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Fashion. Beauty. Business.

## Raising Glasses

J Balvin is upping the ante as he unveils his new eyewear brand, Nrgy, with Revo. It's the latest in a string of creative pursuits, including architecture and other collaborations, but it's not the last. "Music is always going to be the reason the door opens for me, but the dream is to express myself in different ways," he told WWD. *For more on tk, see pages 10 to 12.*

PHOTOGRAPH BY RICARDO BEAS



## BUSINESS

## G-III Boosts Q1 Earnings, Builds With Donna Karan



Kate Moss for the spring 2025 Donna Karan campaign.

- CEO Morris Goldfarb told WWD that consumers are willing to pay up for the company's products.

BY EVAN CLARK

**Morris Goldfarb is finding** new retail territory to explore as he hits the accelerator on Donna Karan and his other brands, filling the void left as licenses for Calvin Klein and Tommy Hilfger transition back to PVH Corp.

The effort is starting to pay off, even as the trade war scrambles the market and supply chains.

G-III Apparel Group, which Goldfarb has led for more than 50 years as chief

executive officer, saw first-quarter sales fall 4 percent to \$583.6 million, but made up for it on the bottom line, with earnings rising to \$7.8 million, or 17 cents a diluted share, from \$5.8 million, or 12 cents, a year earlier. Adjusted earnings per share rose to 19 cents from 12 cents.

But investors reacted strongly to news that the company withdrew profit forecast for the year, as many other companies have given the uncertain impact of tariffs.

Shares of G-III fell 18.7 percent to \$22.51 on Friday, leaving the company with a market capitalization of \$975 million.

"I can't control the tariffs, but it's not unique to G-III," Goldfarb told WWD in an interview. "It's a global issue that nobody's got their arms wrapped

around." China, which is most impacted by U.S. President Donald Trump's trade war, will represent less than 20 percent of the firm's production by the end of the year, down from nearly 90 percent several years ago.

But Goldfarb said despite the tariffs, macroeconomics and some unfavorable weather, business is manageable.

"We are finding that price points are not an issue," the CEO said. "Our brands – Donna Karan and Karl Lagerfeld, particularly – have higher price points... They are unique, well-crafted, quality product and they're paying for it. There's no pushback at all. We're expanding the categories in Donna Karan and certainly further penetrating the categories that we've launched. We've found our way back into people like Nordstrom and Saks and their full-price areas. Historically, we've not shipped pretty much any product from the PVH assets into full-price, Nordstrom or Saks."

G-III, which relaunched the Donna Karan business once PVH started to withdraw, sees the potential to grow the business up to \$1 billion over the long run.

"There's a world that goes beyond the current distribution that we're penetrated in," Goldfarb said. "It's opened up a new field for us on our own acquired brands. We will be in approximately 50 doors of Nordstrom full-price for Donna Karan. We have no distribution in the off-price channel, which is an attraction to people like Nordstrom and Dillard's and even Macy's."

"We like that," he said. "It kind of inhibits a little bit of the top-line sales, but bottom line, if you look at the margins that we're attaining, they are significantly improved over the portfolio that we managed prior."

G-III has also been strengthening its financial base. Total debt fell by 96 percent to \$18.7 million after the firm redeemed \$400 million in senior secured notes last year.

While G-III pulled its earnings forecast for the year, the company reaffirmed its sales outlook at \$3.14 billion, down slightly from \$3.18 billion last year.

If the tariffs put in place held at their current rates, G-III said it would have an "unmitigated cost" of about \$135 million – a number the company would look to bring down with supply chain tweaks.

"We are shifting production into different countries," Goldfarb said. "We're making the best of what's retained in China through price concessions from our vendor base and some increased prices for our customers, our retail customers. And we're achieving some success doing that. And I guess maybe part of the advantage we have is the new brands that don't have established price points. We're not raising prices, we're establishing price points that work with reasonable margins."

"We're doing well and building market share and delivering the most amazing product on the floor," he said. "Those are good formulas for the future. And as we stabilize pricing, as our retailers and our customers and consumers get acclimated to our price points and the industry's price points, we will do well. I have no doubt that we'll do well. It might be a hiccup for a quarter, but it all goes away as the world levels out."



G-III is also looking to expand with Karl Lagerfeld.

## BUSINESS

## Farfetch Pushes Into South Korea

- Farfetch is teaming with the Coupang-owned R.Lux to gain traction in South Korea, a frothy market for luxury.

BY SAMANTHA CONTI

**LONDON** – Farfetch is pushing into South Korea, one of the world's hottest luxury markets, through an integration with the R.Lux app, Coupang's luxury vertical in the country.

Farfetch is looking to leverage the R.Lux local services and operational network in the region, where its business is still small.

The integration of the two Coupang-owned companies means that Farfetch's brand and boutique partners will gain immediate access to millions of customers in South Korea, one of the top 10 luxury markets globally.

The plan is to offer enhanced services to those customers, including free shipping and returns, and fast delivery.

Stephen Eggleston, chief commercial officer at Farfetch, described the integration as a "tremendous opportunity" for brands and partners of Farfetch.

"This unique gateway will significantly expand their access to the high-spenders South Korean luxury market. Together, we will continue to offer the widest

selection of products, including unique items customers can't find anywhere else," he said.

At launch, an extensive selection of Farfetch merchandise will be available, including womenswear, menswear, shoes, bags and watches and fine jewelry, from brands including Dolce & Gabbana, Ferragamo and Missoni.

"We are excited about the continued evolution of our partnership with Farfetch, and this is another step forward," said a Missoni spokesperson. "We view this latest development as an incredible opportunity to make our products immediately available to millions of avid and already engaged customers."

There are currently 1,400 brands, boutiques and department stores on the Farfetch platform, which serves customers in more than 190 countries and territories.

South Koreans are among the world's biggest spenders on luxury goods per capita, with total spending on personal luxury goods growing by 24 percent to \$16.8 billion in 2022, according to Statista.

McKinsey's 2025 State of Fashion Report found the exceptional growth in the sector was driven by certain geographies, including South Korea, which saw an 8 percent compound annual growth rate between 2019 and 2023.

Coupang has been working to stabilize the Farfetch business, which it purchased out of administration in 2023.

On Coupang's watch, Farfetch achieved revenues of \$1.7 billion in 2024, while losses narrowed to \$34 million. In February, Coupang said the business was on a "positive trajectory," and turned a profit in the fourth quarter.

Coupang, an e-commerce giant known for its speedy delivery services, was born in Seoul and is now based in Seattle.



Looks from Farfetch.



A look from Missoni on Farfetch.



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Nevold thread containing recycled material.

EXCLUSIVE

# Chanel Launches Circular Materials Hub Nevold

- The independent entity dedicated to R&D of new materials is to be run by former Patou CEO Sophie Brocart.

BY RHONDA RICHFORD

**PARIS** – Chanel is opening new doors to sustainability with the launch of Nevold, a business-to-business hub dedicated to circular material development.

Chanel teased the entity last November with the hire of former Patou chief executive officer Sophie Brocart, who has been tapped to run Nevold and spearhead the sustainability-minded project. Chanel has invested between 50 million and 80 million euros in its development.

The division, which will be run separately from Chanel to allow collaboration with other brands and companies, is dedicated to scaling the reuse of materials in the luxury market as well as the wider apparel industry, including sportswear and hospitality uniforms.

The idea stemmed from Chanel searching for a solution for end-of-life disposal of its products, and soon extended to widening the scope of brands.

“We realized very early that Chanel was too small to create something at scale which one day can become profitable,” Bruno Pavlovsky, president of fashion and president of Chanel SAS, said in an interview. “Chanel is quite small, if I may say, in our waste.”

Nevold serves as an umbrella for Chanel investments including L’Atelier des Matières, which collects deadstock, production offcuts and unsold items; Filatures du Parc, a legacy wool-spinning mill with expertise in new and recycled yarns, and Authentic Material, an upcycled natural materials provider specializing in leather.

It will also seek acquisitions to strengthen its research and development efforts.

The Nevold moniker is a portmanteau

of “never” and “old” to emphasize the renewal of fabrics to create new materials from used and waste textiles blended with recycled and virgin fibers. Natural textiles of cashmere, cotton, leather, silk and wool will be the main materials used.

“For Chanel, it’s the third pillar” intended to complement its fashion and existing manufacturing cores, said Pavlovsky. “We have decided to build this pillar, which will be a way to give a longer duration, to use materials or waste material coming from the manufacturing process, to create new materials to reuse in fashion or other industries.”

Chanel created Nevold as a separate entity with its own resources to ensure transparency and focus. While Chanel may use Nevold’s recycled materials, it’s not obligated to. Nevold will work with a wide range of brands both collecting end-of-life materials, unsold product and manufacturing offcuts to use as feedstock, as well as supplying new materials.

The goal is to collect enough used materials to reach scale and lower production costs, making recycled materials less expensive than plastic components. Without this scale and pricing, it would be hard to convince brands and manufacturers to switch, Pavlovsky said. “The challenge is to be able to reach a scale to try to make these new materials viable and, if possible, economically profitable,” he said.

Two solutions are already out of the gate: a thread blended from virgin and end-of-life materials that Chanel and other brands are already using, and a recycled leather used to create reinforcements inside bags and shoes.

About 30 percent of Chanel handbags and 50 percent of its shoes currently feature the recycled reinforcements.

“At the end of the day, we’re quite happy to say that in a couple of years, we’ll be able to have no plastic at all in our shoes and in our bags. That was the ultimate

objective,” he said. “The sustainability part has been something quite important in our research and development process. When it’s impossible, what can we do to make it possible?”

The reinforcements will soon be made available to other brands. Some of the recycled threads have also been incorporated into Chanel’s signature tweeds. It has not yet used recycled cashmere or wool in its knits.

“But there is always a fashion client who can be interested by this thread, because of the quality, even if it’s not enough for the luxury brand, it can be enough for another brand,” Pavlovsky said.

The latter has already happened “at a small scale,” he noted. One company that Nevold has been working with is French sporting brand Decathlon, demonstrating that its product will have wide applications in wider apparel outside of luxury.

Pavlovsky said the quality of recycled threads and fibers has already drastically improved, and predicted they will become an increasingly large part of fashion industry production.

Nevold’s goal is to add three to five new projects a year, and Pavlovsky believes the

company will be able to “measure success 10 years from now” as sustainability becomes increasingly important in the fashion industry.

The executive said that it is becoming increasingly difficult to source high-quality raw materials in key categories like cotton, silk, wool, cashmere and leather due to the booming growth in the luxury industry, climate change, as well as stricter requirements for traceability and transparency.

Nevold aims to fill this supply gap.

He cited several reasons for the increasing competition for quality raw materials, including adapting farming practices to use fewer chemical fertilizers or pesticides, decreasing fresh water use, as well as improving social conditions for workers and the traceability that comes along with that.

Chanel itself has cut ties in recent years with several suppliers that have not met its new sustainability or reporting requirements, Pavlovsky said. “We have decided to stop many of our suppliers because we cannot have the right confidence behind them, and so we need to have something to replace them. We are not there, but we are on the way to propose an alternative,” he said.

“It’s not copy and paste,” Pavlovsky added, noting there are differences – including fiber length – between new and recycled materials. “Nothing is the same, but it can be different. If you find the right usage of it, you can make new things.”

For Nevold to be successful, the new entity will need to grow to be self-funding. Pavlovsky’s focus is not on creating a supplier for Chanel and Chanel alone, but to build partnerships and other collaborations.

He’s also looking to extend beyond fashion into more industrial sectors. Automotive and aviation, for example, are an opportunity for Nevold.

“You don’t have the same requirements than when you do a seat in a car or a plane. So here we are entering a new, more industrial world,” he said.

Pavlovsky added that although there is uncertainty in the status of upcoming European Union transparency and reporting regulations, the company will stay on the path of “full transparency” in raw materials sourcing from all of its global hubs, including Africa, Asia and South America.

Chanel will also be fully transparent with its clients. “We are sharing more and more about our sustainability initiatives and information with our [sales associates] in the boutique,” he said. It will soon be launching its digital product passport, with the aim of including detailed information for the customer.

“It’s quite interesting for Chanel, being separate [from Nevold], to better understand the challenges that we face in the future on these materials,” he said of the project, adding: “It’s something that we believe has a lot of sense for the industry, and we want to be part of the best message on these topics.”

Components for leather recycling from Nevold.



## FASHION

# Palomo Expands Into Womenswear, Relocates HQ to Madrid



A womenswear look for resort 2026.

● With fresh investment, the primarily DTC luxury brand looks to expand its wholesale distribution in the U.S.

BY LISA LOCKWOOD

**Palomo, the 10-year-old** Spanish luxury brand which has been primarily menswear, is shaking things up, most notably with the launch of womenswear for resort 2026.

In January, the avant-garde fashion house brought on Rosella Lopez, a former president of Figue and Cushnie, as chief executive officer. The company took on an investor, Jan Andreu – who is chief executive officer and owner of Andge Investments, a family-owned business group with various interests – to support the brand's long-term growth and expansion. There are two other investors, as well as founder and designer Alejandro Gómez Palomo who retains majority ownership.

Further, Palomo moved its longtime headquarters from Palomo's coastal hometown of Posadas to Madrid, positioning the brand closer to Spain's fashion capital.

In addition, the brand made a decision to move away from runway presentations – which it participated in mostly in New York

and Paris – to look book presentations, aligning with a more direct-to-consumer mindset and accessible brand ethos.

In an interview Wednesday, Palomo and Lopez outlined their plans for the brand, which is known for redefining the boundaries of gender in fashion although it's mostly considered a men's brand. The company will introduce next week women's ready-to-wear for resort 2026. This shift signals a broader transformation aimed at offering more approachable, wearable pieces while staying true to the brand's romantic DNA and meticulous craftsmanship. Palomo will continue to offer menswear as well.

Lopez, who's a native of Valencia, Spain, said her mandate is to do "everything for the brand." She began her career on Diane von Furstenberg's international sales team and later moved to Ralph Lauren in the U.K. and Ireland. After settling back in New York City, she spent 11 years in different posts at Cushnie Et Ochs, and spent two years as president of Cushnie before becoming president of Figue.

She said she and Palomo met in December and had a quick coffee. "Obviously I knew about the brand, and I had a few friends who put us in contact. All my career I've been working with European brands in the U.S., or American brands

in Europe. I have never worked with any Spanish brands," she said. "It was kind of going back to my roots."

"We met for coffee, fell in love, and I said, 'I'm going to take you to the stores,'" said Lopez. She said when she saw his collection, she realized Palomo needed to do a womenswear brand. She said that within his collection, he had silhouettes for women, but not in the shape of a woman's body. "How can I get dressed with your brand? We needed to conceptualize and bring women to the brand," said Lopez.

Palomo said he was getting a lot of women as part of his clientele. They came to stores in Spain and tried on the collection and wore it, but the communication had been mostly masculine. "There have been women models present in my collections for years, and I've done collaborations with womenswear brands but I've never focused on women as a whole. Of course I'm not forgetting about my men...but that was something that was on my mind for so long and I knew I would get there. I just needed the support and the confidence," said Palomo.

In the U.S., the company sells mostly through the website. He originally started selling in the U.S. market through Opening Ceremony, which has since closed. He said his male clientele works in music, art, and other glamorous fields. "They're flamboyant and glamorous boys who I can see wearing Palomo in New York and L.A.," he said.

"Now we feel that these clothes need to be touched and need to be felt," he said. If you know the brand you can buy online, but if you don't, he wants them to see it in a store.

Palomo sells to stores in Madrid and online at Zalando, and it sells in the South in France.

Lopez oversees the men's and women's business. The sales director is based in New York. For the women's apparel, they are targeting stores such as Fwrdr, Elyse Walker and The Webster.

With financing from a new investor, they plan to do womenswear and take most of the team from Posados to Madrid, where they'll be based starting in July. "It's part of professionalizing the systems that they have. The talent is in Madrid. I need Alejandro to be near everything that inspires him," said Lopez. They're using many of the same people, and they will be hiring new people in Madrid.

"My team and myself really felt the need to get outside of the village," said Palomo. "We had the luxury of working in the most stunning studio and being surrounded by nature," he said. But it's been isolating. Now, they're near the culture and can meet and go out. "For the people who are from there, sometimes they might get too comfortable. Now they can have relationships with people in the industry," he said. There are 10 people on his team, along with outside people such as a press agency and stylist.

Under the name Cocoon, the resort 2026 collection will encompass 28 looks between men and women, and is an evolution of the brand's extensive journey – a reinterpretation of iconic silhouettes

through an intensified perspective of southern Spain. There are distorted flowers, polka dots, and a restrained color palette along with structured poplins, printed silks, and rich velvets. They plan to show the collection in New York at the Park Terrace in Bryant Park on Tuesday and Wednesday. The collection will be available online on PalomoSpain.com, starting in October and available in select stores. Prices range from \$695 for a top to \$2,295 for a gown, \$2,395 for outerwear.

As for their reason for exiting runway shows, Palomo said they had to "fix the business and change the mindset, that it's not all about shows." They spent all the money they had on doing shows. "I've enjoyed the process of doing a look book," he said. Next February, they will consider doing a runway show again.

Palomo showed in New York six times and did another five or six shows in Paris. They've also done shows in Madrid. "We've been nomads," he said. When he was 24, the CFDA invited him to show in New York. He's been involved in NYFW for the last three seasons.

"New York is where our community is. New York gives me the energy. I like Paris of course. When I was showing in Paris, it was a dream come true. After living that experience, I realized New York was more of my energy," he said.

When Palomo finished university, he went straight to do his own thing. "It wasn't something that I planned," he said. With his graduate collection, he had some orders from one store in London, and he started selling the coats. He moved to a little village for the summer to do those coats, and then he did his first collection and started selling to Opening Ceremony. "All of a sudden I had started a brand and a journey that wasn't really planned. Now I'm 33, and I'm into the next chapter. It's like 10 years after," he said.

John Galliano had an influence on him from a very young age. Palomo went to London College of Fashion and studied menswear. "I was John Galliano-obsessed since I was 3 years old," he said. He learned that Galliano had studied menswear. "That's what I ended up doing," he said.

For the year ahead, Lopez said the key priority is to have consistency. "To make sure we deliver a coherent, beautiful, wearable and salable menswear and womenswear collection three times this year," said Lopez. And she wants to give the team the time to process, digest and learn. She said it's important to take little steps to make sure they have a whole brand, not just menswear. They plan to launch footwear in stores in resort 2027, and handbags for spring 2027.

Lopez is based in New York. She said she'll be going back and forth to Madrid. "The idea is also for Alejandro to spend a little bit more time here as well," said Lopez.

Discussing tariffs, she said, "We create product that's made in Spain. We'll see. It's so volatile at the moment. It can be 50 percent, it can be 30 percent, it could be 15 percent. We're down for it. It is a big elephant in the room. There will be ways for European brands and Spanish brands to be present in the U.S., without having skyrocketing prices," she said.

She said she brought in Andreu, who brings over a decade of experience in Spain working with different brands, as a partner. "He brought a lot of beautiful energy to the team, and the willingness and vision of what a beautiful, amazing talent that the world needs to see. He's very much on board to make it happen for us," said Lopez. Palomo still owns the majority of the company and manages it.

"It's still my company we've been building with so much work. I still keep my piece of the cake intact," he said.

## SUSTAINABILITY

## Global Fashion Agenda Addresses Sustainability's Struggles



From left: Queen Mary of Denmark, GFA CEO Federica Marchionni on the opening day of the summit in Copenhagen.

● Industry leaders came together for the annual conference, grappling with rollbacks, but remained hopeful on materials and consumer behavior shifts.

BY RHONDA RICHFORD

**COPENHAGEN** – Does sustainability stand a chance in a world where it is being increasingly de-prioritized amid shifting government policies, mounting tariffs and more conservative political climates? That was the question attendees grappled with at this year's Global Fashion Agenda conference in Copenhagen.

Organizers acknowledged the mood was "somber," reflecting rising uncertainty. Attendance was lighter, as brands cut budgets and pivoted toward contingency planning in response to legislative delays and economic headwinds.

In Europe, the European Commission's conservative pivot has led to a rollback of key legislation, most notably the Corporate Sustainability Due Diligence Directive. The directive, which required large companies to identify and address human rights and environmental impacts across their supply chains, is now partially on hold, leaving many companies in limbo.

"The EU has given the world a political signal that we, too, are going to do things differently, and I would even call it a sort of 'Trump lite,'" said European Parliament member Lara Wolters.

Though the EU's upcoming changes are being framed as simplifications, "it's far too soon...to make a harsh policy move like this. And yet that's been done and everybody is now scrambling to try to do damage control," said Wolters.

The likely outcome will be more paperwork on imports and burdens on small businesses, with less scrutiny at the source of production.

In the U.S., new tariffs under the Trump administration have further complicated sustainability strategies. Companies investing in decarbonizing their supply chains now face uncertainty around future production costs and sourcing locations.

"It's hard to convince your CFO to make that decision," said Chelsea Murtha, senior director of sustainability at the American Apparel and Footwear Association.

"[Companies are] operating in confusion." Meanwhile, states that once led on climate action are facing rising costs and

cross-border partnerships, such as U.S.-Canadian collaborations on recycling and sorting systems, are now under threat due to the new fees and increased shipping complexity.

USAID had long funded many NGOs and programs that U.S. brands relied on to monitor human rights and labor conditions in sourcing countries. That support is now cut, and brands are being asked to fill the gap.

"As much as the brands would like to, they're also getting squeezed by the tariffs," said Murtha. "So there's this sort of paralysis happening right now where everyone's trying to figure out what on earth can we continue to hold on to?"

Claus Teilmann Petersen, Bestseller's head of sustainability and human rights, urged brands to channel this uncertainty into "productive paranoia." He believes that while the EU battle "is kind of lost," legislators should regroup to implement simplified due diligence based on global OECD guidelines.

GFA's vice president of public affairs María Luisa Martínez Díez added that geopolitical instability is adding to the uncertainty. "Wars and conflicts [are] also disrupting the industry, with brands having to reassess production locations and loans due to the risky conflict zones."

Financing is also impacted, with banks less inclined to fund factory upgrades that set out to reduce carbon emissions or water use. "The focus on sustainability has been left behind, fading into the background, to the favor of competitors," she noted.

Adding to the challenge is the compliance burden of data collection and upcoming circular economy regulations. Brands are navigating varying rules from the U.S., EU, China and pending new laws in India, South America and Mexico.

### AI as a Potential Game-changer

Amid the gloom, some companies see a silver lining in artificial intelligence. One promising use case is to modernize the outdated wholesale model.

"The system relies on the traditional system of bulk ordering," said MannyAI cofounder and chief executive officer Shruti Grover. AI, she suggested, could optimize inventory, reduce overstock, and cut costs.

The system relies on the traditional method of bulk ordering. Brands have to front the stock then absorb the cost of any items that are returned. Revamping the system could be especially beneficial

for small brands, but this would break longstanding business practices and is resisted by existing players in the industry.

"So brands need to take a really brave decision for this," she said.

But while AI has potential, so far it has not paid out, according to research from BCG. Arti Zeighami, partner and director at the consulting group's tech design division BCGX, shared that only 4 percent of CEOs implementing AI have seen measurable return on investment, highlighting a gap between hype and tangible value.

Still, smaller brands see opportunity. Mudd Jeans CEO Jolanda Brink said AI could enable her 12-person team to compete at scale. "Everybody's talking like people are scared about AI, but I'm actually thinking this can tremendously help me," she told WWD. "It used to be large team, large results. So now this can be small team, large results."

Brink hopes to build a product lifecycle management system and launch targeted paid ads built with AI tools, especially to reach "light green" consumers who value style but consider sustainability a bonus.

She sees this possibility as a win-win. "That is really good for retailers also, because that means they don't have to invest a lot in us, because they can see if it sells, and then they can order from us," she said.

StyleDNA cofounder and CEO Elena Volkova echoed the hype vs. value gap in AI, this time from the consumer perspective. Her research found that while 82 percent of users want AI-assisted shopping, many haven't acted on its suggestions.

It will take time for consumers to develop trust in a new system and to see any personal value in using it, she said.

### Closing the Consumer Intention Gap

This disconnect between intention and action was a recurring theme.

Visa Europe's vice president of impact and sustainability Katherine Brown said their Behavioral Insights Lab found 87 percent of consumers want to shop sustainably, but only 27 percent follow through. The lab partners with retailers such as Selfridges, Cos, and John Lewis to test messaging and to nudge strategies that drive more sustainable choices.

For Gen Z, framing sustainability as community-driven behavior raised sales at Cos by 22 percent. Pre-purchase nudges promoting refillables were also successful in a Charlotte Tilbury case study, she told WWD. These "nudges" are less about hard-hitting sustainability messaging and more about a few key words that appeal to style or make economic sense to consumers in a softer way.

Visa is also exploring "agentic AI," which autonomously searches and shops for products based on a consumer's personalized preferences. Yet trust and fraud prevention remain critical, especially in resale.

"There is just so much financial fraud at this moment in time, so people really do want to know that if I'm buying something, I want to know that it's from a real source," she said. "Trust and security is not yet robust in the resale market."

Visa is supporting digital passports to ensure the authenticity of goods as well as ensure the payments systems behind secondhand transactions.

The lab, focused on Europe, plans to expand into global markets and new sectors, including travel and home goods. "The fashion industry has been a brilliant starting point because the industry just so vastly needs to understand how to move people away from fast fashion," said Brown.

Devon Leahy, global head of sustainability at L Catterton, stressed the business case for bridging the gap.

"Closing the consumer gap is tangible financial value," she said, urging brands to present sustainability as a co-benefit, not the primary purchase driver.

Florence Bulté, chief sustainability officer at Chalhoub Group, discussed efforts to shift secondhand perceptions in the Middle East, where the group operates. When the group launched a jewelry rental program, she knew it would appeal to expats in the region. But to her surprise, it performed better than expected with local communities. The group is working to extend this kind of change with handbags and shoes as well.

### A Quieter Event Focused On Connections

GFA CEO Federica Marchionni acknowledged the global moment. "This time was a very different feeling...we were anxious of the time and the situation we are living in, and it's hard to tackle all of these barriers that are growing every day," she said, highlighting the event's theme of "Barriers and Bridges."

"I always say that sustainability can really be the uniting bond," she said.

Many attendees noted that this year's conference felt smaller, whether due to overlapping events, tighter travel budgets, or broader fatigue. SXSW London was scheduled at the same time, where one attendee was due to be a panelist before she realized the dates conflicted, and the Textiles Recycling Expo was happening in Brussels.

As a result, "all the recyclers are there and the brands are here," the attendee said.

Though fewer CEOs were visible, C-level sustainability leaders from brands like Chanel and Kering participated in closed-door roundtables. Kering even brought along its first "sustainability futurist," who is focused on studying long-range transformation a decade out.

One returning attendee, attending for the sixth time, said they had hoped for more "actionable" content given how "people have backed down on messaging." Nonetheless, the networking was strong. "It's good to meet people we only see on Zoom," one attendee said. "In that aspect, it is doing its job."

### Product Launches and Innovation Award

A standout moment of the week was the debut of Lycra EcoMade with Qira – a corn-based stretch fiber containing 70 percent renewable content. The drop-in replacement for petroleum-based Lycra delivers the same performance, making it possible for activewear such as yoga pants to go bio-based. There's no difference in appearance or feel.

Both CEOs were on hand to unveil the fiber at the event, Lycra's Gary Smith and Qira's Jon Veldhouse.

The fiber has been in development for seven years, and already piloted by brands like A-Golde. The material is being produced at a factory in Iowa and will scale to 65 tons a year, with the first large-scale shipments expected this fall for inclusion in spring collections.

Leather alternative pioneer Modern Meadow also revealed its newly rebranded material, Innovera, with CEO David Williamson on hand to discuss the future of bio-designed material innovations.

To close the week, Refibered was awarded the GFA Trailblazer prize. The startup uses AI to identify textile compositions, helping recyclers and boosting resale authentication and traceability.

## MENTALITIES

MEN'S

# Psycho Bunny at 20: Brand to Expand Retail, Sports Deals

● Known for its bucktoothed rabbit logo, the company has grown beyond polo shirts to a lifestyle collection for the whole family.

BY JEAN E. PALMIERI

It's been 20 years since a slightly maniacal-looking bunny logo made its debut.

It started out on ties, made its way onto polo shirts, and today the image of that buck-toothed rabbit with pink ears positioned over a set of crossbones has become recognizable throughout North America and beyond.

The Psycho Bunny brand started in 2005 when apparel industry figures Robert Godley and Robert Goldman teamed up to launch a neckwear brand featuring that distinct logo. It quickly gained fans and expanded into a variety of menswear categories, from golfwear to outerwear and tailored clothing.

But the brand experienced some operational struggles around 2013 and Alan Brandman, chief executive officer of Thread Collective, a successful Montreal-based business and Psycho Bunny's outerwear licensee, rode in on his white horse to save the business.

Three years later, Brandman purchased 100 percent of the operating rights and 50 percent of the intellectual property rights for the brand and became the third equity partner alongside Godley and Goldman. In 2021, he acquired full ownership when Godley and Goldman exited the business, and the next year, Brandman brought private investment firm BBRC in as a minority partner.

Now on firm financial footing, Psycho Bunny operates more than 100 stores in



Shirts from Psycho Bunny offer colorful details.



Psycho Bunny also offers more-subtle branding on some items.

North America and about the same number overseas, and has a solid wholesale business. It has become a true lifestyle brand, offering a range of sportswear and accessories for men and kids as well as a small range of womenswear.

"It's a great growth story," said Anna Martini, president and CEO, who joined the company in January 2023.

And the future is bright, she believes, as Psycho Bunny continues to add categories and retail locations. Today, direct-to-consumer accounts for 75 percent of the business with wholesale the remainder. Beyond the polo shirt, other popular items include pants, shorts and swimwear.

Kidswear, which represents just over 10 percent of sales, is viewed as a growth opportunity, along with accessories, Martini said. The company is also expanding its women's assortment, launching polo dresses, tennis skirts and other pieces last month. "We will continue building on that," she said.

While there's nothing dramatically different about Psycho Bunny's collection, Martini believes its success stems from not only its distinct logo but also its propensity to lean into vibrant colors and bold patterns. "It's energetic and different and helps us stand out," she said. But for those not partial to loud apparel, the company offers "quieter" options such as solids with the bunny logo in the same shade.

"Our quality is indisputable whether it's quieter or louder," she said, adding that the brand offers a "great shopping experience that makes you feel good."

Outside the U.S. and Canada, Psycho Bunny operates stores in Europe, Asia, Latin America and other regions. It recently opened stores in the Middle East and will be expanding its presence in Europe as well. In North America, the plan is to expand the company's retail footprint to around 112 to 115 stores this year with a goal to eventually reach 150, Martini said.

Recently, the brand has been embracing

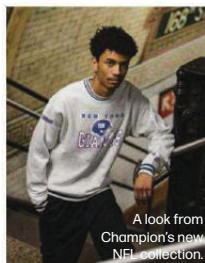
the sports world. It is the official apparel sponsor of the National Bank Open and Tennis Canada and it sponsors tennis players Alexei Popyrin and Arthur Rinderknech. Last week it built on this strategy by signing a multiyear partnership with former tennis star Andy Roddick, who will work with the company to elevate its positioning within the sport.

"Tennis is an interesting playground for us," Martini said. "The players are dynamic and full of energy so dressing them allows us to come to life in a way that's a little bit edgier than the other guys on the court."

Beyond tennis, Psycho Bunny also offers performance golfwear and recently signed a deal to be the official apparel partner of the Hard Rock Stadium in Miami, which hosts the Formula 1 Grand Prix, football, concerts and other events. During the most recent Grand Prix, the company did a "big activation on site," Martini said, that was successful. "Guys just love F1 so it's a great space for us."

## SHORT TAKES Champion's NFL Deal; Bally's New Campaign, and Faherty Takes on Pitti Uomo

Quick hits from this week in menswear. BY JEAN E. PALMIERI AND ANDREA ONATE



A look from Champion's new NFL collection.

### CHAMPION INKS NFL DEAL

Champion has now secured the rights to produce licensed apparel for the NFL, adding to its existing portfolio of league partnerships, including the NHL, Minor League Baseball and PLL (Premier Lacrosse League).

Its inaugural collection for the league will debut at Fanatics Fest NYC, held at the Jacob K. Javits Convention Center June 20 to 22. At the sports and collectibles festival, Champion will drop limited-edition exclusive T-shirts, sweatshirts and hoodies

for both the NFL and NHL. Teams will include the New York Giants and Jets, the Dallas Cowboys, Washington Commanders, Philadelphia Eagles, New York Rangers and New Jersey Devils. The products will then become available in stores and online later this year with specific distribution varying by city.

Each league's product assortment will feature colors, logos and archival influences distinct to their teams.

"Champion has been synonymous with sports for over a century, and this partnership is a natural evolution of the brand's commitment to athletes and fans alike," said Lawrence Berger, cofounder of Ames Watson, the brand's collegiate and sport licensee.

Authentic Brands Group purchased Champion from Hanesbrands for \$1.2 billion in April.

"Champion's enduring legacy in sports has always been rooted in the pursuit

of excellence," said Jarrod Weber, president of sports and lifestyle at Authentic. "Our partnership with Ames Watson allows us to bring this legacy to life in new and exciting ways, seamlessly blending our craftsmanship with the rich traditions of the NFL and NHL."

### SHOES AND TIGHTY WHITIES

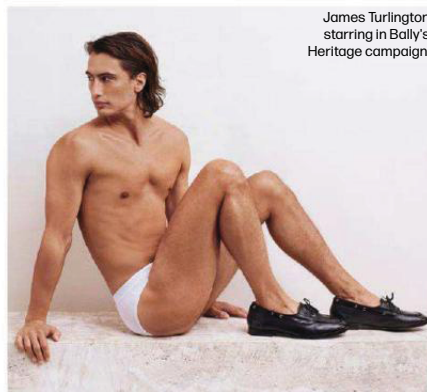
Bally has chosen a bold way to pay homage to its heritage.

The brand has tapped models Garrett Neff, Gabriel Aubry and James Turlington to front its new

campaign.

Photographer Alessio Boni has captured the models posed seated, wearing nothing but tighty whities and footwear in a white polished marble setting. The campaign features styles from the pre-fall 2025 collection, showcasing the Scrub, Plume, Westminster loafers and Outline sneakers.

Dubbed "Heritage" campaign, the striking imagery, set to be teased on the brand's channels starting next week, is both intimate and structured,



James Turlington starring in Bally's Heritage campaign.



Faherty's store in Montecito, Calif.

thanks to the contrast between the models' physical presence and the sculptural form of the set.

This campaign marks the debut of Neff, Aubry and Turlington as the new faces of Bally's fall 2025 global campaign, which will be released in late August, and of the spring 2026 preview, which will debut during Milan Men's Fashion Week on June 22.

### PITTI-BOUND

Count Faherty as the latest American brand to set its sights on Pitti Uomo. The New York-based label will show at the trade show for the first time later this month.

The move is part of the company's plan to expand into the European market. In the U.S., Faherty operates 78 stores and has a robust wholesale business.

Faherty was founded in 2013 by twin brothers Alex and Mike Faherty as a sustainably sourced East Coast-skewed men's sportswear collection that offered an alternative to the brightly colored California surf brands.

At Pitti, Faherty will show its Island Haberdashery Collection for spring. The collection was inspired by creative director Mike Faherty's background in American heritage tailoring and years of summering in Biarritz, France. It offers a fresh take on classic beach culture with elevated tailoring, heirloom-quality knitwear and natural dyed organic indigo pieces in lightweight fabrics.

The booth will replicate the Sun + Waves Surf Shop concept that pays homage to 1960s American surf culture.

MEN'S

# Robert Talbott Celebrates 75 Years With New Showroom, Updated Collection



Sebastian Dollinger and Nick Picchione in the new Robert Talbott showroom.

- The brand was founded by Robert and Audrey Talbott in 1950 and is best known for its shirts and ties.

BY JEAN E. PALMIERI

**Alex Angelchik is on a mission:** to return the Robert Talbott brand to its former glory.

Angelchik is chief executive officer of Newtimes Brands, a privately owned Hong Kong-based supply chain management firm that quietly purchased the trademark and domain name for Robert Talbott in 2021.

The label was created 75 years ago by Robert and Audrey Talbott who left the East Coast with their son Robb in 1950 and moved to Carmel, Calif., where they started a business based on Audrey Talbott's skill creating handcrafted silk neckwear. The company eventually expanded into shirts, men's made-to-measure tailored clothing, knitwear, sportswear, leathers and womenswear. Robert Talbott died in 1986 and Audrey ran the business until her death in 2004, when it was passed to Robb. He ultimately sold the business to Relevant Brands Holdings, which then made the deal with Newtimes.

After acquiring the business, Angelchik spent the next two years drilling down into the brand's history and beefing up the

team to ready a relaunch. That includes bringing former Eton designer Sebastian Dollinger on board as creative director, and former Jack Victor creative director James Watson to head brand development. They joined a strong internal team that includes Nick Picchione, formerly of Ralph Lauren Purple Label and Giorgio Armani, who serves as senior vice president of merchandising and design.

Robert Talbott re-emerged in the spring of 2023 with a collection rooted in the past but modernized to appeal to today's customer.

Now the company has opened a dedicated showroom in New York's Fashion District and is celebrating the brand's 75th anniversary. To commemorate the milestone, Robert Talbott is creating a Made in America collection of blazers and Oxford shirts that will launch in September.

There's also a special selection of ties that are exact replicas of some pieces from the archives with fabrics from a mill in the U.K. that has been around since 1720. The patterns include cocktail glasses, vintage cars and even a lion. That same mill, which was also used by Robert and Audrey Talbott, also created a special floral fabric – typically used for upholstery – that the brand used for an evening vest, tie and trousers as well as a classic baseball jacket. "Nobody wants another blue sweater,"

And I think we've achieved that."

"It feels like modern-day Americana," added Dollinger.

The designer stressed that Robert Talbott now offers a full menswear collection – everything from tailored clothing to knitwear and performance pants – not just the shirts and ties on which it built its reputation.

"We've reinterpreted the brand," Angelchik said. "From the fabrics to the cuts, it's not the old Robert Talbott."

Even so, he admitted that the relaunch has been challenging. "It's not easy restarting a line," he said, particularly in the post-COVID-19 period and now faced with the Trump tariffs. "The environment for men's specialty hasn't been bad, but it's been kind of complicated for them to bring on new brands. But this isn't a new brand. Our argument is: you carried Robert Talbott for 40 years. Why don't you have it in the store now? It's always sold. Your customers know the brand."

He pointed to the brand's strong performance on the Nordstrom e-commerce site – as well as its own site – as proof that there is an appetite for the label. "From a DTC perspective, we've grown six- or seven-fold from last year," he said.

He also pointed to its success at Harry Rosen in Canada as well as some international retailers such as NK in Stockholm. "Some stores we launched with zero brand recognition and now we're the bestselling shirt brand," Dollinger said.

So while business may not yet be where the company had hoped, Newtimes remains committed to the brand.

"We're continuing to invest and fund the business," Angelchik said. That includes a new warehouse and distribution center as well as an updated website. "We're doing all the right things and it's growing, just not as fast as I'd like."

He hopes the introduction of the Made in America line, which is produced in a factory he declined to name in New York City, will help boost business. That collection, which will continue beyond the 75th anniversary year, is priced about the same as the core collection with the Oxford shirts retailing for \$265 and the blazers for \$1,295 double and single, \$1,195. "We do a rotated sleeve head and an easy-care finish that

doesn't use formaldehyde," Dollinger said of the shirts.

Angelchik said that while Newtimes owns other brands, including Bike Athletic, Ashworth Golf, Soft Surroundings and Coldwater Creek, it's Robert Talbott that is his "baby."

"We're a very big company with a big stable of brands, but this is a passion project," he said. "We're not walking away. We're self-funded and we don't have financial issues. We'll continue to stick around until we get exactly what we want. We don't need a \$100 million business. It's OK if it's smaller."



The anniversary collection ties from Robert Talbott.



Robert Talbott has a long history making shirts and ties.

Dollinger said.

The brand repurposed the cartoons that Playboy artist Eldon Dedini had created for the Talbotts and put the illustration on T-shirts as part of the anniversary celebration.

While some of the line will be familiar, the team has worked to update it. Robert Talbott was always known for color, and that hasn't changed. "Our customer is an American guy who doesn't live in shades of gray," Angelchik said. "He wants a little bit of color and he doesn't want superfine, tissue-weight cashmere. He likes slightly thicker cloths but he still wants quality."

Robert Talbott now offers a wide assortment of lifestyle pieces for men.



## MENTALITIES

MEN'S

# The Fashion Face-off for the NBA Finals

● Star players Shai Gilgeous-Alexander and Tyrese Haliburton are competing in the NBA Finals as well as pre-game fashion showdowns.

BY JEAN E. PALMIERI

As the **Indiana Pacers** and the Oklahoma City Thunder square off in this year's NBA Finals, the competition isn't just on the hardwood.

The teams happen to have two of the most fashionable players in the league: the Thunder's Shai Gilgeous-Alexander and Indiana's Tyrese Haliburton.

Their style is distinctly different, with Gilgeous-Alexander leaning toward streetwear, sporting looks from KidSuper, Chrome, Levi's and Vava.

Haliburton generally prefers tailored clothing and is partial to The Row, Prada, Louis Vuitton, Saint Laurent and other luxury brands. He's also become known for his designer bags, opting for everything from Margaux and Bottega Veneta to Louis Vuitton and Hermès.

Both men have amassed some big-time fashion cred. Gilgeous-Alexander is a one-time GQ Most Stylish Man of the Year, serves as the creative director of Converse Basketball, is a global ambassador for Canada Goose, recently starred in a Skims campaign and will have his own signature shoe this fall.

Oh, and he also led the league in scoring and was named most valuable player.

Haliburton is no slouch either – in fashion or basketball. The two-time NBA All-Star is a global ambassador for both Puma and Movado and has appeared in

campaigns for Gucci and Prada.

While both players have their fans – both on the court and in the tunnel – Gilgeous-Alexander appears to have the edge.

"When Shai came into the league as a rookie with the L.A. Clippers, everyone took a huge liking to him," said Ian Pierno of LeagueFits, a platform that focuses on the tunnel looks of NBA players. And from Day One, his fashion looks have been among the most popular on the site. "He's universally loved, which is a rarity."

Pierno said Gilgeous-Alexander leans into "super, super elevated" streetwear and is today's equivalent of Allen Iverson and Dennis Rodman, both fashion trailblazers of the past. "Shai has taken the Iverson swag and elevated it," he said.

Haliburton, on the other hand, is a prime example of fashion evolution.

Pierno said in his first season with the Sacramento Kings, Haliburton was partial to graphic T-shirts and five-inch mesh shorts. "Kid style," he described it. "It was like, 'I go to a state school and have an 8 a.m. class.' But he's gone through a major transformation. He's super into tailoring and bags."

But unlike Gilgeous-Alexander, the reaction from fans isn't quite so universal.

"He's very divisive," Pierno said. "Half the comments we get say he's cool, and the other half say he dresses so badly. But he's adventured into fashion waters that no one has before."

So while the teams continue to battle on the court, there appears to be a clear winner in the fashion game.

"Shai's in a class of his own," Pierno said. "His team is the best dressed in

the league, which is interesting since it's Oklahoma. But Shai has set such a high standard and it becomes a competition thing with his teammates."

Can Haliburton rebound? "Shai loves to play with proportion and silhouette and I'm interested in what he'll wear for the finals," Pierno said. "But it's a best of seven series and no one has tried to replicate Tyrese yet."



Shai Gilgeous-Alexander of the Oklahoma City Thunder in a snakeskin jacket.



Tyrese Haliburton of the Indiana Pacers at the arena before the Game 4 against the New York Knicks.

EXCLUSIVE

## Beekman 1802 Founders Release 'G.O.A.T. Wisdom'

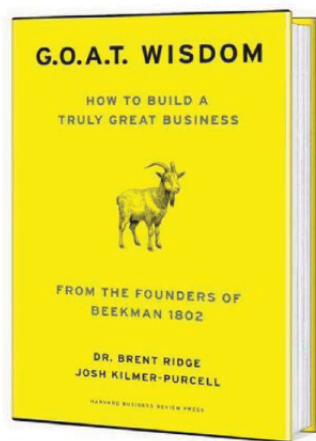
● Founders Dr. Brent Ridge and Josh Kilmer-Purcell have written a book on building a brand published by Harvard Business Review Press.

BY EMILY BURNS

The **Beekman 1802** founders are gearing up to share 15 years worth of wisdom.

On July 1, Beekman 1802 founders Dr. Brent Ridge and Josh Kilmer-Purcell will release their book "G.O.A.T. Wisdom: How to Build a Truly Great Business" published by the Harvard Business Review Press and available at all major booksellers. The book explores the brand's history over the past 15 years and the team's wisdom on "how to grow a business the good old-fashioned way," according to Ridge.

"We thought it was a good time to relay what we had learned in that process, but also about two years ago, when we first started putting the book together, we could see this rise in tension between the haves and the have-nots, and small business and the middle class and the shrinking of the middle class," he said. "There were so many representations of super success... We thought there really isn't a good representation or good manual for how to grow a good, solid business, starting from main street. [At] Beekman, we really do still consider ourselves a Main Street brand, and because of that, we have a deep insight into not only Middle America, but full middle-class America."



The book is broken down into 12 key principles, such as "Two Heads Are Better Than One," exploring "how to be a partner," and "Love Thy Neighbor," which looks at "how to market kindly."

"It really does cover all the aspects of starting and growing a business, from how to make your first hires, how to delegate, how to create company culture," Ridge said. "It's a really great primer for people who are interested in either starting a business or making the business that they have started stronger."

The book focuses on several key themes

that have driven the Beekman business, chief among them love.

"The idea of creating a love brand is something that I think companies that have started in the past five years have no notion of," Ridge said.

The book's title is, of course, inspired by the goats that supply the milk that powers Beekman 1802's microbiome-supporting products, and the overall concept of building a great, sustainable business.

"I'm a voracious reader of business books, and after you've read more than five of them, you realize it's usually always the same information," Ridge said. "So we had this idea of going back to old proverbs and old maxims that have been utilized for hundreds or thousands of years, the same maxims that are in every different culture... These same foundational principles that have inspired people for hundreds of years, they're still practical and useful today."

While the principles may be familiar to readers, the book's goal is to offer new and insightful ways of applying these age-old wisdoms.

The book pulls from Beekman's brand history as the main narrative, as well as business psychology research to amplify the team's approach to success. While the book explores the art of business, Ridge knew that they would be speaking to several audiences with it. With that, he said the book will explore moments in the brand's history that friends and followers likely haven't heard before.

"One [reader] is the general business audience that Harvard Business Review speaks to. Then we knew that it would be our loyal customers, and so we wanted to make sure that we gave enough behind the scenes to things that they have never heard us talk about before, so that they feel like they've been rewarded for reading the book," he said.

This loyalty to their customers, who the Beekman team calls neighbors, also shines through the book's dedication, which states "To all the neighbors who grew this."

In addition to offering consumers and business readers an inside glimpse into Beekman, it was a sort of therapeutic experience for Ridge and Kilmer-Purcell.

"When you're an entrepreneur and you're growing a business, you don't always take the time to reflect on the journey, because you're just in it," Ridge said.

While the book marks a major moment in Beekman 1802's history, Ridge said it marks a significant shift for the overall industry, as this is the first book the Harvard Business Review Press has published based on a beauty brand. In addition, the Harvard Business School will be doing a case study course on Beekman 1802 later this year.

"The fact that this was their first book that they did based on the beauty industry does show how important the beauty industry has become, just in terms of the bigger business world," Ridge said. "It has become such a cultural touch point for all businesses."



ON THE COVER: Nrgy by Revo eyewear; R13 virgin wool blazer and cotton and cashmere T-shirt.

THIS PAGE: Nrgy by Revo eyewear; Willy Chavarria velvet robe coat and cotton and polyester pants; R13 cotton and cashmere T-shirt; Martine Rose loafers.

ACCESSORIES

# J Balvin's Vision Comes Into Focus

The global powerhouse is taking his creativity to a new medium – eyewear.

BY JAMES MANSO PHOTOGRAPHS BY RICARDO BEAS STYLED BY ALEX BADIA

### J Balvin is bringing energy to eyewear.

The global musician is adding eyewear design to his list of talents, which currently goes beyond music to encompass his collaboration with Nike Air Jordan and past investment in watch marketplace Bezel. Called Nrgy, his new brand with Revo, the debut limited-edition frame debuts Monday directly on its website.

The week of June 23, the introductory collection will debut both on Nrgy's and Revo's websites, then roll out to select brick-and-mortar retailers.

Balvin said his love of the category started young. "Since I was a kid," he told WWD in an exclusive interview. "It's basically my mom's fault – she'd put on my glasses, bandana and hat. She taught me a lot about expressing myself without talking."

Citing other multihyphenate creatives, from Virgil Abloh to Pharrell Williams, Balvin draws inspiration from those who don't confine themselves to a single medium. He also said he's a collector of sunglasses, with an affinity for vintage styles from Chanel and Dior.

Balvin has a broad knowledge to draw from and still has a singular point of view he's brought to the category. "Being Latino is something I feel really proud of, and what we achieved in music, we can do in fashion," he said. "We got Willy Chavarria killing it, we've got Luar."

Architecture – he designed all of his properties globally – is another passion, and he also wants to design cars.

"Music is always going to be the reason the door opens for me, but the dream is to express myself in different ways," he continued. "Creating a new world keeps me inspired."

He also doesn't think that designing eyewear is that different from creating an album.

"As a musician, I also want to touch different parts of culture," he continued. "One of my biggest dreams has always been to be a creative designer in different projects. In this case, we started with Revo, and I wanted to find the right partner."

Of the first collection due out later in June, called CXN\_01, he had to self-edit to land on the right mix for launch.

"We started developing this capsule really well curated. We both love accessories, especially sunglasses, and I think we accomplished a really good first step, but of course, it's brand new," Balvin said.

For Revo, the thinking was manifold.

"[Balvin] offers us entrée to a whole new group of people. Generationally, it can be hard to appeal to a younger audience that doesn't know about the brand, but then they can fall in love with it when they see we make great product," said Cliff Robinson, Revo's chief executive officer. And though Balvin will bring a lot of new eyes to the brand, he plans to retain them with the quality of the products.

From an aesthetic perspective, it's also helping Robinson broaden the company's offerings beyond Revo's performance-driven heritage. Already, Balvin has been sporting styles on his global tour.

"The alliance with a celebrity is great, but if the product doesn't stand the test of time, what's the point?" Robinson said. "From a fashion standpoint, Revo is a great brand but it's not a fashion brand. And now, we can speak to a totally different, trend-driven audience."

That also informed the pricing strategy for the collection. "We're priced today in the \$150 to \$300 range," Robinson said. "The core is really \$150 to \$225 in retail. For a younger audience, there are plenty of brands that price themselves at \$500 for exclusivity reasons but we wanted this to be accessible. Jose has 50 million fans on social, and 50 million fans aren't buying \$500 sunglasses."

Revo has been in expansion mode in



Nrgy by Revo eyewear; Luar splatter brocade polo dress black dress and shoes.

“  
Music is always going to be the reason the door opens for me, but the dream is to **express myself in different ways.**”

J BALVIN

more ways than one. The company opened a flagship in New York flagship SoHo last year and also unveiled plans to outfit the U.S. sailing team.

"Revo is the only independently owned premium sunwear brand left in the business," Robinson said. He said the brand's biggest obstacle is also its biggest asset. "The opportunity, and the challenge, is that everyone is our customer," he said, noting that the existing customer is mostly upward of 35.

The brand will continue with at least two drops annually, Robinson said. "The strategy behind that will be calling friends of Jose, whether that be other brands, artists or celebrity. We already have some cool things up our sleeves for fall and spring of 2026," he said. "And then, we'll have a few new items in the core collection as well. From a retail standpoint, you'll see those launches seasonally."

Given Balvin's resonance in the Latin American market, Robinson expects the partnership to help Revo strengthen its footprint globally.

"Revo is globally recognized, but as a smaller independent company, it's harder sometimes to cut through the clutter," he said. "This gives us openings in markets where Revo maybe wasn't relevant or well known. And now, we have a whole new conversation to have with those consumers we couldn't before."

The market is just as important to Balvin, albeit for more personal reasons. "Latin culture is selling stadiums all over the world," Balvin said. "Our culture is so big, has so many colors and options and ways to express ourselves. We can be in every aspect of the world and make it cool."

Nrgy by Revo eyewear; KidSuper lambskin leather trench.





Nrgy by Revo eyewear;  
R13 virgin wool blazer  
and cotton and  
cashmere T-shirt; Willy  
Chavarria cotton and  
polyester pants.

Senior market editor:  
**Emily Mercer**

Fashion assistants:  
**Kimberly Infante**  
and **Ari Stark**

BUSINESS

# Casablanca Opens First Store in Paris

● Casablanca is shaking up the Rue du Faubourg Saint-Honoré with a store aimed squarely at its Gen Z customers.

BY SAMANTHA CONTI

**Watch out Paris,** there's a youthquake rattling one of the city's oldest shopping streets.

Casablanca has opened its first stand-alone store at 62 Rue du Faubourg Saint-Honoré, and is shaking up the neighborhood with a colorful, youthful energy and interiors inspired by ancient Greece, Japan and the game of tennis.

The store is located across from the British embassy and its retail neighbors include Comme des Garçons and Hermès.

"It's the old-school end of the street, and that's part of the reason why we chose the location. We wanted a true luxury address for one of the youngest luxury brands," said Frederick Lukoff, Casablanca's chief executive officer.

Casablanca was founded in 2018, and 85 percent of Casablanca customers are under the age of 32, according to Lukoff.

"It's very much a Gen Z brand, and they like that it offers a positive take on the world, and a beautiful escapism. They see it as 'their' luxury brand, not the brand of their parents or the generations that came before. There's a sense of ownership, and the community is strong and diverse. That really resonates with Gen Z," Lukoff added.

Those Gen Z style mavens aren't afraid to spend. Lukoff said sales in 2024 were more than \$50 million, and this year they're set to be in excess of \$70 million. Lukoff described the growth as "healthy," with bestsellers including silk shirts, jersey T-shirts, swimsuits and beachwear.

Revenue is growing in the double-digits, while e-commerce is seeing triple-digit growth, according to Lukoff.



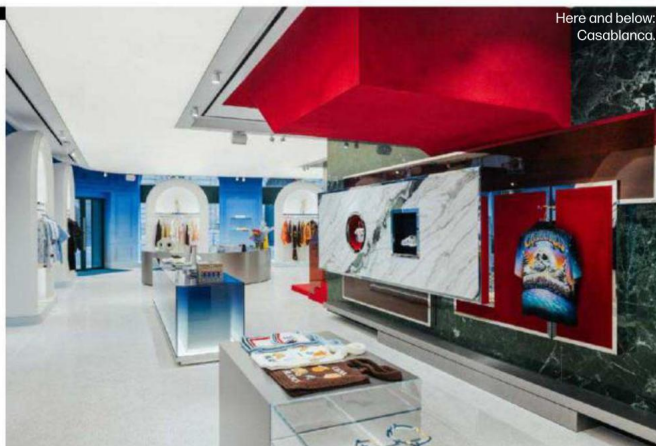
A rendering of the new Casablanca store at 469 North Canon Drive in Beverly Hills, which is slated to open in mid-August.

The core of the business is ready-to-wear, with silk shirts costing just under \$1,000, and jersey T-shirts around \$300. Lukoff said the next frontier is bags and shoes.

The new Paris store, which opened softly on Thursday, spans nearly 5,000 square feet over three levels. The centerpiece is a "deconstructed" tennis court made from marble, velvet and high-gloss lacquered wood that connects the ground and first-floor spaces. It is an homage to the work of one of Casablanca founder and creative director Charaf Tajer's favorite architects, Carlo Scarpa.

A tiled Carrara marble mosaic floor nods to ancient Greece, and contrasts with a fully illuminated, "stretched" lightbox ceiling, a reference to futurism, Japanese aesthetics, and the cinematography of Stanley Kubrick and his 1968 film, "2001: A Space Odyssey."

There are arched niches and wall moldings around the floor perimeter, and a mix of traditional Parisian design elements. The color palette takes in vibrant blue, red and green.



Here and below: Casablanca.



Casablanca founder and creative director Charaf Tajer with the company's CEO Frederick Lukoff.

On the lower ground floor, a plush green carpet is the main design feature. It covers the walls and shelving and complements transparent units that serve both as functional product displays and arty installations.

Lukoff described it as a "happy luxury store" that reflects the brand values.

Casablanca isn't stopping with Paris. As reported, a Beverly Hills store is set

to open in mid-August. Lukoff said the interiors will be different, "but it will be infused with the same values." The brand is hoping to open further stores in cities including New York, Miami, London, Milan and Dubai.

Wholesale will continue to be an important part of the business, he added. The brand has around 300 stockists worldwide, including Selfridges, Harrods, Galeries Lafayette and Saks.

As reported, Lukoff joined the company two years ago and has been working alongside Tajer, who has made no secret of his intention to turn Casablanca into a full-scale lifestyle label.

Past tie-ups include luggage with Globe-Trotter, handbags with Bulgari, and collaborations with Caviar Kaspia and Coachella. Casablanca is a past winner of the LVMH Prize and has also been a finalist for the International Woolmark Prize and ANDAM Fashion Award.

Lukoff was previously CEO of Scotch & Soda, the Amsterdam-based fashion brand, and before that served as president and CEO of Stella McCartney for a decade when the company was part-owned by Kering.

Lukoff was an ally of McCartney's, supporting her efforts in sustainable sourcing, manufacturing and distribution.

Prior to Stella McCartney, Lukoff held senior roles at Lanvin, Paco Rabanne and Courrèges. He began his career at Apple and Cisco Systems.

He said that during his two years at Casablanca, he's been putting in a more professional structure, building the management teams "and adding some experience to the youthful energy" of the brand.

He said it's exciting to work with such a young and diverse group of employees. "When I first arrived there were 62 people here from 45 nationalities," said Lukoff, who has since expanded the team to just over 140 people.



Casablanca photographs by Benoit Florencon

**BUSINESS**

# Brazil's JHSF Diversifies Its Luxury 'Ecosystem'



Rendering of the upcoming Boa Vista Town Center, inspired by the villages of the Hamptons.



Augusto Martins



The Shopping Cidade Jardim luxury mall.

- CEO Augusto Martins sheds light on the conglomerate's growth plans and ability to transcend downturns in the high-end sector.

BY DAVID MOIN

For JHSF, a mall isn't just a mall, a restaurant isn't just a restaurant.

They're part of a holistic approach to luxury that the São Paulo-based conglomerate uses to cater to the affluent lifestyle.

Shopping centers, hotels and restaurants, upscale condos and houses, office towers, surf clubs, an asset management firm – even an exclusive executive airport for private jets – they all sit in the JHSF portfolio. And the company operates dozens of designer stores in Brazil for luxury brands such as Celine, Chloé, Isabel Marant, Balmain and Emilio Pucci while also leasing space to many other high-end names in its centers.

"Have important groups that have malls, but they are just mall operators. You

have important groups that operate hotels, but they just manage hotels. And there are groups that operate just restaurants. But there isn't a group that connects to this luxury lifestyle like we do," said Augusto Martins, the chief executive officer of JHSF.

JHSF is a complex corporation with five business units that for outsiders isn't easy to get a handle on at first. It's sometimes labeled too narrowly as a builder, though that's how the company began in 1972. The business was founded by Fábio Auriemo. In 2002, his son, José Auriemo became CEO. He now serves as executive chairman, with Martins as CEO. The Auriemo family currently holds 55.2 percent of the total capital of the company, which gets its name from the first-name initials of the founders.

For any highly diversified company, there are challenges and opportunities. Expertise across industries, attracting a wider range of talent, and the creating synergies are required. But being diversified, according to Martins, helps buttress the company against macro headwinds, and the various business units



JHSF's São Paulo Catarina International Airport.

of JHSF share many of the same customers.

"All of our businesses are very connected to the high end sector," Martins said. "Our customers get off at the airport, take the helicopter, go shopping at our Cidade Jardim shopping center, and dine at a Fasano restaurant. It's a complete experience."

Or they live in JHSF's mammoth Boa Vista Complex, a gated community in Porto Feliz located an hour from São Paulo. In an area roughly the size of Manhattan, Boa Vista Village contains hundreds of large homes and apartments, acres and acres of lush landscaping, golf courses, an equestrian center, a triathlon training center, two polo fields, a spa and a wave pool for surfing, among other amenities.

The Shopping Cidade Jardim mall, located in the Morumbi district of São Paulo, continues to attract top European brands. Van Cleef & Arpels, and the L'Avenue restaurant from Paris recently opened in the center. Three more luxury brand flagships will soon open, furthering the upscale, international appeal. The shopping center is part of a complex consisting of eleven residential towers, and four new ones under construction, that are part of the high-end condominium Parque Cidade Jardim, and three commercial

towers that make up the Cidade Jardim Corporate Center.

During an interview at the JHSF's Fasano Fifth Avenue hotel and restaurant situated on Manhattan's Fifth Avenue between 62nd and 63rd Streets – where suites start at \$970 a night and duplexes start at \$8,000 per night – Martins outlined what can only be described as a full plate of JHSF expansion projects in the works in Brazil and other countries. Over the next five years, the company predicts it will expand its gross leasable area from 58,000 square meters to 99,000 square meters.

Here's what he said is happening:

- In September or October this year, Boa Vista Village will open its "Town Center," an open-air destination with 15,000 square meters of gross leasable area for approximately 100 designer shops as well as restaurants, galleries, entertainment features and a church. It's a setting that Martins said is inspired by the villages of the Hamptons on Long Island's East End.
- Shops Faria Lima, a 10,000-square-meter shopping center with stores, restaurants, a cinema and a gym in the heart of São Paulo's technological and financial center, is expected to be ▶



JHSF's Boa Vista Village Surf Club has a wave maker.



The discrete facade of the elegant Fasano Fifth Avenue hotel and restaurant opposite Central Park in Manhattan.



The mammoth Boa Vista Village.

culture. Unfortunately, inflation is not a new issue. It's an issue that has become natural for us, and this 5 percent rate is historically low. We used to have 30 percent."

The Brazilian luxury market has been valued at \$17.1 billion, according to Bain & Company. The sector in Brazil is projected to experience an annual growth rate of 6 percent to 8 percent until 2030, driven by a growing base of high-net-worth individuals. Even though luxury consumers account for less than 1 percent of Brazil's population, their combined wealth exceeds 3.5 trillion reais (\$613 billion), making the demographic a significant economic force. Brazil is home to approximately 380,000 individuals with at least \$100 million in assets, highlighting the country's concentration of ultra-wealthy residents. The collective wealth of these individuals represents nearly 31 percent of Brazil's 2023 GDP, which stood at 11.3 trillion reais, or \$1.98 trillion.

JHSF has been doubling down on luxury. "We had two very nice shopping malls in northern Brazil but they are not focused on the high end sector," Martins said. "So last year, though JHSF Capital, these two malls were sold. They were not connected to our strategy."

Martins said JHSF is on a trajectory of good growth. "We have been investing in these different business units a lot in the past years to diversify our risk, to diversify our structure," Martins said. "We are not only in real estate development. It's about connecting with customers in different ways, in different moments of their lives. So we invested a lot to create clubs, to create new hotels, to expand the malls."

Asked if there is any desire to further diversify the company to businesses or sectors the company is not involved in Martins said: "We think that now we have a very nice combination of businesses. They are very complementary. So when we [embark] on a new project, we try to have almost all the business units that we operate included. It's about maintaining total attention to our customer. How do they live? Where do they go? What products do they want? We will continue with this attention to their lives."

Last December, Martins hosted a holiday party for brand partners at the Fasano Restaurant on Park Avenue, as a way to say thank-you for their support. Many luxury and designer brands sent representatives. "Not only have we been working with them at our malls Shopping Cidade Jardim and Shops Jardins, but we have also been connecting them with our high-end customers in our luxury residences, Fasano hotels and restaurants, private clubs, as well as in São Paulo Catarina Executive Airport, the only international private airport in Brazil." For Martins and JSHF, it's all about connectivity and making it happen in the lap of luxury. ■

complete in 2027. It's being designed by famed architects Sig Bergamin and Murilo Lomas, with famed landscaper Maria João D'Orey.

- Usina São Paulo, a hub for corporate offices, media firms, entertainment and culture situated by the Pinheiros River, will house JHSF's new headquarters as it nears completion on a third phase of development.
- JHSF's São Paulo Catarina International Airport is being expanded from 12 hangers to 16 hangers for dozens of additional private jets. There's a waiting list of more than 100. The airport is often compared to Teterboro Airport in New Jersey.
- The São Paulo Surf Club, with a wave pool for surfing, will open next to the Shopping Cidade Jardim mall. (JHSF's Boa Vista Village Surf Club also has a pool with technology that generates waves for up to 22 seconds each, and which reportedly cost \$320 million.)
- A fourth expansion of Catarina Fashion Outlet, located in São Roque, 45 minutes from São Paulo. It has more than 51,000 gross square meters leasable area and 300 brands including Coach, Armani, Burberry, Aeropostale, Calvin Klein, Ferragamo, Michael Kors and Under Armour.

On the international front, JHSF is rolling out five Fasano Hotels, starting with South Beach, Miami, on Collins Avenue next year. Through 2027, four more hotels will open, in the Mayfair section of

London; in Sardinia, Italy, opposite the island of Tavolara; in Cascais, Portugal, in Quinta da Marinha, and in Punta del Este on La Barra beach in Uruguay. JHSF bought the Fasano hotel chain 14 years ago, and opened Fasano Fifth Avenue four years ago. About three years ago, the company opened the Fasano restaurant on Park and 49th Street, the site of the former Four Seasons restaurant, in New York. Considering its proximity to several major financial institutions, the restaurant quickly became a busy power lunch destination. The four-and-a-half-year-old JHSF Capital has roughly \$450 million U.S. in assets under management and the team was recently in Dubai and Abu Dhabi meeting with sovereign funds and family offices to raise money for the company's internationalization efforts.

With its unique platform, the family-run, publicly held JHSF is the largest luxury player in Latin America. The company continues to show sales and profit gains despite the luxury sector's global softness.

For the first quarter of 2025, JHSF's gross revenue rose 37 percent to 439.5 million reais, or about \$80 million. Adjusted earnings before interest, taxes, depreciation and amortization rose 61 percent to 197.8 million reais, or about \$35 million U.S.

Recurring revenues alone rose 36 percent to 332.8 million reais, or about \$60 million, with adjusted EBITDA based on recurring figures up 52 percent to 147.4 million reais, or \$27 million.

JHSF has begun concentrating more on recurring revenues which include rents

from residences, airport hanger space, and retailers in the malls; club memberships; Fasano hotel fees charged to landlords, and JHSF Capital, and do not include real estate changes. These recurring revenues are steady, received regularly, and can be considered a better barometer of a company's financial performance, and a better basis for planning and forecasting.

For all of 2024, recurring revenues rose 21 percent to 1.1 billion reais, or about \$200 million, representing 64 percent of the company's total revenue. Adjusted EBITDA rose 42 percent to 495 million reais, or approximately \$90 million.

The luxury sector globally has been slowing, but according to Martins, "In Brazil, there is probably a different scenario from what you find around the world." The Cidade Jardim shopping center saw sales growth of 25 percent last quarter, and currently is 100 percent occupied. "This platform, this ecosystem we created, is making a difference," Martins said.

He also credited JHSF's curation of luxury brand fashion houses and restaurants, citing such recent additions as Celine and Dior, and the Makoto and L'Avenue restaurants. "We create a mix and an exclusive project that is giving us this power."

Martins said JHSF further benefits by being less dependent on international tourism, which is drying up around the world amid trade wars and cross-border conflicts. "Consumer demand is holding up in Brazil," Martins said. "Yes, there's a lot of inflation now. We now operate with around 5 percent of inflation in Brazil, but this is in our

# The Reviews



Giambattista Valli



Giambattista Valli



Kallmeyer

resort  
2026



Kallmeyer

## Giambattista Valli

Giambattista Valli travels to Morocco so frequently, its medinas, spice markets, gardens and flower stalls have practically become permanent elements of his mood board.

His transporting spring couture show explored the more fantastical side of Marrakech via puffball skirts, and regal caftans in fancy jacquards glinting like 24-karat gold.

For resort, he kept the same nomadic spirit in a more approachable wardrobe of crisp daywear and flowing occasion dresses, all with a perfume of North Africa via mouthwatering colors like pomegranate, saffron and pistachio, and prints reminiscent of rugs and marquetry.

"I'm always obsessed with this kind of Orientalism," Valli said. "It's one of the strong sides of my style."

He imagined his Valli girls taking a walk through the peaceful, oasis-like Menara Gardens in Marrakech, or a bustling open-air market.

"I love her to be curious about other cultures, curious about other people, sharing other moods," he mused during an interview.

While Valli styled some of his outfits with crocheted "tarboosh" hats, and opulent jewelry fit for a maharaja, he insisted "there is nothing folkloric" about the silhouettes, exalting Parisian chic as always.

"There are two lengths – short and long. Our customers are really into the two," he said as an explanation for his leggy minidresses and embroidered HotPants, and the flowing dresses in cotton voile or poplin, floral macramé or delicate "rosebud" fil coupé.

Flat shoes – including embroidered satin slippers reminiscent of Moroccan "babouches" and flower-studded sandals – further grounded the collection in reality, with the right doses of escapism.

Ditto the leather goods: His popular and squishy AirBags now come embellished with crystal paisleys and mirror embroideries. – *Miles Socha*

## Kallmeyer

"There's so much romanticism to this collection, which is not indicative of the collection being more feminine," Daniella Kallmeyer said within her brand's new SoHo space, which is being built out into her new studio and atelier. "It's a, 'Trust me, you don't look too girly in this,' kind of thing. It's allowing yourself to be playful; woman with a capital W; strong, and bold." Her resort collection was exactly that.

The romance was in the details this season at Kallmeyer, and worked into modern tailoring dictated by "sartorial wearability," she said, pointing out her favorite soft cady blazer with built-in, detachable wrapped scarf. Functionality

with built-in details continued to set her pieces apart, further seen through a stellar reversible cashmere coat with exaggerated collar and shawl (which could be worn around the waist or as a hood), as well as a double-face sharp blazer with sleeves slit up the arm, revealing delicate lace-trimmed shirting.

"It really creates this 'wearer's own' feeling throughout the collection – the way you want to wear something, it's already built into the pieces," she explained of the

sharp "popped collars" on a leather jacket and a bias cut liquid metal button-up that hugged the body just-so.

Attitude was also at the forefront in a very appealing way, balancing the romance of bestselling matte jersey gowns, sheer colorful skirts and drapery tops with polished yet edgier denim and velvet layers in experimental washes and hues as to emulate the same highlight/lowlight appeal of last season's trapped silk styles.

– *Emily Mercer*



Staud



Staud

resort  
2026



Staud

**Staud**

“This collection we’re calling the unity of opposites,” Sarah Staudinger said of her latest collection. She said the title reflected the resort season’s ethos of living “the extremes” of the delivery, resulting in a chic collection with playful elements designed for sun-drenched beaches as well as snow-covered peaks.

“Internally, we’ve been calling it Fair Isle and flip-flops,” she said of the combination, as seen paired with a mother-of-pearl shell-adorned bikini styled with a cool puffy insulated taffeta pencil skirt. Furthermore, she introduced technical apres ski jackets, styling them over minimalist-bent ‘90s occasionwear.

Throughout resort, Staudinger continued to balance her brand’s signature spirited ethos with the grounded and more crafty from head to toe, complete with cheeky beaded “Do Not Disturb” slogan Alba flats and a couch-shaped novelty handbag.

“This collection is really for the girl who doesn’t want to choose between the opposites, but wants to unite them. We really wanted to give her the freedom to explore this, ‘Do Not Disturb’ energy, whatever that may look like for her, whether it’s actually an adventure or a couch,” she said. — Emily Mercer

**Ulla Johnson**

“So much of what we do is about the woman in motion,” Ulla Johnson said, adding that she’s come to realize that, “celebrating female artists and amplifying women’s voices is kind of one of my life’s great works.”

Shot on the streets of Paris, her resort collection look book upheld these two

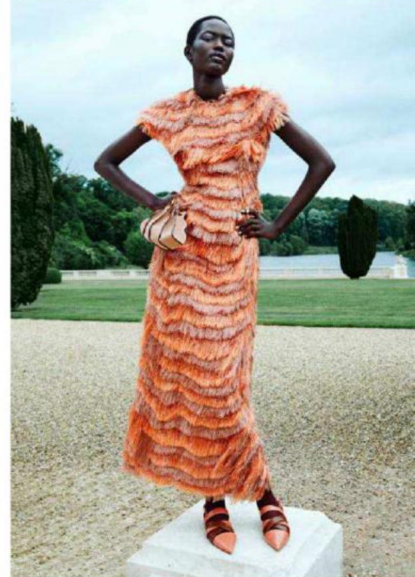
statements. Johnson said she worked with Czech artist Anna Zemánková for the season’s colorful palette and intricate, Art Brut floral drawings that adorned fluid dresses and uplifted great new trench and cropped jacket outerwear – each ideal for the woman on the go.

Having her own direct-to-consumer business and retail stores has also given Johnson the ability to test and incubate new categories, including outerwear. “We are opening the store in Madison [Avenue] this fall. Our woman is there – I’m from the Upper East Side, although I moved to Brooklyn, so it feels like a real homecoming for the brand,” she explained.

A new wave fringed tailored coat also nicely played into the collection’s ethos of movement and irregularity, or, “not wanting anything looking too perfect or studied, but rather injecting that handmade undoneness,” she said. Ditto to a beautiful gilded orange fringed frock, which addressed her growing specialty eveningwear business and increase each season in elevated fabrications, also seen via an Italian hand-done crinkled mindress with fluted, petal-like hem.

It’s a balance she continues to uphold across categories and through styles developed with global artisans. Highlights of resort include hand-built leather flowers crafted in her studio that decorated more figure-hugging tops and dresses; new takes on her Italian made handbags (including her first tote carry-all), and beautiful crochet styles inspired by vintage bedspreads seen in Mallorca last fall that the designer reinterpreted with artisans in

Ulla Johnson



Peru, to name a few.

With 25 years in business, Johnson is continuing building her American legacy brand, using it as a platform to uplift the voices of global female artisans while successfully delivering fantasy-driven, wearable wardrobing to her global customer. — E.M.



The designer relies on her sample room and atelier in New York, and a factory in Wellington, Fla., to produce her gowns.

DESIGNER AND LUXURY

## Vera Wang Talks Haute Wedding Gowns, More

● The designer is seeing increasing interest for wedding gowns that retail between \$12,000 and \$30,000.

BY ROSEMARY FEITELBERG

**Five months after** WHP Global wrapped up its acquisition of Vera Wang, the namesake designer is reminding consumers of her top-tier bridal heritage.

Vera Wang Haute's latest bridal collection debuts globally Monday, offering gowns that retail between \$12,000 and \$30,000. With more than two dozen licenses in a multitude of categories far beyond fashion, the top-tier creations serve as reminder of how Wang started her namesake company 36 years ago. The company now generates more than \$700 million in retail annually. Globally, that couture-level assortment of wedding gowns has been gaining momentum in the past few years, Wang said Friday. Well aware that a lot of people have worn her clothes, eaten off of her branded plates and used her towels and all the other branded goods, the designer continues to dress them for their wedding days, too.

WHP Global acquired 100 percent of Vera Wang's intellectual property. Vera Wang continues to operate the Vera Wang Haute bridal collection and the Vera Wang Haute ready-to-wear businesses. Vera Wang also continues to create custom haute looks for celebrity red-carpet appearances.

The founder and chief creative officer timed the debut of her latest haute bridal collection to come on the heels of the launch of her first fragrance in more than 20 years — Vera Wang Love with Ulta Beauty. Packaged in an engagement ring-shaped bottle that was developed with a Parisian artist, the fragrance was a five-year project with Coty Inc. Her drastically more affordable White by Vera Wang label is still offered at David's Bridal and Vera Wang Bride is sold at Pronovias. This is the first Vera Wang Haute collection, which is entirely made in the U.S. with some European fabrics and solely Swarovski beading, in 15 months.

As a sign of the consumer demand for such high-level sewing for intricate wedding gowns in China, there are now seven stores versus four, according to Wang. Three of those stores — with locations in Chengdu, Beijing and Guangzhou — opened this year. The new

haute assortment features satin duchesse, silk organza, faille, and lace to create multidimensional decorative elements such as buds, blossoms and bejeweled flowers.

Looking ahead, she said her company's licensing plans are still being mapped out, and the designer hasn't decided whether there will be a New York Fashion Week show this September for her namesake collection. "I'm not discounting ever showing a collection again, but a film may have a longer shelf life than a runway. For our brand and what we try to show with an emphasis on quality, shapes, and proportions, I'm not sure that isn't lost on a runway show," Wang said.

The ever-prolific New York-based creative is working more than ever and she is also an investor in WHP Global, which has a portfolio of more than 14 consumer brands that generate over \$7 billion in retail sales annually across fashion, sports and hardgoods. "I've rarely seen a founder or the face of a brand just be able to cut and run after selling their company," she said. "In a way, when they're buying a name brand, they're buying the person who symbolizes the brand."

Aside from her legions of brides, Wang has developed a cult following for her more relaxed social media posts. As for that newfound fandom, she said, "It's strange. I think if it were intentional, it never would have happened. But it wasn't at all."

While working with David's Bridal on the development of hair accessories during the pandemic, the company asked her to document it. "I happened to be in a workout bra because I was going to work out. That's how it started," the 75-year-old said. "What I really think it's about is that people assume what certain ages mean or translate into. That's fairly unrealistic, given how people live today. Most of my friends and contemporaries are in very good shape. And I don't mean weight. They're active. They're engaged. Some of them are working or are in philanthropy."

Referring to her viral 2024 Memorial Day weekend post, Wang said "that started out as a joke, while unwinding at a house with a beautiful diving board with a close friend, who is a guardian of high WASP-dom. We were joking that the light, the pool and the lifestyle was like Slim Aarons. We put on some old Miu Miu sandals that I had and a pair of costume Yves Saint Laurent earrings from eight years ago. I just sat on the diving board and it felt very Slim Aarons."

Well aware that many people might not know Aarons, a photographer who captured jet-setters from the 1950s through the 1980s, Wang said, "We did it jokingly and then it went viral. Other things that I think are so interesting nobody cares about." The designer noted how she wished the Breast Cancer Research Foundation, which she has been

a longtime supporter of, would resonate with people to that degree too.

As for the social media attention, Wang said, "It's ironic a bit because I have had one of those truly extraordinary careers in fashion. Many people only know one part of it, because it's been a long time. Last year was 55 years in fashion, 35 years with my company and my 75th birthday. To think back and look back, I was at Vogue for nearly 20 years as a sittings editor so I created a lot of the imagery that was in Vogue for nearly two decades. I worked with the greatest [photographers] — [Irving] Penn, [Richard] Avedon, Patrick Demarchelier, Arthur Elgort. So much work was done for so long — long before I became a designer on my own."

There were also nearly three years at Ralph Lauren overseeing women's licensing for accessories, where she was "very lucky to create under his company a range of products that was just insane — eyewear, sunglasses, pantyhose, hot socks, socks for RL Sport." Wang said. "It's been a long journey. What people focus on may be what I wear and what I look like. That's something that was unintentional and unexpected. Today every brand and every industry is defined by visibility whether it's music, film, theater, fashion, beauty and fragrance. And it needs to be identified constantly. My company is heavily licensed. It's not that I choose to do this. But it is a responsibility that I have as the founder, creative director and certainly the face of my brand. Those things are not changing, but the ownership has."

Hesitant to pinpoint how many people's livelihoods are dependent on Vera Wang products, Wang noted how in fine jewelry alone, there are deals with Zales and Jared in the U.S. and with Chow Tai Fook in all of Asia. While some might wonder how Wang has so many ideas for bridal year after year, she said, "I do. I do. If anything, I think I have to stop myself. It takes a certain discipline. I also feel a different level of comfort now. I feel very comfortable in my judgment and that is not something that only pertains to design, but also very much to business strategy. That could be things that we might let go of or that would be worth exploring."

At this stage in her career, Wang said that with maturity and age, "something that you really start to appreciate is knowing the amount of time and the effort that is spent, as well as what are the rewards for your investments. That is any sense, not just financial — intellectual, artistic and physical. There is a physicality to fashion. It is a very tiring business. You have to decide that you cannot do everything. Particularly today, in order to survive it has to be extremely deliberate. Also, you have to be very lucky. Timing and luck are so important."

Vera Wang Haute wedding gowns run in the \$12,000 to \$30,000 range, a price sector that has been gaining momentum in the past few years, the designer said.



The background of the entire page is a close-up, shallow depth-of-field photograph of numerous blue, glossy spheres. One sphere in the foreground is in sharp focus, showing its reflection and the texture of its surface. The other spheres in the background are blurred, creating a bokeh effect. The overall color palette is a range of blues, from deep navy to bright cyan.

# SJ **MATERIAL** INNOVATION

SOURCING JOURNAL **SPECIAL REPORT**

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PARTIES

# WWD Fetes Inaugural Culture Club In London With Industry Leaders



Hang Chong and Edeline Lee



Zandra Rhodes and Stephen Jones

● Guests included Zandra Rhodes, Stephen Jones, Bella Freud, Sandra Choi, Martine Rose, Priya Ahluwalia, Harris Reed, ASAP Nast, William Bracewell, Edeline Lee, Oliver Zeffman, Stephen Webster and Han Chong.

BY HIKMAT MOHAMMED  
WITH CONTRIBUTIONS FROM TIANWEI ZHANG  
PHOTOGRAPHS BY ALLIE JOSEPH

Nothing can stop a London crowd from getting their cheers on – not even the four-seasons-in-a-day British weather.

At the inaugural WWD London Culture Club, the city's top creatives across fashion, beauty, retail, footwear and culture gathered for glasses of Champagne, sushi canapés and cocktails at Sumosan Twiga.

Guests included Zandra Rhodes, bringing a pop of color to the room in her signature fuchsia pink glitz, a suited-up Stephen Jones, Bella Freud, Sandra Choi, Martine Rose, Priya Ahluwalia, Harris Reed, ASAP Nast, Oliver Zeffman, William Bracewell, Edeline Lee, Stephen Webster, Han Chong

as well as Michael Ward of Harrods, Scott Malkin of Value Retail, Sean Harrington of Elemis, Stephen Rubin of Pentland and Burak Cakmak, the Saudi Fashion Commission's chief executive officer.

An intimate dinner followed the cocktail party with a never-ending menu of steamed and spicy edamame; wagyu beef tacos with creamy sweet soy sauce; gyoza miso cod and prawn; deep fried calamari with chilli mayo; burrata with datterino tomatoes and much more.

Just when guests thought the feast was over, plates of a chocolate mousse bomb were brought out onto the tables with a surprise selection of mochi balls in flavors of coconut, strawberry and mango.

Conversations at the cocktail and dinner party flowed from Labubu charms, London's dying nightlife to guests swapping notes about their zodiac signs.

The night ended with guests swapping seats and Harris Reed laughing so hard that he was kicking his feet in the air while laying on Stephen Jones' lap.

All the guests went home with a goodie bag filled with products from Elemis, Kiko Milano and the latest issue of WWD Weekend with Ana de Armas on the cover.



Here, some of the guests told WWD about their summer rituals and plans, as well as their favourite cultural activities.

**Harris Reed**  
CREATIVE DIRECTOR, NINA RICCI

**What are your plans this summer?** And do you have any summer rituals? "I'm going to a house in Puglia with my husband and all of his finance friends. I'm excited to basically open their minds up to fashion because I love explaining things that [people] don't understand. My summer ritual is to try and read three books, which I should aim higher, but with my dyslexia and the fact that my phone is always ringing from my CEO, I never get through my books."

**What's your cultural London getaway?** "I would say going to Holland Park because I live near it and getting a massive bottle of bubbles and passing out in the sun – and try not to have someone steal my bag because I've had my bag stolen two summers in a row." ▶

**Han Chong**  
FOUNDER OF SELF-PORTRAIT

**What are your plans this summer?** "I'm seeking a carefree island-hopping holiday in Greece without schedules."

**What's your cultural London getaway?** "When I'm in London, I love to get inspired simply by wandering around Brick Lane in the East. I have found some unique items in several of the well-curated vintage shops on the street, and would recommend more people to go there to soak in the vibrant energy and enjoy the street art and good food it has to offer."



Sandra Choi

**Sandra Choi**

CREATIVE DIRECTOR OF JIMMY CHOO

**What are your plans this summer?**  
 "I'm going to Greece, but also I have friends coming in and out to stay with me all the time, every single week there's a new batch. Summer is about family and friends."

**What's your cultural London getaway?**  
 "My favorite London place has to be Hunan in Pimlico, it's one of those things that I just like. Otherwise, I love discovering new places and street food."

**Oliver Zeffman**  
 CONDUCTOR

**What are your plans this summer?**  
 And do you have any summer rituals?  
 "My summer plans are primarily around 'Classical Pride' which takes place on July 4. I don't have any summer rituals, I'm not a very ritualistic person. I'm quite last-minute with everything."

**What's your cultural London getaway?**  
 "The summer thing to do is 'Classical Pride.' But I've actually got a few nice restaurants I like going to in east London. I'm going to Brat tonight with William [Bracewell]."

**William Bracewell**  
 PRINCIPAL AT THE ROYAL BALLET

**What are your plans this summer?** And do you have any summer rituals? "I'm working abroad this summer in Japan and New York, but then I'm going to try and

hide myself in the mountains somewhere and get away from everything. Maybe I will go to the Italian mountains, maybe the Dolomites and just swim in a lake and not talk to anyone other than my boyfriend for a few days. My summer ritual is SPF."

**What's your cultural London getaway?**  
 "I love going to the galleries, either the Tates, White Cube or the Victoria & Albert Museum."

**Edeline Lee**  
 CREATIVE DIRECTOR

**What are your plans this summer?** And do you have any summer rituals? "I'm very excited to be going to Sicily. My summer ritual is to take the biggest hat I have and my snorkelling equipment wherever I go."

**What's your cultural London getaway?**  
 "I spend a lot of time in Hauser & Wirth. I love how they have incorporated living into all of what they do, from the gardens to the architecture around it – I find it to be a really holistic experience. The Victoria & Albert Museum is also one of my favorites, I try to run in and see five minutes because there's so many things on."

**Martine Rose**  
 CREATIVE DIRECTOR

**What are your plans this summer?** "I'm going to Jamaica to see my family. [My favorite thing to do while I'm there] is to smoke weed, drink rum and relax."

**Where would you go if you want Jamaican food in London?** "There is a



Oliver Zeffman and William Bracewell



Priya Ahluwalia and Martine Rose



Amanda Smith and ASAP Nast

brilliant West Indian right by my studio in Finsbury Park called Grannys Caribbean. There's also a great one in south London called Yah-So Caribbean."

**What's your cultural London getaway?**  
 "I have to promote my friend's app called OutOfTown and it's honestly, absolutely amazing. They're all walking tours of places you never see."

**Priya Ahluwalia**  
 CREATIVE DIRECTOR

**What are your plans this summer?**

And do you have any summer rituals? "I don't really have any good ones because I'm working a lot over the summer, but on exciting stuff. My summer ritual is going to Ibiza. I've done that every year since I was 18. The only time I didn't go was during COVID-19."

**What's your cultural London getaway?** "I like going to the theater a lot and that always depends on which plays are on. I love plays that are on at the Bush Theatre and the National Theatre. My favorite London park is Battersea Park because I'm a south London girl." ■

## SUSTAINABILITY

## Industry Insiders Discuss Fashion's Environmental Impact at SXSW London

● Amy Powney, Christopher Raeburn and Burak Cakmak shared their ideas for tackling the issues that arose when building a sustainable fashion ecosystem.

BY TIANWEI ZHANG

**LONDON** – Two of the U.K.'s most prolific green fashion advocates, Christopher Raeburn and Amy Powney, shared their respective approaches to reducing fashion's environmental impact on Thursday alongside Saudi Fashion Commission's chief executive officer, Burak Cakmak, during a SXSW panel discussion with WWD at the Sadu House in East London.

Raeburn, who is now the global creative director of Napapijri, started his namesake label 15 years ago by repurposing military parachutes and other existing materials into fashion pieces.

Since then, he has been an active voice in the circular economy and trailblazed the concept of "remade in England." He has worked with more than 20 major brands such as Moncler, Umbro, Puma, Disney and Timberland, where he served as creative director between 2018 and 2022.

The designer observed that the fashion industry has gone through stages when it comes to understanding what sustainability means to them. When he started, it was about bold concepts, and having those fresh ideas heard on the runway of London Fashion Week.

Then it was about educating the customers about what words like upcycling, recycling and downstream mean, and now brands are finally making pledges, taking actions, and owning up to



Christopher Raeburn, Amy Powney and Burak Cakmak.

what they need to do to save the planet.

"We are more aware than ever before, in tandem with a lot of the things that have happened the last three or four years, global instability, wars, cost of living, crisis, etc. My job, as a designer, still is to provide the best possible product that I can. I need to do a lot of work up front, but it's not to get on the soap box and say you need to buy this just because it's sustainable or responsible," Raeburn said.

Powney made a name for herself in London in her previous post as creative director of the British label Mother of Pearl. She introduced regenerative, organic and recycled cottons; certified merino wool, and fabrics made from Tencel's cellulose-based fibers for the chic, low-key collection of suits, separates and knits.

She is now embarking on a new journey

with Akyn, a new contemporary clothing line that fuses "ethics and aesthetics," and is aimed at creating fashion that has a positive impact on nature and community.

"We are working on the two different ends of sustainability, trying to do the right thing. He is taking things in existence and reusing them. I'm trying to cultivate natural fibers in regenerative practices. Since we are working with the extraction of raw materials, I want to explore what the best way is to do that," Powney said.

Her ultimate vision with Akyn is to manufacture products in a way that is "so renewable and regenerative that the factory is not touching the mother earth in a negative way," while improving communities, farmers and soil health along the way.

Cakmak, who was conscripted in 2021

to spearhead the development of the homegrown fashion sector, said the nation is supporting sustainable growth beyond individual brand ownership, and looking at the holistic picture in creating the fashion ecosystem in a country that has no formal infrastructure.

"One of the challenges individual designers and brands are facing is that there was no facility in the country, and everything was being made outside. So we built the first ever state-of-the-art sampling studio in Riyadh that's serving all of the designers' needs, and intentionally, we only selected sustainable materials in the textile library," he said.

At the same time, the Saudi Fashion Commission is partnering with Kering's K Generation Award to identify innovative solutions in the fashion value chain, from technical solutions in manufacturing to new materials developments.

"We look at every element, from education to infrastructure, incentives, policies, and how to create all these elements in the right way so that we have minimal, reduced impact and potentially create new solutions that are innovation-driven," he added.

On the stage, Cakmak also shared a large-scale textile recycling scheme that remains largely unreported outside of Saudi Arabia.

During the annual Hajj, millions of single-use Ihram, a white towel one wears during the pilgrimage, were sold to those who visit Mecca. As one of the circularity projects, Saudi Arabia recycled more than five tons of them and turned them into 26,000 new ones that are being sold in local shops.

"Also in Saudi Arabia, on the street, most men wear white thobes. It's pretty much the standard item. It's expected to be worn to the office. Many of them are being constantly bought and sold. So, when you think about sustainability with the one item that always looks the same and always in the same color, you can approach it in a certain way that has never been done before," he continued. "In my mind, this is a game changer."

## FASHION

## Panelists Detail the Importance of a Female Workforce

● Roksanda Ilinčić, Edeline Lee and Ammar Bogari shared ways the female workforce has changed in Europe and in the Middle East.

BY HIKMAT MOHAMMED

**LONDON** – Globally the female workforce is a growing one.

In Europe and the U.S., more women are taking on leadership roles and opening spaces for other women, while in the Middle East, the conversation is steadily taking form.

During a SXSW panel discussion with

WWD at the Sadu House in East London on Thursday, London-based designers Roksanda Ilinčić and Edeline Lee shared what it means to be female-led businesses in the current climate as Ammar Bogari, general manager of strategy, policies and business development at the Saudi Fashion Commission, laid out his strategy and ambitions to encourage more women to join the workforce.

In 2012, the Saudi Arabian government looked to bring more women into the workforce, but for many companies, it was a subject that was dealt with delicately.

Bogari, who was a regional sales manager at The Body Shop from 2012 to 2014 took a leap of faith by taking on 1,500 female employees who had never worked in retail before.

"The turnover was high, but it was a process we had to go through a few times to get it right. As humans we tend to resist change in the beginning because of uncertainty, but once we embraced the change, we saw wonderful results," he said.

Since 2018, when Saudi Arabia lifted the ban on women driving, the female employment rate has increased from 22 percent in 2018 to 34 percent in 2022.

When Bogari was in charge,

he was overseeing six area managers and when there was a vacancy, he decided to give it to a female worker with less experience.

"The female area manager almost doubled the sales quarter percentage because she knew how to talk to her employees and she was part of this new change. Today, when I go back to visit, 80 percent of the area managers are female," he said.

At the Saudi Fashion Commission, Bogari has brought with him the same mindset. The organization is made up of 10 leadership positions, 60 percent of which are held by women.

Ilinčić revealed that her business is led by women and that the only way to push past barriers is to invest in the female workforce and embrace other women.

"In terms of being a creative director, just in Europe, 90 percent of creative directors are male, who are making women's fashion. Somehow women are not in those positions and there's no equilibrium, it's the mindset that has to change," she added.

When Ilinčić started her business in 2005, her motto was "women designing for women" and she worked to create dynamic pieces for busy women's wardrobe, helping them in their day-to-day life.

"I used to study architecture and when designing homes and houses, there's an element of sheltering and protecting – I wanted to take that approach with my

garments, there's an emotional and mental connection when you're wearing them," she said.

The Canadian British designer Lee has rooted her designs in making women feel good. Her clients include the Princess of Wales and Britain's First Lady Victoria Starmer.

"I make clothes for what we call the future lady," she said.

Lee started her business after becoming a mother in 2014 because it was the easiest way for her to continue working in the fashion industry on her own schedule.

She controls her own production unit and manufacturing, which has allowed the designer to build from the ground up.

"The fashion manufacturing industry is not very alive in the U.K. and therefore it means we actually have to train our people into the workforce. It's about conscious change and putting effort into doing things differently," Lee said.

She added that she sees herself more as a dressmaker and putting the work into the craft and into the client's needs.

"I'm providing and helping women to find the tools to present themselves in the way they need to at whatever moment of their lives," Lee said. "We see clients every single day in the studio and it's really working out who they want to be, what they want to present and then how to make them comfortable doing that."



Roksanda Ilinčić, Edeline Lee and Ammar Bogari.

EYE

# Vincent Van Duysen Opens Antwerp Home for Zara Home+ 4th Collection

● For the first time, the world-renowned Flemish designer hosted an event in his home, welcoming fashion, design and Hollywood A-listers like actor Jason Statham, model and actress Rosie Huntington-Whiteley and fashion designer Pieter Mulier.

BY SOFIA CELESTE

**Hollywood, fashion** and the design A-list got a privileged glimpse into Flemish designer and architect Vincent Van Duysen's Antwerp home on Thursday. It was the first time he ever opened his home for an event of this kind, and, according

to him, there was no better place to communicate the soul of this fourth Zara Home+ by Vincent Van Duysen collection.

"The style that I created over the course of almost 40 years... this kind of Vincent Van Duysen signature started with my own homes," he told WWD in an interview prior to the event. This latest narrative, told in organic modernist with a hint of radical notes, is much rooted in his personal living space.

Antwerp is also where Inditex non-executive chair Marta Ortega Pérez first met Van Duysen. The two launched the first Zara Home+ collection, known for the infusion of sustainable materials with high-end design, in 2022.

The fourth collection, which officially launches online and in stores June 12, is a slight departure from the first three, Van Duysen, who is also the creative director of upscale furniture firm Molteni&C, told WWD.

"The first three collections were more related to classical conservative typologies of furniture, elements... this collection is more modern, it's a [testament to] modernity. I've always believed in timeless architecture, but I'm still a modernist in heart and soul," he said, adding that the upcoming collection infuses natural details with more radical ones like chrome.

Zara Home+ is an upgrade from other Zara Home collections both in terms of price and materials, which are sourced from small companies and artisan



Rosie Huntington-Whiteley, Vincent Van Duysen, Jason Statham and Marta Ortega Pérez.



The fourth Zara Home+ by Vincent Van Duysen collection will be launched Jun. 12.

workshops in Portugal and Spain. Van Duysen's Melides, Portugal, residence, Casa M – designed by him and his team to blend seamlessly with the Alentejo landscape – has also served as a major source of inspiration for his collections.

Van Duysen's creative contribution mirrors the high-fashion collaboration juggernauts like Target and H&M have inked with Missoni, Balmain and Giambattista Valli, but in true design-world fashion, this low-key Zara Home collab has been a boost for the global retailer as it strives to show critics it is focused reaching

its sustainable goals, procuring the best materials possible without disappointing on retail value.

Guests like actor Jason Statham, model and actress Rosie Huntington-Whiteley, fashion designer Pieter Mulier, French photographer François Halard, and interiors stylist Colin King enjoyed cocktails and dinner among Van Duysen's extensive collection of modern and contemporary artworks and furniture.

The evening included an intimate performance by Belgian musician Sylvie Kreusch, who was accompanied by piano.

HOME DESIGN

# Design Firm Dexelance Opens China Office to Fuel Expansion

● The new Shanghai headquarters were inaugurated with Dexelance China chief executive officer Vincy Ho, who was appointed in January.

BY SOFIA CELESTE

**MILAN** – Furnishings, lighting and contract group Dexelance continues to focus on growth despite market challenges worldwide.

On Friday, the firm said it opened its first hub in Shanghai as it seeks to build a direct and structured presence in China, forge relationships with local partners and develop commercial opportunities.

"The Chinese market is one we know well, having been present there since 2020 with a branch in Suzhou. In 2024, China represented approximately 4 percent of our turnover," Dexelance chairman and chief executive officer Andrea Sasso said in a statement.

China's economy has slowed, its property market is still in a fragile state and consumer confidence hasn't quite recovered since the COVID-19 pandemic. But the economic doldrums haven't stopped luxury home brands from betting on the world's second-largest economy to fuel growth. Last year, Italy's Molteni&C



Andrea Sasso, Vincy Ho and Giorgio Gobbi.

opened its largest flagship in the world in Shanghai with local partner Domus Tiandi. Dexelance said Vincy Ho was appointed CEO of Dexelance China in January.

"The opening of this new Shanghai office... allows us to further consolidate our connection with China, strengthening

the group's presence in the country and aiming to become a global benchmark in high-end design," Sasso said.

Dexelance, which recently changed its name from Italian Design Brands, owns upscale furniture brands Meridiani, Gervasoni and lighting firm Davide Groppi. It also owns luxury contract firms



Meridiani furnishings inside the new Dexelance China hub.

Cenacchi International and Modar, which work with stores, showrooms, offices, hotels and prestigious homes worldwide.

In 2024, it also bought a majority share in Turri, a luxury furniture business founded in 1925 in Carugo near Lake Como, and last year increased its stake up to 100 percent in lighting firm Axolight.

The new space will host display areas for Gervasoni, Meridiani, Davide Groppi, Saba Italia, and Turri, in addition to the Dexelance China offices.

The first Italian design firm to list its shares on the Milan Stock Exchange, Dexelance said in April that it signed a letter of intent with outdoor furniture specialist Roda Group, with the aim to take a majority stake in the firm. In February, the firm's managing director Giorgio Gobbi told WWD the firm was in talks with several potential acquisitions. The company reported its 2024 revenues were up 4.3 percent to 324 million euros.

## FASHION

## The Met and Vacheron Constantin Reveal Artisan Residency Program Winners

● Three finalists will participate in the 18-month program that will be based in New York with some travel to Switzerland.

BY ROSEMARY FEITELBERG

**Vacheron Constantin** and The Metropolitan Museum of Art introduced the winners of their Artisan Residency program Thursday in New York.

The Met's Marina Kellen French director and chief executive officer Max Hollein, Vacheron Constantin America's president Alexander Schmiedt, Vacheron Constantin's creative director Volker Gehr and The Met's Frederick P. and Sandra P. Rose chair of education Heidi Holder spoke at a press event in the Upper East Side museum.

Having started to work together about two years ago, Hollein described the alliance with Vacheron Constantin as a partnership "of support to create together things that really matter" and that are engrained in their respective DNAs, which include the preservation of culture, cultural skills, artistry and excellence in execution. The Artisan Residency programs focus on the preservation and reinterpretation of traditional crafts and art. "We are hopefully going to be bringing some very important and beautiful products into the world. We are creating a platform for the development of them," he said.

Interestingly, the three artisans are not working in watchmaking in any shape or form. Each was chosen for their technical skills and artistic innovation and are embarking on an 18-month program of research, creation and engagement that will be bridged between New York and Switzerland. The finalists are Aspen Golann, an American furniture maker; Joy Harvey, an Italian jeweler and Ibrahim Said, an Egyptian ceramicist.

Golann, who teaches furniture at the

Rhode Island School of Design, trained in traditional woodworking crafts of the 17th to 19th centuries and creates contemporary takes on American furniture. She is also known to choose the trees that she will harvest for her work. Harvey blends Florentine goldsmithing and Armenian techniques. Based in Fustat, an area of Cairo that has been known for its ceramics since the Islamic conquest in the 7th century AD, he uses boundary-pushing techniques.

Hollein noted that when The Met was founded well over 150 years ago, one of the incentives was to support artists and the new initiative does that in "a profound way."

From the beginning of its connection with The Met, the Swiss company was intent on "being more than a sponsor," Schmiedt said. For starters, they teamed up for "Masterpiece on Your Wrist," bespoke watches with miniaturized reproductions of work from The Met that were introduced in 2024.

Schmiedt spoke of Vacheron Constantin's heritage of being dedicated to art and culture, craftsmanship and traditional innovation. As a sign of its commitment to mentorship, the company's annual celebration is held on Sept. 17, when founder Jean-Marc Vacheron signed his first apprentice and the original document in its Geneva offices, he said. Now that the luxury watchmaker is in its 270th year, Schmiedt said, "Just because you're old doesn't mean anything. The theme of our anniversary is our quest for excellence. That we have been able to stay relevant across four centuries makes for the perfect moment to launch this Artisan Residency program."

While having the artistic element and the craftsmanship element is always important for artists, Schmiedt said the trio, despite working in different areas, share "exactly the same spirit and to a certain extent the same madness of doing

things today that no one else is doing any more." He said, "We do it with our watches and these guys do it in their respective areas."

Having been asked if Vacheron Constantin is looking to recruit the artists to make dials on its watches, he said, "No, that is not the main objective – not at all. But it might happen sometime. But it's not a recruiting tool for new artists."

There also aren't any plans for them to develop any commercial merchandise that will be sold through The Met. While there are plenty of artist residencies, Holder noted how theirs is rooted in resources and preserving traditional crafts. Hollein offered how there is also a great deal of technical knowledge that The Met can share, as well as Vacheron Constantin. "Think about our conservation labs. We have the leading experts in the world here for objects conservation in all types of materials – wood, stone, of course paintings, textiles, etc.," Hollein said. "Whatever you are embarking on as an artist here you will find not only objects that can be inspirational, but also very knowledgeable conservators, who have been trained with materials. We want to open up that human resource to them."

Applicants' proposals weren't the only criteria for the finalists. Technical skills and virtuosity, a track record for having the ability to complete projects and artistic merit were also considered to whittle down the pool of candidates to about six for the first cut. In-person meetings helped to mine the final three.

Not new to residency programs, The Met knows what is required to work with artists and the importance of being able to get along, to be personable and to develop relationships. "This is not Rembrandt, who is dead, and you can hang it wherever you like. You have to be able to work with these people, and they have to be able to work with you," Holder said with a laugh. "So

The Metropolitan Museum of Art's main entrance.



we love Rembrandt shows, right?"

During their 18-month residency, they will embark on three phases – research at The Met (which houses 1.5 million objects) and at Vacheron Constantin's Maison in Switzerland, as well as creating and public engagement. They were selected from a field of about 100 applicants from across the world, who were critiqued by a jury comprised of artists, architects, curators, educators and conservators. Holder said the project might seem obvious, but "like a good novel, it's only obvious at the end. This is the kind of project that really makes sense for institutions like ours. It's a natural output of both of our interests and is part of what we already do."

Creative director Volker Gehr explained how Jean-Marc Vacheron was later joined by the business-minded Francois Constantin and how the company's credo, "Do better, if possible, and that is always possible," carries on today. Acknowledging how being the oldest watchmaker in continuous operation could result in a narrative that could focus on the past, Gehr emphasized how today is increasingly becoming important that even the oldest brands have a relevancy, strength and position in society. Therefore, the residency "is a unique way of showing generosity, and transmitting such values as traditional techniques and craftsmanship very much seems to make sense for us," Gehr said.

Describing the residency as "an incredible opportunity," Harvey said, "residencies really give you the freedom to create what you want to. As artisans, we usually are asked to create something that has a specific purpose and price. In this case, Vacheron has given us the complete freedom to create something new and innovative."

For Harvey, that crowning moment will result in one thing – "a diadem," as in a tiara.

## FASHION

## Historic Grand Hotel Is Emboldened With Help From Dorothy Draper & Co.

● The established interior design company first worked on the sizable Michigan resort in the late 1970s.

BY ROSEMARY FEITELBERG

As part of what has been a \$100 million five-year renovation project, the Grand Hotel enlisted the help of Dorothy Draper & Co. to help give the historic retreat a refresh.

Located on Mackinac Island, where motorized vehicles have been banned since 1898, the Michigan resort has a storied past and the New York-based design company has been part of that. Many overnighters remember it for having the world's longest porch at 660 feet, and others remember the bold, colorful and exuberant interiors. In the 1970s, Dorothy Draper's former leader Carleton Varney first went to work at the 332,500-square-foot hotel after being tasked with tuning up the Parlor, the Main Dining Room and the Audubon Bar. Now his son Sebastian,

who is managing partner at the company, leads the charge in those same areas.

Now celebrating its centennial, Draper's company is the oldest American design firm that has been in continuous operation. The founder was known for her smashing interiors that favored black-and-white checkered floors, cabbage rose chintz, and plasterwork that is reminiscent of what is now known as Hollywood Regency style. Carleton Varney, who was nicknamed "Mr. Color," joined Draper in the 1950s as a draftsman and became her protégé. In the '60s, he bought the company and served as its president for decades. Varney, who died in 2022, told WWD in a 2008 interview, "I worked with Dorothy for seven years and I have never really worked anywhere else. It was all destiny."

Now his sons Sebastian and Nicholas own the company. Sebastian Varney noted Draper did not work on the Grand Hotel, since the hotel's former owners had called to hire her in 1977 – eight years after her death. And Carleton Varney answered the

call. "He always said we gift wrap summer memories, when we decorate the Grand Hotel. The wallpaper is the gift wrap and the draperies the ribbons," his son said. "You vividly remember the space because of its distinct colors and bold patterns. His original goal with the property was to bring all of the lush, colorful flowers from the beautiful gardens of Mackinac Island into the hotel. All of these incredible blooms work perfectly together in the garden, bringing them inside to enjoy"

Draper's design director Rudy Saunders also worked on the 30-month project. This summer guests will find custom-designed carpeting that was made in Ireland in the Parlor, the Main Dining Room, and the Audubon Bar, which is now known as the Baroque. Images of the hotel's signature flower – geraniums – are featured throughout. The Davidson Resorts-owned Grand Hotel has 2,500 geraniums on site. The Parlor's murals have been restored and a new hand-painted one that plays up local elements has been added. The Baroque's pine-paneled bookshelves were lacquered in a deep green, and it has a custom bar and red velvet banquettes that were built by Kindel Grand Rapids. The bar was inspired by material in Draper's archives. Next up the

New York-based company will be working on guest rooms. That will call for more ingenuity since none of the 388 rooms and suites are alike.

In the meantime, Grand Hotel's president of operations David Jurcak is banking on at least 148,000 visitors this year, compared to last year's tally of 142,280 guests. Some repeat visitors know the destination for the daily duck races at its Esther Williams swimming pool, midday "Siren Salute," and afternoon tea in the Parlor, but there are new attractions this summer like cocktail classes, a BTS kitchen tour and the Grand Hotel Mackinac Market, a new store on Main Street. Next year Grand Hotel will mark another milestone – its 140th season.



Grand Hotel is located on Mackinac Island, where motorized vehicles have been banned for more than a century.

WWD

# BACKSTAGE

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## SUSTAINABILITY

# Depop Takes Over New York City

- The community fashion resale platform is hosting a slew of citywide activations throughout June.

BY KANIKA TALWAR

For the month of June, Depop is taking over New York with a series of citywide activations for its new campaign “New York is on Depop,” in celebration of secondhand fashion, sustainability and community.

With the goal of putting its marketplace’s community-first ethos at the forefront of its shop drops, Depop will host limited-edition collaborator collections and in-person events. Through these activations, Depop will turn New York into a real-life fashion hub to showcase the city’s standout style. The rollout will feature the real New Yorkers who represent Depop’s diverse and fashion-forward community on cross-city billboards, subway stations and bus stops.

On Saturday, Depop and the Brooklyn Museum will kick off Depop’s monthlong takeover as the sole sponsor for the Brooklyn Museum’s First Saturday night program for Pride and feature three

sellers – A+D Vintage & Consignment @andvintageee; Juliana NYC @shopjuliananyc, and Zemi Star @zemistar. The trio will showcase a curation of womenswear, menswear, kidswear, accessories and more.

The same day, Depop and Brooklyn Stroll Club will team up to celebrate with a pre-Father’s Day event at Rivian Williamsburg. The celebration will feature a clothes swap that puts sustainable family style at the center.

The following weekend, Depop will host its first block party open to the public, merging fashion, music, food and community. The party will feature New York-based Depop sellers, local DJs, food trucks and other interactive moments. The location of the event will be announced soon.

Additionally, in a six-month partnership with Cosmopolitan, Depop will team up with the magazine for Cosmopolitan Closet – launching nationwide on June 17. The Cosmopolitan Closet features in-app shop drops curated by editors, who will be offering a mix of items from their own closet, select pieces from Depop sellers and exclusive Cosmopolitan merchandise.

Cosmopolitan editor in chief Willa Bennett will also host an in-person shopping event for the partnership in SoHo, where guests will shop vintage and secondhand finds and also engage in other experiences.

“Across June, we’re making circular fashion more visible, accessible and engaging for New Yorkers through a mix

of media, real-life experiences and digital shopping,” said Peter Semple, interim chief executive officer of Depop. “From our partnership with the Brooklyn Museum to our first-ever Depop Block Party to a pop-up shop with Cosmopolitan, we’ll be showing up where culture, communities, creativity and commerce intersect. Through these moments, and with the great secondhand fashion on Depop, we’re excited to celebrate and contribute to the many kinds of style and self-expression that have their home in New York.”



Depop’s newest “New York is on Depop” campaign imagery for billboards, subway stations and bus stops.

## CONSUMER BEHAVIOR

# Lisa Salzer on the Importance of Providing Joy With Daily Luxuries

Lulu Frost x Veronica Beard bag charms.



Lisa Salzer

- Known for statement pieces, the designer talks to WWD about collaborating with Veronica Beard and helping consumers find joy in today’s uncertain environment.

BY ALEXANDRA PASTORE

Accessories brand Lulu Frost is all about enhancing the everyday. And that means helping consumers find “sparks of joy” in the form of bright charms that stack, inspire and even personify a manifestation. Created by Lisa Salzer, Lulu Frost’s

aesthetic celebrates life through symbols, words and numbers with charms that can be added to necklaces, bracelets, earrings and recently bags. Keying into the bag charm trend, the brand collaborated with Veronica Beard in spring 2025 to create an of-the-moment collection of jewelry for handbags including a clip-on Plaza charm and vintage-inspired charms that allowed the consumer to express their unique style. Each charm in the charm clusters were chosen to manifest and spark joy and abundance.

“I was so delighted, because one day on my Instagram, Veronica Swanson Beard DMed me,” said Salzer. “We go way back

– I’ve known her and her sister for almost 20 years living in the city – [but] I hadn’t spoken to her in a while and she said, ‘Let’s do some jewelry together.’ I had never specifically done charm clusters for bags before, so I was just thrilled. I said, ‘Yes, let’s do it.’”

In the beginning, Salzer said the trio’s friendship spark was ignited by their love of their grandmother’s jewelry. The team looked at hundreds of pieces at the Veronica Beard offices, pulling charms to include in clusters. One item that was particularly interesting for the collaboration was the Plaza letters that the Lulu Frost brand has been doing for many years. From there, the first iteration was offered at in-store events where consumers could pick and choose.

“It’s sort of endless where you can put these charms,” said Salzer. “So, we put our heads together and a bigger collection, a bigger collaboration started to gel where we said, ‘Let’s make a custom charm style and bag chain.’”

These charm clusters include favorites from the team including a hand-carved fish, custom-made tags that say “Make It Happen,” a gold heart and a brightly colored tie. The fish charm, said Salzer, represents prosperity, joy and getting a good catch.

“It’s just a fun, a fun symbol of sort of abundance,” said Salzer. “It is such a tough time now, so these little symbols are more important than ever. What I’ve done for 20 years with Lulu Frost is communicate symbolically with clients and help them find these symbols that speak to what they’re trying to bring into their lives, or what they want more of. Things that are near and dear to their heart.”

To that end, through the in-store events, Salzer said she was able to see women gravitate toward the joy that everyday luxuries can provide. “That’s why I think accessories and jewelry and bag jewelry is so powerful because it adds that joy factor.”

She reflected that at a recent event on the Upper East Side, she saw a stylish couple walk in and witnessed the woman “fall in love” with a piece as she added it to her Louis Vuitton bag.

“It really tapped into the reality of what’s happening for people,” said Salzer. “They want that joy. They need that little escapism moment. I think it’s very youthful, this bag accessory charm craze. It’s all about individuality, and you don’t have to spend so much to get this fun look.”

Moreover, as consumers consider tighter budgets due to the current economic landscape, Salzer said it is a way to “amp up or change the look” and add value to a bag someone has already invested in. “That’s why I love what we created, because a client can put the whole charm cluster on the handle, or they can just put one of the charms and continually reinvent the look.”

“If you don’t want to invest in a new seasonal bag every year – which, who can really do that? – you can invest in a small piece of jewelry that can be so much more,” said Salzer. “I think the clip ability and the interchangeability of it are such a talismanic thing. People can just pop it on wherever they want. They get to decide, and that empowerment is what I love giving to clients.”

Looking ahead Salzer said she will continue to push a message of telling a story through jewelry. New charms are released every two or three weeks with about 70 to 80 percent of clients continuing to build collections over time.

“Symbolically, all these empowering symbols are about love and joy and fun and being lighthearted, especially at this time,” said Salzer. “When the world feels really heavy, these talismans can mean a whole lot more than what they look like at first.”



# Miley Cyrus, Parker Posey, More Mark ‘Through Her Lens’

The annual Chanel luncheon, held during the Tribeca Film Festival, drew Lucy Liu, Carrie Coon, Olivia Munn and many more.

BY LEIGH NORDSTROM PHOTOGRAPHS BY LEXIE MORELAND



Tish Cyrus and Miley Cyrus



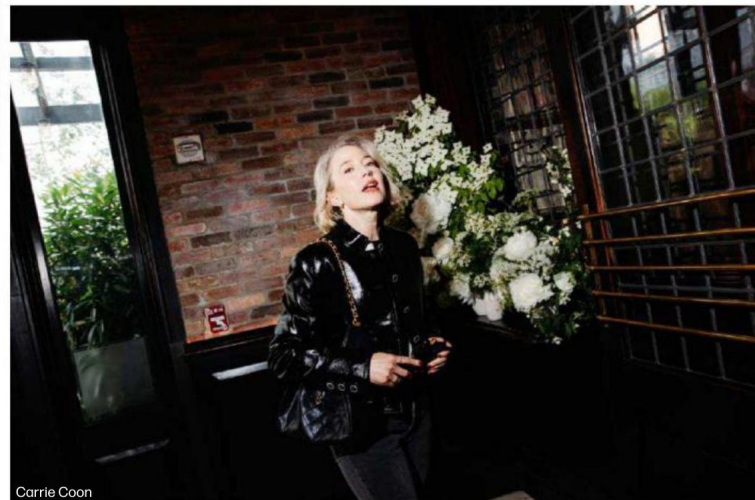
Parker Posey



Riley Keough



Lucy Liu



Carrie Coon

On Friday afternoon, a Chanel-heavy crowd gathered against a leafy green backdrop on the corner outside of Locanda Verde in Tribeca, as neighbors crossed over straining to get a look. The commotion was in honor of the annual Chanel and Tribeca “Through Her Lens” luncheon, celebrating the Tribeca Chanel Women’s Filmmaker Program, now in its 10th year.

Miley Cyrus, who has been in town promoting her new album “Something Beautiful,” was especially excited about the Tribeca film “My Mom Jayne,” directed by Mariska Hargitay, about her late mother, Jayne Mansfield.

“Jayne Mansfield has been a very important figure in my life,” Cyrus said. “The critique of her career for embracing her sensuality and her sexuality, and I know that she was banned from movie theaters and was shunned for feeling her sexuality, and I have experienced that in my life as well. And so I’ve always just really admired her for what she means to culture so many years later.”

Cyrus was head to toe in black Chanel, wearing look 55 from the Metier d’Art 2024/2025 collection. While the singer has worn the brand many times over her career, she has a soft spot for some of her

earlier pieces.

“My personal gifts from Karl [Lagerfeld]. When Karl was here, he said ‘You’re one of the ones that buys, not borrows,’ so he brought me a lot of gifts,” Cyrus said of her Chanel favorites.

Lucy Liu was just a few hours away from the Tribeca premiere of her film “Rosemead.”

“I am so excited, and very nervous, but really anxious to get this in front of an audience and have them absorb it and have something like this as a voice,” she said.

Carrie Coon looked effortlessly cool in a large pair of Chanel shades, a leather jacket and gray jeans. Between her “White Lotus” character Laurie and her “Gilded Age” character Bertha, she said that Bertha would be much more at home at a Chanel luncheon.

“Well Laurie would get drunk and would make a scene,” Coon said. “Bertha would know exactly how to conduct herself. And know who to talk to.”

“The Gilded Age,” which will screen for an event during Tribeca, returns with its third season later in June.

“We’ve dispensed with all of the exposition and now it’s just quick storytelling. There is a lot of action this

year. And of course I have a whole new closet that I get to wear,” Coon said. “Honestly, my sneaky favorite things are the robes that I get to wear in my bedroom. Not only are they comfortable but they’re always gorgeous – though the train makes acting with me very challenging, if you walk behind me.”

Other guests included Parker Posey, who waved her white feathered Chanel cape in the breeze as she posed for photos; Hargitay, who chatted with Cyrus on the carpet; Riley Keough, Olivia Munn,

Beanie Feldstein, Zosia Mamet, Annie Murphy, Lola Tung, Whitney Peak, Gracie Lawrence, Fina Strazza, Misty Copeland, Jurnee Smollett, Justine Lupe, Rachel Hilson and more.

While passed plates, remarks and cocktails awaited inside, Keough was most excited about all the conversations that awaited her throughout the festival.

“I’m really excited to screen our little film and talk to filmmakers and aspiring filmmakers,” she said. “I love those conversations.”

# Fashion Scoops



Nancy Astor's Cartier tiara, made from carved turquoise and diamonds.



Sidney Toledano and Camille Miceli

## Top Tiara

Nancy Astor's turquoise and diamond Cartier tiara outstripped expectations, selling for 889,400 pounds, three times the asking price, at Bonhams London Jewels sale this week.

The bandeau tiara, with its carved turquoise plumes, leaves and scrolls, is a rare piece and was on the market for the first time since Nancy's husband Lord Astor purchased it from Cartier in 1930. It had been put up for sale by one of Nancy Astor's heirs.

It had a pre-sale estimate of 250,000 pounds to 350,000 pounds, and was

the top seller in an auction that featured more than 100 designs by Boucheron, Bulgari, Buccellati, Cartier, Chaumet, Grima, Mauboussin, Tiffany & Co., and Van Cleef & Arpels.

Jean Ghika, Bonhams' global head of jewelry, said the tiara was "the star of the sale" and dates to a period when Cartier London "was at the height of its creative prowess."

Ghika added that the tiara, which is set throughout with old brilliant, single, and rose-cut diamonds and incorporates Egyptian, Indian and Persian motifs, fielded bids from across the globe during the

sale on Thursday.

Nancy Astor, Viscountess Astor, was born Nancy Witcher Langhorne in Danville, Va. After marrying her second husband, Waldorf Astor, 2nd Viscount Astor, she settled in the U.K.

She later became the first woman to take her seat in Parliament, serving from 1919 to 1945 and advocating for temperance, welfare, education reform and women's rights.

According to Bonhams, the tiara was first recorded in the Cartier archives in 1929 when Cartier instructed English Art Works to add the carved turquoise plumes and



A look from the Alessandra Rich capsule with Net-a-porter.

leaves to an existing diamond bandeau in 1930.

The completed tiara is listed in Cartier's records in November 1930 and a month later it was sold to Viscount Astor. In 1931, Astor wore the tiara to the premiere of "City Lights" at the Dominion Theatre in London, and at one point loaned it to her sister Phyllis Langhorne Brand for a court presentation at Buckingham Palace.

Inspired by the Cartier design, Nancy's brother-in-law, Robert Henry Brand, commissioned Cartier to produce a similar turquoise and diamond tiara in 1935. That second tiara is currently on display at the Victoria and Albert museum's Cartier exhibition.

—SAMANTHA CONTI

## A Toast, And Toasted Bread

If you fancy an aperitivo in France, you'll be lucky to get a finger bowl of peanuts, pretzels or popcorn with your beverage.

However, on Wednesday night, Parisian waiters — their cheeks adorned with sparkling temporary tattoos — ferried fishbowl-sized spritzes and generous plates of tartines (open-face sandwiches) carved into thin slices.

Lo and behold, Pucci and its creative director Camille Miceli brought la dolce vita to Paris, dressing the Bar de la Croix Rouge in its

swirling, marble-like prints and inviting fashion folks to rediscover the iconic Left Bank eatery, a cherry tomato's throw from Le Bon Marché. (The Florentine brand has been carried at the Left Bank department store since January 2024.)

LVMH executive Sidney Toledano, too busy to have lunch that day, was grateful for the platter of roast beef on toasted Poilane bread — and greetings from the likes of jewelry designer Ellie Top, gallerist Didier Krzentowski and fashion show producer Benedicte Fournier.

Actress Clotilde Courau, Larvin designer Peter Copping and Inès de La Fressange also stopped by, cramming into the tiny eatery or milling about on its bigger, leafy terrace.

The takeover, with the bar's flower boxes boasting Pucci's iconic Marmo print, runs until July 30.

Miceli has made destination events a cornerstone of her tenure at Pucci, organizing multiday lifestyle "experiences" in such jet-set destinations as Capri and Saint Moritz, in addition to runway shows in places like Portofino, Florence and Rome. She spent most of her fashion career at Paris houses, including Dior, Louis Vuitton and Chanel.

—MILES SOCHA

## Party Time

The Kate Middleton-approved Italian fashion label Alessandra Rich on Monday dropped an exclusive capsule collection for Net-a-porter inspired

by the idea of a sun-drenched, joyful, and a little mischievous summer party.

The release coincides with the beginning of London's summer party social calendar, with highlights including the Royal Academy of Arts's summer exhibition preview party on Tuesday, and the legendary Serpentine summer party on June 24, as well as the Royal Ascot horse races, slated for June 17 to 21.

Alessandra Rich, founder of her namesake label, said the range, which includes a total of 15 cotton and silk dresses in delicate prints, is a celebration of femininity with a modern twist of glamour, and is made to be worn from morning to midnight.

Kay Barron, fashion director at Net-a-porter, said Alessandra Rich continues to "perform exceptionally well, with her romantic silk dresses emerging as standout favorites."

"Their enduring elegance, paired with the brand's signature mix of softness and edge, resonates strongly with our audience and is a firm favorite among our EIP clients of all ages, who appreciate the flatter atmosphere and feminine silhouettes," added Barron.

The Princess of Wales has worn Rich's design multiple times.

Last month, she wore a flowing black and white polka dot dress for the Thanksgiving Service to mark the 80th anniversary of VE Day at Westminster Abbey, the site where Middleton and Prince William wed in April 2011.

—TIANWEI ZHANG ▶



Leighton Meester and Rashida Jones

## About Time

At long last, heritage watchmaker Urban Jürgensen took the time to raise a glass.

After years of quietly crafting a new chapter, kicked off in 2021 with co-chief executive officers Alex Rosenfield and multiple award-winning master watchmaker Kari Voutilainen at the helm, Urban Jürgensen unveiled its first three watches for the relaunch — and threw a lavish dinner party on Thursday night in Santa Monica for the occasion, completely transforming The Barker Hangar.

"It's so gorgeous," Rashida Jones said of the space, which had been reimagined to evoke the interior of a watch. At the entrance, winding ramps led up to a raised platform where

cocktail hour was held. From there, guests descended into a burgundy-hued grand and circular room with long, curved tables for dinner. "To me, there's something fluid and makes for better flow of space when there's no corners."

The actor and filmmaker was among the celebrities wearing the new timepieces, courtesy of the brand. Headquartered in Biel, Switzerland, and dating back to 1773 in Copenhagen, Urban Jürgensen introduced its first new collection in more than a decade: the UJ-1 Anniversary Watch, the UJ-2 with double-wheel natural escapement, and the UJ-3 perpetual calendar with instantaneous moon phase indication. Which did Jones decide on?

"You know what?" she said, revealing the blue-faced UJ-3 on her wrist. "I don't want to take it

off because I'm nervous, but I want to show you. Its machinations are so beautiful," she continued, while simultaneously — and carefully — unbuckling the strap to reveal the exhibition caseback. "I'm not gonna lose it. I'm not gonna lose it," she repeated with a smile. "Look at this. Look at this! Isn't it gorgeous? It's so elegant. I don't have a lot of terminology around timepieces, but I viscerally like them, the way they feel."

The sentiment speaks to what Urban Jürgensen has long understood, that the value of a timepiece lies as much in emotion as in engineering.

"I love the idea of something classic and traditional, and in times when things are moving extremely quickly into the future, there's something really nice about celebrating longevity and

Styles from God's True Linen.



tradition," Jones went on. "This is a watch brand that's older than our country. It's good to remember the importance of history."

The party brought out a mix of watch collectors, fashion designers, models and other Hollywood names, including Leighton Meester, Nicholas Duvernay, Ego Nwodim, Jimmy Iovine, David Katzenberg, Dylan Efron, Nick Fouquet, Greg Chait, Rocky Barnes, Jasmine Daniels and Jordun Love.

Urban Jürgensen invited everyone to "Skål and Fejre," meaning cheers and celebrate, and kept the party going with a performance by U.K. singer-songwriter Sienna Spiro. Photographer Ellen von Unwerth, who shot the brand's new portrait series "Time Well Spent," wandered through the crowd capturing snaps.

"I have a great pleasure, with friends, guests, to welcome here in this wonderful place and to celebrate with us with our 250 years-plus anniversary and relaunch the brand and celebrate the new watches," Voutilainen told guests. "We hope to continue this path for

the future, what our past generations have been doing with this brand."

"At Urban Jürgensen, we believe that the way you keep time inspires how you spend it, and we're very grateful that you've spent time with us tonight," added Rosenfield. "Thank you for being here."  
—RYMA CHIKHOUNE

## More than Cashmere

God's True Cashmere, the luxury brand founded by Brad Pitt and Sat Hari, debuts a linen line: God's True Linen.

The first drop is called The Elysian Collection, launching this month.

"This collection is vibrant, exciting and introduces a fresh dimension to what we are doing," said Pitt in a statement. "Linen seems like the obvious progression of the brand, adding natural fibers with properties and textures we enjoy."

Unisex, and made from biodegradable linen, the line features a color palette of earth tones, cream, white, yellow, blue and green. Select designs are accented with a bold racer stripe.

"I am inspired by this new adventure for the brand," said Hari in a statement.

"We have focused on expressing our version of what a luxury linen garment could be. There is a natural progression from our cashmere line including familiar bodies, gemstones and a focus on the holistic qualities, which I believe will resonate with our customer."

The founders embrace linen for its breathability, and hypoallergenic and antibacterial properties, said the brand.

Launched in 2019 by Pitt and Hari, an energy healer, God's True Cashmere has garnered a following for its 100 percent cashmere shirts with buttons made from healing stones that are placed to align with the chakras.

Retail partners for the brand include Neiman Marcus, Mytheresa, Farfetch, Mr Porter and Bergdorf Goodman. Last year, God's True Cashmere expanded to France with a pop-up at Le Bon Marché.

Embracing collaborations, God's True Cashmere has launched exclusive releases with Nick Fouquet, Thomas Houseago and Yohji Yamamoto's Wildside. —R.C. ■



GUCCI



GUCCI