

WWD

Fashion. Beauty. Business.



Selena Hits A New Note

Superstar Selena Gomez bottles emotion and intention in Rare Eau de Parfum, the first fragrance for her smash hit beauty brand of the same name. *For more, see pages 4 and 5.*

PHOTOGRAPH BY GEORGE CHINSEE



Make It Permanent

J. McLaughlin has named Gary Unis its permanent CEO after serving as interim CEO since March.

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Bubbly Debut

Champagne brand Moët & Chandon debuted over the weekend as a title sponsor of the Belgian Grand Prix.

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'Gilded' Style

Costume designer Kasia Walicka Maimone talks about the costumes in the period drama "The Gilded Age."

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BUSINESS

Fairchild Media Group Launches WWD Thailand

- The platform is expected to launch in September with digital and social-first coverage, followed by official events and activations.

BY WWD STAFF

Fairchild Media Group, in partnership with Digizen Co. Ltd., a leader in digital media and influencer management in Thailand, announces the launch of WWD Thailand, the latest expansion of the iconic fashion media brand. This new edition will bring WWD's authoritative coverage of the global fashion, beauty, retail and related industries and personalities to audiences across Thailand.

WWD Thailand will deliver a dynamic mix of localized editorial content and globally relevant stories, offering in-depth coverage of industry news, retail innovation and fashion trends through a digital-first publishing model. The platform will be published in Thai and tailored to reflect the country's vibrant fashion and business landscape, with a focus on spotlighting regional talent, brands and market movements.

WWD THAILAND

"We are thrilled to bring the trusted authority of WWD to Thailand, a testament to the vibrant creativity and undeniable potential of this thriving region," said Amanda Smith, chief executive officer of Fairchild Media Group. "Thailand's fashion and beauty landscape is rich with innovative designers and vital industry, and we are excited to partner with the incredible WWD Thailand editorial and business leadership team to amplify their stories on a global scale. This launch truly defines WWD's 115-year commitment to fostering growth and supporting excellence around the world, across all our platforms."

"WWD represents the gold standard in fashion business journalism," said Ali

Ziani, CEO of Digizen Co. Ltd. "We are excited to make this globally respected brand accessible to Thai audiences by combining our deep understanding of the local market with WWD's legacy of editorial excellence."

WWD Thailand will be based in Bangkok. The editorial team will be revealed in the coming months. The platform is expected to launch in September with digital and social-first coverage, followed by official events and activations.

WWD provides a balance of timely, credible business news and key fashion trends for leading retailers, designers, manufacturers, marketers, financiers, Wall Street analysts, international moguls,

media executives, ad agencies, trend-makers and global consumers. Founded in 1910 by Edmund Fairchild and helmed for more than two decades by legendary publisher John B. Fairchild, WWD has been the daily media of record and the industry voice of authority for 115 years.

Operated and published by Penske Media Corp. under Fairchild Media Group, WWD reaches a global audience of nearly 16 million every month across print, digital, mobile, video, social and events including the annual WWD Apparel & Retail CEO Summit and Global Summits in several international markets. As an increasingly complex marketplace heightens the need for information and competitive intelligence, WWD delivers spirited coverage with frequency, integrity and a legacy of getting it right and getting it first.

Founded in 2011, Digizen Co. Ltd. is an integral part of DigiGroup, a leader in Thailand's digital media and influencer marketing sectors. DigiGroup's portfolio includes Elle, Elle Men, Harper's Bazaar, Esquire and Revolution Watch, demonstrating its ability to blend traditional media with digital platforms to meet the diverse needs of its audience.

EXCLUSIVE

J.McLaughlin Names Greg Unis as CEO

Kevin McLaughlin and Greg Unis



- Unis has been interim CEO since March.

BY DAVID MOIN

In an easy transition, Greg Unis has become chief executive officer of J.McLaughlin after serving as its interim CEO since March and a member of the company's board of directors since January.

A 25-year veteran of the retail and fashion industry, Unis most recently served as president of the Victoria's Secret and Pink divisions of Victoria's Secret & Co. Before joining Victoria's Secret in 2016, he held senior executive roles at Coach, Brooks Brothers and Gap Inc. For Unis, who has an MBA from Columbia Business School, J.McLaughlin marks his first CEO role.

Unis succeeds Mary Ellen Coyne who in May this year became president and CEO of J.Jill. He will be working closely

with Kevin McLaughlin, J.McLaughlin's chief creative officer and cofounder of the 48-year-old brand.

"Kevin and I spent a bunch of time together before January, and then I got to know most of the senior team. So the transition was pretty seamless," Unis told WWD during an interview on Friday. "Alongside Kevin and our incredible team, we'll scale the business, and drive creativity across all areas – product, marketing and customer experience. We've put together a strategic plan for the next three to five years. It's a comprehensive, long-range plan in terms of brand, product, marketing, the customer, stores and digital, that gives us a map of where we're working toward."

Unis spoke of "amplifying who we are as a brand – that's the starting point and then it's about bringing together talent, [forming] new partnerships and collaborations, with people or brands that have a kind of a shared DNA, and connect with our kind of customer, but just in a broader way, in product categories that we're not in. There's a range of things we're thinking about it, always with two things in mind. Would it be capturing a new customer, or would it be about entering into categories you're not already in?"

The first project that Unis and McLaughlin worked on is the J.McLaughlin "Summertime" temporary shop at 9 South Main Street in Southampton, N.Y., just a few doors from the permanent J.McLaughlin shop at 2 Jobs Lane. They collaborated with interior decorator Alvise Orsini to give the inside of the store its look. Orsini, the husband of former Neiman Marcus Group Geoffrey van Raemdonck, also created a Murano glassware collection for the shop.

"The Summertime shop gives you a sense of where the brand is going," Unis said. "It has been the number-one store in our store fleet. It's bringing in a new customer."

The 500-square-foot shop resembles a 1950s Venetian beach cabana, with a tented ceiling, and offers vintage J.McLaughlin designs, limited-edition summer styles and a pretty even balance of men's and women's items, whereas generally J.McLaughlin stores feel more focused on women's.

"This whole idea of immersive, experiential retail is so important in today's world and such a natural for our brand," Unis said. The Summertime concept, he said, "represents an idea that we think has legs." The shop will stay open through the summer, but won't disappear. "We're working on what to do next with the space. It's a work in progress," Unis said.

"J.McLaughlin has always had a strong presence in resort retailing," McLaughlin said. "It's where we do a particularly good job. Having a smaller footprint focused on that moment when people are vacationing or away from their primary residence, is an exciting one, and it may put up a lot of possibilities for us as we develop exactly what the product mix is for this concept."

Founded in 1977 by brothers Kevin and Jay McLaughlin, the J.McLaughlin brand is known for its novelty prints, color, classic but modern styles, and compact boutiques, typically 1,200 square feet to 1,500 square feet. The brand's stores are situated in affluent communities such as Manhattan's Upper East Side; Greenwich, Conn.; Bedford, N.Y.; Palm Beach, Fla., as well as the Hamptons. With about 200 shops in all, J.McLaughlin is most concentrated along the East Coast.

Rather than aggressively opening additional stores, "We're mostly focused on making the most of the stores that we have today," Unis said. "In communities around the country, I've visited a bunch of our stores. We're on the Main Streets in the center of these towns [capturing the neighborhood feel and integrating into those communities]. That's kind of unique.

"When you look at where our stores are, it tells you a lot about the customer," Unis said. "I would classify our customers as being discerning, sophisticated and living a lovely life." Rather than suggesting a targeted age range or demographic, he said, "We are more about capturing a mindset than we are an age."

Through its nearly five decades in business, the J.McLaughlin look initially was tagged as "preppy chic" for an affluent mature set, though lately it's more associated with modern American classic sportswear, and casual elegance. "It's an authentic brand. It is very clear in its positioning," Unis said. "It's also a brand that doesn't have outlet stores. We are not a discounter."

"Greg very much gets the essence of the brand – what makes it special, the nuance, the positioning of the product, the distribution with the stores, the controlled distribution," McLaughlin said. "Having Greg here, for me, and for a lot of the folks I've worked with for a number of years here, is a chance to refocus on what our strengths really are, and with his input and direction, just take a moment to remember the things that we do so well and to focus on those things."

Steve Moore, partner at the Los Angeles-based Brentwood Associates private equity firm which has owned J.McLaughlin for 10 years, said: "Greg's seamless transition from board member to CEO is a testament to his leadership, deep appreciation for product and design, and broad operational expertise. We're confident Greg will drive the business forward while honoring the brand's heritage and unique identity."

Brentwood has an eclectic portfolio including the Boston Proper fashion brand; Orangetheory fitness centers; Hissho Sushi, which operates sushi bars and kiosks in grocery stores, schools and other locations; the Blaze Pizza restaurant chain; Lazy Dog restaurants, and the Pacifica Beauty vegan beauty brand.



The Moët & Chandon Uber piece for the Belgian Grand Prix.

Sibylle Scherer



BUSINESS

Moët & Chandon Debuts as Title Sponsor At F1 Belgian Grand Prix

● In an interview with WWD, chief executive officer Sibylle Scherer detailed how the Champagne maker is capitalizing on parent company LVMH's Formula 1 partnership.

BY JOELLE DIDERICH

FRANCORCHAMPS, Belgium — Moët & Chandon is betting on Formula 1 to help it race ahead of the competition.

The Champagne brand on Sunday celebrated a milestone in its historic relationship with the motorsports championship: the Belgian Grand Prix was its first as title sponsor of a race since parent company LVMH Moët Hennessy Louis Vuitton signed a 10-year deal to become the global luxury partner of Formula 1.

The day before the race, Sibylle Scherer, chief executive officer of Moët & Chandon, stood on the starting grid at the Spa-Francorchamps circuit and beamed as she looked up at the red-and-white brand logo emblazoned above the starting lights.

"It's a homecoming," she told WWD later that day in the Cool Down Room, the space where the top three drivers regroup before the podium ceremony. Moët & Chandon redesigned the space with berths for their helmets, in addition to introducing a new champion's corridor leading up to the podium at Spa.

Decked out in its signature red with white neon speed stripes, the walk of fame had previous winners' names printed on the floor. At the outcome of a race that was delayed due to heavy rain, McLaren driver Oscar Piastri's name was added to the roster, as he celebrated his win by spraying a jeroboom of Moët & Chandon.

American driver Dan Gurney started the tradition by showering guests, including Henry Ford II, with Moët & Chandon at the 24 Hours of Le Mans race in 1967. Four years later, the brand began presenting jerobooms of Brut Impérial to the winners of Formula 1 races, becoming the sport's official Champagne from 1981 to 1997.

"That's the big advantage that we have: it's joining a great past with a great future. We're not newcomers into this that look

at it as a marketing thing. I think we have a lot of credibility, because we're so much a part of the tapestry of this sport," said Scherer. "For the drivers, Moët belongs on the podium."

The brand's major presence at Spa symbolized its ambitions in F1, one of two key pillars for its promotional activities this year, alongside its collaboration with Pharrell Williams.

The initiatives come amid a slump in Champagne sales, with total shipments down 9.2 percent year-on-year in 2024 due to inflation and geopolitical uncertainty, according to producers' association Comité Champagne.

"Short-term, of course, it gives us visibility, but I think it's way more than that for us. It's authentic connection. This is where you craft emotions," said Scherer. "And of course, there's a next generation that is falling in love with Formula 1, and that is also, hopefully for us, the next generation of Moët & Chandon lovers."

A Shared History

Emphasizing shared values of passion, precision, technology and teamwork, she stressed that Moët & Chandon, founded in 1743, takes a long-term view.

"That's why we're so happy to have signed a 10-year contract. This is not an 'in and out.' This is a relationship that is built on authenticity, that's built on a long tradition dating back to the '50s," she remarked.

The race at the Spa-Francorchamps circuit is unique both in terms of its proximity to the Champagne vineyards and its historic ties to the brand.

The Spa track has been a part of Formula 1 since the inaugural FIA World Championship in 1950. That year, Argentine driver Juan Manuel Fangio won both at Spa and at the French Grand Prix in Reims, where Frédéric Chandon de Briailles presented him with a bottle of Moët & Chandon.

The relationship deepened the following year, when Fangio triumphed again in France and was invited to celebrate at Moët & Chandon's Château de Saran, a stately home where the brand now hosts guests on an invitation-only basis.

At its VIP lounge overlooking the pit lane,



Race winner Oscar Piastri, second placed Lando Norris and third placed Charles Leclerc celebrate on the podium during the F1 Belgian Grand Prix.

a video showed a hot air balloon shaped like a Champagne cork making the journey from Château de Saran to the Spa track. Elsewhere in the Paddock Club hospitality area, vintage Moët & Chandon bottles signed by world champions including Ayrton Senna, Michael Schumacher and Alain Prost were on display.

To commemorate the Belgian Grand Prix, Moët & Chandon produced a limited-edition version of the celebratory jeroboom, available to private clients only. This numbered edition, priced at 35,000 euros, is engraved with the name of the three winning drivers of the race alongside the name of the buyer.

Jacques Villeneuve, who won the Formula 1 World Drivers' Championship in 1997 with Williams, said his early memories of the sport are intertwined with Moët.

"I love the history of motorsport in general, of what built this sport, and Moët & Chandon is part of what I saw when I watched Formula 1 and what I experienced in my best years," he said during a meet-and-greet at the brand lounge.

"It was a shame later on when there were years without any Champagne at all. It makes the podium feel a little naked, no?" he added. "The presence of Moët & Chandon and the LVMH group signals a concrete return to the roots of Formula 1, because Formula 1 is not new — except that now, it's become cool again to love cars."

A Global Phenomenon

Moët & Chandon treats VICs at the 24 Grand Prix races worldwide to special experiences including paddock tours, pit lane walks and track truck tours, but it's equally keen to address a growing global audience that follows the sport from afar, thanks in part to the Netflix series "Formula 1: Drive to Survive," now in its seventh season.

As it celebrates its 75th anniversary, Formula 1 has a global fanbase of 826.5

million, an increase of 90 million over the 2023 season driven by a surge in the Chinese fan base, according to Nielsen Sports.

Moët, which is distributed in 150 countries, is reaching those viewers mainly through its Instagram account, which has 913,000 followers. "That's where we tell our stories. We want to have as many people participate as possible in these incredible moments," Scherer explained. "Formula 1 is really a global phenomenon."

At the heart of its storytelling is its slogan: "Victory is better when shared."

As Moët & Chandon deepens its relationship with F1 organizers and teams, it's exploring ways to help the sport become more sustainable and diverse through initiatives including F1 Academy, an all-women single-seater racing championship with seven races coinciding with the Formula 1 calendar.

Formula 1 has committed to achieving a net-zero carbon footprint by 2030, and starting in 2026, F1 cars will use 100 percent sustainable fuels. Scherer believes the sport can drive innovation that will benefit other sectors. "Sometimes we forget that," she mused.

Moët & Chandon conducts research into climate change and biodiversity at its own research center in the Champagne region. "For us, of course, sustainability is key, because without a sustainable environment, we don't have any grapes anymore," Scherer said.

Moët & Chandon is only at the beginning of its new chapter with F1, she believes.

"We learn as we go. We are in a long-term partnership. Cool Down Room didn't exist last year in that format. We invented it, and this is also what Formula 1 wants from us. They're looking to us for an elevation, and they feel we're a good partner to do that," Scherer said. "We want to build and create and have new ideas along the way."

EXCLUSIVE

Selena Gomez Opens Up About Rare Beauty's First Fragrance

"Some of my best memories were when I was creating this," Gomez said of developing Rare Eau de Parfum. BY RYMA CHIKHOUNE



Selena Gomez introduces Rare Beauty's first fragrance, Rare Eau de Parfum.

With the debut of its first fragrance, Rare Beauty enters a new chapter. For founder Selena Gomez, it's personal.

"Some of my best memories were when I was creating this, in our little test tube, when I got engaged, when I got to celebrate my birthday, 32nd birthday," Gomez said. "It was just something that made me feel like a piece of me. And I wanted everyone to enjoy it. I was hoping that it would embody the place of life that I'm in."

Gomez is now 33, as of last week. It's been two years of her life — as a music artist and actor — since she began developing the scent. In that time, yes, she got engaged to Benny Blanco, the American record producer. The two released a collaborative album together, her fourth, "I Said I Love You First." Gomez also earned her first Emmy nomination as a performer for Outstanding Lead Actress in a Comedy Series for "Only Murders in the Building." And then there's the other headline-making milestone: She reportedly ranks among the youngest self-made billionaires in the country.

In the midst of it all, she was quietly testing the fragrance, Rare Eau de Parfum.

It drops on Aug. 7 at Sephora (with early app access on Aug. 6), as well as sephora.com, Sephora at Kohl's and rarebeauty.com, priced at \$75 for a 50-ml. bottle. Crafted in France with globally sourced ingredients, the fragrance is cruelty-free, vegan, paraben-free and dermatologist-tested, making it suitable for sensitive skin, according to the brand.

"It was really funny, because sometimes I would accidentally — I would accidentally or purposefully, I should say — get close to people and see if they could smell anything," Gomez said. She used everyday moments to gauge reactions. "I would just flat out ask everyone I was around. I would tell them what it is, and say, 'What do you think?'"

The launch of fragrance comes at a pivotal moment for the brand, which has experienced exponential growth since its launch in 2020. Yearly sales in 2024 were said to hit \$400 million, up 14 percent from the prior year. After Gomez and her team hired Goldman Sachs and Raymond James last year, speculation has swirled around a potential IPO or sale, especially as beauty M&A has gained steam since May with Rhode's billion-dollar sale to E.I.f.,

"There's still so much more room, there's still so much more places we could go. But specifically with the fragrance, I just thought it was time."

SELENA GOMEZ

Church & Dwight acquiring Touchland and L'Oréal purchasing Color Wow.

"We haven't made any decisions about any of that at all," said Rare Beauty chief executive officer Scott Friedman, when asked for an update on the future of the brand. "The rumors that have been out there have not been accurate. We're focused on doing what we do best, and we have no idea how that will evolve in the future years."

For her part, Gomez remains grounded

in her priorities. "I think it's important for me not to focus on the logistics, if that makes sense, for me and my personal well-being," she said, reflecting on the brand. "I put my heart into it. I work really hard, and I love our community, especially my fans. They have gotten me through all of the ups and all of the downs of life, and they are with me."

She continued, "I'm so grateful that I'm in this place in my life where, you know, things could have looked differently, and the future for Rare for me is just the fact that we want to continue to create products. There's still so much more room, there's still so much more places we could go. But specifically with the fragrance, I just thought it was time."

Perfumer Jérôme Epinette is behind the juice, a warm scent with a touch of spice and top notes of caramel, pistachio, pink pepper; a heart of vanilla, ginger and cocoa beans, and finishes with sandalwood, tonka beans and skin musks.

"Skin musks sounds weird, but it actually makes it smell really good," Gomez smiled. The note is typically used to help a fragrance last and dry down smoothly. ▶

“We’ve always wanted products that feel timeless and that people are going to keep in their routines for their entire lives.”

MEHDI MEHDI,
Rare Beauty



A first look at Rare Beauty's Fragrance Layering Balms.

“Because I was thinking, this is weird, if I tell people it’s skin musk,” she went on. “But it’s actually really amazing.”

Epinette also helped create Rare Beauty’s Find Comfort Body & Hair Fragrance Mist – the brand’s entry into scent as part of a collection centered on wellness and mood-enhancing rituals. Leaning into that sensory-first approach, alongside Rare Eau de Parfum, Rare Beauty is also introducing four Fragrance Layering Balms. Coming in pocket-sized, 20-ml. tubes at \$19 each, they can be applied solo or combined for personalization: Floral Peony Blossom, Amber Vanilla, Fresh Bergamot and Woody Oak.

Gomez likes to mix the eau de parfum with the woody oak balm, she said. “When I get out of the shower, I use the fresh balm....Basically, I wanted to try something so cool and different, because I think it would be fun for people to make their own fragrances.”

Gomez is no stranger to a fragrance launch; naturally, she was approached for her influence as a teen and released two scents through a licensed partnership with Adrenalina Inc. when she was 19 years old.

“I was so young,” Gomez said of the past experience. “The sweetest thing – a few

months ago, [I saw] someone had saved the box that my [first] fragrance was in. It’s so long ago, I couldn’t help but laugh, because it had just been a trying time in my life where I really was trying hard to be cool. I don’t even remember what it smells like. I don’t think it would be anything I’d wear now. This is definitely more me.”

With Rare Eau de Parfum, it all started with Joyce Kim, Rare Beauty’s chief product officer, who worked closely with Gomez and the in-house team to bring the fragrance to life.

“For me, I feel like out of everyone on the team, I can tell her anything,” Gomez said of Kim. “It’s not that I wouldn’t share my life with anyone. But, you know, if I have a stupid idea and I’m nervous to tell people, or if I have a question that might be embarrassing, if I don’t understand how something works, I’ll say, ‘Hey, what about this?’ Random things. And she always responds, even when she’s away....She’s my complete right arm. I don’t know what I would do without Joyce.”

“I feel the same way,” Kim jumped in. “Because she’s my right arm. I can’t do what I do unless I’m completely inspired by her.”

Gomez is curious, open and involved in every step, Kim said. “What I love about

working with Selena is she wants to learn everything.”

They went through roughly 20 iterations of the scent before narrowing it down to two finalists. It was important for Gomez to hear feedback from the office team. “At one point, you have to say, this is it, and I feel confident, and let’s just see how everyone else feels,” Gomez said of the final product.

The Rare Beauty community has been ready for it, Kim said. From the moment the brand was first announced, fans were already asking for fragrance.

“Twitter went off,” Kim recalled. “It wasn’t even on our radar. But from Day One, it was in the back of our mind.”

Kim is one of the brains behind Rare Beauty, along with Friedman; Mehdi Mehdi, chief operating officer, and Katie Welch, chief marketing officer.

“The decision was made a couple of years ago, and it was more of a progression,” Friedman said of entering the category. “Because we wanted to continue our goal of helping people feel good about themselves, and that’s the focus from the beginning. It’s giving products that help people feel good – fragrance has always been tied to emotion, and we’ve been tied to that from the beginning.”

“We’ve always wanted products that feel timeless and that people are going to keep in their routines for their entire lives,” added Mehdi.

Welch has been leading the charge on bringing the fragrance to life visually, creating a strategy that leans into storytelling and emotion.

“We have cleared our Instagram grid in anticipation of the launch,” Welch said. The account, with 8.3 million followers (Gomez’s personal one counts 418 million), was wiped clean – until it was updated on her birthday with a nostalgic childhood shot of Gomez, followed by a few intimate snaps from her life the next day.

“The community has been abuzz, truly,” Welch said. “You think, ‘Will anyone notice?’ And they have.”

Clearing the grid makes space for a new chapter, she added. It gets the community talking and sets the tone for what’s next: “And so it’s more than just a visual refresh. It’s a creative reset. It’s an emotional reset. This whole collection is all about celebrating rare moments and making rare moments yours.”

There’s a campaign film coming, shot by Brianna Capozzi.

“It’s a collection of moments that Selena experiences, and so we try to bring that to life in social, in out-of-home, in digital, in all of the marketing channels that we can,” Welch said, noting the rollout will include Instagram, TikTok and YouTube. Product sampling will be offered, alongside upcoming hosted events, both in-store at Sephora and with beauty creators.

The Rare Beauty bottle also reflects the brand’s ethos of inclusivity and health through its packaging. Created with the help of rehabilitation facility Casa Colina and in collaboration with certified hand therapists and engineers, the design offers a comfortable dispensing experience for those with limited dexterity.

“I have dexterity problems from my lupus, so sometimes it’s hard for me to open a bottle of water or do anything,” Gomez said. “Sometimes I’ve had to use a spray and, like, put both my fingers on it. It’s not as sad as it sounds. I’m alive, and that’s all that matters.”

After spending most of her life in the spotlight, in 2017 Gomez revealed she’d received a kidney transplant as part of an ongoing treatment for lupus. She then opened up about mental health, her struggles battling anxiety, depression and ultimately her bipolar diagnosis. That vulnerability has deeply resonated with fans and the public, and it’s reflected in the mission behind Rare Beauty, which donates 1 percent of its sales to the Rare Impact Fund dedicated to expanding access to mental health services, particularly in underserved communities. It has collected \$20 million to date, according to Rare Beauty, supporting 30 nonprofit partners across five continents and reaching more than 2 million youth annually. The goal is to raise \$100 million over 10 years.

The latest initiative is the fund’s Giving Circle, launched in partnership with Dollar Donation Club – a platform that makes giving back easily accessible. Starting at \$1 a month, members receive curated mental health content, updates from nonprofit partners and opportunities to engage with the Rare Impact Fund community.

“It’s leading with our purpose,” Friedman said of staying true to Rare Beauty’s core values as it continues to expand internationally and across categories. ■

Saltair Appoints Rachel Shelowitz as CEO

The body care brand wants to scale thoughtfully while deepening its commitment to innovation, accessibility and self care.

BY KATHRYN HOPKINS

Body care brand Saltair is bolstering its C-suite.

Rachel Shelowitz has been named chief executive officer and Erin Sale chief marketing officer of Saltair, the body care brand cofounded by Iskra Lawrence, the U.S.-based British model and influencer with more than 5 million followers on Instagram.

According to the brand, the new leadership appointments signal Saltair’s ambition to scale thoughtfully while deepening its commitment to innovation, accessibility and self care.

Shelowitz was most recently CEO of Lawless Beauty, where she oversaw its expansion into Sephora. Her earlier career included senior roles at Estée Lauder, Bobbi Brown, Lancôme, Yves Saint Laurent and Coty.

“I’m thrilled to join Saltair at such an exciting time,” Shelowitz said. “This brand has not only tapped into what

modern consumers want – it’s created a movement rooted in inclusivity, sensoriality and results. I look forward to building on its incredible foundation alongside this team.”

Sale most recently served as chief marketing officer at Murad Skincare, where she led brand repositioning, global campaign development, and omnichannel strategy. She has also held senior roles at L’Oréal Luxe, including at Lancôme and Urban Decay, as well as at GXVE Beauty.

“Saltair is a brand that has struck a powerful chord with today’s consumer,” Sale said. “There’s a real opportunity to deepen that connection and refine how we show up across platforms and retail partners. I’m excited to help lead Saltair into its next phase of cultural and commercial growth.”

Launched in 2022, Saltair is part of the Los Angeles-based brand incubator The

Center that enjoyed success when it sold Naturium to E.L.f. for \$355 million in 2023. Most recently, it sold fragrance brand Phlur to TSG Consumer.

Saltair is now available at retailers including Target, Ulta Beauty and Amazon. Bestsellers include its Serum Body Washes, 5% AHA Deodorant Serums and Nourishing Body Oil – each formulated with ingredients such as niacinamide, squalane and glycolic acid. Price points range from \$12 to \$26.

Of the new hires, Lawrence said: “From the beginning, Saltair has been about celebrating and caring for our bodies in a way that feels luxurious, inclusive and empowering. Rachel and Erin are not only visionary leaders – they’re deeply aligned with our mission to redefine body care. I’m so proud to welcome them to the team as we enter this exciting next phase of growth.”



The Top 10 Makeup Brands by EMV in June

A breakdown of the most talked-about makeup brands in June, according to CreatorIQ. BY NOOR LOBAD

Though summer tends to be a quieter period for makeup brands' earned media value overall, data from CreatorIQ shows Huda Beauty is bucking the seasonal slowdown.











The brand's EMV, a measurement of social media buzz and engagement, grew 21 percent in June, fueled by the news that founder Huda Kattan would regain control full ownership of the brand after buying back TSG Consumer Partners' minority stake.

"Creators greeted the news with enthusiasm," said Alex Rawitz, director of research and insights at CreatorIQ, adding the brand saw 43 percent month-over-month improvement in impressions and 44 percent growth in engagements. Its Lip Contour Stain and Faux Filler Jelly Oil launches also fueled growth, though not as much as the brand's signature Easy Bake Loose Powder, which accounted for \$17.7M EMV and, Rawitz said, "underscores the importance of hero products."

The other nine brands comprising the top 10 by EMV in June all declined relative to their May totals, which Rawitz said is typical on the heels of Spring activations.

E.l.f. – fresh off the May announcement that it would acquire Hailey Bieber's Rhode in a \$1 billion deal – took the number-two spot, while ColourPop came in third. Like Huda Beauty, the brand launched a new lip stain in June, also restocking a fan-favorite Twilight-inspired and Bratz-inspired collections.

The top 10 U.S. cosmetics brands by June EMV, per CreatorIQ.

1		Huda Beauty \$63.6 million 12,300 posts 46.8 million engagements	6		NYX Professional Makeup \$41.7 million 12,200 posts 23.7 million engagements
2		E.l.f. Beauty \$50.5 million 14,500 posts 28.1 million engagements	7		MAC Cosmetics \$39.1 million 10,900 posts 21.2 million engagements
3		ColourPop \$43.5 million 17,800 posts 18.4 million engagements	8		Rare Beauty \$37 million 10,300 posts 22.4 million engagements
4		Maybelline New York \$43.4 million 13,600 posts 23.8 million engagements	9		Nars Cosmetics \$36.5 million 7,400 posts 22.6 million engagements
5		Charlotte Tilbury \$42.6 million 10,800 posts 21.9 million engagements	10		L'Oréal Paris \$36.2 million 7,800 posts 26 million engagements

Door Dashers

The latest retail expansions in beauty and wellness.

BY NOOR LOBAD



Harlem Perfume Co., a member of the 2024 Sephora Accelerate class, has launched online at Sephora. Two new scents, Showgirl and Golden Muse, will be available at the retailer as well as fan-favorite Langston Eau de Parfum, all of which retail for \$140.

Jonathan van Ness' **JVN Hair** is now available at Ulta Beauty. Among the styling and hair care products at the retailer are the Essential Dry Shampoo, \$28, and the Revive Rapid Repair Bond Gloss, \$36.



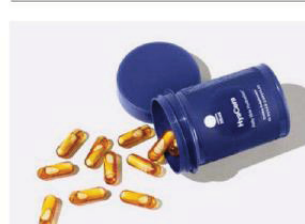
Tilt Beauty, the accessible beauty brand launched in February, is making its first retail foray at Revolve. Tilt is the first beauty brand to earn The Arthritis Foundation's Ease of Use Certification, and features a range of makeup products priced between \$16 to \$28.



Acne care brand **Banu Skin** has launched online at Sephora with a Chamomile Jelly Cleanser, a Blemish Control exfoliating serum and a Sulfur Spot Treatment, priced at \$30 to \$50. The brand was founded by 2024 Sephora Accelerate member Roz Samimi.



Organic beauty brand **Ogee** has entered Nordstrom's New York flagship, and will roll out to 14 additional U.S. doors in September. The brand is best known for its Sculpted Face Stick blushes and contours, \$40, and its colored lip oil crayons, \$28.



Ritual, and supplement and women's health brand which surpassed \$250 million in gross revenue in 2024, has entered Ulta Beauty. Offerings, available in 300 stores, include melatonin supplements, prenatal multivitamins and a women's multivitamin.

K-beauty brand **Torrigen** is now available online at Sephora and in more than 350 U.S. doors. The brand's hero products include its Dive In Cleansing Foam and Toner Pads, developed for dry skin, and its Balanceful Refining Toner and Serum, meant for combination and oily skin.

Clean insect repellent brand **Mimikai** is now available at Credo Beauty. The brand was launched in 2015 and features a range of mosquito and tick bug sprays priced under \$20.



Botanical-based skin care brand **Sky Organics** has entered 500 Whole Foods stores. Best known for its assortment of organic oils – from castor to rosehip to rosemary – the brand also sells at CVS Pharmacy, Walmart and Walgreens.



Gen Alpha skin care and fragrance brand **Evereden** has entered all Sephora Canada doors. The brand's cleanser, toner pads, multivitamin face mist and hair and body fragrance mists, all priced under \$30, will be available at the retailer.

WWD WEEKEND

NEW CLASS ISSUE

YOUR GO-TO GUIDE for fall's most coveted fashion, handbags, and accessories. From statement bags to essential accents, this issue defines the season's standout style. In beauty, we spotlight the hottest indie and emerging brands, surfacing fresh ideas and innovation across categories. A must-read for trendsetters and tastemakers—position your brand at the center of fall's most influential fashion and beauty conversations.

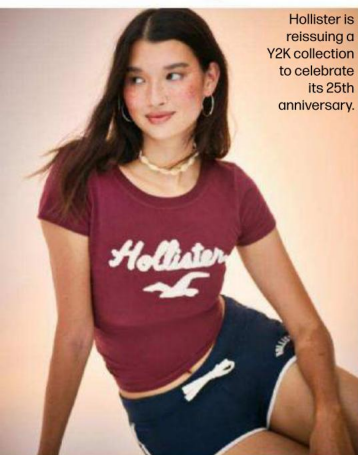
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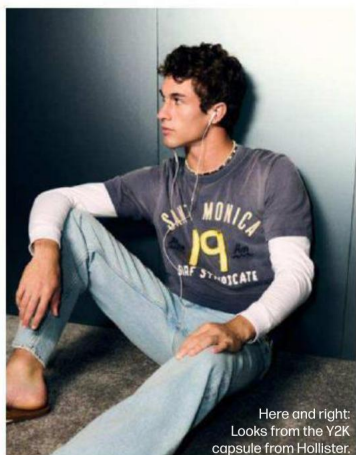
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FOR MORE INFORMATION
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WWD



Hollister is reissuing a Y2K collection to celebrate its 25th anniversary.



Here and right: Looks from the Y2K capsule from Hollister.



FASHION

Hollister Celebrates 25 Years With Y2K Capsule Collection Reissue

- The nostalgic capsule features strapless baby-doll tops and ultra-low-rise shorts for women and boot-cut jeans for men.

BY LISA LOCKWOOD

To celebrate a quarter century in business, Hollister, a division of Abercrombie & Fitch Co. is returning to where it all started — Y2K.

Popular with the teen market, Hollister will rerelease a limited-edition capsule of its most iconic styles in an effort to prove it's still the definitive destination for Y2K fashion. The reissue collection will launch Tuesday, both online and in stores nationwide.

As a result of increased demand and

traffic for archived Hollister styles on secondhand platforms, such as Depop, it became clear that customers were interested in authentic pieces from the early 2000s. Hollister decided that the best way to recognize these styles wasn't to reimagine them, but to reintroduce them.

The reissue features nostalgic silhouettes such as strapless baby-doll tops, ultra-low-rise shorts for women and the fan-favorite Hermosa boot-cut jeans for men — all with the brand's iconic retro top stitching, throwback appliqué graphics and seagull logo. The original tags are also back, paying homage to 25 years of heritage.

"To celebrate our history, we wanted to bring back the styles that put Hollister on the map 25 years ago," said Kelly Hall, senior vice president of merchandising

and design at Hollister. "We're excited to reissue these beloved looks in a way that feels both nostalgic, but very relevant and on trend. We can't wait to see how our customers style them today, years after their initial debut."

"It has been fun to see the demand grow for our now-vintage pieces on resale sites and in thrift stores," said Megan Brophy, vice president of Americas marketing at Hollister. "We're getting tagged in viral hauls on social media and our customers are commenting, begging for these styles to make a comeback. Reissuing them makes them more accessible to our customers."

The Hollister Y2K capsule collection features 22 styles for women, including T-shirts, shirts, hoodies, shorts and dresses all available in sizes XS to XXL and ranging

in price from \$14.95 to \$49.95. For men, there are 16 styles available, including hoodies, T-shirts, shorts and denim, ranging in sizes from XS to XXL and priced between \$24.95 and \$59.95. All pieces are available at hollisterco.com and in-stores nationwide. (The brand is sold through more than 500 stores worldwide.)

In May, Abercrombie & Fitch reported that Hollister showed an impressive 22 percent gain in sales to \$549.4 million, from \$449.2 million in the year-ago period. The double-digit growth came on top of a 12 percent gain in last year's first quarter, as reported.

Asked to comment on why Hollister was able to generate its big sales gain last quarter, despite reports from other retailers that consumers are pulling back on discretionary spending, Fran Horowitz, chief executive officer of Abercrombie & Fitch, said, "There are still customers out there shopping and they always have a choice as to where to shop." She also said Hollister had balanced growth across genders, regions and in almost every category, with particular strength in jeans, skirts and fleece.

FASHION

Takahiro Miyashita Departs The Soloist

- The Japanese designer announced he will leave the brand he founded in 2010 and hinted at a new project.

BY RHONDA RICHFORD

Japanese designer Takahiro Miyashita, one of the most talented and buzzworthy designers to come out of Tokyo in recent years, is leaving the label he founded in 2010, known as The Soloist.

His fall 2025 collection titled "Black-and-White Realism," which dropped quietly last February on social media, will be his last for the label. The Soloist will continue without its founder.

"We, the company and I, have decided to pursue different directions, each grateful for the other. While the decision may be marked by a sense of sadness and melancholy — it wouldn't be The Soloist if it wasn't — creative new beginnings for everyone in today's times is rare and special," he said in a statement.

Born in Tokyo in 1973, Miyashita launched his first brand, the avant-garde and punk-inspired Number (N)ine, at age 23, which participated in Paris Fashion Week in 2004.

He closed that line in 2009 to launch The Soloist the following year with the

intention of building an independent brand that reflected his avant-garde perspective with a more functional spirit and a focus on craftsmanship.

"With a vision of simply crafting well-made clothes, every single piece was a musical note," he said. "Fifteen years on, the time has come for what has become a symphony, to close."

He called the fall 2025 collection his "coda," and it will be delivered to retailers as planned.

In a post shared on Instagram, Miyashita hinted at a next act. "Rock and roll never dies....The music keeps on playing, louder and louder. Just on a different, stage," he wrote. "A new band, a new noise, catch me there."

With The Soloist, he held a series of striking runway shows at Tokyo Fashion Week, Pitti Uomo in Milan and Paris Fashion Week over the years. The Soloist collections relied heavily on musical notes, with nods to rock 'n' roll legends such as Kurt Cobain and David Bowie.

His looks were urban, often monochrome and sometimes apocalyptic, with a play on proportion and superposition of elements.

With a flair for the theatrical, WWD called Miyashita's most recent runway show in Tokyo "achingly beautiful."

The Soloist, men's fall 2023



FASHION

Jeremy Tahari Unveils First Elie Tahari Collection as CEO, Creative Director



Jeremy Tahari



Here and below: Fall looks from Elie Tahari.

- The line is sold exclusively on ElieTahari.com and in its own stores.

BY LISA LOCKWOOD

Jeremy Tahari, Elie Tahari's 23-year-old son who was named chief executive officer and creative director of Elie Tahari in February, has released his first collection where his influence is starting to come through.

Elie Tahari is available exclusively on its e-commerce site, elietahari.com, and Elie Tahari stores in Florida, California and Maryland.

In 2018, Tahari and Bluestar Alliance LLC formed a joint venture company, TBH Brand Holdings LLC. Elie Tahari contributed the intellectual property for the Tahari and T Tahari collections along with related trademarks into the joint venture with Bluestar, which is responsible for the day-to-day management and licensing of those brands domestically and internationally.

In addition, TBH Brand Holdings assumed responsibility for the licensing management of the Elie Tahari core trademark with a focus on expanding the brand's global presence and the opening of Elie Tahari stores worldwide. Republic Clothing has the license for Elie Tahari that's available in stores such as Saks Fifth Avenue, Nordstrom and Bloomingdale's. The Elie Tahari brand, which was founded in 1974, generates more than \$1 billion in retail sales through its various licenses.

Separately, Elie Tahari, the 73-year-old designer retained ownership of and manages the Elie Tahari brand, the premium designer collection, which his son is now designing in tandem with his father.

"This fall collection which we released two days ago is the first collection that you're beginning to see some of my influence, and I think it's probably most profound in the imagery and the creative

and styling," said Jeremy Tahari in an interview last week at his offices at 652 Broadway, which is the headquarters for Tahari Capital.

Jeremy Tahari also works in the family office called Tahari Capital, which encompasses all the family investments ranging from fashion to real estate to shipping, logistics and venture capital. He also does residential and commercial sales and leasing brokerage and capital advisory.

Asked whether his passion is more real estate or fashion, Jeremy replied, "Definitely fashion. It's what I was born in. I started there, but then we started acquiring properties and building out the investment portfolio."

Jeremy Tahari earlier had his own line called Anti, which he launched with two friends when he was a high school student. That was a men's luxury streetwear brand, but many of the fits were unisex.

Describing his aesthetic for Elie Tahari, Jeremy Tahari said, "I think my aesthetic is definitely learned from Elie. We want to continue all those brand tenets of power, modernity, sexiness, sophistication, timelessness. But I think we're reintroducing it in a new way."

He explained that his father started the company in the '70s with the tube top and redefined suiting for women, pioneering it for them as they entered the workplace. "I think he was speaking to a different kind of power in the 1970s. And what power meant to a woman in the '70s is very different than what it means in 2025," said Jeremy Tahari.

He said today it's not necessarily dressing as masculine. "I think it's more of a relaxed look, and I think it's more individualized power. It's more about who the person is. And I think that goes back to one of Elie's favorite quotes, which is that he makes clothing quieter than the woman so their true beauty can shine through. And I think that's more important now than ever," he said.

Sometimes the woman will want a relaxed suit that's comfortable to wear all day, "but it still feels elevated. And maybe it has an interesting neckline or an interesting topstitch or something just a bit different, such as a contrast topstitch or a sautee or something like that. It allows her to still feel modern when she goes out and gets drinks with her friends," he said.

Elie Tahari's online business has been running since COVID-19, but Jeremy Tahari's first collection, which he started close to a year ago, went online last week. For the past few years, the brand has been delivering fresh deliveries monthly. "We're trying to understand it more seasonally as opposed to monthly," said Jeremy Tahari, who has worked alongside his father for several years. The collections are between 80 and 120 pieces.

Jeremy said he works in tandem with his father. "Elie is the greatest merchant who ever lived. I think where we extract the best value from him is he really understands her nuances and what she wants. He might say, 'that looks great, but you know if you add a little sleeve here, she's going to get a lot more wear out of it. Or maybe that sleeve's a little dinky, add an inch or two and now it's a proper sleeve, and there are way more occasions and applicability and versatility to the piece.' He really has an eye for those things. Sometimes it's knowing the color of the button. Sometimes just changing from silver to a gold button makes all the difference, right?" said Jeremy Tahari.

Asked whether he ever studied fashion design, Jeremy Tahari said, "I think I

did my whole life." But when it came to college, he concentrated in ethical real estate at New York University's Gallatin School of Individualized Study.

For Elie Tahari's fall collection, prices start at \$148 for a twist neck top and go up to \$498 for a double-breasted suit jacket with gold crest buttons.

"I'm trying to bring some newness to the fabrics and the yarns. In the future, I'm very excited to introduce some viscose and some more body-con looks. I think it'll feel a bit more modern and exciting. But we also obviously want to continue to make those comfortable shift dresses for her to continue to wear to work. So I think it's just bringing some more, as opposed to changing. It's more of a gradual thing, but the influence is growing by the day," said Jeremy Tahari.

Some 100 people work on the fashion side of the business, including those employees who work in stores including Aventura, Fla.; Fashion Island in Newport Beach, Calif.; Pembroke Pines, Fla.; National Harbor, Md., and Santa Monica, Calif. Jeremy Tahari said they are manufacturing all over the world. Eventually he'd like to add Elie Tahari categories and would love to design a collection under his own name as well.

Jeremy Tahari said a key initiative is modernizing the website to give it a more elevated look. He said they're showcasing ghost photos, so you see the product and not as much the model. "I think it looks more consistent on the site. If you do ghost now, everything looks kind of unison and clean and nice. I think it was a big change for the site."

FASHION

Dressing to Impress in Montenegro



Emanuel Ungaro's resort 2026 collection on the runway in Porto Montenegro.



A look by Charles de Vilmorin.



Kobi Halperin takes a bow.



Faith Tribe presented its designs via video.

● Emanuel Ungaro and Charles de Vilmorin unveiled new collections at the seventh annual International Fashion Festival in Porto Montenegro, a luxurious resort destination.

BY MILES SOCHA

It was an unexpected see now, buy now situation when Emanuel Ungaro unveiled its resort 2026 collection on Friday night at the International Fashion Festival in Porto Montenegro.

While the festival is consumer-facing – organized to entertain the high-net-worth types that converge on this picturesque resort destination, and the public via a live broadcast on national television – a local retailer, Twenty Two Concept Store, contacted Ungaro officials immediately after the show to secure an order, finding its pretty, playful designs perfect for the market.

The annual event, now in its seventh edition, included a runway show by French wunderkind Charles de Vilmorin, who paraded ruffly, cabaret-inspired ensembles; a masterclass by Italian fashion editor and sustainability advocate Sara Sozzani Maino, and an offbeat video display of student fashions brought to life by artificial intelligence, which still seems to struggle to mimic smooth runway sashays.

Under the Faith Tribe banner, four recent graduates displayed their designs, which can be produced on demand using AI-based production platform Resonance.

Ungaro general manager Marie Fournier noted the house has a history in the region: It did a fashion show in Belgrade last November, hosted by the French ambassador to Serbia, and another 15 years ago in Kotor, Montenegro, at the time when the collection was designed by Esteban Cortázar.

"I love it here," said Kobi Halperin, Ungaro's current designer, who confessed having a pet peeve about resortwear being considered appropriate for urban attire.

By contrast, he said it looks right at home in Porto Montenegro, where women stroll around its world-famous marina and luxury hotels in colorful, summery dresses and metallic sandals.

"It's very inspiring to see this connection between glamour, practicality and fashion," he said. "You can sense people celebrate getting dressed here."

Halperin's resort collection for Ungaro, strong on pink, gold sequins and paisley prints, was inspired by a recent trip to India and would look right at home on the polished ladies who attend the open-air fashion shows organized every year by Porto Montenegro and Fabrika, an agency owned and led by Vesna Mandić.

It's a busy period for the New York-based

Israeli designer, who plans to show his signature collection in the French capital on Oct. 3, with the Emanuel Ungaro show three days later. "We all deserve to be inspired by Paris," said Halperin, who selected as his venue the Hôtel de Maisons, the private mansion where the late Karl Lagerfeld lived for decades.

Fournier said she was charmed by Porto Montenegro, with its luxurious attractions, stunning blue waters and welcoming locals.

"It's a new summer spot, and it's less crowded than Portofino or Saint-Tropez, so it's more relaxing," she said. "And they love fashion. The women are super dressed here, far more than in France. People like glitter – and sequins."

Indeed, people watching is a fun pastime, especially when nearly two-thirds of the breakfast crowd at the Regent hotel, a longtime sponsor of the festival, are wearing Hermès Oran sandals.

You also find yourself logging onto the Vesselfinder website to identify the mega yachts parked at the marina, which last week included Kaos, the 361-foot metallic-blue vessel owned by American billionaire Nancy Walton Laurie, an heir to the Walmart fortune.

Earlier this month, basketball legend Michael Jordan and his yacht M'Brace made a pitstop in Porto Montenegro, where he puffed on a cigar at the Regent's outdoor Gourmet Corner delicatessen.

Sozzani Maino, creative director of Fondazione Sozzani, was brought on board as president of the festival, bringing additional gravitas and credibility to the event – as well as a showcase for her principal causes: supporting new generations of creatives, championing

education and fostering social responsibility.

"I'm not saying fashion is the devil, but the system has to change," she told a small but rapt audience gathered at the Maritime Heritage Museum on Saturday evening.

The Italian editor showed clips from "The True Cost," and "Junk," two documentaries that shed light on the widespread damage to planet and people

wrought by fast-fashion and luxury firms alike. "You need to know what you are buying," she stressed, encouraging people to question especially low-cost makers, which sometimes rely on child labor.

Italian fashion consultant Giorgia Virzi served as a strategic adviser for the festival, now in its seventh edition at Porto Montenegro, whose new attractions such as Boka Place, a development that includes residences, a Siro hotel, Sophie's Beauty Line and several eateries, including Jamie's Italian by Jamie Oliver.

"I think it's very important to push fashion in different places. There is not only Paris, Milan, New York and London," de Vilmorin said in an interview. "I think Montenegro has a huge potential for that. When I saw people in the streets, they are all very well dressed so I think there is really something to do here."

The designer opted to create a special 20-look collection for the Montenegro showcase, focusing on filmy fabrics, eccentric colors and dramatic flourishes like a feather ruff, or a stack of fezes with built-in sunglasses.

Indulging his theatrical leanings, de Vilmorin is working on an upcoming production of the musical "Une Seconde Avant Noël," debuting at Paris' Folies Bergère in December.

"It's an amazing show, and I'm doing the decor and the costumes," he said, describing the play as "a mix of emotions, a bit scary, but very poetic."

Shift, a brand by Montenegro-born designer Ana Krgović, also participated in the festival, parading puffy, puckered pants, Beetlejuice jumpsuits with built-in face masks and other avant-garde looks.



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BUSINESS

Does Tatler's Richard Dennen Have The Hottest Job at Condé Nast?



Tatler September 2025 with Ollie Alexander on the cover.

● As he reveals the September cover, Dennen talks about the buzzy newsroom, the golden age of magazines and why he's lasted so long at Tatler.

BY SAMANTHA CONTI

LONDON — Does Tatler's Richard Dennen have the best edit job at Condé Nast?

He's in a rare position at the publisher's U.K. offices as he's still an editor, rather than a "head of editorial content," while Tatler remains a stand-alone magazine compared with the other Condé titles, which share content across brands and regions.

He still answers to Anna Wintour, Condé's chief content officer but, in Dennen's eyes, that's a plus.

"She's the most incredible contributing editor any magazine could have, always suggesting interesting, helpful ideas," he said during an interview at The Adelphi, Condé's new headquarters near The Strand, where the publisher moved last year after leaving its historic home at Vogue House in Hanover Square off Regent Street.

In addition to being a diplomat, Dennen is also a survivor. He's been at the helm of Tatler for seven years, and is the last, old-time Condé editor standing in London. Insiders refer to him as "the dauphin"

because of his staying power, high status within Condé and bold choice to broaden the title's reach beyond the horsey, land-owning classes and into territory once considered taboo.

The high-energy Dennen does it all with an upbeat attitude, a breezy charm and an endearing dose of neurosis, much like a Woody Allen character. With his floppy hair, self-deprecating humor and enduring curiosity about the lives of the rich, powerful and well-connected, he's the most democratic and inclusive of recent Tatler editors.

His September issue, set to be unveiled Tuesday, features the pop star and actor Ollie Alexander on the cover decked in an Alexander McQueen suit and Tiffany & Co. brooch. Dennen said he was excited to diverge from the usual September fashion cover "and celebrate a queer icon."

Alexander will be making his West End debut in September, playing Algernon Moncrieff in "The Importance of Being Earnest," and Dennen has cooked up "an 18th-century mash-up of Oscar Wilde-meets-a-deconstructed, Dickensian John Galiano" style shoot. There's also an interview and a timeline of the singer's career with the headline "Alexander Technique."

The issue includes a "Dynasty Files" story on Anna and Michael Murray,

daughter and son-in-law of the billionaire retail bargain-hunter Mike Ashley, and a feature on the new, American money that's been pouring into the Vatican since the arrival of Pope Leo XIV.

Called "New Money for Old Pope," the story about Catholic power would once have been met with charges of high treason in England.

Although Dennen's Tatler is more inclusive than in the past, there's still great affection for the old guard.

The main fashion shoot is lavish, and inspired by the upcoming "Marie Antoinette Style" exhibition at the Victoria and Albert museum, with lots of 18th-century swagger, cocked Napoleonic hats, towering hairstyles and poet's blouses. There's also an exotic, spiritually inspired travel story by Amanda Harlech, and a feature on the London-based Nigerian "It" girl Florence "Cuppy" Otedola.

The mash-up of old and new, establishment and not, is a reflection of Dennen, who's a newsman at heart.

Before joining Tatler, he was a features writer at large at the Mail on Sunday, the weekend edition of Britain's Daily Mail, a style writer for The Sunday Times and a columnist at the Evening Standard, now known as The London Standard.

Before joining newspapers, he worked at Tatler for six years under Isabella Blow, who was then fashion director of the title.

He was at St. Andrews University at the same time as Kate Middleton and Prince William, and is used to looking at life through a wide-angle lens thanks to his own diverse background.

His mother hails from a posh Scottish family, while his father is an American from Beverly Hills who converted from Judaism, and is now an archdeacon in the Anglican Church.

From the get-go, Dennen wanted Tatler to be a "modern, culturally relevant and a day-to-day snapshot of our times." He put the focus on tastemakers, newsmakers and generally fabulous people.

He was also careful to preserve the title's mystique, deploying Tatler's well-connected staff, and wider network, to cover social moments and trends to create what he refers to as the "bible of the global jetset."

The mix of aspirational and inspirational has kept Tatler's numbers humming. The magazine still publishes 12 issues year, plus six supplements on topics such as travel, spas, fine jewelry and cosmetic surgery.

Tatler.com is more immediate, with wedding, engagement and baby news from all the lords and ladies up and down the country, as well as celebrity updates, including an inside look at the Cotswolds wedding of Eve Jobs and Harry Charles last weekend.

Commercial revenue this year is up 26 percent, while Tatler's social media impressions have risen 40 percent year-over-year.

According to the Audit Bureau of Circulation, Tatler had an average monthly circulation of 72,351 in 2024, around 8 percent down on the previous year. The number of paid subscriptions rose nearly 30 percent to 25,054 in 2024,

with around half of print issues actively purchased in the U.K. and Ireland.

Dennen is undaunted by social media competitors such as TikTok, and said his priority will always be to produce "quality" stories, regardless of the platform.

"Who knows what the next social media app will be, or the next platform? If you're running something as old and as special as Tatler, which started the newspaper that published three times a week in 1709, I think it's interesting to think what it can look like on TikTok — or whatever comes next," said Dennen.

One advance he's not worried about is AI. "Most human beings can't get into the events that we cover," never mind the bots, he said.

He said what gives him the biggest kick is "showing that the golden age of media is not over. It's really exciting to create things in a new way, and to prove it is possible to drive a business with high-quality content."

So, will the dauphin fulfil what some might consider his destiny, move to New York, and become head of editorial content for American Vogue? It wouldn't be such a big leap. He'd still report to Wintour, who remains Vogue's global editorial director.

He demurs. "I'm really happy with what we're doing, and I think the Tatler office is fun," said Dennen, who finds it thrilling that his staff is always out "doing fabulous stories and meeting fabulous people. The energy in the office is great, and I think I'm so lucky because Tatler is a whole lifestyle."

He added: "Of course, fashion is important, but I love all the other things at Tatler, like the features and newsy scoops that we're able to provide."

It looks like the best edit job at Condé won't be vacant any time soon.



Richard Dennen at the Roksenda runway show in London in February.



Hector Vere, 5th Duke of Buckingham and Gladys Russell in "The Gilded Age."



Bertha Russell



Madame Dashkova, a spiritual medium in "The Gilded Age."



The old guards of New York City society.



The Costumes Of 'The Gilded Age' Are A Part of Real History

Costume designer Kasia Walicka Maimone dug deep into the lives of New York's famous families: the Astors, the Goelets, the Livingstons, the Van Rensselaers and the Vanderbilts. BY HIKMAT MOHAMMED

LONDON – Costume designer Kasia Walicka Maimone grew up with Leo Tolstoy's "Anna Karenina" in her native Poland. The Russian classic is part of her "cellular structure" and she recently reread the novel set in the late 19th century.

The period has had a lasting impact on her and it's also the time frame of the HBO series "The Gilded Age," about New York City's elite as they shuffle from opera houses to fancy luncheons and beyond.

Maimone has been working on the historical drama for over five years and nothing is short of grandeur as she costumes characters based on New York's famous families: the Astors, the Goelets, the Livingstons, the Van Rensselaers and the Vanderbilts.

"I live in New York and it's such a celebration of the city and getting to know the history of New York intimately," she said in an interview, detailing that she works on 5,000 to 7,000 costumes a season with her team, which on a regular day is made up of 65 people and can go up to 200 on a big shoot day.

Now for the third season, Maimone has had to look beyond the fashions and parameters of the city, as Gladys Russell, played by Taissa Farmiga, marries into British aristocracy and becomes a duchess. Her character takes inspiration from Consuelo Vanderbilt's marriage to Charles Richard John Spencer-Churchill, 9th Duke of Marlborough.

Gladys clashes with the duke's sister, Lady Sarah, played by Hattie Morahan, as she teaches her a new way of life in England and living in a country house.

"My obligation is to make sure that each

character is different and that they are defined by what they are wearing. It was very obvious what to do with Lady Sarah, she needs to be zipped up and conservative. She continuously [wears] a riding outfit with classic lines, which clashes with Gladys' newest fashions," Maimone said.

Lady Sarah is costumed up to the neck in dull tones and sharp collars, while Gladys arrives at Sidmouth Castle wearing dresses made from red and turquoise lace, yellow jacquard and baby blue tartan.

Gladys is a mirror of her mother, Bertha Russell, a fictionalized version of Alva Vanderbilt, a newcomer in New York City society who is clawing her way to the top with extravagance and somewhat bad taste to the old guards of the city.

The Russell family's costumes are daring and years ahead of their time.

"The old guard famously bought the same dresses from the House of Worth and then kept them in the closets for two years until the seasonalism quietened, but Bertha has no problem with that kind of bad taste as she's happy to manifest it," Maimone said.

It's what Gladys does when she arrives in England – in one scene, she wears diamond stars in her hair – that Lady Sarah frowns upon.

Maimone also understands that not everything is historically accurate – there's always going to be an element of entertainment. "We crank it up a bit more than what it would have been in real life and that's my job. There's a playfulness with the material," she explained.

Her research into 19th-century New York fashion is as detailed as any history

degree and spans across texts, books, magazines and art.

Many of Gladys' costumes take their cues from the paintings of the American artist John Singer Sargent, who painted Consuelo Vanderbilt a few times during his lifetime.

Maimone's attention to detail is precise – even to the secondary or one-off characters, such as Madame Dashkova, a spiritual medium, or Monica O'Brien, Bertha's sister.

"She communicates with animals and she's wearing a fox paw on her chest that she talks to. It was just a really fabulous exploration of what to do with a fortune teller," she said, adding that in the case of O'Brien's arrival in her old rags, it was about instantly letting viewers know that there was a history and disconnect between the sisters before they even came into contact with each other.

Nothing is put to waste on the expansive set of "The Gilded Age," not even the costumes.

Maimone reuses all the pieces for the house staff and with the menswear she makes additional tweaks every season to move the costumes forward with the time period.

This season, Agnes van Rhijn, played by Christine Baranski, reuses many of her old dresses since losing her fortune and being dependent on her sister, Ada Forte, played by Cynthia Nixon, who has come into wealth but doesn't change her costumes that much as she's still in mourning.

The costumes of the show are a reflection of the storyline – many of the pieces are made in New York, but some are specially designed in Europe for the main characters.

But New York seems to hold a special place in Maimone's résumé. She costumed the 2005 film "Capote," based on Truman Capote, and the crime drama "A Most Violent Year," depicting '80s New York.

"I studied English in Warsaw and when I graduated, I was quite lost and ended up living in New York City surrounded by this community of artists, who were extremely passionate about what they were doing. It was an awakening moment and I had been making clothes since I was a kid, so I ended up going to FIT, where I realized that [fashion] was the most natural language that I had and it was the first time that school ever made sense in my life," she said.

Maimone had a hand working in theater and with dance companies and operas at that time and found her calling.

"I quickly noticed that I belong so much more in storytelling than in fashion because I'm very passionate about stories and discovering new worlds," she said, remembering "Life Situations: Daydreams on 'Giselle,'" a production she worked on with the modern dance choreographer Donald Byrd in 1995.

All roads lead back to the opera or stage for Maimone, who is costuming the upcoming biopic "Springsteen: Deliver Me from Nowhere," starring Jeremy Allen White as Bruce Springsteen.



The bar at Chateau Royale.

Cody Pruitt and Jacob Cohen



eye Chateau Royale Opens In Greenwich Village

The French restaurant and bar occupies a two-floor house on Thompson Street.

BY KRISTEN TAUER

There's French dining, and then there's New York French dining. Chateau Royale is enthusiastically the latter.

"We knew we wanted to be something grand, and also something that was a little bit more American — specifically New York-leaning," says co-owner Cody Pruitt. The restaurateur is opening the doors to Chateau Royale in the Greenwich Village with business partner Jacob Cohen, two years after they debuted their popular West Village bistro Libertine on Greenwich Street. Feeling that they had "more to say," they began looking for a space for their next concept, landing on a cozy two-floor property on a leafy stretch of Thompson Street, just north of Houston Street.

"Libertine really was our way of emphasizing what a bistro actually is; it's not just a restaurant without a tablecloth, it's a regional French restaurant," Pruitt says. "We wanted it to be transportive from one place to another. Whereas here, we wanted to do something more temporally based," he adds. "There's such an amazingly rich history of French restaurants in New York that are not authentically French, but very much they're authentically New York French."

Pruitt cites nearby restaurants like Raoul's and Balthazar as inspiration for the concept, which is rooted in grand New York dining nostalgia without the kitsch. "A lot of what we want to serve here and our design choices were inspired by these places that lasted decades," Pruitt says. "And we wanted to lean into the time element of nostalgia for transportive-ness, instead of just removing ourselves from the West Village and going to Paris."

Speaking of nostalgia: former tenants in the space have included a live music venue, a Mexican restaurant, an Italian restaurant, a live poultry market and a carriage house. The team reimaged the space for its next chapter over the past year and a half, retaining only the original flooring and "bones" of the building.

Chateau Royale houses two distinct but inherently linked dining concepts. On the ground floor, the 30-seat bar room is sultry



Escargots bourguignon

with low lighting and warm wood tones. Oxblood banquettes and bar stool seating set the scene for casual dinner and cocktails; upstairs, a white-walled, more formal dining experience awaits. Picture-frame windows throughout the room overlook the tree-lined block, and a large pendant light extends down from the room's skylight. The overall design is quietly elegant and minimalist, with thoughtful details throughout each floor.

The kitchen is led by executive chef Brian Young, formerly chef du cuisine at Le Bernadin. While several dishes are shared between the two spaces — including the foie gras tourcheon and escargots bourguignon — the downstairs bar menu features more casual fare, like a burger and hot dog homage to Harry's Bar in Paris. Upstairs, the menu is built out with traditional French mains like lobster thermidor and Dover sole à la Grenouille, an homage to the iconic and now-closed uptown French restaurant.

"A lot of what we're offering in terms of cuisine is referential or inspired by dishes that were popular for decades, and then for different reasons, they are no longer popular or as ubiquitous as they were," says Pruitt, citing dishes like duck à



Chien chaud



Side Car cocktail



The second floor dining room.

l'orange and chicken cordon bleu.

The main bar room is anchored by a list of 15 cocktails inspired by classic Paris bars including the Ritz and Harry's. Upstairs, drinks are poured and presented table side from a mobile brass and mahogany bar cart.

Chateau Royale will be open for dinner seven days a week, with weekend brunch service imminent. The hope is that the

restaurant will become a home-away-from-home for its guests.

"If a neighbor comes in and gets a burger downstairs or a glass of wine before going home after work, fantastic. If they treat upstairs as a special occasion restaurant, fantastic," Pruitt says. "We want to be flexible and open and hospitable in as many ways as we can."

Fashion Scoops



Roy Wang

New Face

Pomellato has named Roy Wang, a Gen Z C-pop idol, its latest global brand ambassador.

The 24-year-old pop star, who made his debut as a member of the Chinese boy band TFBoys, counts more than 95.9 million followers on Instagram, Douyin, Xiaohongshu, and Weibo combined.

Wang joins "Emily In Paris" star Philippine Leroy-Beaulieu as a face of the Milan-based jewelry house, which is controlled by Kering.

"Roy Wang embodies the Pomellato spirit – bold yet refined, contemporary yet timeless," Boris Barboni, Pomellato's chief marketing and product officer, said in a statement.

"His artistic vision and commitment to positive change resonate deeply with our philosophy of unconventional elegance," Barboni added.

"Growing up, I've always been drawn to the intersection of tradition and innovation – something Pomellato captures brilliantly," Wang said in the same statement, who was particularly drawn to the brand expression of "authenticity and creative freedom."

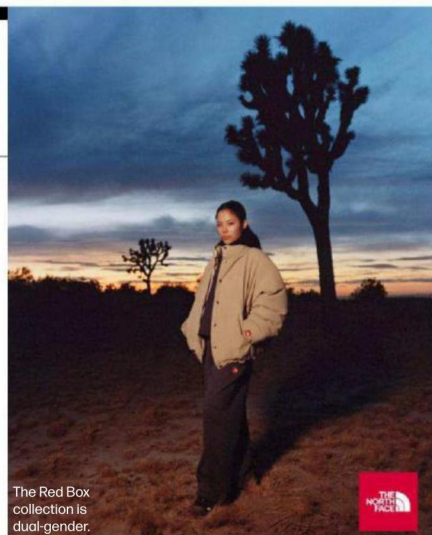
"This partnership feels natural because we share the same vision: empowering people to embrace their unique path while respecting the beauty of timeless design," added Wang.

The announcement was accompanied by a campaign showing Wang wearing pieces from the jeweler's Iconica collection, one deeply rooted in its Milanese modernist design heritage.

Wang's official portraits for Pomellato were lensed by Chen Man, one of China's most influential female photographers. Chen, dubbed "China's answer to Annie Leibovitz," initially worked with Pomellato on its first exhibition in Shanghai last year.

According to Pomellato, the announcement was timed to coincide with Wang's third nationwide concert tour. Wang will become the youngest artist to hold a concert at the Beijing National Stadium, also known as Bird's Nest.

This is Wang's first fine jewelry collaboration. Wang has previously worked with the jewelry house Chopard, the Swiss brand Bally and, most recently, attended Miu Miu's fall 2025 runway show in Paris.



The Red Box collection is dual-gender.

All Red

The North Face has looked to its archives for its latest collection – an elevated streetwear line.

Called Red Box, the collection is inspired by some of the brand's most popular sportswear products from the '70s and '90s but updated with relaxed, oversize fits, premium materials and classic construction, or what the company describes as "a modern expression of our outdoor counter-cultural roots."

Among the key pieces in the inaugural collection is a down jacket with vintage-inspired snaps; a waterproof coach's jacket; a packable hooded wind jacket; a hoodie made in Climate Conscious Cotton; a short-sleeve T-shirt in heavyweight cotton; packable wind pants in a Windwall fabric, and sweatpants with bungee cord cuffs. Retail prices will range from \$50 to \$400.

The collection is intended to be bold and irreverent, the company said, featuring premium materials and classic construction in pieces designed for layering.

Red Box will debut Thursday on The North Face's website as well as at select retail locations including Flannels and End in London, and will become a permanent part of the company's offering. In the U.S., Bloomingdale's will open a pop-up shop at its 59th Street flagship in Manhattan for the collection later this week.

The North Face, which is a division of VF Corp., is among the country's leading outdoor brands and its tag line is "Never Stop Exploring." Earlier this year, it tapped the British pop star Griff to be the face of the 40th anniversary of its Mountain jacket and in September, it will bring its popular Climb festival for professional climbers and enthusiasts to San Francisco. — JEAN E. PALMIERI ▶

Among the brand's former Chinese ambassadors are Liu Tuning, a singer and actress, and Yao Chen, an actress. — DENNI HU

Celebrating Out East

Gucci celebrated its GG Monogram campaign on Saturday evening with a private dinner in the Hamptons. Emily Ratajkowski, the face of the campaign, was the night's guest of honor, and was joined by Sarah Pidgeon, Havana Rose Liu, Molly Sims, Calum Harper, Caleb Harper, Gabriella Karefa Johnson, Hannah Bronfman, Brendan Fallis, Jason Bolden, Jen Rubio, Jessica Joffe, Laura Love, Leandra Medine, Rickie De Sole, Tina Leung, TyLynn Nguyen, Tyrell Hampton and more.

Following the brand's summer 2024 activation at LDV at The Maidstone Hotel & Restaurant, Gucci returned to the hotel this year for the event, with a cocktail party and dinner held in the Maidstone garden.

The GG Monogram campaign, first unveiled at the cruise 2026 show in Florence on May 15, was shot by photographer Daniel Arnold and shows Ratajkowski in the crowds of Cannes and the beach, carrying the newly debuted Gucci Giglio handbag.

"I love this monogram campaign so much. It was so special to be in Cannes and there was a fantastic energy between the whole team," Ratajkowski said. "I'm thrilled to be a part of such an iconic brand and be the face for this new chapter of Gucci."

In celebration, Gucci partnered with Los Angeles restaurant Jon & Vinny's to provide their soft serve ice cream at the event, and it was available to shoppers at the brand's East Hampton boutique over the weekend as well. — LEIGH NORDSTROM



Emily Ratajkowski

Emily Ratajkowski photograph by Samsho Scott/BFA.com

WWD

Miu Miu is bringing the "30 Blizzards" show by Helen Marten to Art Basel Paris in October.

MIU MIU

PRESENTS

A PROJECT
BY HELEN MARTEN

30 Blizzards.



Art Commission

What does pop culture icon and entrepreneur Kylie Jenner and experimental British artist Helen Marten have in common? Miu Miu.

The Italian luxury brand continues to straddle viral moments, such as the Jenner-fronted fall 2025 ad campaign, and intellectual projects.

Among the latter, as the official partner of Art Basel Paris' Public Program for the second year, Miu Miu is bringing "30 Blizzards," a new project by Marten, to the modern and contemporary art show.

Hinged on performance art, a new medium for the Turner Prize-winning artist, the show is to blend sculpture, video installations, libretto and movement resulting in "an immersive choreography of text, image and presence," Miu Miu said.

Conceived with theater and opera director Fabio Cherstich and composer Beatrice Dillon, the show tackles the themes of time, language, structure and transformation, the brand said.

It will be on show Oct. 22 to 26 at the Palais d'Iéna, the headquarters of France's Economic, Social and Environmental Council and the usual venue of Miu Miu runway shows.

The Macclesfield, U.K.-born Marten has built a prolific art career across multiple media, spanning sculpture, painting, drawing, video and writing, which landed her solo exhibits at major cultural institutions worldwide, including The Museum of Modern Art and the Solomon R. Guggenheim Museum in New York and

the Tate in London.

A graduate of London's Central Saint Martins and Oxford University, she took part in the 2013 and 2015 Venice Biennale and was awarded a Turner Prize in 2016.

For its inaugural participation at the Art Basel Paris Public Program last year, Miu Miu unveiled "Tales & Tellers," billed as an intersection between "fashion, cinema and art" conceived by interdisciplinary artist Goshka Macuga and convened by Elvira Dyangani Ose, director of MACBA, the Museu d'Art Contemporani de Barcelona.

The "30 Blizzards" project is one of many highlighting Miuccia Prada's fascination with the lives of women as proved by the launch in 2011 of Miu Miu Women's Tales, a platform for female filmmakers to present their own views of the plurality of femininity.

— MARTINO CARRERA

Mercedes Steps In

New York Men's Day has a new partner.

The biannual showcase for emerging designers will partner with Mercedes-Benz of Manhattan for its next iteration, scheduled for Sept. 11.

Mercedes will join returning partners Project and Coterie for the event, which will be held in two sessions that day: 10:30 a.m. to noon and 4:30 to 6 p.m.

As a result of the carmaker's involvement, New York Men's Day will also move locations. It will now be held at Mercedes' recently renovated flagship dealership at 770 11th Avenue in Hell's Kitchen

in New York. NYMD will occupy the ground level of the facility and Project and Coterie will have a dedicated lounge at the location.

"We look forward to kicking off New York Fashion Week with NYMD at our newly renovated Manhattan flagship," said Manuel Terrones, chief financial officer and interim general manager of Mercedes-Benz of Manhattan. "With over 300,000 square feet of space reimagined to provide immersive and exceptional customer service experiences, we are providing NYMD a space that best showcases the emerging designers' collections and highlights our first bespoke Maybach and AMG Lounges in the United States."

"Project and Coterie are proud to come back as presenting sponsor for New York Men's Day," said Edwina Kulego, vice president of events for international, menswear and sourcing at Mmgnet, parent company of the shows. "As the opening event for New York Fashion Week, Project and Coterie are committed to supporting NYMD and understand the importance of fostering emerging talent within the fashion community. The team is dedicated to supporting a platform like New York Men's Day that helps provide a voice to new designers to showcase their artistry. A main pillar at Project and Coterie is to encourage a sense of discovery while connecting both men's and women's fashion industry communities and cultures, which makes this partnership one Project and Coterie are delighted to see come to life."

For this edition, New York Men's Day will host eight designers: four at the morning session and

four in the afternoon. Each designer will be given their own dedicated space within Mercedes-

Benz of Manhattan to showcase their collection. Participating brands this season will include new additions: Archie, Bryan Jimenez, FIT MW25 Collective and Oxlood Zebra. They will join returning brands Clara Son, Joseph McRae, Max Esmail and Peak Lapel.

Additional sponsors include Oribe hair care, Grimoire skin care and Augment makeup.

New York Men's Day was created by Erin Hawker of Agency PR.

"This September brings many firsts and newness to New York Men's Day and we can't wait to showcase our designer collections on Sept. 11," said Hawker. "Through a new location partnership and a mixture of presenting and returning sponsors, we are able to showcase eight designers in two different sessions throughout the day."

Mercedes-Benz had long been a sponsor of New York Fashion Week but that partnership ended in 2015.

— J.E.P. ■



Peak Lapel will be a new addition to New York Men's Day.