

DAILY EDITION SEPTEMBER 5, 2025

WWD

Fashion. Beauty. Business.

A black and white close-up portrait of Giorgio Armani, looking directly at the camera with a serious expression. He has short, light-colored hair and is wearing a dark, high-collared garment. The lighting is dramatic, highlighting the texture of his skin and the intensity of his gaze.

Giorgio Armani

1934-2025

THE "KING"

PHOTOGRAPH BY ART STREIBER

BUSINESS

Adrienne Lazarus Exits Madewell

- She joined Madewell just two years ago to help grow and evolve the denim-centered fashion brand.

BY DAVID MOIN

Adrienne Lazarus, president of J.Crew Group's Madewell brand, has left the company, WWD has learned.

J.Crew Group on Thursday confirmed Lazarus was no longer working at the company, indicating that it was "a mutual decision."

No successor has been revealed, though one possibility is for Libby Wadle, chief executive officer of J.Crew Group, to fill in, at least temporarily. Before Lazarus joined Madewell in September 2023, Wadle was overseeing both Madewell and J.Crew brands. The group also operates J.Crew Factory Outlets and Crewcuts.

"We have a talented leadership team at Madewell who is well positioned to build on the brand's momentum," a J.Crew Group spokesperson said in a statement to WWD. "We thank Adrienne for her contributions to Madewell and wish her the best in her future endeavors."

Lazarus, a 32-year veteran of specialty retail and direct-to-consumer companies, was recruited to Madewell to help grow and evolve the brand. In February 2024, Madewell implemented what Lazarus

characterized as a "brand reset adjusting the collection to be a bit more refined, a little bit more grown-up," while maintaining denim as the core of the collection. The brand strives to offer a premium denim look at prices more accessible than other premium denim brands.

The addition of Lazarus at Madewell also enabled Wadle to perform more of a strategic role, setting future directions for both Madewell and J.Crew, and also devote more time to J.Crew, where at the time work was needed to recapture the popularity, style authority and cool factor it once had.

"I am incredibly proud of the brand transformation work that I did and I'm confident I laid a foundation for continued success at the brand," Lazarus told WWD. "I wish them well. It's the right time for us to take separate paths."

Lazarus did accomplish much during her two years at Madewell, including elevating the store experience and leading expansions in menswear, accessories and wholesaling, and developing new denim fits. The brand started developing more of a multigenerational appeal.

Prior to joining Madewell, Lazarus was co-CEO of Cuup, a direct-to-consumer intimates brand, and a senior adviser at McKinsey & Company, counseling retail and apparel clients. Earlier, Lazarus served as CEO of Bandier, CEO

of Frye, and president of Intermix. In its announcement upon her joining the company, J.Crew Group credited Lazarus with "leading those companies through substantial periods of growth and driving two successful transactions."

In a WWD interview earlier this year, Lazarus discussed how Madewell differentiates its denim from the many other denim brands on the market, saying, "There are three pillars – quality, fit and style. From a quality perspective, we are using the most premium fabrics out there. Our value proposition is incredible in terms of what we're offering and our customer recognizes it."

"From a fit perspective, we have a variety. But it's not just about the amount of variety, it's about how hard we've worked at perfecting it. We have curvy. We have petite. We also have tall. So we want to be able to fit a really wide scope."

"And lastly, through new marketing, it's about educating customers on how to style the denim with the other apparel and accessories sold at Madewell. We are really leaning into the Madewell style and how to style Madewell denim," she said, using one word to describe the Madewell aesthetic: effortless.

A fourth differentiator could be Madewell's pricing.

"We're in this beautiful price point where we're [offering] a very premium product,

Adrienne Lazarus



but at a price point which doesn't really exist in the market," Lazarus said. "So that's been a really powerful positioning, and denim is a great example of that. But we are definitely offering that [pricing] in all of our products. We're definitely offering a premium product at a more accessible price that is part of our brand ethos and DNA."

BUSINESS

G-III's Q2 Profits Fall as Tariffs Settle In

Hailey Bieber for DKNY.



- CEO Morris Goldfarb said the company is still well positioned and could tap into its strong balance sheet to buy another brand.

BY EVAN CLARK

G-III Apparel Group is feeling the pinch of higher tariffs – and taking a more cautious stance to the back half of the year because of it.

But Morris Goldfarb, chairman and chief executive officer, remains bullish as ever on the business, which paid down most of its debt last year and has \$286 million on its balance sheet to keep building around DKNY, Donna Karan and Karl Lagerfeld as the licensed Calvin Klein and Tommy Hilfiger businesses revert back to PVH Corp.

G-III's second-quarter net income fell 55 percent to \$10.9 million, or 25 cents a diluted share, from \$24.2 million, or 53 cents, a year earlier. Sales for the quarter ended July 31 slipped 5 percent to \$613.3 million.

Blame at least some of that on trade war confusion.

G-III said it expects \$155 million in incremental tariff costs this year – a \$20 million increase from the June estimate.

The company expects about half of the increased tariff costs this year to be offset by "vendor participation, strategic sourcing shifts and targeted price increases." The costs it can't dodge add up to about \$75 million and hit mostly in the second half.

"When you talk about tariffs, everybody's kind of united," Goldfarb told WWD in an interview. "You've got the vendor, you've got ourselves as the buyer of product,

and you've got our customers and you've got the ultimate consumer. We're all in it together. We have a vested interest in resolving it and walking away with a good balance where we all share in some part of the pain and we walk away happy."

"The pain for us is we're paying more," he said. "We're going to take some sliver of hit on margin."

As usual, Goldfarb, who has run G-III for more than 50 years, is sanguine in that classic, Seventh Avenue way, that his business acumen would win out.

"What we do is not a commodity-based business," he said. "We don't sell eggs, we don't sell steel. What we do is art, and art is not priced by the pound. If your art is well done and adopted and it's got high demand, you're able to get a different price than your competitor might. We are not luxury, we're opening price point and we've always been a competitive resource. Tariffs is not something I can affect. We can protest verbally, but we don't seem to have a voice on how tariffs are done. So we deal with it and we are dealing with it well. We've increased our prices to some degree a little bit for the second quarter where we were able to a little more for the third quarter, a little more for the fourth quarter. It's all measured."

This year, G-III expects sales to fall to \$3.02 billion from \$3.18 billion. Adjusted earnings are seen declining to a range of \$113 million to \$123 million, down from \$203.6 million last fiscal year.

G-III has reestablished itself since PVH Corp. decided to cut ties and take back its Calvin Klein and Tommy Hilfiger businesses in U.S. department stores.

Now Goldfarb is in position for more. "We do have a strong balance sheet," he said. "We have the ability to buy brands. We are out there looking at brands, and

you could assume that anything important that is on the market has got our attention, and we do our diligence to decide whether it fits or it doesn't fit or whether we can afford it or not. So most deals that are in the market are on our radar screen."

But that doesn't mean that G-III is quite ready to move on from PVH.

G-III sued its once most important partner in New York State Court this summer, sparking what's turned into a nasty bit of back and forth.

Goldfarb declined to comment on the case's specifics, but did say: "No divorce is easy and this is a divorce that – we were married for 20 years or so and things change. I don't have anything negative to say about the brands. They were good to us."

Morris Goldfarb



BUSINESS

Printemps CEO Jean-Marc Bellaïche Steps Down

● The executive spearheaded a broad rejuvenation that included a rebrand, a pivot toward local customers and a digital transformation of the retailer, which opened a New York branch in March.

BY JOELLE DIDERICHI

PARIS – Jean-Marc Bellaïche has stepped down as chief executive officer of Printemps, less than six months after opening a splashy outpost in New York City, the French retailer said on Thursday.

The executive notified the department store chain's supervisory board that for "personal reasons" he had decided not to renew his contract, which expires on Sept. 15.

"After five years as CEO of the Printemps Group, we would like to thank Jean-Marc Bellaïche for his commitment and the successful transformation he has brought about within the group," the Printemps supervisory board said in a statement.

Bellaïche came on board at the height of the coronavirus pandemic, taking up a position that was left unfilled for six months following the sudden departure of his predecessor, Paolo de Cesare, after a 13-year run.

Printemps was acquired in 2013 by Divine Investments SA, a Luxembourg-based investment fund backed by Sheikh Hamad bin Khalifa Al Thani, the former emir of Qatar.

Bellaïche joined the retailer from Contentsquare, the French start-up which provides information about consumer behavior online and helps e-commerce

sellers adapt their offer accordingly.

He spearheaded a broad rejuvenation that included a rebrand, a pivot toward local customers and a digital transformation of the retailer, which launched its e-commerce site in March 2020 just as the country went into lockdown. But his most visible legacy is the opening of the One Wall Street location, with its landmarked Art Deco Red Room.

A graduate of the Ecole Centrale de Paris and INSEAD, Bellaïche spent more than 20 years at Boston Consulting Group, where he was senior partner and managing director. He was also BCG's global leader for the Luxury Fashion, Beauty and Department stores sector and co-led the digital sector within BCG's retail practice.

In 2014, he joined Tiffany & Co. as senior vice president of strategy and business development, boosting the non-jewelry categories and accelerating the digital transformation of the brand.

In an internal memo seen by WWD, Bellaïche listed the achievements of his Printemps tenure in the face of powerful sector headwinds.

He said e-commerce sales now represent 10 percent of revenues for brands available both in-store and online.

Bellaïche touted the extension of luxury brand's shops-in-shop, including a new Louis Vuitton store opening soon in the men's department, and the introduction of accessible brands such as Typology and Westwing, to be joined soon by Topshop. Meanwhile, private label Saison 1865 has seen "exceptional" growth over the last three years, he said.

The executive also oversaw a revamp of the Deauville branch in France, which was transformed into a colorful concept store



Jean-Marc Bellaïche

aimed at wealthy holiday-makers.

"After my five-year mandate, and despite a complicated economic context, I am leaving a stronger Printemps group, which has become profitable again, with a cleaned-up business model, a

strengthened executive committee and teams and, for me, the feeling of a mission accomplished," he said.

Bellaïche said Friday would be his last day, and he plans to announce his next move soon.

BUSINESS

Lululemon Gets Tripped Up in Q2 By Tariffs and Product Missteps

● Shares of the company fell 15.3 percent and Calvin McDonald said the brand "let our product life cycles run too long" and is making course corrections for 2026.

BY EVAN CLARK

For years, Calvin McDonald led a master class of double-digit growth as chief executive officer of Lululemon Athletica Inc.

And when the U.S. business saw a "slower start" last year, he attributed it to "missed opportunity in women's and bags" and some consumer "choppiness."

Now McDonald's class is turning into a turnaround case study – complete with tough second-quarter sales in the U.S. and a stock drop of 15.3 percent to \$174.50 in after-hours trading on Thursday.

The CEO is still bullish on Lululemon, of course, but acknowledged that the brand's problems run deeper than previously thought. The profit outlook for this year was also cut, reflecting a \$240 million hit the company will see from President Donald Trump's trade war tariffs and the removal of the de minimis exemption.

"Lululemon has been in a period of hyper growth for several years, more than tripling our revenue in just six years, and we have successfully managed through a number of

market shifts," McDonald told analysts on a conference call. "We are facing yet another shift today within the industry related to tariffs and the cost of doing business. The increased rates and removal of the provision have played a large part in our guidance reduction for the year as we navigate current market dynamics."

But McDonald – who always comes off as forthright, analytical and calm – was by no means trying to blame external factors.

The initial diagnosis of the slowdown in the U.S. had the company focusing on bringing in more new styles and increasing seasonal colors in its core offerings.

"While the guest is responding well to many of our new styles, they are not reacting as we had anticipated to the updated seasonal colors we brought into

our core assortment," McDonald said. "I now believe we have let our product life cycles run too long within many of our core categories. Particularly in lounge and social. We have become too predictable within our casual offerings and missed opportunities to create new trends."

Lululemon seems to be living out the truism that the only thing harder than getting to the top is staying on top (particularly when, as McDonald said, "Consumers are spending less on apparel overall, spending less in performance"). And the brand is going to have to work all the harder to connect in what's become a more crowded market.

"The competitive landscape is different today than it was even two or three years ago," McDonald said. "And while no

single competitor is having a meaningful impact on our business, there are now many players in the market. This makes it imperative that we are consistently better and stronger than ever, and create the right balance of our core product and new styles across our merchandise mix."

The CEO plans to increase the number of new styles in the mix with fresh looks accounting for 35 percent of the assortment next spring, up from 23 percent currently.

"We will continue to gauge guest behavior and adjust this penetration in future seasons based upon their response," McDonald said. "We are also enhancing our capabilities to go faster within our go-to market process by working with our vendors."

The rest of this year will be an opportunity to reset as the changes really start to sink in in early 2026.

Lululemon lowered its outlook for the year and is now expecting sales of \$10.85 billion to \$11 billion – below the \$11.2 billion analysts forecast. Earnings per share are slated to tally \$12.77 to \$12.97, well off from the \$14.61 Wall Street expected.

Second-quarter earnings fell 5.6 percent to \$370.9 million, or \$3.10 a share – a result that was still well ahead of the \$2.85 analysts projected, according to Yahoo Finance.

Revenues for the quarter ended Aug. 3 rose just 7 percent to \$2.5 billion – below the \$2.54 billion analysts had penciled in.

That growth was fueled by Vancouver-based company's overseas business, which increased 22 percent while the Americas division saw revenues inch up only 1 percent. Comparable sales increased 1 with the Americas down 4 percent and the rest of the world up 15 percent.



Lululemon running styles.

OBITUARY

Giorgio Armani, 'the King,' 91

● The iconic designer changed the way women and men dress with his soft tailoring – and his expansion into interiors and hospitality built a global lifestyle empire.

BY LUISA ZARGANI AND ALESSANDRA ILARI

PHOTOGRAPHS BY FAIRCHILD ARCHIVE

MILAN – Italy's fashion king is dead.

Giorgio Armani, an icon of the late 20th century and a pioneer of the celebrity-fashion juggernaut, has died in Milan. Often referred to as the "King" or "the Maestro," he was born in Piacenza, Italy, on July 11, 1934.

"In this company, we have always felt like part of a family," his employees and his family stated on Thursday. "Today, with deep emotion, we feel the void left by the one who founded and nurtured this family with vision, passion and dedication. But it is precisely in his spirit that we, the employees and the family members who have always worked alongside Mr. Armani, commit to protecting what he built and to carrying his company forward in his memory, with respect, responsibility and love."

The funeral chamber will be set up Saturday and Sunday at Via Bergognone 59, inside the Armani/Teatro, and will be open from 9 a.m. to 6 p.m. In accordance with Armani's explicit wishes, the funeral will be held privately.

"Il Signor Armani, as he was always respectfully and admiringly called by employees and collaborators, passed away peacefully, surrounded by his loved ones," the statement continued. "Indefatigable to the end, he worked until his final days, dedicating himself to the company, the collections and the many ongoing and future projects," which is not at all surprising given his tireless and hands-on approach to work. In 2019, ahead of receiving WWD's John B. Fairchild Honor, Armani candidly described himself as a "control freak" and tales of his meticulous attention to detail are legendary.

The statement highlighted how the designer throughout his life "crafted a vision that expanded from fashion to every aspect of life, anticipating the times with extraordinary clarity and pragmatism. He has been driven by relentless curiosity and a deep attention to the present and to people. Along this journey, he established an open dialogue with the public, becoming a beloved and respected figure for his ability to connect with everyone. Always mindful of the needs of the community, he has been active on many fronts, especially in support of his beloved Milan."

Indeed, Armani was as much a part of the character of Italy as la bella figura and la dolce vita and the reaction to his death on Thursday shot through the day, causing national television to interrupt its regular broadcast. The Milan municipality has declared that Monday will be a day of city mourning.

He was known to pose for selfies and talk to people who would approach him in his stores or during public events. In 2023, staging his One Night Only event in Venice, Armani was visibly emotional. "It's difficult to hold back the tears, when you see young and old people of all different walks of life come up to me, asking for a photograph, and equally moved...and this repays me of all the efforts I have put into my job," he said back then, adding that he attributed his "authenticity, honesty and frankness" to this outpouring of affection, elements that "bring up hidden feelings" in people.



Giorgio Armani in 1983.

Armani's light blue eyes could be piercing and steely if something was not to his liking – and, being a perfectionist, many things initially were not – but they would then suddenly turn soft and even a bit mischievous, reflecting a keen sense of humor.

Adding further poignancy to his death Thursday is the fact that Armani, who

held the role of chairman, chief executive officer and creative designer, will not be able to mark his namesake company's 50th anniversary as planned. A fashion show and party were scheduled to take place in Milan on Sept. 28 and the company had been planning the event for months.

Armani also was mounting an exhibition retracing five decades in fashion through

150 archival looks at the Pinacoteca di Brera Museum. This would be the first time the cultural institution would host a fashion exhibition. Expected to open on Sept. 24, the exhibit should be flanked by a broader digital project called Armani/Archivio, a platform that was launched last week during the Venice Film Festival with a catalogue of all Giorgio Armani collections to date. ▶



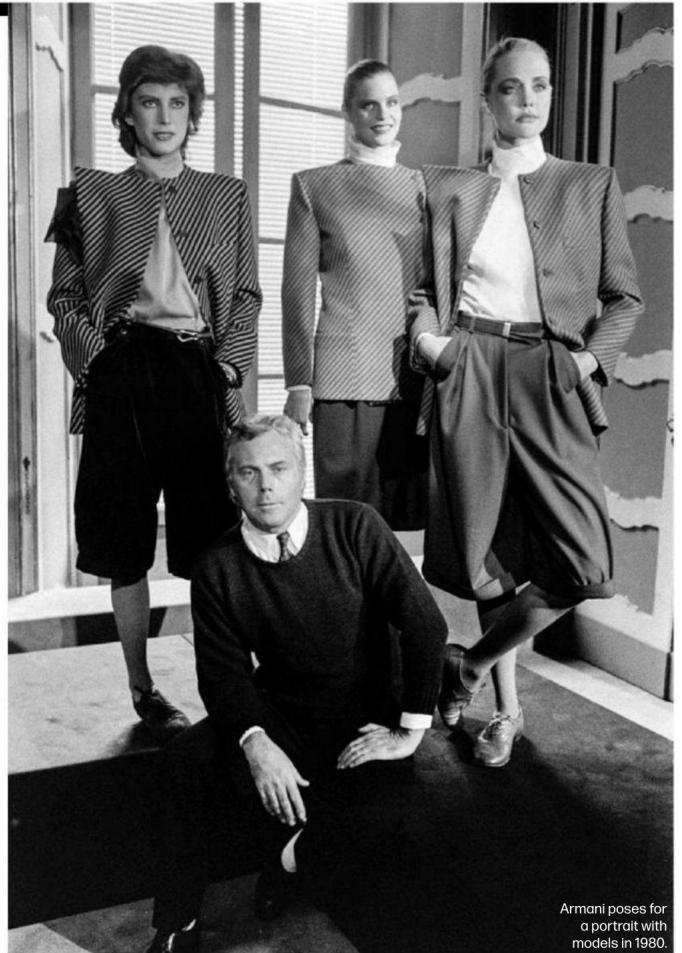
Sophia Loren and Giorgio Armani attend an event in Milan, circa October 1994.



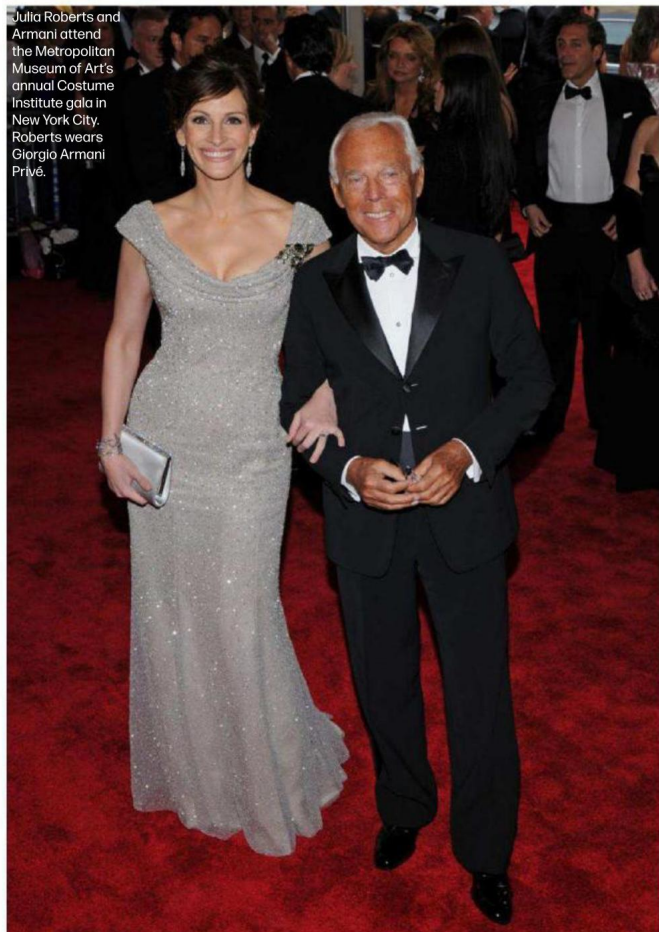
Giorgio Armani Privé fall 2026 Haute Couture collection.



Armani and his dog pose during an interview in the designer's Milan home in 1972.



Armani poses for a portrait with models in 1980.



Julia Roberts and Armani attend the Metropolitan Museum of Art's annual Costume Institute gala in New York City. Roberts wears Giorgio Armani Privé.

Armani's spring 2026 womenswear collection was slated to be unveiled on Sept. 28 with a runway display to be exceptionally held in the storied courtyard of honor of Palazzo Brera, the 17th-century landmark home to the Pinacoteca, the Biblioteca Nazionale Braidense library and the Brera Academy.

This year marked several milestones for Armani, who also marked the 20th anniversary of his Privé haute couture collection by mounting an exhibition at the Armani/Silos space in Milan retracing his journey in couture since 2005.

Opened in May and titled "Giorgio Armani Privé 2005-2025," the exhibit runs through the end of the year.

Still, even as preparations for his big celebration have been taking place, it was clear from this summer that the Italian designer was in poor health. He skipped his Giorgio and Emporio Armani men's spring 2026 shows in Milan in June as he was "recovering at home" from an illness. In his place, Leo Dell'Orco, head of menswear design, took the final bow at the shows – the first time ever Armani did not do so. Armani also did not attend the Privé haute couture show for fall 2025 a few weeks later in Paris either.

Dell'Orco is part of the tight-knit circle of friends and collaborators Armani called family. The designer's closest relatives include his nephew Andrea Camerana, the son of Armani's sister Rosanna, who also works in the company, and Roberta Armani, who is the daughter of the designer's late brother, Sergio, and who has been in charge of the group's relations with high-profile celebrities for years, often acting as Armani's deputy on social occasions around the world as the face of the company. Her sister Silvana is part of the design team.

While the future of Armani's company has sparked speculation for years, the statement issued on Thursday pointed to continuity. The company was built over

five decades "with emotion and patience. Giorgio Armani always made independence – of thought and action – his hallmark. The company is, now and always, a reflection of this spirit. His family and employees will carry the group forward in respect and continuity of these values."

The designer revealed details about the future of his company for the first time in 2016, confirming he had established the long-rumored Giorgio Armani Foundation, which, while aiming to fund social projects, also ensured that his fashion group would live on.

"I decided to create the Giorgio Armani Foundation in order to implement projects of public and social interest," Armani said at the time. "The foundation will also safeguard the governance assets of the Armani Group and ensure that these assets are kept stable over time, in respect of and consistent with some principles that are particularly important to me and that have always inspired my activities as a designer and an entrepreneur.

"These founding principles are based upon: autonomy and independence, an ethical approach to management with integrity and honesty, attention to innovation and excellence, an absolute priority to the continuous development of the Armani brand sustained by appropriate investments, prudent and balanced financial management, limited recourse to debt and a careful approach to acquisitions," he added.

While vocal over the years about his aversion to sell, take on a business partner or publicly list the company, rumors about Armani contemplating forming a foundation first emerged in 2012. The foundation reflected a key priority for Armani – independence, which he sought to maintain over the years, especially since 2000 when rumors about a possible sale to LVMH Moët Hennessy Louis Vuitton or the then Gucci Group and L'Oréal swirled around the fashion house. ▶



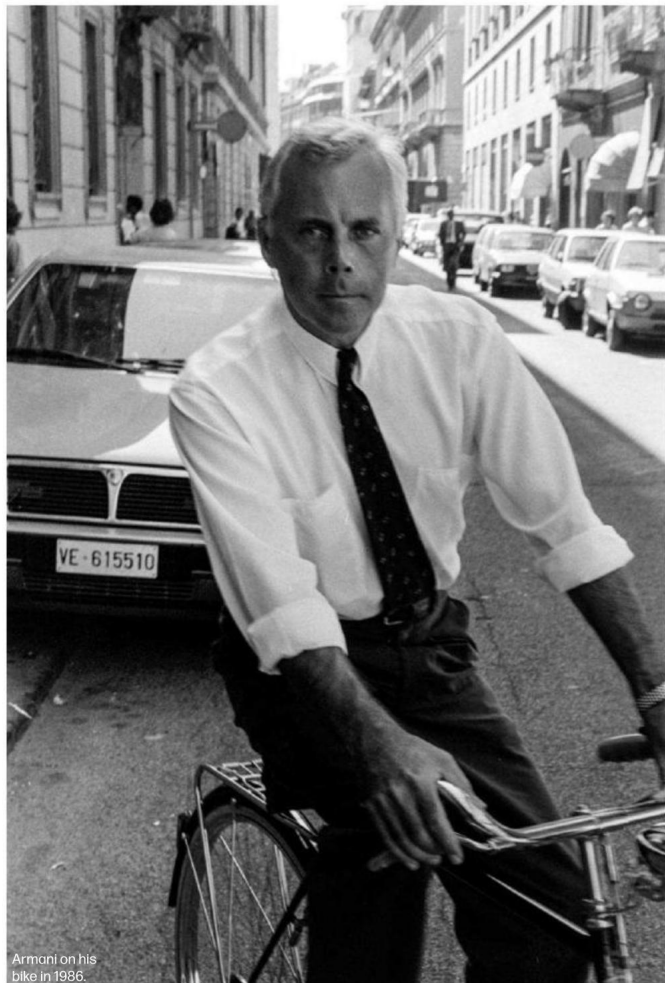
Giorgio Armani Privé Haute Couture fall 2024 collection.



Armani at the Giorgio Armani fall 1980 ready-to-wear fashion show organized by Bergdorf Goodman.



Armani at home in 1978.



Armani on his bike in 1986.

“I love the challenge of creating [something] new. It is never that easy, but always rewarding in the end.”

GIORGIO ARMANI

“During 2024, while well aware of the market slowdown already evident in the second half of 2023 and of the many challenges arising from the international context, I continued to operate with an eye to the future,” he said in July, commenting on his company’s year-end performance. “It is with this in mind that I chose in any case to invest in projects of great symbolic and practical significance, which are fundamental to the future of the company,” channeling 332 million euros, almost double the 168.5 million euros channeled in 2023, and almost three times the average yearly investments in the previous years, into new projects. These included the building on Madison Avenue in New York, Palazzo Armani, the prestigious headquarters in Paris on Rue François Ier and the renovation of the mega Emporio Armani store in Milan. Consistency and cohesion were keywords in Armani’s vocabulary throughout his five decades as a designer. However, he resisted – and resented – the notion that he could be described as merely rigorous or minimalist and he disliked being associated with the color “greige,” even staging the “Eccentrico” exhibit in 2012 to show his more eccentric side.

For a WWD Weekend cover story on interior design two years ago, the interview was held in Armani’s Milan apartment – obviously exquisitely, but also surprisingly, furnished. Case in point: a beautifully restored armchair was newly

upholstered with a leopard print fabric – not exactly a pattern that one immediately associated with Armani. The apartment was originally designed by Peter Marino, but Armani had filled it with memorabilia “of personal, more than material value.” For example, a sweet portrait with his mother took pride of place, visible from the entrance into the room. Above it was a painting of a black panther and an artistic sculpture of a gorilla was also an unexpected feature.

While staying true to his own vision and strategy throughout his life, Armani also took bold decisions to ensure the long-term success of his company. After building a diversified portfolio of brands, in 2017 the designer unveiled a new brand strategy for the Milan-based group, revealing his decision to cease the Armani Collezioni and Armani Jeans brands and use only the Giorgio Armani, Emporio Armani and A|X Armani Exchange monikers, effective with the spring 2018 season, adapting to the increasingly changing and competitive market. He launched his couture line, Armani Privé, in 2005, generally shown in Paris.

In 2020, as COVID-19 was ravaging the world, Armani penned an open letter to WWD reflecting on the absurdity of the state of fashion back then, “with the overproduction of garments and a criminal nonalignment between the weather and the commercial season,” asking for a “courageous and necessary” shift. ▶

The speculation was only natural since Armani has been a major fashion force since the ‘70s. In short – like Gabrielle Chanel, Christian Dior and Yves Saint Laurent – Armani literally changed the way people dressed and lived. And unlike the others, that revolution touched almost everything, from T-shirts and jeans to gowns; fragrances to hotels; suits to candles. He created a behemoth group that closed 2024 with net revenues of 2.3 billion euros.

Giorgio Armani Parfums and Cosmetics, under license to L’Oréal, ranks as one of the biggest designer beauty franchises in the world. The French beauty giant since 1988 has developed Armani’s fragrances, skin care and makeup in close collaboration with the Italian designer and in March 2018, it and the designer agreed to renew their beauty license until 2050.

Armani continued to think long term until the end.

The Bicester Collection remembers
with gratitude, for his enduring vision

Giorgio Armani

In 2021, due to the worsening of the pandemic, he made a courageous and trailblazing decision to cancel both his Giorgio and Emporio men's fall 2022 shows slated to be held in Milan, holding them behind closed doors, as well as his Privé show in Paris in January the following year. The designer generously made donations up to 2 million euros to Italy's Civil Protection and a range of Italian hospitals and institutions in the country, and converted his manufacturing sites to produce single-use smocks for the protection of health care providers. He took a full-page ad in more than 60 newspapers in Italy, writing a letter to all of the health care providers strenuously fighting the coronavirus outbreak and musing on his own desire as a young man to become a doctor.

From the beginning, Armani singlemindedly and sure-handedly championed a modern wardrobe based on an unstuffy and uncontrived aesthetic that earned him a wide and loyal customer base, from the corporate world through to Hollywood A-listers and artists including Sophia Loren, Robert De Niro, Cate Blanchett, Tom Cruise, Glenn Close, George Clooney, Tina Turner and Jodie Foster, to name a few.

Even though he had started his brand years before, Armani really rocketed to international fame in 1980 by dressing Richard Gere for the title role in "American Gigolo" and he went on to become one of the first go-to designers for stars attending the Oscars.

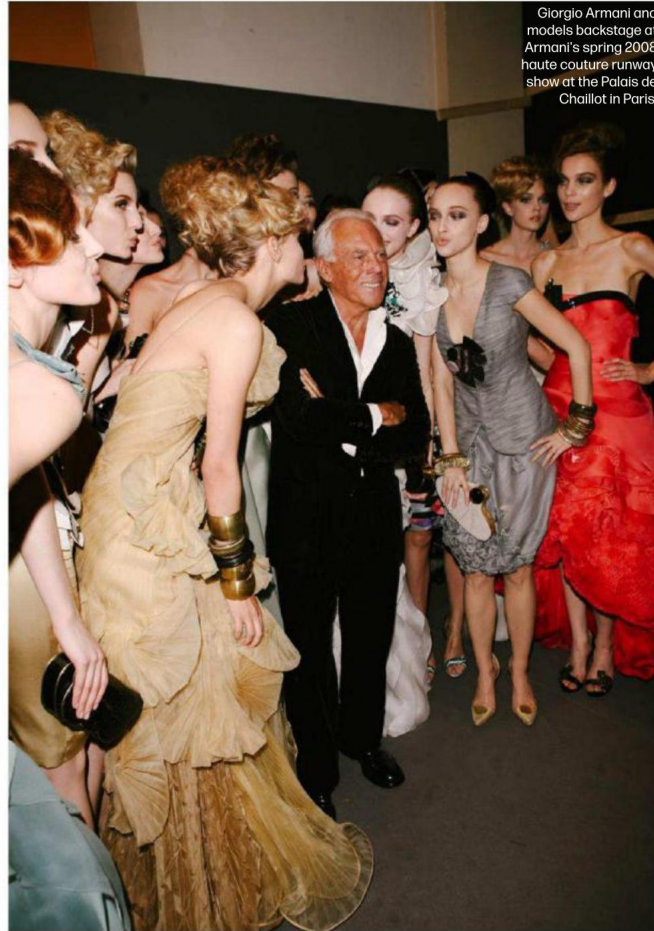
The energetic and overachieving designer, and hands-on manager of his company, built his name into one with a value that ranks among Coca-Cola and Microsoft in Interbrand's annual listings. "Only I know what I want and my message has to be consistent from beginning to end," he told WWD in 2005.

Yet Armani spurned the overtures of deep-pocketed investors that clamored for his company during the luxury sector's acquisition spree in the late '90s. He preferred to be his own boss and learned to be a shrewd businessman, especially after the 1985 death of his companion and business partner Sergio Galeotti.

"It came as a surprise to me that Giorgio was such a strong businessman in addition to being a talented designer," said Nino Cerruti, in a 2005 interview celebrating Armani's 30th anniversary.

Forever clad in jeans and a fitted blue T-shirt to show off his taut, gym-toned

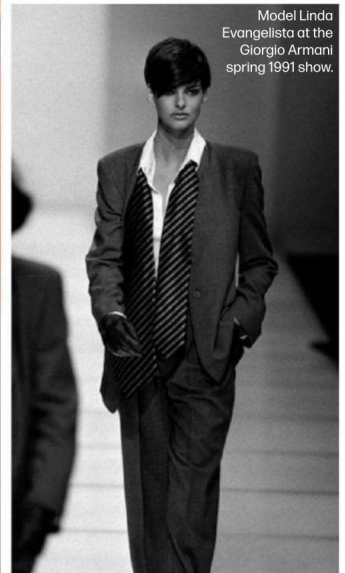
physique, Armani worked for Cerruti in the early stages of his career, researching fabrics and trends and designing ties and shirts. Once he set out on his own, Armani expanded his company with the tenacity and meticulousness that characterized his career from Day One.



Giorgio Armani and models backstage at Armani's spring 2008 haute couture runway show at the Palais de Chaillot in Paris.

Armani's mother Maria played a great role in his life and influenced his sense of fashion to the point that his two yachts bore her nicknames, Mariu and Main. She died in 2001. "She was never a particularly gushy or emotional person; she was quite reserved. She just said, 'Bello' when she saw the first collections," Armani said of his mother. His father, papà Ugo, a shipping manager who worked hard to support his family, died in the early '60s.

In 1950, Armani moved to Milan, a place he remembers thinking of as a big, scary city, to study medicine, but he threw in the towel after two years to become an assistant buyer for La Rinascente, Milan's top department store, where he started creating eye-catching store windows. His first hands-on fashion design experience came between 1964 and 1970, when he landed a job at Hitman, Nino Cerruti's men's clothing line. In 1972, Armani and Galeotti opened a studio on Corso Venezia. To furnish the two modest rooms, they used the money they made by selling a car. ▶



Model Linda Evangelista at the Giorgio Armani spring 1991 show.

Armani in 1985.



The L'Oréal Groupe expresses its profound sorrow
at the passing of Mr. Giorgio Armani.

An unparalleled figure in fashion and culture,
Mr. Armani's name was synonymous
with sophistication and timeless elegance.

All of us at the L'Oréal Groupe extend our sincere
condolences to Mr. Armani's family, friends,
and to all those fortunate enough to have worked
alongside him. His passing leaves an immense void
in the world of fashion and beauty.

L'ORÉAL
G R O U P E

Giorgio Armani poses for cameras during the "Mede in Milan" film premiere and dinner party during the Venice Film Festival in 1990.



Emporio Armani megastore or spending a quiet night at home watching one of his favorite films, such as Alfred Hitchcock's "Notorious." He launched his home and interior design line Casa in 2000, and counted beautiful houses in Antigua; Saint Moritz; Tuscany's beach resort Forte dei Marmi; Saint-Tropez, and Broni, near his hometown of Piacenza.

But he always worked tirelessly and passionately – admitting in his later years that he had sacrificed his own personal life for the company – and was only once forced to publicly explain he was recovering from an illness. That was in 2009, when he said he had suffered a case of hepatitis.

Whatever the event, Armani was bound to be there early, checking that everything was shipshape, which made it a dream for a reporter eager to carve out some alone time before the rush of visitors and well-wishers.

Just as his fellow fashion greats Saint Laurent, Valentino, Cristobal Balenciaga, Chanel and Dior did, Armani struck a new fashion chord when he launched his signature label. In fact, the Maestro paved the way for Italian ready-to-wear and the Made in Italy brands when he showed his first menswear collection in 1974. His womenswear collection, introduced in 1975, quickly became known for easy shapes and masculine cuts with feminine qualities. Since uptight styles and ornate detailing weren't up his alley, Armani pursued a less-is-more template of deconstructed suits, fashioned in fluid fabrics such as viscose and wool crepes.

While he sometimes dared shots of strong color like orange and fuchsia, the word "greige" was devised to describe his color palette of muted shades of grays, taupes and beiges. His fashions came at a time when women were climbing the rungs of the corporate ladder and needed to dress accordingly. But instead of overwrought banker's pinstripes, Armani did it his way, delivering formality in a softer and more feminine manner. He said he wanted women "to wear jackets like men without losing anything of their feminine allure."

In more recent years, fleeting trends and other fashion antics sometimes sidetracked Armani, especially on the runway, where aviator hats or tricky pants – from bloomers to loose, low-crotch styles – won him barbs from critics. When he tried to blaze new trails, the designer felt haunted by the damned-if-you-don't, damned-if-you-do syndrome. Once, in the early '90s, he showed pouf silhouettes that raised eyebrows. "I loved them, but people said, 'Well, it's pretty, but it's not Armani,'" he said at the time. "It's difficult to convince these people that, even if it's not Armani, it must be done."

But when Armani had something to say, he didn't hold back. Self-assured and temperamental, he never refrained from slamming his colleagues, who in his eyes generated more dash than cash. He often took the gloves off with the press, developing a love-hate relationship. On the one hand, he used the media to broadcast his new projects or vent his frustrations with the industry and designers that he accused of turning fashion into a circus. On the other, he criticized the press for dedicating too many pages to unwearable designs.

"There was always that desire to shock by showing a bare behind – a cheap trick that will only make people speak badly about fashion. I'm sure it will make a lot of magazine covers, but where is the fashion in it?" he once asked. ▶

Armani at the Emporio Armani exhibit in 2021.



Giorgio Armani Privé spring 2010 Haute Couture collection.



He unveiled his first Giorgio Armani women's fragrance in 1982 and today boasts a dizzying 40-plus scents between men and women for the various lines. He also has a bestselling color cosmetics and skin care line. "I'm very involved in every activity of my business, including the fragrance and cosmetics projects. I love the challenge of creating [something] new. It is never that easy, but always rewarding in the end," was Armani's mantra when creating a new product.

Meticulous, frugal and involved in all aspects of the business, Armani put his stamp of approval on everything from skirt lengths and the flowers strewn around at gala dinners to the colors of the curtains in the offices. Whenever he made an appearance on a photo set or at an event, you could hear his nervous staff murmuring "Sta arrivando," referring to Armani's imminent arrival. And the air instantly filled with tension.

A workaholic, Armani would occasionally indulge in la dolce vita: sailing on his Main yacht, entertaining at his holiday home on the Mediterranean island of Pantelleria, dining with family at Nobu inside his Milan Via Manzoni

After designing his first collection in 1974, Armani and Galeotti founded Giorgio Armani SpA in 1975, forging a formidable team and creating their own label of men and women's ready-to-wear.

While Armani suffered emotionally from Galeotti's premature death, his business acumen and focus hardly faltered as the company gained momentum in the '80s thanks in large part to the lucrative licenses he signed with the now-defunct

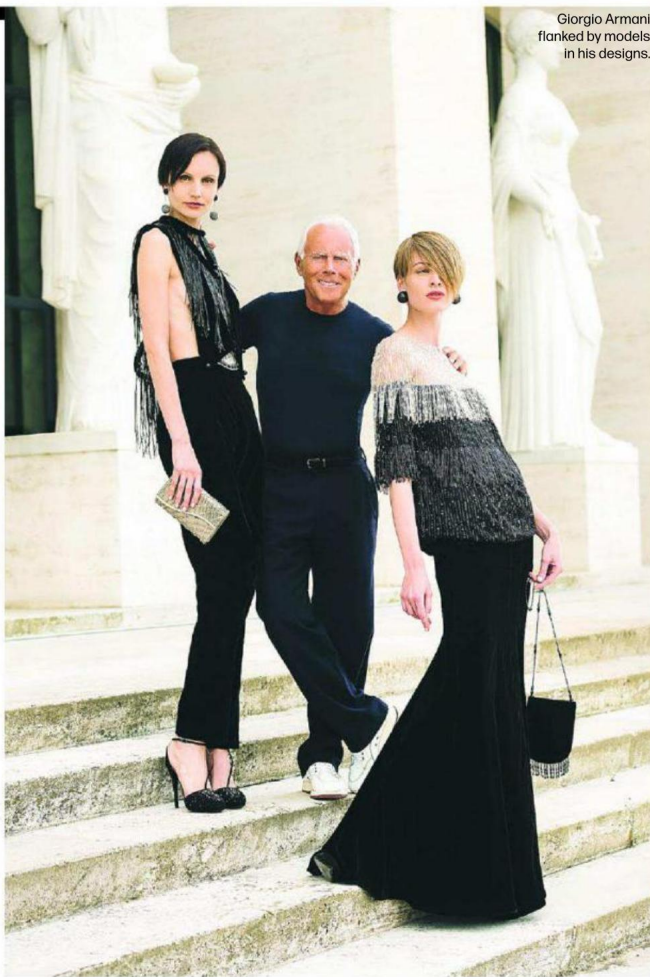
storied Italian manufacturer Gruppo Finanziario Tessile.

This new undertaking, which soon evolved into an inspirational new business paradigm for other firms, launched Armani Le Collezioni and Emporio Armani. Armani was also among the first to understand the importance of licensing details in such key categories as his booming beauty and fragrance division, and forged a formidable partnership with L'Oréal.

“I like the idea of being remembered not only for my clothes, and I like to bring an element of luxury that adds prestige to the city.”

GIORGIO ARMANI

Armani with model during rehearsal for Giorgio Armani spring 1994 ready-to-wear collection.



Giorgio Armani flanked by models in his designs.



Armani adjusts models for Giorgio Armani spring 1978 ready-to-wear.

“I love the Milanese and their sincere and direct approach. We hired 200 employees to work at the hotel. This is what I would like to happen going forward, for young people to find a job.”

The Milan hotel is opposite the city’s prestigious Via Montenapoleone shopping street, and near the La Scala Theater and is located in the 1937 building that also houses Armani’s Via Manzoni flagship. The latest Armani hotel being built is in Diriyah, a 300-year-old site located a 15-minute drive from Riyadh, in the Kingdom of Saudi Arabia.

In 1996, the designer raised a big Emporio Armani sign over a hangar at Linate – a genius stroke of branding in the pre-social media age with hundreds of millions of passenger eyeballs locking on it – and still doing so – as they taxi into, and out of, Linate. In September 2018, Armani decided to hold his coed Emporio show in that hangar, ending it with a performance by Robbie Williams for a crowd that numbered 2,300, including members of the public who won tickets to the event.

In 2006, Armani launched his One Night Only extravaganza, often showing his couture Privé collections and traveling through London in 2006; Tokyo in 2007; Beijing in 2012; Rome and New York in 2013; Paris in 2014; Dubai in 2021, and in Venice in 2023.

In October last year, the designer flew to New York to celebrate the opening of his company’s new building on Madison Avenue, entirely redesigned to include residential units, an Armani/Ristorante and the new Giorgio Armani and Armani/Casa boutiques. Coinciding with the unveiling, Armani decided to parade his namesake brand’s spring 2025 collection in New York and not in Milan.

In 2015, marking his company’s 40th anniversary, he unveiled his Armani Silos exhibition space – walking tirelessly up and down the four levels of the 48,600-square-foot building, in a restored granary of the Nestlé company and constructed in 1950. Armani, whose Tadao Ando-designed theater stands on the opposite side of the street, conceived and oversaw the renovation project himself. The building is modeled after a basilica layout, an open space four floors high with two levels of naves overlooking it on either side. The ceilings are painted black in contrast to the gray cement floors.

In addition to his own designs, Silos presented over the years exhibitions of photos by the likes of Larry Fink and Sarah Moon. He also launched the Filmmaking Workshop at Silos, offered free of charge, which will allow participants to produce a short film, partnering with the likes of Luca Guadagnino.

Armani’s achievements earned him a string of high-profile awards that started with the Neiman Marcus Fashion Award in 1979 and included two of Italy’s highest honors – the Commendatore dell’Ordine al Merito della Repubblica and Grand’Ufficiale dell’Ordine al Merito della Repubblica. Others on the long list include the CFDA’s Best International Designer and Lifetime Achievement Award for menswear and for art and fashion, while, in 2006, he was awarded an honorary degree from London’s Central Saint Martin’s College and one in industrial design from the Politecnico di Milan. In 2008, French President Nicholas Sarkozy gave Armani the Legion d’Honneur. In 2019, WWD bestowed him the John B. Fairchild Honor award, named after WWD’s legendary publisher who was a longtime and ardent supporter of Armani – even wearing his clothes for years.

Armani also served as Goodwill Ambassador for the United Nations High Commission for Refugees, and in 2003, he was honored on the Rodeo Drive Walk of Style. ■

He could be supportive of other designers, however. In 2013, Armani decided to start helping young designers, making his theater on Via Bergognone available to the likes of Andrea Pompilio, Stella Jean and Ricostru, Julian Zigerli, Au Jour le Jour’s Diego Marquez and Mirko Fontana, Christian Pellizzari, Angelos Bratis and Edmund Ooi providing them with added visibility and a sprawling show space.

And while Armani took pride in making clothes that sold and left nudity and vulgarity to others, he was nevertheless one of the most recognizable faces in the industry. “I’m only just now getting used to being called king, but if someone wants to call me an emperor, that’s fine by me,” he joked in 2004.

In general, he thoroughly enjoyed the attention when he mingled with his customers and fans, to the point that, when he opened the Armani Privé lounge in Milan, he was known to swing by for drinks and chat up patrons.

Indeed, Armani’s hospitality projects were almost as groundbreaking as his fashions. He was among the first designers – along with Ralph Lauren – to break into restaurants, furniture and interiors as well as apparel. Armani took it a step farther, however, linking with Emaar Properties to develop luxurious Armani Hotels and Resorts around the globe, a venture formed in 2005. The first opened in 2010, occupying eight floors of the world’s tallest building, the Burj Khalifa in Dubai. The sumptuous 160-room hotel boasts eight restaurants, a spa and three retail outlets.

In 2011, an Armani Hotel opened in Milan, leaving a further, permanent mark on the city that houses his headquarters. “I like the idea of being remembered not only for my clothes, and I like to bring an element of luxury that adds prestige to the city,” the designer said upon the opening.

PEOPLE

The World Reacts to the Death of Giorgio Armani

Giorgio Armani
in 1988.



● Designers, business figures across the global fashion industry, and Hollywood A-listers reacted with great sadness and praised the designer's legacy, vision and trailblazing style.

BY LUISA ZARGANI, MILES SOCHA, SAMANTHA CONTI, HIKMAT MOHAMMED, SANDRA SALIBIAN, TIANWEI ZHANG, ANDREA ONATE, JOELLE DIDERICH, EMILY MERCER, THOMAS WALLER, MARTINO CARRERA, ALEX BADIA, LEIGH NORDSTROM AND JEAN E. PALMIERI

PHOTOGRAPHS BY FAIRCHILD ARCHIVE

The news of Giorgio Armani's death shook the fashion industry at large on Thursday. Designers and business figures across the global reacted with great sadness and praised the designer's legacy, vision and trailblazing style.

"Giorgio Armani shaped contemporary fashion by redefining its boundaries and creating a lifestyle concept that is recognized and admired worldwide, establishing Made in Italy as a true symbol of excellence," stated Carlo Capasa, president of the Camera Nazionale della Moda Italiana. "As one of the founders of Milan Fashion Week, he generously and visionarily contributed to the growth of the fashion system and its values, always showing deep awareness and engagement with the major events of our time and pressing social issues. He supported young designers, cultural initiatives in Milan and around the world, and fostered the fusion of different artistic expressions. His legacy is a profound source of inspiration for all of us."

"It is with an immense sadness that the LVMH Group has learned of the passing of Giorgio Armani," a statement from the French luxury giant read. "He was the last of the post-war, golden generation of fashion designers who shaped, year after year, the paragons of highest elegance. His legacy will live in the hearts and imaginations of current and future designers for a long time. LVMH maison collaborators express their condolences to the Armani Group team."

Armani was also a hero to many young designers. Among those who attended his fall 2024 Privé couture show were Ami Paris designer Alexandre Mattiussi, and Simon Porte Jacquemus, a self-declared fan of vintage Armani, which he collections and wears. He also nurtured young talents, among them Stefano Pilati.

Here's what leading industry figures had to say:

Executives

Bernard Arnault, chairman and chief executive officer, LVMH Moët Hennessy Louis Vuitton: "I feel profoundly saddened by the passing of Giorgio Armani. He created a unique style, combining light and shadow, that he developed into a large and successful entrepreneurial journey and extended Italian elegance to a global scale. He was also a true friend and admirer of France. I wish to express my sincerest sympathy to his family."

François-Henri Pinault, chairman and CEO, Kering: "It is with immense emotion that I pay tribute to Giorgio Armani. A remarkable visionary and entrepreneur, he redefined elegance with a rigor and independence that have marked our time. An undisputed master of Italian couture, his influence extends far beyond fashion and will continue to inspire entire generations. I have deep respect for his exceptional career and send my most sincere thoughts to his loved ones and his teams." ▶

Pietro Beccari, chairman and CEO, Louis Vuitton: "With the passing of Mr. Armani, the world mourns a true visionary. His impact on elegance and class changed the course of luxury forever. As an Italian, I always had a special admiration for his courage, for his inexhaustible passion and his rigorous discipline. He will be deeply missed in the industry."

John Elkann, chairman of Ferrari and Stellantis: "Giorgio Armani was a great entrepreneur, a man of culture, sensitive and refined, and above all for me a teacher and a friend. For half a century, his creations have represented the highest expression of Italian taste, a symbol of elegance and timeless beauty. My thoughts are with his family and loved ones."

Delphine Arnault, chairman and CEO, Christian Dior Couture: "I am deeply saddened by the passing of Mr. Giorgio Armani for whom I had tremendous admiration. He was at the same time an exceptional designer and an extraordinary entrepreneur. He held a unique vision of elegance. The fashion world has lost one of the greats."

Francesco Milleri, chairman and CEO, EssilorLuxottica: "Giorgio Armani was a master of style and an undisputed icon of Italian elegance who, through his creative and visionary genius, redefined the very codes of fashion and beauty. He shared with Leonardo Del Vecchio an extraordinary passion for excellence, quality and innovation, as well as a genuine friendship built on mutual personal and professional respect. For over 40 years, they nurtured shared values, ideas, and long-term visions, forging a profoundly inspiring partnership that forever transformed the world of eyewear. For EssilorLuxottica, it has been a true privilege to collaborate with Giorgio Armani over so many years. The legacy he leaves behind – rooted in friendship, courage, and vision – will continue to live on through the projects he helped bring to life. My heartfelt thoughts are with his family and loved ones during this time."

Leonardo Ferragamo, chairman of the Salvatore Ferragamo SpA: "With deep condolences on behalf of my family and myself, I join in the sadness of the passing of Giorgio Armani, the undisputed master of fashion and a symbol of pure Italian elegance. He was an exceptional man whose values profoundly marked the history of Italian fashion. They remain alive today and will continue over the course of time as will his long-term vision and entrepreneurial spirit that will be an ongoing inspiration for generations to come."

Gildo Zegna, chairman and CEO of the Ermenegildo Zegna Group: "This news saddens me deeply. I would like to thank Maestro Giorgio Armani for his enduring inspiration, for his singular vision of beauty, and for bringing the spirit and culture of Made in Italy to the world. His legacy shaped our industry and elevated us all. I will always be profoundly grateful."

Renzo Rosso, chairman of OTB Group Italy: "Italy and the world are mourning the loss of an extraordinary man today. Every time we met, it was a genuine pleasure to talk with him. He was always curious, eager to learn and explore. His knowledge of the fashion world – and beyond – was profound. Our conversations were always insightful and engaging, a truly stimulating exchange of ideas. His positivity and the passion he poured into everything he touched and created were remarkable. What truly stood out was the depth of his soul and his

unique way of seeing the world. He was a true icon who will be deeply missed – but thanks to everything he built, his legacy will live on. And perhaps the greatest gift he leaves us is this: his immortality."

Remo Ruffini, chairman and chief executive officer of Moncler: "Ever since I was a kid, I looked up to him as a role model, a guide. He was the symbol of what I dreamed of, the point of reference for anyone who loved this world. His consistency, his elegance, his ability to look ahead with clarity and courage marked an era and set a path. He embodied what makes a person great: the discipline, the vision, and the strength of someone who never gave in to the trends of the moment but guided and inspired an authentic, timeless style. He was what so many would have liked to be, and what no one will ever truly be able to match. An example that will stay with us forever."

Marco Bizzarri, president and cofounder of Forel and chairman of Elisabetta Franchi: "For half a century, he shaped the very definition of fashion and elegance, remaining unwaveringly true to himself while resonating with every generation. His legacy will endure through time, a timeless testament to vision, integrity and inspiration."

Federico Marchetti, founder of Yoox Net-a-porter Group: "With the passing of Giorgio Armani the world loses a giant, and I lose a Maestro. For more than 30 years, I was fortunate to share unforgettable moments with Mr. Armani on projects both professional and personal. From the letter of recommendation he penned by hand for me when I applied to Columbia for my MBA in the 1990s, to being an earliest supporter of my e-commerce dream in the early 2000s, he encouraged my desire to think differently and aim higher."

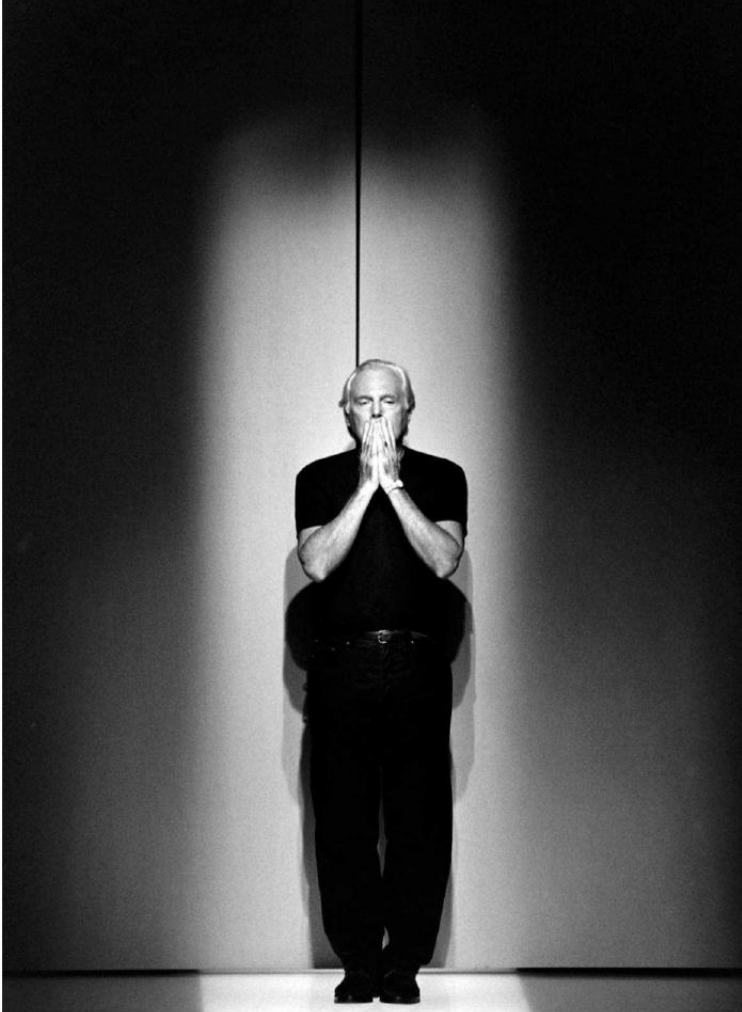
Luca Sburlati, president of Confindustria Moda: "We lost a man and an entrepreneur who has been a true champion of Italian identity around the world. Giorgio Armani has successfully showcased the beauty and creativity of our country, becoming its ambassador with elegance and vision. I hope that future generations of entrepreneurs will continue to love Italy with the same passion and dedication that he has shown over the years."

Bruno Pavlovsky, president of the Fédération de la Haute Couture et de la Mode: "Giorgio Armani embodied the privileged ties between the excellence of Italian fashion and French fashion. His contribution to Haute Couture Week was immense, reflecting both his respect for and deep commitment to craftsmanship. His creative aesthetic has had, and will continue to have, a major influence through its timeless codes."

Pascal Morand, executive president, Fédération de la Haute Couture et de la Mode: "Giorgio Armani was an exceptional designer, an unrivaled innovator, and a man of absolute refinement and sensitivity. He always embraced modernity while respecting tradition. He built an artistic, cultural and economic universe with a unique language, inventing an Italian way of life that spread throughout the world."

Caroline Brown, global brand president, The North Face: "Giorgio Armani set the foundation for so much of our industry and his influence will be felt for decades still to come. As a designer, he changed the way we dress with his elegance and vision – this is known everywhere. But as a unique leader he also built incredible teams with deep

Giorgio Armani during the finale of Emporio Armani spring 1995 ready-to-wear collection.



connection to both the company and to one another. Many of the leaders in our sector today passed through the invaluable school of Armani, shaped not only by aesthetic but also by his example every day of genuine passion and extraordinary work ethic. His impact is indelible and all of us who had the chance to work under his leadership will be forever grateful."

Stan Herman: "This is a devastating loss. It's like losing someone in your family. It is the end of an era."

Luigi Maramotti, chairman, Max Mara Fashion Group: "An extraordinary person in terms of spreading Italian style and fashion around the world. A crucial role model for those in this profession, also for the intuitions he had in the development of his stores. He will forever be remembered as the man who has revolutionized fashion with his intuition to adapt the men's jacket to the women's wardrobe. He was a figure who inspired and will continue to inspire new generations because, beyond being a designer, he was truly a visionary entrepreneur."

Anna Wintour, chief content officer of Condé Nast and global editorial director of American Vogue: "Giorgio Armani had such a clear force of personality and vision that you knew his work instantly, wherever you found it. He understood power and attitude and elegance as well as anyone ever has in fashion, and he understood women

too: how they wanted to dress and what message they wanted to send as they asserted themselves through his rise in the '70s, '80s, and beyond. He also never confined himself to one field or one discipline, and understood that fashion can't exist in a silo. For him fashion wasn't one thing: It was also film, music, sport, art, design and architecture, and he left his mark in all these worlds – and everywhere he went."

Designers

Valentino Garavani and Giancarlo Giammetti: "We mourn someone we have always considered a friend, never a rival. We have known him for over 50 years – from Mare Moda in Capri, where we showed our collections together, to so many other shared moments in fashion. We can only bow to his immense talent, the changes he brought to our work, and above all, to his unwavering loyalty to one style: his own."

Ralph Lauren: "I have always had the deepest respect and admiration for Giorgio Armani, not only as a designer who never strayed from his vision, but as a man who loved his family and friends and his homeland in such a special way. Though he was an icon of the world of fashion, he lived with great humility and a love of living that inspired the way he worked and the way he lived. He created a world reflecting all the things he loved with a foreverness that will be his legacy." ▶

WWD



Giorgio Armani poses with models in looks from Armani fall 1980 ready-to-wear preview at the designers headquarters in Milan on Feb. 25, 1980.

Donatella Versace: “The world has lost a giant today. Giorgio Armani changed history with fashion. He defined style all over the world for generations and was a true genius and a master of class and elegance. He will be missed forever but his style is eternal.”

Miuccia Prada and Patrizio Bertelli: “We have learned with deep sorrow of the passing of Giorgio Armani, a Maestro recognized for his elegance and creativity, and an undisputed protagonist of Italian and international fashion. His enduring contribution will remain forever in the history of fashion and in the memory of all who admired him.”

Raf Simons: “I am deeply saddened by the passing of Giorgio Armani, a visionary whose creative genius defined elegance and sophistication in fashion. His work has inspired generations of designers around the world, and his enduring legacy will remain a cornerstone of fashion history.”

Sir Paul Smith: “It’s with great sadness that I hear the news of Mr. Armani, a dear friend and fellow designer, passing away. He has been an enormous source of strength and creativity for many years. His continuity, his down-to-earth nature and his staying power in remaining as an unlisted, independent company have always been a huge inspiration.”

Brunello Cucinelli: “In my world, in the world of all those who love beauty, sobriety and work, the star of Giorgio Armani has dimmed in our earthly reality.

He shone brightly in the firmament of the most brilliant artists of our time, and from today he will shine gloriously in the realm of immortal spirits as the absolute symbol of Italian fashion. To him belongs the honor reserved for the greats.”

Tom Ford: “I’ve only just learned of the death of Giorgio Armani. I am deeply sad and honestly, I am stunned as he was that rare human being that seemed immortal. An institution, a grand man of great talent. He was an inspiration to us all and it is hard to imagine the fashion world without him.”

Jean Paul Gaultier: “I always admired Mr. Armani and his creations. He gave fluidity to men’s suits, not least in the cinema. Who can forget Richard Gere in “American Gigolo”? He also brought a certain strictness and precision to womenswear with some of the most beautiful suits ever made. When I started to work in fashion in the ‘70s, I dreamed of having a piece of his and I bought an Armani leather jacket – it was a dream come true. Bravo, and thank you Giorgio!”

Dries Van Noten: “So sad, that just before celebrating 50 years, Giorgio Armani, he left us... Strange that somebody who was always there, can also pass away. He was for me the master of consistency, that style is more important than fashion, always a relevant reality. As a young fashion student in the ‘70s, I remember seeing the ads photographed by Aldo Fallai in Uomo Vogue – a quiet revolution in cut, color and material. It blew me away. I loved it,

I wore it, and it shaped my vision. Thank you, Giorgio!”

Stefano Pilati: “Working for Mr. Armani was a dream come true. Everything surrounding you reflected his greatness and strong style coherence. He was a true leader and he allowed me to grow my role within the team enormously. I keep the rare letters he exchanged with me as precious trophies. The last one, in his own handwriting, brought me to tears... I will forever pay respect to Mr. Armani in my work.”

Alessandro Michele, Valentino: “I am deeply saddened and sorrowed for the loss of Giorgio Armani, one of the founding fathers of Italian fashion history.”

Jonathan Anderson, Dior: “I am deeply saddened to hear of Giorgio Armani’s passing. Having also started my journey designing windows before venturing out to create my own brand, I found his story incredibly inspiring. It gives me an even greater appreciation for all that he accomplished. He not only built an empire but also shaped fashion history. He will be greatly missed, and his influence on fashion will never be forgotten.”

Matthieu Blazy, Chanel: “For my generation, Giorgio Armani has been a true inspiration. We have lost one of the greatest innovators and visionaries of our time. His style will outlive him and belongs to the future.”

Pierpaolo Piccioli, creative director, Balenciaga: “This is a sad moment for fashion and the world. We have lost an incredible talent and a true gentleman. Nevertheless, the legacy of Giorgio Armani is monumental and will continue to live on, powerful and undisputed.”

Pieter Mulier, Alaïa: “He was one of my obsessions in the 1990s. Giorgio Armani was the sum of many things that shaped my taste: the images, the style, the taste. And then there were the clothes, of course. The way he introduced movement and lightness into menswear – it was bold. The timelessness of his designs. Pieces that seem to belong to no era, and therefore to every era. But most of all, there was his proposition of a new masculinity. Softer. In motion. With very little, he created something immense: a presence, an inimitable way of holding oneself. Something only his clothes could give.”

Olivier Rousteing, Balmain: “We all are deeply saddened by the loss of Signor Armani, someone I have long admired and will always remember as a symbol of integrity, elegance and vision. Throughout his extraordinary and enduring career, he remained deeply committed to his values, carrying them forward with strength and profound respect. Signor Armani defined fashion beyond trends, staying true to his unique style without compromise. His work captured the very soul of Italy, sharing its essence with the world through grace, authenticity and uncompromising beauty. His journey stands as a powerful reminder of what passion, determination and honesty can build: when you stay true to yourself, your name doesn’t just endure, it becomes timeless legacy.”

Stella McCartney: “I remember many years ago I had a show in Paris and I invited Mr. Armani to come as my guest and I could not believe it when he said that he would. I nearly fell off my chair in the crush of the crowd. Afterwards he and I came face-to-face, heart-to-heart and as he held me and congratulated me, he whispered in my ear that he had never been to any other designer’s fashion

show in his entire career and I believe that is probably still the case today. When we sadly lost this great icon, not only in fashion but also in business. I am so proud to have met him. I’m so honored that he graced me with his presence. There will never be another Armani.”

Maria Grazia Chiuri: “Giorgio Armani taught the world the elegance of Made in Italy. With his vision, he helped define a modern and emancipated vocabulary for both women’s and men’s fashion. His contribution to Italian fashion, his vision and his integrity will forever remain a guiding light.”

Angela Missoni: “I have known Giorgio since my teenage years, and throughout the years our families have shared a bond of mutual respect and heartfelt affection. We enjoyed many moments together, from meaningful exchanges to the simple joy of each other’s company. My parents, Ottavio and Rosita, and my whole family greatly respected his work and his vision – one that has left an indelible mark on the fashion world over the past 50 years. Today, with my family, I stand close to his loved ones in this moment of profound sorrow. The world will deeply miss him.”

Alberta Ferretti: “Giorgio Armani has meant many things to fashion and to our country, but what I would like to emphasize at this moment is his immense and unparalleled ability to always remain true to himself. As a man, as an entrepreneur, and as a fashion designer. Giorgio Armani has created a unique, unmistakable style that has evolved over time but has never betrayed its essence in the slightest. To me, this reflects a strong and confident personality, a powerful identity that did not bow to the trends of the moment but left an indelible mark on international fashion. Today, the true king of the Italian fashion industry is leaving us, but his enormous legacy of style and culture will shine forever.”

Lorenzo Serafini, creative director, Alberta Ferretti: “An innate elegance in his gestures and in his style. His perpetual ease – spontaneous and never contrived – has always held a deep fascination for me and for my creativity. Discipline combined with creativity, passion meeting the utmost dedication... Giorgio Armani was a monumental example for all of us designers, with his unique ability to remain always and forever true to his own vision and principles.”

Fausto Puglisi, creative director, Roberto Cavalli: “Giorgio, you were the purest embodiment of Italian fashion and elegance. Through you, the world discovered the true meaning of Italian style and the power of Made in Italy. For me, watching ‘American Gigolo’ was a revelation, your vision turned cinema into a milestone of fashion history and inspired my own dreams. You defined not only a way of dressing, but a way of living with grace, dignity and timeless sophistication. Your legacy will live forever in the soul of Italian creativity.”

Marco De Vincenzo, creative director, Etro: “With Armani, a gigantic part of the imagery associated with Made in Italy disappears. Rebuilding a new one is complicated, because revolutions need time and enlightened minds like his to happen.”

Jacopo Etro: “Giorgio has been a pioneer, a perfectionist and a man with a vision, his vision, that he followed without compromise. His ethereal and soft elegance will be greatly missed especially nowadays in these difficult times.” ▶

In loving memory of **Giorgio Armani**

Today, we mourn the loss of legendary designer and industry pioneer Giorgio Armani. His innovative vision, meticulous attention to detail, and unwavering dedication to his craft made the world a more beautiful place in countless ways. It has been a true privilege to call him not only a partner but also a longstanding friend. From all of us at Macy's, Inc., he will be deeply missed.

macy's inc

★macy's bloomingdale's BLUEMERCURY

Dean and Dan Caten, founders and creative directors, Dsquared2: "We are heartbroken by the loss of our dear friend Mr. Giorgio Armani. We were blessed to know him. He was and will always be the 'Signore of Signori'. Rest in peace."

John Galliano: "A hero of deconstruction, deeply saddened by this news."

Lavinia Biagiotti Cigna, creative director, Laura Biagiotti: "I pay tribute to my friend Giorgio Armani, a man of rare human and intellectual virtues, an unparalleled example of dedication, integrity and respect. His devotion to beauty and hard work has left an indelible mark on contemporary culture and will continue to inspire future generations."

Antonio Marras: "I have always felt particularly close to Maestro Armani, partly because opposites attract, partly because he started out as a window dresser like me, and partly because he was a true workaholic. A great innovator, a Creator with a capital C. Women will always be grateful to him for dressing them with class and charm."

Simon Porte Jacquemus: "I always considered Giorgio Armani as a genius, both personally and professionally. I am a huge collector of his archive as was obsessed by his menswear designs that I wear myself almost every single day. His impeccable taste, his houses, his campaigns, his sense of beauty and independence always inspired me, and will forever... Forever Giorgio."

Alexandre Mattiussi, Ami Paris: "Today, we face an immense loss – not only for the world of fashion, but for the world at large. I have the deepest admiration and respect for Mr. Armani, who has always been an endless source of inspiration for me."

Massimo Giorgetti, founder and creative director, MSGM: "'Fools are never elegant. Intelligent people, even dressed in rags, are always elegant.' One of Armani's quotes I've always loved. We will miss him, we will miss his style. I will also miss his words."

Giuliano Calza, creative director, GCDS: "The first time I heard the name Giorgio Armani I was a kid, watching 'Il Sarto di Panama' with my father. I asked him if Giorgio was Italian and he said: 'Yes, the king of chic.' For years I thought Armani was a place and he was the king. That idea of elegance resonated with me my whole life. To this day, when I think of '90s power, of an oversized jacket, my mind goes straight to Julia Roberts at the Golden Globes in that Armani suit. He was, and will always remain, the benchmark of effortless authority in fashion."

Manolo Blahnik: "Giorgio Armani was a master of elegance who redefined modern sophistication. His vision was timeless, his discipline unmatched, and his influence will endure for generations. We will all miss him."

Gherardo Felloni, creative director, Roger Vivier: "There are only a handful of visionaries who truly shift the course and the language of fashion, and Giorgio Armani was one of them. What makes his story even more extraordinary is not only the revolution he brought, but the way he sustained his greatness over decades, remaining a guiding light for generations of designers. To me, as an Italian, he has always embodied more than elegance, he represented both pride and possibility, reminding us that resilience, devotion and constancy can be as timeless as beauty itself."

Giovanna Engelbert, creative director, Swarovski: "Giorgio Armani taught us that true elegance is inner confidence and creative discipline. He made us proud to be Italian, showing the world that our style can be universal without losing its roots. His regality was never about appearances, but about inner strength and grace. With love and extreme admiration, I will always carry his lesson with me."

Rocco Iannone, creative director, Ferrari: "His teaching is more relevant than ever today, reminding us of the value of building things with perseverance, determination and consistency. Great achievements are never instant; they are built patiently, step by step, by learning day after day. In this way, he created a story of elegance and beauty so extraordinary that it has inspired generations and will forever stand as a timeless example for us all to follow."

Stefano Ricci: "Fashion, and Italy above all, has lost its incomparable Maestro. He taught the world the true meaning of style and the elegance of subtlety. To his family, and to the entire organisation, we extend our deepest condolences."

Graeme Black: "I was lucky to visit Giorgio a few weeks ago and spend some precious moments with him. He was a beacon of refined, respectful creativity. I was fortunate to meet Giorgio as a young man and had the opportunity to witness his genius firsthand. He helped me realize that quality and integrity matter most in life. He instilled in me a sense of humility and a respectful curiosity for the design process which I still believe in today. We have lost a genius of style today, but mainly I mourn the passing of a witty, clever man who gave my life clarity."

Joanne Yulan Jong: "Working closely with Mr. Armani was a formative period in my career, one that has forever shaped my perspective on the world of fashion. He taught me, and everyone he hired, to aim extraordinarily high, to pay obsessive attention to detail, and to never settle for less than the best. He was meticulous, with a laser-sharp focus. Nothing ever escaped his eye. At times, it could be pretty terrifying. I remember how nervous I would get presenting collections to him in what we called the 'Sala Bianca' at his Milan headquarters. We would spend hours debating the tiniest adjustments to a garment, the curve of a lapel, the slope of a shoulder line. Occasionally, I'd summon the courage to defend a design choice I felt strongly about. He'd fix me with a stern look, but there was always a flicker of humor in his blue eyes. He is truly an irreplaceable titan of the industry. What an unspeakable loss for the world of fashion."

Donna Karan: "To me, Giorgio Armani was more than fashion. Giorgio Armani was life – menswear, womenswear, furniture, food, hotels, beauty. It was everything. It is Coco Chanel and Giorgio Armani; those two are it. He was kind of my idol and always will be. He didn't care what other designers did – Armani did his."

Joseph Abboud: "Giorgio Armani was a true giant in our industry. His global impact on the fashion world was unparalleled and his influence reached far beyond any other designer in the history of fashion. We were sister companies under the GFT banner and I had the great good fortune to meet him on a number of occasions. He was the consummate gentleman, humble and approachable, yet he was a true genius of our time: a legend, a master of soft drape and sensual color who can never be replicated. I'm truly saddened by the loss of one of my heroes,

this extraordinary man who will forever ever be a cornerstone of fashion history."

Stephen Jones: "Giorgio Armani reinvented menswear away from the British idea from Savile Row. Growing up in the '70s, he was always a beacon for what was modern. There has been very few hats which are as perfect as his small beaded caps and berets in his Haute Couture collections. I always treated them as a benchmark for the perfect blending of head decoration with a head and face."

Norma Kamali: "Giorgio Armani made us proud to be in the same industry he dignified and honored. Thank you to Mr. Armani for all he has done during his historic tenure in the world of fashion, and the memory that will continue under his name."

Joseph Altuzarra: "Giorgio Armani transformed the way the world dresses. He introduced a modern idea of wardrobes that allowed for movement, sensuality and ease, while never compromising on elegance or rigor. He was the first designer I became aware of, and the first piece of luxury clothing I owned was a soft, unstructured Armani suit I still wear to this day. His influence on fashion is immeasurable, and his vision continues to shape how we think about clothing."

Edeline Lee: "Giorgio Armani defined the soft approach to tailoring for his generation. I am so inspired by how his work spoke to women navigating the power structures of their time with ease and a new definition of femininity. It's a conversation I consistently strive to carry forward in my own work."

Christian Siriano: "I admire Armani as the man and the designer who was able to stay true to his eveningwear vision and aesthetic when it wasn't always the 'fashionable' thing to do – no matter the trend, he kept true to that vision of serving his customer with the utmost luxury and glamour. This has always resonated with me as something that I've strived to do in my own journey as a designer. He is and always will be an inspiration to me and so many designers for years to come."

Sergio Hudson: "It's a dark day in fashion. One of our last great visionaries is gone. I'm grieving not just for Mr. Armani but for an entire industry of true craftsmen that seems to be disappearing. It feels like the end of an era, and the loss is deeply personal."

Jeffrey Banks: "From his very early mid-'70s ads in L'Uomo Vogue featuring page after page of headshots of handsome men wearing his collaborations, I was an enormous admirer of his beautiful work. Many years ago I was privileged to attend an Armani show in Venice at the Hotel des Bains on The Lido and it was simply breathtaking. One year, after a CFDA Awards event at Lincoln Center, I got to the after party nearby early, and there was no one there yet except the host and Mr. Armani. We got to speak for a few minutes alone: me with my broken Italian and he with his hesitant English. He was gracious and kind, the perfect gentleman. The world has lost a quintessential master of his metier, and we shall never see a replacement for his boundless talent. Il Maestro e morto. Lunga vita al re!"

Diane von Furstenberg: "Giorgio Armani invented the industry of Italian ready-to-wear. His tailoring for men and women had a huge impact in global fashion and he was the first to create Armani casa. He was hard worker, kept total control of his company and always did things his own way! His consistency has been SUPERB." ▶



Giorgio Armani adjusts fashion on model Pat Cleveland backstage during presentation of selections from his fall 1978 ready-to-wear collection and first fur collection.

IN MEMORY OF GIORGIO ARMANI

Nordstrom honors the life and legacy of Giorgio Armani. A true visionary, he transformed not only fashion, but also the way the world understands style and confidence. His influence will continue to inspire and endure for generations to come. Our hearts are with the Armani family, his friends, and all who admire him.

NORDSTROM

Todd Snyder: “Mr. Armani is the reason I fell in love with tailoring. From the moment I discovered his work in the 1980s, I was captivated by the elegance of his drape, the ease of his silhouette and the quiet power of his style. He was the master tailor. Every collection carried an effortless sophistication that redefined modern menswear. His vision inspired generations of designers, myself included. He was a true genius, and his influence will continue to shape fashion for decades to come. Today, I mourn the loss of a legend and celebrate the life of an icon who changed the way we see tailoring forever.”

Kenneth Cole: “For decades, Giorgio Armani dressed and empowered the world with enduring style and reliable quality. He inspired me – and generations of designers and consumers worldwide.”

Reed Krakoff: “As a teenager in the early 1980s, I remember visiting Barneys and seeing Armani’s tailored clothing for the first time. He had transformed the idea of the Brooks Brothers suit that my father wore and created something that had a modernity and power I had never imagined a suit could suggest. Years later, I had a similar moment when I first saw pictures of his first widely published apartment in Milan, furnished almost entirely with Jean-Michel Frank pieces – a true visionary again and again.”

LaQuan Smith: “Mr. Armani’s legacy is one that has defined and redefined modern luxury. His vision, discipline, and ability to create timeless sophistication have influenced generations of designers, myself included. He showed us the power of restraint, of elegance without excess, and how clothing can empower a woman while still feeling effortless. His impact on fashion is eternal, and his contribution to the language of luxury will continue to inspire us all. My deepest condolences go out to his loved ones and family during this time.”

Tommy Hilfiger: “Giorgio Armani was a true luminary who redefined elegance. His vision shaped not only fashion, but also the way style itself is understood – demonstrating how a clothing brand can extend into lifestyle, hotels, restaurants, culture, film and beyond, creating experiences that transcend design. I have always deeply admired his artistry, innovation and unwavering dedication to excellence. His passing leaves an immense void, yet his legacy will stand as one of the most influential chapters in fashion history. My heartfelt condolences go out to his family, his colleagues, and all who cherished him.”

Helmut Lang: “Rest in peace Mr. Armani. Pioneer and legend.”

Michael Kors: “I bought my first Giorgio Armani jacket when I was 19 years old, after saving up. It was the first time I’d ever worn a jacket that felt as laid-back and relaxed as a hoodie. I could throw it on over a T-shirt, push up the sleeves, and dance all night or go to work. Mr. Armani truly changed the way people lived and dressed. His timeless elegance was always all about the individual. Even people who have never worn his clothes have worn things imbued with the relaxed spirit he brought to everything. There are very few designers who can revolutionize the way people dress in a meaningful way. Armani is one of those rare few. I will miss his grace, his sense of style and his approach to everything he did in life.”

Pierpaolo Piccioli, Balenciaga: “This is a sad moment for fashion and the world. We have lost an incredible talent and a true gentleman. Nevertheless, the legacy

of Giorgio Armani is monumental and will continue to live on, powerful and undisputed.”

Giambattista Valli: “I have always admired Mr. Armani’s unwavering ethics and tireless commitment to beauty. In his uncompromising pursuit of perfection, I often see echoes of myself – perhaps a kinship, since we are both Cancers. His coherence, his honesty, and his integrity remain a lesson in fidelity, to himself, to his team, his vision, and to the message he carried almost as a ritual. He extended elegance beyond fashion, elevating it into a philosophy, an everyday posture. Never through excess or ostentation, but through quiet discipline – a meditative expression of grace. And now, like a constellation, he has traced his own Milky Way – a path filled with stars that will shine forever, inspiring and guiding us with their eternal light.”

Tory Burch: “It is impossible to overstate Giorgio Armani’s impact on our industry. He genuinely transformed fashion, not only as a designer but as an entrepreneur. He built a world and a lifestyle, and he was uniquely sensitive to how women want to feel: powerful, sensual and free.”

Thom Browne: “Giorgio Armani was a true creative visionary... a true original that did everything, uncompromisingly, his own way... He was always true himself... and his world... he was a true inspiration in this way... The fashion world, and the world, will surely miss this inspirational genius... We should all take a moment and appreciate how he inspired us...”

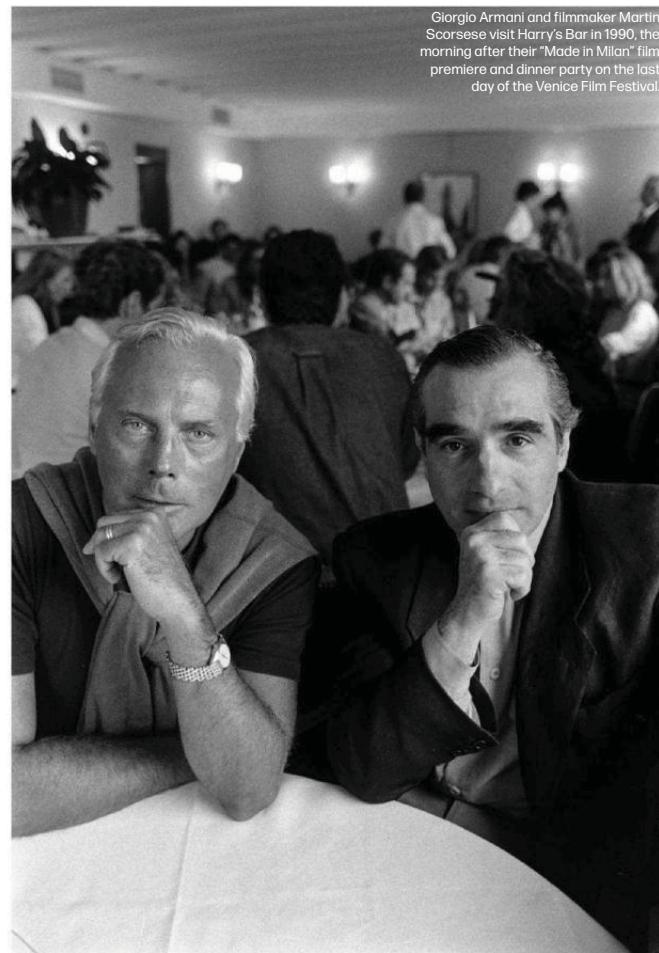
Narciso Rodriguez: “Mr. Armani will forever be a hero of mine and I will always admire his precision, his love of the craft and the consistent excellence he delivered under his name. He inspired peers and profoundly changed the way men and women dressed on a global scale. Few designers have or ever will leave such an impression on fashion as Mr. Armani did.”

Zac Posen, executive vice president and creative director, Gap Inc.: “There is only one Giorgio Armani, the man, the legend, the pioneer who changed what it meant to be a designer and a true maverick. He redefined elegance, making it authentic, timeless, relaxed yet glamorous, and built one of the greatest brands of our lifetime. He carried Italy to the world stage, celebrating its beauty, preserving its spirit, and evolving it into the future, making it mean something everywhere. To be dressed by him was one of the highlights of my career; nothing feels like an Armani suit. Thank you, Maestro, for transforming our industry, for staying true to your vision, and for leaving behind an empire and a legacy that will endure forever. Rest in peace.”

Emily Smith, creative director, Lafayette 148: “Giorgio Armani defined how modern women dress today and set the standard for building a truly global fashion brand. His impact on our industry will be felt for years to come.”
Retailers

Pierluigi Cocchini, chief executive officer, Rinascente: “The passing of Giorgio Armani leaves us without one of the greatest masters and innovators of global fashion. His bond with La Rinascente was deep and formative: at the beginning of his career, he worked in our offices as a window dresser and textile buyer, experiencing firsthand that creative environment which was much more than just a department store. It was a laboratory of ideas, a stage where graphic design, photography, design, visual arts, and communication came together – and for him, it was a decisive training ground... In this moment of sorrow, we would like to recall a passage from his story about La Rinascente, which I found to be one of the most beautiful compliments ever received: ‘La Rinascente, which had hired me, also gave me enough self-confidence to leave it.’”

Giorgio Armani and filmmaker Martin Scorsese visit Harry’s Bar in 1990, the morning after their “Made in Milan” film premiere and dinner party on the last day of the Venice Film Festival.



Retailers

Bob Mitchell, Mitchells Stores: “I cherish the picture Giorgio and myself did for our 50th anniversary. He will always be an icon in our industry.”

Ronnie Fieg, Kith: “When I think of true titans of the industry – those who broke barriers and inspired generations of designers – only one name comes to mind: Mr. Armani. I’ll never forget the day I presented the book I had prepared for our collaboration to Mr. Armani – it was easily the most nervous I’d ever been, because I was about to meet the very person who inspired me to do it all. Today, I feel as though I’ve lost a pillar in my life. His vision shaped not only my career, but the way I see design and possibility. He stood for the highest level of opulence and elegance.”

Simon Longland, buying director – fashion, Harrods: “Giorgio Armani was one of the great architects of modern fashion. With the deconstruction of men’s tailoring and the effortless refinement he brought to womenswear, he liberated the way an entire generation dressed, introducing a new elegance that continues to define contemporary style. He was a visionary not only in design but also in business: the path he forged – from diversifying into womenswear and accessories to building a lifestyle empire under his own name – became a model that others have since followed. Above all, Giorgio Armani will be remembered for the purity, beauty and craftsmanship of his collections, and for the profound, lasting influence he had on the way the world dresses.”

Joan Burstein, founder of Browns, who introduced Armani to the U.K. market: “The first menswear show at his apartment in Milan was an unforgettable moment. I remember the unlined, floating jackets in pastel colors, like nothing on the market. I asked him if he would do a women’s collection in the same [style] – which he did. A lovely man.”

Carla Sozzani: “Remembering Giorgio Armani means retracing not only the history of a great designer, but also fragments of my own life that are intertwined with his. My memories of Giorgio Armani are made of admiration and friendship, of encounters that I treasure with deep emotion. Armani’s legacy is a lesson in essentiality, discipline and authenticity. For the new generation of creatives immersed in a world that rushes forward and often rewards the ephemeral, Armani remains a solid point of reference. He teaches that style is never ostentation, but identity; that true modernity is born of fidelity to oneself. In a time of noise and distraction, his quiet yet authoritative voice continues to show the way. A guiding light, his powerful voice will continue to inspire the future.”

Michael Gould, former chairman and CEO, Bloomingdale’s: “Giorgio was the giant of the giants. They don’t come much bigger than Giorgio Armani. Not only did he set a tone in fashion with incredible design, you could feel the quality, the workmanship, but also the merchandise had incredible commercial value and was very profitable. That was one of the things that set him apart. His ready-to-wear and menswear were major businesses at Bloomingdale’s, and there was consistency to his collections, year after year – great fashion, great commercial value. He never deviated from his vision. When you went into his stores, there was never any confusion about who you saw. Other designers shifted their vision many times, but with Armani, there was no mistaking him. I remember seeing him often at the shows. He was a true gentleman.” ▶

Actor Richard Gere shows designer Giorgio Armani his suit label, as guests watch the exchange, with socialite Lee Radziwill.



Gene Pressman, former co-CEO, creative director, Barneys New York which launched Armani menswear in the U.S. in 1976: “We had a very close relationship. I worked with Giorgio for many years. We went to many dinners together. We went to parties together. I spent time in his apartment. He was so creative and brilliant. Waiting for his next show in Milan was like waiting for the next Beatles album to come out. When you hang out with someone with that much talent, you get a bit tingly. It was special. He was very low key and unassuming, a bit of a loner. His partner Sergio Galeotti was a character and very outgoing. He made the deal with my father (the late Fred Pressman.) My father discovered Armani in the pages of Vogue Italia. He said to me, ‘this guy is really talented,’ and wanted to sign him up as an exclusive. He called Gabriella Forté, working at the Italian Trade Commission then. She eventually ended up running Armani’s operations, and he asked her to find Giorgio. In those days there were really no Italian designers (selling) in America. With my father and Giorgio, it was an extraordinary mutual admiration society, if you will. They loved each other and worked creatively together. It was a very pivotal moment for Barneys and for menswear. Both were never the same. In those days, menswear was all about Brooks Brothers. With Giorgio, it became sexier. Giorgio brought in a whole different genre of clothing. But he did it in a very nuanced way, with great taste. He was an unbelievable colorist, and the hardest working guy I ever knew except for my father. He did a whole range just for Barneys. We collected fabrics together, and we were building a huge business together for Barneys. It was almost like a house brand at Barneys. Giorgio also influenced changes in the customers coming to Barneys. We started seeing SNL and Hollywood types. He was truly a visionary.”

Marc Metrick, CEO, Saks Global Operating Group: “Today we lost a true pillar of the fashion community. A trailblazing force for quality craftsmanship and refined tailoring, it has been a profound honor to have had Mr. Giorgio Armani’s partnership for so many years. When I started at Saks Fifth Avenue in 1995, Armani was the defining brand of the time. He set his own standard for fashion and successfully upheld the Armani brand’s unwavering significance ever since. The first designer piece I ever bought was an Armani suit, which marked a deeply meaningful and unforgettable moment for me. As both a businessman and designer, Mr. Armani’s passion is what cemented the brand’s lasting legacy and cultural impact. With his bold creativity and vision, he was an inspiration to me and so many others. He will be greatly missed. On behalf of Saks Global, we extend our deepest sympathies to Mr. Armani’s family, friends and loved ones.”

Linda Fargo, senior vice president, fashion office and store presentation, Bergdorf Goodman: “On behalf of Bergdorf Goodman, we are deeply saddened by the passing of Mr. Armani. He was an exceptionally important part of our history and the very fabric of Bergdorf Goodman. As Armani’s first retail partner in the women’s business in the U.S., opening with Bergdorf Goodman in 1980, only a few years after he started his business, our intertwined relationship is especially significant. Mr. Armani was exploding with his new vision as he revolutionized fashion at that time, and our clients fell in love with how they felt empowered, chic and understated in their Armani. That love affair never ended. Over the years, we remained good friends and partners, and our clients’ attachment to his aesthetic has never wavered. Armani has always been about the ultimate Italian craft and design, a passion for style and timelessness, and a vision for both strength and beauty. It is with the utmost

respect, gratitude and affection that we have to say goodbye now to the maestro of fashion – a man who made a difference, a man who belongs to history.”

Geoffroy van Raemdonck, former CEO, Neiman Marcus Group: “Mr. Armani defined an era of elegance with a vision that transcended fashion to shape culture itself. His genius lay in making sophistication feel effortless, while his discipline and artistry inspired generations of designers, retailers and clients around the world. For those of us privileged to partner with him, he embodied not only excellence but grace and generosity – a true icon whose legacy will remain timeless.”

Judd Crane, executive director – buying and brand: “Giorgio Armani was a legend, a visionary and an icon. As a designer, Mr. Armani has shaped the meaning of modern fashion. As a business leader, he will be remembered as an independent spirit and a visionary brand builder. My first memory of Armani was of his era-defining interpretation of masculinity in the film ‘American Gigolo,’ and most recent memory was collaborating on a project in our London Corner Shop earlier this year to celebrate Emporio Armani and its indelible history as a maverick of the ‘concept store’ combining flowers, books, confectionery and fashion.”

Celebrities

Richard Gere: “Giorgio was certainly an original. An artist. A visionary of sorts. With the eyes and hand of a craftsman, and the soul of a painter. His work had his essence all over it. And he cared right up to the end. Uncompromising. I know there were those who he terrified because of his exacting nature. To me he was a supremely talented pussycat.”

Michelle Pfeiffer: “I was so fortunate to be introduced to Giorgio at such a young

age and during such an impressionable time in my life. I will always remember him for his kindness, generosity, and enormous heart. Though he spoke no English and I not a word of Italian, we understood each other deeply. He was one of the most principled and loyal people I have ever known. His taste and talent were unparalleled, setting the bar incredibly high for all who followed. He opened his fashion house, his heart – and at times even his home – to those he loved and admired. He will be deeply missed.”

Laura Dern: “What a heartbreaking loss of one of the world’s greatest artists. A true pioneer and a hero in the world of fashion. Thank you Mr. Armani, for your genius and grace, and for all that you taught me about walking through the world – as you dressed me for so many of the most special moments in my life. It was a blessing and an honor.”

Martin Scorsese: “I met Giorgio Armani for the first time in 1983, in Milan. We found common ground right away. I loved fashion and he loved cinema – in fact, he was inspired by the films he saw as a young man. Over the years, a real friendship bloomed. And then, a collaboration. I made a film portrait of Giorgio, and he gave us the support we needed for a documentary on Italian cinema, and then on the World Cinema Project. Through all the years, he’s been a constant for me. A pillar. Giorgio was more than a clothing designer. He was a real artist, and a great one – people use the term ‘timeless’ quite often, but in his case it happens to be true. There’s nothing hip or tied to the moment in Giorgio’s designs. They’re genuinely elegant, inside and out, and they aren’t meant to be gazed at on a runway. They’re for people to wear, to enhance their own individual sense of natural elegance. I’ve had to say so many goodbyes. This one hits hard. But his artistry, his presence and his abiding friendship will never leave me.” ■

BEAUTY

Giorgio Armani Leaves A World of Beauty

● The late designer, with licensee L'Oréal, created a dynamic three-axes fragrance and cosmetics brand.

BY JENNIFER WEIL

Giorgio Armani left an indelible mark on the beauty industry, with his signature blend of sophistication and simplicity.

Since 1988 the Italian designer, who died Thursday in Milan at age 91, developed his beauty brand – including perfume, makeup and skin care – in close collaboration with L'Oréal. That license was among the first in the Armani Group's portfolio.

"Giorgio Armani was, without question, one of the greatest creators of the last hundred years," said Jean-Paul Agon, chairman, and Nicolas Hieronimus, chief executive officer of L'Oréal, in a joint statement.

"He didn't just conceive unique, original and timeless fashion; he was also

a formidable entrepreneur, who built one of the most important couture and luxury houses known today. Beyond his brilliant, visionary mind, marked by flashes of creative genius and worldly intelligence, he was also a truly charming and humorous individual," they added.

"Together we have built one of the most desirable beauty brands in the world. We are committed to upholding its legacy in line with the heritage of Mr. Armani," Agon and Hieronimus said.

The group paid condolences to the designer's family, friends and colleagues. "His passing leaves an immense void in the world of fashion and beauty," said L'Oréal, in the statement.

The Armani brand is timeless, but also in tune with the times. Blockbuster products such as Si fragrances and Maestro foundation have attracted A-list brand ambassadors like actress Cate Blanchett and Hanni, the lead singer of NewJeans, who helped transform Armani beauty into

a sustainable, global powerhouse. It is among L'Oréal's "billionaire" brands.

"Mr. Armani, the private man leaves a void that is impossible to fill," stated Blanchett. "Not just in the worlds of fashion, art, cinema, theater architecture and design, but in the hearts of millions of people whose lives he influenced. Ever a man of dualities, he was a Colossus, a King, a Titan – but simultaneously a thoughtful, hands-on craftsman; true, direct and sincere.

"The Mr. Armani I had the pleasure to know was deep of heart, loyal, wise and courageous," she added. "I count it as one of the greatest privileges of my life to have been in his orbit. How will we all keep turning without him? My heart is with his fashion family and, of course, with his beloved Roberta, Silvana, Andrea and Rosanna Armani."

Véronique Gautier, who served as Armani Beauty's global president until January 2024, said: "It's an understatement to say what a privilege it was to work alongside Mr. Armani for 13 years. A true connoisseur of fragrance and beauty rituals, he had a visionary approach.

"Long before it became a trend, he championed simplicity, inner beauty and quiet confidence, creating a unique vision shaping iconic products," she continued. "His credo was a powerful guidance: Elegance is not about being noticed, but about being remembered. Beyond his own brand, he leaves behind an immense legacy, one that has elevated the standards of the entire beauty industry."

Armani first dipped into beauty with fragrances: Armani for Women in 1982, followed by Armani for Men. The angular shape of the perfume bottles, conceived by the designer, reflected his penchant for geometrics.

Other scents followed, including Acqua di Giò men's cologne in 1996, which became a runaway success and has ranked among the top three men's scents worldwide for years. The fragrance's marine notes set a new olfactive trend, and its campaign fronted by a pensive Larry Paul Scott became iconic.

The 2000s saw the launch of Armani Code and the Armani Privé high-end collection of perfumes, both of which have subsequently been expanded.

The Si women's fragrance, out in 2013, was positioned as Armani's first women's perfume pillar to be launched since Acqua di Gioia in 2010. It was fronted by Blanchett, who already had a close relationship with the designer.

Not long after, Armani launched its long-awaited makeup collection in fall 2001. That was streamlined and minimalist, just like the designer's clothes.

"I wanted to create a line that was special in its sophistication and luxury – both as an extension and a complement to my fashion," explained Armani, in a WWD article dated June 23, 2000. "The new cosmetics line fits into our Giorgio Armani lifestyle."

The color collection, with 139 stock keeping units and a focus on foundation in both powder and

liquid forms, was created in collaboration with makeup artist Pat McGrath. Alongside representing a new product category, the makeup was also meant to push the brand's beauty business – which until then consisted of fragrance only – to the next level.

Colors ranged from fresh nudes to highly sophisticated hues, as they do still today. Armani makeup, and especially its foundations, are known for their transparent formulas with a feeling of weightlessness and softness.

After the makeup launch, for the first time, Armani sold its beauty products in shops-in-shop, a concept the designer himself wanted created.

By then, the Armani brand had become a big player in both the men's and women's perfume categories. The Emporio Armani men's and women's duo, a pair packaged in twin acid-dipped aluminum columns with rubber heads, launched in 1997, were a hit, for instance.

Armani in 2007 entered skin care, with Crema Nera, which translates into Black Cream. The cream itself was white, but the moniker winked to a mineral complex found in black volcanic rocks on the Sicilian island of Pantelleria. That's where the designer saw firsthand the effects of local mud baths on skin. The Crema Nera line has continued to be expanded from there.

A year after its introduction, Armani launched Skin Minerals for Men, starting with five products with a lighter texture than Crema Nera.

Armani beauty's high-wattage celebrity power has never dulled and spans generations.

In November 2024, it unveiled "A Few Days in Venice," a documentary directed by Loïc Prigent focusing on young actors at the 81st Venice International Film Festival. The 23-minute film starred Camila Mendes, Chase Stokes, Chris Briney, Clara Galle, Isabela Merced, Jackson Yee, Julio Peña, Lili Reinhart, Muhannad Hamdi and Beatrice Vendramin.

Armani beauty's long-standing affiliation with the Venice Film Festival keeps evolving, and this month the brand is taking that partnership to the next level. In its eighth consecutive year as the festival's official beauty sponsor, it upped the number of activations for the edition that runs through Saturday. That coincides with the 50th anniversary of the Giorgio Armani maison.

To mark the occasion, Armani beauty took over the Venice Venice Hotel to set up the Giorgio Armani Cinema Club, a new format that aims to become a hub celebrating the seventh art, fashion, glamour and beauty for two weeks. From the branded facade to interiors revisited as a movie theater, the space intends to offer a gathering point for actors, friends of the brand and influencers to meet, relax and discuss movies during the event, as well as become Armani beauty's epicenter of content creation.

Along with long-standing Armani beauty ambassadors such as Blanchett, Aaron Taylor-Johnson, Sadie Sink, Nathalie Emmanuel and Madisin Rian, actors spanning from Sofia Carson to Shailene Woodley and Riley Keough were expected to attend the curated program staged at the venue in between their red carpet appearances. Dinners, a masterclass and behind-the-scenes videos were also planned.

Armani beauty has strengthened its bond with the world of cinema through different projects. In Venice, Armani beauty supports and presents the "Audience Award" in the "Spotlight" competitive section dedicated to new cinematic voices and where the public is to select the best movie.

Other film events Armani beauty partners with include Romania's Transilvania International Film Festival.

Giorgio Armani and models backstage at Armani's Giorgio Armani Privé fall 2008 haute couture show at the Palais de Chaillot in Paris.



IN TRIBUTE TO GIORGIO ARMANI

We honor the life and legacy of Giorgio Armani – a legendary designer and visionary whose timeless elegance made an immeasurable impact on the world of luxury fashion.

Saks Fifth Avenue, Neiman Marcus and Bergdorf Goodman have had the privilege of partnering with Mr. Armani and his esteemed house of brands for many decades, bringing our customers exclusive collections and experiences that have shaped wardrobes and inspired generations.

We extend our heartfelt condolences to Mr. Armani's family, friends and all who were fortunate to know his brilliance.

With deepest respect and gratitude,

SAKS GLOBAL

SAKS FIFTH AVENUE | NEIMAN MARCUS | BERGDORF GOODMAN | SAKS OFF 5TH

Proud longtime partner of the Armani Group
and friend of Mr. Giorgio Armani

HOME DESIGN

The Design Community Honors Giorgio Armani's Legacy



Portrait of Giorgio Armani photographed by Stefan Giffthaler for WWD at Armani's private home on March 30, 2023 in Milan.

● A pioneer in the world of fashion, he was equally respected for his interiors and lifestyle vision, channeled into the Armani Casa line, branded hotels and residences.

BY SOFIA CELESTE

MILAN — When Giorgio Armani unfurled his first home collection, packed with soft streamlined designs and his trademark neutral palette 25 years ago in Milan, he said the philosophy behind it was simple. “There’s not a lot of difference between a piece of furniture and a piece of clothing: both have to feel good when you come into physical contact with them,” the designer, who died at age 91 on Thursday, said at the time.

While he wasn’t the first to enter into the home and design sphere — Ralph Lauren and Gianni Versace had tested the waters before him — his lifestyle vision rose forcefully on a global sphere and was over the years embraced by real estate and hospitality developers, culminating in 2010 with his first hotel covering eight floors within Dubai’s Burj Khalifa, the tallest building in the world.

That opening was quickly followed by

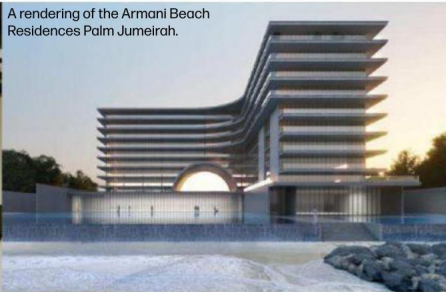
the opening of the Armani Hotel Milan on Via Manzoni in 2011. In 2014, it was announced that he would brand a 60-story oceanfront condominium tower in Sunny Isles Beach, Fla., designed by Argentinian architect César Pelli.

His participation in Milan Design Week here in the early 2000s and the formation of his interior design studio in 2004 contributed greatly to Milan’s reputation as a modern design capital and spurred the wider fashion industry’s participation in the home sector.

“We should always remember Giorgio Armani for the clarity of his vision and his quiet, everyday pursuit of excellence. His work embodied rigor and restraint, seeking forms built to endure. Behind those essential choices lay a rare blend of genius and discretion — a belief that style should never eclipse the individual. These principles remain a touchstone for our design community,” said Maria Porro, president of Salone del Mobile.Milano, the international design tradeshow.

Patricia Urquiola, the Milan-based Spanish architect and designer known for her work with world-renowned names like Cassina and luxury brands like Louis Vuitton and Bucciellati, said Armani’s death leaves a palpable void in the community and Milan as a whole.

A rendering of the Armani Beach Residences Palm Jumeirah.



Armani Casa's Amedeo bed.

“With Giorgio Armani, we lose not only a great maestro of fashion but a figure who embodied the spirit of Milan. His language of elegance [was] essential and timeless. His philosophy [was one] of harmony, restraint and authenticity. Milan was his stage and his mirror: rigorous, international, yet deeply human,” she told WWD.

Armani Casa marked its 25th anniversary this year and, in April, the brand unveiled a striking collection that spoke volumes about Armani’s admiration for the Far East — a recurring influence and inspiration over the years. The new lineup was more decorative than in previous iterations, bringing the amount of craftsmanship and detail to couture level.

Dubbed “Oriental Inks,” the collection was displayed during Milan Design Week



Armani Casa designs.

at the sprawling Armani Casa store in the city, and was also displayed in the 15 shop windows.

In 2024, Armani opened his company’s new building at 760 Madison Avenue in New York, which was entirely redesigned to include residential units, the new Giorgio Armani and Armani/Casa boutiques, and an Armani/Ristorante, which opened in November.

Bendis Ronchetti Illulian, who together with his brother Davis runs the Milan-based carpet company Illulian, said that in the ‘80s, their Himalayan-made rugs caught Armani’s eye. He later commissioned them for his own home and later for Armani Casa and numerous projects for his various residences. The firm worked closely with him to create unique pieces from the start.

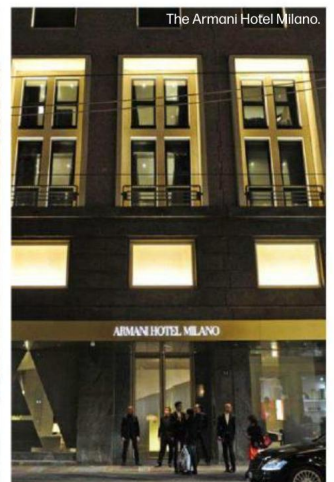
“For Illulian, collaborating with Mr. Giorgio Armani has been both a privilege and a great fortune: not only a passionate client of our antique Chinese rugs, but above all one of the first to believe in our vision of contemporary and custom-made rugs.”

Armani’s foray into the food and beverage world in 1998 served as a precursor to his interior design endeavors but greatly established his design vision. The group started with the opening of a restaurant in Paris, which served as the launching pad for the development for the design concepts of the Armani Ristorante and Caffè, Emporio Armani Caffè and Ristorante, and Nobu in Milan. Today, 20 locations are punctuated throughout the globe — from Milan to Tokyo and from Monaco to Dubai.

Over the years, he developed strong working relationships with some of the most prominent architects and interior designers in the world, like Peter Marino and Doriana and Massimiliano Fuksas, who conceived the designer’s Manhattan and Tokyo boutiques, and Tadao Ando, who designed the Armani theater on Via Bergognone in 2001.

Doriana Fuksas said the duo’s friendship with Armani grew over the years, through numerous collaborations, creative exchanges and travels, where they “turned cities where we worked into laboratories of ideas and beauty.” They first met Armani in Hong Kong when he was 70 years old. “He was in the prime of his strength, beautifully tanned and observing us with keen attention and curiosity,” Armani, she said, was unique for his precision and razor-sharp decisiveness.

“Giorgio was a quick-minded man, exceptionally intelligent, with a rare quality: the ability to change his mind if someone proposed something interesting. Every gesture revealed an extraordinary attention to detail, a capacity to grasp what was yet to emerge, and to bring it to life through design and fashion.”



The Armani Hotel Milano.

WWD PROUDLY HONORS
THE LIFE AND VISION OF

GIORGIO ARMANI

*We REMEMBER his GRACE,
LEGACY and ENDURING INFLUENCE with
the entire FASHION community.*

FROM JAY PENSKE AND EVERYONE AT

PMC

WWD · FAIRCHILD MEDIA GROUP · PMC

BUSINESS

Unilever Aiming to Become a Beauty, Well-being Powerhouse

● CEO Fernando Fernandez said he wants beauty and personal care to generate two-thirds of revenue in the medium-term.

BY SAMANTHA CONTI

LONDON – Unilever is doubling down on its commitment to beauty, well-being and personal care, which it sees as key growth engines in a market that's prioritizing experiences and self care.

Chief executive officer Fernando Fernandez told the Barclays Global Consumer Staples Conference this week he expects two-thirds of sales to come from beauty and personal care in the medium term, according to media and analyst reports. Beauty and personal care currently generate around 51 percent of sales.

Jefferies speculated that Unilever would need more than 15 billion euros in "acquired sales" from future acquisitions, or organic growth of around 9 percent a year to reach its goal in seven years. "We assume it will be a hybrid of these routes," Jefferies said in its drill-down of Fernandez's talk.

Unilever's beauty and well-being division is valued around 13.2 billion euros, and includes "power brands" such as Dove, Vaseline, Nutrafol, Liquid I.V. and Paula's Choice. Unilever is increasingly focusing on its 30 largest brands, which generate more than 70 percent of turnover.

According to the Jefferies report, Unilever also plans to put focus on the U.S. and India, as well as on premiumization and e-commerce acceleration.

In terms of acquisitions, Fernandez said that "not a penny" will be spent outside

Fernando Fernandez



of the U.S. and India, which prompted Jefferies to speculate that Unilever's acquisition of the U.K. natural deodorant brand Wild "is the last of its nature."

As reported, Unilever purchased Wild in April for an undisclosed sum. The brand was founded in 2020, offering deodorant in reusable aluminum cases and biodegradable refills. It subsequently expanded its range to include body wash, hand wash and lip balms, all with refillable packaging.

Fernandez's comments at Barclays were similar to those he made during Unilever's first-half results presentation on July 31.

"Looking ahead, our priorities are clear: more beauty and well-being and personal care; disproportionate investment in the U.S. and India, and a sharper focus

on premium segments and digital commerce," he said.

"We are building a marketing and sales machine that drives desire at scale in our power brands and ensures execution excellence across all channels, to deliver consistent volume growth and gross margin expansion," the CEO added.

In the half, well-being delivered strong double-digit growth for the 21st consecutive quarter, with performance led by Liquid I.V. and Nutrafol. Unilever said both brands continued to expand household penetration and deliver successful multiyear innovations, such as Liquid I.V.'s sugar-free platform.

Prestige beauty was flat as the market remained subdued. Hourglass, Tatcha and

K18 continued to grow in the double digits, while Paula's Choice and Dermalogica declined.

Underlying operating profit in prestige beauty was 1.3 billion euros, down 3.7 percent versus the prior year as the company increased brand and marketing investment behind key innovations and market development.

During the Barclays conference, Fernandez also said Unilever plans to review its top 200 management roles as part of the wider operational and organizational changes the consumer giant announced in July 2024.

As reported, Unilever has set out plans to slash 7,500 office-based roles globally and achieve total cost savings of around 800 million euros over three years.

As part of that plan, Unilever is aiming to cut a third of all office roles in Europe by the end of 2025, or around 3,200 jobs.

Fernandez did not specify which roles were under review, and Unilever declined to comment on his address at the Barclays conference.

A key role has yet to be filled. As reported, Priya Nair left as president of Unilever's beauty and well-being division, and took up the CEO and managing director role at Hindustan Unilever Ltd. last month. She has not yet been replaced.

Last fall, Mary Carmen Gasco-Buisson took over as CEO of Unilever's Prestige beauty division, succeeding Vasiliki Petrou, and reporting to Nair.

As part of its growth drive in beauty and well-being, Unilever opened its first U.S. fragrance lab, located within Unilever's existing Trumbull, Conn., Research & Development facility, on July 23.

The lab is part of Unilever's previously announced 100 million euro global investment to boost its in-house fragrance capabilities. In the U.S., it plans to bring together top perfumers, scientists and developers in a digital-first, collaborative space to accelerate the creation of "unique scent experiences."

BEAUTY

Petit Bateau Prepares to Change Hands

● Global investment firm Regent is the preferred prospective acquirer of the children's fashion brand owned by Groupe Rocher.

BY JENNIFER WEIL

PARIS – Groupe Rocher said investment firm Regent is the preferred prospective acquirer of Petit Bateau, the children's fashion brand.

Groupe Rocher presented the acquisition plan on Thursday to employee representatives at the clothier.

"This proposed divestment is based on the ambition to infuse Petit Bateau with a renewed growth dynamic, leveraging the resources and expertise of Regent, a specialist in revitalizing heritage houses such as DIM (France), Bally (Switzerland) and La Senza (Canada)," wrote Groupe Rocher in a statement.

Regent, which was founded in 2013, is a long-term investor with companies in Europe, North America and Asia in its portfolio. Those span consumer, industrial, technology and media holdings.

"Petit Bateau is a French institution with deep roots in Troyes, [France], renowned craftsmanship and a cherished place in families' lives around the world," said Michael Reinstein, chairman of Regent, in the statement.

"For more than 130 years, its workshops have clothed generations with enduring quality and care," he continued. "If we have the privilege of becoming its next steward, we will honor this heritage by safeguarding what makes Petit Bateau irreplaceable: its craft traditions, its French spirit and the trust families place in every garment, so that its legacy continues for generations to come."

"Selecting Regent reflects our commitments to securing the best possible conditions for Petit Bateau's long-term development," continued Jean-David Schwartz, chief executive officer of Groupe Rocher. "We are confident that Regent will provide the brand with the momentum it needs to achieve its ambitions, while preserving the roots and identity that are its greatest strengths."

"Throughout this process, we will remain close to the teams to ensure a transition built on dialogue," he said.

Petit Bateau returned to growth in 2024, and its business-to-consumer sales advanced 2.7 percent in the first half of this year. E-commerce activity continued to increase, especially in France, up 5.6 percent, and Japan, with an 8.3 percent rise.

Petit Bateau, known for its products such as cotton briefs, bodysuits, mariniers, raincoats and peacoats in vivid colors, has a vertical operation. That involves it being involved in design, knitting, dyeing,

Inside a Petit Bateau store.



manufacturing, screen printing and embroidery.

The brand has 2,400 employees, of which 1,400 are in France – with 600 in retail. Petit Bateau counts three sites: a manufacturing plant and logistics hub in Troyes, and a production site in Morocco.

Regent's portfolio also includes Escada, Playtex, Lydech, Foundry and TechCrunch. The company is based in Beverly Hills.

Groupe Rocher's core business is beauty, with brands such as Yves Rocher, Arbonne, Dr. Pierre Ricaud and Sabon.



BUSINESS

Retail CEOs Emphasize Control at Goldman Sachs Conference

- Walmart's Doug McMillon, PVH's Stefan Larsson and others were out courting Wall Street investors.

BY EVAN CLARK

As the fashion types begin to migrate to New York for the start of fashion week, the C-suite bigwigs were leaning in on Wall Street, courting investors at Goldman Sachs' annual retail conference.

The message du jour is about control. Retail and fashion executives are looking to control what they can in a world where so many things – from tariffs to the

economy – are moving of their own accord.

Talking about controlling what you can control is a clever approach, acknowledging that the market is unstable, while emphasizing that there's a steady hand on the wheel.

The steadiest hand these days might well be that of Doug McMillon, chief executive officer of Walmart Inc., who is courting the mass consumer with the discounter's "save money and live better" approach, while also building a profitable e-commerce business that draws in higher-end consumers.

That's helped give the company a broader, more stable base.

"If you look at the middle- to upper-income levels, we're seeing strong demand," McMillon said. "And if you look at middle to lower, there's been a little bit of stress. And we've seen behavioral change on items that have gone up in cost because of tariffs, where they're switching from one item to the other. Some of the behavioral stuff that you always see during times of pressure.

"But generally speaking, people have held up really well and we expect the same thing to happen for the balance of the year," he said. "Big picture, customers want low prices, a really broad assortment, a great experience buying it and they want to do business with somebody they trust. And e-commerce changed the game, obviously, as it relates to retail. The assortment that you can get is incredible. And the delivery, accuracy, and speed, we're all learning how to improve as it relates to that."

Walmart isn't alone in trying to fine-tune after refocusing its business – it's kind of a mini-trend right now.

Levi Strauss & Co. has really been pushing its evolution into a much more retail-oriented business and has gotten a lot of spotlight over the last year with its Beyoncé Knowles-Carter ads.

Now the brand has to follow up on the Queen Bey.

Harmit Singh, chief financial and growth officer at Levi's, said the denim giant plans to sustain the marketing momentum.

"This year was about music," Singh said. "Next year, we've got the Super Bowl at the Levi's Stadium, we've got the World Cup at the Levi's Stadium. There are definitely a couple of things that we feel over time will continue to maintain the sustained growth that we're seeing, we'd like to be a mid-digit-growth company, which is about 5 percent."

Like many other brands, Levi's is more cautious going into the second half, but feeling good about what it can control.

"We're very confident about our

product offers and our marketing," Singh said. "There are probably going to be winners and losers as the macroeconomics play out, I think we'll be in the winners category because we have the product, we have the people, we have the stores and we have great marketing."

That's a playbook a lot of the big companies are working from.

Stefan Larsson, CEO at PVH Corp., has been rebuilding the approach at the company's two mega brands: Calvin Klein and Tommy Hilfeger.

"We lean into the iconic brand love," Larsson told analysts. "We lean into the biggest and most iconic categories. We put a lot of innovation into the most important products. We amplify it with cut-through campaigns. In Calvin in the second quarter, you saw where we have put innovation into underwear, we're up 14 percent. Where we have put innovation into new denim, we're up 19 percent."

It hasn't always been an easy transition, especially as Calvin Klein looked to centralize its design in New York.

"Calvin Klein two, three years ago had a completely decentralized product creation," the CEO said. "So we pulled it together and built global product creation capabilities, same as we already have for Tommy. And we were overconfident – took too many parts of this together in one season. And the team realized that they were on their heels in the middle of a product season, and it had a big negative impact on the gross margin this year. It's super frustrating."

But he said the company rolled up its sleeves and is now much better set for the long term.

"There is not a single successful competitor that doesn't have a global product capability," Larsson said. "We had to do it, and we hit some turbulence and then we fixed it. But that's why I wanted to just shout out to say, it was painful to share last quarter. It's less painful today because we have fixed it."

BUSINESS

Burberry Returns to FTSE 100 Blue Chip Index

- Since CEO Josh Schulman joined last year, Burberry's share price has more than doubled and his turnaround strategy has begun to take hold.

BY SAMANTHA CONTI

LONDON – Burberry is returning to the FTSE 100 on the London Stock Exchange, a year to the day after it fell out of the blue chip index due to the downward spiral of its share price in 2024.

FTSE Russell, a global index provider that provides analytics and data services to financial markets, confirmed the change at the close of trading on Wednesday.

It said the change would be made at the close of business on Sept. 19, and take effect from the start of trading on Sept. 22.

The news follows multiple reports in WWD that a return to the FTSE 100 was likely this year.

Since Josh Schulman joined as Burberry chief executive officer last year, its share price has more than doubled, trading at a 52-week high of 13.75 pounds. In early trading on Thursday, shares were down 1.6 percent to 12.54 pounds.

Burberry's readmission to the FTSE 100 is another sign that Schulman's turnaround plan is working, despite the ongoing

slowdown in the wider luxury sector, and tepid demand from Chinese consumers.

In the first fiscal quarter ended June 28, sales in Greater China were down 5 percent, with mainland China decreasing 4 percent.

The banks have turned bullish on Burberry, and also like Schulman's "Burberry Forward" plan, which is aimed at rebuilding sales, margins and cashflow.

Since Schulman joined, the company has successfully stemmed the double-digit sales declines of the past year and outstripped growth expectations for the first fiscal quarter.

In the three months to June 30, comparable store sales were down 1 percent, compared with analysts' projections of a 3 percent decline. In the corresponding quarter last year, comparable store sales were down 21 percent.

"The question for us is not whether Burberry will come back, but the magnitude to which it will, and how much investors are ready to pay for it," HSBC said in a report in July, shortly after Burberry posted promising first-quarter results.

There were already signs of a recovery earlier this year. In May, Schulman told analysts: "If you had asked me 12 months ago where we would be today, I wouldn't have imagined the amount of progress that this exceptional team has been making."

A look from Burberry's winter 2025 ad campaign.



Schulman added that "it's early days, and it's a tough macro, but we are really starting to see the potential of what lies ahead.

We're taking things step by step, but we are optimistic about the quarters ahead and optimistic about the business in general."

Burberry made its debut on the London Stock Exchange in 2002, and entered the

FTSE 100 four years later.

Companies drop out of the index when their valuations fall below a certain threshold, and it's not an unusual occurrence. In 2019, after witnessing a slide in its share price, Marks & Spencer lost its slot in the prestigious index, only to return in 2023.

HOME DESIGN

Aline Asmar d'Amman Restores Historic Palazzo Donà Giovannelli

● In an exclusive interview with WWD, the architect and designer says her latest luxury hospitality project took eight years and involved the help of skilled divers.

BY SOFIA CELESTE

Growing up during the Lebanese Civil War, famed architect and designer Aline Asmar d'Amman was often cozied in her room, her nose buried in a book to dampen the noise from the bombs outside. One of those stories transported her to a world she would one day come to know quite well. It was an essay written by Russian American writer Joseph Brodsky, who wrote awe inspiring prose on Venice, its charm and treasures.

Little did she know that when she was all grown up, she would spend almost a decade envisaging and executing the renovation of one of the city's most historic palaces, Palazzo Donà Giovannelli, a noble residence built in 1436. Its original design was led by master architect Filippo Calendario, one of the visionaries responsible for the design of Palazzo Ducale, the ancient seat of the Venetian Republic (Doge's Palace).

Eight years ago, Arsenale Group asked her to turn an old Venetian residence into the hospitality world's latest gem with the Orient Express. Orient Express joined Arsenale in 2022 on the Palazzo Dona Giovannelli project. Asmar d'Amman is also currently working with its owner Arsenale Group on the Dream of the Desert train, the Gulf region's first luxury travel vessel. "I remember my encounter with Paolo Barletta when I entered the palazzo for the first time. There was dust in the air and rays of light, and it was a suspended moment," she reminisces.

It wasn't the first time Asmar d'Amman has worked on a hotel. Before Karl Lagerfeld's death, she led the artistic direction of the renovation of Paris' *Hôtel de Crillon*, elevating it to a modern, regal glory. With her studio Culture in Architecture, she was in charge of designing its exceptional suites and historical salons. She also worked as the architect to Lagerfeld on the hotel's *Les Grands Appartements*, which were outfitted with crystal chandeliers, marble baths, *Lit à la Polonoise* canopy beds, and 18th-century double doors that were originally designed for the Royal Opera House of Bordeaux.

Orient Express' latest location tells Venice's history. It's brimming with defining characteristics and historic relics, like the octagonal staircase added to the site by 19th-century architect Giovanni Battista Meduna. Meduna is famous for other cultural landmarks like the *Ca' d'Oro* and the city's La Fenice theatre. It also houses the baroque Sala Vittoria, originally created for the 1548 wedding between the Duke D'Urbino's son, Guidobaldo II della Rovere, and Princess Vittoria Farnese, the Library of Cultures adorned gilded wood accented with lapis lazuli as well as a music room, frequented by generations of Venetian high society. When it officially opens April 1, guests of the hotel will be privy to a rare Venetian welcome. They will begin their journey by private boat and will enter the venue through a 15th-century Gothic portal on the canal or through a discreet doorway into the Santa Fosca secret garden.



Aline Asmar d'Amman

An Arduous Task

The revamp process, however, was hardly a romantic endeavor. At times, the work was tedious and involved a team of experts including a supervisor from the Culture Ministry, engineers, patrimonial architects and many artisans. At the start, the project required building a dam to drain the water from the facade. A team of divers excavated the stones of the underwater foundation and inserted each one with a straw to extract the water inside, over hundreds of meters around the canals to dry, she recalls.

The stones that make up the walls and floors from the ground level were also treated one by one: Each one was removed then numbered, soaked in basins of electrified salt water to also remove the salt from the stones, she recalls.

"And this is where I think about Joseph Brodsky, because he has this most beautiful sentence about the stones of Venice looking like the flesh of time. And he said, every surface carves dust because dust is the flesh of time," she says, adding that the excavation team unearthed a well in the courtyard that could date back to the origins of Venice.

In the 1800s, the palazzo functioned as a Pinacoteca housed the 15th- and 16th-century painter Giorgione's "Tempesta." Meduna controversially sought to block the natural light emanating through the neo Gothic arches on the main facade, in an attempt to protect the famed

painting. The *Tempesta* is now housed in Venice's Gallerie dell'Accademia.

Asmar d'Amman is careful to point out that she stayed true to the work of both Calendario and Meduna. The spaces have been entirely transformed, some new surface layers have been added, yet every new addition was carefully thought out, with the ultimate goal of creating liveable hospitality scenes that dialogue with a historic past.

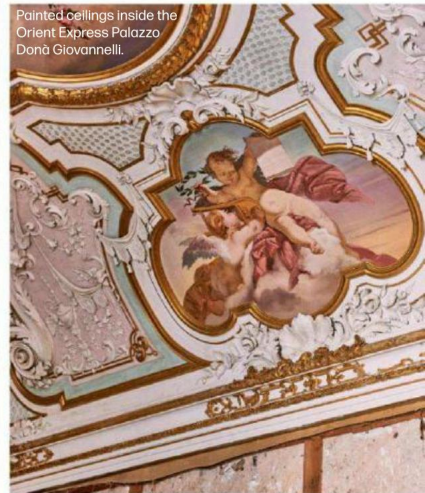
"These salons have six-meter high ceilings and frescoes on the wall you can't really touch. They also have decor on the ceilings you can't really touch. They're not only elements of heritage but also of wonder, balancing east and west, orientalist influence with the finest craftsmanship, speaking to Venice's rich history of cultural exchange and artistic innovation," she says, stressing the intent to respect its origins as a home, while transforming five historical salons into five exclusive suites.

If These Walls Could Talk

You have to keep the soul intact, otherwise you would miss out on the fact that this was a grand home of the Donà then the Giovannelli families and that was passed to the Duke D'Urbino – all of them great patrons of the arts. It was also a hub for intellectuals and scientists who were opposed to the oppression of the Austrian occupation that endured from 1797 to 1805 and again in 1815 to 1866. The latter part



Orient Express Venice, Palazzo Donà Giovannelli



Painted ceilings inside the Orient Express Palazzo Donà Giovannelli.

included the anti-Austrian movement.

Some of the artistry inside, she says, embodies this era of resistance. "There are painted medallions of the scientists and the intellectuals who met here to reinforce the Italian spirit, contributing in their own way to the independence of Italy. They are met by the gaze of fierce goddesses painted on the ceilings – such as La Minerva, goddess of justice warfare and victory, and protector of the arts – bathed in [Giovanni Battista] Tiepolo and Tintoretto's [Jacopo Robusti] palette of lost colors. Strength and grace, architectural marvels and the mystery of whispered tales permeate the grounds with the power of transformative artistry," she muses.

As this is the 21st century, there will be some contemporary accents, like the photography of Sheila Metzner, who once worked with Lagerfeld on a Fendi campaign in the 90s and whom Asmar d'Amman contacted specifically for this project. Elsewhere, there will be a salute to one of Lagerfeld's favourite catwalk muses, and one of Venice's most revered residents, Luisa, Marchesa Casati Stampa di Soncino. Casati Stampa di Soncino inhabited Peggy Guggenheim's former home Palazzo Venier dei Leoni and infused Venice with 1920s glamour, wild parties with big band music and monkeys and filled it with famous guests like her lover, poet Gabriele D'Annunzio and visual artist Man Ray.

Lagerfeld's memory and key advice was also with her throughout this project, especially when tackling the most complicated challenges. "We would spend hours on details or designing something and then, he always used to say 'corriger est plus important que faire' quoting [Charles Pierre] Baudelaire. It's a certain état d'esprit or mindset that means reworking relentlessly is more important than just doing it."

BUSINESS

5 Key Insights From The RealReal's 2025 Resale Report

● A peek at RealReal's internal data shows how shoppers are turning to resale as they think about luxury.

BY EVAN CLARK

Even if luxury brands are still trying to get their heads around the resale market – is it a competitor? A gateway to new consumers? Something else? – designer-loving shoppers don't seem to need any help.

The RealReal Inc.'s 2025 Resale Report, released Thursday, underscores just how important secondhand has become for many shoppers who are clearly looking at moment-to-moment developments in the fashion industry and turning to resale to buy or for context.

Mark that as a signal of a rapidly changing industry and a world that's maybe a little more mixed up than usual.

"The instinct to value what lasts feels more relevant than ever," said Rati Levesque, president and chief executive officer of The RealReal, in the report's introduction.

"In 2025, the world felt like it was shifting by the hour with economic instability and rising global tensions," Levesque said. "AI blurred the lines between real and synthetic. Trends were accelerated and flattened by social media.

"In response, shoppers rejected uniformity and instead wanted styles that felt real, unfiltered, and un-replicable," she said. "Fashion 'rules' were irrelevant. The result is a moment in fashion not shaped by brands or trends, but by individuals expressing their personal style, opting out of the mainstream, and shopping with intention. Rather than being told what was 'in,' shoppers decided for themselves – and turned to the secondary market to do so."

Here, a peek through resale's lens on fashion.

1. The Resale Winners, According to The RealReal's Data

Jonathan Anderson – who made the jump from Loewe to Dior – ranked as the buzziest creative director of the year on The RealReal, with new Loewe buyers growing 77 percent on the platform.

Kendrick Lamar's Super Bowl halftime show was picked as the Most Iconic Celebrity Fashion Moment, pushing searches for "Celine Flare Jeans" up 963



The RealReal's 2025 Resale Report.

2025 RESALE REPORT

The RealReal

percent in 24 hours.

And the 2010s reigned as the favorite fashion era as searches for Hervé Léger bandage dresses rose 106 percent.

2. The Resale Impact of All Those Designer Moves

While luxury brands have sought to juice up their businesses with designer changes all over the place, there was an echo effect on The RealReal, where searches for on-the-move design stars skyrocketed.

Searches for Loewe jumped 488 percent the day Johnathan Anderson's departure was announced.

And searches for "Demna" increased 310 percent in one day as the designer made his move from Balenciaga to Gucci.

3. The Most Searched Brands

The big names are, for the most part, also the big winners when it comes to the most searched brands on The RealReal. Here, the brands resale shoppers are looking for the most, in order.

1. Louis Vuitton
2. Chanel
3. Prada
4. Miu Miu
5. Gucci
6. Loewe
7. Bottega Veneta
8. Celine
9. Dior
10. The Row (tie)
10. Fendi (tie)

4. Closely Watched

The RealReal has seen a 46 percent increase in new watch buyers this year, with Rolex and Cartier leading the way. It is a trend that the resale report found is touching every generation, with each giving their own take on what time it is. According to The RealReal, the breakout is as follows:

- Boomers: The Generation Most Likely to Wear a Status Symbol
- Gen X: The Generation Most Likely to Have a Collection

- Millennials: The Generation Most Likely to Rock a Gold Explorer
- Gen Z: The Generation Most Likely to Seek Out a Bold Brand

5. Lived-in, Naturally

The one thing resale doesn't have? New product.

And The RealReal sees that as a trend-right asset.

"In an age of AI-powered LinkedIn portraits, fortysomethings with facelifts, and the increasingly rare site of natural teeth on the silver screen, there's a status symbol in embracing the imperfection," the report said. "Being hot in Hollywood without veneers? It's a power play. The same thing applies to fashion: pieces with patina and wear are more in-demand than ever. Shoppers want proof of life."

Sales of bags with some patina were up 45 percent this year on The RealReal, with increases in styles from Louis Vuitton (up 14 percent), Chanel (15 percent), Hermès (35 percent) and Balenciaga (22 percent).

BEAUTY

Miu Miu Beauty Names U.S. Ambassadors

● Paloma Elsesser, Chloë Sevigny and Coco Gauff front a digital project, lensed by Petra Collins, for the recently launched Miutine.

BY JAMES MANSO

Miu Miu Beauty is building out its roster of U.S. ambassadors in tandem with its product offerings.

Having debuted Miutine in August, the brand has named three accompanying ambassadors for the U.S. Paloma Elsesser, Coco Gauff and Chloë Sevigny front the Petra Collins-lensed digital project promoting the launch.

"Miutine is a scent that doesn't beg to

be understood – it simply exists, with confidence," Collins said in a statement. "It's not about being seen. It's about being felt. This is a celebration of women who exist on their own terms. Women who know the rules – and quietly undo them."

The U.S.-specific ambassadors join the global face of the fragrance, English actor Emma Corrin. Miutine is the brand's first fragrance launch under licensee L'Oréal, and the juice was nosed by IFF master perfumer Dominique Ropion. At the time of its launch, industry sources estimated Miutine to reach 150 million euros in first-year retail sales.

"We want Miutine to be the emblem of the new chapter we are opening on Miu Miu," said Ladan Lari, global general manager of Miu Miu Beauty at L'Oréal, at



Miu Miu Beauty's Miutine fragrance.

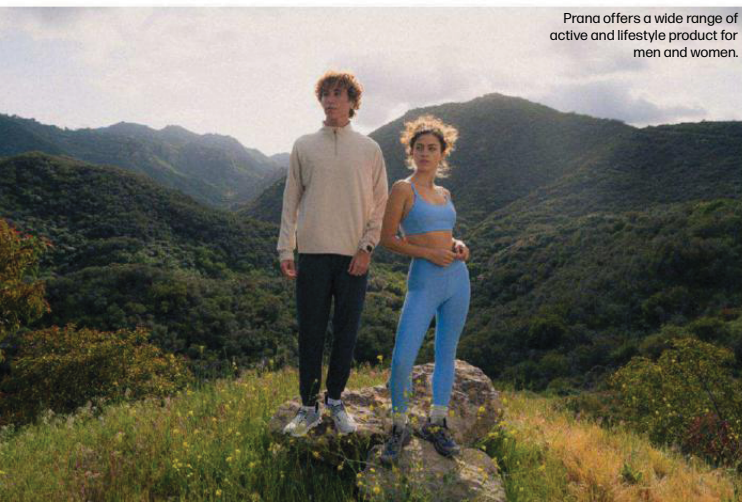
the time of the launch.

"We think with Miutine, we can offer the young generation a space for this deliberate insouciance," Lari continued. "We want to give the definition of this Miutine girl in motion."

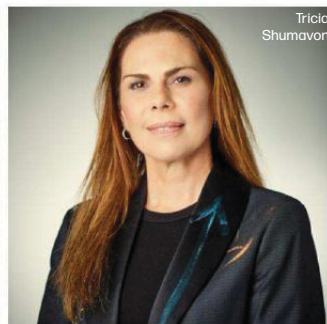
It's been a busy season for L'Oréal's Luxe division, which has named Usher the face of a new Ralph Lauren fragrance; opted to resurrect Studio 54 for a Valentino Beauty party, and introduced Prada Paradigme with fellow celebrity face Tom Holland.

FASHION

Prana President Outlines Her Blueprint for Brand's Growth



Prana offers a wide range of active and lifestyle product for men and women.



Tricia Shumavon

- Tricia Shumavon is targeting a 28-year-old active customer with lifestyle and performance product.

BY JEAN E. PALMIERI

Tricia Shumavon has a long to-do list.

The president of Prana joined the brand two years ago after spending 16 years at some of the industry's top brands including Gap, American Eagle, Nike and Adidas. Before joining Prana, she had served as global vice president of sportswear at Adidas, working at the company's German headquarters. When she was ready to move back to the U.S., there wasn't really an appropriate role at the company. But through her network, she heard Prana was looking for a president, and it seemed like the right fit—and a challenge she was ready to tackle.

"I hadn't had the president's position before and it was the opportunity to lead a brand," Shumavon said. "And it was really interesting for me to reinvent a brand that had been struggling over the past few years."

Prana was founded in 1992 in Carlsbad, Calif., as a sustainably made brand for active lifestyles, notably yoga. It was acquired by Columbia Sportswear for \$190 million in 2014. At that time, it was expected to have around \$100 million in sales.

In the past decade, that number hasn't really moved. Net sales in 2024 were \$104 million, down 8 percent from the prior year, according to Columbia. This year, its sales fell 10 percent to \$28 million in the first quarter and were down 6 percent in the second quarter to \$21 million, which the company attributed to lower clearance activity.

But things are looking better now. For fall 2025, wholesale bookings are up and the company is expanding its retail footprint as Shumavon begins to execute on her growth plan for the brand.

"When I came in, the brand was really focused on the purpose of sustainability," she said. "And I'm not saying that's a bad thing, but it was at the cost of everything else. So sustainability first, then came the consumer, and the fit, the materials and the style aesthetic really started to suffer. That was the number-one issue."

Number two, she said, was that Prana

was focused on "an activity-led strategy through the lens of yoga, climbing and trail, which is great if you don't want to grow. But it was extremely limiting."

So Shumavon did a deep dive into what other products were connecting with consumers. They included sweaters, outerwear, woven tops and other pieces that were "outside those activities that were in the DNA of the brand. So what I did was take an activity-led performance brand [and developed] a lifestyle brand that supports activities that are part of the consumers' lifestyle. So we still make pants you can wear hiking, but you can also wear them on a plane when you're traveling or walking around town."

By offering products that can be worn for a variety of activities, it also eliminates redundancies, she said. "We were making a trail pant, and a walking pant, and a climbing pant, but at the end of the day, you can probably wear the same pant for all three things. So we really edited everything down to amplify the product that matters versus just making a bunch of stuff."

While Prana still has a sizable yoga business, other activities have gained in importance such as Pilates, hiking, walking, swimming and surfing. "Yoga is still important and we do yoga in our stores on Saturdays, but it's really about the collective broad scale of activities versus just yoga."

At the same time, she sought to expand the demographic reach of the brand. When Prana was founded more than three decades ago, it appealed to a young customer. But over the years, that consumer had aged along with the brand. "That's not necessarily a bad thing," she said, "but we weren't capturing a new consumer — the Millennials and Gen Zs — that were going to help us grow and build loyalty for the future."

So today, Prana targets a 28-year-old, active consumer that loves the outdoors, travel and doing things in their community.

To communicate with this customer, Prana is updating its marketing message, Shumavon said. The company hired an agency to better articulate its brand identity. That work wrapped up at the end of July and the new campaign will be rolling out this fall. "It's really targeted at this new consumer," she said. "So there's a little bit of a new look and feel, new color,

kind of stuck in their creation...and consumers have migrated to other places."

Alo targets a younger "Kardashian-loving girl," she said, and while the product looks good, "I don't think they have the attributes that make a great performance brand. It's a look-good-wear-to-coffee brand for a 20-year-old."

She said Vuori, which started out as a men's activewear brand, has done a good job expanding into a dual-gender lifestyle brand. "I think their challenge is going to be scale," Shumavon said. "How do they scale globally, grow DTC and wholesale in the right way?"

As a result, she believes, there's an opening for Prana, "the baby sister of all of these," to carve out a niche. "We're owned by a big brand that has not spent any money on marketing, on scaling DTC or building great product in the last 10 years. That's what we're really focused on going forward."

Since her arrival, Shumavon has built out her management team, naming a new creative director, as well as heads of marketing, e-commerce, product creation, operations and finance to augment the existing employees in sourcing, manufacturing, inventory planning, HR and other areas. "It's a really collaborative team," she said.

She said the first season where her new team and strategy will be evident is fall 2025, and the market is responding. Wholesale orders increased 30 percent with customers such as REI, Scheels, Nordstrom and Amazon, as well as independent specialty stores.

Wholesale and DTC are about evenly split at Prana, she said, but she is hoping to expand the number of retail stores until the mix skews to 70 percent DTC. Currently there are two full-price stores and three outlets and Shumavon plans to add four to 10 additional stores over the next three to five years. "The faster we open full-price stores, the faster we grow the business," she said.

The two full-price stores are located in Boulder, Colo., and Portland, Ore., both of which will be given a facelift in the next few months to better reference the brand's lifestyle focus. Beyond that, Shumavon said the plan is to explore both Northern and Southern California, along with Denver, Austin, Nashville and other cities where its current customers live and shop. "We're using that [information] to make informed decisions on where we want to open," she said.

E-commerce, which has been a challenging platform for the company, is also a focus for future growth. "The last few years have been tough, but our traffic has been up 75 percent since Aug. 1 so it means we're really getting our brand in front of the eyeballs of our new consumer. Not everyone converts, but at least they're looking."



Prana is now targeting a younger customer.

SUPPLY, STRATEGY AND SUSTAINABILITY—INDUSTRY PULSE CHECK

How are companies prioritizing and strategizing amid shifting global sourcing dynamics?



TAKE THE SURVEY

We need your input to better understand sourcing and retail strategies in the industry! Take our survey, and you can enter for a chance to win a \$100 American Express gift card.*

*SEE OFFICIAL SWEEPSTAKES RULES



Cotton
Incorporated



SOURCING JOURNAL

Fashion Scoops



The Loro Piana campaign for the Loro Highlands capsule collection.

To the Highlands

Loro Piana is launching the Loro Highlands capsule collection with a dedicated campaign featuring Edie Campbell, photographed by Alasdair McLellan in Gloucestershire.

The images have an equestrian spirit, further enhanced by Campbell's legitimacy, as she is a talented horseback rider part of the Loro Piana Eventing team, a three-day competition consisting of dressage, cross country and show jumping, wearing the Loro Piana uniform.

"I have lots of nice things to say about the Loro Highlands Capsule Collection. It's very Scottish. That's kind of drawing on Loro Piana's links with Scotland and all of the history of fabric-making and textiles and tartans," Campbell told WWD. "We shot the collection in the Cotswolds, in the British countryside. It was a really beautiful day. We had horses on set, dogs, full shebang, felt very at home."

The men's and women's capsule, which will be available starting from Wednesday in Loro Piana boutiques and at the brand's online store, features some of Loro Piana's finest fabrics: Cheviot, Cover Wool Storm, rainproof waxed finishes, and Loro Clan, which reinterprets the traditional Scottish tartan and is made of cashmere and the trademarked Wish wool. The tartan is available in two variations, one in brown and beige tones, and the other in green nuances, seen for example on the Elia button-down shirt for

men and the Dalia shirt for women.

The capsule's color palette ranges from moss greens, dark browns and ochre-yellow nuances to coppery orange reminiscent of the Highlands in the fall season.

"I've always loved the rhythm of the countryside – the calming nature, the fresh air, the quiet," said Campbell. "The Loro Highlands Capsule captures that feeling of ease, with an authentic, timeless and sophisticated timbre."

"This sport is impossible without the horse. It's so important to have confidence in each other's ability, in each other's decisions. It's deeply kind of spiritually nourishing being around horses," said Campbell.

The signature trademarked Horse jacket is available in three-layer fabric – linen, silk and jersey with the Loro Clan tartan. The coats and double-breasted trenchers are oversized adding to the comfort of the collection.

A focus is also on accessories, from felt hats and silk twill foulards to boots, from ankle high and with a gaiter to just below the knee, and the brand teamed up with a French master bootmaker to add a signature touch to the entirely waterproof Chasseur boots with a signature Loro Piana touch at the inner panel, in cashmere tartan.

Loro Piana has long had a strong connection with the equestrian world. In 1985, it established the Loro Piana Jumping Team and it subsequently forged an enduring bond with the Italian Federation of Equestrian Sports and the

Italian Show Jumping Team.

In 1992, leveraging its technical knowledge, the brand created the official uniforms for the Italian Show Jumping Team at the Barcelona Olympics, leading to the design of one of its signature jackets, the Horsey, in blue technical fabric with a yellow trim.

Since then, Loro Piana has continued to dress the Italian team at the Olympic Games and other significant international events, including the European and World Equestrian Games. It has also supported the Loro Piana Puissance Event and the Loro Piana City of Rome Grand Prix at the Piazza di Siena International Horse Jumping Show – the latter for more than 30 years.

Edwina Tops-Alexander, Jessica Springsteen and Lorenzo De Luca are professionals part of the Loro Piana Jumping Team who compete wearing Loro Piana uniforms in the International Show Jumping circuit.

Sara Morganti is the Olympic para-dressage champion who competes wearing the Loro Piana uniform as part of the Loro Piana Paradrassage Team. — LUISA ZARGANI

For Olivier

On Wednesday afternoon, the transition from summer to fall was on clear display at the FIT Couture Council Luncheon inside Lincoln Center's David H. Koch Theatre.

Temperate weather brought out a range of cross-seasonal fashion trends, from tweed ensembles to colorful floral frocks, with a smattering of

geometric prints and the occasional leopard print. The annual fundraiser, which benefits the Museum at FIT, was sponsored by Bloomingdale's and serves as an unofficial kick-off for the fall fashion season in New York. The crowd was eager to catch up ahead of the afternoon's main seated event, as guests including Martha Stewart, Gabriela Hearst, Ruben Toledo, Malan Breton, Nicole Miller, Jean Shafiroff, Julie Macklowe, Katherine Gage Boulud, Jamee Gregory and more mingled during cocktail hour on the outdoor balcony.

Couture Council cochairs Stephanie Loeffler and Jane DeFlorio kicked off the lunch program before FIT president Joyce F. Brown delivered opening remarks about the 2025 Couture Council Award for Artistry of Fashion. This year's honor was presented to Balmain creative director Olivier Rousteing, who accepted the award during the main course after an introduction by actor Jeremy Pope.

"I've had the opportunity to wear his creations on several occasions, and the honor of working closely with Olivier," said Pope. "Olivier, you are not just a designer. You are a trailblazer, a fearless creative force, unapologetically yourself in every space you've been into. With relentless imagination and bold conviction, you've not only redefined style. But you've also reshaped the conversation around identity, beauty and belonging." Pope added. "You remind us, fashion isn't



just about what we wear, it's about who we are and the future we dare to shape."

Onstage, Rousteing recounted his journey to the helm of Balmain as a young 24-year-old designer, and the first Black man to lead a major Paris fashion house.

"I became the example that I never had. Every mistake, every success, every moment of strength – and yes, every moment of fragility – helped me build a path, not only for myself, but for the generation would come after me," Rousteing told the crowd. "To the young people who follow me, who have dared to dream, I want you to look at me and see that dreams can come true."

"The House of Balmain stands for resilience, audacity and ambition. Values that reflect not only the maison, but my life," he added. "There are always obstacles, but it's good, because [through] obstacles we grow stronger, taking risks have always been my way forward. The greater the risk, the greater the reward."

Before a parting "merci," Rousteing offered the crowd a call to action.

"Today, let me leave you with a wish," he said. "Be confident, be proud of where you come from. Believe in your voice. Believe in your instinct. Believe in your story. No one, no one can take your dream away. Be disruptive. Be the pioneer of the work that you make."

— KRISTEN TAUER

Fringe Benefits

If you had to describe the Michael Kors pop-up at Galeries Lafayette Champs-Élysées in Paris as a Tom Hanks movie, it would be "Big."

A giant, beige Hamilton Moderne handbag lords over the American designer's installation in the central atrium, its side fringe spilling over the curved walls supporting the mega satchel.

While Kors could not be

in Paris for the inauguration Thursday – he's readying his spring 2026 collection for his Sept. 11 runway show during New York Fashion Week – his jet-set spirit could be felt in the activations and activities around the takeover, which runs through Sept. 22.

Once shoppers traverse the entryway – a spaceship-like tunnel flanked with fall 2025 advertising imagery – they can "check in" at a reception desk modeled after a luxury hotel of yore. Here, they can register to receive a "room key" that they can test out on a special prize padlock, and take home a fringed Hamilton if the clear Perspex box opens.

Activations are to include weekly Champagne nights with live piano music, the round room under the 15-foot-tall bag transformed into an intimate lobby bar. At Thursday's official opening party, mojitos were proffered. At other times, the bar will be serving up charms to customize handbags.

While the pop-up is focused on the Hamilton bag – first introduced in 2009 and now available in new horizontal "east-west" iterations – selections of ready-to-wear are also displayed on the periphery of the pop-up.

Legend has it the original Hamilton was inspired by a vintage travel bag that Kors discovered in a flea market, to which he added a padlock and other signature details.

The fringed version features prominently on the elbow of brand ambassador Suki Waterhouse, who was photographed racing around Rome for the fall campaign.

Galeries Lafayette Champs-Élysées, which spans 70,000 square feet, opened in 2019 and was billed as a "rethink" of the department store model with spectacular architecture, innovative merchandising and multiple food-and-beverage attractions. — MILES SOCHA ▶





Jay Shetty in looks from Kenneth Cole's fall men's collection.

For a Purpose

Kenneth Cole has selected the first menswear ambassador for his Purposeful Voices series: Jay Shetty, the author, entrepreneur, former monk and host of the popular podcast "On Purpose."

The Purposeful Voices series highlights people who use their platforms to spark dialogue and advocate for causes that are important to them. Cole selected Shetty to appear in his fall ads, sporting looks from his men's collection in a campaign and short film where he speaks to the power of personal style as an expression of purpose, courage and individuality. He is photographed in tailored outerwear, knitwear and casual pieces as well as footwear.

"Jay uses his platform to inspire, to challenge and to uplift," Cole said. "He represents a new era of purposeful influence and truly believes that what you stand for is more important than what you stand in."

"The way you present yourself to the world isn't about being flawless," Shetty added. "It's about being fearless in expressing your truth. This partnership is about more than clothes, it's about confidence, courage and living with intention."

Previous ambassadors include recording artist Rachel Platten and activist Isabella Strahan.

Kenneth Cole has long been a champion of the merging of fashion and social impact. For more than 40 years, he has taken up the cause of AIDS research, LGBTQIA+ rights, gun control and mental health.

Shetty's "On Purpose" podcast launched in 2019 and now boasts more than 35 million monthly downloads.

— JEAN E. PALMIERI

In Bloom

Artist Yinka Ilori's relationship with Bloomingdale's began with a DM.

Noticing that the store's fashion director of home was among his followers on Instagram, the U.K.-based artist decided to message her about getting his home product line into the store. That exchange sparked a bigger conversation that has bloomed into a large-scale collaboration for fall 2025.

The Bloomingdale's fall campaign is themed "Just Imagine," which taps into a sense of playful curiosity and creativity. "My universe is very much centered around cultivating and opening up space for play," Ilori said. "That has always been my mission, my drive, and that's why you'll see lots of messages

that encourage play and dreaming."

For his largest commission to date, Ilori designed a floral-themed takeover of the 59th Street flagship's windows and facade, and also brought his colorful visual language to the store's interior retail spaces. Ilori's vision comes to life through a dedicated "Cherish Your Magic" carousel pop-up on the store's first level, a whimsical space that features sculptures and exclusive product collaborations featuring Ilori's designs. There are Byredo perfumes and an Augustinus Bader face cream, as well as colorful knit sweaters, ping-pong sets, jewelry, kitchenware, and art supplies. Ilori also collaborated PlayStation for a capsule collection of clothing and accessories exclusive to Bloomingdale's, and one corner of the pop-up is primed with gaming consoles and beanbag chairs, a literal invitation for play.

Ilori's design approach is influenced by his Nigerian



The sculptural tree facade at London private members' club Annabel's.

heritage. Growing up, he often noticed floral motifs in the textiles and fabrics that surrounded him in joyful settings: weddings, parties, church. "For me, the flower is a language of love and a language of immersion," he said. "Something that you smell: you close your eyes and you transform into a different space and environment."

His design theme for Bloomingdale's is rooted in wildflowers, inspired by a trip to Central Park just a few blocks from the store. "I just remember being in awe of all the incredible, colorful flowers in the garden," he said. "All the bees, all the birds, just the sounds in there — it felt like I was in another place. But I think that's what nature does," he continued. "I wanted to use that energy

and that idea of using your imagination in nature, with flowers and other things around you, and hopefully inspire people to continue to imagine and realize their dreams."

The collaboration and product assortment debuts on Saturday.

"[Ilori's] wildflower-inspired facade and Cherish Your Magic Carousel takeover are not only visually striking, but also deeply symbolic—capturing the resilience, spontaneity, and creative energy of New York City," said Frank Berman, Bloomingdale's executive vice president, chief marketing officer. "Yinka's work reminds us that design can uplift communities and reawaken a sense of wonder, which is exactly the spirit we aim to share with our customers this fall." — K.T.

has always had a poetic way of transforming our reforestation and restoration work in the Amazon into art, but this year's design carries an even sharper message: that our survival is inseparable from the survival of the natural world and no place reflects this truth more powerfully than the Amazon rainforest," said Patricia Caring, cofounder of the Caring Family Foundation.

In addition to reforestation — the foundation has planted over 3.4 million trees and seedlings — the charity aims to support Indigenous communities in the Amazon. This year, it launched a medical bus, which aims to reach 38,000 people residing in the Amazon by the end of 2025.

"Seeing the Amazon firsthand, nothing can prepare you for the scale of devastation visible for miles and miles in every direction. It is a staggering and alarming sight. That's why I believe every one of us must play our part, not only in healing our planet but also by standing alongside the Indigenous communities who risk everything to protect the forest for us all," continued Caring.

Annabel's has also launched a bespoke cocktail menu made in collaboration with Cincoro Tequila. Proceeds from each drink will be donated to the foundation.

— VIOLET GOLDSTONE ■



Yinka Ilori product collaborations for Bloomingdale's.

Tree-Rific

London private members' club Annabel's is celebrating its sixth year of supporting the Amazon's reforestation and restoration with a sculptural tree facade, inspired by the Brazilian rainforest.

Titled "Annabel's for the Amazon," the charitable initiative is done in partnership with the Caring Family Foundation and the Birley Clubs. It has raised more than \$6.9 million for the Amazon rainforest.

"Our creative director, Tatiana Kharchylava,