

# WWD

Fashion. Beauty. Business.

## License Battle

G-III's lawsuit has been unsealed in a redacted version – and it blasts PVH over their licensing deal.

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## All About Cosmoprof

Cosmoprof in Las Vegas exemplified an industry in transition – but had a strong presence of K-beauty.

Pages 6 and 7

## From the Vault

Lilly Pulitzer has launched a collection based on some of the brand's most iconic prints from its archives.

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# Summer Ease

With summers turning hotter and hotter, loose-fitting clothes are one way to go to help beat the soaring temperatures – and add a dash of relaxed chic to one's wardrobe. The men's collections for spring 2026 had plenty of options, like the soft tailoring seen here at Emporio Armani, the king of soft elegance. Keep cool. *For more on the trend, see pages 12 to 17.*

PHOTOGRAPH BY MIRELLA MALAGUTI

Morris Goldfarb



Stefan Larsson



## BUSINESS

# G-III Brings War of Words To PVH in Licensing Lawsuit

- A dispute over extensions to Calvin Klein and Tommy Hilfger suit licenses reveals simmering tensions in the relationship.

BY EVAN CLARK

**The marriage** of the PVH Corp.'s brand power and G-III Apparel Group's production prowess has been crumbling since 2022, when PVH moved to take back its Tommy Hilfger and Calvin Klein licenses over five years.

Now the breakup has become not just litigious, but bitter.

G-III hit PVH with a \$250 million breach of contract lawsuit last month after it was denied three-year extensions on its women's suit licenses for both brands. But because the full complaint was under seal, the legal paperwork only hinted at the scope of the dispute.

Now that a redacted version of the lawsuit has been filed with New York State Court, years of frustration were given an opportunity to boil over in public.

G-III not only argues that there was no basis to deny the license extensions, but takes aim at PVH chief executive officer Stefan Larsson's plans to remake the company and highlights the attendant impact on the licensed businesses. The suit separately alleges a "sustained and deliberate campaign of unlawful misconduct."

"We filed this legal action to protect and uphold our contractual rights, as we believe that PVH is taking steps that do not align with our agreements," a G-III spokesperson said. "We have had a successful partnership for more than two decades and see their recent actions as an unreasonable attempt to jeopardize our business."

Regarding the lawsuit, a PVH spokesperson said: "G-III's claims are baseless. We are responding via the legal process and look forward to addressing these matters in court. Through our continued execution of the PVH+ Plan,

we are building our brands for the long term. Our strong, go-forward licensing partnerships play an important role in helping us drive sustainable, brand-accretive growth and unlock the power of our iconic brands."

PVH generated \$300 million in earnings before interest and taxes from its overall licensing business last year – and the G-III license takeback impacts 20 percent of PVH's expected licensing revenues for 2025.

While the suit hints at the state of the broader relationship between PVH and G-III, it directly focuses in on a narrower slice of the business. It also offers just one side of the story.

But it's juicy in a fashion insider kind of way.

Generally, the suit bemoans the loss of the partnership that was established with former PVH CEO Manny Chirico and cumulatively produced \$16 billion in North American wholesale sales.

"After Mr. Chirico retired following a long and successful run as PVH's CEO, a new management team took the reins at PVH in 2021. Relations between defendants and G-III have worsened ever since, as defendants have made a series of strategic and entirely avoidable blunders," the suit claimed. "In April 2022, PVH launched a new strategy for the Calvin Klein and Tommy Hilfger brands, called the PVH+ Plan. When introducing the plan to investors, PVH stated that 'our licensed partners play a vital role in allowing us to bring the full lifestyle of Calvin Klein to our consumers...we are working closely with our licensing partners to bring them along on our journey.'"

Turns out, the journey wasn't as long for G-III as it expected and PVH said later that year that it would be repatriating its G-III licenses over five years.

Behind the scenes, even the communication strategy to reveal the change caused friction.

According to the suit, the PVH news release on the license amendments was

different than the drafts that were shared with G-III and touted the company's plan to "transition...core product categories back to PVH." The release, along with an interview Larsson gave to WWD and subsequent trade articles, "shocked the market – in particular department stores and other retailers that had counted on G-III as a long-term partner in regard to Calvin Klein and Tommy Hilfger products," the suit alleged.

Despite the obvious tension at the start, both companies appeared to be going their own way.

Morris Goldfarb, who's been CEO of G-III for more than 50 years, put all of his long experience in to fill the hole that would be left when PVH ultimately walked away with about half of his business. G-III relaunched its Donna Karan brand, looked to rev up the Karl Lagerfeld subsidiary, signed a 25-year license for Halston, inked a deal with Champion and more.

Meanwhile, Larsson, who before PVH worked at H&M, Old Navy and Ralph Lauren Corp., sharpened his strategic focus on Tommy Hilfger and Calvin Klein. His PVH+ Plan looked to pump up the brands with high profile media moments, like Calvin Klein's campaign with Bad Bunny featuring the brand's new Icon Cotton Stretch underwear with an "infinity waistband" that has no stitching.

The idea is to get people talking by putting a white-hot spotlight on those hero products and then presenting a very focused brand, an effort that was meant to be helped along by taking direct control over the U.S. wholesale business G-III previously managed. When PVH has lined everything up with its new approach – like with Bad Bunny – the results are good. But at least some analysts are getting antsy and are keen to see those kinds of PVH+ gains hit more of the company's overall business.

G-III's suit zeros in on a relatively nuanced bit of contractual back and forth.

When the company put in its bid to renew the suit licenses, PVH replied that

both businesses had seen a "negative compound annual growth rate (i.e., a decline)" that would have been even worse if PVH had not allowed G-III to sell more goods through off-price than initially allowed under the contract.

But the suit argues that: "to the extent that sales of these apparel lines have been declining, the declines are a direct – and frankly foreseeable and preventable – consequence of defendants' own ill-considered and poorly executed strategies and actions – issues that, by the way, G-III has consistently sought to bring to PVH's attention, but to no avail – as well as macro trends in the apparel industry, none of which are, needless to say, under G-III's control."

G-III also claimed that both the Calvin Klein and Tommy Hilfger suit businesses hit their "bargained-for performance."

"Defendants are unreasonably seeking to impose a new and extracontractual condition on G-III's right to extend the licenses, over and above the contractually agreed-upon performance requirements," the suit said. "The real reason for defendants' unreasonable refusal to approve an extension of the licenses is that, under the stewardship of its new management team, PVH has been on a punitive and meritless campaign against G-III, attempting at every turn to harm G-III's business and reputation and to blame G-III for the failures of defendants' own ill-advised strategies. This latest maneuver is just more of the same."

The suit also contended that, "in another major and head-scratching blow to G-III and its department store clients, PVH promoted a new strategy for Calvin Klein and Tommy Hilfger that sought to focus sales of the brands in a more limited number of stores, including by reducing door counts by more than 90 percent – from 450 to only 25 'doors' – at one retailer, closing all 'doors' at another retailer, and asking G-III to reduce the number of Calvin Klein and Tommy Hilfger skus. Further, PVH did not and does not have a successful track record on women's wholesale, so the retail market was nervous about how PVH would be able to execute in the women's wholesale space."

PVH has been looking to build back its North American wholesale business methodically so that it meshes with its broader, global vision for Calvin Klein and Tommy Hilfger.

## BUSINESS

# EssilorLuxottica Acquires Division of PUCore

- The acquisition of the lens component division is seen strengthening the eyewear giant's integrated supply chain.

BY MARTINO CARRERA

**MILAN** – In a bid to further strengthen its integrated supply chain, eyewear juggernaut EssilorLuxottica said Monday it has reached an agreement to acquire a division of the South Korean company PUCore, which specializes in the development, manufacturing and sale of monomers used in the production of ophthalmic lenses.

The PUCore assets that are part of the sale include a research and development unit, a production facility and sales office in South Korea, as well as the intellectual property portfolio pertaining to formulations and production processes.

Financial details of the deal – which is expected to close by the end of 2025 pending regulatory approval – were not disclosed.

“We are happy to welcome PUCore’s optical division and its talented teams into our group. In line with our commitment to elevating standards in the research, development and manufacturing of ophthalmic lenses, this addition will allow us to widen our portfolio of patents, technologies and know-how and extend our expertise upstream in the value chain,” said Francesco Milleri,

EssilorLuxottica’s chairman and chief executive officer. The executive holds executive powers alongside deputy CEO Paul du Saillant.

“By continuing to improve the production and formulation of high index monomers, we will raise the bar for the performance and sustainability of the processes and supplies used across the entire ophthalmic industry,” Milleri added.

EssilorLuxottica has been on an acquisition spree as of late, especially in the med-tech space.

In May, the eyewear group took over ophthalmology platform Optegra, which operates a network of more than 70 eye hospitals and diagnostic facilities across Europe under the Optegra, Lexum and Iris brands.

In mid-December, it revealed the acquisition of the Italy-based Espansione Group, which specializes in the design and manufacturing of noninvasive medical devices, protected by international patents for the diagnosis and treatment of dry-eye, ocular surface and retinal diseases. This followed the deal last July to acquire an 80 percent stake in Heidelberg Engineering, a German company that is a specialist in diagnostic solutions, digital surgical technologies and health care IT for clinical ophthalmology.

In addition to frames, lenses, medical instruments and science-backed eye care solutions, the group’s offer today includes AI-powered innovative technologies and

Soccer star Kylian Mbappé in Oakley’s new Meta HSTN glasses.



wearables, for which it has been ramping up its tech capabilities through several acquisitions.

After last year introducing its Nuance Audio brand, a convergence of eyewear and hearing aid devices, the group in January took over Pulse Audition, a French start-up that specializes in AI-powered noise reduction and voice sound enhancement to scale up its Nuance Audio technology.

The group established the dedicated

Super Audio division in the summer of 2022 and finalized the acquisition six months later of Israeli company Nuance Hearing.

EssilorLuxottica in 2024 reported revenues of 26.5 billion euros. In addition to its own brands ranging from Ray-Ban and Oakley to Persol, the group produces and distributes eyewear for brands spanning from Giorgio Armani, Brunello Cucinelli and Burberry to Chanel, Michael Kors, Moncler, Prada and Ralph Lauren, to name a few.

## BUSINESS

# 30 Percent Tariffs Could Trim 0.82 Percent Off Italy GDP in '27

- According to Confindustria, U.S. President Donald Trump’s latest set of tariffs could reverse growth forecasts, though mitigating factors could offset losses.

BY SOFIA CELESTE

**MILAN** – Confindustria, Italy’s main industrial federation, estimated that U.S. President Donald Trump’s new tariffs could cost the euro zone’s third-largest economy 0.82 percent of its gross domestic product by 2027.

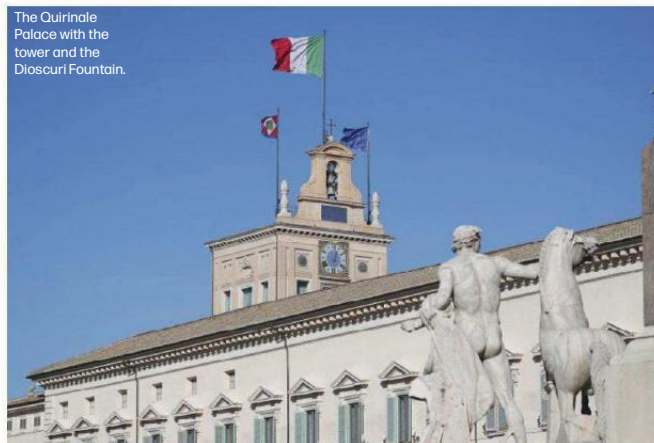
If the 30 percent tariffs are confirmed, Italy’s GDP would be negatively impacted by 0.25 percent this year, by 0.59 percent in 2026 and 0.82 percent in 2027, Confindustria’s research unit said Monday.

On July 12, Trump posted letters on Truth Social detailing the new duty rates for Mexico and the European Union’s 27-member trade bloc. On Sunday, U.S. Commerce Secretary Howard Lutnick told CBS News he was confident the U.S. and the EU could secure a trade deal before the hard Aug. 1 deadline.

Confindustria senior economist Ciro Rapacciuolo estimated the negative impact on Italian exports of goods to the U.S. would be 38 billion euros, equal to more than half of the value of Italy’s exports to the U.S.

“The further announcements on U.S. tariffs have raised uncertainty and eroded confidence: together with the devalued dollar, these are bad news for exports, consumption, investments,” the report said.

The Quirinale Palace with the tower and the Dioscuri Fountain.



Positive news, it said, comes from the partial return of oil prices, contained inflation, and the probability of further interest rate cuts. Inflation remains low in Italy and was up 1.7 percent in June.

Most notably for the fashion industry, though, the Americas Act earmarks \$14 billion in incentives to accelerate innovation in circular apparel.

Prior to Trump’s letter, Confindustria’s president Emanuele Orsini had already raised alarm over the original 10 percent tariffs and said together with the devaluation of the U.S. dollar, higher tariffs would result in a loss of 20 billion euros in exports and 118,000 jobs by 2026. The

dollar hit its lowest point against the euro in four years at the end of June. Confindustria is Italy’s main industrial federation.

EY’s recent Parthenon Bulletin said Italy’s gross domestic product could shrink 1.4 percent in 2026 versus 2025 as a result of the tariffs, reducing previous growth forecasts. “Taking these factors into account, it seems unrealistic to foresee a final agreement between the EU and the U.S. that would set tariffs around 10 percent, as indicated in the estimates and expectations of European institutions,” EY Parthenon managing partner Marco Davidd commented, adding that tariffs will unlikely settle at under 20 percent.

According to economists at Istat, forecasts in June said the Italian economy was actually expected to grow 0.6 percent in 2025 and 0.8 percent in 2026, lifted by improving domestic demand.

Confindustria insisted that amid difficult times, geographical diversification is key. The report said Italian exporters should focus on markets with high growth potential, such as the South American trade bloc, which contributed 7.5 billion euros to Italian exports. The report also mentioned India, Australia and South East Asia. According to Confindustria’s estimates, sales of goods to the rest of the world could increase by about 13 billion euros cumulatively in 2027, offsetting U.S. export losses.

In 2024 the textile and apparel sector exported more than 2.75 billion euros worth of goods to the U.S., according to Confindustria Moda.

FederlegnoArredo, the Italian federation of woodworking and furniture industries, which represents the majority of Europe’s luxury furniture-makers, said the U.S. was Italy’s largest extra EU market and exports to the U.S. were worth 2.8 billion euros in 2024.

FederlegnoArredo’s president Claudio Feltrin said a 30 percent tariff on goods would be a tipping point for the industry and would have a severe impact jobs and growth.

“Faced with the news of Trump’s decision to introduce 30 percent tariffs on EU exports to the U.S., we can only be concerned and alarmed. Europe must avoid a tariff-against-tariff battle that would benefit no one,” Feltrin said, adding that the entire European production system would be severely impacted. “Failing to defend our businesses now could result in the industrial desertification of the Old Continent,” he added.

Feltrin and business owners here are also banking on growth in the Middle East in new frontiers in Saudi Arabia and the United Arab Emirates.

## BUSINESS

# Christine Hunsicker Released on \$1M Bond

- The former CaaStle CEO was charged in a \$300 million federal fraud case that was unsealed on Friday.

BY EVAN CLARK

**Christine Hunsicker**, former chief executive officer of fashion rental pioneer CaaStle, was released on a \$1 million bond on Friday after a \$300 million federal fraud indictment was unsealed.

Hunsicker, 48, secured the bond with property and agreed to surrender her passport and restrict her travel while avoiding all contact with current and former employees or investors in CaaStle and P180, a side business she helped Brendan Hoffman set up. She will also submit to drug testing and mental health evaluation.

Anna Margaret Skotko, an attorney at Skotko Law who is representing Hunsicker, did not respond to a request for comment Monday.

The indictment has been expected since CaaStle started to dissolve in late March, when the company's board told investors that Hunsicker had exited and that its rental business was nowhere near as large as had been presented. As of 2023, CaaStle had raised \$521 million and racked up losses of \$511 million, but still had a business with only \$16 million in annual sales to show for it.

The U.S. Attorney's office charged Hunsicker with wire fraud, securities fraud and money laundering and claimed she gave doctored audit reports to would-be investors to raise money from investors.

Hunsicker, who surrendered to authorities earlier on Friday, faces a maximum of 20 years in prison for each of

the fraud charges and as much as 30 years in prison for making false statements to a financial institution.

Fashion knew Hunsicker as a rental booster who claimed she could delicately balance inventory in fashion businesses — taking slow-moving goods and getting more margin out of them by renting them out.

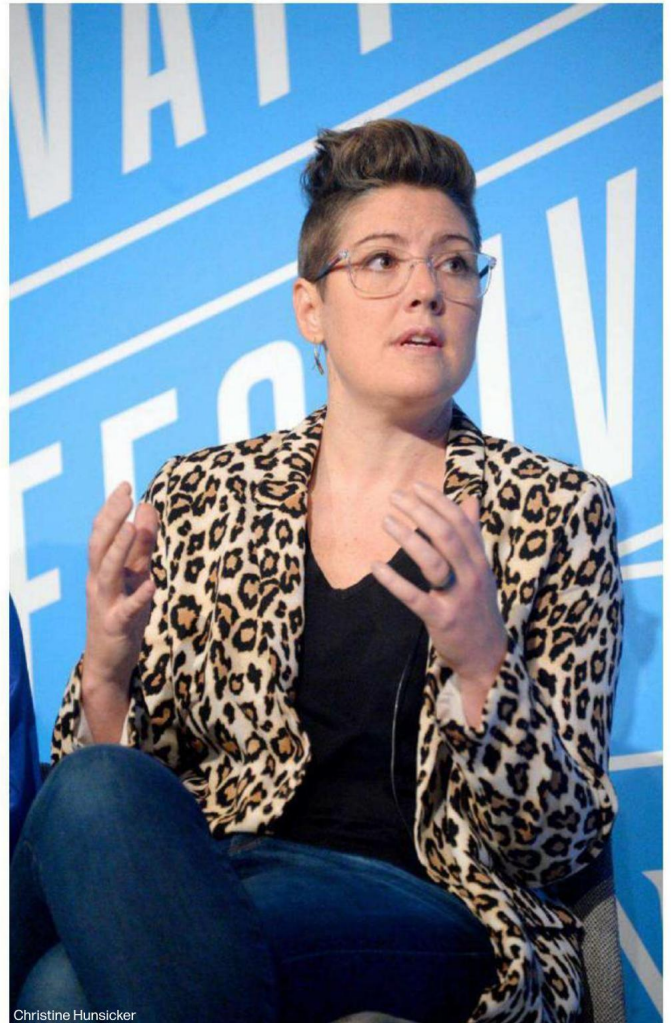
Now, she's delicately balancing a raft of lawsuits against her, including the criminal case and two other federal cases, one filed by P180 in May and another one by the Securities and Exchange Commission, also filed on Friday.

With each new suit comes more details about how Hunsicker allegedly built CaaStle into what P180 described as "one of the largest frauds in history and will live in infamy alongside the likes of Theranos, [Bernie] Madoff and Enron." P180 went on to buy control of Vince Holdings Corp. with the belief that the business could tap into CaaStle's rental power.

The SEC's complaint said Hunsicker — the only member of the management team on the company's three-person board — created an alternative set of financials with "false monthly, quarterly and annual results" and presented them to investors upon request.

"By 2022, as CaaStle appeared to be close to reaching profitability, investors increasingly began to ask for audited financial statements," the SEC suit alleged. "To maintain her ruse, Hunsicker took CaaStle's final signed audit report for fiscal year ended September 30, 2021, downloaded it to her computer, altered the numbers, removed the going concern statement in the audit opinion letter, and provided the falsified audit to investors."

CaaStle filed for Chapter 7 bankruptcy last month and expected to be liquidated.



Christine Hunsicker

## BUSINESS

# Louis Vuitton Suffers Data Breach in Hong Kong

- The cyberattack report came not long after some of the brand's customer data in the U.K. and South Korea had been unlawfully accessed.

BY TIANWEI ZHANG

**LONDON** — The Hong Kong Office of the Privacy Commissioner for Personal Data over the weekend revealed that it has launched an investigation regarding a data leak at Louis Vuitton affecting about 419,000 customers.

The Hong Kong privacy watchdog said the incident was reported by Louis Vuitton on Thursday. The brand said it first found suspicious activities on its computer system on June 13 and then discovered on July 2 that it affected Hong Kong customers.

The leaked data included names, passport details, addresses, email addresses, phone numbers, shopping history and product preferences.

"The Office of the Privacy Commissioner for Personal Data has launched an investigation into Louis Vuitton Hong Kong in accordance with established procedures, including whether the incident involved delayed notification. No related complaints or inquiries have been received so far," the watchdog said.



Pedestrians near a Louis Vuitton store in Hong Kong.

In a statement shared with WWD, Louis Vuitton said it recently discovered an unauthorized party had accessed some of the data it held for clients, and it immediately took steps to investigate and contain the incident with the support of cybersecurity experts.

"While our investigation is ongoing, we can confirm that no payment information

was contained in the database accessed.

We are working to notify the relevant regulators and affected clients in line with applicable law," it said.

"At Louis Vuitton, we truly value the trust our clients place in us and the confidential nature of our relationship. We sincerely regret any concern or inconvenience this situation may

cause. We continuously work to update our security measures to protect against the evolving threat landscape, and we have taken steps to further strengthen the protection of our systems," the brand added.

In recent months there have been similar attempts to gain access to customer data at Dior in China and Vuitton in South Korea and the U.K.

In a recent interview with WWD, Franck Le Moal, group IT and technology director at LVMH Moët Hennessy Louis Vuitton, said the luxury conglomerate was battling a sharp increase in cybercrime.

"There has been an absolutely exponential growth in cyber risk in recent months," Le Moal said. "This is a constant concern for us. Protecting our customers' data is of utmost importance."

Despite a global downturn in luxury spending that has hit budgets across the industry, LVMH is bolstering investment in cybersecurity in partnership with Google Cloud, he said.

"But it's a game of cops and robbers, and it's an ongoing battle," he said. "Unfortunately, despite our best efforts, all you need is the occasional tiny flaw in the system to benefit this increasingly large-scale cybercrime industry. This is a challenge for all businesses, including luxury."



FAIRCHILD STUDIO X R.LUX

# R.Lux App Is Redefining Convenience in Luxury Shopping

The digital marketplace is giving **KOREAN CONSUMERS** access to luxury brands with unmatched customer service.



R.Lux beauty ambassador, Kim Go-eun.

authenticity with speed, and the entire journey feels more like a concierge experience than a checkout process.”

Last March, R.Lux won the grand prize for its user experience at the 2025 iF Design Awards with recognition for efforts in designing a customer-friendly experience from understanding the luxury brand, to selecting products, to making the final purchase.

The newly launched partnership with Farfetch, the luxury global marketplace and a Coupang subsidiary, will leverage R.Lux’s local services and operational network in the region to expand its existing presence in South Korea and grow its business. Through the integration, Farfetch has made its extensive catalogue instantly available to millions of South Korean consumers who can now easily shop the world’s top brands including Dolce & Gabbana and Ferragamo, as well as the emerging designers featured by Farfetch.

“This is a speedway opportunity for growth for its global brand and boutique partners,” said Kim. “This partnership underscores how R.Lux enables global luxury players to seamlessly reach Korean consumers with a trusted local partner and scale quickly by engaging Coupang’s customer base.”

Looking ahead Coupang’s team said that R.Lux will continue to expand its selection, introducing more renowned luxury brands and expanding its current beauty and fashion categories and

**S**EATTLE-BASED Fortune 150 tech company Coupang is making luxury shopping in South Korea easier than ever with speedy delivery services and a seamless app experience.

Launched in 2024, R.Lux is Coupang’s luxury vertical service in South Korea. The service initially launched with a focus on beauty, and is expanding into fashion with the launch of Farfetch on the service this year.

The app has been designed to meet the luxury consumer segment by helping shoppers discover and experience the world’s most coveted brands. Key features of the solution include a dedicated service for luxury that blends a curated, elegant digital shopping experience with Coupang’s technological and logistical strengths.

Notably, R.Lux entered the market with a strong foundation and key insights into the consumer. Coupang’s established customer base of more than 23.4 million product commerce active customers is deeply engaged, with a high interest in luxury products. Coupang cited research from Morgan Stanley that shows strength in the region, naming South Korea as the “largest spender per capita on luxury goods globally.”

As reported by WWD, South Korea is one of the world’s hottest luxury markets today. According to Statista, in 2022, South Koreans’ total spending on personal luxury goods reached

\$16.8 billion. McKinsey’s 2025 State of Fashion Report found that South Korea saw an 8 percent compound annual growth rate between 2019 and 2023 in the luxury sector.

With its understanding of consumer trends and an established base, R.Lux is now uniquely positioned to help brands and suppliers reach customers in South Korea.

David Hong, head of beauty retail from Coupang, described R.Lux consumers as “discerning luxury shoppers who value trust, efficiency and authenticity. Typically, they are women who are financially affluent and well-acquainted with premium brands.” He added that these consumers are “not just purchasing products; they are choosing a seamless and credible online destination that reflects their refined taste and lifestyle expectations.”

For these consumers, R.Lux offers reassurance of quality and the comfort of a premium digital retail experience paired with fast and reliable delivery.

“R.Lux [is] an essential partner for brands looking to expand in Asia,” said Jessy Kim, head of R.Lux. “By working with us, brands can engage with a high-spending, trend-sensitive customer base through a service that speaks the language of luxury – visually, experientially and logistically.”

And this extends to beauty as well as fashion.

Kim said that what sets R.Lux’s beauty category apart is a “blend of authenticity,



efficiency and elegance.” Currently, it offers companies direct brand partnerships for full brand control and guaranteed authenticity, elevated packaging custom designed for R.Lux and its Rocket Delivery, a next-day fulfillment service available to consumers even outside of major cities.

“We believe luxury should be felt in every interaction, not just the product,” said Coupang’s team. “That’s why we invested heavily in crafting the R.Lux experience. R.Lux removes the friction from luxury shopping. Brands can trust us to protect their identity, customers get guaranteed

tapping into new offerings, to ensure customers have access to the products and brands that they are looking for or will discover through R.Lux. “We’re constantly exploring new ways to elevate the shopping experience. Our goal is to make discovering and enjoying luxury more inspiring and effortless than ever.”

To learn more visit, [R.LUX.COUPANG.COM](https://R.LUX.COUPANG.COM)

IN PARTNERSHIP WITH

**R.LUX**

The show floor at Cosmoprof North America Las Vegas 2025.



# K-beauty's Rebirth, Mood-driven Beauty Grows

A look at exhibitors and trends at Cosmoprof North America Las Vegas. BY RYMA CHIKHOUNE

**Cosmoprof North America** returned to Las Vegas last week reflecting a beauty landscape in transition.

Held at the Mandalay Bay Convention Center, the industry's largest U.S. trade show unfolded against a backdrop of shifting global trade dynamics, tariff concerns, cautious capital and evolving consumer behavior. And yet the mood was optimistic, while remaining strategic and anchored in performance and purpose.

A standout this year: K-beauty commanded the show floor.

"Fifty-one percent more than last year," confirmed Liza Rapay, vice president and head of Cosmoprof North America, highlighting the category's growing presence.

Among the most visible was Olive Young, the South Korean beauty and wellness retailer. Despite looming tariffs, following U.S. President Donald Trump's announcement of a 25 percent tax on imports from South Korea – and Japan – effective Aug. 1, the company remains undeterred from its commitment to the U.S. market with plans to open its first American store by midyear 2026.

"We want to increase the brand awareness of Olive Young, and we want to work with other U.S. retailers," said Eun-Young Shin, Olive Young's executive vice president of private brands, through a translator.

The company showcased three of its private label brands, currently available to U.S. consumers on Olive Young's website, app and Amazon: Bioheal Boh, offering science-backed skin care; Bringgreen,

vegan skin care for sensitive and acne-prone skin, and Colorgram, playful, Gen Z color cosmetics.

"It was the rebirth of K-beauty," said Wendy Liebmann, founder of consulting firm WSL Strategic Retail, reflecting on the show this year. "K-beauty was all the rage several years ago, and then it got very quiet....And this year their dominance there and their level of innovation was really powerful."

It didn't go unnoticed by retailers, either.

"Overall, we were excited to be at Cosmoprof to check out the latest in K-beauty, wellness and technology, which are some of our key priorities right now," said Muffy Clince, senior director of emerging brands and initiatives at Ulta Beauty, in a statement to WWD following the show. "The growth in K-beauty brands and innovation was exciting and refreshing to see, especially as we continue to expand on our existing K-beauty offerings in skin care and cosmetics. We were also keeping an eye out for any new ingredient stories, innovative packaging and application methods that lean into some of the experiential and sensorial trends we are seeing across all categories."

Liebmann highlighted a shift toward simplicity in K-beauty innovation, with a focus on skin care, noting that brands are streamlining complex routines into concise and multifunctional products. One approach organized skin care by age groups, offering personalized four-product sets that deliver essentials in a single box.

"The other piece," she went on,

referencing trends, "was the blending of beauty and wellness, which we keep talking about, right? But we saw it in everything."

A recurring theme throughout the show floor was the rise of wellness-driven beauty. What felt new is how it's taken a more sensorial, emotional tone that emphasizes how products make consumers feel, from calming rituals to mood-enhancing scents.

"It's all about clean, allergen-free fragrance," said Christina Peng, an exhibitor and founder of Havyn, speaking about her brand.

A seasoned beauty executive, Peng most recently served as chief marketing officer at Coola before stepping down to launch her own company specializing in allergen-free perfumes. After her child experienced allergic reactions to fragrances – even products marketed as "clean" often contain natural allergens from essential oils and botanical extracts – Peng recognized a gap for allergen-free options.

"The market hasn't looked at this consumer, because they just automatically assume they're going to take themselves out of the market and go fragrance-free," Peng, based in San Diego, said.

Her formulas meet EU personal care standards, exclude 80 allergens and are crafted to elevate mood and evoke feeling, with names like "Hope" and "Grace." Prices start at \$28 for travel-size bottles. She also offers \$24 hand creams made with marine-derived vegan collagens, ectoin and snow mushroom extract and \$42 candles using coconut and soy wax, also free of the 80 allergens. ▶



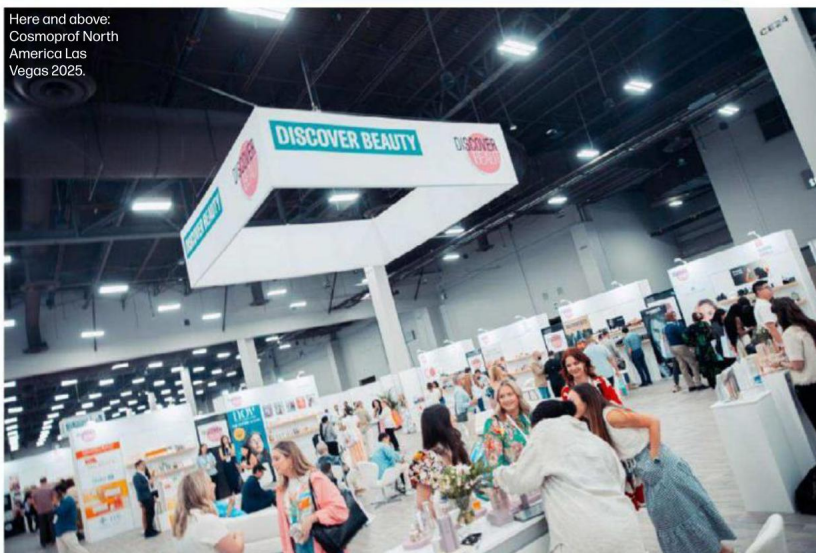
The Olive Young booth at Cosmoprof Vegas 2025.



A look at Knoll Printing & Packaging's Ecoform Molded Pulp Compact.



Lifetherapy



Here and above: Cosmoprof North America Las Vegas 2025.

Lynette Lovelace, founder of Lifetherapy, has been ahead of the curve in linking scent to emotional well-being. Since 2009, her brand has championed fragrance as a tool for emotional reset, positioning it as a daily ritual for self-connection with six scents (titled “Loved,” “Inspired,” “Energized,” “Grounded,” “Transformed,” “Empowered”) for body products and home goods, including a \$36 body wash-bubbling bath duo, \$48 salt soak, \$48 body scrub, \$65 diffusers and \$45 handpoured candles made of soy wax.

“I created a mantra for every fragrance to get the user thinking about how fragrance makes us feel,” Lovelace said. The brand was born out of her personal battle with severe endometriosis, enduring multiple surgeries that inspired her to create solutions rooted in healing. “The tag line of the company is, ‘Choose your mood.’ When you smell something, you feel something. It’s a mindful reminder of that.”

Despite the brand’s long-standing presence, this was her first year exhibiting at Cosmoprof. Based in Chicago, her line has been carried in spas, hotels and boutiques, but now she’s aiming for broader exposure and a national retail footprint. HSN stopped by her booth, she said.

“Whenever you’re an indie brand you can get overlooked,” she continued, adding that she envisions her brand on the shelves of retailers like Nordstrom or Bluemercury.

Lifetherapy, like Havyn, produces its products in the U.S. Lifetherapy’s manufacturing is based in the Midwest, while Havyn’s fragrance is made in New Jersey and finished in Los Angeles – avoiding the complexities of international tariffs and import regulations.

“We’ve always been agile with where we can manufacture,” said Benjamin Cohen, chief marketing officer of Knoll Printing & Packaging, in response to shifting tariff landscapes.

A family-owned business, he runs Knoll alongside his brother and their father, who founded the company in 1984 and has grown it into a leading provider of customized, prestige packaging products and services. Clients include Chanel, MAC Cosmetics, La Mer, Tom Ford and Augustinus Bader.

Headquartered in Syosset, N.Y., where design and engineering takes place, they own and operate factories in China, the Philippines and Europe – the latter in partnership with Albertini Packaging Group.

“We’ve been in business long enough that we’ve been through many evolutions of manufacturing,” Cohen said. “What’s happened now is the brands are asking us to manufacture outside of China. But we’ve been built for that shift and fully prepared for that change. So, it’s really left to the brands to decide and pull the levers that we have in the company, and the pressure is on them to think about the changes.”

Knoll chose to exhibit at Cosmoprof for the first time this year as part of a broader effort to expand beyond its core cosmetics clientele, he said. With the beauty landscape becoming increasingly competitive, the company saw an opportunity to diversify and connect with a wider range of potential partners.

“The reality is that the beauty cosmetics industry is shifting,” Cohen said. “Our quality, our expertise, our engineering, our customer service are applicable to anyone that needs our services. So, we’ve actively been servicing other areas of the industry, like hair care and devices and things like that.”

Sustainability was the top question he was asked at Cosmoprof, he said: “It’s been the most important element.”

The company displayed one of its key innovations, which took home a Cosmopack award in packaging: the Ecoform Molded Pulp Compact, a plastic-free, biodegradable and recyclable compact made from a proprietary blend of bamboo, sugarcane and wood fibers.

“The material can be formed and shaped to anything,” Cohen explained.

Designed as a mono-material solution, the compact can serve as both a refill or an outer unit, eliminating the need for magnets by using a tab closure and built-in platform to hold the makeup pan. Brands can customize it with color dyeing,

embossing and pad printing.

On the retail side, some buyers looked to catch up to the immediate and fast-moving trends playing out across social media to better align product assortments with shifting consumer behaviors, echoed analysts.

“TikTok Shop’s growing influence, underscored by its presence on the show floor, sparked conversations around purchasing behavior and speed to market.

“TikTok Shop has broken through because there was a need for discovery and inspiration-based shopping, and that’s what it’s delivering,” said Ajay Salpekar, head of beauty at TikTok Shop. “Brands, creators and consumers see it. So, the core value proposition of TikTok Shop, particularly for beauty, discovery e-commerce is not only shining through, but there’s a real demand for it.”

TikTok’s audience of 170 million monthly unique users offers brands opportunities for customer acquisition and category growth, he continued, noting that the platform’s content-driven approach democratizes product education, based on creator recommendations, and that personalized discovery expands entire categories.

“Every brand has experienced the offline halo [effect] from TikTok Shop, and so that just encourages them to continue engaging with creators and content,” he added. ■

# 10 Beauty Brands Winning on TikTok

Data from Spate shows these brands are seeing the greatest increases in organic views growth on videos that mention them. **BY NOOR LOBAD**

**On TikTok**, two things can always be true at once.

In this particular instance, late hairstylist Umberto Giannini's 27-year-old eponymous hair care line and Louis Vuitton's yet-to-be-released makeup foray are both surging in TikTok buzz at the same time.

According to data from Spate, which tracked the top 10 beauty brands by year-over-year growth in views of organic – or unsponsored – TikTok videos mentioning each brand, La Beauté Louis Vuitton ranks third, while Umberto Giannini takes the ninth spot.

The top brand by the metric, exceeding 38,000 percent year-over-year growth, is Frilliance by Fiona Frills, a Gen Alpha-focused makeup and skin care brand launched in 2017 by influencer Fiona Frills at the age of 13. The brand, best known for its cream

blushes and lip glosses priced under \$20, sells at Walmart and “thrives through its alignment with teen communities like Glow House,” said Mathilde Riba, market insights analyst at Spate.

With 2.4 million followers on TikTok, Glow House (@realglowhouse) is a content house – not so different in structure from Hype House, the early-pandemic content house which propelled members like Charli D'Amelio and Addison Rae to fame. It launched this year and is composed of 10-plus teen girl members who create collaborative lifestyle and beauty content.

Also doing well by organic views growth is EcoLchi Pro, which Riba attributes in part to effective before-and-after videos spotlighting offerings like its reparative hair mask, which retails for \$27 on Amazon. Hair bundles brand Hair so Fab, which offers wigs

and bundles beginning at \$85, ranks in fifth place by the metric.

Niche fragrance brand D'Annam, which offers scents inspired by Japanese and Vietnamese cultures including its White Rice and Matcha Soft Serve Eau de Parfum retailing for \$160 each, is also on the up, while in K-beauty, Parnell is rising. The brand is best known for its cushion foundation, which on the r/AsianBeauty Reddit thread is described by many as a lighter-coverage alternative to TirTir's viral cushion foundation.

“Brands demonstrating strong year-over-year growth driven primarily by organic views are succeeding by leaning into authenticity, sensory satisfaction and cultural or celebrity relevance,” said Riba, adding that skin care brand SONSIE succeeds by leveraging the no-makeup-makeup ethos of its celebrity founder, Pamela Anderson.



Vacation's limited-edition body mists racked up a 3,000-plus person waitlist prior to debuting in May.

## SPF Perfumes Are Back

From Vacation to Sun Bum, sun care-inspired perfumes are hot once again. **BY NOOR LOBAD**

**It's sunny days** indeed for the fragrance category these days.

That's thanks to a slew of new sun care-inspired fragrances hitting the market, from Vacation's trio of \$24 body mists inspired by the scents of its existing SPF offerings, to Sun Bum's Sonny No. 101 perfume, similarly launched this summer for \$49.99 in the coconut-y scent of the brand's Original SPF.

Billed as “smelling like the first day of summer,” Sun Bum's fragrance generated a 10,000-person waitlist and sold out within three hours of its initial, limited-edition drop. According to the brand, customers had long been asking for a perfume bottling its signature SPF scent. (Indeed, a TikTok video uploaded in March by @pupkristiane, which garnered nearly a million views shared that the user had long been using Sun Bum's SPF spray as a makeshift perfume.)







Vacation saw a 3,000-plus-person waitlist for its own body mist collection, which came in the scents of the brand's chardonnay body oil, its after-sun aloe vera gel and its signature Vacation SPF spray, the scent of which was developed by perfumers Carlos Huber and Rodrigo Flores-Roux.

In a similar vein, Snif this month dropped a Spray Tan body mist, which retails for \$28 and, as the name implies, is a tanning oil-inspired scent with notes of coconut, vanilla, banana flower and tiger lily. Elsewhere, clean fragrance brand Skylar rolled out a Scent-Screen SPF 30 mist in April inspired by beachside boardwalk signatures, such as cotton candy, marking the brand's first SPF/perfume hybrid. Data from Trendalytics shows the launch drove a 566 percent increase in engagement to the brand's Instagram profile in the days following.

This isn't the first time people have wanted to smell like summer. In March 2002, Bobbi Brown Cosmetics introduced its Beach Eau de Parfum, \$90, which tapped notes like sea spray, sand-jasmine and mandarin. In 2012, Maison Margiela Replica introduced its Beach Walk Eau de Toilette, featuring coconut milk, lemon and musk.

Today, the trend is more focused on lightweight formats like mists versus eaux de parfum, which tracks given the 94 percent sales growth prestige body sprays saw in 2024, per Circana, outpacing the 12 percent growth of prestige fragrance overall. These summer- and SPF-inspired scents also align with the rise of seasonal fragrance wardrobing, and tend to skew gender-neutral, both of which are growth areas for the fragrance category.

### The top 10 beauty brands by year-over-year growth in primarily organic views of TikTok content mentioning them, per Spate.

1		<b>Frilliance by Fiona Frills</b> YoY views growth: +38,167 percent Average weekly views (past 4 weeks): 225,000 Paid views share: 0.4 percent	6		<b>Purely Radiant Beauty</b> YoY views growth: 1,627 percent Average weekly views: 1.4 million Paid views: 2.6 percent
2		<b>EcoLchi Pro</b> YoY views growth: 8,421 percent Average weekly views: 17.6 million Paid views: 0 percent	7		<b>D'Annam</b> YoY views growth: 1,331 percent Average weekly views: 107,900 Paid views: 0 percent
3		<b>La Beauté Louis Vuitton</b> YoY views growth: 5,177 percent Average weekly views: 1 million Paid views: 1.9 percent	8		<b>SONSIE</b> YoY views growth: 1,018 percent Average weekly views: 79,400 Paid views: 0.3 percent
4		<b>Manucurist</b> YoY views growth: 3,768 percent Average weekly views: 71,100 Paid views: 0.1 percent	9		<b>Umberto Giannini</b> YoY views growth: 768 percent Average weekly views: 356,400 Paid views: 1.5 percent
5		<b>Hair so Fab</b> YoY views growth: 1,993 percent Average weekly views: 113,500 Paid views: 1 percent	10		<b>Purnell</b> YoY views growth: 732.5 percent Average weekly views: 447,000 Paid views: 4.7 percent

# Veralab Sets International Expansion Plans, Starting From Spain

The digital-native brand launched by Italian social personality Cristina Fogazzi that secured Peninsula Capital's investment last year is pushing on a physical rollout. BY SANDRA SALIBIAN



Here and below:  
The new Veralab  
store in Rome.



Paolo Deponi

**MILAN** – Italy's trendy beauty brand Veralab is ready to go international.

The digital-native brand, which was founded by social personality Cristina Fogazzi, has been growing exponentially since its launch in 2015, and is prepping to expand beyond national borders starting this fall.

Chief executive officer Paolo Deponi, who succeeded Mauro Marcolin at the end of last year, outlined the company's next steps on Thursday, when Veralab's new offices here were unveiled.

"It's an important moment for the brand," said Deponi. "After 10 years, we're shifting from being an Italian indie label to a structured company that is ready to become a global brand and these new offices serve the purpose of making that kind of statement."

Deponi revealed that the expansion will start with the Spanish market, where Veralab has signed an exclusive distribution deal with El Corte Inglés. As a result, it will launch at 25 doors of the department store across the country starting with Madrid in October and quickly followed by shops-in-shop in key cities including Barcelona, Seville and Bilbao, among others.

"For the first time we enter physically in an international market. Last year we launched our website targeted to Spain but it was more to build the brand awareness," said Deponi. "After 12 months of investments, we saw an incredible demand, so now it's time [to respond] to that."

The executive underscored the importance of the brick-and-mortar channel for the brand, especially for the community-building aspect that is central to the company and has marked Fogazzi's success since the beginning.

Hence the firm is accelerating its physical rollout in Italy, too. To mark its 10th anniversary this year, it invested in opening 10 stand-alone stores in the domestic market, which will add to the first flagship opened in Milan in 2019 and the one in Rome unveiled in 2021.

In the last couple of months, Veralab outposts opened in cities such as Padua, Turin and Bologna. Another door in Rome was unveiled earlier this month, while the brand will open a pop-up in Milan's central Cordusio area to coincide with Milan Beauty Week, running Sept. 17 to 21. This will be turned into a flagship on Nov. 1, adding to permanent outposts to open at the Centrale and Termini train stations in Milan and Rome, respectively, in the fall.

The brand has been investing in an omnichannel strategy over the years, having expanded distribution at retailers including the Rinascente department store and the Pinalli and Naima perfumery chains, as well as at local pharmacies, reaching more than 1,000 sales points in Italy.

Deponi – who has a background in developing omnichannel strategies with previous stints at the likes of Sephora, L'Occitane en Provence and, most recently, as vice president and general manager for the Europe, Middle East and Africa region of MAC Cosmetics – particularly enthused about how the company was able to translate its digital success into the physical channel. To be sure, he claimed that Veralab generated 65 million euros in online sales across all retail formats in Italy last year, coming after only multibrand marketplaces like Amazon, Notino, Sephora and Douglas.

The brand's general manager Raffaella Dagna said overall sellout across all retail channels for skin care products totaled 90 million euros, while the brand's makeup line Overskin's sellout was 15 million euros last year, but projected to grow to 25 million euros in 2025.

In 2024, the company generated total sales of 75 million euros, up 1.4 percent compared to the previous year. In 2023, sales grew 12.5 percent compared to the 64 million euros registered in 2022.

The business' real turning point was the pandemic, when it boomed and almost doubled its 2019 sales to reach 55 million euros in 2020, boosted by its catchy communication and affordable prices.



Cristina Fogazzi

Quickly rising to be one of the most successful companies in the country's beauty scene, the brand has always leveraged the spontaneous spirit and popularity of Fogazzi, best known as Estetista Cinica (or Cynical Aesthetician, in English).

As owner of the Bellavera beauty salon opened in Milan in 2009, Fogazzi created a blog to share her experience and answer questions from local beauty aficionados, ranging from depilation to anti-cellulite tips. Her bubbly, girl-next-door attitude and suggestions rooted in self-acceptance and body inclusivity quickly gained her a large following – now counting one million users on Instagram – which eventually convinced her to capitalize on her influence and launch the Veralab skin- and body-care brand. In 2023, the brand expanded into color cosmetics with the launch of the Overskin makeup line, further garnering customers' favor and investors' attention.

So much so that last year European private equity Peninsula Capital took a 30 percent stake in Veralab's parent company Reforme Srl, as reported.

"The strength of the company in Italy – one of the most competitive markets in



The new Veralab  
store in Rome.

beauty globally – the inclusive message that defines the brand, and Cristina's energy and entrepreneurial vision constitute a unique and exceptional basis on which to work to turn Veralab into one of the leaders in European beauty," Peninsula said in a statement at the time of the deal.

Fogazzi found in Peninsula "the ideal partner, thanks to its presence in markets that are strategic for Veralab and its consolidated experience in the consumer retail segment, and in beauty in particular."

To be sure, this wasn't the first investment in beauty for the private equity firm. As reported, Peninsula Capital invested in Kiko SpA in 2018 through an 80 million euro capital increase. In 2022, Kiko's founding family Percassi bought back the 38 percent stake Peninsula Capital had held and regained full control of the company until L Catterton acquired a majority stake last year.

Peninsula still retains a minority stake in Zadig & Voltaire and MC2 Saint Barth, the Italian brand that specializes in the holiday-wear segment, among other investments in different fields. Last year it also took a minority stake in Italian independent high-end jewelry manufacturer Mattioli. In 2017, the fund invested in the NTV-Italo high-speed train service, which was first developed by Diego Della Valle with former Ferrari president Luca Cordero di Montezemolo.

## LAUNCH PAD

# Supplement Brands Are Simplifying Seed Cycling

Here, a look at four brands that are using the concept of seed cycling in supplements via capsules and mixes. **BY EMILY BURNS**

## Seed cycling just got a whole lot easier.

Seed cycling is a practice of consuming a mix of seeds during different phases of the menstrual cycle to support hormone health and symptoms associated with premenstrual syndrome, polycystic ovarian syndrome, perimenopause and more. The practice typically involves taking flax seeds and pumpkin seeds during the menstruation and follicular phase and taking sesame seeds and sunflower seeds during the ovulation and luteal phase.

"Flax seeds have been linked to changes

in estrogen metabolism, which might benefit symptoms of PMS or menopause," said Dr. Cornelia Hainer, head of science at cycle tracking app Clue. "Pumpkin seeds are rich in zinc, which may be associated with reduced menstrual cramps. Sunflower seeds are high in vitamin E (12) that is suggested to be an antioxidant critical to promoting fertility."

While seed cycling has started gaining traction – it receives 24,700 average monthly searches growing 16.3 percent since last year, according to Spate – experts say

that it is a holistic health practice that has not been heavily researched. The concept is primarily based on known benefits of each seed and anecdotal evidence.

"While these nutrients sound promising, there's no clinical research showing that timing your seed intake according to your cycle [aka seed cycling] has any specific benefit, and further research is needed," Hainer said.

However, many users find the practice helpful. On social media and in brand reviews, several seed cyclers report less

cramping, improved mood, stronger libido and more regular periods, but the practice is very tedious and time consuming. It requires collecting a large amount of seeds each month and finding ways to consume them each day. Now, several brands are launching products to make the process a bit easier.

"Seed cycling, once a fringe, DIY protocol, is beginning to show signs of mainstream adoption," said Rachel Hirsch, founder of Wellness Growth Ventures. "Despite early traction and rising consumer interest, we are still in the very early innings...The conversation is largely happening on TikTok and in wellness creator circles – not in venture portfolios, not in clinical research and not at scale."

She continued: "I think the consumer is ready...[but] until investment flows into this category with the same urgency we've seen in gut health or sleep, cycle syncing will remain a wellness footnote instead of a foundational shift in how women live and care for their bodies."

Here, a look at four brands disrupting the women's health space by taking the concept of seed cycling to the next level.



## Beeya Wellness Seed Cycling (one-month supply)

\$55, AVAILABLE AT BEEYAWELLNESS.COM

In its Seed Cycling kit, Beeya has ground its seeds into two bags. The Phase 1 Blend, for days one to 14, features organic flax seeds, organic pumpkin seeds, organic hemp seeds and organic chamomile powder. The Phase 2 Blend, for days 15 to 28, features organic sesame, sunflower and hemp seeds and organic chamomile powder. According to the brand, this kit helps balance estrogen and progesterone to their optimal levels to support overall hormone health throughout the entire cycle.

## Moon Cycle Seed Company Seed Cycling Kit (one-month supply)

\$60, AVAILABLE AT MOONCYCLESEEDCO.COM

Moon Cycle Seed Company also breaks its formula down into two versions: one for days one to 14 using pumpkin and flax seeds, and one for days 15 to 28 using sunflower and sesame seeds. Moon Cycle's version features the seed whole, rather than ground up, so it can be used in a variety of ways. On its website, Moon Cycle offers a variety of recipes that feature the seeds, including guacamole, pumpkin pie overnight oats, pastas and cakes.



## Funk It Wellness Seed Cycling Kit (one-month supply)

\$39, AVAILABLE AT FUNKITWELLNESS.COM

Funk It Wellness' Seed Cycling Kit comes with two bags of seeds for a one-month supply. The Nurture bag features ground pumpkin seeds and flax seeds for the menstrual and follicular phase, approximately days one through 14. The Radiate bag features ground sesame and sunflower seeds for the ovulation and luteal phase, approximately days 15 to 28. According to the brand, the kit can support irregular cycle health. Rather than having to source and grind the seeds, Funk It Wellness' kit can be consumed on a variety of foods. On TikTok, Funk It Wellness users have used the kits in smoothies or as a topping on salads or yogurt bowls. The brand also sells Cycle Bites, \$55, a food-based daily multivitamin that also supports hormone health.



## Two Moons Health Seed Cycling Capsules (two-month supply)

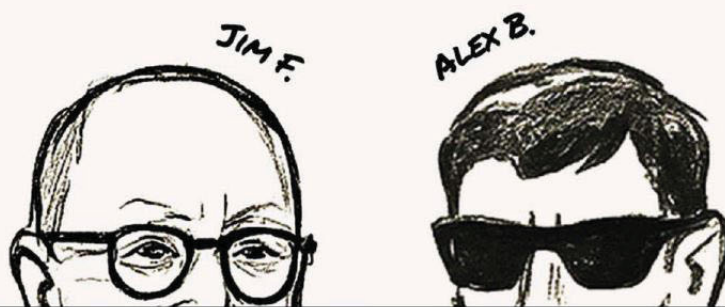
\$90, AVAILABLE AT TWOMOONSHEALTH.CO

Two Moon Health's Seed Cycling Capsules, which come in a two-month supply, makes cycle syncing easier than ever before. Rather than offering it as a food source, its version comes in an easy-to-consume capsule. The Zest capsules, for days one to 14, feature organic flax and organic pumpkin seeds, while the Zen capsules, for days 15 to 28, feature organic sesame and sunflower seeds, organic psyllium seed husk and organic chasteberry. According to the brand, this supplement system could support hormone balance, hormonal acne and ease symptoms of premenstrual syndrome, perimenopause and premenstrual dysphoric disorder.



A WWD PODCAST

# SAVAGE FASHION



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influential designers and thought leaders.

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This week's guest: **Willy Chavarria**

# NICE AND EASY

The spring 2026 collections were packed with soft, voluminous tailoring as menswear designers continued to explore a new ease.

BY ALEX BADIA



Willy Chavarria



Ralph  
Lauren  
Purple  
Label

EgonLab



Willy Chavarria photograph by Dominique Matre;  
Paul Smith by Altar Ros&S Sur&



Paul Smith



Hed Mayner



Homme Plissé  
Issey Miyake

Saul Nash



Dunhill

Dries Van Noten



Yohji Yamamoto



Louis Vuitton



Jacquemus



Lemaire





Giorgio Armani

Giorgio Armani photograph by Jonathan Pryce. Hermès by Giovanni Giannotti

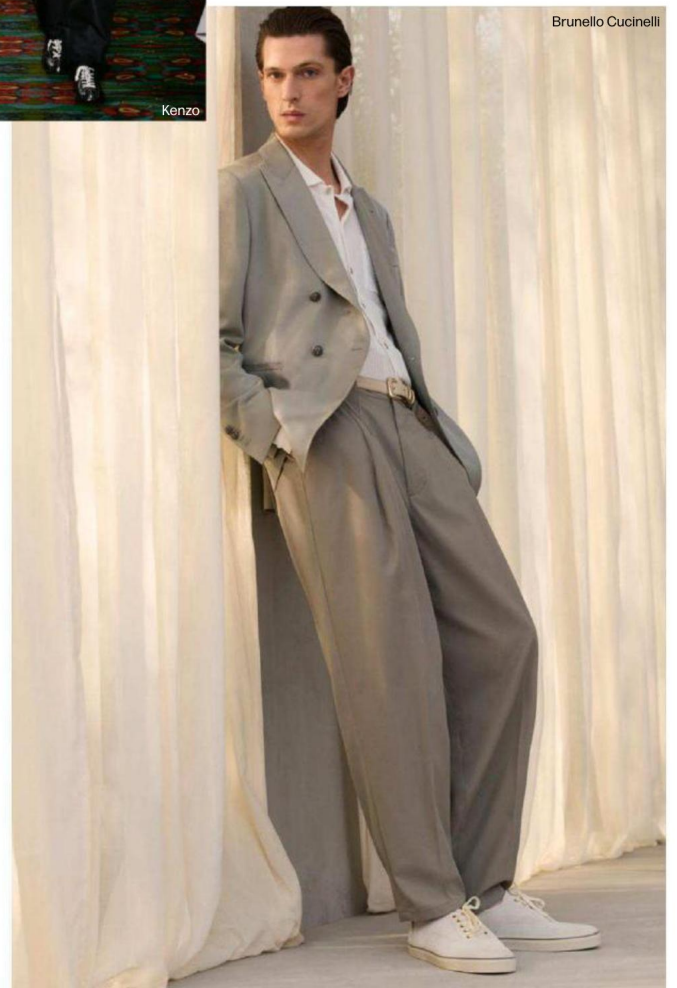
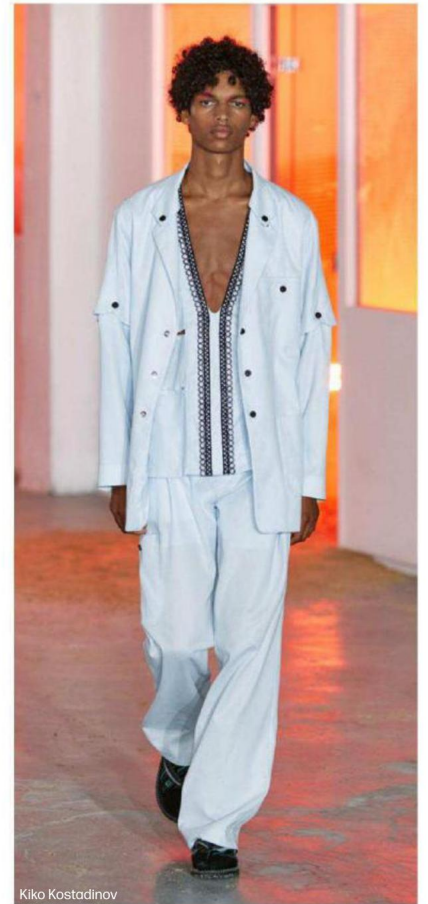
Officine Générale



Hermès

Isabel Marant





FASHION

# Lilly Pulitzer Revives Iconic Archival Prints



Lilly's Vintage Vault features a Zoo fabric from 1974.

● Lilly's Vintage Vault honors six decades of Lilly's colorful designs.

BY LISA LOCKWOOD

**Lilly Pulitzer** will be opening Lilly's Vintage Vault, which features the reintroduction of the brand's most popular archival prints.

The launch of Vintage Vault recognizes Pulitzer's heritage of handprinted prints — uniting the original 1962 to 1985 print library recently acquired from a private collection with the company's complete archive from 1994 onward.

"With the opening of the Vintage Vault, we're reconnecting with some of the most iconic prints in our brand's history," said Michelle Kelly, chief executive officer of Lilly Pulitzer. "We're proud to honor our roots while inviting a new generation to fall in love with the timeless joy of our brand."

The Vault opens Aug. 21 with the first print drop, Lilly's Zoo. Originally released in 1974, this print returns in its signature saturated blues and vibrant tones, reimagined across women's fashion and the classic children's shift. Retail prices for the five-piece collection range from \$58 for the Little Lilly Classic Shift for girls to \$348 for the Marria Stretch Maxi Dress. Other styles include a women's Edita shift dress for \$228, the Elsa top for \$188 and the Dustin Midi Skirt for \$188.

As Vintage Vault unfolds, the brand will continue to reimagine its archive through limited-edition drops and collaborations, among other initiatives.

"Our brand has always thrived on creativity, color and community," said Mira Fain, chief creative officer. "These

heritage prints are a vibrant reminder of the originality and optimism that have defined Lilly for over 65 years — and we're thrilled to welcome them back."

"The collection of prints designed from 1962 to 1985 is a true American treasure, and we are honored to reweave this vibrant history into the fabric of our brand's heritage," Kelly added.

In an interview, Kelly explained that the company is always looking for ways to modernize the brand and its heritage. "The Lilly Pulitzer brand has over 65 years of incredibly rich history and heritage, and our loyalists love the memories and nostalgia. We are, of course, in fashion, and always looking to move forward and reinvent and reinterpret. So it did feel like this incredible opportunity to again look to the past, respect the past, but also modernize vintage prints. It just felt

very exciting and very fresh and very modern," Kelly said.

Asked how they decided which prints to bring back, she said, "The team gravitated to Lilly's Zoo, which was iconic and playful. It is chock full of animals and unexpected whimsy. It just felt like it was so true to our brand DNA." They were able to refresh it with modern details and current and new silhouettes, and a skirt. They also added a gold lace that was never really done on a vintage print before.

She said the brand was built on the shift dress, and it's modernized every single season.

Customers will learn about the vintage prints through the hang tags. "Our team has designed these beautiful hang tags that will make this print stand out and feel even more special. It'll also give a little bit more detail. It has the year this print was originally released, which was 1974, so the customer

will know that," she said. She thinks some of their loyal customers may save the hangtag as a keepsake. "We're hoping it'll be a bit of a collectible," Kelly said.

Retail prices will be compatible with the regular line. "Our goal was for this to certainly feel special. The styles we chose probably skew a little bit more elevated. Given the nature of how we wanted the collection to be treated, it's very much in line with our overall full price pricing strategy," she said.

Kelly said it hasn't been decided yet how many vintage fabrics will be featured a year. The company is using different fabric mills from those that were used originally. "We have a resilient and flexible supply chain. We are an iconic American print house, and we're grateful to work with some of the best fabric mills all over the world and great factories who can put it all together," Kelly said.

She said originally the print library got separated from the trademark and changed hands a few times. A private investor group took responsibility for preserving the print archive for several years. Oxford, Lilly Pulitzer's parent, was able to acquire the print library last December.

Kelly feels the brand is fortunate because it has an authentic story. "So many brands are kind of looking for that authentic story these days, but we have it," Kelly said. The company was founded in Palm Beach, Fla., by Lilly Pulitzer, a socialite who opened a juice stand using her husband's citrus produce and designed brightly patterned dresses to camouflage juice stains. These dresses, dubbed "Lillys," gained popularity and eventually attracted a cult following.

The new vintage line will be sold on [lillypulitzer.com](http://lillypulitzer.com), at a full assortment of Pulitzer's flagship locations, and select retail stores. "We're anticipating it will sell really quickly. That's the goal," Kelly said.

She said she hopes that Pulitzer's fans will be excited and "new friends of the brand may take a second look." She believes the customer for this is multigenerational "and that's always the case with our brand. I think that the loyalists will love the memories and the newer customers will love the discovery."

Oxford acquired Lilly Pulitzer, known for its colorful, preppy — with a lot of pink and green as its signature colors — looks in 2010 for \$60 million.

As reported, the brand had "a really nice first quarter," said Kelly, where sales were up 10 percent to \$64.7 million. Pulitzer relaunched a small men's collection, which had good sell-throughs, it expanded its social dressing, offered an anniversary collection, launched a Reserve collection and expanded the dress price points up to \$798, which had very high sell-throughs "which is exciting to see the customer appetite," Kelly said.

Here and right: Some looks from Lilly's Vintage Vault.



## FASHION

# Salvador Dalí Inspires Kent State Fashion Students

● Twelve of the surrealist artist's paintings that were commissioned in 1971 are being shown in the U.S. for a limited time and used for the students' inspiration.

BY ROSEMARY FEITELBERG

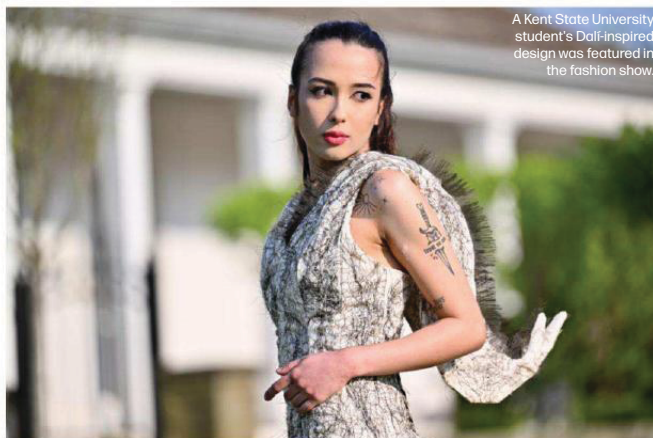
How some seldom publicly seen Salvador Dalí paintings wound up on view in the U.S. and served as design inspiration for Kent State University fashion students is as much about fate as it is about serendipity.

Two years ago after visiting his friend Marc Nelson, who runs Marc Nelson Denim in Knoxville, Tenn., Paolo Torello-Viera, president of Tailoring Americas, which is part of the Brussels-based textile company Scabal, was ready to call an Uber to get to the airport. But Nelson insisted that his intern Cecilia Kirk, who was a Kent State University student at that time, drive Torello-Viera instead. The pair chatted en route and Kirk asked Torello-Viera for a business card when she dropped him off.

During a semester abroad in Florence, she reached out to him to inquire about interning for Scabal. (Kirk did such a "magnificent" job that the company hired her full time, Torello-Viera said.)

Later while speaking with Scabal's owner about the planned restoration of 12 Dalí paintings that had been commissioned by the company's founder Otto Hertz in 1971, Torello-Viera said he had the idea to work with Kent State students to use the paintings as a source of design inspiration. That was, after all, how they had initially come to be. Scabal produces luxury fabric in its Huddersfield, England, mill for other companies and its Scabal Tailored and Sportswear menswear collections. In 1971, Hertz commissioned the surrealist artist Dalí to create a series of paintings that envisioned what menswear would look like in the year 2000.

Sure enough, the "Dalí Beyond Time, Fashioning the Future" exhibition and a fashion show featuring 29 Dalí-inspired



A Kent State University student's Dalí-inspired design was featured in the fashion show.

designs by Kent State fashion students took place at the Peg's Foundation Gallery in Hudson, Ohio. The artwork had not been on view in North America and has rarely been displayed in Europe.

Through the years, Dalí's ties to fashion were evident in different ways. He was among the artists to attend Elsa Schiaparelli's fashion shows and to collaborate with the designer. In December 1936, Surrealism inspired the window displays at Bonwit Teller, where one chaotic display was created based on sketches that were submitted by Dalí himself. Hundreds of teaspoons covered the floor, dozens of cocktail glasses were suspended from a dinner jacket and red arms with white fur fingernails reached out from the wall towards a mannequin's head that was a mass of red roses. Other windows incorporated costume accessories with alarm clocks, red lobsters and other favorite motifs of the surrealists.

His 1971 pursuits included giving Alice Cooper permissions to use his "Geopolitics Child" painting for an album cover. They connected through a friend of Cooper's, who was part of the Sunset Strip drag group Boys Together Outrageously. Earlier

in the year, he attended Coco Chanel's funeral in Paris.

The exhibition wrapped up a nearly monthlong run on July 5. During the show, six students were singled out as Dalí Vision Award winners. Now the Dalí paintings and the work of the Dalí Vision winners are being displayed at the luxury furniture designer B&B Italia in midtown Manhattan for a limited time. They will be on view during the showroom's normal hours, before the artwork heads back to Scabal's headquarters in Belgium. None of the students' designs are being sold but Scabal has developed a line of fabrics that were inspired by Dalí for commercial purposes.

The alliance with Kent State and Peg's Foundation was crystallized over dinner, following a Supima fashion show with Mourad Kriha, the director at Kent State's School of Fashion, and Rick Kellar, president and chief executive officer of Peg's Foundation, according to Torello-Viera. After Kellar mentioned that his organization had opened a gallery in Hudson, Ohio, Torello-Viera recalled telling him, "You know in a couple of months you're going to have 12 Dalí paintings hanging there — I

don't take no for an answer."

Having only met Torello-Viera that night, Kellar said Monday that his initial reaction was to suggest more prestigious cultural institutions like the Metropolitan Museum of Art and the Akron Art Museum. "He stopped me and said, 'No, this is about fashion and relationships.' I said, 'You just met me, man,'" Kellar remembered with a laugh.

But Torello-Viera's vision encompassed the Kent State School of Fashion students and his emerging relationship with Kent State's leadership, as well as Peg's Foundation, an organization that aims to improve the lives of people with mental health issues. Up until that point, Peg's Foundation focused more on local arts even though other areas involved working on the state and national level. Kellar said, "We really wanted to think bigger about how we did our arts stuff so we built this gallery. The fact that our third show in the gallery has Salvador Dalí paintings is pretty remarkable," Kellar said. "It's positioned us with pressure. After having this show, it's like, 'What are you doing next?'"

Peg's Foundation founder Margaret "Peg" Clark Morgan studied fashion and business at Kent State, thanks to a one-year scholarship. Her father Howard Clark, who was a mason, built many of the university's buildings. In addition, the foundation endows the directorship of the Kent State School of Fashion. The partnership with the school will carry on.

More than anything, Torello-Viera said the opportunistic aspects of the project is what he finds most gratifying about the whole endeavor, not only for the students, but also for himself in terms of working with and learning from the students. He said, "These kids see things with a set of eyes that is totally different from mine. Sometimes, when looking at a garment, to be honest, I was not impressed. But after listening to their thought process behind it, I was blown away."

He also spoke enthusiastically about the chance to work with Kriha and Kent State's president Todd Diacon. "It's a privilege," he said.

## BUSINESS

# Rimowa Opens Its Largest Boutique in North America

● The heritage German luggage-maker chose design firm Porto Architecture to reinterpret its flagship on Manhattan's Madison Avenue.

BY THOMAS WALLER

Rimowa has returned to Madison Avenue in New York City with the reopening of a redesigned Madison Avenue boutique.

"The expansion of our New York, Madison Avenue flagship marks a significant milestone for Rimowa," Dezaray Romanelli, Rimowa managing director of Americas, told WWD. "We are proud to reveal a bold new presence and a client care center worthy of its prestigious location. The store is a reflection of our brand's commitment to innovation, design and delivering exceptional experiences for our discerning, well-traveled clients."

At 535 Madison Avenue, the LVMH Moët Hennessy Louis Vuitton-owned luggage-maker chose design firm Porto

Architecture to reinterpret its refreshed flagship location featuring a bespoke façade, marking Rimowa's largest store in North America to date. The historical building is attached to an iconic NYC oasis — the Christie's Sculpture Garden. It allowed Rimowa to design a custom entryway that functionally provides shelter from Madison Avenue, while honoring the brand's signature grooved design.

Inside the boutique, Porto turned to German Modernism, utilizing softened corners, matte finishes, and distinct textures, a nod to the brand's heritage. The background puts Rimowa's statement pieces front and center, including special archive cases that came through Ellis Island. Bespoke modular presentation tables, adjustable to one's height, run along the boutique's center while the floor offers textured surfaces for wheel testing. Clients will also find a complimentary heat embossing service, which allows for personalization of travel accessories.

Toward the back of the store, the warmth of walnut wood evolves the space,



Rimowa's refreshed flagship at 535 Madison Avenue in NYC.

welcoming customers to the in-house client care center. To ensure that Rimowa cases withstand a lifetime of travel, in-house technicians offer on-site repairs, cementing Rimowa's lifetime guarantee on all suitcases purchased after July 25, 2022.

A bit of whimsy comes from the sticker wall, which prominently displays items from the sticker collection, including an exclusive New York City one, designed by renowned artist and design studios from around the world. Just below the wall's imprinted suitcase art, an eco

leather, the luggage collections are showcased, including the Original, Classic and Hybrid styles.

In honor of Madison Avenue's new chapter, Rimowa will unveil a limited-edition of the Original Cabin Monogram, exclusively available in New York. Featuring a bright yellow, oversize Monogram reminiscent of the city's taxicabs and neon nightlife signs, and laser-etched store coordinates, it's meant to be a statement piece for aficionados of both Rimowa and the Big Apple.

## FASHION

# Queen Elizabeth's Wardrobe to Go on Display

- The show will open at The King's Gallery in London next spring and mark the centenary of the queen's birth.

BY SAMANTHA CONTI

**LONDON** – The King's Gallery at Buckingham Palace is ready to proclaim "Vivat Regina!" with an exhibition of the late Queen Elizabeth's fashion, accessories and personal effects that's set to open in the spring.

The show, "Queen Elizabeth II: Her Life in Style," will mark 100 years since she was born on April 21, 1926, and will be the largest and most comprehensive exhibition of her fashion ever mounted. It will feature around 200 items, half of which will be on display for the first time.

The aim is to tell the story of Britain's longest-reigning monarch through the clothing she wore throughout her life, "from birth to adulthood, from princess to queen and from off-duty style to diplomatic dressing for the global stage," according to organizers.

Caroline de Guitaut, exhibition curator and surveyor of The King's Works of Art, said that over the course of the queen's "remarkably long reign, her distinctive style became instantly recognizable around the world, bolstering the British fashion industry and influencing generations of designers and couturiers."

She said that because the queen's fashion archive has now come under the care of the Royal Collection Trust, "we can tell the story of a lifetime of thoughtful style choices, from her hands-on role and understanding of the soft power behind her clothing, to the exceptional craftsmanship behind each garment."

De Guitaut added that in the year the late monarch would have turned 100 years



Dresses by Ian Thomas belonging to the late Queen Elizabeth.



Queen Elizabeth's wardrobe, accessories and ephemera will go on display at The King's Gallery in London in spring 2026. The dress, by Norman Hartnell, is from 1966.

old, "this exhibition will be a celebration of Queen Elizabeth's uniquely British style and her enduring fashion legacy."

Organizers said the Queen Elizabeth's fashion archive is one of the largest and most important surviving collections of 20th-century British fashion.

Alongside the clothing, jewelry, hats, shoes and accessories, there will also be never-before-seen design sketches, fabric samples and handwritten correspondence that reveal the behind-the-scenes process of dressing the monarch and shed new light on her close involvement in the creation of her wardrobe.

An official publication to mark the centenary, *Queen Elizabeth II: Fashion and Style*, will accompany the exhibition. Written by de Guitaut, it will feature contributions from fashion experts and designers, and look at the queen's lifelong

championing of the British fashion industry.

On show for the first time will be one of the earliest surviving pieces of couture from her childhood wardrobe: the silver lamé and tulle bridesmaid dress, designed by Edward Molyneux, that she wore aged eight for the 1934 wedding of her uncle, the Duke of Kent, to Princess Marina of Greece.

As British couture rose to prominence in the 1940s, Princess Elizabeth began working with Norman Hartnell, who became her most influential designer over the next three decades. His position as Britain's leading couturier was cemented when he was chosen to design her wedding dress in 1947 and her Coronation dress in 1953, both of which will be on display.

Visitors will also see gowns designed by Hartnell and Hardy Amies from the 1950s as well as the fluid, printed dresses by Ian Thomas that capture the boho

glamour of the 1970s. Many are on show for the first time.

The exhibition will also explore the royal's use of diplomatic emblems and colors in her wardrobe for overseas tours, including a white gown designed by Hartnell for a 1961 state banquet in Karachi, which incorporates Pakistan's national colors through an emerald-green pleat cascading down the back.

The queen's country garb – including riding jackets, tartan skirts and silk headscarves – will also have a place in the show.

The exact dates of the show, which will open in the spring and run until the fall of 2026, have not been finalized. The Royal Collection said tickets will go on sale in November 2025, and the book will be published by Royal Collection Trust in March 2026 and cost 40 pounds.

## FASHION

## Dior Lucky Pop-up Opens at Harrods

- The French luxury brand is adding a dose of magic to Harrods with its annual summer pop-up.

BY SAMANTHA CONTI

**LONDON** – Dior is doubling down on Harrods with the opening of its annual summer pop-up, dedicated this year to the Lucky collection, and the unveiling of its

refurbished, permanent space on the first floor of the Knightsbridge store.

The Dior Lucky collection pop-up, which opened Monday and runs until Aug. 27, is inspired by founder Christian Dior's belief in the power of charms, and especially the five-point star, a longtime symbol of the house.

Dior is taking over the windows and space on the ground floor with house of cards displays and services allowing customers to personalize bags and accessories with

gold "jewelry," including four-leaf clovers, hearts, bees, sparkly initials and a tiny version of La Tour Eiffel.

For the larger bags there are leather tags in the shape of tarot cards with astrological signs, or stars embellished with flowers.

Styles include the reinvented Lady Dior bag, its signature cannage pattern picked out in stars, clovers and hearts.

Other Lucky styles include the Groove, Toudours Vertical, Lady Dior, Lady D-Joy and Dior Book Tote, the latter of which has been recast with flower and astrological designs.

The capsule was conceived by Maria Grazia Chiuri, the former creative director of women's collections who stepped down in May after nearly a decade at the brand.

Adding to the magical mood, Dior has also worked with Snapchat to create an augmented reality mirror that allows clients to try on a pair of 30 Montaigne sunglasses.

Separately, on July 24, Dior will unveil a larger ready-to-wear universe on the first floor of Harrods. The space, which spans more than 5,000 square feet, will showcase the seasonal collections including eveningwear, bags, fine jewelry and footwear.

For the first time in London, there will also be an exceptional range of evening dresses, and two private suites for VIP customers.

The new space has Versailles parquet flooring done in ceramic and interiors featuring the house's symbols reimaged

in miniature sizes.

There is art by Jim Lambie, Brandon Logan, Gabriel Hartley and Etienne Moyat, and furniture designed by Frank Eynonou, Andrea Salvetti and Alasdair Cooke. Later this year, pieces from the Dior Lady Art project will go on display.

Simon Longland, director of fashion buying at Harrods, said Harrods and Dior go back a long way, with a partnership built on creativity, craftsmanship and innovation.

"The launch of pop-up is yet another example of Dior's ability to surprise and delight our clients through immersive storytelling and exclusive product offerings. As the only destination in Europe to host this concept, we're proud to bring this experience to our customers, combining interactivity, personalization and a sense of discovery," he said.

Longland added the store is preparing for the opening of the new Dior womenswear space, "which will set a new benchmark for luxury retail – offering a true flagship environment that embodies the full Dior universe, from ready-to-wear and accessories to fine jewelry and watches, all within a space as thoughtfully designed and curated as the collections themselves."

As reported, Harrods' first-floor designer womenswear spaces have been undergoing a multiyear refurbishment that began last year, and will continue into 2026.

Harrods has been working with David Collins Studio to create a warm, beautifully lit environment, while the in-house team has also been thinking creatively, grouping brands and designers by theme and editing the shop floor so that it's easier to read.



The Dior summer pop-up at Harrods, which showcases the Lucky collection.

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# Fashion Scoops



## G-Portrait

Gucci's fall 2025 ad campaign is a portrait portfolio, depicting 42 people and their unique attitudes.

Called "The Gucci Portrait Series" and lensed by American photographer Catherine Opie, the campaign is "rooted in intimate and human-centered portraiture... [revealing] the authentic

relationship between person and garment," Gucci said in a statement.

Shot against monochromatic backdrops with the use of cinematic lighting, the portraits convey a nonchalant attitude showing a diverse cast across genders, ages, provenance and backgrounds, effortlessly posing for the camera — one girl turning her gaze to

the side, a lady staring into it while sitting relaxed on a wooden chair.

"To me, the portraits in this campaign are about the complexity of being human. I wanted each image to reflect real presence, not perfection. The clothes are part of that story, and never the whole story," Opie told WWD.

"Light, texture, shadow, posture — all of it becomes



part of a broader language about identity and representation. The goal wasn't to just capture the collection, but to show what it means to exist within it," she added.

The campaign — the first shot by Opie for the Italian brand — features garments and accessories from the fall collection titled "Continuum" and conceived by the design team — an amalgam of silhouettes, stretching from the '60s through the mid-'90s and aesthetics that ranged from the minimalist to ultra-maximalist.

"The simplicity of being seen is an act in itself. I wanted the portraits to be about presence and humanity, where you're not just looking at a model, but seeing a person," Opie said.

The campaign includes a series of videos directed by Lisa Rovner, in which cast members

respond to open-ended questions cryptically sharing something about themselves but leaving interpretation to the viewer.

The fall campaign marks the last before Demna unveils his vision for the Italian house in September, which he joined as its new creative director earlier this month after his swansong couture show for Balenciaga on July 9.

As reported, Demna's first show for the Italian brand will be next March, with his September presentation during Milan Fashion Week more of a reminder of Gucci's foundations.

— MARTINO CARRERA

## Light Show

Swarovski is bringing its international exhibition "Masters of Light" to Los Angeles this fall.

The Austrian crystal house has been marking its 130th anniversary with a traveling showcase that underscores its cultural and commercial relevance, with stops in Vienna, Milan, Shanghai and Seoul.

Hollywood is next, kicking off with an invite-only event on Oct. 28, followed by a seven-day public run starting Oct. 29.

Conceptualized by Swarovski's global creative director Giovanni Engelbert and curated by British fashion journalist Alexander Fury, guests are taken on a journey through the brand's evolution and innovations.

"Masters of Light is our way of celebrating 130 years of joy with the world. It's a tribute to the artist, savoir-faire, and joy that define Swarovski," Alexis Nasard, Swarovski's chief executive officer, told WWD in a statement.

In L.A., the exhibition will explore Swarovski's history in entertainment, fashion, design and its long-standing ties to Hollywood as a player in cinema and on the red carpet.

Swarovski has seen momentum this year. In January, the brand dropped its first collection in partnership with Ariana Grande — who serves as a global brand ambassador and face of the brand — followed by the unveiling of a design-forward collaboration with Rosenthal Idyllia at Milan Design Week in April. It then kicked off summer with a high-profile takeover of Cracco Restaurant in Portofino last month.

Founded in 1895, Swarovski spans jewelry, home decor and more, with 2,300 boutiques across 140 countries. It operates under the Swarovski Group alongside its optical and industrial arms.

— RYMA CHIKHOUNE

## In Motion

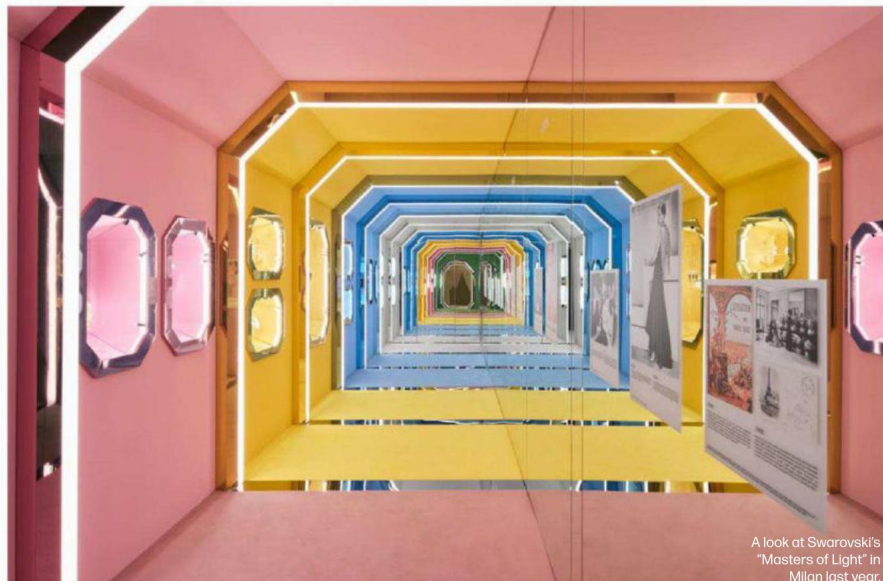
Call it a family affair.

After Kylie Jenner was revealed as the new Miu Miu girl by appearing in the brand's fall 2025 campaign — with the appointment generating contrasting reactions on social media — her sister Kendall has returned as face of Prada.

She is among the talents the brand conscripted for its women's and men's fall 2025 campaign, which is being released on Tuesday.

Photographed by Oliver Hadlee Pearch under the creative direction of Ferdinando Verderi, the images intend to capture "the intensity of dynamic life, in motion," according to a statement from the company.

— SANDRA SALIBIAN ▶



A look at Swarovski's "Masters of Light" in Milan last year.



Nicky Hilton, Jessica Wang, Elizabeth Kurpis, Sai De Silva at Marcolin and Max Mara's Wölffer Estate Vineyard luncheon.

such a big part of my life growing up in Hawaii. And, if I didn't start skating so early as a kid, I probably wouldn't have worn actual shoes for a few more years. Because, where I'm from, you either went barefoot, or you wore slippers."

On Monday, the model, actor and skateboarder released a new capsule of flip-flops with Reef in collaboration with his apparel label Wahine. The limited-edition capsule features two flip-flop styles and was "born from a love of surf culture and effortless style" shared between the two brands.

As for how the project came together Mock noted that he worked with legendary surfer and Reef ambassador Makoa Ho on the partnership. As lifelong friends and O'ahu natives, Ho and Mock codesigned the pieces together to "celebrate the essence of Hawaiian surf culture" while blending Reef's footwear heritage with Wahine's modern island aesthetic.

"I was instantly down when Reef and Makoa asked me to collab, because Reef has been a part of my life forever, pretty much since growing up on the North Shore," Mock added. "And just to work with Makoa to kind of bounce ideas off of was great. I'm really happy with how everything came out."

The two-piece collection, which Mock said was a year in the making, includes a unisex flip-flop, the "Reef Smoothy," that has been updated with rhinestone embellishments and a subtle pattern. Then, the "Reef Ginger," is a women's rubber flip-flop made in navy and butter yellow.

"We added a little bit of Wahine flavor into the mix and pulled a lot of inspiration from the old-school Reef sandals

we grew up with in the nineties and 2000s," Mock said. "Both styles are truly unisex. It was a hard decision to narrow down the styles to produce, because we came up with a lot and they all looked so great. It didn't seem like work at all. It was pretty fun."

"This drop is a mix of everything we love. It's about Hawaii, our community, our roots, our people," added Ho. "Reef has always been part of the culture here, so reimagining that through a Wahine lens just made sense."

For Brianna Showell, Reef's vice president of marketing, working with Mock and Wahine puts the sandal brand "at the center of culture," not by chasing trends, but by "embodying the laid-back, coastal spirit we've always stood for."

"It's a natural extension of our heritage and values, sparking new consumer energy while reinforcing our relevance across generations," Showell said. "Partnerships like this demonstrate our role as a credible connector in the cultural conversation, with a confidence that's both timeless and forward-looking."

As for what Mock thinks about the flip-flop being a part of the current fashion conversation, the former "Gossip Girl" star called the resurgence of the footwear trend "hilarious."

"It's funny to me because wearing flip-flops is something I've done my whole life," Mock added. "But the timing for our new collaboration is actually perfect. Growing up on an island like I did, wearing flip-flops makes more sense, but more people are now wearing them in cities like New York, so it's kind of come full circle." —STEPHEN GARNER ■



The Loewe store at the Mall at Short Hills in Millburn, N.J.

collection can be found throughout the store, including "Etchings," (1985) by American-born artist Paul Thek; American-based sculptor Kate Newby's "Some Day I Want to Just Have a Room Full," (2019); "Calitzdorp," (2007) by South African-based artist-potter Hylton Nel; British ceramicist Anne Turner's "Drift Net, (White)" (2024), and "Leather Basket 5," (2024) by Japanese bamboo weaver Hafu Matsumoto.

—LISA LOCKWOOD

## Out East

Marcolin and Max Mara celebrated summer out east last week, inviting guests to Wölffer Estate vineyard for an exclusive lunch and first look at its latest eyewear collection.

Guests including Nicky Hilton Rothschild, Jacquelyn Jablonski, Sai de Silva, Tina Craig, Jessica Wang, Casey Fremont, Erika Bearman, Max Eicke, Irina Eicke Kro, Tina Leung, Dani Stahl, Carolyn Angel, Lizzi Bickford, Daniel Ding, Jared Seligman, Elizabeth Kurpis, Natasha Wolff and more were greeted with wines from the Wölffer Estate vineyard.

In March, Marcolin and Max Mara revealed they have extended their licensing agreement for the design, production, and distribution of Max Mara sunglasses and optical frames and guests got a first look at the summer eyewear assortment. Along with lunch, a live violinist played throughout the afternoon, helping to set the festive summer mood.

The new collection was inspired by the bold vision of Lee Miller and the architectural elegance of

Eileen Gray, with striking geometries, light accents and sculptural lines. The delicate metal profiles and golden details also mark a new chapter in Max Mara's eyewear portfolio.

—THOMAS WALLER

## New at The Mall

Loewe has arrived at The Mall at Short Hills in Millburn, N.J.

Situated on the mall's upper level, Loewe's 2,820-square-foot store offers men's and women's ready-to-wear, bags, shoes, small leather goods, eyewear and other accessories.

Drawing inspiration from the Casa Loewe concept, Loewe Short Hills presents the collections alongside selected art, craft and design pieces. Blue ceramic tiles envelop the store's facade, while a blend of green and blue tiles are evident throughout the interiors, balanced by marble and wood accents.

The selection of contemporary furniture includes Utrecht armchairs, conoid cushion chairs by George Nakashima, custom

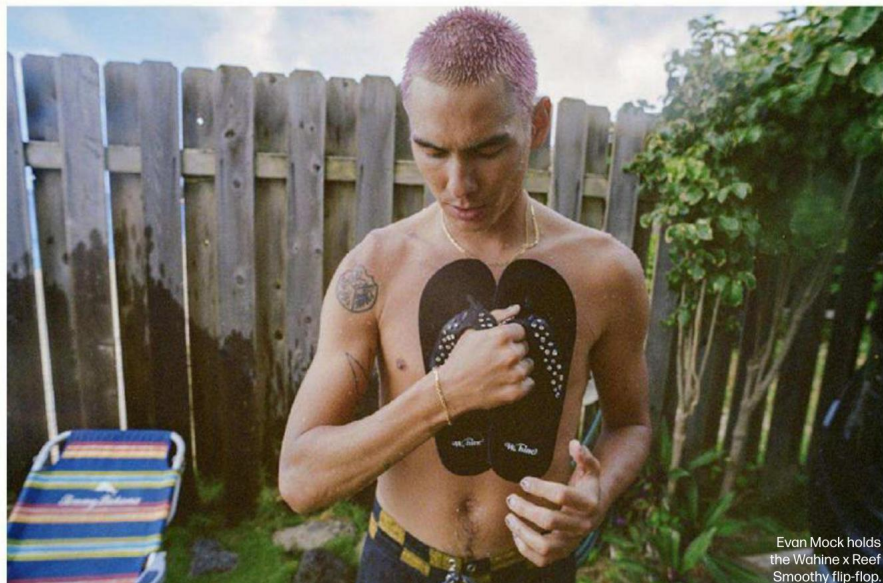
burnt wood podiums, and the brand's signature iron martini tables. Four reproductions of British textile artist John Allen's vibrant tapestries including "Peveril of the Peak," "Tin Mine" and "Seven Sisters" are on display.

Hand-selected artworks from Loewe's global art

## Mock Two

Flip-flops may be trending among the fashion crowd, but they are nothing new for Evan Mock.

"I can't help but think about Hawaii every time I see slippers [flip-flops]," Mock said in an exclusive interview with WWD ahead of the launch. "They were



Evan Mock holds the Wahine x Reef Smoothy flip-flop.