110-Plus Years



"Puig, Home of Creativity"



Marc Puig



Rabanne's chain mail.



Inside 'Puig, Home of Creativity.'



Carolina Herrera and Wes Gordon

It opens with a photographic look of Barcelona, home to Puig since its conception, and traces the group's evolution until today, when the company is a premium beauty and fashion powerhouse with fragrance, makeup and skin care.

There's a dive into the Puig family's history, the company's values and creative partnerships, as well as the thinking behind its brands. This is sprung to life with contributions from the likes of perfume historian Michael Edwards and perfumer Jean-Claude Ellena, images from the archives and newly commissioned photographs.

Fourteen of the brands are highlighted, including Rabanne and its iconic metallic chain-mail dress, plus interviews with Charlotte Tilbury, Jean Paul Gaultier and Dries Van Noten, who talks about how his garden has influenced his creative world.

A section describes Wes Gordon's succeeding Herrera at her eponymous brand. There is also a spotlight on Uriage's history, among other notable brand moments.

Edwards penned a section about the rise of niche fragrances, which are important strategically for Puig, which has brands such as Penhaligon's, L'Artisan Parfumeur and Byredo.

Puig's globetrotting is highlighted, as is its product development. With a deep sailing history, a major moment came last year, with the first Puig Women's America's Cup.

Puig, on the behalf of his family, asked Ellena to create four colognes in memory of Antonio Puig, who founded the house.

"Historically, we had some products that had the Puig family name that we were very proud of and over time they have been disappearing," said Puig. "We wanted to make an homage to the name and to some of the inspirations for those products that at some point really shaped who we were as a company."

The exercise made the family proud, according to Puig. "There's always the question that you have to ask yourself:

● Published by Rizzoli, the tome will be sold starting Sept. 2 in select bookstores.

BY JENNIFER WEIL

PARIS – Puig is celebrating its more than 110 years of existence with a new book, called "Puig, Home of Creativity."

The 148-page tome published by Rizzoli will be sold in select bookstores starting Sept. 2. It focuses on the legacy, values and brands that comprise the company founded by the Puig family, as well as a snapshot of the group's present and future.

"In the last few years we have been forced to talk more about Puig than just the brands that we have under our umbrella," explained Marc Puig, chairman and chief executive officer of the company. That was particularly true since the group went public in May 2024.

"When the 110-year anniversary arrived, we felt that many of the stories and things that had happened over the last decade were worth putting in black

and white," he said, adding this was important for the world – as well as company employees – to see.

"It's a good reflection of the essence of who we are," the executive said. "Puig, Home of Creativity" was fashioned to reflect the company's spirit. It is also meant to complement the book Puig published to mark its centenary, called "Puig, 100 Years of a Family Business."

"The 100-year anniversary was an homage to the second generation," said Puig. At the time, three of the four of the family members who made that up were still alive. But by today, all of them have passed away.

"This book is more a legacy for the next generation, because now we're transitioning, from the family point of view, from the third to the fourth generation," said Puig. "This book is a platform of where we are going."

The company – with fashion and beauty brands including Rabanne, Carolina Herrera, Dries Van Noten and Jean Paul Gaultier – has been developing

strongly. Last year Puig's sales were 4.79 billion euros. Its products are sold in over 150 countries.

Puig has grown its worldwide market share of fragrances from 3 percent to more than 10 percent.

"We have been able to, over time, propose ideas that broke the molds," said Puig, explaining that has been in terms of products and storytelling. "We create the environment for people to be able to grow and take risks."

"'Home of Creativity' was a good way to express we are a home, because Puig's culture is based on a family's culture that has [infused] through the organization, where you try to take care of people," said Puig. "But at the same time, you push the limits, and you try to excel at what you do. It's [also] 'creativity,' because we like to think that we are willing to take risks."

The company's choices over the years that have shaped it into what Puig is today – be it the focus on fragrance or niche brands or own brands – are highlighted in the new book.

What makes that brand or company's personality, its value system? What's the essence that differentiates that company?" said Puig. "What are the characteristics of this company that the family has shaped that we want to maintain?"

Change is of the essence. If one stays still, they fall – like in bicycle riding, he said. "But you also have to decide what it is that we want to keep evolving and changing, so that this company can survive and excel going forward," added Puig.

"Creating this book is a long and ambitious process," said Catherine Bonifassi, editorial director of Rizzoli New York, in a statement. "During this journey, as an editor, you truly get to see the personality of the people you work with, as you are facing together challenges, surprises, creative decisions... exchanges that reveal the real values of a brand and its people's creativity, openness, commitment and boldness."

"Puig, Home of Creativity" can be pre-ordered on rizzoli.com.

BUSINESS

Meet the Man Behind the Award-winning Gap Ads



● Oli Walsh is the founder of Invisible Dynamics, a multitasking agency that works directly with CEOs on evolving and transforming fashion, lifestyle and consumer brands.

BY SAMANTHA COINTI

LONDON – How does a brand bounce back? Intertwine with popular culture? Or appeal to a new, seen-it-all generation?

Oli Walsh thinks about these questions all the time. The founder and chief executive officer of brand consultancy Invisible Dynamics, Walsh spends his time working – mostly with CEOs – on evolving brands, reviving them or making them relevant to specific groups of consumers.

His agency is behind the latest Gap ads and the Nike “Comfort Zones” interview series, while other clients have included Phoebe Philo, Banana Republic and Theory. His approach is holistic, and he believes that the right blend of art, science – and goodwill – can bring a brand back to life.

“I’ve always been obsessed with the notion of transformation and with the psychology of what makes brands successful. What is a consumer brand? A personal brand? An institutional brand?” said Walsh, a serial entrepreneur with a background in advertising, marketing and e-commerce.

“I also believe that brands have essentially replaced religion. They give you this sense of belonging and identification as to who you are, what you belong to, and who your tribe is,” he added during an on-screen interview from his office in Los Angeles.

Walsh was the cofounder and CEO of the London digital creative agency Wednesday, where clients ranged from Mr Porter and H&M to a string of Kering brands

including Balenciaga, Gucci and Alexander McQueen. He later helped to re-brand the Canadian fashion company Aritzia and was part of the team that took the company public in 2016.

He founded Invisible Dynamics two years ago and works directly with CEOs on transforming brands, and trying to embed them in culture.

His projects are long term, and his vision is 360 degrees. Walsh said he wants his clients to look at advertising, marketing, product, manufacturing and even supply chain through the same lens, and ensure the brand is sending a clear message to the public.

He sees Invisible Dynamics as a fusion of a management consultancy and a creative agency and a marriage of left and right brain thinking.

The latest Gap ads with the 56-year-old Parker Posey striking poses and dancing on rooftops and Troye Sivan dancing with the Netherlands-based troupe CDK Company to Thundercat’s “Funny Thing” are an example of his approach.

The idea for the campaign came from “Gap’s incredible richness of cultural authority. They were the first brand to think of fashion as entertainment – the casting, the mash-ups, the talent in front of the camera and behind it, the dance ads and the music. They entertained in a way which very few other people did,” Walsh said.

He also pointed out that the first Gap store, which opened in San Francisco in 1969, sold Levi’s and LP records to appeal to its college kids audience. He wondered what that kind of dynamism would look like today, and went with a multicultural, cross-generational cast busting moves on the rooftop wearing their loose, comfortable jeans, T-shirts and sweats.

He also believes Gap is a beloved brand and was ready for a renaissance. While some brands are destined to die, he said,

Parker Posey in the Gap spring 2025 campaign.



he believes Gap is not one of them.

“People want it to succeed. They love it, but they want the products and experiences to be better,” said Walsh, who worked closely with Mark Breitbard, president and CEO of the global Gap brand, on the campaign.

But that was just the beginning. Walsh and Breitbard also looked at the products, website, customer experience and feel of the stores.

Breitbard said Invisible Dynamics “has been more than a creative partner – they’ve brought a sharp, forward-thinking perspective to the complexities of modern branding. What sets them apart is their ability to work as a true extension of our team – not just generating ideas, but helping shape how we think and move.”

Walsh and his team took a similar approach with Nike, although its challenges were different to those of Gap. Although Nike may be embedded in the cultural fabric, it had been struggling to connect with women runners, who have been opting for other brands due to a variety of factors.

As reported, Allyson Felix, the decorated track and field Olympian whom Nike had sponsored for years, had a public split with the company in 2019 due to her frustration with its policies regarding pregnant athletes and mothers.

Together with her brother Wes Felix, she later launched Saysh, a “by women, for women” shoe brand focused on community. Her products now include the Felix Runner and the Saysh Spike One racing shoe.

Walsh said his mandate from Nike was to figure out “how to speak to, and get more in the path of, the female consumer in a way that is additive. So we looked where running culture was showing up and that was on social media.”

He and the team eventually came up with “Comfort Zones,” a show across social media, “that blends uncomfortable questions – on a run – with extremely comfortable shoes. It’s not just a single dimensional audience that we wanted to speak to. The question was how to provide a dialogue with women runners that is

additive and that they can lean into.”

In the show, Becs Gentry, a marathoner and Nike coach, runs alongside guests – all of whom are wearing the Vomero shoe – including Ariana Greenblatt, Quen Blackwell and Enya Umnanzor.

She asks them questions like “When was the last time you were tricked or duped?” “What’s your most embarrassing nickname?” and “Which one of your jokes totally backfired?” It’s part-coffee klatch, part-therapy and the sell is a soft one.

Stephanie Phair, a fashion management veteran, former chair of the British Fashion Council and chairman of Invisible Dynamics, argues that what Walsh and the team have built is unique in the agency world.

“Their ability to analyze business goals, define a growth plan and then partner to translate those commercial needs into creative excellence was something I searched for on the client side, but never found. This offering is even more relevant when brands have more need than ever to cut through the noise and reach an ever more discerning customer,” Phair said.

Walsh’s work is having an impact. He was recently named one of Adweek’s 100 Top Creatives, while “Gap: Get Loose” just won a Webby for best campaign.

Asked about dominant trends, Walsh, like many others, believes casual dressing isn’t going away – even when people are wearing tailoring – and that consumers will increasingly seek value for money. His fingers are also crossed that brands keep sustainability, and diversity, equity and inclusion top of mind, especially now when those values are under threat.

“My hope is that – out of all the noise – there are going to be some players who emerge, who take bold stances in and around those topics, and who produce a really appealing, incredible product and value proposition that is inherently good underneath,” Walsh said.

He added: “There are very few people doing that right now, and I sincerely hope there will be more, and that I can play a role as well – in a multitude of ways.”

The Nike Vomero, star of the Comfort Zones show on YouTube.





HOME DESIGN

More Luxury Chinese Home Brands Are on the Horizon

- Industry leaders in China anticipate an uptick in luxury design brands as a new cultural renaissance unfolds.

BY **SOFIA CELESTE**
WITH CONTRIBUTIONS FROM **DENNI HU**

MILAN – The evolution of Chinese luxury furniture has been in a deep slumber since the dawn of the socialist market economy, but a cultural awakening is fueling a design renaissance.

After opening its borders to the world, a real estate boom in the '90s and 2000s sparked a revived interest in decorating the home. Since then, European brands have been satisfying the market's appetite for foreign luxury goods, including interiors. But that's rapidly changing, explained experts.

With recent advancements in smart home technologies, a rediscovery of traditional craftsmanship, and a rekindling of national pride, Chinese industry leaders said the number of luxury domestic furniture brands is expected to rise in the near term.

Local Brands Rise Amid Lackluster Economy

While the global luxury home industry faces setbacks due to sluggish economic growth and a housing slowdown, Chinese furniture brands also stand to benefit from increased migration to urban centers.

According to Youju – a home and decor hub that provides digital marketing services to furniture, lighting, construction and home appliance brands – China's home furnishing market is projected to reach 4.76 trillion yuan, or \$662.93 billion, in 2025, driven by a return in housing demand. Consumers in first-tier cities like Beijing, Shanghai, Guangzhou and Shenzhen are expected to show stronger consumption growth expectations in 2025, the report said.

Design Shanghai Sees Local Brands Emerge

Zhuo Tan, founder and director of Design Shanghai, said these figures also apply to the luxury industry. Since its inception in 2014, Design Shanghai has become one of Asia's leading design events and boasts 50 homegrown Chinese luxury brands, among them U+, Why Garden, Urbancraft and the Frank Chou Collection.

The fair drew 76,000 visitors in its last edition in June, and a total of 600 brands.

China is not launching a luxury furniture industry, she is careful to point out. Rather, it has had one since the Ming Dynasty and even before that.

"I think that Chinese consumers are gradually rediscovering traditional Chinese luxury, which is deeply rooted in their historic lifestyle. When China opened up to global trade, Italian and other European companies dominated the market, and the Chinese middle class

initially embraced their designs. But now, things are beginning to shift," she explained. Tan, who obtained a master's in business in the United Kingdom, also launched Talents in 2020, which is a program that supports the trajectory of young designers in the industry, in part by showcasing their designs at a curated section of Design Shanghai.

Government, Nonprofits Promote Antique Techniques

The central government and non-governmental agencies are also trying to safeguard and promote Chinese artisan techniques. One such organization is the Róng Design Library, founded by Pinwu Design Studio in 2015. It is a nonprofit welfare organization and the first library in China dedicated to preserving traditional handicrafts and materials. Pinwu was founded in Yuhang in 2004 by Lei Zhang from China, Jovana Zhang from Serbia and

Christoph John from Germany. Today they continue to focus on stimulating design creativity through education about Chinese traditional handicrafts and materials.

With the mission of helping designers and companies incorporate traditional practices and materials into modern daily life, they collaborate with a number of firms including Muli, a company that makes furniture and storage, bath and kitchen systems. Lian Feng, who had been the owner of a furniture factory since 2008, started Muli after visiting Salone del Mobile.Milano, where he noticed the absence of Chinese brands.

"After visiting Salone, we refined the brand's direction. Today, it is rooted in Chinese culture and incorporates ideas like the five color system and other traditional philosophies," he said. The five color system is based on the Yin Yang Five Elements theory that aims to purify the heart and spark joy. Water, fire, wood, gold and earth correspond to the colors black, red, blue, white and yellow.

Chinese Consumers Demand Smart Technology

Lian contends that Chinese brands like his have a leg up on European ones when it comes to tech-savvy Chinese consumers. They've developed their own smart technology that connects traditional craftsmanship with modern functions and design. "It makes our furniture more adaptable to how people live today. Not just for convenience but to create pieces that feel both rooted in heritage and forward looking. This blend of tradition and innovation is what sets us apart."

Muli's special smart technology features intelligence residence functions that control the shades, lighting with unique settings for morning and evening, air management and is outfitted with a sophisticated security system. Its closets, for example, are made with built-in air functions that support the care and longevity of clothes and shoes.

Recruiting Foreign Names to Fuel Growth

Muli recently made a splash in May after they presented their renovated The Muli Palace in Beijing, which was designed by New York- and Toronto-based Yabu Pushelberg.

The showroom is situated in the Siheyuan courtyard beside the Forbidden City and has been transformed into a contemporary high-end living space that blends modernity with China's rich cultural heritage and artistic charm.

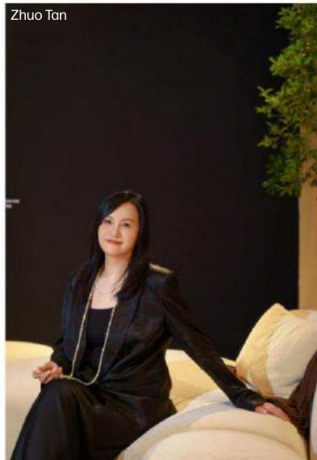
Yabu Pushelberg's approach offers a new kind of experience – one that doesn't separate function from feeling or tradition from innovation – inviting visitors to feel and connect rather than just observe, explained cofounder George Yabu.

Striking a balance between modern and functional and traditional roots was key in this project, said cofounder Glenn Pushelberg. "China is also investing heavily in design innovation, aiming to become a leader in creative experimentation particularly in architecture and design. China is focused on reconciling its past with the present, recognizing the value of its heritage in shaping the future."

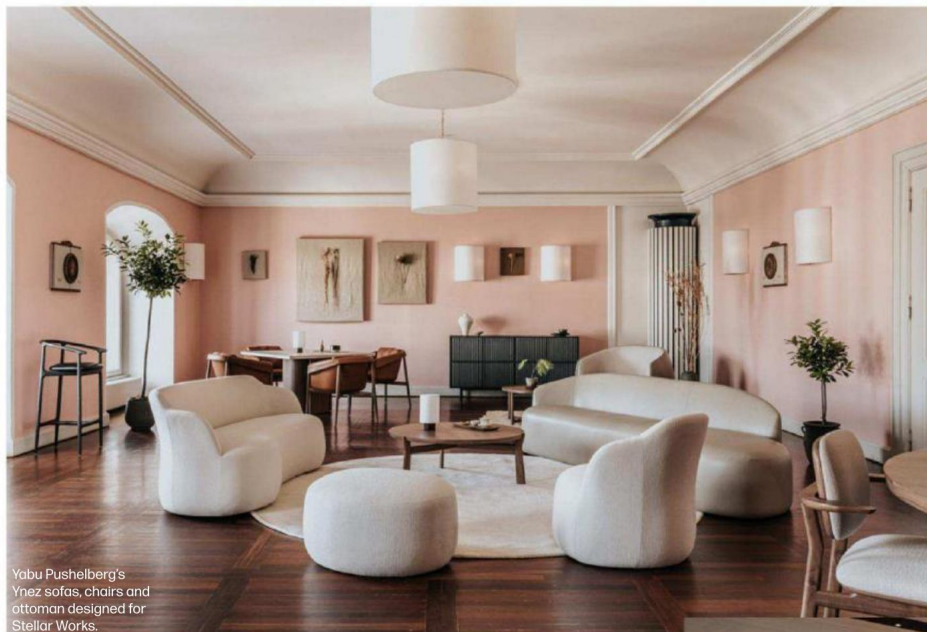
The studio has a few upcoming projects in China, including a collaboration with Beijing-based innovative design firm HC28 and its sub-brand HC28 Cosmo. Their pieces will debut at CIFI Sept. 9 to 12 in Shanghai. They are also developing a lamp for smart-home firm Moorgen that will be unveiled later this year, he said.

During 3daysofdesign in Copenhagen in June, Yabu Pushelberg revealed designs with Stellar Works, which makes its furniture in Shanghai and operates under the creative advisory of renowned architects Lyndon Neri and Rossana Hu of Neri&Hu. ▶

Zhuo Tan



Muli's Smart Technology.



Yabu Pushelberg's Ynez sofas, chairs and ottoman designed for Stellar Works.



Designs by U+.

A New Future for Ancient Practices

Finding go-to luxury brands is a task in China, explained Jennifer Altehenger, a professor of history of modern and contemporary China at the University of Oxford, who is writing a book on socialist design, which traces the nation's design development throughout the 20th century. It was a time in which the Chinese government was focused on developing people's living standards and functional modular design models to maximize small spaces. Today, she explained, Tiantan Furniture Co., which was founded in 1956 as a state-owned company, remains one of the influential producers in a market that is growing every year.

The secrets to the future lie in the past, she asserted. Chinese companies still rely on furniture heartlands like Shandong and Fujian province, the latter of which is a bamboo producing area. Craft techniques from the 17th century are re-emerging. One of the most prominent is the joinery techniques used during the Ming Dynasty, which influenced midcentury modern furniture producers like Danish design icon Hans Wegner. In 1950, he debuted the Wishbone Chair, which was directly influenced by elements from the Ming Dynasty and cemented Wegner's status as one of the biggest names in midcentury modern style.

"Chinese furniture has been influencing global furniture production for a long time. Chinese manufacturers are going back and trying to see how they can build on these traditions. A Ming Dynasty chair

design does not need glue or nails and it is long-lasting because the joints are so well-crafted that they can endure over time," she explained.

Luxury Chinese Brands Eye Global Expansion

Jinan-based contemporary furniture brand U+ has also embraced this joinery process as one of the pillars of its ethos grounded in the concept of "Contemporary Orientalism." The firm employed the traditional mortise-and-tenon joinery technique, which has been perfected over millennia. This nail-free woodworking technique underpins the structural logic of its signature tables and chairs, ensuring durability and an understated elegance.

The firm continues to explore materials and finishes unique to China, most notably Guangdong silk (xiangyun sha), a precious textile from the Lingnan region produced through a plant-based dyeing and unique finishing process. "By pairing this silk with solid wood, glass and oil-tanned leather, we allow the cultural symbolism it carries to enter contemporary living spaces with renewed vitality and artistic value," its cofounder Baohong Shen said.

Looking ahead, internationalization is a strategic imperative for companies across the board. U+, for example, is preparing a comprehensive brand presentation for key trade shows Salone del Mobile.Milano and IMM Cologne in the near-term. "At an opportune moment, we aim to appear at these venues under our own banner, presenting a complete narrative of U+'s



Como's Incline table.

'Contemporary Orientalism' and engaging the global design community in deeper dialogue," Shen said.

Como is an Italian-Chinese firm that was born on the edges of Lake Como in 2001 and was started by Fabio Song and Fausto Proserpio. The two came together, striving for interiors that contradict the "Icy functionalism of 21st-century furniture... disconnected from traditional handcraft," said Song.

Since then they have pioneered a "cultural return" to ancient craft. "It's not a simple nostalgia for the past, but a reconstruction of traditional aesthetic codes in contemporary language," Song said, referring to cultural movements in design throughout history. He recalled how the U.S. integrated European craftsmanship through the Bauhaus movement in the early 20th century, and Japan reshaped its local aesthetics through the Mingei Movement in the 1970s. Both eras were sparked by a period of economic prowess that led to a cultural identity awakening and finally, a global expression of local culture.

"The wave of localized design is now being catalyzed by Generation Z – as a group that grew up with globalization and digital technology. It possesses cultural confidence and an international vision, becoming the core force driving the exploration of localized design," he said.

Song pointed out that since 2018, the field of local design has begun to collaborate with a new generation of Chinese designers with a global perspective. Among them: Ricci Li of Urbancraft and Hongchao Wang of Benwu Studio, who was named among AD's "ADI100 Young" list.

"Their works feature distinct design vocabularies and better meet the needs of China's younger generation of customers," he said.

Drawing the Global Design Community to China

Another testament to the home industry's potential is the ceramic culture in Jingdezhen, whose kilns have been running consistently for 900 years. Today, however, the porcelain capital in the Jiangxi Province is becoming an international hub and boasts a David Chipperfield Architects-designed performance art center and artist residency cofounded by American artist Ryan Mitchell.

Launched in 2016, the 6.5 billion renminbi, or \$906 million, multifunctional creative hub quickly became a gathering ground for creative transplants, or what city officials call "Jing drifters."

For Zhou, the challenge that lies ahead for Chinese firms involves communication. Chinese home firms are still struggling to represent themselves on a global stage. "China was really under developed in the past 40 years. We don't have a voice and then we cannot present ourselves properly. So the rest of the world looked at China as an under developed country, quite poor and not very sophisticated. I think luck comes with the economic status of the country and also luxury comes from the general public's affordability with respect to that."

Looking ahead, modest growth is expected for the world's second most populous nation. The Chinese government targets gross domestic product growth of 5 percent in 2025, the same growth rate as 2024. ■



Glenn Pushelberg and George Yabu

HOME DESIGN

Elie Saab Maison to Develop, Furnish Luxury Yacht



Here and left: A rendering of the 42 Exuma yacht to be developed by Elie Saab Maison, Maiora and Cassetta Yacht Designers.



- The brand is collaborating with historic shipyard Maiora on the development of the 42 Exuma yacht.

BY SANDRA SALIBIAN

MILAN - After consolidating its home business and revealing the opening of its first branded hotel in the Swiss Alps, Elie Saab is bringing the world of its home division to the sea with the launch of its inaugural yacht project.

The brand has collaborated with Maiora, a historic Italian shipyard founded in the '70s and controlled by Next Yacht Group. On Thursday the two parties unveiled the project for the 42 Exuma yacht in Viareggio, a Tuscan resort destination that

is a 20-minute drive from Forte dei Marmi.

"Our collaboration with Maiora marks a strategic expansion of the Elie Saab lifestyle into the world of yachting. Following our success in interiors, home decor, hospitality and branded real estate, this evolution was both natural and intentional," said Elie Saab Jr., chief executive officer of the group.

Developed under the creative direction of Carlo Colombo and his architectural studio A++ Group, the interiors of the 42-meter yacht will feature a selection of pieces from the Elie Saab Maison collection as well as elements designed specifically for the yachting environment.

The blend of high-end materials such as Fumo di Londra and Mystic Ocean marbles, light bronzed mirrors and teak

wood flooring and ceilings will deliver both a polished design in sync with the Lebanese brand's aesthetic and onboard functionality. In every element crafted in Italy, special attention has been given to the research and development of high-resistance fabrics and finishes, ensuring interiors that could be tailored to the demands of life at sea.

"The 42 Exuma is not just a yacht, it is a bold expression of our vision: to craft immersive, elegant spaces where design, precision and comfort converge," said Saab, adding that the move aims to translate "our legacy of craftsmanship and refined aesthetics into a frontier of contemporary luxury."

The yacht will span four decks, including an 861-square-foot private sun deck, and comes with a reimagined onboard layout. Guest suites, traditionally placed below deck, will be relocated to the main deck, alongside the full-beam owner's suite, delivering airy, light-filled spaces with sea views and direct access to outdoor areas.

Hence the upper deck is imagined as a fully openable, panoramic living area, blurring the boundaries between inside and out, while the lower deck will provide the crew with spacious cabins, separate

service routes and dedicated facilities for heightened operational efficiency.

As for the exterior design of the yacht, this has been conceived by award-winning firm Cassetta Yacht Designers to evoke fluidity and channel the same sense of lightness and openness via glass surfaces and a dynamic silhouette.

"Maiora 42 Exuma had an almost instinctive and very rapid start: from the first meeting with the Maiora team, the vision of this high-performance gentleman's yacht took shape in a quick sketch. It was a challenge to create a balance between lightness, interior volume, and generous heights while maintaining a modern and refined look," said the namesake design firm's leader Giorgio Cassetta, underscoring that the most significant innovation by the shipyard was in the reimagined layout.

Next Yacht Group's CEO Sebastiano Fanizza echoed that the concept inaugurates "a new era of living at sea – surpassing outdated conventions to embrace a yachting idea that finally puts people, not old logics, at the heart of the project."

"We chose to break with conventional approaches, redefining the balance between aesthetics, function and onboard well-being to restore centrality to experience and quality of life," Fanizza said.

The first 42 Exuma yacht has already been sold. Its construction is underway, with its delivery scheduled for summer 2027.

Elie Saab Maison was launched in 2019 as the Lebanese brand's extension into home, furniture collections and exclusive interiors for global real-estate ventures. The launch further broadened the fashion company's scope, which encompasses ready-to-wear, couture, bridal, accessories, eyewear, childrenswear, watches and fragrances.

HOME DESIGN

Dexelance Agrees to Take A Majority Stake in Mohd

- Dexelance enters omnichannel retail with a 44.3 million euro stake in the Italy-based retailer and distributor of high-end design.

BY SOFIA CELESTE

MILAN – Furnishings, lighting and contract group Dexelance has entered into the world of omnichannel retail and distribution.

On Thursday, the company said it agreed to buy 65 percent of Mohd's share capital for 44.3 million euros. Through the transaction, Dexelance, the first design firm to list its shares on the Milan Stock Exchange,

has entered into a binding agreement to purchase 54 percent of the shares held by private equity firm the Quadrivio Group and a portion of the shares held by Mohd's founders, the Mollura family.

In its fiscal year 2024, Mohd reported revenue of about 70 million euros, Dexelance said.

Mohd currently has about 100 employees, including a team of architects specialized in the design of environments and interiors, residences, offices, hotels and showrooms. The firm was founded in 1930 as a carpentry business and evolved in modern times into a physical and omnichannel hub for design. It sells design pieces from 500 top brands through its six showrooms, online boutique and its dedicated project design service. It also manages residential and contract projects worldwide.

In October 2023, Dexelance opened its first U.S. flagship in New York City that hosts dedicated showrooms for Meridiani, Davide Groppi and – from May 2024 – Gervasoni. In the same year, it bought a majority share in Turri, a luxury furniture business founded in 1925 in Carugo near Lake Como, and last year increased its stake to 100 percent in lighting firm Axolight.

In a statement, Dexelance chief executive officer Andrea Sasso was enthusiastic about acquiring the



commercial operator with a global reach.

"We are acquiring one of the best Italian commercial operators in the design sector...capable of offering a unique and personalized experience to architects and end customers, with the aim to further enhance Mohd and offer a qualitative and personalized service to all types of clients, drawing on the expertise of its architects in order to optimize design and distribution, including through the digital

channel," Sasso said.

The Mollura family is expected to remain at the helm of the company. The transaction is expected to be finalized by the end of 2025.

Dexelance, which listed its shares on the Milan Bourse in 2023, has been eyeing acquisitions worldwide. Earlier this year, the Milan-based group acquired a majority stake in Roda Group, which owns luxury outdoor furniture-maker Roda.

Turri Living is part of Dexelance's, formerly known as Italian Design Brands, galaxy of furniture and lighting labels.



FASHION

Shein Settles Consumer Protection Lawsuit for \$700,000

- The Chinese-backed fast-fashion juggernaut was penalized for not notifying California consumers of untimely deliveries, per a state law.

BY ROSEMARY FEITELBERG

Officials in California's Napa, Los Angeles, San Francisco and Sonoma counties have settled a consumer protection lawsuit for unlawful shipping delays with Shein.

The fast-fashion e-commerce company agreed to a settlement of \$700,000, according to Napa County District Attorney Allison Haley. In the complaint that was filed in Napa County Superior Court, Shein allegedly engaged in unlawful business practices by not properly notifying customers of shipping delays or offering them refunds when their orders were not shipped on time.

The court ordered Shein to pay a total of \$700,000 in civil penalties and investigative costs. As part of the judgment, going forward Shein is prohibited from making untrue or misleading statements about the time it takes to ship or deliver products, and from violating laws related to the shipping delays. Shein "worked cooperatively" with prosecutors throughout the investigation, according to Haley's office.

A Shein spokesperson reiterated that in a statement Thursday and added that



Celebrities at Shein's VIP party during the Parklife Festival at Heaton Park in Manchester, England.

"while not admitting any liability," the company has taken steps "to ensure our shipping and customer practices and communications comply with applicable law, including enhancing our internal processes to provide clearer, more complete information to customers regarding delivery timelines." The Shein statement said "providing a great customer

experience has always been and continues to be our top priority. We are fully committed to transparency, consumer satisfaction, and continually improving our operations to better serve our customers in California and around the world."

Like its chief rival Temu, Shein is a platform that is based in Asia and ships an estimated 1 million packages to the U.S.

each year, according to ShipMatrix. Shein is said to reach more than 700 million users each day globally. The company uses just-in-time inventory management, which allows it to place a small batch order if an item is out of stock. Shein stocks popular items in regional warehouses to try to ensure faster deliveries. Once orders are placed and packaged, shipping carriers handle the deliveries. Consumers are given tracking information to know the status of their deliveries.

Low prices and deliveries have helped Shein and Temu to upend the online shopping arena. Last month Bloomberg News reported that Target Corp. is looking into factory-direct deliveries, as big-box domestic retailers struggle to compete with the China-based juggernauts.

Per California law, orders placed online must be shipped within 30 days or sooner if the company promises an expedited shipment, unless a longer shipping time is indicated. If the products cannot be shipped within 30 days, the company must take additional steps, such as sending a notice, in order to inform the consumer of the expected length of any delays and offer them the opportunity for refunds.

The complaint alleged that Shein repeatedly failed to ship products within the required time frames, and the company did not provide the required delay notices, or offer refunds to its customers.

Haley said, "California consumers deserve to have the products they pay for delivered in a timely manner, and Shein repeatedly violated that trust by failing to offer refunds, when they couldn't deliver on time. Our office is proud to join the district attorneys of Sonoma, Los Angeles and San Francisco to hold Shein accountable for their illegal business practices."

FASHION

Richard Tyler Is Selling L.A. Villa and Mulls Fashion Comeback

- The fashion designer is talking with potential partners about a return to the fashion industry.

BY ROSEMARY FEITELBERG

After 27 years of living in South Pasadena, Calif., Richard Tyler and his wife Lisa Trafficante are selling their Italian Renaissance home to spend more time on the road and to possibly return to fashion.

During an interview Thursday, the couple was hanging out in Los Angeles, while their realtor was showing the five-bedroom, five-bathroom property which includes a guest house.

Increasingly spending time in Milan and Genoa, they are keen to start making more trips to New York, where they were once enmeshed in the fashion industry. "We really enjoy New York and we haven't been spending any time there. We used to be bicoastal so we miss that," Trafficante said. "Richard has always said, since I met him, that he only lives in a house for five years. That had been true with the Gramercy Park house we had, and the Dolores del Río one [in Hollywood] and our place on Washington Street [in New York.] But this one we have had for 27 years. That tells you a lot about this house."

Built in 1910 by Reginald Davis Johnson and listed as a Cultural Heritage

Landmark, "Villa Arno" includes a swimming pool and expansive gardens that Tyler has tended to. The one-acre property is listed for \$12 million.

Eager to spend more time in Italy especially and "to be more out in the world," the couple hopes to buy a place in New York to reduce the travel time for European excursions. Tyler and his wife have spoken with potential partners in Milan about developing a women's line. "That could be fun. Then maybe I can be on the cover of Women's Wear Daily again," he said with a laugh. "The most exciting and nerve-wracking time in my life was when we did our first fashion show at the New York Public Library. We thought it was a success, but you never know. For my whole life, all I was interested in was to be on the cover of Women's Wear Daily. I think our show was on a Thursday, and Friday I rushed to the newsstand, but nothing. I went again Monday and nothing. And then finally on Tuesday, there it was."

While prime on the fashion scene in the 1980s and 1990s, Tyler suited up such celebrities as Cher, Elton John, Diana Ross and Rod Stewart. Born in Australia, Tyler learned how to sew from his mother. Unlike most designers, he started out in menswear in the mid-1980s before introducing womenswear in 1989. Anne Klein & Co. tapped him in the early 1990s,

The designer's house in South Pasadena is listed for \$12 million.



but his L.A.-inspired edgy style turned out to be not in line with the middle-of-the-road label. Tyler won three awards from the Council of Fashion Designers of America, and he designed uniforms for Delta Airlines at one point in his career.

Villa Arno has attracted a few film crews over the years including the production team behind "Palm Royale" with actresses Kristen Wiig, Naomi Watts and Laura Dern. That led to an unexpected reunion with Dern, whom Tyler had dressed for key appearances in the past. Trafficante said, "People come in to do a movie shoot, and say, 'Oh my god, it's Richard Tyler. You're my favorite designer. I wish I could get your clothes again.' We hear that especially now, when a style has returned that is befitting for Richard."

Although there was a time when jackets, coats, suits and faux furs were out, that's no longer the case. Their son Edward also designs fashion, and he has incorporated that into his work in music and film. During one of Richard Tyler's fashion shows years ago, the model Naomi Campbell took the then three-month-old Edward out of Trafficante's arms and carried him down the runway. The couple hopes to include their son, "who grew up in the industry," in their fashion return. And their offspring is all-in with letting go of the South Pasadena manse. "It's funny I said to him, 'I'm sorry that we're going to sell it.' He said, 'I don't have that feeling at all. I'm just lucky to have lived in all of these beautiful places. I don't have any feelings that we have to hang onto them.'" Trafficante said. "He's good support for us."

OBITUARY

Samantha Cutler, Founder of Kids and Tweens Beauty Brand Petite 'N Pretty, 42

● Cutler was an industry veteran who had held positions at MAC Cosmetics, Stila Cosmetics and Smashbox prior to launching her own brand in 2018.

BY EMILY BURNS

Samantha Cutler, a beauty industry veteran and founder of kids and tweens makeup and skin care brand Petite 'N Pretty, has passed away from cancer. She was 42 years old. Services were held on July 3 at Hillside Memorial Park.

Cutler had worked in the beauty industry her entire career, maintaining positions at MAC Cosmetics, Stila Cosmetics and Smashbox, including as chief product development officer, before founding her brand Petite 'N Pretty in 2018. The brand is dedicated to beauty lovers ages 4 to 18 and is pediatrician-approved. Cutler was inspired by the swath of what she called "mini makeup artists" who were taking over the internet and their supportive parents.

In a post celebrating the life of Cutler, the Petite 'N Pretty Instagram account stated that she built the brand "to inspire

young creatives through the power of their own pretty...and sparkle."

"Working with these younger kids and tweens is so authentic and genuine, and they're excited because they're not immersed in this beauty culture yet," Cutler previously told WWD in November 2018. "They want to be creative and they love it. It's refreshing."

While Cutler's brand is inspired by younger consumers and their parents, she herself was a mother of two children, Gia and Shia, and wife to her husband Joshua.

Jessica Meisels, founder of Fingerprint Communications, who had worked with Cutler on Pretty 'N Pink, shared: "Samantha Cutler was pure joy – passionate, funny and a radiant light in our industry. She was an incredible mother to her two children and a true role model for her daughter Gia and young girls everywhere. Working with Sam and Petite 'N Pretty was always about more than business – it was about sharing her heart, her message and her unwavering belief in empowerment. Her energy was contagious, her vision inspiring, and her kindness unforgettable. Sam was a bright light who will be deeply missed – Sparkle

Squad forever."

Gianna Cesa, president of Behrman Cesa Communications, who had also worked with Cutler on Pretty 'N Pink, added: "Sam was an extraordinary role model for a young audience. She found a way to allow kids to be kids, while inspiring their creativity in a safe place. Our society could use more businesswomen like her. I hope everyone who had the opportunity to see her magic come to life took notes (with sparkles) because it is something to look back on and be inspired by."

Although Cutler had been dedicated to Petite 'N Pretty for the last seven years, she had impacted an array of people throughout the industry during her career.

Tower28 founder and chief executive officer Amy Liu shared: "Sam was a true light in the beauty community, and like myself, spent years working in the industry before she finally took the leap from executive to founder. We never worked together but the L.A. beauty community is small. We both spent time at Smashbox and had several mutuals. Plus we were neighbors, fellow working moms and founders. I know she put her heart and soul into her work. We talked about



Samantha Cutler

how we both wanted to build something our kids would be proud of. When the Palisades fire happened, she was the first to offer products for our gifting suite. She was generous and believed in collaboration over competition. Her legacy lives on through her brand and products but more importantly through the people who knew her and loved her. Her passing is a true loss for the beauty community and a reminder to do what you love. Time is our most valuable asset."

LIFESTYLE

Fondazione Prada to Stage Exhibit Created By Alejandro G. Iñárritu

● Titled "Sueño Perro: A Film Installation by Alejandro G. Iñárritu," the multisensory installation will mark the 25th anniversary of "Amores Perros," the Oscar-winning director's debut feature film.

BY SANDRA SALIBIAN

MILAN - Fondazione Prada will stage a multisensory exhibition created by Academy Award-winning Mexican filmmaker Alejandro G. Iñárritu.

Titled "Sueño Perro: A Film Installation by Alejandro G. Iñárritu," the show will be rooted in the intersection of cinema and visual art and mark the 25th anniversary of "Amores Perros," the director's acclaimed debut feature film, which paved the way to his other cinema cornerstones such as "21 Grams," "Babel," "Birdman" and "The Revenant," to name a few.

The exhibition will open at Fondazione Prada's outpost in Milan on Sept. 18 and run through Feb. 26, as well as being on view in other prominent international institutions, including LagoAlgo in Mexico City from Oct. 5 to Jan. 4 and The Los Angeles County Museum of Art, or LACMA, in spring 2026.

"With this project, we aim to open new perspectives on Iñárritu's work and on a film that, from its very start, combined the force of realism with the density of symbolism. Twenty-five years after it was released, 'Amores Perros' continues to speak to the present and to capture, with visual and emotional power, the

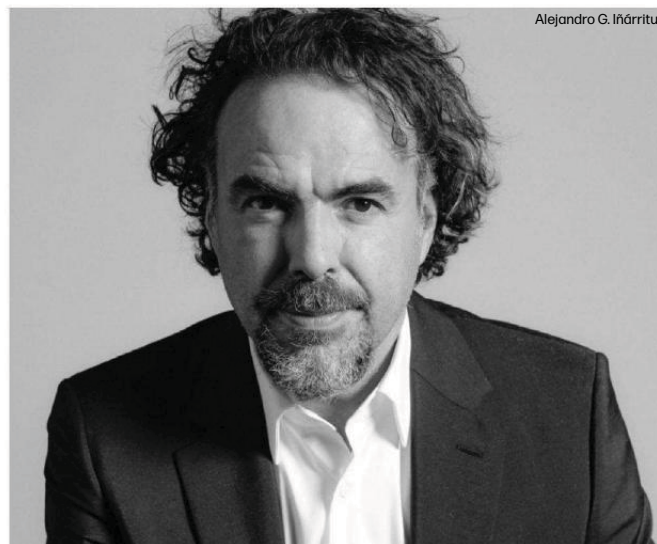
full complexity of the world we live in," said Miuccia Prada, who is president and director of the foundation.

The show will delve into the cultural and cinematographic dimension of the critically and commercially successful movie, which is narratively structured around three intersecting stories, all connected by a car crash in Mexico City and unified through recurring themes of violence, betrayal, fractured masculinity and the symbolic presence of dogs.

The installation will display

never-before-seen footage. The gritty vignettes, once abandoned on the cutting room floor and conserved for a quarter of a century in the film archives at the National Autonomous University of Mexico, capture the charged and interconnected sociopolitical realities of Mexico City and Iñárritu reimagined their impact through a mosaic of celluloid and sound.

"Over a million feet of film were left on the cutting room floor during the editing of 'Amores Perros'. These intensely charged images, 16 million still frames, were buried in the UNAM film archives for 25 years," said Iñárritu. "On the occasion of the film's anniversary, I felt compelled to revisit and re-explore these abandoned fragments, with the grain and the ghosts of celluloid which they hold. Stripped of all narrative, this installation is not a tribute, but a resurrection – an invitation to feel what never was. Like meeting an old friend we have never seen before."



Alejandro G. Iñárritu

Visitors will walk into a dimly lit labyrinth illuminated by 35mm analog projectors, casting a continuous stream of newly juxtaposed fragments from the movie. Slates, celluloid scratches, light flares between reels and a soundscape produced specifically for the occasion will add to the experience.

Iñárritu's installation will be staged on the ground floor of the Podium, the main exhibition space. As part of the project, a visual and sound display conceived by Mexican writer and journalist Juan Villoro will be hosted on the first floor of the building.

Titled "Mexico 2000: The Moment That Exploded," this additional project will offer a second layer of narrative from a different perspective, mixing audio content and an array of press clippings and documentary photographs to further help the audience to delve into the cultural, social and political contexts of Mexico City in the early 2000s.

"Filmed at a 'moment of change', 'Amores Perros' did not reflect the end of an era but rather the beginning of a downfall. Twenty-five years later, its social relevance is alarming: what was happening then is still happening now. Its explosion is still ongoing," said Villoro.

Flanking the showcases, a special edition of the book "Amores Perros," co-published by Mack and Fondazione Prada, will dig into the movie's visual language and creative process via backstage images, film stills and storyboards. It will feature a foreword by Prada, a text by Iñárritu himself and contributions by the likes of acclaimed directors Denis Villeneuve and Walter Salles, award-winning novelists Jorge Volpi and Wendy Guerra, film critic Elvis Mitchell and the film's storyboard artist Fernando Llanos.

The show next fall marks Fondazione Prada's third collaboration with Iñárritu. He conceived the film program "Flesh, Mind and Spirit" in Seoul and Milan in 2009 and 2016, respectively, as well as the experimental VR installation "Carne y Arena" in Milan in 2017.

WWD

BACKSTAGE

Join for access, authority and behind-the-scenes exclusives.



FOR ACCESS SCAN CODE OR TAP HERE ON MOBILE

BEAUTY

Setchu to Launch Fragrances

● Japanese designer Satoshi Kuwata will introduce his first perfume collection at the Florence-based perfumery trade show Pitti Fragranze, running Sept. 12 to 14.

BY SANDRA SALIBIAN

MILAN – Setchu is expanding into fragrances.

The brainchild of Japanese, Milan-based designer Satoshi Kuwata, the brand has been named special guest of the upcoming edition of Pitti Fragranze, the Florence-based trade show dedicated to niche perfumery, which is scheduled to run Sept. 12 to 14 at the Stazione Leopolda location.

The move further builds on Kuwata's ties with the Italian city and the Pitti Immagine organization, as it follows his attendance as guest designer of Pitti Uomo's edition in January, when he staged his brand's inaugural runway show.

This time the winner of the 2023 LVMH Prize for Young Fashion Designers will unveil Setchu Perfume. The project will debut with a set of five fragrances created in collaboration with Mane's master perfumer Julie Massé, each respecting the brand's signature blend of East and West.

"I wanted to capture that intimate,

profound scent that accompanies each of us in the ritual of personal hygiene, when there's time and no rush. Something moving and pure, fresh, crystalline, immaculate, that evokes childhood," said Kuwata about his new venture. "I set out to find the scents of both Eastern and Western bathing rituals, to bring back those sensations tied to care and nurturing. I thought of Sunday mornings, of a slow and fluid time, of the quiet joy of parental care. To each element, I associated a day of the week."

Each fragrance will be christened with a name featuring a day of the week, a moment in the day and an element of Japanese tradition. Examples include "Monday 9 Am | Genmaicha," referring to green tea blended with toasted rice; "Wednesday 5 Pm | Yuzu," referencing the citrus fruit traditionally used in both cooking and ceremonial baths during the winter season, and "Friday 2 Am | Tatami," evoking the element that represents a symbol of home for Kuwata and a recurrent prop in his fashion presentations.

The scents' packaging will also nod to the designer's roots with its minimal cube shape inspired by tea boxes.

"In Japanese, the term Setchu defines a point of balance between Japanese and Western cultures, two different worlds that Satoshi brings together and

sets in dialogue, that he composes, first in fashion, and now in fragrance," said Francesca Tacconi, special event coordinator of Pitti Immagine.

"His fragrance collection evokes, through both its names and olfactory notes, the rituals of everyday life, familiar gestures filled with emotion and nostalgia for a stream, a piece of wood or a fish. Each scent is linked to a moment in the day, to an act of care or pleasure. Sensual, romantic, mature, childlike, abstract, tactile – beyond gender," added Tacconi, teasing that with Setchu, Pitti Immagine is "launching a series of presentations dedicated to the intersection of artistic perfumery and fashion design."

An industry veteran who has worked for several fashion labels, Kuwata has been praised for his languid tailoring and workwear-inspired garb, fusing Japanese and Western concepts into transformative and functional pieces like foldable jackets in origami-like constructions or designs morphing shape and fit via a profusion of zippers, snap buttons and buttons.

Kuwata was born in Kyoto and moved to London at age 21 to pursue a career in fashion. He launched his unisex label in 2020 after cutting his teeth at Huntsman in Savile Row during his studies at Central Saint Martins; Gareth Pugh in London; Kanye West and Givenchy in Paris; Edun in



Satoshi Kuwata

New York City, and Golden Goose in Milan. In 2023 Kuwata was also the recipient of the grant of the Camera Nazionale della Moda Italiana Fashion Trust.

After his runway debut in Florence, the designer stuck with the format by staging a runway show during Milan Fashion Week last month to parade his spring 2026 collection.

FASHION

'Clueless' Celebrates 30 With Help From L'Ermitage Beverly Hills

● Guests can check in for a Cher Horowitz-inspired experience this summer.

BY ROSEMARY FEITELBERG

Making the most of the 30-year anniversary of "Clueless," L'Ermitage Beverly Hills is giving fans of the movie plenty of reasons to check in this summer. Joining forces with Bloomingdale's

Century City, the Beverly Hills Conference & Visitors Bureau, Paramount Pictures and the flick's costume designer Mona May, the hotel now offers "The Clueless Suite." Guests can book it in honor of Alicia Silverstone's lead character Cher Horowitz. As if their memories needed any prompts, there is a painting of her likeness on the bedroom wall.

Available now through Sept. 1, the 750-square-foot suite's high-style decor,

which includes marble bathrooms, is reminiscent of the lead characters' luxury lifestyles. Visitors will need to plan on at least a two-night stay for \$1,995 per night. This marks the first time that the hotel, which will celebrate its 50th anniversary this fall, has ever dreamt up a film-inspired stay. The endeavor is meant to be L'Ermitage Beverly Hills' "tribute to a story that redefined what it meant to be young, stylish and unapologetically bold

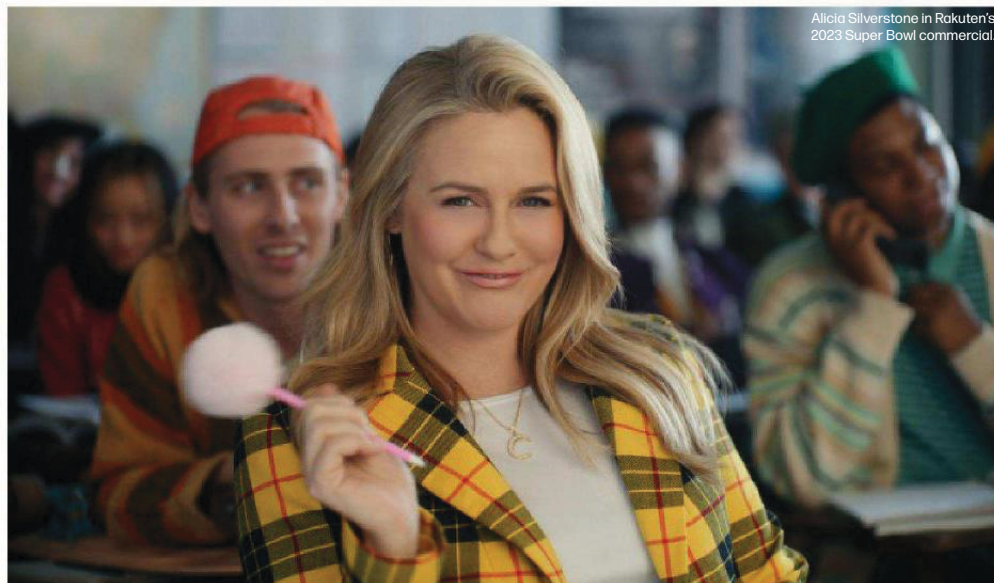
in Beverly Hills," according to general manager Frédéric Zemmour.

The main attraction is an immersive closet that has an assortment of styles from Bloomingdale's that were inspired by May's designs in the film. Taking a "What Would Cher Wear in 2025?" approach, guests can fill out a pre-arrival style quiz to personalize their looks – all of which are available to shop via a QR code. Overnighters will also get a complimentary membership to Fitted, the anniversary campaign's official virtual "Clueless" closet app.

Other winks to the film can be found in the yellow plaid outfit that is featured in a wall hanging that was inspired by Cher's first-day-of-school look, and the neon sign illuminated with one of her favorite expressions – "Carpe diem! OK?" Interior designer Jordan Hackworth pitched in with the concept.

"Clueless" devotees should appreciate the fuzzy pens, a Polaroid camera, the overstuffed bedding from Bloomingdale's, a "Clueless" board game, "Clueless"-inspired looks from Bloomingdale's and access to a white convertible Jeep Wrangler convertible – reminiscent of the one in the movie. L'Ermitage Beverly Hills wants drivers to remember to signal so as not to be just like Cher.

L'Ermitage guests can also opt for "The Cher" mitage Experience," which offers add-ons such as turn-down treats that were inspired by the film. There's also a Polaroid camera, movie streaming and a complimentary sunset toast at the new rooftop lounge Poza. There are Bloomingdale's perks including a \$100 gift card, a VIP in-store styling appointment with Bloomingdale's stylists, a welcome mocktail from 59th & Lex and a makeup consultation or spa treatment with Dior Beauty. Rates start at \$995 per night. To rev up interest, Bloomingdale's Century City will host a public event featuring throwback DJ sets, L'Ermitage-curated bites and a vintage photo booth on July 26.



Alicia Silverstone in Rakuten's 2023 Super Bowl commercial.

In Focus Business Insights

CONSUMER BEHAVIOR

Pinterest Unveils Gen Z, Millennial Men's Trends



Pinterest's men's trend report looks at the top searches on the social media platform.

● Pinterest released its first men's trend report, looking at what the growing demographic on the social media platform is interested in and seeking out.

BY KANIKA TALWAR

Pinterest on Tuesday unveiled its first men's trend report – with style, tech and self care front and center. Based on Pinterest's internal data of its more than 570 million users, men currently account for more than a third of its users. The report looked at internal Pinterest data from February 2025 versus February 2024.

The authors of the report said their data presents this demographic as being

a more nuanced group of people who are embracing and engaging with content that is more "positive, authentic." Pinterest said that its platform is actively empowering men to pursue their varied interests.

As part of its growing audience of the platform's users, the report gives an in-depth view of how, in particular, Gen Z and Millennial men are redefining masculinity. The top ways that male Pinterest users interact are through seeking out and prioritizing their well-being, being on top of tech and their finances and searching for ways to become more intentional as parents.

The first major theme is wellness, with physical fitness and healthy eating a key search among men across the board. They are particularly interested in Pilates and rock climbing. Searches for "Pilates

outfit" are up 300 percent and "Pilates reformer" rose 130 percent. Meanwhile, "rock climbers" searches are up 115 percent. Other top searches include "hydration" (increased by 50 percent) and "electrolytes" (increased by 45 percent).

The second major theme is a shift in style and self care. According to a GWI study, half of Gen Z and Millennial men on Pinterest said that they care about their appearance. Hair health and skin care have become major trending topics. Searches for "grow hair faster" have soared 150 percent and "sea salt spray" have increased by 115 percent. Other notable beauty searches include "men's facial" (up 230 percent), "male nail art design" (up 115 percent) and "men makeup aesthetic" (up 35 percent).

Notably, fashion is a top inspiration for men – with 46 percent of Gen Z male Pinterest users stating they used the platform for fashion inspiration within the last month. Aesthetics such as "older brother core outfit" (up 175 percent), "Goth guy outfits" (up 120 percent), "men's alternative fashion" and "vintage grunge" (up 50 percent) reign among the top searches.

The third major theme is in the tech and finance space – with Gen Z and Millennial male Pinterest users more likely to describe themselves as being tech savvy, according to GWI. There was an astonishing 1,210 percent rise in Pinterest searches for "3D printer designs" and an 800 percent increase in "AI video." There was also a 450 percent increase in searches for "podcast studio background."

GWI's survey noted that business and

investments remain top of mind for men. To build their financial future, Pinterest has seen a 620 percent leap in men searching for "investment app," a 360 percent increase for "stock investment" searches, a 285 percent jump for "budget planning" and a 310 percent rise in searches for "starting a business."

The fourth major theme from Pinterest is across different life stages: from gaming to home decor to family and parenting. As Gen Z is considered the gaming generation, men are seeking out "neo metal sonic" (2,060 percent increase), "league of legend characters" (590 percent), "Roblox guy" (490 percent increase) and "live wallpaper for PC" (465 percent).

As for home decor, Millennials are interested in the "chrome aesthetic" (up 40 percent), "metal sofa design modern" (up 105 percent), "steel furniture ideas" (40 percent) and "Marcel Breuer" (up 40 percent). When it comes to family and fatherhood, Millennials are looking for ways to capture their child's milestones. Searches for "milestone pictures" have increased by 415 percent and "baby month by month" have increased by 465 percent.

"We created the Pinterest Men's Trend Report to spotlight how men, especially Gen Z and Millennials, are coming to Pinterest not just for style or fitness inspiration – but to explore deeper, more personal interests like mental wellness, parenting and self-expression. From skin care routines to financial planning, men are turning to Pinterest for every aspect of their lives," said Mike Del Moro, senior manager of media and creator relations at Pinterest.

BUSINESS

Spending on Back-to-school Shopping Remains Steady but Essential-focused

● Reports from Deloitte and PWC break down what's in store for the back-to-school shopping season.

BY KANIKA TALWAR

With the back-to-school shopping season already underway, Deloitte and PWC have released reports giving insights into this year's consumer sentiment and how the major spending season is set to shape up.

Last year, parents pulled back on spending and kept the basics at the forefront. Meanwhile, this year is slated to see a steady but essential-focused bout of shopping despite the ongoing economic uncertainties caused by tariffs, inflation and the ongoing cost-of-living crisis crippling the U.S.

Deloitte published its 18th annual "Back-to-School Retail Survey," which found that parents remain confident in their shopper savviness to procure the best deals on clothing and apparel for their children. The survey polled more than 1,200 parents who have at least one child attending grades kindergarten to 12th grade this fall.

Overall, 83 percent of parents said that their households are in similar or worse financial situation than last year and more than half of those surveyed anticipate the economy to continue to wither within the next six months.

Notably, Deloitte's report data found that the expected spending per child is \$570. This is flat year-over-year, as parents are set to focus on the essentials. The author's report noted that appealing to a value-seeking consumer is the best way to capture what is expected to be \$30.9 billion in bts sales this year. Despite the higher prices across all categories, this year's spending is set to be 7 percent below 2021.

Meanwhile, a recently published PWC report looking at 2025's back-to-school spending, which surveyed nearly 1,200 parents, found that three in four said they expect to spend the same or more for the start of the upcoming school year. The report's authors said this is a major indicator that, despite inflation, demand

for shopping is still there.

Four in 10 parents surveyed in Deloitte's report are showcasing value-seeking consumer behavior. Parents are looking to make more "cost-conscious choices," "deal-driven purchases," and sacrifice on convenience. Twenty-six percent of parents said they are buying back-to-school items using cashback websites. Mass merchants (83 percent) and online retailers (68 percent) are the top retail destinations for consumers to seek out their value purchases.

According to PWC, the top ways parents are looking to save are prioritizing buying items on sale (37 percent), shopping early (37 percent), reusing items from previous years (34 percent) and spending less but

buying similar items (32 percent).

Moreover, parents are looking to focus their spending around July for promotional events, trade out for affordable brands and retailers and spread out their expenses over time. Seventy-one percent of parents from Deloitte's study said they are willing to wait for delivery timings if they can receive cheaper or no shipping costs.

Survey respondents said that they foresee a 6 percent increase in spending on clothing and accessories this year – with 57 percent of parents reporting they can be swayed to splurge on their child's first-day outfit. But spending on tech, school supplies, home and health is expected to decline.

While PWC's survey found that one in four parents are spending more than \$500 on technology, in line with Deloitte's survey, 42 percent of parents said they'd be spending less than \$50.

For retailers and brands, the main takeaway remains that consumers continue to be cautious spenders focused on promotions – with Prime Day sales being a major opportunity for holiday gift procurement. Overall, 61 percent of planned back-to-school spending is set to occur by the end of July. Forty-six percent of parents surveyed by Deloitte said they plan to shop during the current Prime Day sales.

Interestingly, and possibly as a result of the day-to-day changes to tariffs, 48 percent of parents expressed a renewed interest in American-made products.

But a potential bright spot is that nine in 10 parents surveyed by Deloitte said their child has a must-have back-to-school item on their list, with 62 percent noting their children influencing them to spend more.



Parents are looking to focus their back-to-school spending around July for promotional events, trade out for affordable brands and retailers and spread out their expenses.



Beatrice Grannò on 'Daniela Forever' And Turning Dreams Into Reality

Following her breakout role in Season Two of HBO's "The White Lotus," Grannò steps into her first English-speaking lead role, explores her passion for music, and reflects on her evolving career in international cinema. BY KRISTEN TAUER

Beatrice Grannò



Henry Golding and Grannò in "Daniela Forever."

"I find that in my career, every time I do a project that comes from a place of truth, things happen," says Beatrice Grannò.

In mid-June, the Rome-based actress was living her own truth in L.A. ahead of the U.S. release of her indie film "Daniela Forever."

"The past two years I've been back and forth between Rome and L.A. because after 'The White Lotus,' so many things have changed," says the actress, who

starred in the show's second season as an aspiring singer and opportunistic local prowling the hotel's wealthy guests.

Grannò is a few steps ahead of her breakout character: she's actively working on her debut album. "Nothing's ready yet, but I've been recording my music and I'm very excited, so I hope I will be able to talk about it more in the future," she says. "Because right now it's a dream, and I

hope that at some point it will be real."

Dreams and reality are the foundation of "Daniela Forever," which premiered at the Toronto International Film Festival last year and is getting released Stateside this summer. Grannò stars in the film, her first English-speaking lead role, alongside actor Henry Golding. The film, which is set and shot in Madrid, melds romance and sci-fi as it explores a man's grief following the death

of his romantic partner, Daniela. He joins a clinical trial, where he's able to recreate and interact with Daniela during lucid dreaming.

"To be honest, I had no idea how this was gonna turn out," says Grannò of the film, which was partially shot in a boxy aspect ratio with washed out coloring to delineate the real world from the saturated dream state.

As Daniela, Grannò portrays a character that exists largely in a liminal space. In flashbacks, she's a real person; in present tense, she exists as an avatar for her boyfriend, a sort of AI-doll that responds to his thoughts. For Grannò, the challenge was portraying a character stuck in the uncanny valley, an "emotional ghost."

"Nacho [Vigalondo; the director] told me, 'I want her to sound almost like a computer, but not too much,'" says Grannò. "When I was trying that out, I told him, the line is very fine between playing Daniela and just being a bad actress, because I sound like I don't know how to pronounce my lines," she adds. "When I watched it for the first time, I realized that that's the point of it. She's not there anymore."

Grannò has watched the film twice, most recently during the fantasy and horror-focused 57th Sitges Film Festival in Catalonia. "The reaction was very big in Spain," she says. "I found that the audience laughed in moments which I did not expect."

She's hopeful that the film will open the door to more work within international cinema. "'The White Lotus' was definitely the biggest step, and thanks to that I was able to do this film. I really hope that from there I can grow even more." Her recent projects have already led to international fashion opportunities; this spring, Grannò attended the Chanel Cruise show in Lake Como, and went to Greece as part of a Zimmermann brand trip. "They just want you to enjoy yourself in those clothes, which we did very much," says Grannò.

Born and raised in Italy, Grannò attended drama school in London, where English became her native acting language. "the language I learned to act in first," she says. The year after graduation she founded a touring comedy group, "Superglue Assembly Line." "We're still active," she says. "Sometimes I go back to London and I do a sketch night."

"I like characters that have some sort of uncanny element going on," she says. "And lots of comedy as well. I do love magic realism – I feel like that's my kind of language. But right now I'm really open to anything that happens." She's gearing up to begin shooting her next film in August.

"I can't say much, but I am very excited. This is beautiful writing, and I think it really belongs to that style of cinema that I would love to dive into."



Colombian Pop Star Camilo Talks New Music

The genre-blurring superstar is adding yet another layer to his evolving repertoire with his latest single. BY ANDRE CLAUDIO

From winning the Colombian edition of “The X Factor” in 2007 to earning seven Latin Grammy Awards, Colombian pop star Camilo has steadily risen as one of Latin music’s most exciting voices to watch. Now, with the release of a single that takes aim at artificial intelligence, the genre-blurring superstar is adding yet another layer to his evolving repertoire.

On June 25, the 31-year-old, who has collaborated with superstars like Shakira and Selena Gomez, dropped “Maldito ChatGPT,” a moody pop track that explores the emotional tug-of-war between logic and love.

The song, which was written in two days with music producer Trooko (aka Jeffrey Peñalva), wrestles with the idea of choosing someone who “may not make sense on paper” and doing so with your heart, even when AI says otherwise.

That very dilemma played out in real life just before the song was written, when Camilo jokingly asked ChatGPT to list the traits of his “perfect” partner. But when the AI platform spit out its answer, he quickly realized the qualities were the exact opposite of his wife Evaluna Montaner (whose name puts a sparkle in his eyes every time she was mentioned).

“When I used [ChatGPT] to ask about my perfect partner, it suggested a person that is not the person that I’ve been

with for 10 years,” Camilo says. “So that contradiction...I loved it. And I think it was like the first seed of this contradiction that I wanted to portray in this new song.”

To accompany the single, Camilo has released a music video – directed by his wife and Sebastien Andrade – which pays homage to the 1999 satirical film “Office Space.”

Filed just days after the song was recorded, Camilo says he rushed home to play the song for his wife. After mentioning that he wanted to film a video, Montaner made a few calls and had a set, wardrobe and full team ready for him in less than 48 hours.

“My favorite way to work in...life is with a deadline and a rush because, I mean, you don’t have time to...clean the corners so much. You [just] put the [project] that you first felt was good, and that’s it,” Camilo says. “So for this project, we really wanted the music video to show a little bit of that cold and silently desperate vibe that you feel when you’re watching ‘Severance,’ for example. And my wife, who is a very talented director, made it possible with the help of our friends super quickly.”

Now that the song has been out for a few weeks, Camilo is gearing up to perform it live for the first time on July 12, when he headlines the SummerStage Festival in Central Park.

“I didn’t know it was possible to perform in Central Park, so when I [got the call]...I couldn’t believe it. It’s iconic s--t,” he says. “My daughters are here. My wife is here. I have a lot of friends traveling from Miami,

my whole band, my whole crew, my family. I know it’s gonna be something that we’re gonna remember for the rest of our lives.”

While wardrobe details for the performance remain under wraps, Camilo hints that he’ll be stepping out in something unexpected, though his signature swooped mustache isn’t going anywhere.

“My wife [had] a lot of fun designing the outfit that I’m gonna wear [for] that performance on Saturday. It’s something that I haven’t [worn] before. It’s more of a middle ground between something very me and something a little more formal,” he says. “And if it gets too hot, I’ll just start taking pieces off.”



Fashion Scoops



Jane Birkin's original Hermès Birkin.

Expensive Bag

After 10 minutes of frenzied bidding in Paris on Thursday, Jane Birkin's original Hermès Birkin sold for \$10.1 million at Sotheby's in Paris, shattering the previous record by nearly 20 times.

Sotheby's said the sale "establishes new benchmarks for the most valuable fashion item sold at auction in Europe, and the most valuable luxury item ever sold at Sotheby's Paris."

The opening bid was 1 million euros, prompting gasps in the room and sparking an "electrifying" bidding battle between nine collectors, according to Sotheby's, which fielded bids from within the room, online and over the phone.

"In the end, the handbag that changed fashion history was met with applause as it sold to a private collector from Japan, bidding via telephone through Maiko Ichikawa, country head of Sotheby's Japan."

Billed as "one of the most iconic fashion items ever created," the all-black leather Birkin prototype commissioned in 1984 spawned one of the world's most recognizable and coveted handbag styles, and turned Birkin, a British actress and singer, from a style icon into a household name.

In the run-up to Thursday's sale, thousands of people attended exhibitions of the handbag in Paris and Hong Kong, and 270 participants from 38 countries registered for Thursday's "Fashion Icons" auction, with the Birkin bag the star lot.

Morgane Halimi, Sotheby's global head of handbags and fashion, said the record-breaking sale price "is a startling demonstration of the power of a legend and its capacity to ignite the passion and desire of collectors seeking exceptional items with unique provenance."

She also lauded "the enduring spirit and appeal of its muse, Jane Birkin."

Sotheby's noted that the previous auction record for a handbag was a White Himalaya Niloticus Crocodile Diamond Retourne Kelly 28, which fetched \$513,040 in in 2021, while the current auction record for any fashion item is a pair of ruby slippers from "The Wizard of Oz," which sold for \$32.5 million last year.

— MILES SOCHA

Speaking Of Hermes

The Hermès family now possesses the biggest fortune in France, according to French magazine Challenges, which published its latest

list of the country's biggest professional fortunes Thursday.

Bernard Arnault, chairman and chief executive officer of LVMH Moët Hennessy Louis Vuitton, and his family, which had held the top spot since 2017, came in second place.

The Wertheimer family, owners of Chanel, remained number three on the list, meaning France's wealthiest business empires remain in the realm of its luxury titans, despite a tough ride for the sector over the past year.

According to Challenges — in which LVMH is a stakeholder — Arnault's fortune dropped 38 percent last year to 116.7 billion euros, its lowest level since 2020. The company's stock performance — and that of other luxury players — has been buffeted by uncertainty over Trump's tariffs, a slowdown in China and lackluster trading.

The Wertheimer family, the Pinault family that controls Kering, and L'Oréal's Bettencourt-Meyers dynasty have also suffered from the global context.

Hermès, meanwhile, has benefited from what the magazine described as its "pricing power," the capacity to increase prices without losing consumers. The leather-goods specialist now has a market capitalization of 245

Axel Dumas



billion euros, meaning the company's founding family, which owns two-thirds of its capital, now has a fortune estimated at 163.4 billion euros, up 5 percent year-on-year. It is the first time they have topped the list, which was started 30 years ago and now features 145 billionaires, compared with 16 in its first edition.

Luxury's titans are not the only ones to have suffered from the extreme volatility of recent months. The total fortune of France's richest dropped 100 billion euros year-on-year, to 1.13 trillion euros, according to Challenges.

Luxury's biggest listed companies will publish results for the second quarter in the coming weeks — LVMH on July 24, Kering on July 29 and Hermès on July 30. As reported, the former saw sales down 2 percent in the first three months of 2025, while Hermès revenues were up 7.2 percent.

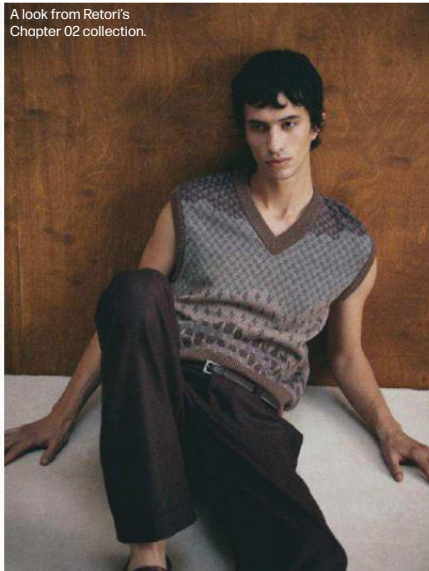
Representatives of LVMH and Hermès did not immediately respond to requests for comment.

— ALEX WYNNNE

For Art's Sake

For its first presentation in Paris, fledgling Italian label Retori chose a location charged with historic significance: the former workshop of French antiques dealer, interior designer and patron of the arts Madeleine Castaing in the heart of Saint-Germain-des-Près.

A look from Retori's Chapter 02 collection.



The brand tapped Rooms Studio, a female-run design studio based in Tbilisi, Georgia, to deck out the space with collectible furniture, and displayed two paintings by artist Miko Veldkamp in the back. They were not just there for decoration: the collection, titled Chapter 02, was based on the Dutch Indonesian artist's work.

Launched by Alsara Investment Group last year, Retori is a women's and men's ready-to-wear and accessories collection that draws inspiration from a different artist each season. Founder and creative director Salma Rachid has designed it for a cultured and cosmopolitan clientele.

"Retori is a brand for the travelers, for the explorers, for people who are exploring within or outwards, but it's more someone who is going through a journey," she said at the presentation during Paris Couture Week. "It needs to be elegant. It needs to be timeless. It needs to be practical. It needs to be versatile."

The line is rooted in outerwear, which includes wrap coats in twin layers of double-faced wool; reversible jackets with one side plain, the other patterned; and crinkled unisex trenchcoats that pack up neatly into a travel pouch, printed with a bicycle pattern drawn from Veldkamp's art. ▶



Jacques Audiard, Karla Sofia Gascón, Zoe Saldaña, Selena Gomez and Edgar Ramírez at the 36th annual Palm Springs International Film Festival.

His work, which is shaped by his multicultural upbringing and reflects on the layered nature of identity, informed the season's color palette of chocolate, lilac and green, as well as the clay color of the brand's new knitwear capsule, made from a custom yarn that bends cashmere, virgin wool, linen and silk.

"It's a very easy silhouette, and it's very timeless, and it's very ageless, and it's very seasonless," Rachid said. "I mean, look at the weather today in France: it's 15 degrees [Celsius] and two weeks ago it was 39. It's understanding what people need in today's world."

Conceived for fall 2025, the collection will arrive in select global boutiques and on the brand's official website in the next few weeks.

The inaugural collection was sold at around a dozen outlets worldwide, including a pop-up at Harrods in London; Istanbul department store Beymen; Takashimaya in Tokyo; Stanley Korshak in Dallas, and the Al Duca d'Aosta boutique in Venice.

Chief executive officer Zaccheo Manzoni said expansion will be intentional. "This is a project that needs to be displayed in a curated way in department stores, because we need to have the space to tell the story, and where we have the possibility to do that, we are succeeding," he explained.

"Paris is giving us the possibility to talk

internationally with a community that can understand what we do," Manzoni added.

Salma Rachid is the daughter of Rachid Mohamed Rachid, who established Alsara Investment Group in 2017 and is the chairman of Valentino and chief executive officer of the brand's parent company Mayhoola, which also owns Balmain and Italian menswear brand Pal Zileri.

— JOELLE DIDERICH

Bigger In Film

Kering has been named a multiyear partner and new presenting sponsor of the Palm Springs International Film Awards. In conjunction with the sponsorship, Women In Motion, Kering's well known initiative highlighting women in the arts and culture, will showcase two Talking Pictures events during the festival's opening weekend.

"We are honored to welcome Kering as the Presenting Sponsor of the Palm Springs International Film Awards," said festival chairman Nachhattar Singh Chandi via statement.

"Kering is more than a global leader in luxury — it's a force for cultural change. Their commitment to artistic innovation and amplifying diverse voices aligns perfectly with our mission. This partnership celebrates the power of storytelling and the global impact of film."

The festival returns on Jan. 2, with the 2026 Film

Awards taking place on Jan. 3. Film Awards tables and festival passes go on sale Aug. 1.

The Palm Springs International Film Festival takes place at the beginning of awards season. At the 2025 edition of the festival, all four of the top acting Oscar winners — Adrienne Brody, Mikey Madison, Kieran Culkin and Zoe Saldaña — were honored with trophies for their respective performances in 2025's lauded films.

Established in 2015 at the Cannes Film Festival, Kering's Women in Motion is a program that promotes women in the film industry, both in front and behind the camera. Women in Motion made its debut at the Palm Springs International Film Festival in January.

"We are thrilled to partner with the Palm Springs International Film Festival and Awards as part of Kering's long-standing commitment to supporting cinema and celebrating creative talent," said Laurent Claquin, chief brand officer of Kering. "In honor of its 10th anniversary, Women in Motion made its debut at the festival this year with two powerful conversations — one with the cast of 'Emilia Pérez,' and another with Angelina Jolie. Through this initiative, we not only recognize women's contributions to culture, but also create a space to amplify their voices, spark dialogue, and inspire future generations," Claquin said.

— JULIA TETI

More Than Golf

TravisMathew continues to expand beyond its core golf category.

The Huntington Beach, Calif.-based company that started as a men's golf brand nearly 20 years ago is partnering with Peloton on a co-branded

women's collection.

The limited-edition collection features leggings, sports bras, shorts, T-shirts, sweatshirts and jackets designed to be worn to work out in as well as to visit a coffee shop. The line is being promoted by popular Peloton instructors Hannah Corbin and Katie Wang and is being sold on both the

TravisMathew and Peloton Apparel websites.

"We're excited to debut TravisMathew women's first product collaboration in partnership with Peloton," said Lindsay Browder, TravisMathew's general manager of women's product. "With Peloton's New York energy and our elevated Southern California style, this collection was created to bring the brands together in a really fun and refreshing way. It's a versatile collection in our signature active and crossover fabrics that we designed with custom retro-inspired prints and an optimistic color palette to kick off summer. We look forward to introducing this collection to our female customers, with pieces made to move with her through workouts, errands, and everything in between."

TravisMathew, which is owned by Callaway Golf Co., introduced womenswear in 2022 with a collection of performance lifestyle pieces. Since then, it has signed country singer Alana Springsteen and former soccer pro Kealia Watt as ambassadors.

The New York City-based Peloton was founded in 2012 and over the past 13 years has created a large international community of fitness enthusiasts. Since 2023, the brand has also had a relationship with Lululemon where Peloton provides content and Lululemon creates co-branded apparel.

— JEAN E. PALMIERI



Peloton instructors Katie Wang and Hannah Corbin in TravisMathew Peloton.