



The Bird on a Rock Collection
An homage to the House's most celebrated brooch, first introduced in 1965

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WWD

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A New Ease

There is a fresh breeze blowing through the New York collections so far, with a relaxed feeling being injected into classic American sportswear. Michael Kors was among those doing it best, as seen here, with a sense of escapism drawn from his very own travels. *For more on the shows, see pages 10 to 12.*

PHOTOGRAPH BY MEGHAN MARIN



BUSINESS

Dior Is Adding a RTW Expert

- Michela Kalb becomes director of haute couture, women's and men's ready-to-wear, women's shoes, and baby, effective Oct. 1.

BY MILES SOCHA

Dior has recruited Michela Kalb, a merchandising wizard from Louis Vuitton, to become its director of haute couture, women's and men's ready-to-wear, women's shoes, and baby, effective Oct. 1, WWD has learned.

Dior confirmed her appointment and said Kalb would join the management committee.

It marks a return to the French house for Kalb, who was director of women's ready-to-wear at Christian Dior Couture from 2006 until 2017, when she moved over to Vuitton to work in the same capacity under Nicolas Ghesquière, the brand's artistic director of women's collections.

"I am delighted that Michela and Dior's paths are crossing once again," Delphine Arnault, chairman and chief executive officer of Christian Dior Couture, said in



Michela Kalb

an internal announcement seen by WWD.

"I am convinced she will draw on her vision and knowledge of the house, as well as on her extensive product expertise, to develop ever more desirable collections, working in close collaboration with the creative direction."

Kalb officially starts on the day Jonathan Anderson stages his first women's runway show since he was officially named creative director of women's, men's and haute couture collections last June.

The Northern Irish designer, 40, becomes Dior's eighth couturier, and made his debut at Dior menswear with a show in Paris last June.

Calling Kalb "a leading expert in ready-to-wear," Dior noted that she started her career as a women's rtw buyer at Italian department store La Rinascente, later working in merchandising roles at Prada and Miu Miu ahead of her long stints at Dior and Vuitton, the star brands of luxury giant LVMH Moët Hennessy Louis Vuitton.

Dior and Anderson are in the midst of reinforcing and rejiggering teams. Recent additions include Peter Utz, global public relations director, men and women, and responsible for celebrity relations; and Alberto Dalla Colletta, who followed Anderson to Dior from Loewe, where he was most recently design director of rtw.



Ferragamo, resort 2026

BUSINESS

Ferragamo Names Ad Interim CFO

- Longtime Ferragamo manager Paolo La Morgia is taking on the CFO role after the exit of Pierre La Tour, who had been in the role for less than two years.

BY MARTINO CARRERA

MILAN - Salvatore Ferragamo SpA has named a new ad interim chief financial officer.

Less than two years into the job, Pierre La Tour has left the CFO position to pursue other professional opportunities, the company announced after the market closed on Thursday.

La Tour's next move could not immediately be learned.

Paolo La Morgia, a seasoned Ferragamo executive and its current group planning and control director and group risk and internal control director, has been promoted to the CFO role on an interim basis, effective Sept. 29.

He will be responsible for preparing the listed company's financial reports and sustainability reporting, the company said.

A Deloitte alum, La Morgia joined Salvatore Ferragamo in 2010 working on the luxury house's initial public offering and subsequently holding increasingly managerial positions. Between 2019 and 2024 he was group internal audit director and has been the company tax risk officer since 2022.

Ferragamo is navigating the hardships of the global downturn in luxury spending without a chief executive officer since the exit of Marco Gobetti in March.

In a conference call with analysts last July, executive board member Ernesto Greco had said that "the recruiting process [for a new CEO] is underway and ongoing."

He also mapped out a detailed strategy to address declining revenues and profitability focusing on core product offerings, optimized pricing, and improved store efficiency, while navigating challenges in Asia-Pacific and the wholesale channel.

Weak traffic, particularly in Asia-Pacific, and a difficult wholesale scenario weighed on Ferragamo's first-half performance.

As reported, revenues in the first six months ended June 30 were down 9.4 percent to 474 million euros compared with 523 million euros in the same period last year. At constant exchange rates, they fell 7.1 percent. The performance was mainly penalized by the wholesale channel, which was down 17.9 percent to 105 million euros.

In the second quarter, revenues were down 14.6 percent to 253 million euros.

Profitability was also impacted in the first half, as earnings before interest, taxes, depreciation and amortization fell 38.1 percent to 73 million euros compared with 117 million euros.

BUSINESS

Vince Stock Soars After Strong Q2 Report

- Executives cite extended full-price selling, less discounting, positive consumer response to products and an ability to mitigate tariff impacts.

BY DAVID MOIN

Vince shares soared more than 100 percent at one point on Thursday after the contemporary brand reported second-quarter results that beat expectations.

Vince is known for its California-inspired, laid-back contemporary styling, but there was certainly nothing laid-back about Wall Street's reaction to the report as the stock closed up 89 percent to \$3.14.

The brand indicated that it benefited from greater full-price selling, less discounting and healthy levels of product acceptance by consumers during the quarter ended Aug. 2.

Vince's net income rose to \$12.1 million, or 93 cents per diluted share, and compared with net income of \$600,000, or 5 cents, a year earlier.

Adjusted earnings before income, taxes, depreciation and amortization totaled \$6.7 million compared to \$2.7 million in the same period last year.

Net sales decreased 1.3 percent to \$73.2 million with a 5.1 percent decline in the wholesale segment partially offset by a 5.5 percent increase in direct-to-consumer segment. The decline in wholesaling was primarily due to the

shift in timing of fall shipments as a result of uncertainties revolving around tariffs.

"We are very proud of our second-quarter performance, which reflects disciplined execution and strong customer reception to our product offerings especially as we elongated our full-price selling season," said Brendan Hoffman, chief executive officer, in a statement.

Hoffman said Vince is beginning to reinvest in the business and pursue growth opportunities.

Eric Beder, founder and CEO of Small Cap Consumer Research, wrote in a research note: "We are reiterating our Buy rating and raising our projections for Vince Holding after the company reported solid [second-quarter] results, with slight top-line and material bottom-line upside, as the company's product offerings were very strong and drove increases in full-price selling, despite disruptions from tariffs that led to delayed shipments.

"Further, initial third-quarter guidance reflected strong demand for



Vince for spring 2025

the company's new fall lines and the potential to offset a material portion of the higher tariff impact with a more balanced supply chain and selected price increases," Beder added. "We believe Vince remains a key fashion winner with the product and customer base to drive higher pricing, continued new store growth and to capture a wider piece of the overall wholesale channel market. As such, we remain upbeat on the potential for further upside as the tariff shocks abates, and we reiterate our Buy rating and \$4 price target for Vince."

For the third quarter, Vince expects net sales to be flat to up 3 percent compared to the prior-year period.

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FASHION

Milan Fashion Week Calendar Goes Ahead in Memory of Giorgio Armani



Here and below: The ad campaign for Milan Fashion Week running Sept. 23 to 29.

- Camera della Moda's president Carlo Capasa teased that the organization is planning a project in memory of the late designer.

BY SANDRA SALIBIAN

MILAN — “We feel his presence in this room,” said Camera della Moda’s president Carlo Capasa on Thursday about Giorgio Armani, who died last week at 91.

“This Milan Fashion Week will be celebrated in memory of one of its founders,” he added in his opening remarks at the organization’s press conference, which presented the final schedule of the fashion event running Sept. 23 to 29. “His creative, entrepreneurial and human lessons are invaluable in the times of transformation fashion is experiencing, where vision, quality and consistency are essential values.”

While Capasa was inviting the audience to observe a moment of silence, Milan’s mayor Giuseppe Sala was busy attending a 9/11 commemoration but took a moment to confirm that the Armani family approved his offer to have the designer’s name included in the city’s historic Monumentale cemetery — namely at the large Famedio building, next to the country’s most honored citizens such as novelist Alessandro Manzoni. The likes of Franco Moschino, architect Gae Aulenti, ballet dancer Carla Fracci and Italian singer and Armani’s childhood friend Enzo Jannacci are also among the ones commemorated at the cemetery.

Capasa teased that Camera della Moda and its associates will soon disclose an initiative dedicated to the designer, too. He was mum about the details of the project, but he expressed how “we learned with joy the news that the celebrations for his brand’s 50th anniversary were all confirmed. Knowing Mr. Armani, we didn’t expect anything different.”

As reported, on Wednesday the fashion company said both the Giorgio Armani and Emporio Armani spring 2026 shows were confirmed. The exhibition of 150 archival looks at the Pinacoteca di Brera museum will also go ahead as planned and will be unveiled on Sept. 24.

The following day, Emporio Armani’s two shows will be staged in Via Bergognone, at the Armani Teatro at 3 and 4 p.m. CET.

The Giorgio Armani show is slated at 7

p.m. CET on Sept. 28, instead. It will be exceptionally staged at the Brera Pinacoteca, 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.

The Giorgio Armani show will cap off a packed schedule of physical appointments, across 54 runway shows, 85 presentations and 30 events. There were no major surprises on the show front compared to the provisional calendar released over the summer.

As reported, the hot tickets this season are for the much-anticipated debuts, such as Demna for Gucci and Dario Vitale for Versace. Both brands will hold intimate showings in lieu of traditional runway formats.

In particular, Gucci has earmarked Sept. 23 at 7 p.m. CET to unveil the Georgian’s first designs. As reported, Demna’s first show for the Italian brand will be next March, with his upcoming presentation more of a reminder of Gucci’s foundations.

Vitale’s first collection for Versace will be an intimate affair, too, with a presentation on Sept. 26 at 8 p.m. CET and, according to sources, a video component is involved.

Simone Bellotti’s debut at Jil Sander and Louise Trotter’s first collection for Bottega Veneta will be unveiled via runway shows, instead. They are scheduled on Sept. 24 and Sept. 27, respectively.

Still missing from the calendar is Marni,

now under the lead of Meryll Rogge, as the brand’s spring 2026 collection conceived by the in-house design studio will be presented to buyers through private showroom appointments, while Rogge’s runway debut is planned for February’s Milan Fashion Week. Other M.I.A. brands this edition comprise Philipp Plein, GCDS and Del Core.

Newcomers include London-based Knwls, which will stage an 8 p.m. show on Sept. 24. Italian brand Sa Su Phi will hold its first runway show on Sept. 26, switching from its traditional presentation format. A few looks by the brand have been spotted on Meryl Streep while filming “The Devil Wears Prada 2,” upping the visibility of label.

Indian designer Dhruv Kapoor, who has presented his collections in Milan for the past few years as part of the June and January men’s showcases is now moving to the women’s calendar and will stage its first runway show. Pierre-Louis Mascia also moved to the women’s schedule and will hold a show on Sept. 28.

Aligned with their strategy of staging a single show per year, Boss and The Attico are back on the calendar on Sept. 25 and 26, respectively. Stella Jean and Calcaterra are also back on the calendar.

Other shows include Diesel and Alberta Ferretti on Sept. 23; Antonio Marras, Fendi — once again mounting a coed show designed by artistic director of accessories and menswear collections Silvia Venturini Fendi to continue celebrating its

centennial — Missoni and Etro on Sept. 24; Max Mara, Prada, Moschino and Roberto Cavalli on Sept. 25.

On Sept. 26 David Koma will stage his sophomore runway show for Blumarine, to be followed by the likes of Tod’s, Elisabetta Franchi and Sunnei, and over the weekend, Ferrari, Ferragamo and MSGM.

On the presentation front, newcomers such as Forte Forte, Vespa and Moja Rowa will add to the established brands including Loro Piana, Brunello Cucinelli, La DoubleJ and Ports 1961. Also back on the calendar are Agnona; Pucci, which will present its fall 2025 collection with the immersive experience “Pucciverse” at Palazzo Clerici on Sept. 24, as well as JW Anderson, presenting its resort 2026 collection on Sept. 27, to be followed by a private cocktail at Casa Cipriani.

Trussardi will unveil its new chapter with “Gente Society,” a short film starring Eva Herzigova and Fernando Lindez to be screened at the Anteo Palazzo del Cinema movie theater on Sept. 28.

Max&Co. will also unveil a collaboration with Sami Miró, while Moschino’s former creative director Rossella Jardini will make a comeback with a tie-up with Italian designer Alessandro Enriquez.

Paciotti is among the accessories brands returning to the calendar and joining a crowded pack comprising MCM, Santoni, Giuseppe Zanotti, Gianvito Rossi, Serapian, Sergio Rossi, Stuart Weitzman and Casadei, to name a few.

As for the events, Camera della Moda moved the CNMI Sustainable Fashion Awards up one day to Saturday night from its usual Sunday spot in light of Giorgio Armani’s show and celebration, while the third edition of the Black Carpet Awards will be held on Sept. 24.

Capasa also shared economic projections that forecast 2025 sales of the fashion and connected industries (including textiles, clothing, leather goods, footwear, jewelry, eyewear and cosmetics) down 3.6 percent to 92.4 billion euros compared to 2024.

Capasa attributed the projection to the negative trend reported in the first half of the year, across all categories. While last year the poor performance of the “core” categories — textiles, clothing, leather goods and footwear — was offset an uptick in jewelry, eyewear and cosmetics, in the first half of 2025 sales of the core cluster and of the one comprising jewelry, eyewear and cosmetics decreased by 4.5 percent and 3.5 percent, respectively. Tariffs threats added to geopolitical instability and weak internal demand in impacting the performance, Capasa said.

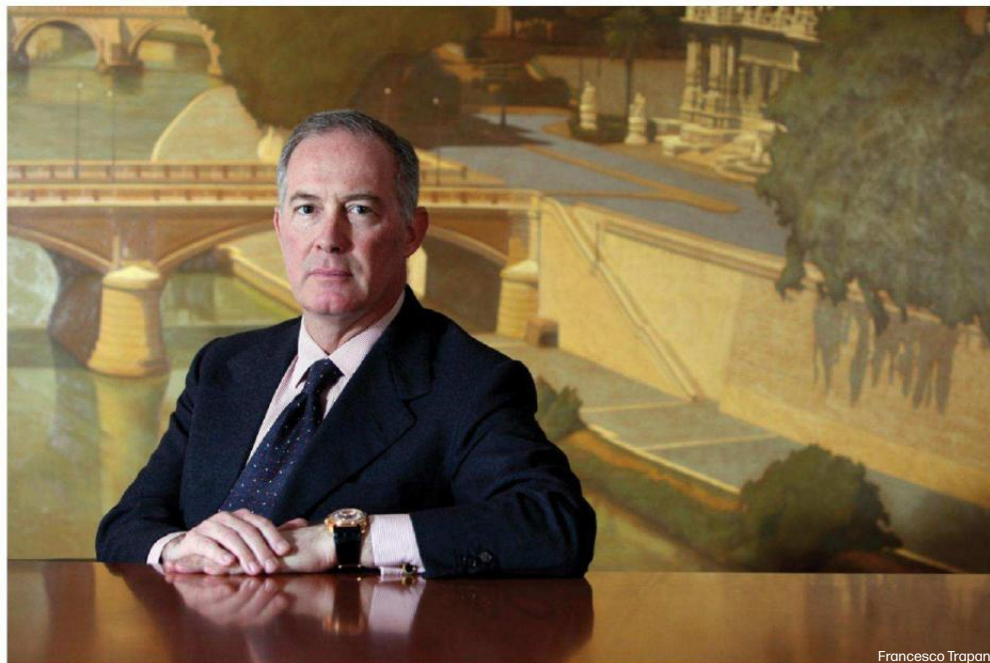
Ditto for exports, which in the first five months of the year decreased 5.5 percent compared to the same period in 2024. Still a key driver for the Italian fashion industry, this year they are expected to decrease 3 percent to 88.4 billion euros versus 2024, while imports are projected to grow 4.3 percent to roughly 49 billion euros.





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Francesco Trapani

OBITUARY

Francesco Trapani, Longtime Bulgari Executive

● Under his visionary leadership, Bulgari expanded internationally.

BY LUISA ZARGANI
WITH CONTRIBUTIONS BY
SAMANTHA CONTI AND MILES SOCHA

MILAN — Industry entrepreneur and investor Francesco Trapani has died in Rome, aged 68.

"It is with profound sadness that Bulgari mourn the passing of Francesco Trapani, a visionary leader and a key figure in the modern history of our maison," stated the Bulgari house on Thursday.

He was the son of Lia Bulgari and the nephew of Gianni, Paolo and Nicola Bulgari. Accordingly, continued the statement, he "inherited a profound passion for excellence, creativity and innovation."

He was appointed chief executive officer of the Rome-based jeweler in 1984, helming it for three decades, "transforming Bulgari into one of the world's most iconic luxury jewelry brands and establishing it as a global leader. With a bold, forward-looking vision, Francesco redefined the boundaries of the luxury world, expanding Bulgari's international presence and elevating it into a symbol of Italian elegance and contemporary refinement. His strategic insight and relentless drive helped shape not only the future of our maison but also left a lasting mark on the entire luxury industry."

Bulgari concluded the statement by expressing deep gratitude "for his extraordinary contributions, his unwavering dedication, and the lasting legacy he leaves behind. His spirit, ambition and passion for beauty will continue to inspire us all. Our thoughts are with his family, friends, and all who had the privilege of working alongside him."

Funeral services will be held in Rome on Saturday at the Basilica di Santa Croce in Gerusalemme at noon CET.

Trapani spearheaded Bulgari's diversification into fragrances and hotels

and publicly listed the company on the Italian Stock Exchange in 1995 until it was delisted in 2011 when LVMH Moët Hennessy Louis Vuitton acquired it for roughly \$5.2 billion.

That year, Trapani joined LVMH as president of the French group's watches and jewelry division, a role he relinquished in 2014 becoming an adviser to chairman Bernard Arnault on jewelry.

On Thursday, LVMH described Trapani as "a talented Italian entrepreneur," who "left a indelible mark on the luxury sector, particularly at Bulgari, which he significantly developed during his presidency."

Trapani is survived by his four children Rebecca, Agostino, Vittoria and Allegra.

Arnault, his family, and all LVMH Group and its employees expressed their "deepest condolences" to Trapani's family and loved ones. "Bernard Arnault and his family also wish to honor his memory, as he contributed to the group's success as a member of the board," continued the statement by LVMH. "His leadership and passion for this sector will continue to inspire many within our group and beyond."

"We are deeply saddened by the passing of Francesco Trapani," said Jean-Christophe Babin, chief executive officer of Bulgari and of LVMH Watches, overseeing watchmakers Hublot, Zenith and Tag Heuer. "His visionary leadership and entrepreneurial spirit not only transformed Bulgari from a small family-run jeweler into a global high luxury brand but also left an indelible mark on the entire industry. In just three decades, he laid the foundations for what Bulgari is today, a symbol of Italian excellence, creativity, and innovation. We are profoundly grateful for his legacy, and he will always remain a part of our story."

Babin described Trapani's decision to venture into hospitality as "one of the most visionary moves ever, venturing into immersive and experiential luxury when these words didn't even exist."

In 2024, marking the 20th anniversary of the first Bulgari Hotel & Resorts in Milan

in a former convent and recalling those early days, admitting the decision was met with some general initial skepticism, Trapani told WWD that "we wanted to think outside of the box, offer something that would stand out, noticeable and different from what others were doing."

He was always thinking differently and had a great nose for marketing.

In 2001, Trapani came up with the idea of commissioning a Bulgari novel. He worked his contacts in London, and paid a reported \$80,000 to the award-winning author and screenwriter Fay Weldon to write "The Bulgari Connection," which the brand published and distributed to clients and friends.

Weldon — and Bulgari — were roundly criticized for blatant product placement, but the book turned out to be a hit and was published a year later by HarperCollins.

The soft-spoken Trapani could at first appear stern and cold, but behind that exterior was a warm man whose piercing gaze would twinkle as he talked about luxury, business and life in general. A

driven, focused and visionary executive, Trapani was aligned with Bulgari's sophisticated image.

To manage the hotels, "we thought we should partner with Marriott [International], the best in the industry, with 30 brands, and global, powerful marketing. While we would bring to the table our design concept and standard of service, we knew that if the chef decided to run away with a ballerina, Marriott would know what to do," Trapani said then with a chuckle.

Bulgari's hotel business has grown successfully to encompass units in Rome, Paris, London, Bali and Dubai among others.

Trapani's résumé also includes a stint as chairman of private equity firm Clessidra SGR, where he spearheaded the acquisition of the Roberto Cavalli brand in 2015, and as an investor in two Italian food companies.

In December 2018, he became the main shareholder and chairman of VAM Investments, which together with Fondo Italiano d'Investimento, established Italian luxury production pole Gruppo Florence, supporting the Italian production pipeline and supply chain.

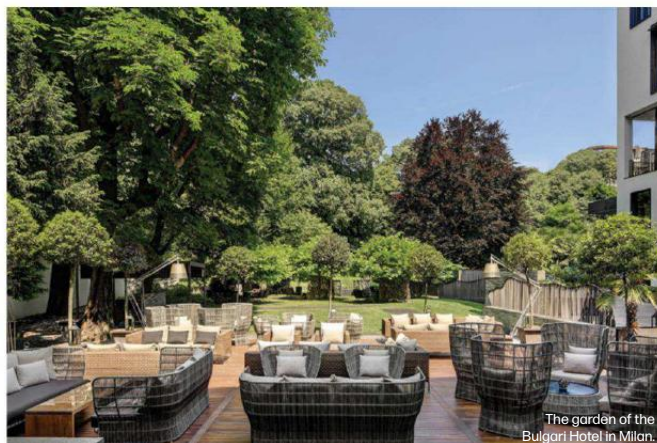
Ever attentive to quality and craftsmanship, Trapani told WWD in 2020 that Florence "will ensure the highest levels of business sustainability, protecting brands from any kind of reputational risk. We strongly believe that Florence can today represent an efficient response to the needs of fashion companies looking for quality, organizational efficiency, attention to sustainability and a more solid financing."

Trapani, stated VAM Investments, "uniquely combined remarkable global achievements with a personality marked by humility, warmth, genuineness and balance. He was a man of few words, yet those words won the deep affection of people from all walks of life, including every member of our team."

Not long ago, he wrote that "perhaps the only war worth fighting is the one for dreams." We will honor his memory by doing so."

In a long and moving post on LinkedIn, Attila Kiss, CEO of Florence, highlighted Trapani's words of encouragement in setting up the pole. "You gave us visibility and a global reputation, your wise advice supported us along the path. The whole Gruppo Florence really owes you a lot." In addition, Kiss spoke of more personal moments, "one-on-one weekly meetings becoming fun for the wealth of exchanges of opinion and the lightness of the conversations," discussing challenges and "proudly finding solutions together."

Before the sale to LVMH, Trapani sat on the board of Tiffany & Co. as part of a deal with another activist investment firm, Jana Partners LLC. He was instrumental as a board member in helping to recruit Alessandro Bogliolo as CEO and in pushing the American heritage brand's reinvention. Trapani was also a partner in Bluebell Capital Partners.



The garden of the Bulgari Hotel in Milan.

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BUSINESS

Vera Wang and David's Bridal Partner Again



- The designer will continue to design and produce her namesake Haute Couture bridal gowns and red carpet herself.

BY LISA LOCKWOOD

Vera Wang and David's Bridal are back together again.

David's Bridal Inc. and WHP Global, owner of the Vera Wang fashion brand, have formed a strategic partnership naming David's Bridal as the global producer and retailer of Vera Wang Bride, a premium collection of wedding gowns and bridesmaid dresses and, soon, wedding invitations and stationery. This partnership marks the creation of an expansive Vera Wang Bride world, available exclusively at David's Bridal.

In 2010, Wang signed an exclusive licensing deal with David's Bridal for White by Vera Wang, which ended in 2020 due to the pandemic. Wang then signed a new 10-year partnership in 2021 with Barcelona-based Pronovias for Vera Wang Bride. According to WHP Global, the Vera Wang Bride partnership with Pronovias will transition to David's Bridal.

In 2023, David's Bridal filed for bankruptcy, which was the second time in five years the company filed for Chapter 11. The company was rescued from bankruptcy with a court-approved sale to Cion Investment Corp. As part of the sale, Cion invested \$20 million into the company for new initiatives and assumed certain bankruptcy-related liabilities, as reported. After shutting 100 stores, David's Bridal was able to keep 195 stores operating.

Today, the David's Bridal executive team is completely new and the direction of the company has shifted, less focused solely on physical retail channels.

Wang, who started her own high-end bridal brand in 1990, is arguably one of the most influential bridal designers in the industry and is also known for her cutting-edge ready-to-wear designs.

The Vera Wang Haute business will continue to be operated independently by Vera Wang, offering custom couture bridal gowns and red-carpet couture. She continues to own her Madison Avenue

boutique. Wang has designed wedding gowns for numerous celebrities including Ariana Grande, Hailey Bieber and Kim Kardashian, as well as red-carpet looks for Beyoncé Knowles Carter, Sydney Sweeney and Zendaya.

"The Vera Wang Bride is intended to reflect a certain sense of quality, design integrity and modernity – but above all, style," said Vera Wang, founder and chief creative officer of Vera Wang. "Sometimes that means interpreting certain nuances that define each and every bride. From the very center of the fashion eye at American Vogue where I spent nearly 20 years creating editorial imagery to two years with Ralph Lauren, and 36 years dressing brides, I am looking forward to reaching a new generation of brides in this streamlined and technologically driven world with this partnership with David's Bridal."

At David's Bridal, the Vera Wang Bride wedding gowns will range from \$2,000 to \$6,000 and special occasion will be priced from \$200 to \$1,500. Wang's Haute Couture wedding gowns retail from \$6,000 to \$30,000.

Wang added that she wants to create looks with David's Bridal "that embrace the codes of her brand, especially in wedding attendants, a category highly specific to the U.S. and a potentially significant volume driver."

"These designs will reflect the sensuality, charm and sophistication so specific to my red-carpet history and my own highly personal take on formal dressing. As always, bridal remains its own emotional, complex and insanely romantic part of the fashion world. After 37 years devoted to this craft, I will continue to explore the creativity and passion I have for all things wedding that continue to define our brand and our unique contribution to fashion and lifestyle."

Beginning in 2026, David's Bridal will oversee the full production of the Vera Wang Bride bridal collection, uniting Wang's signature style with David's vertically integrated design and manufacturing network. The company said David's will manage every step in-house, from sketch to final stitch, to ensure quality,

consistency and speed, giving brides greater accessibility and faster delivery.

"Vera is one of the most visionary and influential couture designers of our time – fearless in her creative approach and unapologetic in her focus on craftsmanship and quality. An icon," said Kelly Cook, chief executive officer of David's Bridal. "Vera's ability to balance fashion duality – intensely sensual artistry with rock 'n' roll edge – parallels David's new strategic vision as we innovate, modernize and reimagine our brand. We reverse this opportunity, as the world's largest bridal manufacturer and leader in bridal retail, to take Vera's cherished and iconic Vera Wang Bride brand into its next chapter. We're talking about everything from wedding gowns and invitations to bridesmaid dresses, accessories and even wedding planning with Vera Wang Bride x Pearl Couture – all in one place."

Personally, Cook added that she has three Vera Wang pieces in her closet, which all mean something intimate and special to her. "In fact, my daughters are constantly borrowing them. Why? The pieces are timeless. Rock 'n' roll. Feminine. Powerful. All the things that Vera Wang



Bride is about. Together, David's and Vera are excited to empower new generations of women in a way that allows them to make a bold statement about her and her unique style," Cook said.

Vera Wang Bride will be available nationwide in all David's Bridal stores and online.

As part of David's "Aisle to Algorithm" transformation, this partnership will introduce Vera Wang Bride x Pearl Couture, a couture edition of its first-of-its-kind AI wedding planning tool, tailored for upscale weddings. Pearl Couture will provide high-end wedding planners and their brides access to David's AI-powered planning tools and resources including custom Vera Wang Bride themed planning dashboards, invitations, weddings websites and curated vendor recommendations.

To toast the partnership, David's is reissuing a capsule of archival Vera Wang White gowns under the Vera Wang Bride label featuring the most loved designs from its earlier collaboration. These made-to-order "modern vintage" designs will be available for preorder on davidsonline.com for the first time in more than a decade.

Starting Friday, brides can join the waitlist on davidsonline.com with new full Vera Wang Bride collections that will roll out in 2026. All Vera Wang Bride purchases will qualify for David's Diamond Loyalty Program, the industry's first and only bridal loyalty rewards program. Over the coming months, key product drops, collection launches, new platform offering and in-store experiences, will be revealed.

Wang has a significant licensing business in various lifestyle and bridal categories, including Vera Wang Jewelry (engagement and wedding rings; Jared Atelier has earrings, necklaces and bracelets) with Signet Jared & Zales; Black by Vera Wang (special occasion men's tuxedos and suits) with Men's Warehouse; Vera Wang Love fragrance with Coty; Vera Wang Home decor (tabletop, china, gifting, barware and crystal) with Wedgwood; Vera Wang Home (bedding and bath) with Revman, and Vera Wang Party (prosecco and rose) with Royal Wine.

WHP Global acquired Vera Wang fashion brand's intellectual property in December 2024. WHP's portfolio includes more than 12 brands across fashion, sports and hard goods, generating more than \$7 billion in annual retail sales across more than 80 countries.

David's Bridal has more than 190 stores across the U.S., Canada and franchise locations in Mexico.



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The Reviews



Michael Kors

There seems to be a new ease blowing through New York fashion for spring 2026, as designers play into the relaxed vibe of classic American sportswear and a sense of escapism. Among them is Michael Kors, who returned to Manhattan's Terminal Warehouse on Thursday morning and visually transported guests from his New York City apartment mindset of fall to his beach house for spring.

"I'm the first person to admit that Lance [Le Pere, his husband] and I are travel-addicted. Particularly lately, when I think the world is very upside down, very frenetic. I think Mrs. [Diana] Vreeland was smart, the eye has to travel," Kors said ahead of the show. The duo's summer of unplugging, resetting and becoming inspired was spent from Norway to South Africa and California to Marrakech.

Kors cited Sicily as inspiration for the collection's rusticity and sunrise-to-sunset hues and natural tones, also seen in Greece or Big Sur. But the collection wasn't necessarily about one particular place, rather about the yin-yang balance of natural beauty and the indulgence of fashion. Here, taking stiff structures out of natural suit jackets to evoke the ease of a cardigan; working with leather to create the collection's chunky jewelry, and adding artisanal fringes to travel-friendly handbags and wardrobing for his women in movement struck that balance.





PEOPLE

Front Row at Michael Kors: Gwyneth Paltrow, Jane Krakowski, Olivia Wilde



Olivia Wilde and Gwyneth Paltrow



Jane Krakowski and Chloe Fineman



Audra McDonald



Leslie Bibb

“The show and this collection are very much laid-back, but it’s elegant. It’s sensual, not shrink-wrap sexy. You’ll see it in the casting, it’s women of all ages, women of all sizes, and a word that no one ever uses anymore: sophisticated. It’s not a dirty word,” Kors explained, pointing out ample elevated, drapey matching sets with fluid skirt and voluminous pant sets and shimmering hand-done paillette dresses with sheer “veiled” overlays in lieu of body-gown gowns.

His mindset was transporting Marrakech to Manhattan, Bali to Brooklyn, or perhaps Polynesia to Paris, resulting in a cohesive collection of urban glamour for city life and beyond, which translated strongly on the runway.

Nods to photographs of Peter Beard and Lauren Hutton on the beach came through new pareo and caftan dressing, as well as simplistic ribbed tanks and bodysuits. Liquid draping was also key, as seen through fabulous ballooning harem pants – already a budding trend this season; fluid white shirting, and breezy cocooning chiffon-wool two-piece sets that transitioned seamlessly from elegant occasions to casual looks when paired separately with a T-shirt or jeans.

Kors’ client is the global woman of all ages and sizes whom he cares deeply about, reflected through his model cast; star-studded front row, including the likes of Gwyneth Paltrow, Ariana DeBose, Olivia Wilde, Suki Waterhouse, Jane Krakowski and Leslie Bibb, and loyal customers taking note of what they’ll purchase this season. They certainly have ample options of laid-back glamour and sophisticated ease to choose from. — Emily Mercer

● Krakowski talked taking on the role of Mary Todd Lincoln in “Oh, Mary!” and Chloe Fineman reacted to the new cast members of “SNL.”

BY LEIGH NORDSTROM
PHOTOGRAPHS BY GILBERT FLORES

It was only the first official day of New York Fashion Week, but Gwyneth Paltrow said it all as she walked into the Michael Kors show, taking a deep breath as she steeled herself for photos. The week so far has been filled with parties and a few off-schedule shows already, and the month is long.

Joining Paltrow at the Michael Kors show was Olivia Wilde, Jane Krakowski, Audra McDonald, Leslie Bibb, Chloe Fineman, Ariana DeBose, Kara Young, Kelsea Ballerini, Lily Aldridge, Lili Reinhart, Kaitlyn Dever, Suki Waterhouse, Ava Phillippe, Laura Carmichael, Judith

Light and more.

“Michael’s just one of the dearest people and I adore him and Lance [LePere, his husband] and I’m just thankful that they invite me to the party every year,” Krakowski said. “It’s always a bit overwhelming, but for some reason once I get dressed in the Michael Kors look, it’s possible for me to show up.”

Dressing in a maroon monochromatic look, Krakowski was channeling the designer himself in a pair of aviator sunglasses, his signature.

“I actually get a little intimidated in these kinds of settings. So the glasses help,” she said.

The actress is set to take on the role of Mary Todd Lincoln in the hit play “Oh, Mary!” on Broadway soon, news that had the internet in a collective tizzy when it was revealed.

“I was overwhelmed by the outpouring of interest and goodwill. I’m working on it now. It is a thrill to get to work on

something that is so well-written and so funny and I just hope that I represent Cole [Escola] and Sam [Pinkleton] and all of their work to the level that they are expecting,” Krakowski said.

“People are sending me lines from the show and I realized that the fans of the show know more of the lines than I do at this point,” she said. “I’m hoping that’s going to switch.”

Further down the row, Fineman, who was chatting with Wilde, was sporting a new hair shade that perfectly matched her furry long scarf.

“I missed my flight on Monday because I was dyeing my hair and I thought it was Jane Birkin color, and now I realize it’s sort of this tobacco blond,” she joked.

Fineman will be back to work shortly for the new season of “SNL,” which has recently been announcing new cast members and departures.

“I’m really excited. I’m very curious. A lot of changes. I really cried when I found out about certain people not coming back,” she said. “We put so much time and effort into the thing and then it’s like, ‘oh wow, that won’t happen.’ You have these special moments. But yeah, I feel like [the new cast members] are really young. They’re very online. We’ll be doing a lot of TikToks. And I don’t understand TikTok, I’m an Instagram Millennial.”

It was Bibb’s first very New York Fashion Week show – well, as a spectator. “The last time I was at New York Fashion Week, it was in the ‘90s and I walked for Calvin Klein,” she said.

The star of “The White Lotus” will be heading to L.A. this weekend for the Emmy Awards.

“I haven’t packed,” she said. The dress choice too remains last-minute.

“I do my fitting tomorrow. Jeanann Williams is my stylist and Jeanann likes to do it last minute. You get better picks when you do it last minute,” Bibb said. “Everybody hoards dresses and then they release them, so then you get the good ones.”



Rachel Comey



Libertine



J. Press



Rachel Comey

Problem solver is a label designer Rachel Comey proudly wears.

"We really think about what our woman is going through, and really pay a lot of attention to the life experiences of our customers," she said at a preview of the collection. "We have so much feedback from our store, that goes down to the fiber, like what kind of weight of cotton and the performance of the fabrics."

There's an intimacy to what she creates, down to her reason to come to the runway. Her show notes explained she just wanted to "hang out" with friends and muses, inviting them to an intimate runway in a quiet New York alley behind her now-expanded showroom in NoHo. The spring collection is about contradictions in color combo and fabrications. Think wool with technical fabrics; pink tissue-thin jersey, stacked in layers over a floaty bubble skirt — each glided down the runway on a cast of models that she instructed to do their own hair and makeup, giving it a bit of a lived-in personal touch.

When asked what her bestsellers are, she spoke about how they change from season to season; her customers just look for pieces that fit every category. Think silky flowing trenchcoats, cascading slipdresses, cocooning outerwear and accessories to offer a bit of pragmatism for a busy life, such as suede duffel bags and minimal kitten heels.

"The woman's life is complicated, many things going on, and we try to get into the different scenarios of the diverse types of age or body or other lifestyle and design to

them," she said.

The road of an independent designer is filled with pitfalls, but season after season Comey meets her customers where they are. Considering the diverse type of women who attended the show, many wearing her clothes, Comey's story continues to resonate. — *Thomas Waller*

Libertine

In a time when the whole world seems angry, Johnson Hartig took the opposite tack, aiming to offer a positive alternative to all the negativity.

Although his message was still about a revolt, the designer of Libertine presented it in such a way that it felt upbeat.

"This season is a love revolution," he said backstage before his Wednesday night show. "We're talking about peace and harmony and brotherhood and truth. Truth is beauty, and beauty is truth."

He embroidered these positive affirmations in sequins on some of his coats and jackets to drive home the message.

"Beauty is more essential now than ever, and creating beauty is a quiet act of resistance. It is how we remind ourselves — and each other — of what is good, what is true, and what is worth preserving. This is a really peaceful way of protesting," he said.

Although the show opened with Hartig's take on American Revolution-era soldiers in tricorne hats playing a flute and drums, the mood was immediately lifted by his trademark colorful, elaborately designed women's and menswear.

This season included a robust hollyhock print inspired by 15th and 16th-century

botanical drawings, and a variety of garden-inspired patterns. One standout was a floral jacquard print Hartig created and complemented with an array of feathers that he used for dresses, pantsuits and other pieces. He also offered up an assortment of rainbow stripes, ribbon embellishments and other eye-popping art pieces that drew the admiration of guests including Cyndi Lauper, Martha Stewart, Christina Hendricks, Theodora Richards and Thom Browne.

For the second time, the show was held at the Elizabeth Street Garden, itself a place of protest as it was threatened with demolition by the city to create affordable housing. However, a compromise was reached and the garden was saved, bringing another positive element to the evening. "We did our little bit to help and it feels like a victory," Hartig said.

Ditto for this collection. — *Jean E. Palmieri*

J. Press

Ivy League is alive and well — at least among the fans of Jack Carlson, the new president and creative director of J. Press.

Carlson, the founder of Rowing Blazers, who sold and exited his brand earlier this year, drew a room full of plaid, navy blazer and repp tie wearing guests to the Explorers Club on Thursday morning to check out his first collection for the retailer.

"I wasn't sure what I wanted to do after I left Rowing Blazers," Carlson said before the show. "I thought maybe I'd move to California and write books." But when J. Press approached him about reinventing its collection, he was all in.

"I've been a fan of J. Press since high school," he said. "It has a great history. So many designers are inspired by the Ivy look, but J. Press invented it. However, in the past few years, it's moved away from its core ethos."

He set out to change that, and wanted to make his debut during New York Fashion Week, he said, so he could properly showcase J. Press as "the standard-bearer of classic American menswear and Ivy League style."

That's just what he did.

The collection showcased all the signature looks of the preppy Ivy League uniform: navy blazers with gold buttons, tweed sport coats, oxford shirts, chinos with animal prints, corduroy pants in a variety of colors and plaid toggle coats. And there were also updates to the company's Shaggy Dog sweater, offered in a variety of colors and patterns.

While there were no surprises, Carlson's touch updating recognizable, classic pieces provided a shot of modernity to the line. Case in point: a traditional waistcoat was created in fire-engine red that he paired with a vibrantly striped vest and black tuxedo pants.

"Not many Old School menswear brands are as colorful as J. Press," Carlson said. "So I wanted to lean into that."

The show featured a mix of models and friends of Carlson and the brand, which helped to make the collection look even more authentic. "It's a fun and eclectic cast, not so serious," he said. "I didn't want a bunch of frowning, chiseled models, but rather something more academic and wrinkled." — *J.E.P.*



EXCLUSIVE

Laura Ashley to Open First U.K. Store Under New Owners

● The opening coincides with the start of a yearlong celebration marking what would have been founder Laura Ashley's 100th birthday.

BY SAMANTHA CONTI

LONDON – Following its purchase by Marquee Brands in January, Laura Ashley is shifting into high gear with the opening of its first stand-alone U.K. store in more than five years and a 12-month celebration marking what would have been the 100th birthday of its founder.

The lifestyle brand known for its flower garden prints, Victorian-tinged designs and broderie anglaise details will make its official return to bricks-and-mortar retail with the opening of a flagship on Sept. 26 at the Lakeside mall in Essex, England, not far from London.

An announcement is expected Friday.

The new store will span nearly 10,000 square feet and offer Laura Ashley's furniture, home decor, fashion and children's collections in an immersive brand environment. It will be operated in partnership with Next plc, its retail licensee in the U.K. It is understood there are more stores to come.

"This opening represents a significant milestone in Laura Ashley's return to the U.K. retail market and signals the next phase of growth for the brand," said Rachel Terrace, chief commercial and growth officer of the New York-based Marquee Brands, which specializes in using licensing deals to accelerate established brands worldwide.

The Marquee stable also includes Martha Stewart, Ben Sherman, Totes, Isotoner, Motherhood Maternity and Body Glove.

"Laura Ashley stores have always been destinations of inspiration, where consumers could explore and immerse themselves in the brand's world of design. In partnership with Next, we are proud to reintroduce this experience in a refreshed retail concept," Terrace added.

The store will showcase furniture, soft home accessories, made-to-measure

fabrics, wallpaper and paint collections. It will also offer interior design services and plans to host brand activations, product launches, and other events. The fashion will include womenswear, sleepwear and clothing for girls.

The yearlong celebration is called "Laura Ashley: 100 Years of an Icon" and kicked off this week with a birthday dinner at The Kensington Hotel in London, and the release of special-edition creations.

There's a new wallpaper and fabric collection called The Waters Edge, created by Anna Eynon, a Swansea College of Art student, and winner of the New Designers Laura Ashley Lifestyle Award. The award recognizes a print design or collection that blends Laura Ashley's heritage with contemporary innovation, and offers prize money and a paid internship to the winner.

Eynon's design was inspired by Britain's wetlands, and features flora and fauna with sensual curves. Laura Ashley is also collaborating with Brewers, a Royal Warrant holder, on other wall coverings that feature re-colored classics and current bestselling designs.

Laura Ashley has also worked with fragrance specialists Freckleface on a handmade candle called Vintage 100 that combines two of Laura's favorite scents, English rose and wild blackberries.

Helen Ashmore, Laura Ashley's longtime head of design, said the brand founded by Laura and her husband Bernard Ashley in 1953 "has never stood still, and evolved through the decades," adding that she and her team want to stay true to that spirit.

They helped create the anniversary designs and oversee all the seasonal collections from a sunny new showroom, studio and archive in Hammersmith, west London.

"We're always asking ourselves, 'What would Laura do?' She was a woman ahead of her time, a female founder in the 1950s," Ashmore said during a walk-through of the latest fashion and home collections, the latter of which were inspired by Laura's own residences over the years, in London's Pimlico, northern France, and her native Wales.

"I feel like I find something new each time I look through the archive, and it's a real privilege to be the guardian and gatekeeper of her designs," added Ashmore, whose team is constantly reworking colors and resizing motifs from the archives.

The archives also inspire the seasonal clothing collections, which are made under license by companies including Next. This season, there are houndstooth jackets, embroidered tartans, rose print evening dresses and pinhole corduroy shirts with broderie anglaise details.

Ashmore said she's proud that Laura Ashley is continuing to support young talent, bringing designers such as Eynon on board, and buying the designs of other students whose aesthetic chimes with the brand.

Shortly after establishing the business, Laura brought in a young textile designer and artist, Brian Jones, to help her realize her vision. He remained at the company for more than 25 years, and later became a landscape and portrait artist.

Few British designer names have had the impact of Laura Ashley, one of the first lifestyle brands to capture the public's imagination, especially in the late 1970s and into the 1980s when Princess Diana and her Sloane Ranger pals were wearing high, frilly Victorian collars, ditz print skirts and rustling taffeta dresses with pouf sleeves.

Laura Ashley offered the full package to women in the U.S., Europe and Japan, where the Ashleys brokered a string of licensing deals and opened stores. Customers could dress themselves – and their homes – in Laura Ashley, spritz the cult fragrance, Laura Ashley No. 1, and pore over the decorating books to capture the brand's distinctive, upper-class country look.

"I'm really a 19th-century person living in the 20th century," Laura Ashley said in 1981. "I don't like cities and I feel

happiest in the countryside. I'm very much influenced by the country way of life."

While the brand has had its ups and downs since Ashley's death in 1985, it began to flourish once again under former owners Gordon Brothers, which bought Laura Ashley out of administration in 2020 and reset the business, which generates around \$750 million in retail sales.

Heath Golden, chief executive officer of Marquee, told WWD earlier this year that he's ready to take the growing business to the next level – while also using the Laura Ashley relationships, and the U.K. office, to help build the other brands in the portfolio.

"There are a lot of complementary, synergistic things we can do here," Golden said. "Laura Ashley really has done very well building itself out across Europe and Asia."

He added: "We will accelerate the great growth of Laura Ashley across its partners, very seamlessly with no disruption, as we then also think to look for other opportunities to further accelerate and cross-pollinate across other categories and geographies."



The Laura Ashley x Freckleface candles, part of the 100-year anniversary merchandise.

BUSINESS

LaPointe Opens Atelier In New York City

- The atelier at 31 Howard Street will host private appointments for its statement occasion dressing.

BY LISA LOCKWOOD

LaPointe, which is celebrating its 15th year in business, is widening its direct-to-consumer operation.

The company will open The LaPointe Atelier at 31 Howard Street, 2nd floor, to host private appointments for its statement occasion dressing.

According to Sarah Adelson, LaPointe's business partner and brand chief executive officer, the company's 15th anniversary gave them a chance to reflect.

"We looked backwards and where the brand's been and where we want to go, and we really wanted to double down on statement occasion dressing and that luxury customer who's always come to us for that," said Adelson. She said that instead of being "everything to everyone," they wanted to focus on dressing that luxury customer in a personalized, intimate environment.

Adelson said the brand has always had special occasion dresses, as well as day pieces, but now they want to home in on pieces that can go from day to night, really staying away from true day.

Wholesale remains a big part of their business, and the stores buy into the "special statement, beautiful pieces," said Adelson. LaPointe's key accounts include Neiman Marcus, Saks Fifth Avenue, Moda Operandi, Harrods and Forward.

For their web business, they have built out a bigger product category offering. Adelson said they wanted to have a destination where these clients can come and experience the brand in person, which we've never really had before. The brand

has no brick-and-mortar stores.

The atelier will be situated in their studio. It's not a ground floor retail space. "It's going to be really for the VIP customers who come in and make an appointment," said LaPointe, creative director and cofounder. The company has hired a direct-to-consumer team to help with VIP clients, working on customizations and offering a special brand experience. Marketing efforts are being streamlined to align with the brand and the clients' needs.

In evaluating its business over the past 15 years, LaPointe said that what her customers want from her are statement pieces, such as dresses with feathers. She said they want to wear pieces that get attention. For example, she is designing a double-face satin bias dress with feathers on it. "It's easy to wear, it's nothing too complicated. It's not like a constructed ball gown or anything. It's easy things that these women can put on, but still feel very statement-y. That's kind of like our sweet spot where we can offer these types of dresses at a pretty good price point," she said.

LaPointe pointed out that she and Adelson, who met at Rhode Island School of Design, started out in an apartment a few blocks from the atelier. The company has now opened a new office in the same building they were previously in.

Saturday's spring fashion show at 1 p.m. will be in the atelier, and will be an intimate experience. LaPointe and Jessel Taank will host an official launch event on Sept. 18.

LaPointe said in her spring collection, she focused on the fine details. There's a lot of embroidery and everything is hand-done. "I hand-sketched everything. It's very, very tight. It's only 21 or 22 looks. And people will be able to see things up



Some fall 2025 looks from LaPointe.

close," said LaPointe.

LaPointe said she attracts customers who are both younger and more mature. "I feel so blessed in the fact that I've been able to dress everybody from the young Jenners to Oprah. But I think that the magic is the fact that it can honestly have that range. I think that's what truly keeps us in business because it's not a very specific narrow range," said LaPointe.

She noted that the designs are bold in color and texture, and there are feathers and sequins.

The new office space is 5,000 square feet, but the atelier itself is around 500 square feet. "We wanted it very intimate and to feel very special," said LaPointe, who chose all the furniture and drapes.

To amplify its business, the company

has done successful trunk shows in such places as New York, the Hamptons, Dallas and Atlanta, all key markets for the brand. They are frequently held in a hotel or in stylists' homes.

About 90 percent of LaPointe's collection is manufactured in Manhattan. "I think that also lends itself to why people love the product so much because the quality is there, the fit is there, and we're able to go up there in 20 minutes and have quality control," said LaPointe.

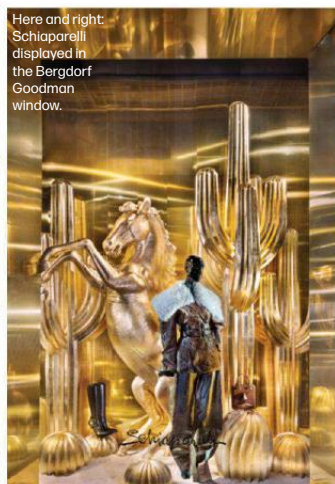
LaPointe said that if people are going to attend her show, "I'm going to give you a show. I'm not going to give you something boring. There are a lot of pieces that are offered that you won't see on the runway. I want to show them beautiful, beautiful clothing."

BUSINESS

Showcasing Schiaparelli at Bergdorf Goodman

- The luxury store's Fifth Avenue windows feature Schiaparelli's fall 2025 "Lone Star" collection by Daniel Roseberry.

BY DAVID MOIN



Here and right: Schiaparelli displayed in the Bergdorf Goodman window.

Bergdorf Goodman is putting the spotlight on Schiaparelli.

The luxury store's Fifth Avenue windows are currently showcasing Schiaparelli's fall 2025 "Lone Star" collection by Daniel Roseberry that celebrates the trailblazing principles of Elsa Schiaparelli, which were centered on a bold, surrealist style of dressing that accentuated a woman's singularity, as well as the Texas roots of Roseberry.

The windows set the collection amid a Western-inspired setting. The decor features sculptures of cacti, a Texas longhorn, and a bucking horse, all hand-gilded in gold leaf, a nod to Schiaparelli's signature gold.

Iconic silhouettes and accessories displayed from the collection include a jacket with an oversized shearing collar and matching high-waisted cowboy pants in brown calfskin leather embossed with Schiaparelli's emblematic codes, the Soufflé soft, slouchy, round shoulder bag featuring anatomical bijoux on the handle in a variety of materials and sizes; the new Secret bag adorned with bijoux buttons; the iconic Face bag; and the stiletto cowboy boots, detailed with a strap accessory featuring the brand's signature Keyhole.

"Over the past few years, the creative teams at Bergdorf Goodman

and Schiaparelli have worked closely to cultivate a unique aesthetic that seamlessly fuses Schiaparelli's signature vision with Bergdorf Goodman's penchant for arresting visuals," Linda Fargo, Bergdorf's senior vice president, fashion director and store presentation, said in a statement. "We're excited to continue our partnership with Schiaparelli this year with windows that reference Daniel Roseberry's fall collection, inspired by icons of his hometown of Texas and the Southwest, but executed the Schiaparelli way – artisanal, gold-leafed and with a shocking sense of scale. The ongoing series of windows in collaboration with Schiaparelli utilizes visually appealing displays that will catch the eye of passersby with their unexpected nature paired with extraordinary fashion – all very Bergdorf's."

Schiaparelli is supporting "Man Ray: When Objects Dream," an exhibition at The Met opening Sunday and running through Feb. 1, 2026. The show focuses on Man Ray's iconic "rayographs" and his experimental, cross-media work, featuring more than 150 pieces across photography, painting, objects and film. Elsa Schiaparelli was part of a creative circle that included Man Ray, Marcel Duchamp, Alfred Stieglitz and others.

FASHION

Industry Celebrates Start of NYFW

● From Thom Browne and Michael Kors to Linda Fargo and Trey Laird, designers and industry figures raised a glass to toast the official launch of NYFW.

BY JEAN E. PALMIERI

The American fashion community turned out in full force Wednesday night to toast the start of New York Fashion Week.

Everyone from CFDA chairman Thom Browne and Michael Kors to Anna Sui, Tory Burch, Kenneth Cole, Stan Herman, Vera Wang, Lafayette 148's Emily Smith, and a long list of emerging brands and leading industry figures such as Linda Fargo, Gena Smith, Andrew Rosen and Yehuda Shmidman lifted an espresso martini – the evening was sponsored by Starbucks – high atop the city at the Rainbow Room in Rockefeller Center.

Thanks to the CFDA's partnership with Rock Center, the public can also be part of the action again this season. Three screens will be set up at the Rink and Channel Gardens, presented by Genesys, to stream shows from Thursday to Sept. 16.

Among the designers slated to participate are Alexander Wang, Anna Sui, Calvin Klein Collection, Christian Siriano, Coach, Jason Wu Collection, Michael Kors, Norma Kamali, Off-White, Simkhai, Todd Snyder and Ulla Johnson.

Model Anok Yai and international musical artists Peso Pluma and Young Miko will serve as CFDA's official ambassadors to NYFW Live

at Rockefeller Center this season.

"Since its 1962 founding, the CFDA has promoted the creativity and excellence of American fashion designers. Our streaming partnership with Rockefeller Center continues this mission, bringing the excitement of New York Fashion Week to the wider public," said Steven Kolb, CFDA's president and chief executive officer.

Browne was in high spirits at the kickoff cocktail event. "New York is here, New York is strong," he said. "The creativity is unparalleled and everyone needs to stand up and take notice."

He said he believes the CFDA is "stronger than ever," and credited Kolb as "an unsung hero" who champions both the veteran and emerging design talent in this country. "New York is strong and the creativity is stronger than ever."

Kolb believes this season is special due in part to the mix of "big names, emerging talent and international brands" on the calendar.

He also pointed to the three screens that will be streaming shows, an increase from two the last time, which he believes will make this season "more accessible to all New Yorkers." He singled out the participation of some popular brands including Jason Wu, Off-White and Ralph Lauren as another draw for consumers.

"We have a really good mix," he said. "Anybody who says New York doesn't hold its own globally is wrong."

He added that for him personally, the statue of Prometheus above the Rockefeller Center ice skating rink is his



Steven Kolb, Anna Sui and Thom Browne.



Zac Posen, Linda Fargo, Trey Laird and Vera Wang.

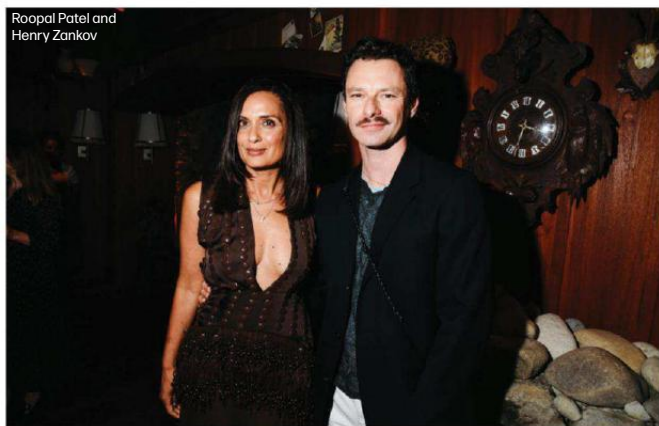
muse. "He's bold and action-oriented, which is what we all need to be right now."

On Thursday morning, Browne, Genesys chairman and CEO Tony Bates,

Cynthia Rowley, Willy Chavarria and other designers cut a ribbon at Rock Center to celebrate the official start of the week and the launch of NYFW Live.

FASHION

Saks Kicks Off NYFW at Le Chalet at L'Avenue



Roopal Patel and Henry Zankov

● The evening brought together designers, creatives, tastemakers, influencers and friends.

BY LISA LOCKWOOD

Saks Fifth Avenue kicked off New York Fashion Week with a celebratory soiree at Le Chalet at L'Avenue at Saks, hosted by Roopal Patel, senior vice president, fashion director at Saks Fifth Avenue and Neiman Marcus.

The evening attracted such guests as Wes Gordon, Thom Browne, Laura Kim,

Fernando Garcia, Chanel Iman, Prabal Gurung, Henry Zankov, Elsa Hosk, Jane Siskin, Ronny Kobo, Taylor Hill, Jennifer Fisher, Sabyasachi Mukherjee, Stacey Bendet, and Olivia Palermo.

In a night that was packed with parties, Saks went all-out with a leopard-print pool table and a retro photo booth, and dancers who were positioned throughout the party styled in looks inspired by the trends featured in Saks' fall campaign. The night culminated with a high-energy performance by Disco Lines as guests enjoyed bespoke cocktails and French dip sandwiches from Salt Hank.

"There's an energy only New York Fashion Week brings and tonight truly captured that spirit," said Patel. "I'm so excited Saks Fifth Avenue kicked off the week with such an incredible collective of creatives, industry insiders and friends. The magic of this week comes alive when we bring our community together and these gatherings are always my favorite – the room is electric with passion and inspiration," said Patel.

As designers prepare for their upcoming fashion shows this week, the party provided a bit of a respite from all the chaos in getting ready.

"My show is Saturday, and I'm excited. It's hard to go out this week. I prefer to go out after," said Bendet, who made quick stops at both the Saks and CFDA parties that night. "I've been in my office 24/7," said the designer, who will present Alice + Olivia on Saturday from 3 p.m. to 5 p.m.

Zankov said he prepares for his show by drinking "lots of coffee." He said he feels pretty much prepared. "We're pretty planned out," he admitted, for his show on Monday at noon.

Thom Browne didn't feel as stressed since he will show in Paris next month. He said that the mood for NYFW is so energizing, and people are really seeing the creativity that exists in New York.

Cinq à Sept's Siskin said her fashion week plan is to "get as much sleep as I can and drink as much water as I can and exercise as much as I can. This is my life," she said.

Herrera's Wes Gordon has bypassed New York this season and is showing in Madrid.

Still, it's a hectic time.

"I'm in a crazy state of mind. I'm showing in Madrid, and I have to get my children ready for school and pack for a two-week trip," said Gordon, who is leaving for Madrid on Friday and will show Sept. 18.

"It's the most amazing city," he said. "We've done Rio, Mexico City and now Madrid. There's a strong connection to Mrs. Herrera and I'm captivated and mesmerized by the city."

Asked if he plans to see any shows while he's in Europe, Gordon replied, "I might see a few in Madrid."



The scene at the Saks NYFW kickoff party.

EXCLUSIVE

Glossier Names Colin Walsh CEO

- Walsh, who helmed Procter & Gamble's beauty division earlier this year, will assume the post next month.

BY JAMES MANSONO

Glossier has named Colin Walsh its new chief executive officer.

Walsh will assume the role Oct. 6. He succeeds Kyle Leahy, who announced that she will be departing the brand at year-end in June. Similarly, Walsh revealed his departure from Procter & Gamble's specialty beauty division the same month.

"I am thrilled that Colin is joining us as Glossier's new CEO. He's one of the very best CEOs in beauty, and his experience building and fostering brands makes him the ideal leader to guide this next chapter," said Emily Weiss, Glossier's founder and executive chairwoman, via email.

Walsh has held the top job a few times, including at Jen Atkin's Ouai pre- and post-acquisition by P&G. While his strategic vision for the brand is still a work in progress, he said, "It's a brand that had my heart for a long, long time. Anyone who's been in the industry knows the power and magic."

Glossier, which was one of beauty's most powerful direct-to-consumer brands in its early days, entered Sephora in 2023 and augmented its product assortment with category adjacencies such as fragrance. It has also, via Sephora, expanded into key international markets like France.

"Glossier has had 10 years of growth, remarkable teams past and present breathing life into it. To come into this remarkable group of people means to be really curious, listening to what is needed now. As the industry has evolved and the landscape is crowded, you have to be listening," Walsh said.

He did say the business' more tactical elements, such as channel, category and distribution, "follow deep clarity around brand purpose, relationship to customer and the belief that products are ones people love."

"The brand was built by listening to our customers, and born out of Emily and Into The Gloss and that's the DNA. So, a big part of my listening tour will be external," he continued.

Product-wise, though Walsh "doesn't think it's a punch card of touching all the categories, but I do think Glossier has the opportunity and potential to play in lots of categories."

Colin Walsh



EXCLUSIVE

Kourtney Kardashian Barker's Lemme Launching Immunity Gummy

- "My personal wellness routine has always been about doing the little things consistently that add up. I wanted Lemme Immunity to reflect that same idea," Kardashian Barker said.

BY EMILY BURNS

Lemme Immunity



Lemme is doubling down on year-round immunity.

Kourtney Kardashian Barker is launching Lemme Immunity, \$30, a gummy supplement infused with a clinically studied postbiotic strain, vitamin C, vitamin D, zinc and astragalus root to boost immune function all year around. Lemme Immunity will be available direct-to-consumer on Sept. 16 and at Target on Oct. 5.

"My personal wellness routine has always been about doing the little things consistently that add up. I wanted Lemme Immunity to reflect that same idea," Kardashian Barker said via email.

According to Lemme cofounder Simon Huck, Lemme Immunity has been on the brand's road map for two years and was a no-brainer to add to the assortment.

"When we think about supplements, for most people who've started on their supplement journey, immunity is the entry point," he said. "For Kourtney and I, when we looked into our vitamin cabinet, we had 90 percent Lemme supplements, but we were still shopping elsewhere in the immunity category. I travel back and forth from L.A. twice a month for Lemme related things, and I'm constantly...buying vitamin C packs and other immunity products that were not Lemme. We started to speak to our community, and so many were looking for a one-stop shop for immune defense."

While the brand is launching Lemme Immunity just in time for cold and flu

season, the product is intended for daily use, all year around.

"We're programmed in our head to take immunity products when we feel we're getting sick, or as we go into flu season or cold season, when it actually is a 365 approach," Huck said. "You should be taking your immunity product every single day to support your immune system....We are marketing this and positioning this to people as everyday immune support."

The formula includes typical immune-boosting ingredients like vitamin C and D, but the patented and clinically studied postbiotic LAC-Shield is the hero.

"Seventy percent of your immune function is in your gut, which is why it was so important to have that in our formulation," Huck said.

Lemme medical advisory board member Dr. Kathleen Valentin added in a statement: "What makes Lemme Immunity stand out is its use of a unique and highly researched postbiotic strain, which is an exciting area of gut and immune health science right now. It's a smarter, more natural way to help keep your body's defenses strong every day."

Lemme will also expand its presence with Target by bringing this launch to the retailer. Target also carries Purr Gummies, Debloat Gummies, Sleep Gummies, Burn Capsules, Tone Gummies, Play Gummies, Fiber Gummies, Chill Gummies, Glow Gummies and Focus Gummies.

"Target has been the perfect home for Lemme and we're proud to now be

the number-one beauty ingestible brand there," Huck said. "Launching Lemme Immunity Gummies at Target means even more consumers can easily access our science-driven formulations right where they already shop for their wellness essentials."

As the brand has been growing, Huck said consumers are increasingly interested in different formats, which have included capsules, tinctures, chews, lollipops and gummies to date.

"What we launched as a limited-edition was our lollipop, which is our Lemme Glow lollipop. I cannot tell you how much we hear from consumers on TikTok and Instagram that they want lollipops back from us. It's funny because we obviously had real science and an incredible formulation, but we thought of it as a novelty offering," he said. "We have learned that the customer is looking for those innovative formats. That's something we are working on, and you're going to continue to see in the next 12-to-24 months."

Huck added that the brand will have several new launches through the end of 2025 across women's health. In 2026, the brand will expand its assortment with new categories and new formats.

"I think about Lemme as a toolbox of products you can reach for at different moments in your life," Kardashian Barker said. "Gut health and immunity are important pillars, but there's still so much more to do in women's health, and it feels like we are just getting started."



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EXCLUSIVE

Liaigre Forms Hotel Ventures Unit

● A hospitality ventures firm formed by the shareholders of the interior design and architecture firm said the residences are set to open in 2027.

BY SOFIA CELESTE

MILAN – Liaigre's timeless elegance has enhanced the allure of landmark hospitality projects around the world: The Mercer hotel in New York, the Sereno in the Caribbean island of St. Barths, the R48 Hotel & Gardens in Tel Aviv and the new Hotel Costes on Rue de Castiglione in Paris among them.

On Thursday, Liaigre Hospitality Ventures formed by the three shareholders of the French interior design and architecture firm founded by Christian Liaigre in 1985, told WWD that its first branded residence project will be completed in 2027 in Florence.

Liaigre Hospitality Ventures is a separate entity from the Liaigre interior design and architecture firm and was strategically formed in 2021 by three of Liaigre's main shareholders: the family of Taiwanese art collector and businessman Pierre Chen, Asia's Navis Capital Partners and Symphony International Holdings Ltd. The latter's portfolio also includes Chaninr, an importer and distributor of high-end U.S. and European furniture brands through retail outlets. Christian Liaigre died in 2020.



The debut branded residential project, Liaigre said, will be built within a complex on Via San Gallo in partnership with Asia's Capella Hotels and Resorts and will offer Capella Hotel services, Liaigre Hospitality Ventures said. The new location will be called Capella Florence within a property that dates back to the medieval era. A convent was erected there in the 12th century and was later transformed into a conservatory and monastery, before becoming a military hospital in the mid-1800s.

In total, the monumental location will feature 89 hotel guest rooms and suites and 10 exclusive Liaigre- designed and

branded residences. The hotel's rooms are divided into 33 suites and 56 guest rooms, with some privy to expansive views of the city's historic skyline. The interiors of the hotel will also be designed by Liaigre.

Capella Florence represents one of the last opportunities for a new hospitality project in this UNESCO-listed area and will mark the luxury hotel and resorts chain's foray into Europe. The location is expected to house five food and beverage experiences, two signature restaurants, a rooftop restaurant and bar, a basement speakeasy, as well as a dedicated Clubhouse with a 6,480-square-foot spa, complete with a hydro pool, fitness center and café.

An indoor amphitheater is in the works and will pay homage to Florence's tradition of creativity and cultural exchange.

The Capella Hotels and Resorts galaxy consists of properties located in Singapore, Sydney, Ubud, Bangkok, Hanoi, Shanghai, Taipei and Hainan. Future openings include exciting destinations such as Kyoto, Riyadh, Nanjing and Shenzhen.

Liaigre Hospitality Ventures chairman and a Symphony director Anil Thadani said Capella and Liaigre share similar values.

"Our vision is to create a destination that not only honors Florence's unique legacy but also sets a new benchmark for luxury living and hospitality in Europe," he said.

Liaigre chief executive officer Christophe Caillaud highlighted that Liaigre has been active in design and luxury residences via a worldwide network of private clients, who value serenity. This project will also focus on creating a space with multicultural appeal, in the center of the cradle of the Renaissance.

"With these signature residences, conceived with the same meticulous attention to detail as our custom projects, we embark on an exciting new chapter in Liaigre's history, that we embrace with enthusiasm and ambition," Caillaud told WWD.

Out of all the cities in the world, Florence was pinpointed for its historical prominence and heritage that continues to inspire the contemporary design world. "Florence is very international and the ideal bridge between history and modernity. It allows us to express one of Liaigre's key working principle 'fit with the context' with so many local inspirations while expressing a subtle, luxurious and contemporary 'art de vivre.'"

HOME DESIGN

Giampiero Tagliaferri Designs Urban Retreats At The Greenwich NYC

● Tagliaferri, the former creative director of Oliver Peoples, has grown his portfolio with home designs in Las Vegas and Malibu, as well as residences in Beverly Hills, San Francisco and Paris.

BY SOFIA CELESTE

Multidisciplinary artist and interior designer Giampiero Tagliaferri is known for his vision for Oliver Peoples boutiques across the world. Now, the former creative director of the eyewear brand has unleashed his potential in the residential sphere in the heart of New York City's financial district.

The Italian-born creative's interior design of two model urban retreats inside The Greenwich by Rafael Viñoly was shared with WWD on Thursday. Both units – Residence 6IH, a studio, and 37D, a three-bedroom, blend the sophistication of high-end real estate with the inviting ambiance of a well-lived home.

The 88-story tower is situated in the Financial District and was designed by late architect Rafael Viñoly, who is known for his work on the Tokyo International Forum, the Cleveland Museum of Art, Carrasco Airport in Montevideo, Uruguay, and 20 Fenchurch Street in London.

"The project draws on a Milanese sensibility for art and decor, while embracing the contrast of luxurious

materials set against the energy of the city," he told WWD, commenting on the curation rich with midcentury vintage pieces of wood furniture in unexpected geometries. Each home is punctuated by contemporary metallic lighting and fluffy white seating, injecting a dose of unexpected levity into each living space.

Since setting up his studio in L.A. in 2022 right after he left Oliver Peoples, Tagliaferri has risen in the interior design sphere. He opened a second studio in Milan in 2023 and today the firm's portfolio boasts an impressive array of completed and ongoing projects, ranging from the restoration of a Venetian palazzo to the transformation of a Milanese penthouse. Additionally, their endeavors extend to ground-up home designs in Las Vegas and Malibu, as well as residences in Beverly Hills, San Francisco and Paris.

Carefully chosen furnishings like the Supermoon bed by Italian furniture maker Minotti infuse a sense of Italian sophistication with coziness, tailored to metropolitan residential living. "The residences are envisioned as a serene escape from city life, offering a refined sense of comfort and ease tailored to those who are constantly on the move," he added, noting he likes to balance rich colors and textiles with natural wood accents.

Real estate development firm Bizzì & Partners, a main partner in the project, said the idea around inviting Italian brands and designers to imbue select spaces with their



Inside 37D, a three-bedroom home inside New York City's The Greenwich residence designed by Giampiero Tagliaferri.

signature flair is part of a broader effort to build the residence as a strong Italian brand. "We would like to bring our Italian heritage in every project of ours. That's why there's this strong connection to and from Italy in what you see," Marco Beltrame, investment manager at Bizzì & Partners, told WWD. The real estate development firm founded in Italy in 2000 is a partner in The Greenwich with Bilgili Holding, a Turkish conglomerate focused on real estate development and investment.

Properties in the building range from \$1.1 million for one-bedrooms to \$13.5 million for penthouses.

Last year, Italian design platform Artemest was among the first big names to unveil its first model residence concept on the 85th floor of The Greenwich.

For the project, Artemest collaborated with March and White Design (MAWD), the award-winning interior design firm with studios in London, New York, Los Angeles and Dubai. MAWD turned the penthouse into a living gallery of Italian art, furniture, lighting and decor.

The penthouse was listed for \$13.5 million. Douglas Elliman Development

Marketing exclusively handles sales and marketing for the building.

Furniture houses Poltrona Frau, Boffi | De Padova, and MisuraEmme NY by D&C Italia have also participated in outfitting new units.

In April, Milan-based creative and strategic consulting firm Simple Flair also unveiled their interior design of a unit located on the 68th floor of The Greenwich.

Simple Flair's space boasted a view overlooking the Hudson River, Brooklyn and Manhattan skyline. Cofounders Simona Flacco and Riccardo Crenna highlighted a strong connection between Milan and New York City through a curated space featuring masterfully crafted Italian creations, juxtaposed by a modern New York living space. The dining room features Broadway chairs by late designer Gaetano Pesce, while the living room is enhanced by iconic pieces like a Le Mura couch designed by Mario Bellini in 1972 for Cassina and Halo lighting. "After Milan, New York is a natural evolution for this format – an opportunity to expand our vision within a global context, open to cross-pollination and new influences," Flacco said.

HOME DESIGN

Tariffs, Consolidation Reshape Global Furniture Industry



Designed by Mario Bellini for B&B Italia, Le Bambole is a testament to sustainable design.

● Industry experts see acquisitions of solution-driven firms on the rise, as tariffs grip small and medium-sized companies in luxury furniture and decor heartlands around the world.

BY SOFIA CELESTE

MILAN – Smaller furnishings, decor and lighting companies that persevered through the financial crisis of 2008 and the post-COVID-19 pandemic downturn may not be able to go it alone now that U.S. President Donald Trump's tariffs have set in. Adding even more heat to beleaguered firms, on Aug. 22 Trump threatened further tariffs on furniture coming from other countries into the U.S., announcing on Truth Social that he was launching an investigation and would make a decision within 50 days.

One of the first cracks in the furniture market had already emerged in the U.S., hitting two century-old homegrown American brands: In July, it was revealed that The Howard Miller Company and Hekman, both Michigan-born firms steeped in history, would close their doors for good. Since the dawn of the housing market downturn, Howard Miller's sales suffered. Higher tariffs were an added hurdle, it said, resulting in unsustainable costs for materials and components.

Looming Bankruptcies

RH chief executive officer Gary Friedman said while his business is "profitable and well-poised to play a long-term game," he expects a wave of closures and consolidation in the near to medium term.

"If there's more than an incremental 10 percent tariff put on top of all the tariffs and furniture today, I think you're going to see a massive amount of furniture companies go bankrupt. I don't think there's much more flexibility," he told WWD in an interview, adding that a large portion of the tariffs will fall on the consumers, vendors and retailers.

Friedman said companies will begin to feel the burden as soon as the second half of the year. "You'll start to feel it in the second half of this year. You'll feel it more in the fourth quarter than the third quarter. You'll really start feeling it in the first quarter of next year. And by the

second quarter of next year, you'll feel it at about 80 percent."

In a recent report, TD Cowen also forecast a new wave of consolidation. More firms will suffer due to tariffs, along with the housing slowdown as key risks to the sector, with bigger players, especially in the building materials sector, poised to buy smaller companies to bolster their position in the construction market, as contract and the hospitality industry continue to drive business. In August, Lowe's said that it agreed to buy interior building products distributor Foundation Building Materials for almost \$8.8 billion, stepping up its expansion into the business that serves contractors and builders. Overall, "we think the industry is in the early innings of a long-term M&A cycle," TD Cowen said.

Despite market woes like a housing slowdown in the U.S. and China, Corte Madera, Calif.-based RH recently finalized the acquisition of three trade-focused brands: furniture store Dennis & Leen, interior design firms Formations and Michael Taylor Designs. These three deals were originally revealed in 2022 and are in line with Friedman's mission to become a major luxury player on a global scale and the biggest international design firm in the world. After opening the hotly awaited RH Paris gallery earlier this month, he said that he wouldn't rule out an acquisition in Europe.

On the Lookout for Digital Solutions

Lee Mayer, CEO of interior design platform Havenly, said throughout its portfolio of brands the firm has been working to counterbalance trade measures by raising prices and continually evaluating price adjustments, as well as looking at all options from a supply chain perspective – both in terms of lower-cost countries, as well as countries with lower tariffs. The firm continues to keep a selective eye on potential acquisitions and agrees that the best of smaller brands will find "great homes" during this new chapter of consolidation.

"There are a lot of high-quality smaller brands that were already struggling to remain independent amid softer demand, rising marketing costs and constrained funding. With tariffs, it's a real advantage to have consolidated buying power, as well as a scaled supply chain and marketing function to get profitability. The question is whether



Lee Mayer

bigger companies have the appetite in their own constrained environment to take on smaller brands," she said.

In Europe, tariffs aren't the only thing setting off a wave of consolidation. Three conglomerates rule the luxury design industry – Haworth Lifestyle (an Italy-based division of Holland, Mich.-based Haworth Inc.); Dixelance, which is the only Italian company listed on the Italian stock exchange, and Flos B&B Italia group. The latter is in disarray after the departure of its former CEO Daniel Lalonde, who allegedly left over the investment fund's decision to break up the company, in January. Its executive chairman Piero Gandini recently said the plan is definitely to sell off assets piece by piece.

Haworth, which is home to top European furniture and home firms Poltrona Frau, Cassina, Cappellini and Zanotta, has been planning to expand its market share and was, according to WWD sources, in the running to buy Flos B&B Italia Group's furniture assets. After that deal fell through, its European luxury arm Haworth Lifestyle said that it streamlined the structure of the holding company to prepare for further growth, as it approached the milestone of 1 billion euros in revenue. After the EU and the U.S. agreed on 15 percent tariffs on European goods, Haworth Lifestyle CEO Dario Rinero told WWD, with some caution, that it is still a possibility.

"Regarding demand, the group is primarily focused on growing the many

brands currently in its portfolio, without ruling out the possibility of continuing to grow through selected M&A transactions in the lifestyle sector," Rinero said.

Dixelance has been on a shopping spree with no signs of slowing down and is home to upscale furniture brands like Meridiani and Gervasoni, and high-end lighting maker Davide Groppi. Lucia Nadal, formerly Flos B&B's marketing and sustainability director, jumped ship in May and is now the general manager of Davide Groppi. It revealed the acquisition of chic outdoor furniture maker Roda earlier this year. In 2024, it bought a majority share in Turri, a luxury furniture business founded in 1925 in Carugo near Lake Como and took over lighting firm Axolight.

In July, Dixelance made a big foray into the world of omnichannel retail and distribution, unveiling an agreement to buy 65 percent of Mohd's share capital for 44.3 million euros. This acquisition allows them to fuel their e-commerce goals on a global level and sell larger goods without the hassle of having physical spaces worldwide. Mohd currently has about 100 employees, including a team of architects specialized in the design of environments and interiors, residences, offices, hotels and showrooms to facilitate swift execution of delivery and completion of projects. It sells design pieces from 500 top brands through its six showrooms, online boutique and its dedicated project design service. It also manages residential and contract projects worldwide.

According to Alessio Candi, Pambianco consulting's M&A director, top global companies in furniture by sales are U.S.-based MillerKnoll, RH, Haworth (which owns Poltrona Frau and Cassina), and Arhaus; Italy's Flos B&B Italia; Sweden's Fagerhult Group; Italy's Molteni Group; France's Roche Bobois, and Italian firms Dixelance and Poliform. Together, these groups generated 13.3 billion euros in 2024, driven by contract and online business. In 2024, contract represented 21 percent of all sales generated, while online generated 12 percent. This compares to 14 percent and 5 percent respectively in 2019.

In the upscale furniture and lighting business, demand is also high for the know-how housed in some of these smaller companies. In Italy, a global hub for furniture and lighting craftsmanship, there is an ongoing skilled-worker and artisan shortage.

A whole new generation of skilled personnel such as carpenters, machinery workers, designers, draftsmen, prototype-makers, upholsterers and sewers is needed to fuel the industry's business into a new modern chapter of growth.

FederlegnoArredo, the Italian federation of woodworking and furniture industries, said it needs to groom between 22,000 and 34,000 specialists by 2028. At least 8,000 of these individuals are needed to fuel the wood industry, while more than 25,000 of them are needed specifically for the furniture sector. About 48 percent of these 22,000 to 34,000 individuals will require a second technical diploma, the association said. It has joined the Territorial Pact for Skills and Employment in the Furniture and Furnishings Manufacturing industries, which includes leading institutions, trade associations and local businesses. The initiative, financed by the region of Lombardy, is a pilot project promoted by the manufacturing-rich provinces of Monza and Brianza.

Looking ahead, Friedman said the industry needs clarity, amid what he calls one of the most "chaotic" chapters in world history. Firms are currently asking themselves: "How are you going to price the goods? How do you absorb the tariffs? How much can the manufacturers absorb? How much can the retailers absorb? How much are passed along to the customer?"

BUSINESS

Milan's Wait and See Marks Anniversary With Revamp



A rendering of the Wait and See store in Milan.



The revamped Wait and See store in Milan.

- Founder Uberta Zambelletti is celebrating the 15-year milestone with a retail facelift and offering Romeo Gigli archival pieces.

BY SANDRA SALIBIAN

MILAN - Uberta Zambelletti can't wait to see you.

The founder of the beloved Milanese store "Wait and See" is celebrating the retailer's 15th anniversary with a little revamp, a new claim and a tribute to her first fashion crush, designer Romeo Gigli. Renovation of the store, which is

housed in a former 18th-century convent nestled in the city's chic 5 Vie district, was spearheaded by Zambelletti in collaboration with Micro Studio, the architecture firm established in Milan by Francesca Di Silvestre and Marta Francescatti.

While keeping with the original vibrant and playful vibe, they partnered to create a welcoming space encouraging discovery and conversation, in sync with the store's new motto: "We can't wait to see you!"

The founder's upbeat nature is reflected in revamped elements like the resin flooring sprinkled with a colorful

confetti pattern and the diagonally striped carpeting marking the fitting room area.

Tongue-in-cheek elements stand out at the heart of the store, including a sofa embroidered to depict life-sized silhouettes of three nude bodies. Red mesh iron bookshelves and traditional Italian kitchen towels suspended like airy curtains from the ceiling add to the quirky interior.

The space complements the retailer's unique assortment of apparel and accessories, which for the anniversary will be further enriched by a selection of Gigli's archival pieces, in a nod to Zambelletti's roots and homage to the designer that

sparked her fashion journey.

"I was 17 when I had a revelation. I fell headfirst into the deep burgundy of that vaguely masculine Romeo Gigli coat, displayed in a shop window in central Milan. I was with my grandmother Carla, who – in a rare moment of excitement – bought it for me on the spot. That was the beginning. I started with a master," said Zambelletti.

Now she has selected a series of items hailing from the '80s and '90s in collaboration with Italy's storied vintage retailer and secondhand institution A.N.G.E.L.O.

A testament to Gigli's timeless refinement and poetic tailoring and aligned with the eclectic and colorful aesthetic of both Zambelletti and her store, the pieces mainly comprise unisex vests in graphic patterns and women's pointy-shoe styles, available at prices ranging from 126 euros to 198 euros.

The offering is in sync with Zambelletti's spirit in launching the store, namely the intention to provide a space of discovery based on the belief that luxury should not be defined just by price, as she has always included accessible items in her assortment, too.

A multifaceted entrepreneur, Zambelletti has a longtime connection with the fashion industry. After completing her studies in Paris and London – earning a higher national diploma in textile design from Chelsea School of Art and a master's in fashion knitwear from the Royal College of Art – she worked as a fashion designer, interior decorator, art director and fashion coordinator for international brands such as Missoni, Max Mara, Anna Molinari, Etro, Pinko, SINVA, as well as for the Rinascente department store.

BUSINESS

Saks Off 5th Vacating 57th Street

- Sources tell WWD that the off-pricer has decided to leave the location due to planned construction involving converting the office space into residential space.

BY DAVID MOIN

Saks Off 5th, the off-price division of Saks Global, is vacating its 57th Street location in Manhattan, WWD has learned.

Sources said the building housing Saks Off Fifth, located in an office tower at 125 East 57th Street near Lexington Avenue, was sold to a new owner, who plans to create residences on the site, meaning there will be construction disrupting business at the store. One source said that due to the impending construction, which is seen occurring over at least two years, Saks Off 5th officials decided to vacate the space. It's not clear whether other factors were involved in the decision. However, the store will continue to be open for business through the holiday season.

In response to a query from WWD, a Saks Off 5th spokesperson provided the following statement:

"Under new ownership, the building housing our 57th Street location in New York City has been reclassified from



Saks Off 5th on 57th Street in Manhattan at one time featured the first Gilt in-store shop.

commercial to residential. As part of this reclassification and the resulting construction over a two-year period, we have made the decision to exit our New York City location as of December 31, 2025. As a New York City-based company, we are deeply committed to our local customers. They may continue to shop at our 57th Street location through the holiday season, and we look forward to continuing to serve our shoppers at our other tri-state area locations and online at SaksOff5th.com."

When the Saks Off 5th store opened in 2016, it raised some eyebrows, considering it was only seven blocks from the Saks Fifth Avenue flagship. Some of Off 5th's

merchandise is discounted goods from designers that can also be found at the regular-priced Saks Fifth Avenue stores. The Off 5th store is also just two blocks away from Bloomingdale's 59th Street flagship, which also carries designer labels.

The 57th Street Saks Off 5th occupies approximately 47,000 square feet over two levels, making it desirable for another retailer or brand to open a large store there in the future.

When the Off 5th store opened, Off 5th was considered a major growth vehicle, geared to compete against Nordstrom Rack and other off-pricers.

The 57th Street Off 5th location featured

the first Gilt in-store shop, marking Gilt's entry into brick-and-mortar retail. New products from top brands, at least in its early days, were arriving almost daily, providing compelling reasons for shoppers to visit the store often to see what they might discover.

At the time, Gilt and Saks Off 5th was part of Hudson's Bay Co.'s portfolio of retail brands, which also included Saks Fifth Avenue and the Hudson's Bay department stores. The retail landscape has dramatically changed since then; Gilt was sold to Rue La La in 2018, Saks Global was formed and Hudson's Bay was liquidated earlier this year.



EN

The TRE ISSUE

THIS NOVEMBER, the Footwear News TRE issue explores the innovations, trends, and stories driving performance footwear. Discover the latest running technologies, athlete spotlights, retail strategies, and exclusive coverage from The Running Event—from product launches to sustainability breakthroughs and standout collaborations. Whether designing or selling, this issue keeps you ahead of the pack.

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FOOTWEAR

At Micam, Footwear Industry Sounds Off On Trends, Challenges and the Road Ahead



Here and below: The scene at the 100th edition of the Micam footwear trade show in Milan.

● Despite the uncertainty, exhibitors and emerging designers at the centenary edition of the footwear trade show look ahead with optimism.

BY ANDREA ONATE

The 100th edition of Micam, the three-day Milan-based international trade show which closed on Tuesday, saw exhibitors registering a cautious but hopeful sentiment.

Last week, the latest data from Confindustria Moda Research Centre for Assocalzaturifici, the national association representing Italian shoemakers, reported another period of declines for the Italian footwear industry.

Giovanna Ceolini, president of Micam and Assocalzaturifici, said sales were down 5.6 percent and industrial production was down 9.5 percent in the January to June period.

Micam, together with the leather goods trade show Mipel, recorded 20,362 visitors, of which 43 percent were from Italy and 57 percent were from 126 countries such as Spain, Germany, France, Poland, China, Japan, Nigeria and South Africa.

Both fairs were moved to early September, alongside concurrent trade shows Micam Milano, TheOne Milano by Micam Milano, Milano Fashion & Jewels – also held at the fairgrounds – and Lineapelle to accommodate preparations for the Milan-Cortina 2026 Winter Olympics.

“Despite initial concerns regarding the timing of the event in relation to Fashion Week, the first day saw a positive turnout, generating optimism for the rest of the exhibition. The leather goods sector is navigating a challenging period, but Mipel remains a fundamental reference point,” said Claudia Sequi, president of Mipel and Assopelletieri.

Business Strategies and Cautious Forecasts

Ceolini emphasized that apart from tariffs, “the unfavorable exchange rate versus the euro is a major concern.

“It adds costs to the product and makes it less competitive in the market,” she said.

Given that, the executive stated that Micam should focus on supporting small and medium-sized enterprises by facilitating meetings with potential buyers,

thereby increasing their market presence.

Sequi echoed her sentiments, confirming that the U.S. market is crucial for the leather industry, accounting for 12 percent of Italy’s export turnover and ranking as the second most important market after France.

“The weakness of the dollar marks an additional problem, as the increase in tariffs and currency devaluation could lead to a price increase of between 12 to 15 percent. But despite these difficulties, the Italian leather goods sector stands out globally for its expertise, craftsmanship and culture,” she said.

Imanol Martinez, marketing and international business development director at the Federation of Spanish Footwear Industries (FICE), defined tariffs and the global situation as a “big concern” but noted that Spanish brands continue to have a strong presence in the U.S. “This edition of Micam has once again confirmed the strong international positioning of Spanish footwear, with 106 companies and 135 brands participating,” he stated.

Still, a sense of uncertainty prevailed among exhibitors, who remained cautious in their forecasts.

Salina Ferretti, chief executive officer of Falc SpA, owner of Flower Mountain and Voile Blanche, among other brands, said the changing tides in the U.S. market are a major issue. However, she also saw opportunities in these challenges, particularly in taking new market shares as some competitors have to exit the market.

Similarly, Alessandro Bracalente, managing director of NeroGiardini, said he saw potential in targeting a broader audience with premium products at an entry-level price. He underscored the company’s commitment to Made in Italy, which is seen as a major asset in foreign markets. This year, the company marked its 50th anniversary, and for the occasion it unveiled the restoration and reopening of its Milan headquarters.

Jorge Hernandez – director of global sales of the Spanish footwear group The Art Company, owner of El Naturalista, Art, and Neosens – emphasized the importance of explaining the value of “Made in Europe” craftsmanship to clients.

“We have to explain the way we craft products in Europe, the quality we deliver, the materials we use. If we focus on explaining this, the clients will understand that there is an added value in our products.” He added that the company is

focusing on creating commercial and easy collections for all its brands since there’s a return to the physical stores.

In accordance, Victoria Shoes, the renowned Spanish footwear brand founded in 1915, marked its 110th anniversary by launching its first pop-up store in Italy, located in Milan’s Rinascente.

With a global presence spanning over 50 countries, the brand, celebrated for its enduring designs, dedication to sustainability, and eco-friendly materials, is strengthening the link with its Italian audience, its second-largest market alongside France, through this inaugural physical space.

According to Martinez, the “Made in Spain” label is seen as a powerful asset in the current climate. “Spanish footwear is recognized for its craftsmanship, design and high-quality standards. The European production guarantees compliance with strict regulations in terms of sustainability, labor rights and environmental responsibility, values that are becoming decisive for buyers and final consumers positioning shoes from Spain brands as reliable partners that perfectly combine heritage with innovation,” he said.

Martinez said that one of the key strategies for brands to remain competitive in a changing environment is to invest in digitalization, strengthen e-commerce and direct-to-consumer channels, and diversify international markets.

Carmen Garcia Cuevas, business developer manager of Chie Mihara, emphasized the importance of logistics in absorbing price increases due to tariffs and exchange rates to maintain stability in exports.

What’s New for Spring

For spring ’26, there is a clear surge in creative and innovative designs.

For Falc’s brands, Flower Mountain and Voile Blanche, the season was characterized by prominent volumes with a cross-brand emphasis on innovative materials.

Flower Mountain, which is celebrating its 10-year anniversary, has launched a special capsule collection featuring reimagined iconic models and a new design, Pu-erh, inspired by Chinese fermented tea. The collection highlighted the brand’s focus on craftsmanship, detail and balance, while showcasing the link between nature and contemporary style.

On the other hand, Voile Blanche’s collection featured bold, eye-catching designs like the Club line, which combined outdoor inspiration with urban flair. The brand’s designs also included minimalist styles like the Ines and Mind sneakers, as well as dressy, feminine options like ballet flats and pumps with natural tones.

Other brands also made a statement with their designs. Thierry Rabotin’s collection featured easy-to-wear and romantic silhouettes for spring, with comfortable and stable heels, as well as pumps adorned with jewels and applications.

Chie Mihara’s lineup included a lot of geometric prints in shades of jade, brown, black and white, mixed with vibrant color hues in many styles, from flats to sandals, sneaker-inspired pieces, and statement wedges with unique details.

NeroGiardini also followed the trend of sporty sandals, which, according to Bracalente, are performing well in the market. The brand has added new colors and models to its collection to give retailers and consumers a wider range of choices.

Overall, the spring 2026 season saw the brands pushing the boundaries of design, sustainability and style.

The Next Generation

Micam once again brought to the forefront 12 emerging designers who are trying to break through the market. Their creations stand out for craftsmanship, sustainability, innovation and new perspectives.

According to Matteo Di Paola, chief executive of Servati, “the current market sentiment indicates that buyers are seeking innovative and fresh designs. They are drawn to our new approach to shoe design, which involves reimagining the shape and aesthetic of our products.”

The Italian start-up, founded by Di Paola and creative director Marco Primiceri, creates 3D-printed, fully recyclable sneakers. Using modular design, no glue, and sustainable materials, their shoes support a circular economy. Additionally, Di Paola noted that there’s a comeback into the physical stores and that this trend represents a key strength for their brand. “Specifically, buyers are requesting in-store demonstrations to ensure a premium customer experience, which aligns with our business model,” he said.

A common thread among these designers is a clear vision for their brand’s future and a dedication to preserving traditional craftsmanship while pushing boundaries.

Marco Castelli, founder of the brand Marco Castelli Collection, emphasizes tradition, attention to detail, and quality as the core of his business. “Craftsmanship and Made in Italy production are fundamental to the brand identity, and I believe that durability is the most important aspect of the products. I want to create high-quality items that stand the test of time.”

Similarly, Zarina Pistonesi’s Apice, an Italian brand launched in 2022, prioritizes small-scale, artisanal production, rejecting mass production in favor of exclusivity and quality. “We strive to stay true to our ideals and don’t compromise on quality, keeping our orders small due to our artisanal production process,” she explained.

Daniella Pedraglio, founder of Canella, shared a similar approach, focusing on limited-edition pieces crafted entirely in Peru.

“Our production process is entirely based in Peru, and we create limited-edition pieces with a focus on quality and exclusivity,” she said. When asked about market penetration, she responded that “as an entrepreneur, navigating challenging periods is inevitable. However, staying true to your vision and purpose is crucial. It’s essential to recall why you embarked on this journey and remain committed to your values and goals.”





Dita Von Teese



Dita Von Teese in "Diamonds and Dust."

FASHION

Dita Von Teese: Modern Showgirl, Vintage Collector

● The burlesque dancer lives life to the fullest in a collection of vintage clothes and cars. Her most precious finds include a couture Christian Dior New Look suit from 1954 and a 1953 Cadillac.

BY HIKMAT MOHAMMED

LONDON — Dita Von Teese loves everything vintage.

The burlesque dancer, otherwise known as the Queen of Burlesque, has been a vintage collector for the entirety of her adult life and it's something she has dedicated herself to.

Von Teese is one of the stars headlining Goodwood Revival, a three-day festival that takes place in West Sussex spanning across vintage cars and fashion.

She will be appearing in conversation on the Revival Style Stage, alongside Richard E. Grant, Penelope Tree, Pattie Boyd and Gabriela Hearst, and judging the Best Dressed competition, hosted by Dandy Wellington.

"I went last year for the first time and it was very exciting for me on several levels. Being immersed in this world where everyone's dressed in vintage and all of the cars are pre-1965, I just didn't know something like this existed and I kept saying it was my favorite festival I've ever been to and I don't ever want to miss it again," Von Teese said in an interview.

Charles Henry Gordon Lennox, the 11th Duke of Richmond and founder of Goodwood Revival said, "She personifies the spirit of glamour. She's a really important person in the ongoing mission to destigmatise secondhand fashion, and really inspire people of all ages to explore vintage fashion for themselves."

Vintage fashion came naturally to Von Teese from a young age. She grew up in Rochester, Mich., and was glued to watching movies from the 1930s and 1940s with Betty

Grable, Carmen Miranda and Rita Hayworth.

"When I was a little kid, I thought, 'I'm going to dress like that when I'm an adult,' not really thinking that people don't dress like that anymore," she recalled.

Von Teese first started buying vintage fashion in the 1990s because she couldn't afford designer clothes and they were readily available. She was noticing a parallel, where modern fashion was referencing designs of the past.

"My thinking was I can get that look for less and I would buy vintage bullet bras and try to vintage myself on looks that emulated Jean Paul Gaultier's designs. It really started as a desire to have a unique look on a budget," she said.

She has become a savvy shopper from years of practice.

"During the pandemic, when my tour was on hold for years, I started going into my archives and selling off some of my vintage things. My accountant called one day and said, 'You're making more money selling your vintage than you do touring, maybe you should stick to that,'" she adds.

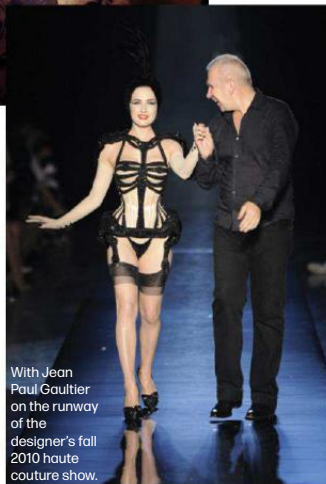
Von Teese has two storage units full of her vintage collection, as well as two rooms counting in her house filled with vintage hats and clothes.

It's a collection that can rival a museum and she has even seen versions of her pieces on display such as a couture Christian Dior New Look gray three-piece suit from 1954 with the red serial numbers still intact.

The suit jacket comes with tweed buttons, a big full skirt and a blouse with garters that can be attached to stockings.

She was shown the suit at a vintage store in San Francisco. "The person who owned the store said they had something really special, but it was expensive. He brought it out and I gasped. I tried to keep my cool when he said how much it was, which was not very much because it's worth 15 times what I paid for it. It was such a score that I got a hate email from somebody who had wanted it," she said.

Von Teese is a collector that still wears



With Jean Paul Gaultier on the runway of the designer's fall 2010 haute couture show.



On the runway at Moschino Cheap & Chic's fall 2006 show.

all her treasures and finds that it's the best way to keep track of moths.

"My clothes deserve to have a life and I don't believe in putting them under glass and treating them like they're an artifact," she said, adding that she wears her pieces on rotation, from a Dior coat she bought 25 years ago to a Jean Paul Gaultier dress that the designer gifted her 20 years ago.

Her love for vintage has extended into cars, homeware, art and books.

Von Teese's first car that she bought was a 1939 Chrysler New Yorker and then quickly swapped it for a 1940 Cadillac LaSalle convertible.

She wanted her cars to match her favorite era of clothing and has been building her car collection since, which she humbly calls "decent sized."

She also has a taste for American cars from the 1930s through to the 1950s. "I like cars that I can drive around Hollywood and I live in an area where people were driving these big, beautiful 1930s cars. There's certain roads and bridges that I drive across to really give me that feeling of who it really was," she said.

Von Teese is a persistent collector.

She calls her vintage car salesman her "car enabler," who told her that he would never sell a deep emerald green metallic 1953 Cadillac that she was eyeing up. A few years later he gave in and sold it to her.

Another car she bought from him is a 1952 Mercury Lead Sled with short mirrors and shaved off door handles and mirrors.

"It's fun as a woman to step out of a car like that; people don't expect it," Von Teese said.

Her cars are just as much part of her uniform as her jet coiffed hair, red lips, pale skin and ladylike mannerisms.

"Sometimes people think it's like a real chore, but I don't spend that much time

getting ready," she contends.

"I love wearing just a simple sweater and T-shirt or a full skirt with a nice bag and comfortable ballet flats. I like the challenge of showing people you can still look elegant without being overdone. I don't put a lot of fuss into my look unless I'm going on TV or for my shows."

Von Teese is performing a residency at The Venetian Resort in Las Vegas, which runs until Oct. 11.

The show is an ode to the city's showgirls.

"I'm using vintage Bob Mackie costumes [from 'Jubilee!'] and they were the only Las Vegas showgirl costumes that he made. The costume budget was \$12 million and nobody will ever spend that much money on costumes anymore, but I managed to bring those out of the archives just for this show," Von Teese said.

The same costumes were borrowed from her for Gia Coppola film "The Last Showgirl" starring Pamela Anderson.

Von Teese's show is a modern take on the Las Vegas showgirl revue. She has thrown out all the old fashioned rules about height, weight and age and has even included men in feathers.

Von Teese is giving new meaning to the showgirl archetype, though she has faced restraint from showgirl puritans.

"The showgirl has essentially become extinct, perhaps because [some people] haven't with the times and with what people find meaning in," she said.

The burlesque star will be returning to the U.K. next year for one of her most "glambitious" shows yet with "Nocturnelle," which will tour London, Manchester, Birmingham, Stockton and Edinburgh.

The show will include elements of old-Hollywood, theatrical magic and high-art "stripscapes."



It's Murray on the Dance Floor

Parties for Chanel, Dior, Miu Miu and more had New York partying late on the eve of NYFW. BY LEIGH NORDSTROM, KRISTEN TAUER, ANDRE CLAUDIO, EMILY BURNS AND JAMES MANSO PHOTOGRAPHS BY MARSHA BERNSTEIN, GILBERT FLORES, ALYSSA GREENBERG, LEXIE MORELAND AND NINA WESTERVELT



Chloe Fineman and Liza Koshy at Mother.



Sofia Coppola, Bill Murray and Kirsten Dunst at Chanel.



Anna Sawai at Dior.



Coco Gauff at Miu Miu.



Cher at Valentino Beauty.

If only every party had an espresso martini-fueled Bill Murray sashaying away underneath a disco ball before entrees.

Perhaps the secret then is having Sofia Coppola at the helm, as she was Wednesday evening at the Doubles Club for a dinner thrown with Chanel to celebrate her second book, "Chanel Haute Couture."

"The book wasn't supposed to be so big," Coppola said.

Coppola interned with Chanel in the summer of 1986, and her youngest Cosima followed in her footsteps by interning with the house this summer.

"I was so excited for her. It's amazing to get to share that and yeah, it's just fun," Coppola said.

"It was funny because there's this transition with Matthieu [Blazy, Chanel's new creative director] coming and we're all so curious, so we were like, 'what's happening there?' I feel she knows more than all of us."

Over on 57th street, Dior was showing off their renovated flagship to guests like Priyanka Chopra Jonas, Anna Sawai, Alexandra Daddario, Sam Nivola and more.

"I was in Paris last week and it was my first time seeing Jonathan Anderson's

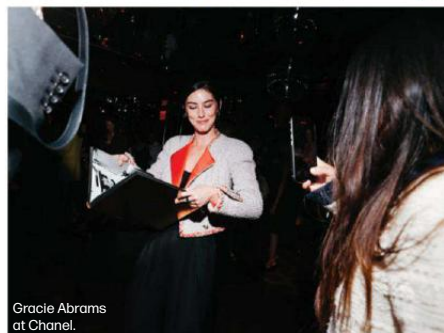
women's collection," said Dior ambassador Sawai, who was dressed in a white dress from the upcoming show. "Only a couple of pieces, but I was also very lucky enough to be able to wear one of his pieces." The "Shogun" star teased the collection as "fresh, unique and new."

Just after 8 p.m., Chopra Jonas, fresh from attending the Ralph Lauren show a few blocks north, made her way up to the boutique's second floor. The actress was dressed in a periwinkle plaid Dior sweater accented with a branded bow.

"It was so hard for me to let go of summer," said Chopra Jonas. "But then I saw this sweater and I was like, you know what? I'm ready. Fall, here I come."

Miu Miu, meanwhile, was toasting their collaboration with tennis champion Coco Gauff.

"My goal was to make it look like my own closet," Gauff said. "I like to mix masculine and feminine vibes...some



Gracie Abrams at Chanel.

tomboy outfits, some dresses and some skirts. I know not everyone shopping is a tennis player, so I tried to choose styles that work both on and off the court."

Then it was down to Bar Bianchi, where Chloe Fineman and Mother were celebrating a collaboration.

Fineman, who jumped from group to group throughout the evening, described the event as "'60s, disco, happy, chaos, sexy, fun....It's my favorite part of New York. This feels very like Amélie on acid."



Alexandra Daddario at Dior.

And if you were still standing you were rewarded with a Cher sighting. The legend breezed into Valentino Beauty's Studio 54 bash, beau on her arm and team in tow, before being whisked into a roped VIP area.

Fashion Scoops



Oprah Winfrey and Laura Dern

Oprah And Ralph

On the heels of Julia Roberts' appearance at the Tuesday night Jacquemus dinner, in walked another NYFW rarity – the one and only Oprah – to the Ralph Lauren show on Wednesday. She was of course joined by Gayle King, and made a beeline for Laura Dern and her daughter, Jaya, for hugs.

Moments before, Ralph Lauren fragrance spokesman Usher made good on his duties and was spritzed with the brand's cologne by a dedicated staffer as he made his way to his seat.

Other front row guests included Priyanka Chopra Jonas and Nick Jonas, Naomi Watts, Jessica Chastain, Ariana DeBose and Mindy Kaling.

Dern, sitting with her 20-year-old daughter Jaya, reflected on the passing of Giorgio Armani.

"I feel very blessed and Jaya got to have the privilege of knowing him and amazing Roberta and the family," Dern said. "Mr. Armani dressed me since I was younger than Jaya, 19 or 20. [He dressed me for] my first Oscars, but before that, I think the first time I went to the Cannes Film Festival."

Her relationship with Ralph Lauren is also a family one. Her father, Bruce Dern, played Tom Buchanan in the 1974 version of "The Great Gatsby," which Lauren designed the costumes for.

"I had the privilege of

knowing him since I was a toddler, and he was very close to my father and Robert Redford," Dern said. "And so I got to grow up knowing him and his children and he means the world to me as a designer and a man. And so Jaya and my son Ellery have known him and the brand their whole lives."

Chopra Jonas and Jonas have also had Ralph Lauren in their lives for years.

"Ralph Lauren has been a big part of our story; we met at the Met wearing Ralph, so it just feels like we'll always be up to support him," Chopra Jonas said.

"The thing I love about Ralph Lauren's designs has been that they've stuck to the classic silhouettes and the things we all love about the heritage of the brand while still pushing envelope

every time and doing they make you feel confident, comfortable, and I'm just a huge fan," Jonas said.

His favorite Ralph Lauren item?

"Probably my tuxedo from the wedding. They ended up dressing us for the wedding and I have it in my closet," he said.

Both the garments are at home, carefully preserved.

"I haven't touched the tuxedo since," Jonas said.

"It's air temperature preserved," Chopra Jonas added.

– LEIGH NORDSTROM

Team Complete

Stéphane de La Faverie, chief executive officer of the Estée Lauder Cos., has



René Lammers

officially completed building out his executive team with his latest appointment.

René Lammers Ph.D. has been named executive vice president, chief research and innovation officer, effective Oct. 1, reporting directly to de La Faverie.

Lammers joins from PepsiCo, where he most recently served as executive vice president and chief science officer, overseeing global R&D. Prior to PepsiCo, he held senior leadership positions at Unilever, where he developed technologies across personal care, home care and laundry.

This is not the first time de La Faverie has looked outside the box for his executive team, previously tapping Nestlé's Aude Gandon as chief digital and marketing officer.

"René is an exceptional and innovative leader whose deep scientific expertise, global perspective, and passion for cutting-edge product development will be instrumental as we transform our approach to research and innovation to more fully align with our focus on consumer centricity," de La Faverie said of his latest hire.

"Creating transformative innovation is integral to our strategic vision of Beauty Reimagined, and with René's leadership, we are elevating our capabilities to deliver even more breakthrough new products as well as on-trend innovation more quickly across prestige price tiers."

As chief research and innovation officer,

Lammers will lead the Estée Lauder Cos' global R&D capabilities, including product and clinical innovation, scientific affairs, regulatory strategy and upstream technologies. As part of this, he'll oversee the company's R&D and Innovation Centers worldwide and place a focus on delivering fast-to-market, on-trend innovation across in-demand subcategories.

Boosting innovation and speed is key to de La Faverie's strategy. Analysts previously cited the dearth of meaningful newness as a key factor holding the company back.

Lammers' appointment also completes de La Faverie's rounding out of his executive team. Other appointments include Jane Hertzmark Hudis, executive vice president, chief brand officer; Tara Simon, president, The Americas, and Amber English, president, digital and online, The Americas.

"With this appointment, I am excited that my executive team is now complete and positioned to lead the company into its next chapter of growth and transformation," de La Faverie said.

– KATHRYN HOPKINS

Wear Erin

Erin Andrews continues to expand the reach of her Wear collection.

The sportscaster and entrepreneur has signed a multiyear agreement with the WNBA for women's sportswear.

The collection will launch just ahead of the 2025 WNBA playoffs on Sunday, and will include jackets, T-shirts, sweatshirts, crop tops, and other pieces sporting the logos of the 13 teams in the league.

"Partnering with the WNBA is a natural extension of who we are as a brand," Andrews said. "Celebrating women in sports, from diehard fans to game-changing athletes, has always been at the heart of what we do. The WNBA isn't just making plays on the court – it's igniting a cultural shift, powered by a passionate and growing fan base. We're beyond excited to deliver a collection that lets fans rep their favorite WNBA teams, embodying the dynamic energy of the league, without compromising on style. This league is rewriting the rules of fandom, and we're proud to be part of a movement that's inspiring a whole ▶

Erin Andrews in pieces from her WNBA collection.





Jinya Zhao's glass sculptures for Polène.



new generation to show up for women's sports — loudly, proudly and in style."

Key pieces will include a color-blocked windbreaker, a vintage raglan hoodie, a ribbed Henley tank top, a snap-front fleece jacket, a washed pullover and a hooded sweater.

The Wear by Erin Andrews merchandise will be available for sale on the WNBA and Fanatics websites.

Andrews, who launched her line in partnership with Constance Schwartz-Morini, cofounder and chief executive officer of SMAC Entertainment, had worked previously with the WNBA on a limited-edition collaboration with the Golden State Valkyries, released in May 2024. The company also has deals with the NFL, NHL, MLB, NBA, NCAA, NWSL, WWE and other leagues.

— JEAN E. PALMIERI

A Touch Of Glass

Creating an aesthetic world around its leather goods brand, Polène has launched a new collaboration with the Chinese glass artist Jinya Zhao.

The collaboration, the third for the brand, features a geometric sculpture made from blown glass and leather off-cuts called Uzlo, which was derived from the word "puzzle," in reference to the object's interlocking shape.

The blown glass, crafted in a studio run by Zhao and two skilled craftsmen in Jingdezhen, China's ceramics capital in Jiangxi Province, is designed so that its colors interact like watercolor on paper, which is a major theme explored

in Zhao's glasswork.

To create the lamp-like shape, Zhao designed a metal mold that shaped the molten glass at the right temperature. Pigmentation and diamond polishing then give the glassworks a frosted look. The central sphere, round support plates and wooden domes that connect the glassware are covered with leather off-cuts from Polène's leather studio.

"One of the biggest challenges was to maintain its uniform shape. Molding simplicity with glass is not simple," said Zhao, who shared that the average failure rate — such as the appearance of bubbles — hovers around 50 percent.

The sculpture comes in two colors — lavender and amber — and each has a limited-edition run of 150. Priced at \$550, the works are available to purchase on the Polène website.

Based between Jingdezhen and London, Zhao studied at the renowned China Academy of Art in Hangzhou and later at London's Royal College of Art, before discovering glassmaking in Shandong. At the time, the third-tier city of Zibo was home to China's only independent glassblowing studio.

In an effort to boost Jingdezhen's diverse craftsmanship ecosystem, the local government invited the Zibo studio to set up shop in the Southern Chinese hub three years ago.

Here, Zhao evolved her work from strictly geometric and symmetrical shapes to expressive curvatures that explore the transformative quality of glass — one that evoke visceral emotions and bodily movement.

Based on abstract

drawings, Zhao characterizes her work as "a diary-like exploration of emotions." "It's also about memory, my growing appreciation of nature, and the sense of space created by the glass," Zhao said.

Zhao's works have been shown internationally, and in 2022 the Victoria & Albert Museum acquired one of her pieces. She will also be featured in the museum's upcoming exhibition "Dimensions: Contemporary Chinese Studio Crafts," the first major survey of Chinese studio craft since the 1980s.

Under the "Plèi" banner, Polène has previously

commissioned the Japanese millinery atelier Mobje to create a woven vase, followed by a mirror with leather and cotton cording by the French designer Wendy Andreu.

— DENNI HU

Fashion Bite

The dog days of summer have turned into the dog days of fall fashion week.

On Wednesday afternoon, Rachel Antonoff and Susan Alexandra hosted their second joint "Best in Show" fashion show, a theatrical runway

experience held at St. Ann's Warehouse in Dumbo featuring both human and canine models. The designers' ulterior motive? Get a bunch of dogs adopted. All the dogs featured in the show, wearing beaded Susan Alexandra accessories like leashes and collars, were available for adoption (with fees covered) through Animal Haven rescue.

"More dogs needed to be seen, you know? More dogs needed love and homes," said Alexandra of the pair's decision for the dog-redux. "It was so fun last year. Everyone said it was very meaningful to them, and just joyful. And when you have that feedback, it's hard not to see how you can do it again."

The downside to working with adoptable dogs? "Dogs got adopted as we were doing the casting," added Alexandra.

"But with the human casting, we were really able to be like, oh my god, wouldn't this dress be such a dream on Christina Hendricks?" added Antonoff, whose designs were modeled by the human cast which featured friends and VIPs like Hendricks, Geraldine Viswanathan, Edie Falco, Dylan O'Brien, Gillian Jacobs and Claud. "That was really fun to tailor to the people."

The front row included more friends and family of the brand, including Madeline Brewer, Micaela Diamond, Lily Rabe, Christopher Abbott, Tommy Dorfman and Busy Philipps, AnnaSophia Robb, Ella

Emhoff, Amy Ryan and more.

"She really has such a specific kind of whimsy, and I feel so relaxed being here. There's just a real sense of fun and joy," said Rabe, who's been friends with Antonoff ever since she sat next to the designer at a dinner. "And also, I love dogs — who doesn't?" Rabe, who stars in Kogonada film "A Big Bold Beautiful Journey" out Sept. 19, was just attending the show as a spectator, adding that she already has a dog BFF waiting for her at home: Bruce, named for none other than Bruce Springsteen.

"I mean, if there are dogs, I wanna be there," said Madeline Brewer, who was dressed in a "caviar" dress by Antonoff. "My husband's here somewhere wearing sardines," added the actress. "We love tinned food." Brewer is currently making her New York theater debut off-Broadway as Audrey in "Little Shop of Horrors."

"It's been dreamy," Brewer said of the role, glancing down at her bright manicure. "I do feel like my red nails clash with almost everything, but luckily they're kind of part of the vibe today. I'm taking a little bit of Audrey with me wherever I go."

The show was emceed by commentators Kate Berlant and Jacqueline Novak as dogs were paraded around the room. At the end, three winners were crowned by judge Chris Fleming. At the top of the podium? Edie Falco and 7-year-old rat terrier mix Galadriel.

— KRISTEN TAUER ■



Ella Emhoff and AnnaSophia Robb