

# WWD

Fashion. Beauty. Business.

## Calvin Change

PVH has switched leadership at its Calvin Klein brand, tapping David Savman as its new chief executive officer.

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## Marking 50

Zara is celebrating five decades in business with a tribute to its first store and a star-packed campaign by Steven Meisel.

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## Sergio's Night

Sergio Hudson talks about dressing the iconic Stevie Wonder for the Met Gala — oh, and 18 other celebrities, too.

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# Dandy Days

Thanks to Monday night's Met Gala and the Costume Institute's "Superfine: Tailoring Black Style" exhibition, this week has been focused on all that's dandy today in men's fashion. But as the exhibition shows, the concept has been interpreted and reinterpreted for decades by scores of celebrities, many photographed by WWD, as seen here in a 1991 photo from the Fairchild Archive of William "Mista Lawngé" McLean and Andres "Dres" Vargas-Titus of hip-hop duo Black Sheep. *For more dandies throughout the years, see pages 10 to 12.*

PHOTOGRAPH BY GEORGE CHINSEE

## BUSINESS

# David Savman Named Calvin Klein Global Brand President

- The H&M veteran has been global head of operations and chief supply chain officer at parent company PVH.

BY EVAN CLARK

**David Savman** is stepping in as global brand president at Calvin Klein in a surprise shake up.

The H&M veteran joined PVH in 2022 and has been global head of operations and chief supply chain officer. Last year, he also became interim chief executive officer of PVH Europe.

Eva Serrano, who has led Calvin Klein since March 2023, will serve as an adviser through the end of the year.

The brand has seen a steady churn of leadership over the last four years. Trish Donnelly left Urban Outfitters Inc. in 2021 to lead Calvin Klein and PVH Americas, but ended up exiting the company the following year.

Investors weren't fazed by the C-suite switch at Calvin Klein, however, and traded shares of PVH up 6.1 percent to \$75.56 on Thursday.

Serrano left her mark in just two short years, giving Calvin Klein a higher profile with a series of ad campaigns featuring Bad Bunny, Jennie Kim and Jeremy Allen White.

She also set the brand back on the runway after six and half years, establishing Calvin Klein Collection under Veronica Leoni.

Calvin Klein himself sat front row for the show in February and gave the collection an early stamp of approval, saying, "For a start, it was quite extraordinary."

But while she laid a lot of the groundwork for the transformation of the Calvin Klein brand, not everything has gone to plan.

Under Serrano, the brand has been centralizing its product development with a "global product kitchen" in New York that produces looks for markets around the world.

But PVH CEO Stefan Larsson described it to analysts last month as "a significant undertaking given the highly fragmented and decentralized legacy model we had before."

"As we brought this first season to life, the team had to work through a number of complexities, including centralizing disparate systems and processes that existed around the world," he said. "This initial transition took longer than we expected, and led to extended product development timelines, constrained sourcing and shipping options and pressure production costs for the season, which we decided not to pass on to partners or the consumer."

PVH said higher freight costs and discounts attributed to Calvin Klein product delays and costs to operate the North American women's wholesale business in house would lead first-quarter gross margins to a 250 basis point decline.

The North American wholesale business

was previously handled by G-III Apparel Group, but PVH reclaimed the license at the end of last year as part of a broader effort to have more direct control over its brands.

Now Savman will get his chance to offer his take on the storied fashion name.

In a statement, Larsson said: "As an integral part of the wider PVH+ Plan, and through Eva's leadership, Calvin Klein has been aligned as one brand under a global vision, plan and team, with a strong foundation for future growth. We are thankful for Eva's critical contributions on this journey."

"With this foundation in place, we are now taking the next step in our growth journey as we further tap into Calvin Klein's iconic DNA," Larsson added. "David – with the Calvin Klein team around the world, including Jonathan Bottomley who has led the brand to unprecedented levels of consumer engagement, and Veronica Leoni, who creates the aspirational halo for the brand – will further build out our product, marketing and marketplace strength to bring our brand vision to life."

"David is a people-focused leader with a proven ability to elevate brands, execute with a robust operating engine and deliver PVH+ Plan performance, all of which will be critical as we take Calvin Klein into this next chapter."

Savman added that, "Together with our global partners, we have a powerful opportunity to build on the strong momentum underway by tapping into the



David Savman

brand's iconic DNA to drive even greater desirability as we shape Calvin Klein for future generations."

And Serrano said, "I'm incredibly proud to have been a part of this extraordinary brand journey where we have built the global foundation to unlock future growth, and I look forward to seeing the team take this forward."

## BUSINESS

# Mytheresa Bolsters Management Through Promotions



Tiffany Hsu

- The executive changes were triggered by recent moves by other executives to LuxExperience, the holding company for Mytheresa and Yoox Net-a-porter formed last month.

BY DAVID MOIN

**Mytheresa**, the luxury multibrand digital platform that is part of the newly formed LuxExperience group, has reshaped its leadership through a series of promotions.

Simon Tweed has been promoted to chief commercial officer, responsible for driving Mytheresa's success and overall commercial strategy across all categories, encompassing buying and merchandising. Tweed was vice president of merchandise planning and sustainability management. He joined Mytheresa as interim manager retail and merchandising in 2016, and earlier held management positions at Selfridges, Joy and Yoox.

Dominik Lass has been promoted to chief growth and site management officer, adding performance marketing to his current remit. He has been overseeing shop experience, onsite management and project management as vice president. Before joining Mytheresa in 2015, he held management positions at Planet Sports and Peek & Cloppenburg.

"I am excited about the promotion of Simon and Dominik, two outstanding leaders who have already made significant contributions to the success of Mytheresa. Together with the existing team, they will drive Mytheresa's growth within the

newly formed LuxExperience group," Michael Kliger, chief executive officer of Mytheresa, said in a statement Thursday.

The company also said Tiffany Hsu continues as chief buying officer leading the buying team and its strategies across all categories, and takes on the additional role of group fashion ventures officer of LuxExperience, where she will mentor and drive partnerships with new, emerging fashion brands.

A spokesman for Mytheresa said the executive changes reflect assignments recently made at LuxExperience, the holding company that includes Mytheresa and Yoox Net-a-porter. The spokesman also said the changes revealed Thursday did not involve any departures.

Tweed succeeds Richard Johnson, who became chief business officer at LuxExperience, and Lass succeeds Gareth Locke, who became chief data and digital officer at LuxExperience.

Mytheresa's deal to acquire Yoox Net-a-porter was finalized last month, at which point the new, more diversified entity was renamed LuxExperience. The company's ticker on the New York Stock Exchange changed to "LUXE."

The Munich-based Mytheresa also indicated that Amber Pepper, chief marketing and customer officer; Julian Paul, chief creative officer, and Michael Kliger, group CEO of LuxExperience, all continue in their current roles. Kliger also continues to serve as CEO of the Mytheresa brand "for the time being," the company noted.

LuxExperience operates the Mytheresa, Net-a-porter and Mr Porter luxury website brands as well as Yoox and The Outnet off-price sites.

## BUSINESS

# Tapestry Tops Q3 Estimates and Raises Outlook



- Shares of the Coach parent rose in early trading as CEO Joanne Crevoiserat said the company retained “a bias for action.”

BY EVAN CLARK

**Tapestry Inc.** – having turned the page after its Capri Holdings acquisition fell through – isn’t letting any trade war or economic worries trip it up now.

The Coach and Kate Spade parent beat fiscal third-quarter earnings and sales estimates and raised its outlook for the rest of its year, which ends in two months.

Investors liked what they saw and sent

shares of the company up 3.7 percent to \$77.54 on Thursday.

“This is a team that has had a bias for action, and you can see that in our results,” said Joanne Crevoiserat, chief executive officer of Tapestry, in an interview. “We delivered a record-breaking quarter. We accelerated our growth on top and bottom line, led by Coach, which helped us raise our outlook for the year in an environment that is very dynamic.”

Tapestry’s third-quarter net income increased 45.8 percent to \$203.3 million, or 95 cents a share, from \$139.4 million, or 60 cents, a year earlier.

Adjusted earnings per share tallied \$1.03 – 15 cents ahead of the 88 cents analysts

forecast, according to Yahoo Finance.

Sales for the quarter ended March 29 grew by 7 percent to \$1.58 billion, better than the \$1.53 billion analysts projected.

Coach drove that gain, rising 13 percent to \$1.29 billion, while Kate Spade fell 13 percent to \$244.9 million and the soon-to-be divested Stuart Weitzman sank 18 percent to \$46.2 million.

Crevoiserat zeroed in on the company’s ability to bring in fresh faces and pointed to the more than 1.2 million new customers it attracted in North America during the quarter.

Two-thirds of those shoppers were Gen Zers and Millennials.

“We’ve been very intentional about what I will just characterize as brand building, and everything we do starts with who our target customer is,” she said.

Since before the pandemic, Tapestry has gone from devoting 3 to 4 percent of its sales to marketing, to spending more than 10 percent. At the same time, operating margins have expanded by 400 basis points. “So the business model itself has gotten much more efficient,” she said.

It’s only becoming harder to run an international fashion business efficiently in the midst of a trade war. But Scott Roe, chief operating and chief financial officer, said the company is in a pretty good spot.

China, which has been hit with 145 percent tariffs by U.S. President Donald Trump, accounts for less than 10 percent of production. Vietnam, Cambodia and the Philippines – which are currently subject to a 10 percent tariff – account for about 70 percent of goods.

To work around that, Roe said, “We’re bringing goods in earlier, we’re looking

at optimizing across the supply chain and looking to partner with our suppliers where we have scale and we have long standing strategic relationships.”

About \$900 million of Tapestry’s annual cost of good sold is related to U.S. imports, according to Roe. Going forward that puts the incremental tariff cost from those three countries excluding China at something like \$90 million, before the company’s tariff mitigation efforts.

“We’ve made real progress,” Roe said. “We stand ready, we’ve prepared for this moment, we’ve taken actions over the last five years really through the acceleration program to prepare for this moment. So our supply chain is agile and becoming more agile. Our entire business model is more variable in nature.”

Tapestry now expects sales to increase 4 percent to about \$6.95 billion, better than the 3 percent step up the company previously forecast. Adjusted earnings per share are slated to hit \$5 this fiscal year, up from the \$4.85 to \$4.90 projected earlier.

That’s something of an earnings milestone as the company set a \$5 EPS target at its analyst day three years ago.

“There are a lot of things that have happened in the environment that have been challenging, that have changed,” Crevoiserat said. “This is a team that has delivered and has been agile and has been taking action to make sure that we continue to deliver for our consumers and that we hit the commitments we made.

“We’re controlling what we can control, but I think it shows the durability and resilience of our business and we have fundamental strengths in our business,” she said.

## FASHION

# Gucci to Present Cruise 2026 at Historic Brand Archive

- The collection, designed by Gucci’s team as the brand awaits the arrival of Demna, will be paraded at Palazzo Strozzi.

BY LUISA ZARGANI

**MILAN** – Gucci revealed on Thursday that its cruise 2026 collection will be unveiled at the brand’s storied archive in Florence on May 15.

The archive is located inside the stately Palazzo Strozzi on via delle Calzaie, in the heart of the Tuscan city, in the Oltrarno district long associated with artistry and craftsmanship.

The building was acquired by Gucci in 1953, and has served over the years as a workshop, factory and showroom. Conservatively restored, it has housed the Gucci Archive since 2021.

“Returning to Florence – and specifically to Palazzo Strozzi – is both a tribute and a declaration of intent,” said Gucci’s chief executive officer Stefano Cantino. “The archive is not merely a repository of our past; it is a living space where Gucci’s identity codes are preserved and reinterpreted through an ongoing dialogue. Presenting the cruise 2026 collection here reaffirms our bond with the cultural and artisanal heritage that defines us, while projecting it into the future with coherence and ambition.”

The cruise 2026 collection will be designed by Gucci’s team, following the exit of Sabato De Sarno in early

February after a two-year collaboration, and awaiting the arrival of his successor Demna, who will wrap up his tenure at Balenciaga with an haute couture show on July 9 and start at Gucci shortly after.

Guccio Gucci founded the brand in 1921 in Florence, which remains central to its identity. It is home to Palazzo Gucci, Gucci Osteria and Gucci Giardino, as well as the offices and production hubs in Casellina and Gucci ArtLab.

In line with Gucci’s ongoing commitment to preserving culturally significant sites and supporting the communities that bring them to life, the company will contribute to the 2026

edition of the Estate Fiorentina [Florentine Summer] cultural program and support the redevelopment of Parco delle Cascine, a park that extends from the center of the city on the north bank of the Arno river, covering an area of almost 400 acres.

Florence Mayor Sara Funaro dubbed the show “an extraordinary event in the very city where the brand was born, and in the place that best tells its story.”

She described the Gucci Archive as “a setting rich with history and meaning, rooted in the part of the city where the artisan tradition is most deeply felt – an identity we are committed to enhancing.”

She continued by stating that “the

relationship between Gucci and Florence is profound. Despite the house’s international success, this bond has never been broken.”

The event also “confirms Florence’s central role in the fashion industry, thanks to global leaders like Gucci. Fashion remains a key sector for our local economy – currently facing challenges, but always rich in talent and ready to respond to the demands of the present and future.”

Florence was the stage for a Gucci destination show once before. De Sarno’s predecessor Alessandro Michele paraded the cruise 2018 collection at the Palatina Gallery at Palazzo Pitti.





Puma launched new colorways for its Mostro "low profile" shoe – originally designed for motor racing – in April.

## BUSINESS

## Despite Q1 EBIT Decline, Puma Confirms Guidance

- The German sportswear company is putting its focus on "stability and calmness."

BY CATHRIN SCHAER

**In tumultuous times**, German sportswear company Puma will be keeping calm and carrying on, executives said during a press conference in Germany on Thursday morning.

During the first quarter, Puma's sales were flat, rising only 0.1 percent, in currency adjusted terms, to 2.07 billion euros. In the same period last year, Puma sales equaled 2.1 billion euros.

Puma's EBIT – earnings before interest and taxes, or operating profit – dropped over the first three months of the year, falling 63.7 percent to 57.7 million euros from 159 million euros.

Last year was sluggish for Puma, with sales either static or dipping slightly in most quarters. That pattern seems to be continuing.

Uncertain macroeconomic conditions, which include the Trump administration's on-again, off-again tariffs, are not helping. Neither is internal turmoil at Puma. In early April, the company's chief executive officer Arne Freundt left the top job over differences in strategy with Puma's board. Freundt took over the top role in 2023, having succeeded Björn Gulden who left for Adidas.

Freundt will now be succeeded by Adidas alum Arthur Hoeld, a former athlete who had been with Adidas for more than two decades before leaving his post as global sales director there last October. But Hoeld won't start until July.

So for now, the sportswear company is being run by a triumvirate: Markus Neubrand, chief financial officer, Matthias Bäumer, group sales director, and Maria Valdes, chief product officer.

"We are working together very closely," Neubrand explained of how the company is being run. "What are our priorities for the transition period? We continue to focus on driving the business [and] we are

now also focused on fostering a sense of stability and calmness."

Puma is focused on controlling what it can, Neubrand continued. The company has instituted an efficiency program called "nextlevel." This involves cutting 500 jobs from corporate-level staff by the end of the second quarter and the closure of about 30 unprofitable stores by the end of the year. Puma has about 1,000 stores around the world.

In the first quarter, Puma's best results came in its home market of Europe, the Middle East and Africa, where sales rose 5.1 percent, in currency adjusted terms, to 891.7 million euros.

The biggest fall was in Asia-Pacific, where sales slipped 4.7 percent to 430.5 million euros. Puma attributed the fall to "ongoing softness in Greater China." Sales decreased there by 17.7 percent.

In the Americas, sales fell 2.7 percent to 753.7 million euros. In North America, they sank 11.1 percent while in Latin America they rose 13.1 percent.

Although footfall is down in the North American market, the Trump administration's tariffs didn't have much impact on the company's first-quarter results, Neubrand said. He explained that Puma had done much the same as its competitors and tried to bring as much stock into the U.S. before tariffs were imposed. Fully loaded inventories mean there shouldn't be any strong impact from tariffs on China until the end of June, he concluded.

About 10 percent of Puma products going into the U.S. are made in China so these are most impacted by tariffs. However Puma is also dependent on products manufactured in – in order of importance – Vietnam, Cambodia and Indonesia to supply the U.S. market.

The Trump administration has also ordered tariffs of 46 percent on Vietnam, 49 percent on Cambodia and 32 percent on Indonesia – although all those rates have been suspended until early July and trade negotiations are ongoing.

"Uncertainty around the negotiations

between the U.S. and sourcing countries remains high which makes it difficult to quantify [tariff] effects," Neubrand explained.

As for price rises in the North American market, Puma was not planning to be the first to institute these, Neubrand said – that's even though the company had not put up prices in the U.S. for around two years. Other sportswear brands are under much more pressure in that market, he said, in a reference to Nike, which dominates the U.S. and produces around half of its shoes in Vietnam.

"As the third biggest brand globally we shouldn't be pricing leaders," Neubrand explained. "We are monitoring the market and will react accordingly."

Besides, the U.S. market only represents about 20 percent of all Puma sales so the rest of its global business isn't impacted by problematic tariffs, he noted.

Puma footwear sales rose 2.4 percent in the first quarter while apparel was down 1.5 percent. Sales of accessories fell 5.7 percent.

The company continues to have big hopes for the so-called "low profile" trend. This includes Puma's lines like the Mostro and the Speedcat. The latter boasts a sort of ballerina-meets-sneaker look that's already proving popular among trendsetters.

Low-profile looks have had a slower start in Europe, Neubrand said, but are doing particularly well in Asia. The brand expects to have sold between 4 million and 6 million Speedcat products by the end of the year.

Despite the flat sales and double-digit EBIT decline, Puma said first quarter results were "broadly in line with expectations," and did not alter sales and profit guidance for fiscal 2025.

In fact, Neubrand noted that second-quarter sales were already looking up after February being the "worst month." So the next three months should result in a low-single-digit sales increase. However, he pointed out that Puma's guidance was formulated before the announcement of U.S. tariffs in early April.

Puma says it still expects currency-adjusted sales to grow in low- to mid-single digits over the course of this year and for EBIT to land somewhere between 520 million and 600 million euros.

Market analysts from the likes of Baader Bank, Jeffries, Deutsche Bank and UBS said Puma had performed as expected during the first quarter and noted the fact that, despite the sales dip, the company had confirmed guidance anyway. Some had previously expected it to be downgraded.



The latest shoes from Puma's collaboration with the British Nigerian musician Skepta.

EXCLUSIVE

# Zara Marks 50 Years With a Store Redesign and a Steven Meisel Film



Behind the scenes of Steven Meisel's film marking Zara's 50th anniversary. The film stars 50 models from different geographies and generations.



The limited-edition Zara T-shirt with the names of the 50 models in the Steven Meisel film.

● Zara is marking the big 5-0 with a redesign of its first store in A Coruña, Spain and a film by Steven Meisel featuring 50 models ranging from Twiggy and Penelope Tree to Eva Herzigova, Karlie Kloss and Lina Zhang.

BY SAMANTHA CONTI

**LONDON** — Zara is kicking off its 50th anniversary with a redesign of its first store in A Coruña, Spain, and a star-studded film by Steven Meisel, both of which blend style and a sense of history.

On Friday, Zara will swing the spotlight on the store that spawned a retail empire

when it opened on the same day in 1975.

The store, on Calle Juan Flórez, has undergone a makeover courtesy of Zara's in-house architects and design team. They've brought the city's elegant architectural features in, and transformed it into an experiential space.

The store's opening 50 years ago was a pivotal moment for Amancio Ortega's company, Confecciones GOA, which had been making womenswear since 1963.

That Zara, which sells womenswear and has been trading constantly since 1975, would be the first of more than 2,000 stores and the launchpad for what is now a 28-billion-euro brand.

Zara's in-house teams worked for more than a year on the A Coruña unit, which spans 3,780 square feet and has two entrances. The shop also features a Zacañé, a concept that began rolling out late last year.

Inside, there are fashion books, magazines and limited-edition pieces and objects made to commemorate 50 years of the Zara brand. Among them is a T-shirt with the names of the 50 models who feature in an anniversary film shot by Steven Meisel.

Also on sale is a limited-edition collection of clothing from the Meisel film, more than 100 pieces that channel the classicism of tuxedo dressing, with lace, satin, cutout and mesh details. The palette is black with dashes of white, and the collection includes dresses, leather pants, suits, shoes and accessories.

The refreshed store design also includes a giant scroll-like display that charts the history of Zara and an interactive digital screen with a map where visitors can take a close look at the brand's worldwide expansion over the past five decades.

In contrast to the massive Zara flagships in major cities around the world, there is a neighborhood feel to the A Coruña store, with interiors made to mimic a stroll through the streets and around the marina of the port city, which built its wealth on fishing, petroleum refining — and clothing.



The new shopfit at the A Coruña store, inspired by the city's famous "galerías," or glassed-in balconies.

A Coruña store photographs by Domo Fotografia S.L.



A behind-the-scenes shot from Meisel's film, with Carolyn Murphy, Adriana Lima and Imaan Hammam.



The Zacañé in the newly redesigned Zara store in A Coruña.

A Coruña's distinctive "galerías," or glassed-in balconies, on the city's seafloor buildings are the focus of the design. The white balconies, with their lattice designs, were meant to let in the sun and keep out the rain. Most of them were constructed in the late 19th century.

The overall feel of the store is warm, with rustic oak floors and Galician granite details. There are benches near the windows so that people can sit, have a coffee from Zacañé, and watch the city go by.

As reported, the Zacañé concept was created by Ramdane Touhami, owner of the design agency Art Recherche Industrie. Touhami designs the café interiors to reflect each Zara locale, and has created glasses and cups with a fancy retro script and a long, cartoonish arm pouring a silver pot of coffee.

The A Coruña shopfit, which will remain until the end of the year, is being unveiled within hours of Meisel's anniversary film featuring 50 top models.

The idea came from Ortega's daughter and Inditex non-executive chair Marta Ortega Pérez, a longtime friend of the American photographer.

"Creativity is the heart of Zara — it is the characteristic that defines us. This incredible film by Steven Meisel is an expression of creative freedom and the magic we always

want to create," said Ortega Pérez.

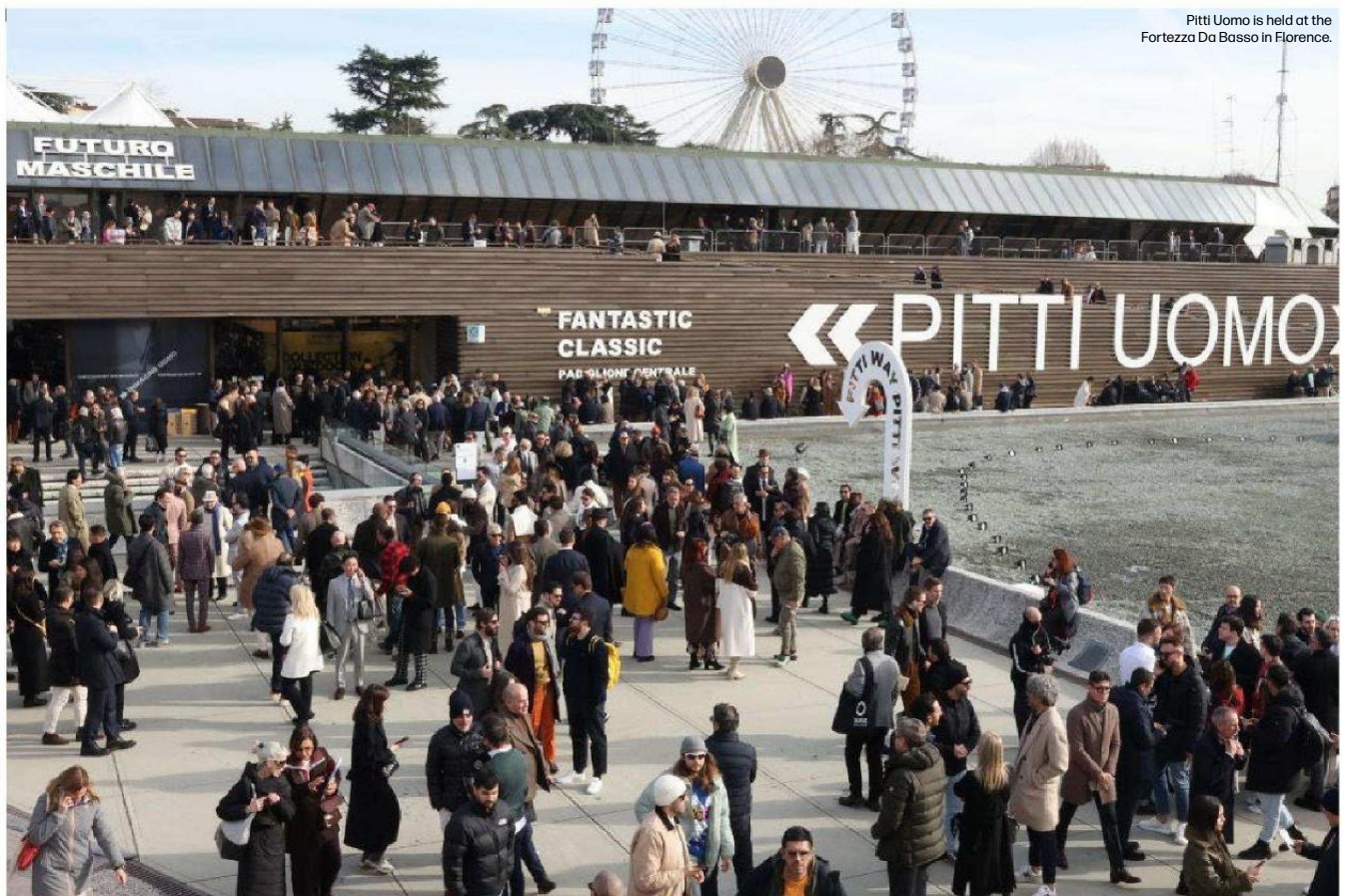
She said the models are not only known for their beauty "but also for their characters, individuality and strength. This campaign is a testament to everything the teams at Zara have created over the past five decades, honoring their enthusiasm, talent and boundless creativity."

The film shows the models, styled by Karl Templar, singing Donna Summer's 1977 hit "I Feel Love."

The cast cuts across generations and geographies and includes Marisa Berenson, Twiggy, Penelope Tree, Joan Smalls, Naomi Campbell, Paulina Porizkova, Alek Wek, Amber Valletta, Candice Swanepoel, Carla Bruni, Carolyn Murphy, Christy Turlington, Cindy Crawford, Doutzen Kroes, Edie Campbell, Eva Herzigova, Linda Evangelista, Karlie Kloss and Lina Zhang.

Longtime Meisel collaborators worked on the shoot, including Pat McGrath, who did the makeup, and Guido Palau, who was in charge of hair. Art direction was by Jason Duzansky, with casting by Piergiorgio Del Moro.

The look book for the 100-piece anniversary collection was photographed by Ned Rogers and models include Imaan Hammam, Rosaliece Fuchs, Natasha Poly, Mariacarla Boscone, and Sascha Rajasalu.



Pitti Uomo is held at the Fortezza Da Basso in Florence.

MEN'S

# Japan to Take Center Stage at Pitti Uomo in June

● The guest designer this time will be Homme Plissé Issey Miyake, which will hold a runway show and mount an exhibition.

BY MARTINO CARRERA  
AND JEAN E. PALMIERI

**Japan is on the minds** of the Pitti Immagine Uomo team.

From the choice of a restaurant for its biannual media luncheon in Manhattan on Thursday to its featured guest designer for June, the Asian country is this year's star of the show. But it's not just Pitti that is focused on Japan this year since the World Expo is also being held in Osaka through October.

"We skipped an Italian restaurant for the first time," said Lapo Cianchi, director of communications and events for the Italian trade show, who added that the group was the first to dine at Teruko, a Japanese restaurant at New York's Hotel Chelsea, which will open at the end of the month. The choice of the restaurant was also a nod to the fair's guest designer and guest of honor this time: Homme Plissé Issey Miyake.

"We have been chasing the Issey Miyake brand for some time," Cianchi said, "and we finally have success."

He said the company will hold a runway show for its spring 2026 collection on June 18, the trade show's second day, at Villa Medicea della Petraia, a 14th-century hillside estate overlooking Florence that boasts lush gardens that once belonged

to the Medici family. He added that Pitti Immagine had used the villa once before, for the Proenza Schouler show 15 years ago.

In addition, the Japanese company will mount an exhibition during the show of the "fabrics, inspiration and manufacturing process" of its signature pleats, Cianchi said.

"We feel grateful for this opportunity to be featured at one of the most celebrated menswear events around the world," the Homme Plissé Issey Miyake design team said. "We will present our spring 2026 collection to a local and international audience in Florence, created based on our research and field studies conducted during our visits to many places in Italy."

Pitti Uomo marks the first stop in the new roving show format the brand unveiled earlier this year. "The brand will travel around the world to present its clothing in places and at events where it has never been before, meeting local communities and connecting with a global creative scene," the team added.

A favorite among fashion professionals and fashionistas alike, Homme Plissé Issey Miyake was established in 2013 as the menswear counterpart to Pleats Please, the womenswear, pleat-centric brand introduced in 1994. Issey Miyake's signature pleats first appeared in the Japanese brand's main collection in 1988 before it jump-started dedicated lines. They are achieved through dedicated machinery that applies the pleats to the flat, final garment, thus reducing textile

waste, as well as the need for seams. Pleats in the Homme Plissé and Pleats Please collections differ from one another.

"We have long hoped to associate the name of the great Japanese master with our event," said Raffaello Napoleone, chief executive officer of Pitti Immagine. "This is our way of recognizing and celebrating the quality, creativity and originality of the brand, its success on a global scale — and, at the same time, highlighting the brand's current creative direction, which has successfully reinterpreted the quiet, elegant magic of its founder: one of the designers, one of the artists, who marked the history of fashion in the 20th century."

Homme Plissé Issey Miyake has unveiled its new collections during Paris Men's Fashion Week since 2019, oftentimes mounting performance shows that have been a favorite among attendees. Last January the brand skipped its Paris show ahead of the roving format announcement. Its spot in Paris' fashion week calendar was replaced by Issey Miyake's four-year-old IM Men line, which, as reported, was created in 2021 with the aim to develop clothing that integrates design and engineering.

But Homme Plissé Issey Miyake won't be the only featured designer at the 108th edition of the show, the organizers said. As reported, Post Archive Faction, an avant-garde men's sportswear and experimental outerwear brand founded by Korean designers Dongjoon Lim and Sookyo Jeong, will also show its spring line at the show. Although details of their plans are still under wraps, Cianchi said they will be collaborating with an artist for their show.

The third guest designer will be Niccolò Pasqualetti, a Tuscany-based finalist for the LVMH Prize for Young Designers in 2024 who trained at The Row and Loewe before launching his own brand three years ago.

"Much like Jean Arp, who inspired his jewelry design, Niccolò Pasqualetti invents new forms of reality through his garments, experimenting with diverse materials," said Francesca Tacconi, special events coordinator at Pitti. "Starting from

the sartorial codes of traditional Italian menswear, which he boldly reinterprets, Niccolò creates collections where past and present, masculine and feminine, classic and contemporary coexist in a uniquely organic and original way."

The addition of Post Archive Faction marks the importance of the South Korean market in menswear. As Cianchi said at the time of the announcement: "For several seasons now at Pitti, we've been paying particular attention to the culture and aesthetic of South Korea. It's a growing market, highly significant for Italian fashion and for the fair — considering the strong turnout of journalists and business professionals at Pitti Uomo — but also a fertile ground for scouting the new generation of fashion designers and young creatives who stand out for their versatility and ability to connect different artistic languages and their disciplines."

So it's no surprise that Korea will be the guest nation this year and its Code Korea section will bring a number of brands to the fair including Ajobyajo, Ordinary People, Valoren and others.

The Scandinavians will be returning as well. The Scandinavian Manifesto section will bring a number of brands to the show including NN07, Messy Weekend, Woodbird and Brixton. China will also be represented as will the Promos French Menswear Federation and the Spanish Institute for Foreign Trade.

The overall theme of this year's show, Napoleone said, is "Pitti Bikes," which is intended to represent the new, more-casual way of dressing for men.

In spite of the global uncertainty, Napoleone said more than 700 exhibitors have already committed to be part of the show, 43 percent of which are international. Thirty brands are American. The organizers are expecting some 200 U.S. buyers, they said. Last January, 248 American buyers representing 130 stores attended while in June that number was 217.

The show will be held June 17 to 20 at the Fortezza da Basso in Florence.

## BEAUTY

# Beauty's Brave New World Emerges At WWD Beauty CEO Summit Day Two

● Speakers during the second day of the summit Thursday included L'Oréal's David Greenberg, Unilever's Priya Nair, FundamentalCo's Jenna Lyons and Peach & Lily's Alicia Yoon.

BY NOOR LOBAD, EMILY BURNS, JAMES MANSO, JENNIFER WEIL AND KATHRYN HOPKINS  
PHOTOGRAPH BY KATIE JONES

**NEW YORK** – Day Two of the 2025 Beauty CEO Summit, held Thursday, covered subjects impacting today's beauty industry, which is morphing at warp speed.

Speakers at Casa Cipriani South covered subjects including artificial intelligence, tariffs and teen spending – all contributing factors to what's forming the brave new world of beauty. They included David Greenberg, chief executive officer of L'Oréal USA; Priya Nair, Unilever president of beauty and well-being; FundamentalCo's Jenna Lyons, and Peach & Lily founder Alicia Yoon.

Here are the top nine takeaways that emerged on the final day of the summit.

**Wrong Is the New Right:** "Our education system teaches us to get the right answer the first time," said James Dyson, founder of Dyson. "But life simply isn't like that. Change the education system and give the people who [have] the most wrong answers more marks, because they have to go through a process of experimentation and work their own way to the right answer, to discover the right answer."

"The challenge we all face is to use AI in



a way that brings true value to the business by either making the lives of our teams easier or by helping to unlock new growth opportunities," said Greenberg.

"Scale – you can reach millions and even billions of people with AI, with the organization or the employee base that you have," said Tsedal Neeley, the Naylor Fitzhugh professor, business administration and senior associate dean for faculty development and research at Harvard Business School, who suggested focusing on scale, speed and scope. "Speed – smarter, faster decisions because of the ability to predict in the right ways

– and scope – new products, new services and new innovation."

**From Reactive to Preventative:** As beauty and wellness continue to blur, the customer is focusing on overall longevity. "Health is no longer the absence of disease. It is living a better life. It is the idea of better living. It is no longer these categories which were separated. Beauty, well-being and nutrition are no longer separate. The categories are blurring [and] intersecting," said Nair.

**Cut Through the Noise:** "There's a lot of noise around tariffs – candidly, probably

more noise than real impact at this time," said Emily Essner, Saks Global's president and chief commercial officer.

**Control the Controllables:** As uncertainty surrounding tariffs rises and consumer confidence falls, the importance of controlling what you can grow, said iLabs founder David Chung, E.I.f. Beauty chief financial officer Mandy Fields and Peach & Lily's Yoon. Offering value beyond price – for instance, via an increase in educational content – and approaching potential price increases on a product-by-product basis versus via blanket policies are examples of this.

**Don't Let Fear Rule:** "Don't pull back too hard," Lyons, the recently appointed executive creative director at FundamentalCo and former J. Crew creative director, advised summit attendees about navigating times of tumult. "When the world starts up again, you won't be prepared."

**Teen Beauty Spending Is Nuanced:** Teen beauty spend isn't one-size-fits-all. Boys outpace girls in prestige fragrance buying at 60 percent versus 23 percent, data from Boston Consulting Group shows. Meanwhile, teen girls over-index in prestige skin care versus their male counterparts and overall teen beauty spend grew 23 percent versus last year, far outpacing the total market's 9 percent gains.

**Results Matter:** "[Consumers] don't just want hope in a jar. They want results from that jar," said Maly Bernstein, CEO of Blumercure.

**Represent Yourself:** "We've transcended people buying products [to] people buy people," said Stormi Steel, founder and CEO of Canvas Beauty. "Let them know who your brand is and how you want to be represented, having not just one face."

## BEAUTY

# Hair and Makeup Artists Behind Met Gala's Best of Beauty Host Dinner

● The annual dinner hosted a mix of veteran and emerging artists to celebrate, reunite and to honor Icon Award winner, Sam Fine.

BY NOOR LOBAD

**NEW YORK** – It's 10 p.m. at Mr Chow 57th Street on the night of the Met Gala, and what started as an impromptu staircase selfie between hairstylist Chuckie Amos and makeup artist Sam Fine has quickly evolved into an eight-plus person production.

"Oh, are we taking a family photo?" hairstylist Larry Sims could be heard saying as he joined in on the shot; makeup artists Vincent Quendo and Ashunta Sheriff followed suit, as did Jawara Wauchope and Ursula Stephen, who were responsible for Anok Yai's and Zendaya's



Ernesto Casillas and Dee Carrion

Met Gala tresses, respectively.

"We grew up together," later said Sheriff – whose phone the group photo was taken on – of the shot.

Indeed, the mood of makeup artist Troy Surratt's and hairstylist Nathaniel Hawkins' 11th annual The Artist Dinner hosting those who work behind the scenes on many of the Met Gala's most iconic attendees' looks is both that of a family reunion and, as Sarah Brown put it, an "evening where heroes meet their heroes."

Makeup artist Romy Soleimani, who crafted Tracee Ellis Ross' red-lip look for the event, stood by the bar with Amy Komorowski, groomer to Patrick Schwarzenegger, reminiscing on the 2009 Ed Westwick Harper's Bazaar shoot during which they met. Hairstylist Julien d'Ys sported a plushie sloth backpack as he made his way to his seat: "I got it on Amazon," he said.

Elsewhere, rising talent Dee Carrion – who did Ayo Edebiri's makeup for the Met Gala and is best known for her recent viral makeup looks for Doechi – caught up with Ernesto Casillas, who crafted Zendaya's bronzy-eye, glossy-lip look for the night.

"Ayo is incredible – the outfit was incredible, the look was incredible – the whole glam team ate," said Carrion, who, like Casillas, was attending the dinner for the first time.

The event was cohosted with Hermès

Beauty creative director Gregoris Pырpylis.

"The people who are here tonight are the people who are designing what beauty is today, and what beauty is going to be tomorrow – it's an honor to cohort," he said.

This year, the dinner honored Fine, makeup artist, author and Fashion Fair Cosmetics creative director, with its annual Icon Award.

"For decades, Sam has defined what excellence in makeup artistry looks like; he didn't just find success...he changed the face of beauty, literally and figuratively, and we are all better for it. Your body of work is superfine, indeed," Surratt said as he presented Fine with the award, nodding to this spring's Costume Institute exhibit, titled "Superfine: Tailoring Black Style."

"So much of what I love about our industry is the community," said Fine, who crafted Gabrielle Union Wade's makeup look for the Met Gala, as he accepted the award. "My dad is 94, I lost my mom last year, and they could never have dreamed the things that we are able to experience as artists...I share this award with each and every one of you."

Hawkins shared, too, the he and Surratt are in the development stages of creating a nonprofit organization to "provide a safety net for the freelance beauty community by offering critical resources and wellness programs that will support well-being and career longevity."

Other artist attendees included Stila and Neen founder Jeanine Lobell; RMS Beauty founder Rose-Marie Swift; Mark Carrasquillo, Nicky Posley, Katie Jane Hughes, Peter Lux, Rokael Lizama, Michael Anthony and more, who commemorated old and new friendships alike over potstickers and chicken satay.



Michael Anthony and Rokael Lizama



Julien d'Ys

EXCLUSIVE

# Lemme Enters Sexual Wellness

- The brand is launching a sexual wellness gummy called Lemme Play.

BY EMILY BURNS

**Lemme is jumping** on the sexual wellness train.

On Friday, Kourtney Kardashian Barker's supplement brand is revealing that it will enter the intimacy category with its libido-enhancing gummy Lemme Play. It will be available starting Tuesday exclusively direct-to-consumer to start.

"From Day One, there were a ton of people in our core consumer base interested in sexual wellness and frustrated by the lack of options, and especially frustrated by the lack of innovation in the category," said Lemme cofounder Simon Huck, adding consumers were discussing this type of product on TikTok, Instagram and through the brand's email surveys. "[They were] looking for something that felt efficacious, that used clinically studied ingredients, that also used traditional botanicals, had a mixture of both worlds."

According to Huck, Kardashian Barker and the team recognized the stigma in the category and wanted to enter it with a bold solution as part of their core focus on women's health.

"Kourtney is really excited about this category, because there's also a little bit of stigma around sexual pleasure and sexual



wellness, and there shouldn't be, quite frankly, and it's such an important pillar to women's health," he said.

Kardashian Barker said in a statement: "There hasn't been enough innovation in this space, and we're excited to change that. Lemme Play is a way to care for yourself, to feel good in your body and to embrace intimacy as part of your daily routine."

The product features a clinically studied superfood complex called the S7 nitric oxide complex, which includes seven plant-based ingredients as well as horny goat weed and maca root, all known to support libido by supporting blood flow, energy and mood. For best results, users should consume the gummy daily. Additionally, while the brand and

this product are targeted toward female consumers, Huck said the ingredients also support male libido.

In terms of format, as with most of Lemme's products, Huck said their core consumer was seeking an intimacy solution specifically in a gummy format.

"When you think about sexual wellness, having it in an indulgent form factor and making sure you have the clinical benefits, if you can do it, our core consumer wants it in a gummy over a capsule. There's something indulgent and playful about it," Huck said.

To create the ideal formula and put it into this indulgent form, Lemme Play was in development for more than two years.

"This is one where it took awhile to get the formulation to a place that we were really excited about. We used this clinically studied ingredient called S7 nitric oxide complex," Huck said. "It increases nitric oxide levels in your body, and also supports and increases healthy blood flow. What we know from science and from research conclusively is that sexual pleasure is directly correlated with healthy blood flow."

As far as future sexual wellness products and expansion across categories and formats, there is more coming soon for Lemme.

"There are other formats we're interested in," Huck said. "We're in development on a ton of products across multiple categories...As we think about 2026 there are other formats that we're working on developing...[There are] different categories that we haven't yet explored, and we will have several of them by the end of this year."

FASHION

# Fashion and Beauty Leaders Honored At Outstanding Mother Awards

- The event raised \$1.2 million for No Kid Hungry.

BY LISA LOCKWOOD

**NEW YORK** – The 47th annual Outstanding Mother Awards, which honored five leaders across beauty, agriculture and food, retail and finance on Thursday, raised a record \$1.2 million for No Kid Hungry.

The National Mother's Day committee selects women who successfully balance influential careers with the daily demands and rewards of motherhood, family and community.

This year's honorees were Kecia Steelman, president and chief executive officer of Ulta Beauty; Lori Singer, president of Parlux Ltd.; Lizanne Kindler, executive chair and CEO of KnitWell Group; and Beth Ford, president and CEO of Land O'Lakes, and Jill Schurtz, executive director and chief investment officer, Minnesota State Board of Investment. This is the first time in the awards' history when two mothers who are married to each other, Schurtz and Ford, were honored.

The luncheon, which moved this year to 583 Park Avenue from the Pierre Hotel, was again hosted by Joanna Coles, chief content officer of The Daily Beast. One new aspect of the luncheon was individual videos featuring the honorees' children, who all spoke lovingly about their mothers.

Proceeds from this year's luncheon benefited No Kid Hungry, a campaign of Share Our Strength, an organization committed to ending hunger and poverty around the world. It was pointed out that today, one in five children live with hunger, which is nearly 14 million children in the U.S.



G. Matthew Youngs, Lizanne Kindler, Lori Singer, Kecia Steelman, Joanna Coles, Beth Ford, Jill E. Schurtz, and Nance Hastings.

The luncheon also featured a live auction that included a New York City dining experience, and stays at the Baccarat Hotel in New York, Four Seasons Resort in Nevis, Four Seasons in New York, The Ranch Hudson Valley, and an Azamara cruise, with a shopping spree at one of KnitWell Group's retailers. Some lots included gift certificates to Bergdorf Goodman and Nordstrom.

In accepting her award, KnitWell's Kindler said growing up in a blue collar suburb of Copenhagen, she originally thought she would go "all-in" in her career and not have kids. But then she met her "fabulous husband Thomas," who convinced her she could have a family and a career. "Today I am incredibly grateful for the fact that I am both a mother and have an amazing career [whose brands

include Talbots, Ann Taylor and Loft], and I don't really have words to describe how appreciative I am of the love and support and partnership that Thomas gives me every day in achieving that."

She added, "I'm not sure if it's nature or nurture, but I do think women have tremendous capacity to take on incredible amounts of responsibility, and there's no doubt...that sometimes it's hard to juggle it all."

Parlux's Singer spoke lovingly of her two sons, the younger of whom is severely autistic and has no verbal skills. Quoting "Finding Nemo," she said, "When the world throws us a challenge, just keep swimming." That quote has proven to be very meaningful to Singer. During the pandemic, she discovered how much her younger son Dylan, who was also

extremely over-weight, loved to swim. They moved out of the city to near her brother's house, which had a pool. Dylan, who is now 23, would spend seven to eight hours a day in the pool, and ended up losing 40 pounds and his overall health improved. They eventually ended up buying a home with an indoor pool and Dylan has since lost a total of 85 pounds. "He has just kept swimming," she said.

"But as I stand before you today receiving this very special honor, I can't help but think of all the amazing people swimming alongside me. They say it takes a village, I say it takes an Olympic-sized swimming pool," said Singer.

Schurtz and Ford, who are the mothers of three children, decided that Schurtz would do the speaking for the couple. "Thanks to all our friends and colleagues who made it here today to support this great cause, recognizing that Beth and I are in a rather unique situation for this event, and that we had to decide which one of us should speak." She said they did "rock, paper, scissors, shoot," and AI told her to lead with paper, and she lost.

"Experiencing life's journeys with these three kids has expanded our hearts, our communities and our field of vision and as two working moms raising three kids, we hope it's made us more thoughtful leaders for our young colleagues who are starting their own parenting journeys and figuring out how to balance the demands of work and life," she said.

The final honoree was Ulta's Steelman, who has a blended family of five children. She said there is no more important job in the world than being a parent. "I've had many big jobs throughout my career, positions that have held major responsibilities, including my current role as CEO of Ulta. However, none of these roles could hold a candle to the magnitude of being a mother. It's a position where you're simply not replaceable. You were made for these humans, and they were made for you."

## BUSINESS

# The RealReal's Sales And Profits Rise in Q1

- Shares of the resale company fell despite an 11 percent sales gain in the quarter and some relative protection from tariffs.

BY EVAN CLARK

The RealReal Inc. showed some forward momentum in the first quarter – and stuck by its financial guidance for the year – but Wall Street wanted something more.

Shares of the luxury resale pioneer slipped 10.8 percent to \$6.50 in after-hours trading on Thursday as investors took in the company's latest results.

Revenues rose 11 percent to \$160 million for the quarter, while gross merchandise volume hit \$490 million. Net income was \$62 million, up from losses of \$31 million a year earlier, reflecting a big change in the fair value of the company's warrant liability. Adjusted earnings before interest, taxes, depreciation and amortization

totaled \$4.1 million for the quarter.

The company also saw its active buyer count rise 7 percent to 985,000.

Rati Levesque, chief executive officer of The RealReal, said the quarter was strong and that resale was well positioned to weather the trade war.

"We are reaffirming our full year 2025 guidance despite the uncertainties from tariffs and a less predictable backdrop," Levesque said. "We occupy a unique position at the intersection of luxury and value, and we source our supply primarily from domestic closets, so there is potential to realize benefits in the current environment. Our strategy is working; we believe our brand is strong and we have built flexibility into our operations that enables us to effectively navigate a range of conditions."

The company continues to expect revenues of \$645 million to \$660 million this year, with adjusted EBITDA of \$20 million to \$30 million.



The RealReal shoppers prioritized sustainability more than ever with 49 percent of members reporting that extending the life cycle of luxury is a primary reason they shop with the retailer.

## EXCLUSIVE

# Valentino to Unveil L'Atelier Sonore



Valentino's L'Atelier Sonore in the brand's New York store.

- The listening room with a bespoke sound system was conceived in partnership with Italian cultural collective Terraforma.

BY LUISA ZARGANI

MILAN — Valentino and its creative director Alessandro Michele are introducing a new cultural and immersive architectural experience at the brand's Madison Avenue boutique.

Called L'Atelier Sonore, the couture house on Thursday will unveil an intimate listening room with a bespoke sound system.

The store's mezzanine floor will be transformed into a sonic space reflecting Michele's vision. It was conceived in partnership with Italian cultural collective Terraforma, founded by Ruggero Pietromarchi. The soundscapes curated by Terraforma, a platform for experimentation in sound and ecology, are crafted by sound designer and streetwear

veteran Giorgio Di Salvo.

"I really like to work with musicians, because the sounds, music and everything that is impalpable are part of my work," Michele told WWD.

"Music directly interacts with the mise-en-scene and the creation of objects. My creative life is made of sounds, and music is a powerful language that suits me and that I love to employ."

The set up was designed in collaboration with architect Francesco Lupia and is built around three core elements: a bespoke sound system, a handcrafted multifunctional listening console inspired by traditional cabinet-making and modular seating with velvet cushions.

Each is sheathed in a patchwork of finely veneered woods.

"I feel about this collaboration as a meaningful cultural encounter, where aesthetics, sound and design engage in an elevated dialogue. L'Atelier Sonore is an immersive listening experience that unfolds organically across a rich spectrum

Giorgio Di Salvo, Alessandro Michele and Ruggero Pietromarchi.



of sound and textures," Pietromarchi said.

"The space itself becomes a sonic extension for expression and exchange, embodying Terraforma's ongoing exploration of sound as a spatial practice, in deep resonance with Alessandro Michele's distinctive aesthetic sensibility for Maison Valentino. This project is driven by a shared commitment to pushing creative boundaries and reimagining the ways we experience and inhabit space through sound," he added.

To mark the opening, Valentino and Terraforma will present a 10-hour live program, beginning at 2 p.m. on Thursday. The event will feature a series of listening sessions joined by international artists, including Laraaji, Lea Bertucci, Laurel Halo, Lizzi Bougatsos, Chuquimamani-Condori, Kevin Beasley, Veronica Vasicka and Physical Therapy.

Valentino will also offer a limited number of entries for the public to experience the opening event, with registration on the brand's website starting Friday.

Between performances, the curated playlist, conceived by Terraforma for Valentino, will play in the background and will continue to be available to visitors in the days following the event.

From May 16 through the end of August, the space will remain open daily and on select occasions, the room will host listening sessions with friends of the house, who will share personal music selections from their own collections.

Terraforma is a hub for cross-disciplinary cultural activities, established in 2014 as an international festival of experimental music oriented toward sustainability. Its projects range from "Terraforma Exo," a cultural manifestation uniting leading thinkers, musicians and artists who operate within the spectrum of sound and ecology, to "Terraforma Symposium," fostering open discussions to reflect on sustainability through new practices, and "Terraforma Journal," an editorial project blending sound, art, ecology and contemporary culture.

*From the WWD Archive*

# Met Gala 2025: A Celebration of Black Male Style

The 2025 Costume Institute exhibition "Superfine: Tailoring Black Style" looks at the artistry and craft distinctive to tailoring. **BY TONYA BLAZIO-LICORISH**

The 2025 Costume Institute exhibition at the Metropolitan Museum of Art, "Superfine: Tailoring Black Style," looks to celebrate the artistry and craft distinctive to tailoring through the lens of Black male style. The exhibition, which was inspired by Monica Miller's "Slaves to Fashion," explores Black male identity and expression through the sartorial lens of dandyism as a means to define a lifestyle of wealth, distinction and taste.

Fashion and dandyism enthusiasts will immediately recall writings about historical fashion figure and dandy Beau Brummell, an arbiter of men's style in the late 18th and early 19th centuries. Yet the term "dandy" is an agile descriptor, applicable to the evolution of men's fashion choices – whether individual or culturally inspired – over decades.

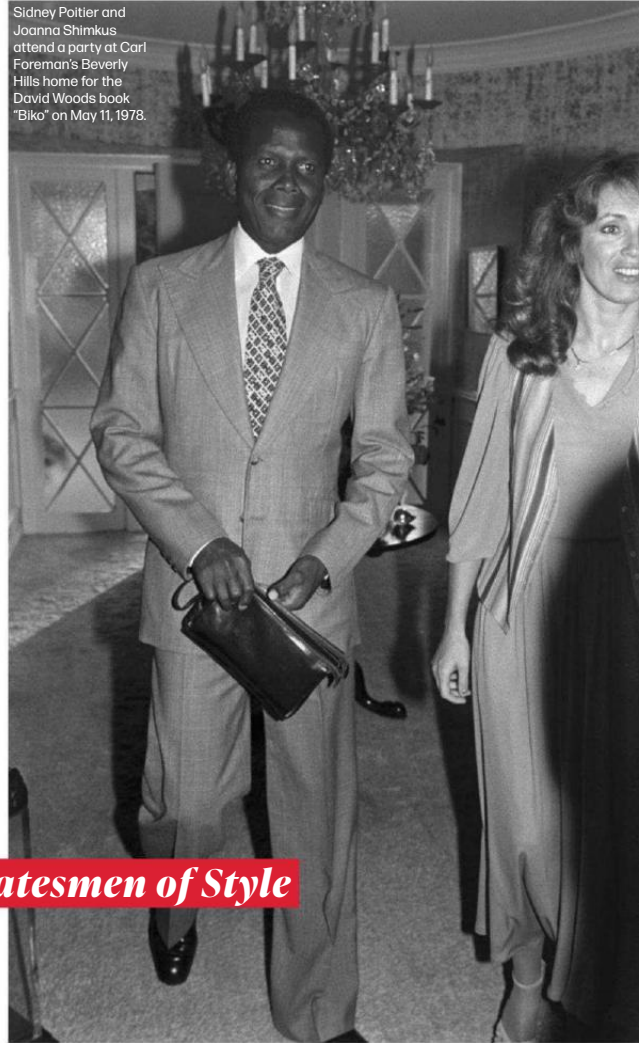
Miller, the first cocurator of a Costume Institute exhibition and first Black woman to have this distinction, is joined by A\$AP Rocky, Colman Domingo, Lewis Hamilton and Pharrell Williams – the first all-Black male Met Gala committee. Each committee member is noted for their global fashion influence across the genres of music, sports and entertainment. They are included in WWD's celebration of the 2025 Met Gala theme "Superfine: Tailoring Black Style" alongside icons of style and leisure, captured in the pages of WWD over decades. Included here are actor Sidney Poitier, basketball legend Walt "Clyde" Frazier, and entertainer Little Richard, among others, whose individual style transcends race, gender and identity.

Director Melvin Van Peebles photographed on the streets of New York during an interview with WWD for his four-part television series "The Sophisticated Gents" on Sept. 17, 1981.



Bobby Short, left, and guest attend a preview party at the Adam Gallery in New York City on May 22, 1972.

Sidney Poitier and Joanna Shimkus attend a party at Carl Foreman's Beverly Hills home for the David Woods book "Biko" on May 11, 1978.

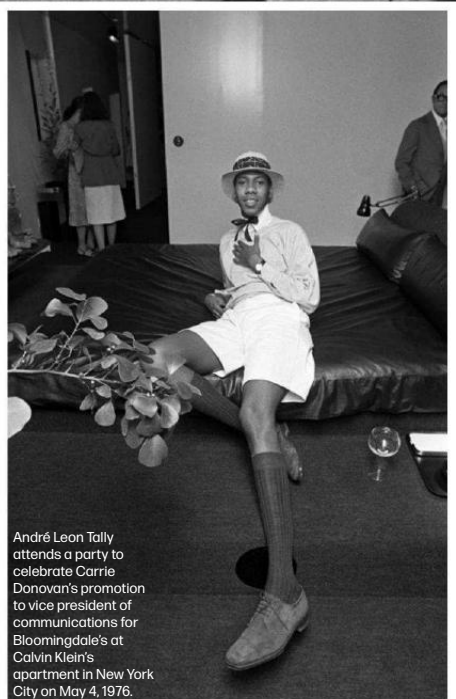


*Statesmen of Style*



André Leon Tally attends a party to celebrate Carrie Donovan's promotion to vice president of communications for Bloomingdale's at Calvin Klein's apartment in New York City on May 4, 1976.

Gordon Parks and Erich Segal (background) attend the New York premiere of "The Godfather" and after party at the Loews State I Theatre and the St. Regis Hotel, respectively, on March 14, 1972.





Lenny Kravitz at the Universal Amphitheatre in Los Angeles on Sept. 2, 1993.



Prince arrives at the 7th annual Tiger Woods Tiger Jam on May 29, 2004 in Las Vegas.



Stevie Wonder at the Rock Awards in the Hollywood Palladium on Sept. 19, 1977.



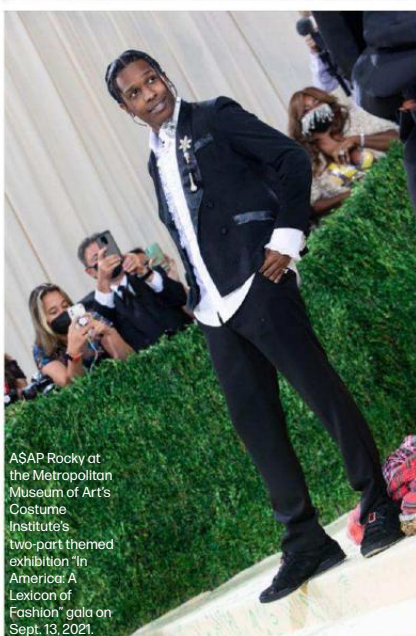
Larry Graham, Jr. and Sly Stone at his concert and onstage wedding, to Kathy Silva, at Madison Square Garden in New York City on June 5, 1974.

Melodic Tastemakers

Michael Jackson attends an event at the Baronet and Coronet theaters, plus an after party at Studio 54, in New York City on Nov. 14, 1977.



Lenny Kravitz photograph by Ted Davison; Prince by Getty Images; Stevie Wonder by Jim McHugh/WWD; Larry Graham, Jr. and Sly Stone by Peter Simms; Michael Jackson by Nick Mechtalab; ASAP Rocky by Lexia Moreland; Little Richard by Fairchild Archive



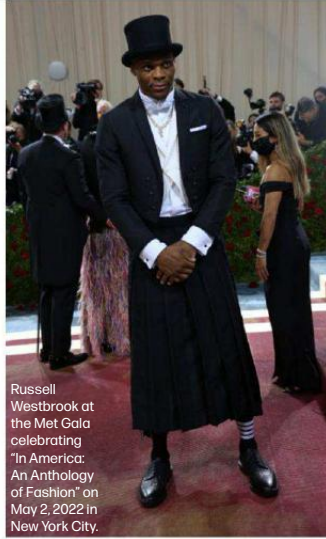
ASAP Rocky at the Metropolitan Museum of Art's Costume Institute's two-part themed exhibition "In America: A Lexicon of Fashion" gala on Sept. 13, 2021.



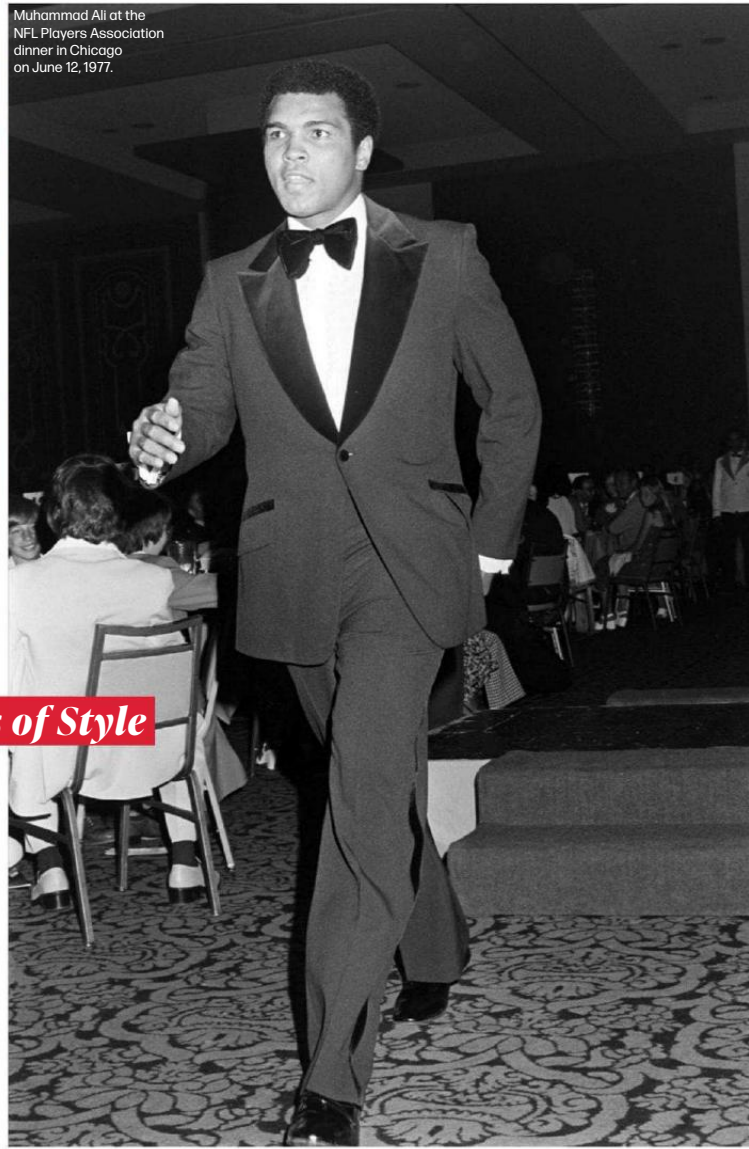
Little Richard at the opening party for the Butler & Wilson Jewelry store in West Hollywood on June 20, 1988.



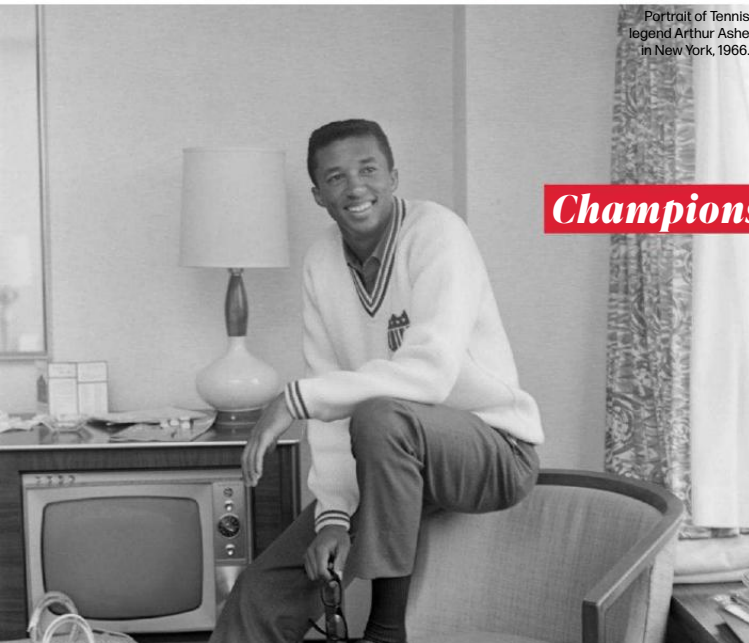
Earvin "Magic" Johnson of the Los Angeles Lakers receives the Sport Magazine NBA Finals Most Valuable Player Award on May 21, 1980.



Russell Westbrook at the Met Gala celebrating "In America: An Anthology of Fashion" on May 2, 2022 in New York City.

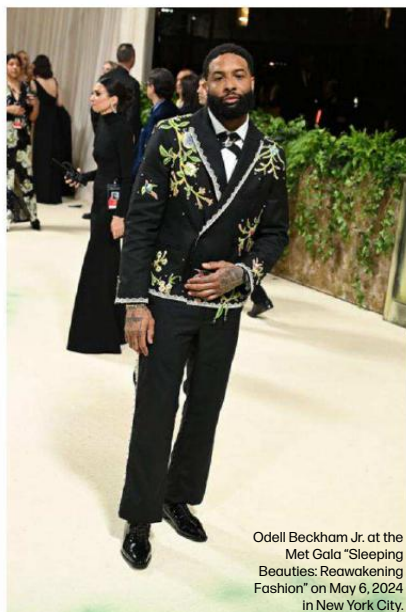


Muhammad Ali at the NFL Players Association dinner in Chicago on June 12, 1977.

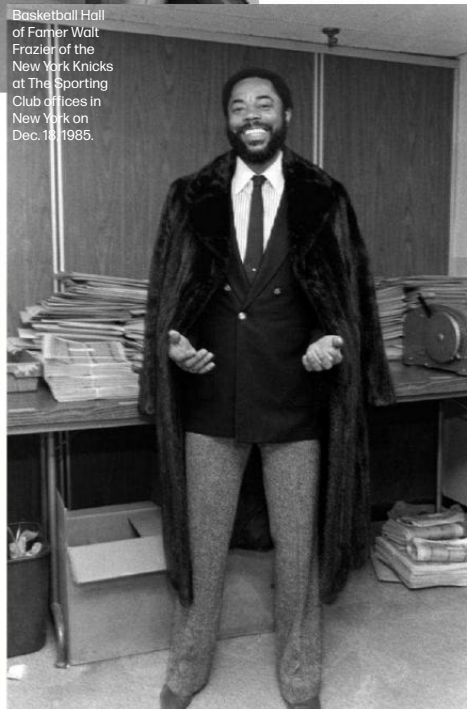


Portrait of Tennis legend Arthur Ashe in New York, 1966.

## Champions of Style



Odell Beckham Jr. at the Met Gala "Sleeping Beauties: Reawakening Fashion" on May 6, 2024 in New York City.



Basketball Hall of Famer Walt Frazier of the New York Knicks at The Sporting Club offices in New York on Dec. 18, 1985.



Lewis Hamilton on the carpet at the Met Gala in New York on Sept. 13, 2021.

Walt Frazier and Earvin "Magic" Johnson photographs by Nick Macchiarolo; Russell Westbrook and Lewis Hamilton by Lexie Worland; Muhammad Ali by Bruce Fauson; Arthur Ashe by Sai Itronic; Odell Beckham Jr. by Oliver Flores; Varley

FASHION

# Sergio Hudson's Stevie Wonder Met Moment

● Hudson created a one-of-a-kind crystal hand-embroidered cape with patterns from a West African tribe over an embellished tailored suit for the music icon.

BY THOMAS WALLER



Tomeeka R. Morris, Stevie Wonder and Kailand Morris.

**"It was a beautiful moment,"** Sergio Hudson said of his experience attending the 2025 Met Gala for "Superfine: Tailoring Black Style." "I don't know if it can ever be recreated. That's what we all were talking about, especially the ones of us who had been to the Met before."

Including himself, the designer created looks for 19 people for the night. A

herculean task for a young label but one that Hudson saw as "spiritual" for his brand, but even more so, for himself. One major client for the night: Stevie Wonder, making his first Met Gala appearance with his wife and son.

"I was really excited to dress them, they're family to me," Hudson said of Stevie, his wife Tomeeka R. Morris and son Kailand Morris.

For the past two years Hudson has served as sort of a creative director for Wonder. "Normally, I work with other designers, because Stevie really only likes to wear Black designers. I kind of curate his wardrobe," Hudson said.

But when the iconic singer — who sang alongside Usher at the Met Gala — knew he was attending, his stylist Casey "Icon" Billingsley and Wonder's team came to Hudson and asked him to step into the designer role.

"There's a trust there that is infinite, so he just kind of let me do what I wanted," Hudson said, adding that Wonder wanted his look

to be all black "to represent my people. Not for an aesthetic, but it was more of a spiritual reason for him."

Hudson created a one-of-a-kind crystal hand-embroidered cape with a 6-foot train over an embellished tailored suit with a banded collar for Wonder. The crystal pattern came from a West African tribe that use scarification to identify themselves.

"Identification symbols for the kings of the tribe and the tribal chiefs," he said of the detail, topping it off with a traditional West African hat. "He [Wonder] loves all that history," Hudson said of the deep-rooted nod to ancestors.

His wife, Tomeeka R. Harris wore an off-the-shoulder gown encrusted with crystals "to accent him," Hudson explained. Son Kailand Morris donned a double-breasted tuxedo with a hand embroidery of a Black woman on a corset belt.

"That's what he wanted," he said of Morris. "He's a very creative and well-dressed man in his own right."

They did a fitting the day before the Met, after which Wonder rehearsed for his performance. "Thankfully, I'm really good at measuring, because his suit fit him perfectly. We had to do nothing," Hudson quipped.

Throughout each collection Hudson has brought to the runway references to Black culture and to his family. Cab Calloway, Sammy Davis Jr., Frederick Douglass, Madam C.J. Walker — each used dress to say "this is who I am, not who you say I am. But who I am," Hudson said, remarking that he wasn't familiar with the term "Black dandy," but no matter because his work has the term woven throughout. "It's how I do my collections every season," he said of the Met theme and his work.

Adding of creating looks for Wonder, "To be completely honest, it's the most organic thing I've ever done."

It was never his intent to dress so many people, but the designer has long



John Imah and Sergio Hudson

relationships with private clients, many of whom were attendees.

"Take Stephanie Horton, for instance, from Google — she's like, 'You're going to dress me for the Met, right?' And I was like, 'yes.' And it just... the numbers kept building," he said of the massive undertaking, including dressing Quinta Brunson, Huma Abedin, Rachel Brosnahan, a few members of the New York Liberty and more.

As for himself: a modern take on a pinstripe Zoot suit with a pink pant, tie, shirt and coat inspired by Sunday morning church services. It was his musing on "how would we dress up for Easter Sunday."

Hudson, like many who attended, doesn't think there will ever be a Met Gala like "Superfine: Tailoring Black Style." "It was a different energy in the air. It was so relaxed, like a family reunion type of vibe inside of there."

Taking stock on the night, he hopes the industry will finally expand its idea of what Black designers can do. "We are all things. We are not just streetwear; we have an influence on tailoring and suiting. Black people are not a monolith," he said.

FASHION

# The Measure of a Modern Dandy

Where did celebrities at the Met Gala fall on the "dandy" scale? BY LEIGH NORDSTROM AND ALEX BADIA

NOT DANDY ←

→ FULL DANDY



**Maya Hawke**

Did she just grab this gown and sheer cape from her closet and head out the door?



**Jeremy Allen White**

This three piece suit belongs at a modern day funeral, not a dandy red carpet.



**Damson Idris**

Half Formula 1 racer, half three-piece burgundy delight.



**Laura Harrier**

Her vision of dandy took references from more renaissance artists. The oversize pleated pants brought it back to today.



**Colman Domingo**

Domingo excelled with his play on menswear heritage fabrics, including windowpane, polka dot, microchecks and pinstripes.



**Zendaya**

Zendaya is the perfect 70s New York dandy, channeling the icon Bianca Jagger in this white monochromatic ensemble.



**Rihanna**

The queen of the Met has all the elements here, from the oversize hat and polka dot foulard to the tailored cropped blazer and lapel pin.



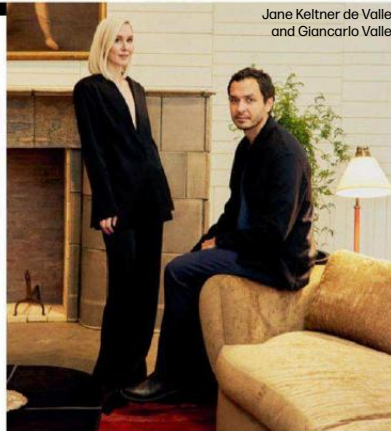
**Teyana Taylor**

Taylor had the perfect balance between historical dandy and theatrical proportions that's perfect for the Met.

Tomeeka R. Morris, Stevie Wonder and Kailand Morris: Teyana Taylor, Rihanna, Zendaya, Laura Harrier and Maya Hawke photographs by Michael Buckner, Sergio Hudson, Damson Idris and Jeremy Allen White by Lexie Moreland, Colman Domingo by Getty Images



The Batlló Chair by Antoni Gaudí reimagined by Casa Valle x BD Barcelona in ebony stain.



Jane Keltner de Valle and Giancarlo Valle

## HOME DESIGN

# A Chair by a Potential Saint At New York City's Casa Valle

● Casa Valle, the New York City design gallery founded by Giancarlo Valle and Jane Keltner de Valle, is bringing Gaudí's legacy as a furniture designer to New York during NYCxDesign.

BY SOFIA CELESTE

**MILAN** – Antoni Gaudí is legendary as the Catalan architect and designer of the yet-to-be-finished Sagrada Família Basilica in Barcelona. Nearly a century after Gaudí's death, he rose to international fame once

again when Pope Francis (days before his own death in April) declared him as "Venerable," an early step in the path to being formally canonized as a saint by the Catholic Church. But few people know Gaudí as a designer of interior objects, admitted Jane Keltner de Valle, cofounder of New York's Casa Valle.

TriBeCa gallery Casa Valle, which Keltner de Valle founded with her husband, designer Giancarlo Valle, will bring Gaudí's legacy as a furniture designer to New York during NYCxDesign, which will run May 15 to 21.

"A Timeless Masterpiece Reinterpreted," coordinated in collaboration with Spanish furniture firm BD Barcelona, will feature

a reimagined version of the Batlló chair that Gaudí first designed for the early 20th century Casa Batlló, a UNESCO World Heritage site. Characterized by its lack of straight lines, the chair was adapted to the human body, and its ergonomic nature was an innovation for its time. Casa Valle and BD Barcelona, the furniture company that currently holds the rights to the chair, have teamed for an ebony stain version available in just 50 pieces – price upon request. Casa Valle said that each re-edited chair is an exact reproduction of the original, handcrafted by artisans in Barcelona. Each one also comes with an authenticity certificate signed by the

director of the Gaudí Catedra.

BD Barcelona and Casa Valle first came together at the Salone del Mobile, Milano trade show in 2024, and eventually decided to team on reinterpreting the symbol of Spain's Modernisme period.

"So much of design is about context, so part of the excitement for us is around showing these chairs in New York, in this industrial Tribeca space, in conversation with our collection and other historic pieces from other cultures and eras," Keltner de Valle said.

The Batlló chair in its original varnished oak version and Gaudí's Calvet armchair and Calvet stool reproduced by BD Barcelona will also be available and displayed alongside the pieces sourced and curated by Casa Valle's husband-and-wife duo, who regard the re-edition of the Batlló chair as "a return to handcraft and organic form."

Keltner de Valle is an entrepreneur and former *Architectural Digest* style director. Casa Valle, which was founded a year ago, is the design gallery arm of the Studio Giancarlo Valle design practice.

Born in 1852, Gaudí is often referred to as "God's Architect." A man of deep faith, his greatest endeavour was the Basilica de la Sagrada Família, a massive basilica consecrated by Pope Benedict XVI. It is expected to finally open in 2026, marking 100 years since the architect's death.

Pope Francis has referred to Gaudí as a "great mystic." In concrete design terms, Gaudí was a pillar of the Modernisme period, Spain's unique version of Art Nouveau. Passionate about utopian socialism and architecture, Gaudí's forms and shapes were totally fresh, otherworldly and are sometimes referred to as a precursor of the Surrealist movement, of which Salvador Dalí was a key proponent. Dalí's furniture pieces are also reproduced and sold by BD Barcelona.

## BUSINESS

# Ludivine Moves To New Location

● The boutique carries brands such as Khaite, Etro and R13, and is now located at 28 East 73rd Street.

BY LISA LOCKWOOD

**Ludivine**, the womenswear boutique known for its curated assortment of women's designer clothing, has opened a new 2,500-square-foot flagship at 28 East 73rd Street in New York.

Originally founded on West 4th Street in Greenwich Village by French native Ludivine Gregoire, the retailer is recognized as the first store in New York to introduce brands like Golden Goose, Gabriela Hearst, Khaite and Auralee.

Madison Dowd, the owner of Ludivine, bought the store from Gregoire in 2018 when Dowd was 22 years old and fresh out of Fordham University. At the time, the store was situated on 83rd Street and Lexington Avenue. A business major, Dowd initially took out small business loans and worked with Gregoire, who mentored her

for a few seasons and took her to Paris on buying trips, before parting ways. Dowd later moved the store to 66th Street and Madison Avenue for four years before relocating to its current location.

Discussing the reason for the latest move, Dowd said, "Mostly I was inspired by the change in Madison Avenue's retail scene right now and we felt we wanted to be more part of the neighborhood in the 70s, although only seven blocks away from our old location. We felt this part was the sweet spot," Dowd said.

She said her customer is "the wealthy Upper East women, but she is cool and understands fashion."

"Our brands are luxury but they're under the radar," she said. She appreciates that they're something to be discovered and not sold everywhere. Among the brands they do well with are Gabriela Hearst, Etro, R13 denim and Elder Statesman.

She said this new location is a great opportunity to capture a new customer. She said there are stores such as Toteme, Khaite and FoundRae that are attracting a younger customer to the avenue. "It's an exciting time to cultivate this customer on the Upper East Side, and it will be great to entertain and have trunk shows and art events," she said.

The store, which was designed by Emily Ord of Studio Order, is located on two floors in a town house right off 73rd Street.

"The store was originally a hair salon that we renovated, and it took quite a bit of time. I was inspired by the second floor which has these beautiful French windows so it felt like a Parisian living room in the middle of the Upper East Side," she said. "I was excited about having this additional space so we can host people and invite people in and cultivate the new uptown customer in this store."

The first floor contains their best favorite

ready-to-wear pieces, and some shoes, and upstairs there's denim, more ready-to-wear, the fitting rooms and the sofa. "It's more intimate upstairs, and more showroom style hosting," she said. There are fitting rooms on both floors.

The store is open seven days a week.

Asked if she's concerned about shipments coming in for the fall, she said, "I've heard from a few brands that they're changing their cost structures a bit to account for the tariffs, but nothing is delayed," she said.

The store officially opens to the public on Thursday.

This fall, Ludivine will introduce Freya, the retailer's first label designed in-house and informed by nearly a decade of working with a discerning clientele. The pieces are crafted in couture level lace, beading and tweed fabrics and designed in easy shapes like a simple slip, a hoodie and boxy jacket. Retail prices for the fall collection range from \$1,500 to \$6,500.



The new Ludivine store on Madison Avenue and 73rd Street.



Inside the new store.

# WWD

Showcase your brands' latest collections and innovations in a special issue of WWD celebrating the **2025 Men's Premium Contemporary Fashion** in partnership with The Chicago Collective, the premiere national menswear show in North America.

CLOSE JUL 1 • MATERIALS JUL 21 • PUBLISH JUL 28



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## BUSINESS

## De Beers Shuttters Lightbox

● De Beers said that in the U.S., supermarkets are driving down lab-grown diamond jewelry prices, and the expectation is that the cost and price of the synthetic rocks will fall further.

BY SAMANTHA CONTI

**LONDON** – De Beers Group, which rocked the industry when it launched its Lightbox jewelry made from lab-grown diamonds, is shutting the business.

The diamond miner and jeweler said it planned to shut Lightbox jewelry due to the plummeting prices and mass distribution of lab-grown rocks, and its “renewed commitment to natural diamonds.”

As part of the closure, De Beers Group said it is discussing the sale of certain assets, including inventory, and said it has potential buyers in the pipeline.

De Beers launched Lightbox in 2018, just as lab-grown diamond jewelry was rising in popularity. Lab-grown diamonds were perceived to be an “ethical” alternative to mined diamonds, with a transparent supply chain and energy-efficient manufacturing processes that didn’t require digging mines.

They became popular among red carpet celebrities, including Leonardo DiCaprio who was among the early investors in The Diamond Foundry. The San Francisco-based company uses high-end technology to produce jewelry under the Vrai brand name.

While lab-grown diamonds remain popular with some consumers, their value has declined considerably, with detractors comparing the synthetic rocks to pieces of Lego due to their price, ubiquity and democratic appeal.

De Beers said Lightbox was launched

with transparent linear pricing of \$800 per carat, but since then lab-grown diamond prices have fallen 90 percent at wholesale, “tracking closer to a cost-plus model as they have diverged from natural diamond prices.”

The diamond giant added that the decline in lab-grown diamond values in the jewelry sector underpins its core belief in “rare, high-value, natural diamond jewelry as a separate category from low-cost, mass-produced lab-grown diamond jewelry.”

Al Cook, chief executive officer of De Beers Group, said: “As we move toward becoming a stand-alone company, we continue to optimize our business, reduce costs and build a focused De Beers that is positioned for profitable growth,” he said.

Cook added: “The persistently declining value of lab-grown diamonds in jewelry underscores the growing differentiation between these factory-made products and natural diamonds, while global competition continues to intensify with more low-cost lab-grown diamond production from China.”

China isn’t the only country that sees lab-grown diamonds as a mass product. “In the U.S., supermarkets are driving down lab-grown diamond jewelry prices,” Cook said. “Overall, we expect both the cost and price of lab-grown diamonds to fall further in the jewellery sector.”

The company added that the proposed closure of the business reflects “a key executional milestone” in De Beers Group’s Origins Strategy, which was set out in May 2024, to focus on high-return activities and streamline the business.

The closure will enable De Beers Group “to reallocate investment to initiatives focused on reinvigorating desire for natural diamonds through category marketing.”

De Beers said it will work closely with employees, retail partners, suppliers and other stakeholders to ensure a smooth



A Lightbox engagement ring.

process over the coming months.

Customers will continue to receive support for existing purchases, including warranties and after-sales services, during the closure process.

By contrast, Element Six, De Beers Group’s subsidiary that previously produced lab-grown stones for Lightbox, will maintain its exclusive focus on creating synthetic diamonds for industrial solutions.

Cook said: “We are excited at the growing commercial potential for synthetic diamonds in the technology and industrial space.”

The company added that Element Six is “well-positioned to seize the rapidly growing potential for synthetic diamond applications across a range of future-facing technologies and applications.”

It added that by centralizing CVD [chemical vapor deposition] synthetic diamond production at its state-of-the-art facility in Oregon, U.S., “Element Six

will work with its growing global network of partners to accelerate cutting-edge technologies for high growth industries, such as semiconductors and quantum technologies.”

As reported, De Beers Group parent Anglo American is planning to sell or spin off De Beers as part of an effort to simplify its portfolio, create value for shareholders and separate out noncore businesses.

Anglo American, which is quoted on the London Stock Exchange, has said De Beers will be divested or demerged “to improve strategic flexibility,” both for the diamond company and for Anglo American.

Reuters reported earlier this year that Anglo’s plans to divest De Beers “would be substantively complete” by the end of 2025.

The agency quoted Anglo CEO Duncan Wanblad as saying that De Beers will be “fully set up as a stand-alone business to make sure that it’s not going to be impacting as a drag in any way, shape or form on the [wider] business.”

## MEN'S

## Carhartt Work in Progress Opens in Williamsburg

● The 4,000-square-foot Brooklyn store is its largest in North America.

BY JEAN E. PALMIERI

**Carhartt Work in Progress** has landed in Williamsburg.

The trendy streetwear-inspired collection from classic workwear brand Carhartt has opened its largest North American store in the Brooklyn neighborhood.

The 4,000-square-foot space at 132 Bedford Avenue features men’s and women’s merchandise from the spring collection along with two exclusive pieces – a graphic T-shirt and a sweatshirt bearing a print of its Boogeyman motif – specific to Brooklyn.

“We’ve been on the search for a larger space in New York for a while,” said Steve Wolski, general manager of North America for the Basel, Switzerland-based company. Carhartt Work in Progress has a store on

Lafayette Street in Manhattan that has expanded three times and now measures 1,800 square feet.

“We make a lot of stuff,” Wolski said. “And we are limited in SoHo based on Manhattan sizes, so we were hoping for space to showcase the breadth of the collection. We’ve been patient.”

Opening in the borough was a natural for the company, he added. “Brooklyn has one of our largest customer bases and Williamsburg has a lot of foot traffic, which is big for us.”

The centerpiece of the Brooklyn store, which was designed by the Milan-based architecture studio of Andrea Caputo and Salomé Faeh, is a 14-foot metal Boogeyman in brushed iron, Wolski said it has been tricked out as a fully functional speaker system.

“It’s a graphic reference from our catalogue in the early ‘90s intended to show the mix of the iconic Carhartt workwear and the Work in Progress line in Europe,” he said. “We’ve adapted it into different forms over the last 32 years.”

In addition to the Boogeyman, the store features a racking system that wraps around the entire space, wooden display tables and a hammered wood bar.

Wolski said he expects bestsellers to be the brand’s workwear-inspired pieces, notably its Detroit chore coat in a 13-ounce duck canvas offered in updated fits and washes; its Active jacket in canvas with a

hood, and its loose-fit five-pocket jeans, overalls, vest and single- or double-knee carpenter pants.

“Canvas and denim have been the drivers of our business,” he said. Men’s continues to represent the bulk of the business, but women’s is growing, he said.

Wolski said that despite the global turmoil that has impacted many businesses worldwide, Carhartt Work in Progress continues to perform well. “We’re on an upward trajectory. The world is unpredictable, but all is positive here.”

In addition to the two New York City stores, the company operates a unit in Los Angeles and just opened a store in Toronto.

Wolski said eventually the plan is to open more stores in North America. Carhartt Work in Progress operates more than 100 units globally.

“We see other markets we can service, but there’s nothing imminent,” he said. The Carhartt Co. was founded by Hamilton Carhartt in Detroit in 1889 as a workwear brand and it is still owned and operated by his descendants. In 1989, Swiss national Edwin Faeh started importing the workwear to Europe. He holds the global license for the line.

Faeh created Carhartt WIP in 1994, offering trendy alternatives inspired by the utilitarian core collection. Over the years the company has collaborated with everyone from Nike and Junya Watanabe to Sacai.



Carhartt Work in Progress

# SJ DENIM

SOURCING JOURNAL

THE SUMMER ISSUE



The SJ Denim Summer Issue delves into the complexities of “Made in USA” denim, exploring how trade wars, rising costs and labor shortages are challenging its production.

#### ALSO IN THE ISSUE

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**A check in with men’s denim brands for the latest trends in fits and washes**

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**Meet the vintage retailers who are preserving denim’s rich heritage through their carefully curated collections**

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**The brands supporting LGBTQ+ organizations during Pride Month and beyond.**

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**The fabric report—spotlighting the important dye and fiber innovations shaping Fall/Winter 2026-2027 denim**

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**Touch down in Japan and visit Jeans Street in Kojima.**

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Align your brand with the trends and voices driving denim forward.

#### CONTACT

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## CONSUMER BEHAVIOR

## Gen Z and Millennials Are Redefining 'Necessities'

- A new consumer behavior survey from Credit Karma reveals how young Americans view nonessential items versus necessities.

BY ALEXANDRA PASTORE

A **cost-of-living** crisis is hardly new territory for Millennial and Gen Z Americans as a new cloud of uncertainty hangs over the state of personal finances, but consumer behaviors continue to shift. According to a new consumer survey report from Credit Karma, many young consumers may even be embracing a "life goes on" mentality when it comes to spending as they redefine what they are and are not willing to live without. Effectively, many "nonessentials" have become the "new necessities."

Aiming to better understand the sentiments of young American consumers today, Credit Karma's survey, conducted by The Harris Poll, polled more than 2,000 U.S. adults ages 18 and older from April 7 to 9. The survey asked respondents

about how they are planning to tackle the cost-of-living crisis, specifically how it will impact spending.

Key findings of the survey include plans to cut back. Seventy-four percent of Gen Z said that if their financial situation continues to worsen, they will "strongly consider" cutting back on nonessential spending. This sentiment was shared by 82 percent of Millennials, 86 percent of Gen X and 87 percent of Baby Boomers.

However, 87 percent of Gen Z and 84 percent of Millennials told the company that they consider certain nonessential items and services to be "necessities." In the report, "necessities" were defined as "things that they're willing to spend money on, no matter the state of their finances."

Fifty-six percent of Gen Z and 59 percent of Millennials said spending on hobbies and interests is a necessity, not a luxury. And nearly half of young consumers (51 percent of Millennials and 45 percent of Gen Z) said they would rather reduce long-term savings than give up certain lifestyle

experiences including going out to eat, travel and fitness memberships.

"Generally speaking, heightened emotions can drive us to spend money, whether it's as a distraction, to have something to look forward to, or a way to spark joy during stressful times," said Courtney Alev, Credit Karma's consumer financial advocate. "We've seen this come up before in our data just over two years ago, when 39 percent of Americans said they identify as emotional spenders, jumping to 58 percent of Gen Z and 52 percent of Millennials."

Alev added that it's not entirely surprising that young people are choosing to find comfort in spending on things that they enjoy amid economic uncertainty. "The cost of living has been persistently high for a few years now, and it's possible younger generations have accepted this as their new reality and have adjusted their budgets accordingly."

The top nonessential items and services that Americans consider to be necessities are streaming services like Netflix and Hulu. This sentiment was shared by 36 percent of Gen Z, 37 percent of Millennials, 37 percent of Gen X and 29 percent of Baby Boomers.

Meanwhile, the top fashion- and beauty-related nonessential items and services that Americans consider to be necessities are skin care and beauty products (27 percent



Gen Z and Millennial Americans are comfortable spending even during tough financial times.

of Gen Z and 26 percent of Millennials), new clothes (23 percent of Gen Z and 19 percent of Millennials) and skin care and beauty treatments like manicures, facials or hair appointments (20 percent of Gen Z and Millennials).

When asked what is influencing them to take on this philosophy when it comes to spending, 60 percent of Millennials and 53 percent of Gen Z who consider some nonessential items and services to be necessities, cited social media. At the same time, the authors of the report noted that many Gen Z respondents may feel more comfortable given they have some form of a financial safety net, like parents who support them.

## BUSINESS

## Threads of Change Honors Trailblazers Driving Climate Action and Social Justice

- The event celebrated purpose-driven leaders and organizations shaping the future of fashion, culture and sustainability.

BY ARTHUR ZACZKIEWICZ

**Late last month**, Threads of Change 2025 convened leaders in fashion, music and culture "to reflect, recognize, and respond to the challenges shaping our world today," organizers said. The event honored five organizations on the frontline of change that are "driving meaningful impact across communities and climate."

The leaders included Danielle D'artiste, Victoria Monfort, Sophia Li, Oliver English and Yi Zhou. The event was hosted at the 1 Hotel West Hollywood and coproduced by Harriet Vocking and Samata Pattinson, of "purpose-driven agencies" For.Tomorrow and Black Pearl.

"Reimagined from the legacy of the Green Carpet Fashion Awards, Threads of Change offered a more intimate and intentional format – grounded in

storytelling, solidarity and systemic action," organizers said in a statement.

The event was cohosted by Li, an award-winning journalist and climate advocate, and Livia Firth, who served as chair. "Against the backdrop of the ongoing climate crisis and devastating wildfires that have scorched over 35,000 acres across regions like Palisades and Eaton, the event became both a tribute and a call to action," organizers said.

The event included an online auction supporting the Altadena Fire Fund. One hundred percent of the proceeds from the auction are being directed to wildfire relief and community resilience efforts. Auctioned items included a Methuselah bottle of Champagne signed by Zendaya and Donatella Versace and a limited-edition ID Watch by "a climate-conscious brand" backed by Leonardo DiCaprio.

Event sponsors included 1 Hotel West Hollywood, Cascale, The Climate Project and Imagine 5 Diageo and Icelandic Water.

**The 2025 Honorees** The 2025 honorees represent innovative contributions to the fight against climate change, weaving social justice into environmental solutions. The organizations are working to reshape their industries and fight systemic inequalities to build a sustainable future with equal opportunities.

**Comoco** Comoco disrupts fashion and textile manufacturing by prioritizing economic equality and sustainability. The organization exclusively collaborates with Black farmers who receive prices

higher than the market value to eliminate long-standing wealth imbalances that result from systemic racism. Research shows that Black households have 13 times less financial wealth than white households, while the ownership of land remains a primary way Americans accumulate generational wealth. Comoco aims to disrupt this historical marginalization by acquiring cotton only from Black-owned farms while reestablishing cotton as an emblem of prosperity and power for Black people.

**House of Aama** House of Aama, established in 2015, presents fashion as an instrument for storytelling while protecting cultural heritage and preserving memories. The Los Angeles-based brand was created by Rebecca Henry and Akua Shabaka, who use historical studies, folklore and "ancestral wisdom" to design garments.

Every piece of clothing comes from L.A.'s local production facilities, which follow sustainable manufacturing procedures while maintaining full visibility into their processes. House of Aama uses their designs to tap "primal energy" by providing space for heritage celebration and historical remembrance and a revelation of forgotten histories.

**Support+Feed** Through Support+Feed, Maggie Baird guides an initiative that tackles food insecurity and climate change by aiming to reshape fundamental systems. Since 2020, this initiative has established links between communities and plant-based meals while demonstrating sustainable food accessibility and minimizing the environmental footprint of food production. Support+Feed has distributed more than 1.5 million meals throughout 41 cities around the world.

The organization provides more than food assistance to hungry people via its

partnerships and educational efforts that transform food availability within climate change frameworks. Support+Feed offers a practical and scalable compassionate model that allows communities to nourish themselves while contributing to environmental stewardship.

### The Hollywood Climate Summit

The Hollywood Climate Summit celebrates its fifth anniversary by helping the entertainment industry tackle climate issues through imaginative teamwork. The summit functions as a cultural movement to empower media professionals, along with storytellers and content creators for mainstream climate awareness. The summit unites media sectors, from movies to television shows with music, along with journalism, gaming and marketing industries to showcase Hollywood's leadership role in worldwide environmental activities. Through its climate storytelling campaign, this initiative teaches media professionals how to create narratives that entertain and activate worldwide transformation with both a sense of urgency and creative joy.

### The Altadena Fire Fund

The Altadena Community Preservation Fund arose as a vital force for recovery and resilience in Southern California after the Eaton Fire destroyed nearly 9,400 homes and businesses in Altadena. The ACPF focused on providing immediate and direct support to affected residents without bureaucracy through the distribution of bridge grants after the fire.

The grants from this program have helped support families and small businesses and community organizations for their needs related to temporary housing and independent adjuster fees and legal support and rebuilding expenses. The ACPF dedicates its mission to purposes that go beyond providing financial assistance. Through its equity-focused mission, the fund defends Black and multiethnic Altadena communities from displacement and gentrification and cultural destruction.

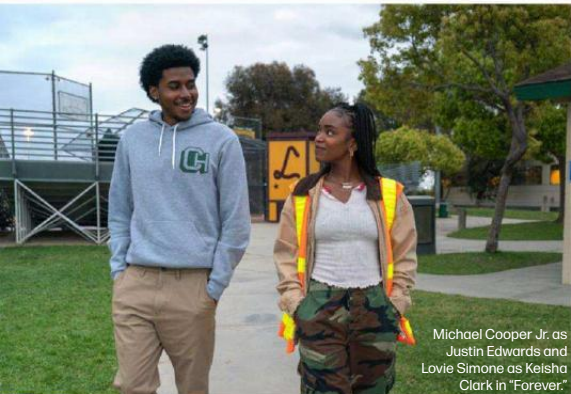
Attendees at the Threads of Change event in Hollywood.





# Michael Cooper Jr. Embraces Vulnerability And Young Black Love in 'Forever'

The actor stars in a Netflix series adaptation of Judy Blume's controversial 1975 book. BY KRISTEN TAUER



Michael Cooper Jr. as Justin Edwards and Lovie Simone as Keisha Clark in "Forever."

**Michael Cooper Jr.** wasn't familiar with iconic author Judy Blume, but he instantly connected with the love story at the heart of her 1975 book "Forever."

"As we all know, your first love, it really does shape a part of you, because it's such an intimate and vulnerable and deep experience," says the 23-year-old actor, who stars in a modern series adaptation of Blume's controversial book for Netflix. The book, which centers on teenage love and sexuality, is frequently the target of censorship and efforts to ban the title from schools and libraries.

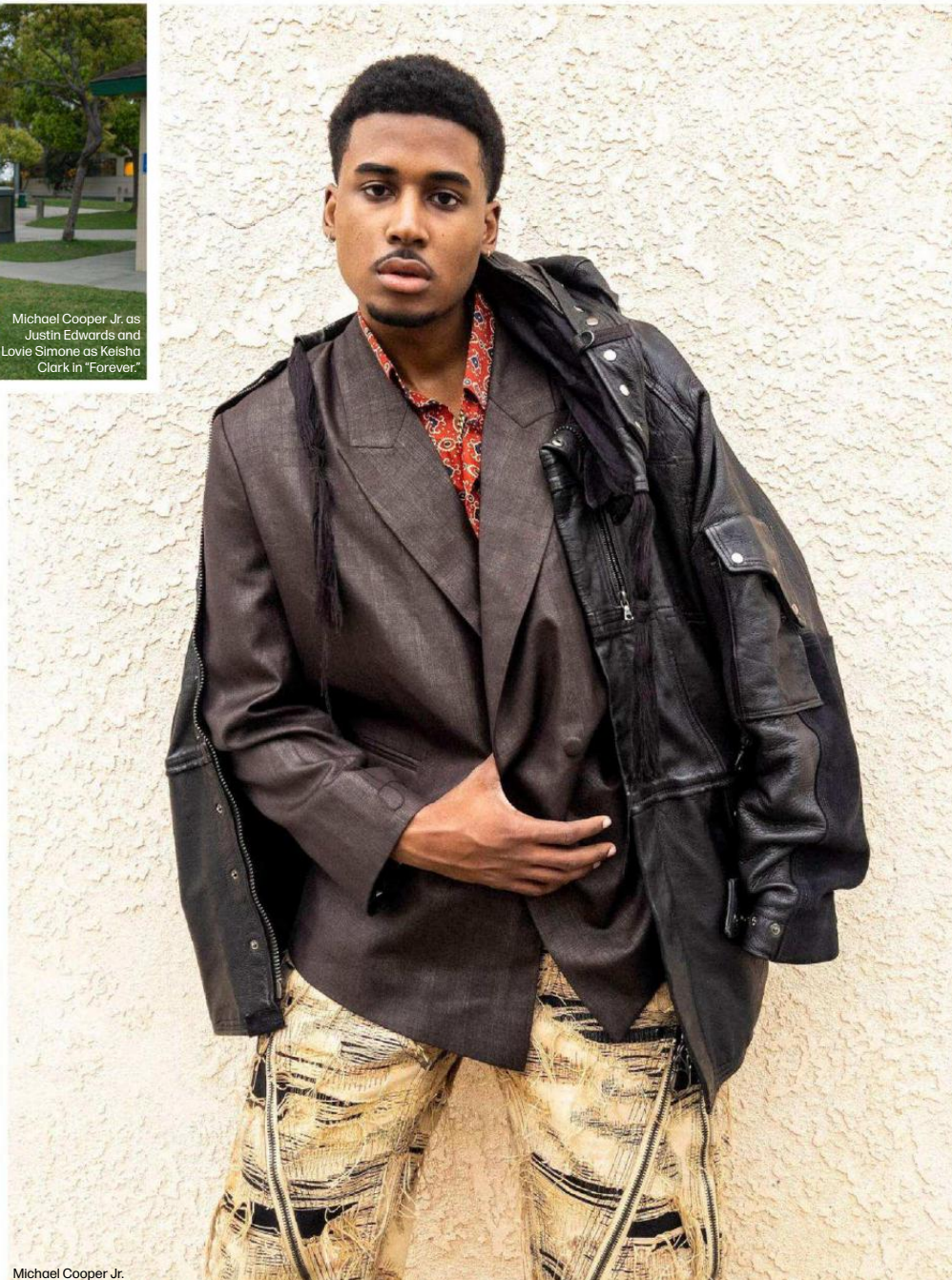
"Honestly, I wasn't too [familiar] with Judy's books," says Cooper. A month before the audition for the "Forever" role came his way, the actor was at home for Christmas when he asked his mother what she had read as a kid. "And she said Judy Blume," he adds.

Beyond Blume's literary legacy, Cooper was intrigued by the other names attached to the project: showrunner and screenwriter Mara Brock Akil, creator of monumental Black sitcoms including "Girlfriends," and executive producer Regina King, who also directed the first "Forever" episode. "She's such a grounded and inviting person, where you kind of forget it's Regina King," says Cooper, crediting the collaborative environment on-set for helping him overcome imposter syndrome as a first-time lead actor.

Although the book was written in 1975, the series has been adapted for modern day, and flips the gender dynamics of the romantic relationship from the original story.

"I read over my sides and there's something really interesting that drew me to Justin," says Cooper of his high school character's resonance. "Mara wrote a line that said, 'He [Justin] had one foot in insecurity and one foot in confidence.' And I thought that was something that we really don't get to see all the time in its truest form, especially with males on television."

Cooper is hopeful that the series will become a conversation-starter for viewers. "It'll definitely open dialogue, not only within the conversations about Black love, but growing up as a Black boy in America and what that looks like, and growing up as a Black girl in America — and then coming from different socioeconomic places," says Cooper. "Love is universal. I think we all can connect, whether it's love in a relationship or love with a family member; self-love. I think there's a lot of pinpoints that hopefully people in the audience can connect to."



Michael Cooper Jr.

Ahead of its May 8 release date, the actor watched a screener of the series alongside friends and family, who were surprised by his onscreen performance.

"They looked at the screen, they were like: 'that's not you. That's not you at all,'" he says. "[For me] it was kind of eerie watching Justin, because he is so different than who Michael is."

Cooper, who calls Dallas home, graduated from Texas Tech last year with a degree in political science. He had originally set out to become a lawyer, but pivoted from that initial path to pursue acting, which he'd fallen in love with during high school.

"I grew up mainly playing sports, and I dabbled in theater in church," he says, adding that a teammate suggested that he audition for the high school musical during his sophomore year. One of his musical castmates had been working professionally in the film industry for several years, which led Cooper to consider the possibility of a career in entertainment for himself.

"Everybody's like, 'it's difficult.' It's hard and it is difficult, but I have this thing where when I get tunnel vision, I get kind of obsessive. And so I was learning everything, staying up late, learning how to break down scripts, character analysis," says Cooper. "I was doing all this work

behind the scenes."

So far, the work has paid off. Before "Forever," the actor had supporting roles in horror film "The Inhabitant" with Odessa A'zion and Leslie Bibb, and the film adaptation of Angie Thomas' YA book "On the Come Up." Looking ahead, Cooper has bigger ambitions in the industry, naming directors like Luca Guadagnino and Rylan Coogler as inspirations (and aspirations).

"I know every Black boy in Hollywood wants to play Miles Morales, Spider-Man. That would be a dope project to be a part of," he adds. "I'm open to a lot, and I'm open to continue to learn this craft and progress."

# Fashion Scoops



Pusha T performing at Louis Vuitton's "Paris to Miami" party.

## Down In Miami

On Wednesday night, Louis Vuitton celebrated the launch of its men's pre-fall collection "Paris to Miami" in — where else? — Miami. The French fashion house hosted a cocktail party at its Miami Design District store with men's creative director Pharrell Williams, fresh off his Monday night Met Gala cochair duty and a late-night Uno tournament after-party.

Guests at the party in Miami included Miami Dolphins player Jalen Ramsey (whose time in Miami is rumored to be at stake with a potential trade), NBA player Kyle Kuzma, footballer Paul Pogba, local restaurateur David Grutman, models Olivia Ponton and Georgina Mazzeo, and DND, an emerging Latin American boy band built by Williams and Rebeca León. At Wednesday's party, the main musical entertainment was provided by Louis Vuitton house ambassador Pusha T, who performed for the crowd.

Louis Vuitton's "Paris to Miami" collection was inspired by transatlantic ship travel and the golden days of Miami Beach, rooted in dandy dressing and nautical design emblems. — KRISTEN TAUER



Maria de la Orden for Roberto Coin.

## Golden Child

Jeweler Roberto Coin has tapped Spanish entrepreneur and influencer Maria de la Orden as global ambassador, the company said Thursday.

"We are thrilled to welcome Maria de la Orden to the Roberto Coin family," the company said in a statement announcing the move. "Her modern style and refined spirit are a perfect match for our brand, and we look forward to this inspiring collaboration."

De la Orden is best known for her eponymous label Maria de la Orden Studio, launched in 2019.

She also cofounded the seven-year-old vintage-inspired fashion label La Veste with her compatriot Blanca Miró. It recently opened its first store in Paris, a 860-square-foot boutique in the French capital's arty Left Bank, and is following a New York City pop-up with one in London.

In snapshots announcing her new role, she wears a necklace from the Art Deco collection in yellow gold and black enamel, as well as the Venetian Princess ring in gold, white diamonds and black jade.

While no campaigns featuring de la Orden are on the cards, she is expected to showcase Roberto Coin jewelry extensively on her social platforms and will host a raft of events for the brand throughout the year.

Founded in 1996, Roberto Coin is headquartered in Vicenza, Italy, a thriving hub of gold manufacturing and design. Its jewels feature a hidden ruby, positioned so that it's in contact with the wearer's skin, "respecting the ancient legend that rubies could confer a long and happy life," according to the brand.

Roberto Coin is the sixth-largest jewelry brand in the U.S., the world's largest branded jewelry market.

Last year, Watches of Switzerland purchased Roberto Coin Inc., the American arm of the jeweler, for \$130 million in a deal that gives it exclusive and perpetual distribution rights for Roberto Coin jewelry in North and Central America and the Caribbean.

Meanwhile, the Italian jeweler is also developing its European footprint, with boutiques in Madrid and Marbella slated to open in 2026. — LILY TEMPLETON

## For The Book

As London warms up for summer, the cocktail parties have commenced. On Wednesday night, Gucci celebrated the launch of its tome "Gucci: The Art of Silk" at the Maison Assouline store in Piccadilly.

Guests included Lola Bute, Jazzy De Lisser, Deba Hekmat, Suzy Menkes, Camille Charrière and Lewis Dalton Gilbert.

Jo-Ann Furniss, who curated the book published by Assouline, was also in attendance.

The book store was decorated with floral prints from the book; an array of silk scarves on mannequin heads, and floral arrangements imitating the images in the book.

The Kering-owned brand may have just named Demna its new creative director, but the book is a tribute to Gucci's 104-year history with a focus on its silk craftsmanship and



A look from the Roberto Cavalli Junior line.



A look at the Missoni pool pop-up.

archival designs that have contributed to its brand awareness.

As reported, Gucci invited nine international artists to reinterpret five selected themes rooted in the brand's archives: flora, fauna, nautical, equestrian and GG Monogram.

Gucci began to develop its silk craftsmanship in the 1950s, and the earliest designs featured motifs inspired by the brand's signature leather goods.

The first scarf that was precisely dated harks back to 1958, produced in Como, Italy — the nautical-themed "Tolda di Nave [Deck of a Ship]."

Throughout the 1960s, Gucci elevated its scarf designs by collaborating with illustrator Vittorio Accornero de Testa, whose intricate details and vivacious motifs contributed to Gucci's stature in the segment. Between 1960 and 1981, Accornero designed nearly 80 scarves, transforming silk into wearable art.

— HIKMAT MOHAMMED

## New Kids

Roberto Cavalli has inked a childrenswear licensing deal for six seasons.

The brand has signed a partnership with the Italian fashion group Arav for the production and distribution of the Roberto Cavalli Junior and Just Cavalli Junior collections. The deal is intended to enhance the brand's presence in the childrenswear market and the first produced and distributed by Arav will be for the spring 2026 season.

Most recently, the brands were licensed to Italian manufacturer Gimel, a deal which was signed in 2017.

Both lines will remain under the creative direction of the brand, while Arav will manage production and distribution through the Cavalli flagships and a selective network of premium retailers such as Harrods in London, Galeries Lafayette in Doha and e-commerce platforms such as LuisaViaRoma, Mytheresa and Farfetch.

The Roberto Cavalli Junior line — which includes newborn, baby and junior segments — features floral and animalier prints, including the signature Cavalli cheetah print, embroideries, and light fabrics. Also, there are mixed silk chiffon dresses and rhinestone-embellished denim for girls and tuxedos, oversized bombers and nylon cargo pants for boys.

Styles of the Just Cavalli Junior collection, which is designed for boys and girls ages 4 to 14, include animalier motifs, bold graphics, vivid colors, and statement logos.

The Arav Group portfolio comprises brands that include apparel and accessories for men, women, and children including John Richmond, Silvan Heach, Marco Bologna, as well as licenses for Trussardi Junior.

— ANDREA ONATE

## By The Pool

Dallas' boutique luxury property, Hôtel Swexan will unveil an exclusive partnership with Italian fashion house Missoni. The hotel will introduce a first-of-its-kind rooftop pool pop-up launching on June 21.

Known for its use of vibrant colors and striking patterns, Missoni will transform the rooftop into an oasis of high fashion and relaxation.

Hotel guests will find Missoni's signature stripes and patterns adorning the property's infinity-edge rooftop pool, with branded

lounger covers, among other things. In addition, Missoni will unveil a custom retail cabana, showcasing the brand's newest ready-to-wear, swimwear and home collections.

"We are incredibly excited to partner with Missoni, a brand that shares our commitment to timeless elegance and exceptional design," said Julian Payne, general manager of Hôtel Swexan. "This partnership is the perfect fit as Hôtel Swexan and Missoni are both family-owned businesses, dedicated to creating unique experiences that resonate with the world's most discerning clientele. We both cater not just luxury offerings, but a sense of enduring craftsmanship and modern sophistication."

Hôtel Swexan is a family-owned 134-room boutique concept that combines Swiss heritage with Texan hospitality. Its expansive rooftop pool has panoramic views of the Dallas skyline.

The rooftop will offer a special Missoni menu, featuring bites and beverages such as the Malfy Gin Spritz. This menu will be offered by the pool as well as at Pomelo, the property's intimate rooftop bar designed with Mediterranean elegance. In addition to the poolside pop-up, Hôtel Swexan will offer guests a luxurious Missoni package, which includes an in-suite gift upon check-in.

— LISA LOCKWOOD

## Deco Fever

Architectural trends come and go, but Art Deco is forever.

That's the idea Fernando Jorge had in mind for his latest fine jewelry collection, Vertex, timed to commemorate 100 years since the Jazz Age phenomenon debuted in Paris at the Exposition Internationale des Arts Décoratifs et Industriels Modernes.

Echoing Art Deco's enduring influence worldwide, Jorge captured its signature geometry using the most enduring of gemstones: the diamond, zeroing in on the period's ▶



Deba Hekmat, Jazzy De Lisser and Lola Bute.

most fashionable cut: the baguette.

"My jewelry usually celebrates nature, so this is a turning point," explained Jorge, whose undulating designs worn by Beyoncé Knowles-Carter, Naomi Watts and former First Lady Michelle Obama often take inspiration from organic matter such as water or air. Based in London, the Brazilian jeweler said opening his first by-appointment salon in New York this past February wet his palette for man-made symmetry.

"The cherry on top came when I realized that Art Deco was codified in 1925, and then this whole weave of ideas came together," he added. "It's a reflection of that period, but I tried to bring it into the rhythm of contemporary, fast-paced city life."

While the graduation of stones and stepped details in the 16-piece collection subtly reference Art Deco landmarks like the Chrysler and Empire State buildings, Vertex isn't tied any one in particular. According to Jorge, the name can either refer to the point in mathematics where two lines meet or to the highest point of those high rises, but there's a third, less expected meaning, he noted. "Even the sound of the word 'vertex' – if you look at the pieces, the way they were constructed, there's a spine-like movement in the 'vertebrae.'"

That "vertebrae" is actually made up of 18-karat yellow gold settings fashioned into cuffs and collar necklaces with an eerily skeletal look. Mechanized with hinges through middle, they bend and twist like flappers doing the Charleston, also allowing Jorge to play with another '20s fashion staple, fringe, which sparkles and sways from a pair of magnificent earrings.

"The final result is a very interesting combination of retro with futurism," said Jorge. "It's very much about the repetition. The structure and the diamond cut is what I think resulted in a fresh, modern feeling."

A necklace from Fernando Jorge's Vertex collection.



Edward Enninful and Sarah Harris

Vertex launched Thursday and is available at Fernando Jorge's own retail channels and select partners. – ARI STARK

## Harris Hire

EE72, the global media and entertainment company cofounded by Edward Enninful and his sister Akua Enninful has unveiled its first venture, a digital platform and quarterly print publication called 72 Magazine.

The former British Vogue editor in chief has enlisted Sarah Harris, who served as global network lead and European deputy editor for Vogue before stepping into an editor at large position last summer, to join the new magazine as editorial director across digital and print.

The magazine will cover fashion, beauty, luxury and culture with a debut date set for September.

"When we founded our media and entertainment company, we knew we wanted EE72 to be built as a platform first, with 72 Magazine as its cornerstone – bringing together best-in-class teams to define and deliver boundary-breaking storytelling and content," the Enninful siblings said in a statement. "This launch with a dedicated publication are shining examples of our vision to champion creative integrity and collaboration. We are excited to share an editorial world that reflects the cultural shifts shaping today's landscape."

Simone Oliver, previously senior vice president of digital content at BET and global editor in chief at Refinery29, will take on the role of head of content at 72 Magazine. Lee Swillingham and Stuart Spalding at

Suburbia will oversee the creative direction of the magazine.

As reported, Edward said the formation of EE72 is part of the "natural progression" of his career and that the company will champion "voices that disrupt traditional narratives. The company's vision is anchored in empathy and innovation, fostering meaningful connections across communities and cultures."

The choice of working with Harris is a natural one for Enninful. In 2018, he promoted her from fashion features director to deputy editor.

At Condé Nast, Harris had become one of the publisher's star editors on the street style scene. She has accumulated more than 280,000 followers on Instagram. On Instagram, she has produced sponsored content for Prada, Rodial, Piaget, Gucci and more.

She joined British Vogue in 2003 as fashion features editor, and had previously worked at WWD in London. – H.M.

## Retro Glam

South Korean pop star Jisoo has collaborated with the London-based fashion label Self-Portrait for the third time as she features in its pre-fall 2025 campaign, which has a retro futuristic lens.

Shot by Drew Vickers in Seoul, the Blackpink star posed against a series of imagined, AI-generated backdrops inspired by the vibrant energy from the Swinging '60s.

It resulted in a series of striking visuals, titled "Dreams of Past Lives," juxtaposing nostalgia and futurism, the hyper real and the synthetic, as if



Jisoo in the Self-Portrait pre-fall 2025 campaign.

Jisoo is flickering between dreamscapes. She wears key pieces from the pre-fall 2025 range, such as a nylon windbreaker over a gingham bandeau and houndstooth mini skirt, a laced white blouse styled with a cream denim beaded skirt, and a crisp white cotton minidress paired with a bow basket Bag.

"We've always used our campaigns to tell stories, but working with Vickers and this kind of technology let us blur the line between what's real and what's imagined. The AI wasn't there to replace anything, but to build new worlds for Jisoo to inhabit," said Han Chong, founder and creative director of Self-Portrait.

The designer thinks the use of AI cleverly reflects the mood of the pre-fall 2025 collection: "familiar but surreal, nostalgic but completely new."

As for the continuous partnership with the "Earthquake" singer, Chong believes there is a lot more to be explored.

"Even with everything she's achieved, there's still a sense of mystery about her, and I think that's what makes her such a compelling face for the brand. There's a natural creative rhythm between us that makes each campaign feel like a continuation of a conversation we're still having," he added.

"Working with Chong and Self-Portrait is always really inspiring. I feel completely empowered to be myself while at the same time having the freedom to tap into the different sides of my personality and style. There is a real sense of trust between Chong and I, and I feel with this new campaign we have dreamed up something really new and refreshing," said Jisoo.

Jisoo first fronted the brand's spring 2024 campaign and later shot the Self-Portrait pre-

fall 2024 campaign in a recording studio in Seoul.

In an earlier interview with WWD, Chong said he's been dressing Jisoo on- and off-stage since 2017. He said the singer wore his designs when she released her solo album, "ME," last year.

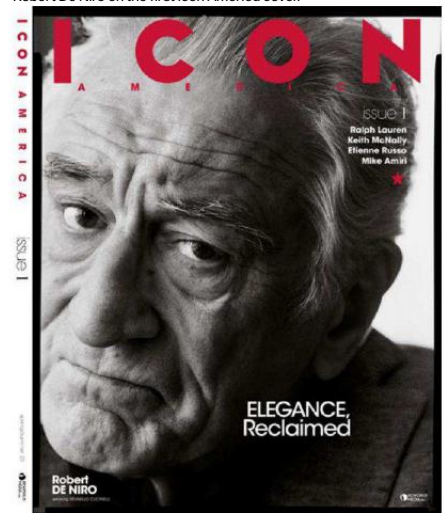
Musicians, he added, "have always been a part of the Self-Portrait story, and this was a natural progression. I also have a very diverse audience, and Jisoo is inspiring to my customer. She is a role model to so many." – TIANWEI ZHANG

## Another Icon

Gro Curtis knows he picked a heck of a time to launch a men's magazine in the U.S. As he writes in his letter introducing the issue: "Who in their right mind decides to launch a menswear magazine catering to everything from fashion and watches to beauty and cars?"

But Curtis, a fashion editor and stylist who is editor in chief of Icon, a men's fashion and lifestyle magazine, on Tuesday is nonetheless plunging ahead with the debut of Icon America, a biannual, coffee table-style publication that will sell for \$20.

Robert De Niro on the first Icon America cover.



The first issue will feature four distinct covers including one with Robert De Niro. "It's America, we needed a celebrity cover and he's an icon," Curtis said. But in his mind, iconic doesn't mean famous. "It means being inspirational and kind," he said.

The other cover models are Leon Dame, Kit Butler and Malick Bodian. In each case, the men are interviewed by the designers who admire them in a package titled "Models as Muses." John Galiano interviewed Dame, Domenico Dolce and Stefano Gabbana interviewed Butler and Kim Jones took on Bodian. The photos were shot by Paolo Roversi. (The De Niro story was penned by Cezar Greif, the Los Angeles-based executive editor of Cool Hunt and shot by Charlie Gray.)

Curtis said the goal with Icon America is to offer a fresh take on the menswear market. With so much of today's lives centered around social media and quick hits, he's offering up an alternative. "I don't believe you can tell a story in 15 seconds," he said.

And the magazine is not completely dedicated to fashion. In fact, half of it is about other topics such as cars, watches and restaurants.

"Challenging the fundamental codes of menswear has always been my passion, and I look forward to further nourishing U.S.-based talent and creativity," he said. "Our goal is to establish Icon as an arbiter of good taste and impeccable men's style – not just another almanac of trends."

Icon is owned by Reworld Media and it publishes editions in Italy, Spain, France, the Middle East and Australia. It will also be introduced in Serbia.

In addition to Curtis, the Icon team includes editorial director Andrea Tenerani, creative director Alex Wiederin, and publisher at large Tanya Amiri.

– JEAN E. PALMIERI ■