

WWD

Fashion. Beauty. Business.

CaaStle Sued

Brendan Hoffman's P180 has sued CaaStle for fraud, claiming its misdeeds almost make it "fashion's Enron."

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Speaking Out

Deirdre Quinn of Lafayette 148 says the China tariffs battle is threatening her 29-year-old fashion brand.

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Talking TikTok

Beauty has boomed on TikTok Shop but the future is uncertain given the U.S.-China trade war and ownership issues.

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Tory, Take Two

Tory Burch has unveiled a redesign of her Rodeo Drive flagship in Beverly Hills, seen here, which fits her brand's evolved and more luxe aesthetic with a sculptural trellis on the exterior and an interior design that emphasizes the light of L.A. with a heavy injection of offbeat furnishings and textiles the designer herself collected on her travels. "It's a contrast in shapes and textures, and even with the choice of materials, but also antiques and lighting. I'm obsessed with interiors," Burch told WWD. *For more on the store, see pages 6 and 7.*

PHOTOGRAPH BY MICHAEL BUCKNER

BUSINESS

Fashion's Enron? P180 Blasts CaaStle's Christine Hunsicker in Fraud Lawsuit



Christine Hunsicker



Brendan Hoffman

- Brendan Hoffman's company has sued the embattled rental platform, alleging in New York State Court that "nothing about CaaStle was true."

BY EVAN CLARK

After Brendan Hoffman's short run as chief executive officer of Wolverine Worldwide ended in 2023, the veteran fashion executive had a "Moneyball" moment during a meeting with Christine Hunsicker, the cofounder of CaaStle who raised more than half a billion dollars arguing that apparel brands would do better to rent inventory out instead of cutting price.

That moment — a reference to the Michael Lewis book on how the savvy use of data changed baseball — altered the course of Hoffman's career and led him to link up with Hunsicker to cofound P180, which went on to forge a rental partnership with Elyse Walker, make an investment into Altuzarra and acquire control of Vince Holding Corp.

The run didn't last long. In a lawsuit filed in New York State Court on Friday, P180 said CaaStle claimed to have over 500,000 rental subscribers and that it was processing over 4 million items a month.

"In reality, there were merely hundreds of subscribers, not hundreds of thousands," the suit said. "CaaStle was hemorrhaging money. It seems to have spent upwards of \$5 for every \$1 it brought in in revenue."

The veil was torn back late last month when Hunsicker left CaaStle as CEO and was accused of showing doctored financials to investors as she drummed up the money needed to keep the company afloat.

Now CaaStle is running on bridge financing as it considers a Chapter 11 filing

and P180, which is 75 percent owned by Hoffman, is suing CaaStle for fraud and more, saying Hunsicker and others at CaaStle led it down a path it would have never followed if it knew the company were little more than smoke and rented mirrors.

"Nothing about CaaStle was true," said P180 in the suit. "CaaStle is one of the largest frauds in history and will live in infamy alongside the likes of Theranos, [Bernie] Madoff and Enron."

That's a very different look from just a few months ago.

"CaaStle appeared to be a huge success — an innovative technology company managing an ecosystem of hundreds of thousands of subscribers for multiple brands with hundreds of millions of dollars in revenue and a valuation of over \$1.4 billion," the suit said.

But while the suit said CaaStle's board learned of its "huge financial issues" in December, P180 was kept in the dark, and actually pulled further in as it made its biggest deal yet, securing control of Vince, where Hoffman became CEO for the second time.

"CaaStle, apparently desperate to avoid discovery of its own fraud and to bilk even more people, defrauded P180," the suit claimed. "Most shockingly, during that interim period — between December 2024 and March 2025, when CaaStle's board indisputably had knowledge of what occurred, CaaStle reiterated its fraudulent claims regarding income, financial stability, subscribers, and network effects and concealed its actual, dire situation from P180. It then fraudulently induced P180, among other things, to raise capital and take out multiple loans in the expectation that P180 would acquire viable assets, which P180 ultimately did. It would then even try to force P180 to merge with CaaStle."

P180 said it is seeking "justice" and has been hit with more than \$58 million in harm from CaaStle. Through the suit, the company is looking to recover that money and unwind corporate ties with CaaStle. In part, P180 is suing itself as CaaStle owns 25 percent of the company, which was first called Project 180 for how it would flip the script on how the fashion business works.

When it was founded, P180's board included Hoffman, Hunsicker and George Goldenberg, CaaStle's chief operating officer.

"What Hoffman did not know — and could not have known because the information was kept from him — was that CaaStle's representations and promises were worthless," the suit said. "CaaStle apparently believed it could cover up its fraud — or at least weather it — by acquiring apparel brands. But it could not, however, do this itself because any real due diligence of CaaStle would presumably have revealed its fraudulent bookkeeping, ineffective technology, lack of distribution infrastructure, and its utter lack of revenue and real subscribers."

Hunsicker remained a board member and occasionally CEO at P180 until the end of March, but spent last summer raising money for the new business, "on the promise that unifying apparel stores with CaaStle technology would create shareholder value."

Along the way, P180 said it was "repeatedly defrauded."

"Perhaps, CaaStle wanted to use P180's successes to prop up the fiction of CaaStle's success," the suit alleged. "Perhaps, it wanted to create a captive customer to further falsify its records. Perhaps, it needed a separate vehicle to obtain assets it otherwise could not obtain. Perhaps it wanted to force a merger to bring real assets into CaaStle."

"Like many others, P180 is a victim of CaaStle's fraud. P180 is confident in its case and looks forward to prevailing."

A SPOKESPERSON FOR P180

The suit alleged that:

- CaaStle paid to secure a strategic relationship with Elyse Walker, but actually "transferred all but \$1,700,000 away from P180" without any right to do so. "Any additional investment into Elyse Walker never occurred, nor could it have given that CaaStle was a sham from the beginning. In the meantime, Hunsicker used P180's successes in raising Elyse Walker's gross margin to perpetuate the myth that CaaStle's purported platform and networks provided value."
- CaaStle financed a deal to buy 25 percent of Altuzarra, but now claims that the money was a loan.
- While buying a 65 percent stake in Vince, P180 needed to come up with \$25 million, but was about \$5 million short. "To lock in the capital and force the purchase of Vince, CaaStle 'loaned' P180 approximately \$5 million. The loan documents, on their face, demonstrate their fraud. It was a two-week note at 10 percent interest executed with less than half a page of documentation. Hoffman signed it because Hunsicker specifically promised to raise the capital for P180 to pay it off. The debt was never meant to be repaid — but the deal was papered to give CaaStle a cudgel to force an eventual merger or acquisition."

Along the way, Hunsicker continued to "woo investors to P180 by touting the benefits of CaaStle's distribution capacity and customer network."

"In documents shared by CaaStle's agents, CaaStle valued P180 'pre-money' at over \$70 million," the suit said. "CaaStle represented that after acquiring an apparel venture or two, and deploying CaaStle's technology and network, that the value of the company would reach north of \$220 million after the \$150 million funding round. That value would be driven by CaaStle's distribution and services, including access to its ecosystem of subscribers."

"Without the promised technology or network, P180 simply owned an apparel business. Thus, the company that CaaStle and its agents touted as having a value of over \$70 million was, in fact, worth merely the value of its shares in Vince and Altuzarra — less than \$15 million."

A spokesperson for P180 said, "Like many others, P180 is a victim of CaaStle's fraud. P180 is confident in its case and looks forward to prevailing."

For just a moment there last year, P180 was a new idea or a new spin on the notion that rental could remake the fashion business. And it was on an acquisition tear to prove its case.

Now, it wants to prove its case in court.

BUSINESS

Lafayette 148's Deirdre Quinn Talks Tariff Situation Threatening Her Business

● Tariffs on her collection that she imports from China have gone from \$2 million to \$33 million.

BY LISA LOCKWOOD

Deirdre Quinn, cofounder and chief executive officer of Lafayette 148, is speaking out about the U.S.-China tariff situation, which is threatening her 29-year-old designer apparel business.

The luxury women's apparel brand generates 85 percent of its sales in the U.S. and manufactures 95 percent of its clothing in its own 240,000-square-foot production facility in Shantou, China.

"If these tariffs don't stop, I'll be out of business. Who can handle \$33 million in tariffs? It went from \$2 million to \$33 million, and I'm furious. I'm not going to be a tragedy. I'm figuring it out. We're only bringing in what I need to," Quinn said.

"Look, I have enough money to survive for now, but if this doesn't go away, I can't survive. I can't move my factory," the CEO said.

In addition to the American market, Lafayette 148 does business in Canada. "The day that Trump tried to make Canada the 51st state, my business went from up 16 percent [up], to down 55 percent," Quinn said.

Quinn said this situation reminds her of COVID-19. "I can remember my factory was shut down and the next thing, the mills were shutting down, and I'm telling everyone, 'You have no idea what's coming.' I feel the same about tariffs right now," she said.

She said she was talking with a friend of hers who asked, "How does it possibly go from \$2 million to \$33 million [in tariffs]?" She said she was at 7.5 percent (\$1.5 million) from 2019 to 2024. On Feb. 4, U.S. President Donald Trump added 10 percent more (another \$2 million), then on March 5, he added another 10 percent (\$2 million) and on April 3, he added another 34 percent (\$7 million) and then on April 9, another 50 percent (\$10 million). Then on April 10, he added another 41 percent (\$8 million) to reach 145 percent, plus the initial 7.5 percent, explained Quinn.

"To my little business, \$100 to bring something in is now \$250. It's insane. I would have to double [the price of] my garments, so I might as well shut down," she said. "I know everybody's scrambling. I'm a compound. I make the knits, the wovens, the leathers. I'd have to find 30 little factories. I'm not doing it," she said.

Still, she was adamant that she's not shutting down.

"I'm not going out of business. I'm just furious. I think people need to know, and I'm not afraid to talk about it," Quinn said.

She said she's not the only one. The whole industry is dealing with it. "Look, I'm 95 percent reliant on China," Quinn said. She said people say to her, "Didn't you see it coming?" Of course I saw it coming. I planned for tariffs. I didn't plan for 152 percent," Quinn said.

Lafayette 148's retail prices are in the luxury range. Jackets retail from \$1,698 to \$2,498. Leather jackets go from \$2,498 to \$3,998. Pants range from \$698 to \$1,298, and cashmere sweaters are \$998 to \$1,998. Jeans are \$598, and blouses retail from \$698 to \$1,298. The average order value is \$2,500 per customer, and the average unit price is \$1,000, Quinn said.

She said it's not like her company isn't looking at other places to manufacture. "We're not mass production. We're luxury



Deirdre Quinn



Here and below: Lafayette 148, fall 2025.

apparel. Our stuff is expensive, it competes with Europe. We don't know if Trump is going to throw tariffs on them next, or reduce them on us. It's just a big waiting game, but how long can you wait?"

She knows brands that are not importing right now. "But I have stores. I can't not bring in merchandise." Lafayette 148 has 11 stores in the U.S. and also has e-commerce, which is its biggest division.

"If it [tariffs] doesn't go down, we won't survive this. I do believe it's going down. Everyone says it's going down. It's just a matter of wait and see," Quinn said.

Quinn said her employees are working hard and understand they are in a tough spot. "I don't want to drop people's salaries. I will do some reorganizing to weather the storm as best as I can. Their partners are out looking for solutions. I'm not making candles or iPhones. I'm making complicated fashion."

People say, "Are you sure you want to speak out?" Why wouldn't I? I have to get the word out," she said.

China and the U.S. have to get to the table

and work it out. "It's insanity. They're going to put people out of business, not just me," she said.

Quinn said she has spoken to many people and the Council of Fashion Designers of America had a phone call Friday with its members about tariffs. "Who's getting to Trump? I don't want to fester in it, I want to get it out there in a bigger way," she said.

"I know that tariffs are not going away. And he's only picking on China," Quinn added. During her career Quinn has traveled to more than 70 countries for manufacturing. "There's a reason I stayed in this industry. We're vertical. It's the best factory ever. The handmade work that goes on — it is a dream. Look, I have friends in Australia who own some brands that are giving us some work, so I'm really happy about it."

"I'm not picking sides. It's not about red and blue. It's about red, white and blue. I dress both sides. I'm picking a country. I can not believe that this will put me out of business if they don't sort this out. I believe they will, I just don't know when. This was my American dream," she said.

Quinn said New York Gov. Kathy Hochul called her to ask how she's doing. She said Hochul and First Lady Melania Trump are both customers.

"I've survived 9/11, COVID-19, the recession, tariffs [part one]. It is insane," she said.

Meanwhile, Quinn had to cut 10 jobs in the past week. "I'm not trying to scare people., I'm very transparent about what's going on. People love working in the company. We're not a little company. We're a complicated company. We're making luxury product in every classification. That's not easy to do." The business makes 300,000 pieces annually and generates more than \$100 million in volume. The business produced 800,000 pieces annually before the pandemic and prior to the move to the luxury category.

"It's all about your competition. And my competition is Europeans. They have 90 days to worry about. I have to worry about it in the next 90 days," she said. She stopped shipping for two weeks and wanted to see if the tariffs went back down. It's a lot of money every month. "It didn't go back down, so I released some shipments very cautiously, and we're still continuing to manufacture fall. I believe the countries are going to work it out," Quinn said.

Her parents were immigrants and she worked very hard to build Lafayette 148, whose headquarters are at the Brooklyn Navy Yard. She employs 300 people in New York. "I don't have \$33 million [for tariffs]. He [Trump] has to reduce it down to something we can live with," she said.

She said her story is the American dream, and it's about entrepreneurship and small business. "I make beautiful clothes for the American consumer and they're calling me and saying, 'Are you going to be OK?' If it stays at this level, there are a lot of people who will be out of business."



Johanna Ortiz in her workshop in Colombia.

FASHION

Johanna Ortiz Brings Taste Of Colombia to Paris With Le Bon Marché Pop-up

• The 2,370-square-foot “La Plaza Johanna Ortiz” space is inspired by the markets of the Caribbean city of Cartagena.

BY JOELLE DIDERICH

PARIS — Johanna Ortiz is bringing a taste of Colombia to Paris.

Known for her luxurious resortwear and swim designs, the designer is set to unveil a four-month pop-up space at Le Bon Marché on Saturday, laying the groundwork for a more permanent presence in the French capital, where she’s presented her collections since 2017.

Located on the second floor, the

2,370-square-foot “La Plaza Johanna Ortiz” activation is inspired by the markets of the coastal city of Cartagena and the colorful architecture of the coffee-producing region of Quindío, Ortiz told WWD.

“It’s a little mixture of magical realism and of Colombia through our eyes,” she said via video conference from Key Biscayne, Fla. “I’m really excited about it, because it’s a huge opportunity to show a little bit of my world through a Le Bon Marché experience.”

Her ready-to-wear brand has been carried exclusively in Paris at the department store for almost four years, but this will be her first opportunity to showcase other categories such as homewares.

“Johanna Ortiz is more like a lifestyle,

in the sense that we always want to show what happens around it with artisans, with our heritage,” she explained. “When it’s only a rack in a space with five or six dresses, we cannot really show everything that we work on.”

The space will carry an exclusive 250-piece capsule collection of Caribbean-inspired clothing and accessories, with items ranging from a coral palm-printed sun dress to a leopard-print bikini, Lurex swimsuits, a colorful printed robe and a selection of shawls.

Collaborations on offer include candles made with French perfumer Bon Parfumeur; eyewear with Italian specialist L.G.R., and pickleball paddles with U.S. brand Recess.

They will sit alongside ceramic tableware crafted and hand-painted in Carmen de Viboral, as well as products from her collaboration with Litoral, an organization dedicated to preserving and teaching ancestral crafts like werregue weaving. An artisan will be on hand to demonstrate the basket-making technique.

“We wanted to show the end product, but also how it’s done and how women and communities are supported through this basket,” Ortiz said. “There has to be an experience and there has to be a connection when you’re buying something.”

There will be a tiny café corner with two seats, and visitors can buy a selection of Colombian products including Vast chocolate and Café Quindío coffee.

Ortiz, who runs the company with her sister Paula Ortiz, said her business has seen “nice, steady growth” at Le Bon Marché and she hopes to have a standalone store in Paris “in the hopefully near future,” after opening her first overseas boutique in New York City last year.

She was in Florida for a personal



Here and above: A dress and swimsuit from Johanna Ortiz's capsule collection for Le Bon Marché.

appearance at Bal Harbour Shops, where her seasonal store has been prolonged to a full-year lease, and a trunk show with Moda Operandi in Palm Beach.

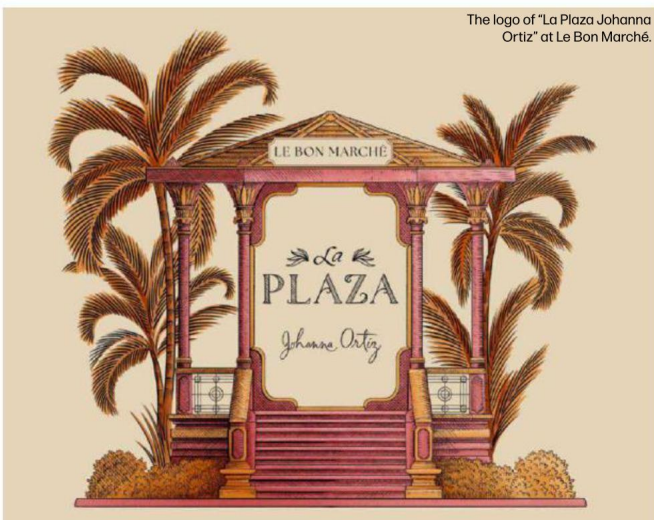
Ortiz plans to bring her traveling “Caravan” concept to Madrid at the end of May, to be followed by the Hamptons and a third, as-yet-undisclosed, location this summer.

Having dressed celebrities including Beyoncé Knowles-Carter, former First Lady Michelle Obama and Amal Clooney, she remains committed to the U.S. market despite U.S. President Donald Trump’s introduction of a new 10 percent tariff on imports from Colombia, where more than 90 percent of her pieces are made.

“We want to still keep on producing in Colombia,” she said, noting that her workshop employs 460 people and has its own training school. “At this moment, we need to accept whatever they [the Trump administration] are doing, and we need to make things work with the conditions. I am worried.”

Though the brand sources fabrics from Italy and France, its higher price point should serve as a buffer, the designer said.

“Being in the luxury segment, it separates us from the fast fashion and other producers that are more massive producers,” Ortiz said. “We’re standing in, I just want to call it a ‘safe’ — more than ‘comfortable’ — zone at this moment.”



The logo of “La Plaza Johanna Ortiz” at Le Bon Marché.

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Estimate from Cradle-to-Gate Screening LCA for a representative LYCRA® fiber manufacturing facility, June 2022, prepared by Ramboll Americas Engineering Solutions, Inc.



Here and below: A look at the Tory Burch Rodeo Drive store redesign.

BUSINESS

Tory Burch Marks New Chapter With Rodeo Drive Flagship Redesign

“We’ll take different elements into the future,” Burch said of the store’s aesthetic, which is also seen in the designer’s Mercer Street Manhattan location.

BY RYMA CHIKHOUNE
PHOTOGRAPHS BY MICHAEL BUCKNER

LOS ANGELES — Tory Burch has a new look.

When the American designer label debuted in New York City in February 2004, it showcased a striking, vibrant orange logo and geometric motif — inspired by Moroccan architecture and the bold patterns of David Hicks’ 1960s and ’70s interiors — that quickly became synonymous with the brand.

Tory Burch is now entering a new chapter and direction, which is reflected

in the redesign of its Rodeo Drive boutique in Beverly Hills, created with the help of Curiosity designer Gwenael Nicolas. Gone is the signature orange hue.

“The very first store was a little more theatrical back then than today,” Burch, executive chairman and chief creative officer of the company, said of her first experience in brick-and-mortar retail on Elizabeth Street in Manhattan. The brand was known as Tory by TRB then, before it was renamed Tory Burch in spring 2006. A lover of design, Burch, who grew up in Valley Forge, Pa., studied art history at the University of Pennsylvania before moving to New York.

“I think I’ve learned a lot about retail and what works and how to highlight products and colors,” Burch continued. “So this is obviously a very strong evolution, because it’s been 20 years. But for me, I still want to have an inviting environment where people want to come and feel inspired.” ▶





The creative process mirrored her approach to designing the brand's Mercer Street location, a multilevel, 6,000-square-foot New York flagship unveiled in 2021, which signaled the evolution of Burch's aesthetic that also has been seen in her collections over the last few years and which earned her last year's WWD Honor for Women's Designer of the Year. Both stores reference a moss green rug from the Elizabeth Street shop – the only element of the past – as well as touches of American Shaker (a nod to her childhood) with minimal wood furniture; an eclectic mix of vintage and antique decor; travertine stone tables; French Deco, and Italian modernism.

"That was designed more than six years ago," she said, reflecting on the Mercer space. "[It] was similar, but the outcome [is] very different. And I think that's what's interesting about this store. The essence of our brand and DNA of that clash of modernity and antiques and materials and textures is very present."

Like Mercer, which combined folk art, basketry and pottery, the Los Angeles flagship at 366 North Rodeo Drive is reminiscent of Burch's personal spaces, she said. "I almost approached it in a way that I was thinking about my homes today."

In sun-soaked L.A., she focused on light.

"I've wanted to redesign it for a while," she said of Rodeo. (Simultaneously, she also remodeled the company's Shanghai Kerry Centre location in China, which echoes a similar look and feel.) "One of the things I love most about Los Angeles is the light. So that was a starting point for me: 'How do you incorporate the natural light into a store that has that kind of presence?'"

The light itself is an architectural element, allowing for shadow play throughout the day with floor-to-ceiling windows and a skylight atrium. The facade is striking, with a sculptural trellis that climbs up and over the three-story building in a texture that mimics ceramic.

"The result was even more beautiful than I could have imagined," Burch said of the storefront.

Inside – at 5,000 square feet – the walls are curved and textured, made in striated plaster; the technique was hand-done by New York artist collective Art Groove. It's a mix of concrete, stone and hammered iron

details, featuring a marble staircase inspired by Italian architect and designer Carlo Scarpa, and a collection of diverse, offbeat furnishings (all found by Burch herself). Along with moss, bespoke rugs (including a Jean Lurçat design with horses, via Beauvais Carpets) and textiles come in shades of limoncello, tobacco and rust. The seating is dressed in a tapestry motif designed in-house by the ready-to-wear fabric team.

"It's so eclectic, but it's quite planned in a way," she said of the furniture and accents, which are inspired and sourced from her travels. It's a blend of Americana with European and some Asian influences



(pillows showcase Chinese needlepoint work). "It's not abundant. I feel like each piece has a presence and says something."

The apparel and accessories stand out against the backdrop, naturally drawing the eye. The spring 2025 collection, which debuted at the former Domino Sugar Factory in Brooklyn last September during New York Fashion Week, is currently on display.

While merchandise is mixed throughout, the ground level is dedicated to handbags; the second floor – showcasing a handwoven indigo rug made by a Moroccan women's collective – offers a shoe salon alongside a selection of tennis, golf and activewear, and the top floor features ready-to-wear, jewelry and a private VIP room.

Custom ceramic pedestals were made by Studio Xavier Mañosa in Barcelona, glazed in oxblood, navy and olive.

"[That] was really fun to work on," Burch continued. "And it was just so beautiful, the way that is contrasted with the floors, and the mix of textures and colors that play off of each other with the natural light."

In the end, the entirety is "a play of

tension," she said. "It's a contrast in shapes and textures, and even with the choice of materials, but also antiques and lighting. I'm obsessed with interiors."

The shift in aesthetic "will influence different things as we go forward," she said, when asked if the design direction will continue. "And even elements from the space will work in certain locations. To me, this was perfect for L.A....we'll take different elements into the future."

It was in 2005 that Tory Burch made its L.A. debut on Robertson Boulevard, which is now closed. The brand opened on Rodeo Drive in 2013 – it's one of 13 L.A. store locations and 400 globally, with 125 operating in the U.S. and Canada.

Of the L.A. market, Burch said: "There's so much diversity in L.A., and there's so many different kinds of women and men. Actually, I see a lot of men wearing our things in L.A. as well. But to me, it's interesting that it's all ages. We have a younger customer in L.A. But they're very different. I love that there's an outdoor element to L.A. and nature, but then there's the Hollywood glamour. In a way, it's a contrast in itself." ■



Here and above:
A look at the Tory
Burch Rodeo Drive
store redesign.

MEN'S

David Beckham's Collection for Boss Revealed



David Beckham in a look from his first collection for Boss.

long-term strategic partnership and represents a unique moment in the history of our core brand," said Daniel Grieder, chief executive officer of Hugo Boss. "We have been very much looking forward to this launch and are more than excited to see how these pieces are received by our end consumers. This collection is based on our strategic priority that product is key and our goal to seamlessly dress our customers for every occasion with our brands."

Beckham x Boss features a mix of tailoring and casual pieces including jersey essentials, knitwear, crisp shirts and denim. The tailored garments are in a new cut exclusive to the collaboration and there are also outerwear offerings. Accessories include a leather holdall, Chelsea boots, and a baker boy cap.

Marco Falconi, senior vice president of creative direction for Hugo Boss, said the new cut of the tailored pieces feature a "sharper shoulder construction" in the jacket, "a look inspired by Savile Row but still more relaxed than the classic power shoulder. The armhole is cut with a different angle and we added a different shoulder pad. The buttons on the lapel are lower, giving the impression that the jacket is longer than our standard silhouette. The shape of torso and the waist are more defined. The pants are mid-high waisted with a sharp, tapered cut. The stitching in general is tighter and thinner and at the very edge of the hems."

The overall color palette of the

collection ranges from neutrals such as ivory, beige and khaki to navy and black. There are also pieces in sky blue and soft pink and the denim is offered in both light and dark washes.

"I've always loved fashion and curating different looks, so having the opportunity to collaborate with Boss on my own spring/summer collection has been a great experience," said Beckham. "It's allowed me to really get into the detail of the pieces and to create a wardrobe of looks that aim to be effortlessly stylish and suit a range of occasions. I can't wait to see it in stores."

The deal with Beckham marks a first for Boss Menswear.

"Working with David on the first-ever Beckham x Boss collection has been absolutely incredible," said Falconi. "He is extremely committed to excellence and detail. His passion for fashion is authentic and he has been deeply involved in all aspects of our collaboration. We had a lot of fun during the shared design process, and the result is this remarkable collection of timeless pieces that exude effortless confidence."

Beckham is the face of the collection and is featured in the campaign that was directed and photographed by Lachlan Bailey of the Team Laird agency.

The launch of the collection on Wednesday will include billboards in prime locations including Times Square in New York and Piccadilly Circus in London along with other locations across North America, the U.K., Europe, Asia and Australia. There will also be store window installations and pop-ups at Boss stores and other retailers globally.

The collection will be sold in the Boss stores, online and in select wholesale locations.

- The line of dressy and casual menswear includes a new tailored silhouette with a sharper shoulder.

BY JEAN E. PALMIERI

After nearly a year of anticipation, Boss has taken the wraps off its inaugural collection codesigned by David Beckham.

The German company signed a multiyear

global design deal with the soccer legend last May to create a special collection of both formal and casual styles. And that's just what Beckham x Boss delivers.

The spring '25 collection is inspired by the athlete's personal style and infused with his taste, vision and fashion expertise. In the past, Beckham had been partners with Kent & Curwen.

"Our first Beckham x Boss collection marks a significant milestone in our

FASHION

Loewe's Retail Fleet Grows With New Stores In Palm Beach, Atlanta

- The stores are based on the Casa Loewe concept mixing products with art, crafts and design.

BY LISA LOCKWOOD

Loewe has been busy on the retail front. The Spanish luxury brand opened a new store in Atlanta at Phipps Plaza on Friday, on the heels of a Palm Beach store that opened earlier this month.

Located in the uptown district of Buckhead, the 1,238-square-foot Atlanta store offers a full selection of women's ready-to-wear, bags, shoes, small leather goods, eyewear and other accessories.

The store draws inspiration from the Casa Loewe concept that combines product with art, craft, and design pieces. Ceramic tiles in peach and silver envelop the store's facade and interiors. Glass, wood and concrete surfaces complement the space's warmer textures like ceramic, brass and turned iron. The selection of contemporary furniture includes Utrecht armchairs, signature iron martini tables, and a tufted leather puffer bench. Three black-and-white reproductions of British textile artist John Allen's Pink House

Cumbria offset the store's colorful palette.

The Loewe boutique also spotlights hand-selected artworks from the Spanish brand's global art collection, including "The Thuringer" (2021) by Belgian-born artist Caragh Thuring and "Pouch on a bent branch" (2020) by Irish basket maker Joe Hogan, a finalist of the 2018 edition of the Loewe Foundation Craft Prize.

On April 4, Loewe opened a new store in Palm Beach located within the Royal Poinciana Plaza. The 1,356-square-foot shop also showcases all the Loewe offering. The shop is reminiscent of an art collector's home. Brightly colored walls composed of handcrafted blue and green ceramic tiles demonstrate a appreciation for craft.

Overall, Loewe now has 19 stores in the U.S.

Interior elements of the Palm Beach store include brass, turned iron, ash wood shelving, marble podiums and concrete flooring.

A selection of art furniture comprises a puffer bench of quality leather, an original Spanish antique ceramic vessel and Nakashima Conoid cushion chairs alongside signature black iron martini tables.

Underfoot, two reproductions of British textile artist John Allen's "The River



Loewe's new store in Phipps Plaza in Atlanta.

Reaches the Sea Birling Gap" round out the space with an abstracted landscape.

Artwork handpicked from a global art collection include British painter Christina Kimeze's "Taking Time" (2023) and New York-based painter Doron Langberg's "Ilan's Garden 4" (2022).

Loewe has been making a lot of news lately. Last month, designers Jack McCollough and Lazaro Hernandez, better known as the duo behind New York label Proenza Schouler, were named the new creative directors at

Loewe, effective April 7. They succeeded Jonathan Anderson, who stepped down in March after an acclaimed 11-year tenure that catapulted the Spanish house into fashion's big leagues. As reported last week, Anderson has succeeded Kim Jones as Dior's menswear designer and will present his first collection for the French house in June.

At Loewe, Anderson had worked with ceramicists, wood workers, glassblowers, among others, to create one-of-a-kind pieces for both Loewe's collections and the stores.

FASHION

Jerry Hall, Daughters Lizzy and Georgia May Jagger Star in Burberry Campaign

● Burberry spotlights one of Britain's biggest rock 'n' roll families in a new ad campaign for Mother's Day, and plans to mark the occasion at the New York Botanical Garden.

BY SAMANTHA CONTI

LONDON – "I love being a grandma," declares the ebullient Texan Jerry Hall in Burberry's latest campaign, where she features alongside her daughters Lizzy and Georgia May Jagger and their little boys, Eugene and Dean.

The campaign, shot by Laura Jane Coulson in London, is for Mother's Day, which falls on May 11 in the U.S. The mood is homey and in tune with Burberry's strategy of celebrating Britain and spotlighting some of its most famous names.

It comes a few months after the summer 2025 campaign, which stars big British names such as Kate Winslet, Nicholas Hoult and Jodie Turner-Smith, all of whom get drenched in rainy London.

"It's Always Burberry Weather: London in Love," was a follow-up from the celebrity-filled winter 2024 campaign where stars including Barry Keoghan, Cara Delevingne, Olivia Colman and Little Simz bundled up for Burberry.

Since chief executive officer Josh Schulman arrived at the company last year, he's been taking Burberry back to basics, highlighting key categories, and using the campaigns to telegraph the brand's British style and charm.

Schulman argued earlier this year that the strategy has been working. The campaigns have been resonating with a broad range of luxury customers and leading to an improvement in "brand desirability," he said.

While Granny Hall may be all-American, she has spent much of her adult life in London and her daughters are half-English on the side of their father, Mick Jagger. The actress and model has four children with Jagger and became a grandmother in 2020 when Eugene was born.

Both of Hall's daughters live in the U.S. Lizzy is a model, actor and activist while Georgia May is also a model, and co-owner of the hair salon Bleach. She launched her own organic skin care brand, May Botanicals, in 2023.

The campaign video shows them hanging out at home, with Eugene running around, playing and blowing bubbles; baby Dean resting in mother Georgia May's arms, and the three women having a laugh.

At one point, Georgia May says of her son who was born last year: "The baby has started talking – he just kind of babbles to himself."

They're all wearing Burberry clothing and accessories, and the focus is on gifting. There are pieces from the new Highlands family of bags, which features the Burberry check and has a coated finish inspired by rainwear.

There are also silk scarves with pastel poppy prints and watercolor checks, and ballerina flats knitted in Burberry's signature colors.

And because rain is the only certainty of a British springtime (and summer) there are jackets made from lightweight tropical gabardine, and trench details across dresses, shirts and skirts.

The Burberry check appears across tailored trousers, T-shirts and the little cotton shirt-and-shorts ensemble that Eugene wears in the video.

Burberry is planning to mark U.S. Mother's Day with an exclusive event at the New York Botanical Garden that will celebrate "the spirit of motherhood."



Jerry Hall, her daughters Lizzy and Georgia May Jagger, and grandsons in Burberry's new Mother's Day campaign.

FASHION

Mytheresa Dives Into Mediterranean Sea With Pucci



Here and right: Looks from the Pucci x Mytheresa capsule collection, which launches on Wednesday.

● The Pucci x Mytheresa capsule collection riffs on two archive prints, with colors inspired by Capri.

BY SAMANTHA CONTI

LONDON – Mytheresa is set to finalize its purchase of Yoox Net-a-porter on Wednesday, but all that M&A activity



hasn't stopped the retailer from focusing on the luxury fashion business.

On Wednesday, the same day the deal closes, Mytheresa will unveil a collaboration with Pucci inspired by summers in Capri and the aqua blue of the Mediterranean Sea.

Mytheresa and Pucci have put a fresh spin on two signature prints – Marmo and Orchidee. The first was created in 1968 following designer Emilio Pucci's trip to Capri and was inspired by the swirling sunlight reflections on the Mediterranean. The second print is more abstract, and was inspired by the orchid.

The collection features fluid maxi dresses, kaftans, separates and swimwear. There are also signature printed slides, as well as a twill scarf and a foulard.

The Pucci x Mytheresa capsule collection will launch globally on Mytheresa.com, at Pucci retail stores and on pucci.com within an editorial story, photographed by Daniel Feistenauer and featuring model Sophia Lisboa.

As reported, Mytheresa is planning to buy YNAP from Richemont, with the aim

of creating a luxury ecommerce mega-group comprising Mytheresa, Net-a-porter and Mr Porter. The group will include the off-season discount retailers Yoox and The Outnet, which will be run separately.

Mytheresa will buy 100 percent of YNAP and, after the deal is finalized, the parent company will be called LuxExperience B.V. Its ticker will be changed to "LUXE" on the New York Stock Exchange.

In the medium term, the goal is to become a 4 billion euro GMV per annum business with an adjusted earnings before interest, taxes, depreciation and amortization margin of more than 8 percent.

The integration and restructuring is expected to take 24 to 36 months, and will be funded with a net cash position of 555 million euros, and no financial debt, at closing.

The plan is to "fully leverage Mytheresa's operational excellence, proprietary technology and proven ability to execute large-scale projects," said Martin Beer, chief financial officer of Mytheresa, earlier this month.

The group, and the retail brands, will also have new management teams. Michael Kliger will become group chief executive officer and managing director and continue as CEO of the Mytheresa business.

Beer will become CFO and managing director of the group. Heather Kaminetsky will become CEO of Net-a-porter. Toby Bateman, formerly managing director of Mr Porter, will return to the retailer as CEO.

What Does the Future Hold for Beauty Brands on TikTok Shop?

TikTok has become a key bargaining chip in China's escalating tariff battle with the U.S. – while remaining an enticing investment for players vying for control over the app's U.S. operations. **BY NOOR LOBAD**

Beauty has blossomed on TikTok Shop, but a tug of war between the world's two biggest superpowers means its future is uncertain.

If mounting pressure to sell to a non-Chinese owner hasn't cast enough uncertainty on TikTok's future, the app's fate has now also become inextricably enmeshed in a trade war between the U.S. and China.

In the most recent development, U.S. President Donald Trump placed tariffs of up to 245 percent on some Chinese goods, the highest rate placed on any of the 60 total countries hit with tariff hikes as part of the president's reported plan to boost the American economy.

China, the only country exempt from a 90-day pause on tariffs above 10 percent which took effect April 5, has responded with retaliatory tariffs of 125 percent on U.S. imports.

Pains of this tariff war are already being felt across industries, including beauty, many of which rely heavily on Chinese manufacturing for parts and packaging. On top of this, the escalation further complicates the future of TikTok – and subsequently, its burgeoning e-commerce arm TikTok Shop – as the ByteDance-owned platform faces pressure to either sell its U.S. operation to a new owner or face a ban in the region over security concerns.

Previous deadlines of Jan. 18 and April 5 to either sell or be banned have both been extended by Trump, who is intent on brokering a deal and most recently set another extension to June 19. Several prominent players have expressed interest in purchasing the platform, among them Microsoft; software company Oracle; Amazon; a start-up led by OnlyFans founder Tim Stokely called Zoop, and more.

"Buying TikTok and having that kind of audience and reach made readily available – it's a once-in-a-lifetime opportunity for a lot of investors," said Sky Canaves, principal analyst at Emarketer, adding that "a sale can't be made without Beijing giving the green light – and right now, TikTok is essentially a pawn in this trade war between the U.S. and China.

"I don't know when or how we'll see a sale without this trade war entering a much more conciliatory phase and, right now, we're still in the escalation stage."

Business as Usual?

Since soaring to mainstream popularity during the pandemic, TikTok has become a key platform for beauty in terms of generating trends and propelling brands and products to viral status. Add to that the runaway success of beauty selling via TikTok Shop following the commerce arm's 2023 rollout, "the future of TikTok's U.S. operations will have significant implications for beauty overall," said Jacqueline Flam Stokes, senior vice president of beauty, drug and OTC retail at NielsenIQ.

Data from NielsenIQ shows beauty sales on TikTok Shop have grown 53 percent year-over-year, far outpacing total beauty e-commerce's 10 percent growth during the period. During the first quarter of 2025, beauty sales on the platform reached \$473.9 million – an 87 percent increase from the \$253.1 million generated during the same period last year, per Charm.io.

Nevertheless, it's business as usual even against this chaotic backdrop.



"Despite a pretty uncertain future, we're seeing that it's very much business as usual on TikTok Shop – things aren't slowing down," said Flam Stokes, adding that the platform "has changed the way beauty consumers shop – and that behavior, that way of shopping, will be what sticks."

For most of TikTok Shop's trajectory, purchases made via the platform were primarily those costing under \$25, or those often qualified as "impulse purchases," as Flam Stokes put it. But that's changing. "We're seeing the price points and basket sizes increase into the over-\$30 range

during the last few months as consumers become more comfortable spending more money on TikTok Shop, making purchases that require a little more thought and consideration."

Case in point: Medicube was the second-biggest beauty brand on TikTok Shop during the first quarter, according to Charm.io, and its top seller? A \$93 "glass glow" skin care set featuring eight of the K-beauty favorite's complexion-boosting offerings. Other top-10 brands Lattafa Perfumes and Anua similarly count \$45 and \$79 bundles as their top-performers, respectively.

TikTok Under New Ownership

As far as how the TikTok experience could be altered for the platform's roughly 170 million U.S. users if it does indeed change hands, most experts are hoping it won't – at least, not in terms of its core functions.

"I would caution any new owners from radically changing anything," said Leslie Ann Hall, cofounder and chief executive officer of social media agency Iced Media, which has onboarded brands like Dieux and Moroccanoil to TikTok Shop. "The magic of TikTok – what makes it so peerless and unique – is the algorithm. ►

It's that understanding of what people are interested in and how to give them more of it, as well as that seamless integration of shopping and entertainment."

Added Alex Nisenzon, CEO of Charm.io: "Any acquirer should want to preserve the authenticity that TikTok has built – the last thing you would want is everyone leaving the asset you just paid a ton of money to get."

With that being said, certain potential acquirers seem poised to make valuable enhancements to the way the platform already operates.

Microsoft, for instance, has previously taken a strategic "hands-off" approach with past acquisitions such as LinkedIn and, more recently, video game giant Activision Blizzard. The company also owns Bing and holds a 49 percent ownership stake in OpenAI, the maker of ChatGPT – which is significant for a few reasons.

"We already know consumers are

increasingly turning to ChatGPT for skin care product recommendations, and that trend is only going to continue growing," Hall said. "If you look at Microsoft as a potential acquirer, and the ability for all of that rich TikTok data to be input into those ChatGPT recommendations – that's gold. That's where the future of search and product recommendations, especially in beauty, are going."

In addition to this, "the youths are searching on TikTok," pointed out Dieux cofounder Charlotte Palmerino, who counts more than 445,000

followers via her personal TikTok page (@charlotteparler), and reports that most views of her ultra-viral trend and ingredient explainer videos come from TikTok search – not the For You page.

Indeed, a 2024 survey by Adobe found that more than 2 in 5 Americans use TikTok as a search engine and nearly 1 in 10 Gen Zers are more likely to rely on TikTok than Google as a search engine.

Even more recently, data from Statcounter shows that Google's search market share dropped below 90 percent for the first time since 2015 for the last three months of 2024, with ChatGPT and Bing being among the key share gainers.

Meanwhile an acquisition by Amazon, which declined to confirm whether it placed a bid for TikTok just before the April ban deadline, "seems like the least likely outcome from a regulatory perspective, but would be the most transformational if it happened," said Kevin Gould, who cofounded sister press-on nail brands Glamnetic and Digi Beauty, and is the founder and CEO of Kombo Ventures.

Added Front Row Group CEO Yuri Boykiv: "If Amazon was to acquire TikTok, it could create a very lucrative opportunity for many brands just from a conversion standpoint, if you think about the amount of data Amazon has about consumers, brands and merchants, combined with TikTok's power as a demand-generating platform."

At the same time, though, many brands that have embraced TikTok Shop are still hesitant about Amazon. For instance, LVMH Moët Hennessy Louis Vuitton does not sell any of its brands on Amazon, but LVMH-owned Benefit Cosmetics has been both an early adopter and a high-performer on TikTok Shop even in regions outside of the U.S. "These brands see TikTok Shop as a completely different channel – one where they can control the voice, how the brand is represented, what creators they partner with," Nisenzon said.

"The Wild, Wild West"

He added that one benefit of an acquisition by most contenders, including Amazon, "is that it could kind of eliminate the wild, wild West aspect of TikTok Shop."

"TikTok is in those kind of early-infancy days, similar to when Amazon was first getting going, where you don't really need to share any details to list a product – you can put up a photo, a product name and that's it; there are a lot of misrepresented products and counterfeit products – any serious U.S. acquirer would likely clean much of that up."

According to Canaves, "the favorites for an acquisition are TikTok's existing

TikTok Shop's Top 10 Beauty Brands in Q1 2025, per Charm.io

- 1 **Tarte Cosmetics:** \$18.3 million
- 2 **Medicube:** \$13.8 million
- 3 **Wavvytalk:** \$8.7 million
- 4 **MaryRuth's:** \$7.3 million
- 5 **Tymo:** \$7 million
- 6 **Anua:** \$6.2 million
- 7 **Evil Goods:** \$5.2 million
- 8 **American Seair Imports:** \$4.8 million
- 9 **Oudlash:** \$4.6 million
- 10 **Aroma Concepts:** \$4.4 million

minority investors – General Atlantic and Susquehanna, those private-equity types – who would take more of a backseat role and not try to steer the company into very uncharted territories – they basically want to keep what's working, working."

But still, the backdrop of the U.S.-China trade war makes it unclear when and if a deal could even transact.

"I think we'll continue to see the ban deadline get extended, unless China makes a move to force ByteDance to pull out of the U.S.," Canaves said. "Which would be extreme – but given everything else that's happening, it's not out of the realm of possibility." ■

Anua's five-piece Ultimate Skincare Routine set netted \$2.5 million in sales during the first quarter of 2025, per Charm.io.



The C-suite Shuffle

The latest executive moves in beauty. BY NOOR LOBAD



Crown Affair's founding president and longtime chief operating officer **Elaine Choi** has been named chief executive officer of the buzzy hair care brand. The brand closed a \$9 million Series B funding round last fall ahead of its fifth birthday this year, and will soon expand its Sephora presence to 450 doors.



Linda Hoeck has been named The Estée Lauder Cos.' general manager for the Germany, Austria and Switzerland region, effective July 1. Previously, she served as commercial and retail director, Germany; Hoeck succeeds Maïke Kiessling, who is retiring.



Revlon has appointed **Ralph Marshall** its chief information and digital officer. He will report to CEO Michelle Peluso in the role, and previously held senior technology leadership roles at Merlin Entertainments, Starbucks and McDonald's.



Supergut, the 2019-founded gut health brand best known for its \$49 GLP-1 Booster prebiotic powder mix, has tapped **Tracey Warner Halama** as CEO. Warner Halama held the role at Vital Proteins prior to joining Supergut, which reports 172 percent year-over-year growth and plans to double its 6,000-door retail presence in 2025.



Lauder alum and Ourself cofounder **Vimala Black-Gupta** has been named board adviser of mineral hot springs resort, WorldSprings, which operates across more than 40 springs in Bali, Australia, Iceland, South Korea and more. Prior to launching skin care brand Ourself, Black-Gupta held senior marketing roles at Equinox and Bobbi Brown.



Sam Nazarian's 2024-launched luxury hotel brand, The Estate, has named **Kenneth Ryan** as its chief longevity officer. Ryan hails from Marriott International and Fairmont Hotels and Resorts, and will pioneer AI-powered health assessments and bio-optimization programs at The Estate, which aims to open 15 hotels and residences and 10 preventative health and longevity centers by 2030.

LTK's Top 10 Beauty Products In March

From Ouai perfume to D'Alba's white truffle-infused facial serum-spray.

BY NOOR LOBAD

Spring beauty trends are in full force on LTK.

Chief among those dominating the creator commerce app, which generates \$5 billion in annual sales of beauty, fashion and home products, is "glowy makeup," searches for which spiked more than 1,400 percent in March.

This surge drove subsequent traffic for products like Milk Makeup's Hydro Grip Hydrating Gel Skin Tint, which launched in February as a counterpart to the brand's bestselling primer of the same franchise, as well as Makeup by Mario's Hydrating SuperShine Lip Gloss. That launched last December and was the single most-shopped beauty product on LTK in March.

"The three key trends we're seeing across the top-performing products are glowy makeup, clean beauty and spring beauty," said Ally Anderson, senior director of insights and strategy at LTK, indicating Patrick Ta's flush-boosting Major Headlines blush duo as a key beneficiary of the latter trend.

Ouai's Melrose Place Eau de Parfum was on top as far as fragrance goes, though the entire category saw a 300

The 10 top-trending beauty products on LTK in March, as measured by growth in search and clicks.

1		Makeup by Mario Hydrating SuperShine Lip Gloss \$26 Shopping spiked: +9,200 percent	6		Glossier Monochromes Essential Eyeshadow Trio Palette \$22 Shopping spiked: +11,000 percent
2		Laneige Glaze Craze Tinted Polypeptide Lip Serum \$22 Shopping spiked: +328 percent	7		Wonderskin Wonder Blading Lip Stain Masque \$22 Shopping spiked: +176 percent
3		Milk Makeup Hydro Grip 12-hour Hydrating Gel Skin Tint \$36 Shopping spiked: +488 percent	8		Melrose Place Eau de Parfum \$64 Shopping spiked: +677 percent
4		The Ordinary Serum Foundation \$7.50 Shopping spiked: +200 percent	9		Patrick Ta Major Headlines Double-Take Crème & Powder Blush Duo \$38 Shopping spiked: +200 percent
5		Haus Labs Triclone Skin Tech Medium Coverage Foundation \$49 Shopping spiked: +100 percent	10		D'Alba White Truffle First Spray Serum \$35.99 Shopping spiked: +7,800 percent

percent month-over-month increase in searches in March. Lip stains, meanwhile, saw a 90 percent search spike, with TikTok-viral Wonderskin's Wonder

Blading Lip Stain Masque taking the top spot among them.

Italian beauty indie D'Alba's white truffle-infused serum-spray – which

sells more than 10,000 units a month on Amazon – also made its way to the top 10. More broadly, searches for face mists as a whole grew 1,900 percent in March.

New Talent Agency Seeks to Exalt Diverse Beauty, Fashion Creatives

Former WME agent Jay Lopez has launched Twenty-four Eleven. BY NOOR LOBAD



A new talent agency has just dropped.

Founded by agency veteran Jay Lopez, New York-based Twenty-four Eleven debuts with a mission to increase diverse talent representation in the beauty and fashion industries. Most recently, Lopez was an agent at William Morris Endeavor (more commonly known as WME), and before that held talent management roles at Streeters and The Magnet Agency.

"It felt like there was a gap in the market," said Lopez. "There are a lot of conversations across companies and across the industry about setting up diverse creatives for success, but they tend to lack follow-through, or feel surface-level – that's because there hasn't been the infrastructure for doing that in a meaningful, long-term way."

With Twenty-four Eleven, the founder and managing partner aims to "represent talent with purpose," he said, adding, "Latin and BIPOC artists have faced barriers to entry and career growth in the industry not because of a lack of talent, but due to systemic roadblocks that limit access and visibility – I created Twenty-four Eleven to help change that."

At launch, the agency's roster includes celebrity makeup artist Karina Milan,



whose works with the likes of Ice Spice and Yara Shahidi; Cynthia Alvarez, hairstylist to Auli'i Cravalho and "SNL" star Ego Nwodim, and Stephanie Escobar, stylist to Maluma and more.

In addition to managing bookings, the company will support social media development, career mapping and PR efforts for each of its artists. "We're making sure we're keeping our roster small so we're able to give each person the bespoke service that we're founded on," said Lopez.

"Twenty-four Eleven sits at the center of culture, subculture, consumer behavior and creativity, and we want to do things differently."

Gisou Brings Biggest Pop-up Yet to Miami

The brand, founded a decade ago by Negin Mirsalehi, is popping up in Miami's Design District. BY JAMES MANSO

Following successful pop-ups in New York and Los Angeles, Gisou is taking in-person activations to a new market.

The brand, founded 10 years ago by Negin Mirsalehi, is debuting its first pop-up in Miami in late April to fete the launch of its latest Tinted Honey-Infused Lip Oils. Mirsalehi said the space took cues from the locale, from palm trees to Art Deco-inspired design elements, as well as the new launch's campaign dubbed Lippie Island.

"It's one of the most requested locations by our community. There are so many comments on social for Gisou to come to Miami, and this is the perfect moment," she said. "When you think of spring, you think of Miami. The city's tropical weather and iconic scenery make it the ideal backdrop of our current campaign."

In addition to surprise giveaways and core products available at the space, Gisou has 100 goody bags for the first guests. There will also be a mixologist crafting mocktails on site, as well as exclusive merchandise available.

Though it's not the brand's first time popping up in a key market – "Pop-ups and activations have always been a part of our DNA," Mirsalehi said – the success of past

ones have made her bullish on the format.

"They're a key way for us to connect directly with our community and build brand love all over the world," Mirsalehi said, noting they are "an incredible tool for relationship-building with our community and creators. When people step into a Gisou space, they instantly connect more deeply with who we are."

From a content perspective, pop-ups also drive tenets of the brand's social media strategy, most notably user-generated content, which "extends Gisou's brand presence far beyond the event itself," Mirsalehi said.

"We're obsessed with engagement, encouraging user-generated content and community interactions. By tapping into the natural rhythms of the year, we ensure our products remain fresh and relevant, allowing our community to fully embrace the honey glow at every stage," she continued.

Mirsalehi herself has north of 7 million followers on Instagram alone, and she reasoned that the brand itself was "truly born on social." The brand, though, has legs beyond digital. Last year, it was anticipated to top 100 million euros in



Gisou's Honey-Infused Tinted Lip Oils.

retail sales, as reported, and has both doubled down on its core category of hair care with the launch of its Honey Gloss Ceramide Therapy Hair Mask and expanded beyond it successfully with the tinted lip products.

"Gisou is growing much faster than I

could have imagined," Mirsalehi said. "Everything we do is driven by our community. From new formulas to new categories, we listen to what our community wants and identify where we can truly add value with our honey-powered products."

EXCLUSIVE

Dr. Barbara Sturm Brings Anti-inflammatory Haus to New York

The pop-up, called the "Anti-inflammatory Haus: Hydration Edition," opens to the public on May 16.

BY JAMES MANSO

Dr. Barbara Sturm is setting up house again in downtown New York – at least for a weekend.

The five-story pop-up, in New York's SoHo neighborhood at 215 Lafayette Street, features a point of sale, but the intention also goes beyond the product. Sturm will be hosting master classes as well as expert panel discussions, EveLab skin analysis and consultations, wellness programming and a focus on anti-inflammatory nutrition.

It will be open for three days, starting May 16.

Dubbed the "Anti-inflammatory Haus: Hydration Edition," the activation coincides with the 10th birthday of Sturm's hero product, the Hyaluronic Serum. It follows a successful first incarnation of the concept in London, which Sturm said was successful enough.

The components of the pop-up also reflect how much the consumer has changed in the decade since it launched, as part of a broader merging of wellness and skin care.

"People are highly educated, but get overwhelmed with so much information on social media, press and Google," Sturm said. "Sometimes, I meet people and I'm surprised that they still haven't understood certain consequences on their health and the basics of healthy living."

It's a hefty marketing play, but Sturm contended that she's not one to let a marketing engine drive the direction of her business.

"When I started doing the serum, there



A rendering of the interior of Dr. Barbara Sturm's Anti-inflammatory Haus: Hydration Edition.

was no brand with a hyaluronic serum on the market. I was injecting the ingredient into the skin but wanted a topical one for the outside. Now, it's a household name," Sturm said. "The intention was not, 'Oh, let's create a hero product and make a lot of money.' My intention was that it would be so great for skin and for my patients."

Furthermore, Sturm thinks that's

becoming a key differentiator of the brand.

"The ideas of creating a product are so different. Skin care brands come out for all the wrong reasons; it's all marketing and getting it to catch fire," she said. "That's not how a serum should be discovered; it should come to market because it's working, it's effective and you see the results."

Her consumer has evolved, and so has



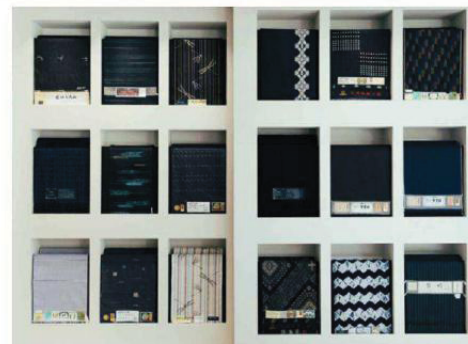
Dr. Barbara Sturm's Hyaluronic Serum

the beauty landscape, but Sturm still tries to tune out the broader market trends.

"I'm not sitting in my office wondering what could be a trend, or how to make a product stand out on Instagram every two minutes. That's not how I work," she said.

Sturm tries to tap into the same psyche as she iterates the brand's next chapter, which as of 2024, is now owned by Puig. Per the company's most recent financial results, sales in skin care grew 19.8 percent on a reported basis to 516.2 million euros.

"They're super organized, super on the case, and masters of retail," Sturm said of the new owners, adding she would be expanding her brick-and-mortar footprint in coming months. "You will soon see travel retail and great counters in the best locations. We're also working on the best new products."

Shunsuke and
Chien-Tsu TeranishiHere and below: Textiles
and designs by Mizen.

FASHION

Fashion Brand Mizen Is Raising the Profile of Japan's Kimono Textile Makers

● Founders Shunsuke and Chien-Tsu Teranishi say their capes, bombers and other designs are “the intersection of form and material.”

BY KELLY WETHERILL

TOKYO — Shunsuke Teranishi never set out to create a fashion brand. In fact, he refers to Mizen, the label that he designs and runs with his wife and business partner Chien-Tsu Teranishi, as a “project.”

“It’s not just about design,” he said from the second floor of Mizen’s flagship boutique in Tokyo’s upscale, fashion-forward district of Aoyama. “The story behind the production and the work that goes into it are equally important. We want to share that with our customers while at the same time supporting the producer partners that we work with. It’s like a gathering of friends.”

The couple’s early journeys in the fashion industry followed a path that is not uncommon among promising young Asian designers, but which eventually inspired them to seek a new way of making and selling clothing. Shunsuke studied architecture at Kyoto University before joining Yohji Yamamoto as a patternmaker. At age 28 he moved to Milan, working under Stefano Pilati at Agnona and then for Hermès as a 3D designer, a role that was effectively a mix of designer and patternmaker.

“I spent 12 years in Europe. Every fashion company was looking for a Japanese patternmaker, particularly ones who came from Yohji Yamamoto, Comme des Garçons, or Issey Miyake,” he said. “The reason for this is that in Japan we are taught to both design and pattern, but in Europe these jobs are very separated. Designers have become like celebrities,

while the patterners and others are doing all of the production behind the scenes.”

Chien-Tsu, who in Japan and Europe goes by her English name Molly, also moved to Milan after graduating from fashion school in her native Taiwan. Upon completing a master’s degree in fashion design from Istituto Marangoni, she joined Agnona as Pilati’s personal assistant. She later moved from Berlin to Paris to design for Carven and Shiatzy Chen.

The couple not only met in Europe but it was also during this time that they began to meet producers of traditional Japanese textiles, who were desperately — and fruitlessly — trying to carve out a place for themselves within what Shunsuke refers to as the “fashion pyramid.” Serendipitously, these encounters came around the same time that he was becoming disillusioned with his own role in the industry.

“I realized that me being at Hermès or not made no difference to the brand. I wanted to do something on my own, and then I happened to meet these makers of incredible kimono fabrics, and I realized that neither of us fit into the pyramid of the fashion industry,” he said. “It was at that time that I started to think about my own value as a Japanese person and I decided that rather than creating a brand or trends, I wanted to create a new sense of value from Japan.”

The traditional textiles produced in Japan are widely considered to be among the highest quality in the world, with many taking several months to create by hand in processes that are painstakingly intricate and labor-intensive. European designers are aware of this, but also find kimono fabrics difficult to work with, owing to the fact that their width is set at about a quarter of what they are accustomed to.

“Europeans know that Japanese fabrics

are better, but they want them to be wider. This is a very design-centric way of thinking,” Shunsuke said. “But with Mizen, we think about how we can design to support the craft and the existing techniques. If we are able to do that, it will improve the situation for producers around the world, not just in Japan.”

The Teranishis left Europe and settled in Japan in 2018. They have been working with a small group of just over a dozen carefully selected kimono textile makers ever since, originally under the label Arlnata, which was rebranded as Mizen in 2022.

“The kimono market is shrinking, so everyone is thinking about what to do next, but we’re selective about which producers we work with. It has to be people who are interested in doing something new,” Shunsuke said. “European luxury brands like Armani or Louis Vuitton might collaborate with kimono textile makers, but it will only be for one season. On the other hand, we are only interested in creating long-term relationships that really benefit the producers.”

The fabrics that Mizen uses in its designs take between three months and a year to produce, meaning it is not always possible for the brand to churn out two collections a year. Instead, the designers say that the brand shares more similarities with the automobile industry than with other fashion brands. “We announce new pieces and collections whenever they’re ready,” Shunsuke said.

Capes are one of Mizen’s signature styles, having now been updated five times with slight adjustments, each time using the fabrics that are ready and available at the time. These also represent one of the brand’s biggest challenges: combining kimono silks with high-quality knits. Since

the kimono fabrics have no give but the knits naturally stretch, puckering would seem to be inevitable. But Shunsuke used his experience in 3D design to create a type of piping that binds the two together with a completely flat seam, while also adding a contrasting design element.

Bomber jackets are another staple, and feature one of the brand’s most innovative uses of the narrow kimono fabrics. They wrap around the body, vertically at the front and horizontally at the back, creating unique seaming that appears intentional, rather than the product of necessity.

But the common thread among all of Mizen’s designs is the high-quality fabrics. Tweed-like textiles woven from lightweight silk ribbons, highly detailed and handmade batiks, and even fabrics that incorporate narrow strips of hand-cut abalone shell all feature heavily in the brand’s classically elegant yet modern pieces for both men and women.

“Mizen represents the intersection of form and material,” Shunsuke said.

On each garment’s label is not only Mizen’s own logo, but also the name of the workshop that made the fabric, another example of the Teranishis’ commitment to supporting producers.

In the future, the couple plans to take their concept even further, opening local stores in the places where Mizen textiles are made. They envision that these shops will sell not only clothing, but also furniture, jewelry and other regional handicrafts.

“Since we have the textile ateliers’ names on the tags, our customers know where they come from, but they still don’t have a chance to visit the workshops. We hope these stores will help to bridge the gap between producers and consumers,” Molly said.

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KEARNEY

SUSTAINABILITY

The Lycra Company, Qore Are Scaling Sustainable Innovation With Bio-derived Fibers



New fiber innovations is a game-changer for the fashion industry.



Gary Smith



Jon Veldhouse

- CEOs Gary Smith and Jon Veldhouse discuss renewable materials, traceability and the future of circular fashion.

BY ARTHUR ZACZKIEWICZ

As sustainability becomes a top priority for consumers and the fashion industry, innovative solutions that balance environmental responsibility and scalability are crucial. Enter The Lycra Company's collaboration with Qore, which is ushering in a new era of bio-derived materials.

In this exclusive Q&A, Gary Smith, chief executive officer of The Lycra Company, and Jon Veldhouse, CEO of Qore, delve into the game-changing potential of bio-derived Lycra fiber made with Qira. They discuss how this innovation supports carbon reduction, improves supply chain transparency and sets a new standard for circular fashion – all while delivering the performance and quality the industry demands.

WWD: As consumer demand for sustainable products grows, scalability has often been a stumbling block for bio-derived innovations. Can you elaborate on the significance of Qore's 65-kiloton production capacity and how this will enable brands to adopt

bio-derived Lycra fiber made with Qira at scale without compromising on quality or performance?

Jon Veldhouse: As consumer demand for more sustainable products increases, the ability to produce at scale becomes a critical step in making these products a viable option. With this level of production, Qore can offer a consistent supply, resulting in reliable volumes. Furthermore, producing at a larger scale ensures consistent quality, allowing Qore to meet the high standards for quality and performance.

Gary Smith: By using Qira, the bio-derived ingredient that Qore provides, The Lycra Company will be able to convert up to 30 percent of our current spandex production capacity to renewable Lycra fiber. This bio-derived offering has the same chemical structure as our original Lycra fiber – it uses a different route (fermentation) and feedstock (corn versus fossil-based resources) to achieve the same result. For mills, brands and retailers, this means no reengineering of fabrics, processes, or garment patterns and equivalent performance to the original Lycra fiber.

WWD: Regarding the challenges of supply chain transparency, how is The Lycra Company working with brands and manufacturers to ensure the

adoption of this sustainable fiber across the value chain?

G.S.: Traceability is critical across the entire value chain – from farm to finished garment. Like Qore, we are working to achieve ISCC [International Sustainability and Carbon Certification] Plus certification, allowing customers to track and trace the product throughout the value chain, and USDA Bio-Preferred Certification to confirm the fiber's specific bio-derived content. These certifications will empower mills, brands, and ultimately consumers to choose this product with confidence. By promoting verified traceability, we're driving transparency and creating added value and stronger business outcomes across the supply chain.

J.V.: Dent corn for Qira is locally sourced within a 100-mile radius of our Eddyville plant in Iowa. Qore has established long-term relationships with its farmers, enabling transparency from the very beginning of the process. For example, customers, manufacturers, and brands are invited to visit Iowa farms to explore this process firsthand. Qira supports its sustainability claims with both data and certifications, such as ISCC Plus and the USDA's BioPreferred program.

WWD: With sustainability becoming a key metric for consumers and stakeholders alike, what role does bio-derived Lycra fiber made with Qira play in helping retailers and brands meet their carbon reduction commitments? How can this new innovation be a differentiator in a competitive marketplace?

G.S.: Bio-derived Lycra fiber made with Qira is composed of 70 percent renewable content and has the potential to deliver a reduced carbon footprint by up to 44 percent. It will also enable our customers to reduce their product footprints as they look to strategic suppliers like us for solutions to help them meet their sustainability targets. The response we have received has been overwhelmingly positive, and several leading brands and retailers have traveled out to Iowa to tour the Qore facility and learn more about this innovation firsthand. They appreciate this product's transparency and traceability, which is a key differentiator in the marketplace.

J.V.: Bio-derived Lycra fiber made with Qira offers a lower PCF [product carbon footprint] compared to conventional petroleum-based options. It is a drop-in solution; current manufacturing needs to make minimal to no changes, and the compatibility for circular design principles remains unchanged from conventional petro-based. This fiber also supports carbon reduction in Scope 3 emissions, helping brands reach their science-based targets.

WWD: The partnership with Qore not only reduces carbon emissions, but also supports local farming communities and creates jobs through its Iowa-based production facility. Could you discuss how this initiative exemplifies the intersection of environmental sustainability and economic opportunity?

J.V.: The Qore facility was built in south central Iowa and was able to bring in full-time employment locally to the area. The building of the facility has also created numerous jobs and added to the local economy. Additionally, building this facility in rural Iowa provides a unique corn market for our local farmers, allowing for new income sources. The facility is powered by approximately 90 percent renewable wind power, utilizes advanced technologies to recycle water used in the process, and includes heat reclaimers to ensure the facility is both highly automated and efficient.

WWD: Beyond the development of bio-derived Lycra fiber made with Qira, The Lycra Company is also working on circularity initiatives, such as fibers that can be re-spun into new materials. How does this multifaceted approach to sustainability enhance the durability, recyclability, and longevity of garments, and what might the future of circular fashion look like?

G.S.: Our vision is to reduce the use of fossil-based ingredients by starting with renewable or recycled inputs, making fibers that are as durable as possible for a long wear life, and at the end of life, extracting spandex fibers from garments and recycling them into new fibers. With Qira, we are starting with a partly renewable input, making an extremely durable fiber, and we are working with recyclers – today at pilot scale – to recycle spandex fibers. We believe circularity is critical for the industry to meet its sustainability objectives, but it will take time to build the necessary infrastructure to realize this goal entirely.

By developing processes today that enable recyclability, we are creating solutions for the future – not only for a garment's first life but its second and third. The future of circular fashion is one where garments at the end of their life are part of a regenerative system that defines these garments as resources, not waste.

WWD: How do you see this innovation impacting the broader fashion apparel industry in terms of shifting consumer preferences and industry standards for sustainability?

G.S.: I see this innovation impacting consumer preference in several ways. Our consumer research showed that garments made with bio-derived or renewable materials appealed to consumers – especially Gen Z and Millennials. Lycra fiber is always the minority component in a fabric or garment, so if brands and retailers pair this new Lycra fiber with other renewable fiber options, they should have a strong value proposition for eco-conscious consumers.

Today, if we look at sustainable spandex offerings in the industry, we see a limited supply of recycled spandex. That's because spandex producers are using their own fiber waste as feedstock, which by its very nature should be in limited supply as responsible producers should focus on minimizing waste in the first place. Bio-derived Lycra fiber made with Qira offers the industry a sustainable spandex option they can use at scale.

We hope this encourages broader innovation in biomaterials, such as nylon or polyester, pushing other fiber manufacturers to explore similar paths to create renewable or bio-derived offerings. Eventually, as the industry infrastructure develops, we will see bio-derived offerings that can be recycled at the end of life, thus closing the loop. That's the ultimate vision.

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Fashion Scoops



S. Coups is the new Boss ambassador.

Joining Boss

K-pop star S. Coups is Boss' newest global ambassador, the brand said Monday. The singer is expected to be featured in forthcoming campaigns and style pieces from the German-based fashion label at high-profile events.

"Known for his outstanding leadership and sophisticated style, S. Coups brings a bold presence both on and off the stage — setting the tone for a powerful synergy with Boss," the brand said via statement.

Since his rise to fame, S. Coups' profile has conquered his space in the fashion world. In July 2024, he was announced as brand ambassador to Spanish fashion house Loewe, and he attended the label's spring 2025 show during Paris Fashion Week in September.

S. Coups' appointment as Boss' global ambassador follows the label's collaboration with David Beckham on the Boss One Bodywear collection campaign, which was released in January and featured the former soccer star modeling underwear from the German apparel brand.

Boss' newfound partnership with the K-pop star also comes after the label struggled with sales in 2024, per a WWD report from last November.

"You know, 2024 was a difficult year for nearly all brands. I think the world was kind of upside down from all perspectives, and it was for our customers," said Daniel Greider, chief executive officer of Hugo Boss. "There was less traffic and people were not in a mood to buy. I cannot talk about the year-end yet, but we had a better second half than the first half. So things eased a bit up."

Along with Beckham, S. Coups joins the likes of Lee Jong Suk, Naomi Campbell, Gisele Bündchen, Burna Boy and Matteo Berrettini as the brand's ambassadors.

— JULIA TETI

Paul's New Seat

No stranger to the world of furniture, fashion designer Sir Paul Smith's whimsical vision has lit up everything from BoffilDePadova sofas to Gufram cactuses and screens with Finnish firm Artek.

DWR (Design Within Reach) on Monday launched The Paul Smith Collection. The new collection includes a selection of classics from American furniture brands Herman Miller and Knoll. Among them are the Molded Plastic Side

chair originally designed by American designers Charles and Ray Eames and the Womb chair designed by Finnish-American architect Eero Saarinen. Parent company Herman Miller acquired DWR in 2015, before merging with Knoll in 2021 to become MillerKnoll.

The exclusive new line is an homage to the British designer's long-standing collaboration with textiles maker Maharam, and is also an opportunity to incorporate its fabrics into a collection of indoor and outdoor furniture from DWR.

Smith told WWD it was an honor to work on iconic designs that define midcentury modern.

"With the Womb and Cube chair specifically, I appreciate the complexity of upholstering the pattern around its organic form. Of course, it's a huge privilege to see our fabrics on such iconic pieces," he said.

Whether it's furniture or fashion, Smith's focus remains the same.

"Quality and practicality are two things I value highly when designing, whether it be in fashion, furniture or something else entirely," he added.

The Paul Smith Collection first debuted at the Miles C. Bates Wave House in Palm Desert, Calif. The experiential installation marked the first time DWR has collaborated with vacation home firm Boutique. A marvel of midcentury modern design, the Wave House is distinguished by its curved roof and was built in 1955 for Bates, a prominent artist.

"DWR is continuing to evolve, and this rental home is a great example of how we are expanding both our product portfolio and the ways in which our collections are experienced," said MillerKnoll's president of

Saul "Canelo" Alvarez



global retail Debbie Propst.

Smith became a household name in menswear in the 1970s. The brand is known for its quirky wardrobe staples, stripes, bold color, pattern and textures that catapulted the brand to cult status in the 1980s and '90s.

Smith marked 50 years in the business in 2020 and made his debut with BoffilDe Padova at Salone del Mobile.Milano trade show in 2022. The concept behind that collection, named Everyday Life, extended to furnishing sofas, armchairs and poufs.

All products are available on dwr.com

As reported, after showing at Pitti Uomo in Florence last summer, Smith for the first time will be part of the official Milan menswear calendar and has scheduled his namesake brand's fashion show on June 21.

— SOFIA CELESTE

Amiri's Ambassador

Amiri has tapped world champion Mexican boxer

Saúl "Canelo" Álvarez as its latest ambassador.

The athlete has achieved an unprecedented four division world championships and is the first boxer to be named undisputed super middleweight champion of the world, leading to his nickname as "The Face of Boxing."

Alvarez, who is one of the world's top 10 highest-paid athletes, is known for his excellent technique, power and versatility in the ring. He's also been a longtime fan of the Amiri brand and met founder and designer Mike Amiri in California, where they discovered a mutual dedication to their respective crafts.

"Athletes are our modern icons — they inspire people around the world to believe that anything is possible," Amiri said. "For me, sports and fashion are inherently connected, as shared experiences that bring people together. I am proud to be able to welcome my friend Canelo as our latest Amiri ambassador — we share a philosophy of excellence, and a dedication to inspiring others."

"I am excited to partner with Amiri and to work with Mike Amiri, a designer I admire and a brand I truly respect," Alvarez said. "This is stepping into another world — outside of my sport, into the world of fashion, yet both are worlds that share passion, commitment to excellence and skill in craft that inspires people across the globe."

The partnership also emphasizes Amiri's growth and focus on the Latin American region.

Other Amiri ambassadors include South Korean rapper Sunwoon, part of the boy band The Boyz.

— JEAN E. PALMIERI



Paul Smith's textile designs on the Womb chair (left) which was originally designed by Eero Saarinen and envisaged as a basket full of pillows.