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S O M M A I R E

SOMMAIRE

KERING - CORPORATE

L'Economia
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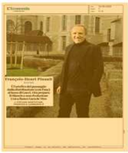

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François-Henri Pinault

KERING

È l'artefice del passaggio dalla distribuzione (con Fnac) al lusso di Gucci. Ora prepara il rilancio e una rivoluzione Con a fianco Luca de Meo

di STEFANO MONTEFIORI, FRANCESCA GAMBARINI 6

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STAFFETTA DI LUSSO FRANCO-ITALIANA PER GUCCI & CO.

Luca de Meo arriva oggi alla guida operativa del gruppo Kering. «È uno stratega, capisce i marchi», ha detto François-Henri Pinault che gli affida una macchina potente, ma in difficoltà. E il manager ha risposto: «Faremo scelte chiare e forti»

di **STEFANO MONTEFIORI**

Un passaggio di consegne storico. François-Henri Pinault, 63 anni, è l'uomo che in vent'anni ha trasformato il gruppo fondato dal padre François, abbandonando la grande distribuzione (da Fnac alla Redoute) per concentrarsi nel lusso e diventare uno dei leader mondiali del settore.

Oggi, 15 settembre, Pinault lascia il posto di direttore generale di Kering a Luca de Meo, 58 anni, il manager italiano che lo stesso Pinault ha strappato alla Renault dopo tanti successi nel mondo dell'auto. Pinault resta presidente e maggiore azionista, ma fa un passo indietro nella gestione operativa della casa che raggruppa marchi globali come Gucci e Saint Laurent, Bottega Veneta e Balenciaga, Pomellato e Boucheron. Tocca adesso a de Meo, già protagonista del rilancio della casa automobilistica, occuparsi della nuova fase di Kering.

I due leader si sono mostrati in pubblico l'uno accanto all'altro lo scorso 9 settembre nella sede del 40, rue de Sèvres a Parigi, nell'ex ospedale Laennec che ospitava l'assemblea generale. Un momento importante nella storia del gruppo, e anche dell'imprenditoria franco-italiana (come ricorda spesso Pinault con una battuta, Kering è il più italiano dei gruppi francesi e il più francese dei gruppi italiani. Nel 2023 ha rappresentato il 21 per cento del giro d'affari della moda in Italia e l'1,7 per cento del totale delle esportazioni italiane).

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De Meo, raro caso di manager invitato ai vertici della moda e del lusso non essendosene mai occupato prima, è chiamato a riportare i risultati finanziari del gruppo agli splendori pre-Covid. Kering ha annunciato a luglio una diminuzione del 16% del suo giro d'affari, e un indebitamento per 9,5 miliardi di euro. Grande attenzione si concentra su Gucci, la *maison* che negli anni dell'esplosione del direttore creativo Alessandro Michele ha fatto registrare vendite record ma che nel primo semestre 2025 ha riportato un calo nei ricavi del 26%.

«Oggi non è il momento di entrare nei dettagli del nostro futuro piano strategico — ha detto Luca de Meo —, lo elaborerò insieme ai team in vista di una presentazione nella primavera del 2026». Ma qualche indicazione sul suo progetto di lavoro, comunque, de Meo l'ha data: «La situazione attuale rafforza la nostra determinazione ad agire senza indugio, e questo richiederà scelte chiare e forti. Dovremo continuare a ridurre il debito e, ove necessario, razionalizzare, riorganizzare e riposizionare alcuni dei nostri marchi». E poi, incontrando i giornalisti alla fine dell'assemblea generale: «Gucci è chiaramente una priorità, ma ci sono molte altre cose da fare. Bisogna avere la capacità di fare più cose allo stesso tempo. E ho già affrontato situazioni di risanamento molto, molto più complicate», ha ricordato de Meo (l'ultima delle quali alla Renault con la *Renaulution* da lui voluta, *ndr*).

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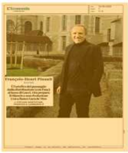

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«La famiglia si adatta»

Il cambio della guardia alla direzione generale è l'occasione, per François-Henri Pinault, di una rara e lunga intervista alla testata specializzata americana *WWD*, nella quale il presidente di Kering ripercorre la sua esperienza alla guida del gruppo.

«Rimango l'azionista di riferimento e il presidente, quindi non mi sembra di andarmene. Ma mi fa rendo conto di ciò che ho realizzato in 20 anni, ed è stata un'avventura straordinaria. Innanzitutto, ho avuto fortuna ad assumere presto queste responsabilità. Avevo 43 anni, mio padre aveva più o meno la mia età di oggi. Mi ha lasciato fare, mi ha dato fiducia fin dall'inizio... E quanto sia stato importante lo capisco ancora di più ora che è il mio turno di passare il testimone a livello operativo».

E ancora: «Non è l'azienda che deve adattarsi alla famiglia, ma la famiglia all'azienda. Sarebbe molto pericoloso se l'azienda aspettasse che un membro della famiglia fosse pronto a subentrare. I membri della terza generazione erano troppo giovani, ma era giunto il momento per Kering di avere comunque una nuova prospettiva, una nuova visione (...) e Luca si è imposto naturalmente come il candidato ideale per il gruppo».

De Meo lavorerà con i due vice Francesca Bellettini e Jean-Marc Duplaix sulla base dei suoi principi di management citati in un recente studio della Harvard Business School, tra i quali: mai riunioni con più di 12 persone, durata massima un'ora, lavorare 65 ore alla settimana sei giorni su sette, privilegiare contatto diretto e WhatsApp, no email, parla male di te, non dei tuoi colleghi, massima disponibilità e apertura «ma non farmi perdere tempo».

E

L'identikit

Il gruppo Kering, che fino al 2013 si chiamava Ppr, è uno dei protagonisti mondiali del lusso Fa capo a François-Henri Pinault e ha marchi come Gucci, Yves Saint Laurent, Bottega Veneta, Balenciaga, Alexander McQueen, Brioni, Boucheron, Pomellato, Ginori 1735, DoDo. Quotata sull'Euronext a Parigi, storica rivale della Lvmh di Bernard Arnault, Kering ha chiuso il 2024 con ricavi a 17,2 miliardi (-16%). Per far fronte al calo del giro d'affari e della redditività, lo scorso giugno ha nominato amministratore delegato Luca de Meo. L'ex ceo di Renault si insedia oggi, 15 settembre, e sostituisce Pinault, che resta presidente


L'Economia
DIAMO AI PROGETTI L'ECCELLENZA CHE MERITANO


STAFFETTA DI LUSSO FRANCO-ITALIANA PER GUCCI & CO.


FONDI, LA MODA PIACE E OLTRE IL 90% INVESTIRÀ

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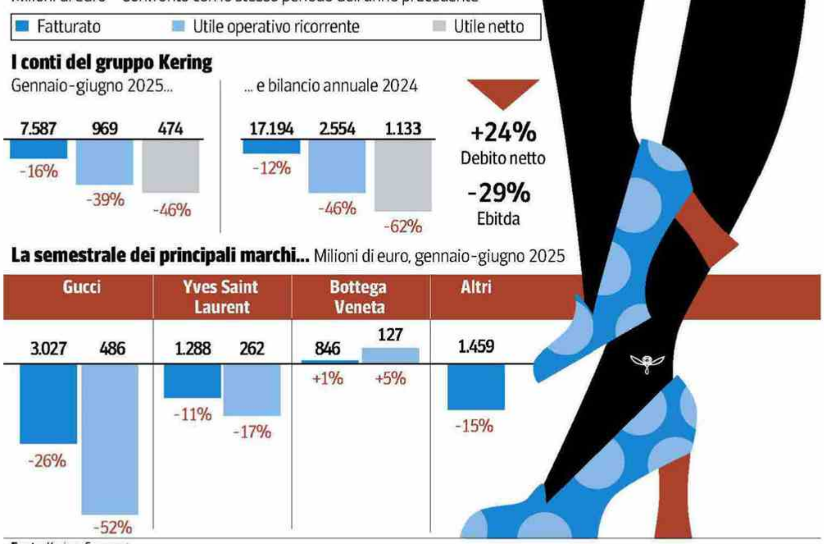
I numeri

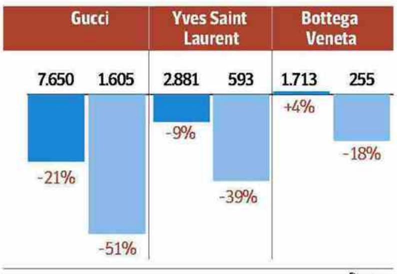
Milioni di euro - Confronto con lo stesso periodo dell'anno precedente



Così in Borsa

Andamento del titolo Kering nell'ultimo mese
Dati al 12/09/2025

... e il bilancio 2024 Milioni di euro



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Squadra
Sopra, François-Henri Pinault , presidente di Kering; sotto, Luca De Meo, nuovo ceo del gruppo. Ex ceo di Renault, ex gruppo Fiat e Volkswagen, ha presieduto Acea che raduna i costruttori di automobili europei

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L'AGEFI
Edition du 16 septembre 2025

Kering pourrait annoncer des changements chez Gucci, le titre en profite

Kering gagne 8% en Bourse depuis le début de l'année ©(RK)

Les investisseurs misent sur des évolutions au sein de la marque phare du groupe de luxe alors que Luca de Meo prend les rênes de l'entreprise ce lundi.

L'arrivée de Luca de Meo suscite des attentes. Le titre Kering a progressé de 5,8%, à 255,35 euros en Bourse ce lundi, alors que l'ancien patron de Renault prend officiellement les rênes du groupe de luxe et pourrait annoncer des changements à la tête de sa marque phare, Gucci.

Selon le magazine spécialisé *The Business of Fashion,* Kering pourrait annoncer prochainement le départ du directeur général de Gucci, Stefano Cantino, remplacé par la responsable mondiale des marques Francesca Bellettini.

Contacté par l'agence Agefi-Dow Jones, le groupe n'a pas immédiatement répondu à une demande de commentaire.

Urgence

Dans une note diffusée lundi matin, HSBC se montre optimiste sur les perspectives de rebond de Kering, réitérant sa recommandation d'achat et son objectif de cours de 300 euros.

La banque s'attend à des changements rapides au sein de la direction générale du groupe et notamment Gucci dont les ventes ont plongé de 26% au premier semestre sur un an.

«Croyons-nous au concept de sauveur? Absolument pas», indiquent les analystes de HSBC Erwann Rambourg, Anne-Laure Bismuth et Akhay Gupta dans cette note. *«Ce qui nous semble plus pertinent, c'est que Kering dispose désormais d'un nouveau dirigeant capable de remédier à ce qui a fait défaut à l'entreprise ces dernières années : un sentiment d'urgence et de simplicité (trop de chefs chez Gucci, duplication au niveau de l'entreprise, etc.). Nous pensons qu'il [Luca de Meo, ndlr] ne peut qu'apporter son aide sur ces deux fronts»*, ajoutent-ils.

A lire aussi: Les maux de Gucci restent profonds chez Kering

Retour aux fondamentaux

La priorité de Luca de Meo sera de redresser les performances financières de Gucci. Lors de l'assemblée générale du groupe la semaine dernière, le nouveau directeur général avait souligné la nécessité de *«rationaliser, réorganiser et repositionner certaines de nos marques».*

Pour HSBC, cela passe par une nouvelle approche marketing. *«Etant donné que les produits Gucci ont été surévalués, surdistribués, surmédiatisés et délaissés par les consommateurs pendant plusieurs années, avec un design passant de trop tendance à trop classique, il ne devrait pas être difficile de relancer l'intérêt des consommateurs pour la marque en 2026, surtout si les équipes reviennent à l'authenticité de Gucci et à ce qui fait sa renommée»*, écrivent-ils.

Le directeur artistique de Gucci, Demna, présentera la semaine prochaine sa première collection pour la marque florentine. Toutefois, celle-ci ne devrait pas arriver en magasins avant plusieurs mois. La marque a déjà opéré plusieurs changements de direction artistique ces dernières années, jusqu'ici sans succès.

HSBC estime cependant que les actions déjà entreprises par Gucci devraient porter leurs fruits. Le consensus des analystes se montre plus prudent, avec un objectif de cours moyen de 203 euros sur Kering, selon les données fournies par Factset.

A lire aussi: Armani pourrait se vendre à un groupe français

Kering, la staffetta franco-italiana nel lusso con de Meo: cosa cambia (anche per Gucci) con l’ex ceo di Renault

Pinault resta presidente e maggiore azionista, ma fa un passo indietro nella gestione operativa della casa che raggruppa marchi globali come Gucci e Saint Laurent, Bottega Veneta e Balenciaga, Pomellato e Boucheron

di Stefano Montefiori, corrispondente da Parigi

Luca de Meo e François-Henri Pinault

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La presentazione

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I conti, le strategie

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Il debito, la mossa su Valentino

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Riunioni e orario di lavoro

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A Kering gli occhiali Valentino: de Meo rimescola i vertici

Il ceo prende da Renault il capo delle risorse umane. La Borsa scommette sui nuovi manager MILANO – Luca de Meo assume pieni poteri in Kering e non perde tempo. Dopo aver allungato di due anni la scadenza per rilevare il 70% di Valentino dal fondo Mayhoola (rinviata al 2028-2029), ieri il nuovo ceo del colosso francese ha siglato una licenza per la produzione degli occhiali della griffe romana con la controllata Kering eyewear. Ma de Meo starebbe mettendo mano anche all'organigramma del gruppo, che in questo momento consta di due deputy ceo , uno per la finanza (Jean-Marc Duplaix) e uno per i vari marchi della Moda (Francesca Bellettini).

Kering, cambi in vista nel management

La struttura era stata concepita così nel 2023 dal presidente e da Francois-Henri Pinault per programmare un passaggio graduale di consegne ai vertici di Kering, che si è appena compiuto con la nomina ieri di de Meo a ceo. Ora che Pinault si è riservato il ruolo di presidente, toccherà a de Meo riorganizzare la squadra di vertice , dove non sono esclusi nuovi innesti come è già avvenuto con il t alent development & people engagement director (risorse umane, ndr) Thomas Cuntz, che in precedenza ricopriva lo stesso ruolo in Renault.

Secondo il sito specializzato sul lusso Miss Tweed , sarebbe infatti imminente la “retrocessione” di Duplaix come direttore finanziario, e quella della Bellettini come ad di Gucci . Voci che la società non ha commentato e che circolano insistentemente da giorni, e che vedrebbero Stefano Cantino, ad di Gucci dallo scorso gennaio, verso un passo indietro. Era stata Bellettini a scegliere Cantino, nonché il nuovo ad di Yves Saint Laurent (ovvero **Cédric Charbit,** ex ceo di Balenciaga), di Balenciaga (Gianfranco Gianangeli, che precedentemente era i vertici di Saint Laurent) e di Brioni (Federico Arrigoni, vice ad di Saint Laurent).

Tuttavia prima di rivedere tutta la squadra di vertice de Meo potrebbe aver bisogno di un po' di tempo, sia per capire più a fondo la situazione, sia per scegliere eventualmente i nuovi candidati. Non è un caso, fanno notare fonti vicine all'azienda, che de Meo abbia già scelto Cuntz , che essendo esperto di “talenti” dovrà occuparsi della selezione e dei contratti di nuovi e vecchi innesti.

All'assemblea di Kering del 9 settembre, de Meo aveva preannunciato «scelte forti» per ridurre i costi e «decisioni che non saranno sempre facili» per «razionalizzare», ma non è detto per fare le scelte giuste, il management abbia bisogno di un po' di tempo. «È possibile ma non probabile - ha scritto ieri in una nota Luca Solca, esperto del comparto del lusso di Bernstein - in merito alle voci di un imminente cambio ai vertici di Kering che de Meo non si farà prendere dalla fretta. Se agisse troppo presto su Gucci e le cose non dovessero funzionare, potrebbe essere visto come responsabile ad alimentare il problema. Perché rischiare, se invece venendo da un settore diverso come l'automotive, ha la possibilità di aspettare ». Il mercato, che invece non aspetta, ieri ha festeggiato le voci di un imminente cambio ai vertici di Kering per volontà di de Meo, portando le azioni di Kering sulla Borsa di Parigi in rialzo del 5,25% a 255 euro.

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JOURNALISTE :Chiara Beghelli

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Gucci, il rilancio passa anche dal cambio del ceo: Bellettini verso il posto di Cantino

Una delle prime decisioni del nuovo ad di Kering, Luca de Meo, da oggi ufficialmente alla sua guida, riguarderebbe il marchio più importante, e più in crisi, del gruppo. Siglato intanto un nuovo accordo con Valentino per l'eyewear

di Chiara Beghelli

Non c'è stato ancora l'annuncio ufficiale, ma sono ormai molto insistenti, dopo essersi rincorse per mesi, le voci dell'industria per le quali sarebbe imminente il cambio di guardia al vertice del management di Gucci: Francesca Bellettini, al momento vicepresidente responsabile del Brand Development del gruppo Kering, sarebbe in procinto di assumere il ruolo di ceo di Gucci, il marchio più importante del gruppo, al posto di Stefano Cantino, che dunque lascerebbe il suo incarico dopo appena nove mesi.

Il nuovo ruolo di Bellettini sarebbe una delle prime decisioni del nuovo ceo del gruppo, Luca de Meo, che a sua volta, proprio da oggi, prende ufficialmente il posto detenuto per vent'anni da François-Henri Pinault. Durante l'assemblea degli azionisti del gruppo che si è tenuta il 9 settembre scorso, de Meo ha presentato la sua strategia per ristrutturare il gruppo e rilanciare i suoi marchi, Gucci in primis, che genera da solo il 40% delle sue vendite complessive. Tuttavia, proprio Gucci in luglio ha registrato un altro trimestre negativo (-15%), chiudendo così la prima metà dell'anno in calo del 25% rispetto allo stesso periodo del 2024, con ricavi per 3 miliardi di euro.

Intanto, c'è molta attesa anche per il debutto di Demna, nuovo direttore creativo di Gucci dallo scorso marzo, che il prossimo 23 settembre, durante la settimana della moda di Milano, presenterà una preview della sua visione per Gucci con un evento privato, mentre per la prima sfilata vera e propria bisognerà aspettare marzo 2026. Anche nel caso del vertice stilistico, l'avvicendamento era stato piuttosto vorticoso: Demna ha infatti sostituito Sabato De Sarno, che aveva preso il timone di Gucci due anni prima.

Sempre di questa prima giornata che vede Luca de Meo nuovo ceo di Kering è la notizia del nuovo accordo - in vigore dal 1 gennaio 2026 - fra Kering Eyewear e Valentino per lo sviluppo e la distribuzione globale delle collezioni di occhiali da sole e da vista del marchio romano. Valentino chiude così l'accordo con il gruppo svizzero Akoni, siglato nel 2021.

La scorsa settimana, e sempre nell'ambito della strategia di rilancio del gruppo fondato dalla famiglia Pinault, era stata annunciata una modifica degli accordi stretti nel 2023 fra il gruppo e Mayhoola, il fondo sovrano del Qatar che detiene la maggioranza di Valentino: l'accordo, che era stato stipulato in occasione dell'acquisizione da parte di Kering di una partecipazione del 30% in Valentino nel 2023, vedrà cambiare l'attuale assetto proprietario della maison non prima del 2028. Il gruppo francese avrebbe potuto esercitare le opzioni di acquisto del restante 70% già nel 2026. Peraltro anche Valentino dal 1 settembre ha un nuovo ceo, Riccardo Bellini, che ha preso il posto di Jacopo Venturini.

Nei mesi scorsi Kering ha ceduto importanti asset immobiliari, come i due The Mall Luxury Outlets, per 350 milioni. Sarebbe in trattativa per cedere anche la sua proprietà al 715-717 di Fifth Avenue, a New York, acquistata nel gennaio 2024 per circa 1 miliardo di dollari, e il palazzo di Via Monte Napoleone 8 a Milano, comprato da Blackstone per 1,3 miliardi nel 2024.

WWD
PAYS :États-unis
PAGE(S) :28
SURFACE :21 %
PERIODICITE :Hebdomadaire
DIFFUSION :(61000)
JOURNALISTE :Joelle Diderich
► 16 septembre 2025 - N°nc

Data Breach

Kering is the latest luxury group to be targeted by hackers.

The French conglomerate on Monday confirmed it was the victim of a cyber attack in June, following a BBC report that a group of cyber criminals that calls itself Shiny Hunters stole the private details of potentially millions of Balenciaga, Gucci and Alexander McQueen customers.

It said the stolen data included names, email addresses, phone numbers, addresses and the total amount spent in the luxury stores around the world.

Kering declined to confirm which brands were affected and in which countries customers were targeted.

"In June 2025, we identified that an unauthorized third party gained temporary access to our systems and accessed limited customer data from some of our houses. Our houses immediately disclosed the breach to the relevant authorities and notified customers according to local regulations," it said.

"No financial information – such as bank account numbers, credit card information or government-issued identification numbers – was involved in the incident. The breach was promptly identified, and appropriate actions have been taken to secure the affected systems and prevent such incidents in the future," Kering added.

It is the latest of a wave of global cyber attacks in recent months targeting high-profile brands and retailers from M&S, Co-op, Adidas and The North Face to Harrods, Louis Vuitton, Cartier, Chanel and Dior.

"This wave of attacks on both luxury brands and high-street names shows just how attractive retailers are to cybercriminals," said Julius Cerniauskas, chief executive officer of web intelligence platform and proxy provider Oxylabs.

"They hold vast amounts of customer data, and when defenses are weak or inconsistent, it's only a matter of time before someone takes advantage," he added.

– JOELLE DIDERICH

A illuminated storefront of a Gucci store in Chongqing.

THE TIMES
PAYS :Royaume-uni
PAGE(S) :11
SURFACE :15 %
PERIODICITE :Quotidien
RUBRIQUE :News
DIFFUSION :(399399)
JOURNALISTE :Mark Sellman
► 16 septembre 2025

Hackers steal customers' data from Gucci and Balenciaga

Mark Sellman
Technology Correspondent

Millions of personal records belonging to customers of Gucci, Balenciaga, Brioni and Alexander McQueen have been stolen by hackers.

The data, which includes names, contact details, addresses, birth dates, and purchase histories, was reported to have been taken during cyberattacks by the ShinyHunters group.

The French Kering group, which owns the brands, said that it discovered the breach in June and disclosed it to the authorities and notified customers. The Information Commissioner's Office said that it had not been informed of a breach.

Kering said that "no financial information — such as bank account numbers, credit card information, or government-issued identification numbers — was involved".

According to one report, ShinyHunters claimed to have stolen 56 million customer records in two attacks, one last year on Gucci and another in April this year on the other brands.

ShinyHunters was then reported to have conducted negotiations with Balenciaga for a ransom of €750,000 in bitcoin for return of the data, but the talks broke down, according to the website DataBreaches.net, which published purported transcripts of the talks. The Times asked Kering to verify the transcripts but did not receive a response.

A hacker from ShinyHunters told the BBC that the data related to 7.4 million unique email addresses.

The ShinyHunters, or ShinyCorp, cybercriminal group has been active since 2020 and recently claimed to have merged with the Scattered Spider group, creating a Telegram channel to promote their hacks.

Four people alleged to be part of the group were arrested in France in June. They were accused of hacking an electronics retailer, a telecoms company and the French Football Federation.

Ade Clewlow, senior adviser at the cyber security company NCC Group, said: "High-net-worth individuals face significant risk after Kering's data breach exposed detailed records of Gucci, Balenciaga, and Alexander McQueen customers, including spend data. Customers should therefore be hyper-vigilant to phishing attempts seeking personal information, online credentials, or payment of any kind."

The hack follows attacks on other retailers and brands this year, including M&S, Co-Op, Harrods, Cartier and Louis Vuitton.

Kering said: "In June 2025, we identified that an unauthorised third party gained temporary access to our systems and accessed limited customer data from some of our houses. Our houses immediately disclosed the breach to the relevant authorities and notified customers." It said no financial information, such as bank account numbers or credit card information. "Appropriate actions have been taken to secure the affected systems and prevent such incidents in the future."

Gucci, Balenciaga and Alexander McQueen private data ransomed by hackers

Joe Tidy

Cyber criminals have stolen the private details of potentially millions of Balenciaga, Gucci and Alexander McQueen customers in an attack.

The stolen data includes names, email addresses, phone numbers, addresses and the total amount spent in the luxury stores around the world.

Kering, the parent company of the luxury brands, has confirmed the breach and says it disclosed the incident to the relevant data protection authorities.

It said no financial information, such as card details, were stolen.

The firm also says it has emailed customers affected but has not said how many, or made any public statements about the hack.

Legally, the company is not obligated to make any public statements about the breach as long as it has notified all individuals affected through other means.

The cyber criminal behind the attack calls themselves Shiny Hunters.

They claim to have data linked to 7.4m unique email addresses which suggests the total number of individual victims could be similar.

A small sample shared with the BBC as proof contained thousands of customer details which appear to be genuine. Once analysed the files were deleted.

One of the details in the stolen data is "Total Sales" which shows how much money a person has spent with each brand.

Some customers are shown to have spent more than $10,000 with a handful spending $30,000-$86,000 in stores in the small sample analysed by the BBC.

This information is particularly concerning for victims as it could lead to high spenders being targeted by secondary hacks and scams if the hacker decides to leak the information to other criminals.

Shiny Hunters appears to be acting alone and told the BBC over Telegram chat that they breached the luxury brands in April through Kering.

BBC.com

URL :http://www.bbc.com/

PAYS : Royaume-uni

TYPE : Web International

JOURNALISTE : Joe Tidy

► **15 septembre 2025 - 06:46**

> Version en ligne

The hacker contacted the French company in early June and claims to have been in on-off negotiations with them over a ransom to be paid in Bitcoin. This is denied by the company which says it has not engaged in any conversations with the criminal.

The company says it has refused to pay the hacker in accordance with long-standing law enforcement advice.

"In June, we identified that an unauthorized third party gained temporary access to our systems and accessed limited customer data from some of our Houses. No financial information - such as bank account numbers, credit card information, or government-issued identification numbers - was involved in the incident," a Kering spokesperson said adding it has since secured its IT systems.

The data breach which happened in April came at the time of a wave of attacks on luxury brands including Cartier and Louis Vuitton also disclosed breaches to customers and the public.

It's not known if those attacks are linked to Shiny Hunters.

In June, cyber security experts at Google issued a warning about a trend of attacks linked to Shiny Hunters that the tech giant also subsequently fell victim to.

The hacker or hackers are known by Google as UNC6040 which have been stealing data through tricking employees into handing over their log in details for internal company Salesforce software.

What to do you if your information has been stolen

Stolen information in cyber-attacks may include your name, address, date of birth and online order history.

Scammers may use these to try and look genuine and contact you pretending to be another organisation, including a bank or government.

So it's important to stay vigilant if you receive suspicious emails, messages or phone calls.

Be aware that scammers often try and press you to do something urgently.

If you do get a call from your bank and are unsure if it's genuine, hang up and call the number on your card or the bank's website.

The National Cyber Security Centre says you should change your password, and use two-factor authentication if possible.

Passwords made up of three random words are harder to crack, and do not reuse password across multiple accounts.

wmagazine.com

URL :http://www.wmagazine.com/
PAYS :États-unis
TYPE :Web International
JOURNALISTE :Carolyn Twersky…

► 12 septembre 2025 - 06:47

> Version en ligne

All the Looks From Kering's Caring for Women Dinner

by **Carolyn Twersky Winkler**

Thursday may have marked the official start of fashion week, but over in midtown Manhattan, some of style's biggest and brightest stars were eschewing front rows and designer bows for an evening of giving back. On September 11, the Kering Foundation held the fourth annual Caring for Women Dinner at The Pool. Cohosted by Salma Hayek-Pinault, François-Henri Pinault, Colman Domingo, Demi Moore, Jessica Chastain, and Julianne Moore, the event set out to raise funds for four organizations dedicated to ending violence against women and girls. Oscar-winning actress Ariana DeBose acted as master of ceremonies for the night, which ended in a performance from FKA Twigs.

"I love that Kering takes this stand for women," Linda Evangelista told *W* from her seat at The Pool's bar during cocktail hour. "Being personally affected and knowing people affected by this issue, I love that Kering has always been a champion, and I mean that from the bottom of my heart."

After guests enjoyed a round of cocktails and champagne, they were ushered into the dining room for dinner and the auction, bidding on various items and experiences from Kering brands like Gucci, Saint Laurent, Balenciaga, and Bottega Veneta. In total, $4.5 million was raised for the nonprofits over a meal from The Grill served on Ginori 1735 porcelain.

Throughout the evening, Hayek-Pinault, dressed in double-breasted Balenciaga, played the gracious host, making the rounds and greeting her guests, including Evangelista, who gushed about the actress. "I feel unconditional love for Salma Hayek," she said. "She gives me so much support, and she makes me feel like family."

Below, check out all of the fashion from the night, from Dakota Johnson's gothic see-through turtleneck dress to Jessica Chastain's girly pink lace gown.

The Most Talked-About Benefit of NYFW—Inside Caring for Women's $4.5 Million Night

In under five minutes, last night's Kering Foundation's Caring for Women Dinner raised $175,000 for NGOs addressing gender-based violence against women and children. By evening's end, the total had climbed to $4.5 million—a record for the fourth annual benefit, which grows starrier by the year. “Tonight we're going to party like it's 1999,” Salma Hayek Pinault told Vogue as guests, including Adrien Brody, Dakota Johnson, Kirsten Dunst, Jeff Bezos, Lauren Sanchez Bezos , and Lenny Kravitz, filled The Pool on Park Avenue in New York. She knows that bringing real support and awareness to a serious cause sometimes means hosting one of the most talked-about events of the year.

Salma Hayek, Demi Moore, Colman Domingo and More Support Kering Foundation at Star-Studded Auction Dinner

By Anna Tingley

The most star-studded event of New York Fashion Week so far wasn't a runway show but the Kering Foundation's Caring for Women dinner on Thursday night.

François-Henri Pinault, the CEO of the luxury conglomerate, in addition to his wife Salma Hayak, Colman Domingo, Jessica Chastain, Demi Moore, Julianne Moore and Madonna were the co-hosts of the evening. Other attendees included Kirsten Dunst, Jeff Bezos, Lauren Sanchez, Adrien Brody, Anna Wintour, Dakota Johnson and Ariana DeBose, who served as the night's master of ceremonies. After walking the carpet at the landmarked Seagram Building, the group was ushered into an intimate cocktail party and dinner featuring an auction and performance from FKA Twigs.

The auction supported four organizations addressing gender-based violence against women and children: the Sanctuary for Families, Freefrom, Violence Intervention Program, and Equality Now. By the end of the night, the high-net worth group raised a total of $4.5 million. Sanchez, for one, bid $215,000 on a custom package from Gucci.

"I love when my creative partners are also dedicated to doing great work for the communities," Shahidi told *Variety* on the carpet. "I feel like oftentimes fashion can feel like it exists in a world that is separate from the rest of it all, so it's really important when platforms like Kering uses all all that lovely good that they have amassed to be able to give back."

Despite the bold-faced names in attendance, Shahidi says she's most inspired by the local organizers that Kering gives a voice to during their annual event.

"This has been the time, more than anything, that I've deferred to the actual organizers," she says. "I feel like oftentimes it feels as though people with a platform that are more public-facing have all the answers but more than anything this has been the year of the community organizer, it's been the year of paying attention to what they're doing and just figuring out how to be of support. Every organization they've chosen to support tonight are really so community-based in such a lovely way, and I think that really is the best way to give back: paying attention to the people doing the work year-round."

elle.com (US)

URL :http://www.elle.com/
PAYS :États-unis
TYPE : Web Grand Public

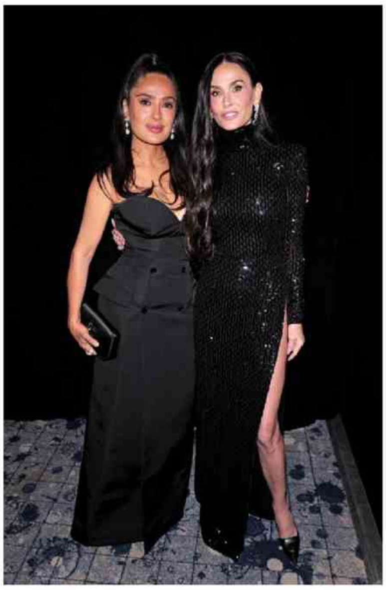
► **12 septembre 2025 - 06:51**

> Version en ligne

Salma Hayek Brings Together a Star-Studded Room of Women to Raise $4.5M at the Caring for Women Dinner

The Kering Foundation's annual fundraising gala supported organizations addressing gender-based violence.

By Freya Drohan



Anyone attempting to leave their office in Midtown Manhattan on Thursday evening was likely perplexed. Even by rush-hour standards, the traffic on Park Avenue was at a literal standstill. As the Kering Foundation's fourth annual Caring for Women Dinner returned to The Pool, the glitzy New York restaurant, everyone emerging from a car on East 52nd Street was someone.

An ardent advocate for social change, Yara Shahidi was finally able to attend the event this year. Dressed in a feather-trimmed Gucci gown, the actress said she is always impressed by how many people rally together for the cause during such a busy time at the start of New York Fashion Week. "I'm just another person in the room, wanting to learn and pay attention," Shahidi tells ELLE. "The Kering Foundation has chosen to highlight four organizations [**Sanctuary for Families**, **FreeFrom**, **Violence Intervention Program**, and **Equality Now**] that really do such incredible work year-round. If any of us were to leave with more of an idea and understanding of how to engage with helping the cause of eliminating gender-based violence, not just on nights like this, but in our everyday life, then I think that would be a win."

In keeping with the old-school elegance of the '50s-era venue, guests from the worlds of entertainment, fashion, art, and philanthropy donned their black-tie best to gather at The Grill for a pre-dinner cocktail. Dakota Johnson and Demi Moore, one of the evening's co-hosts, both went the gothic-but-glamorous route in lace and sequined Gucci numbers. Julianne Moore, also on co-hosting duty, went with an understated Bottega Veneta gown and a metallic Intrecciato knot clutch, while Colman Domingo was debonair as ever in butter-yellow Valentino.

After walking the red carpet in a Balenciaga take on the tuxedo dress, Salma Hayek Pinault slipped into the role of photographer, happily taking group pictures of her friends and members of her community. Meanwhile, in a quiet corner of the bar, her daughter, Valentina, was hanging out and shooting the breeze with Linda Evangelista. When a reporter asked the legendary supermodel, who shares a son with Hayek's husband, Kering CEO François-Henri Pinault, what woman inspires her most, her swift one-word response was "Salma."

Though the room was already exclusively filled with VIPs, the upper level of The Grill was for the VVVIPs, if you will. Think: Kirsten Dunst, fresh from the Toronto International Film Festival. Diane von Furstenberg, along with her newly engaged granddaughter, Talita. The evening's master of ceremonies, Ariana DeBose, already warming up a small crowd. Lauren Sánchez Bezos and Jeff Bezos, the latter initially declining any photos, but eventually obliging. And Cristiano Ronaldo's fiancée, Georgina Rodríguez—yes, identified because her **viral engagement ring** could be spotted all the way from downstairs.

Later in the evening, Sánchez Bezos brought François-Henri Pinault over to her table to meet Rodríguez, explaining how the model first met her husband-to-be at a Gucci store in Madrid. (Rodríguez was working there when Ronaldo came in shopping.) The table, which included ELLE editor-in-chief Nina Garcia, was filled with Latin industry leaders.

During dinner, an auction led by Lydia Fenet included fantasy-ticket items from many of Kering's fashion houses—including Gucci, Saint Laurent, Balenciaga, Bottega Veneta, Boucheron, and Pomellato—as well as hospitality experiences and original artworks by Damien Hirst. Together, they helped raise over $4.5 million to further the work of the four nonprofits in their tireless mission to address violence against women and children. "We must commit to providing survivors with the resources and support necessary to rebuild their lives with autonomy and safety," François-Henri Pinault told the room.

Von Furstenberg also gave a particularly moving speech, noting how grateful she is for the support of women in her life and how her ultimate mission is to connect people together, very much in keeping with the ethos of the evening. When Hayek Pinault then brought the heads of the four organizations up on stage—Mona Sinha, global executive director of Equality Now; Judy Harris Kluger, CEO of Sanctuary for Families; Margarita Guzmán, executive director of Violence Intervention Program; and Sonya Passi, founder and CEO of FreeFrom—the room was brought to tears.

To end the evening, FKA twigs took to the mic. As an ambassador of **Sistah Space**, the London-based domestic violence charity supporting women of African and Caribbean heritage, the singer gave a particularly poignant performance.

The New York Times On Line
URL :http://www.nytimes.com/
PAYS :États-unis
TYPE :Web International
JOURNALISTE :Alex Vadukul, Kris…
► 12 septembre 2025 - 08:34

> Version en ligne

Jeff Bezos, Jessica Chastain and More at Fashion Week’s Starriest Gala

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KERING - LUXE

Kering Eyewear adds Valentino to its portfolio

This comes just a few days after Kering and Valentino owner Mayhoola announced the postponement of the acquisition deal.

By Laure Guilbault

Become a Vogue Business Member to receive unlimited access to Member-only reporting and insights, our Beauty and TikTok Trend Trackers, Member-only newsletters and exclusive event invitations.

Kering and Valentino owner Mayhoola may be postponing plans for Kering to fully acquire Valentino (no later than 2029 under the new terms), but the two players are committed to their partnership.

Two years after Kering announced the acquisition of a 30 per cent stake in Valentino, Kering Eyewear is adding the Valentino Eyewear license to its brand portfolio, effective from 1 January 2026. The license was previously owned by Swiss company AKN Group, which also possesses the eyewear license of other Mayhoola house Balmain.

The Valentino Eyewear Spring/Summer 2026 collection will be the first under the agreement, and will be presented during the Valentino show by creative director Alessandro Michele in Paris on 5 October.

“We are delighted to announce this strategically important partnership with Kering Eyewear” Riccardo Bellini, who was appointed CEO of Valentino in August, said in a statement on Monday. “Marrying Valentino’s matchless creativity and iconic style with Kering Eyewear’s unrivalled know-how in luxury eyewear manufacturing and distribution, we will work together to further elevate the Valentino Eyewear experience. We also wish to express our sincere gratitude to AKN Group for the collaboration and the successful development of our eyewear business over the past years.”

“As a prestigious maison de couture, Valentino stands for masterful craftsmanship, exquisite design and is a symbol of a one-of-a-kind style. We are therefore committed to developing its sunglasses and frames collections in line with its vision by leveraging Kering Eyewear’s expertise in high-end luxury eyewear and Valentino’s iconic codes, unique heritage and savoir-faire,” Roberto Vedovotto, president and CEO of Kering Eyewear, added.

Kering launched Kering Eyewear in 2014, transforming the approach to license internalisation. The vertically integrated model allowed the group to take advantage of the margins, keep the royalties in-house, control the design, manufacturing and distribution, and preserve consistency across brands. In addition to its own brands like Gucci, Saint Laurent, Bottega Veneta and Boucheron, Kering Eyewear also produces eyewear for Richemont-owned houses Cartier, Chloé and Alaïa. (The Swiss conglomerate has a 30 per cent stake in Kering Eyewear.) Kering Eyewear has proved resilient in the luxury downturn: revenue in the first half of 2025 reached €921 million, up 2 per cent on a comparable basis.

Similar to the Kering Eyewear model, the group launched Kering Beauté in 2023. Could one day Kering Beauté get the Valentino Beauty license? L'Oréal and Valentino signed a "long-term license agreement" in 2019 resulting in bestselling fragrances like Born in Roma.

Comments, questions or feedback? Email us at feedback@voguebusiness.com.

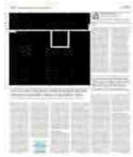
CONCURRENCE - CORPORATE

Le Monde

PAYS : France
PAGE(S) : 16
SURFACE : 24 %
PERIODICITE : Quotidien

DIFFUSION : 275310

► 16 septembre 2025 - N°25103



Bataille en vue parmi les géants du luxe pour s'emparer d'Armani

Dans son testament, Giorgio Armani demande aux héritiers de faire entrer une multinationale au capital de la maison de couture italienne

ROME - *correspondance*,

Les enchères vont commencer entre les géants du secteur du luxe pour mettre la main sur la prestigieuse maison de couture italienne Armani. Son fondateur, Giorgio Armani, mort le 4 septembre, l'a voulu ainsi dans son testament publié le 8 septembre par la presse italienne. Les dernières volontés de celui que toute l'Italie appelait le « Roi Giorgio » sont rassemblées dans deux documents distincts.

Le premier, datant du 15 mars, désigne les héritiers du couturier et les parts qui leur reviennent, à commencer par son bras droit et dernier compagnon, Leo Dell'Orco qui, selon M. Armani, *« faisait partie de la famille »*. M. Dell'Orco aura 40 % des droits de vote au sein du groupe Armani et hérite de la plupart du patrimoine immobilier du couturier à Milan, New York ou Saint-Tropez. Les deux neveux du créateur se voient, quant à eux, attribuer 15 % des parts du groupe, dont le chiffre d'affaires s'est élevé à 2,3 milliards d'euros en 2024.

Le second document, daté du 5 avril, est plus surprenant et prend les formes d'un appel d'offres, sélection des candidats incluse. M. Armani demande à ses héritiers de faire entrer au capital une multinationale, en mentionnant ses préférences. Trois noms sont écrits noir sur blanc : EssilorLuxottica, leader mondial des lunettes, le groupe LVMH, leader mondial du luxe, et L'Oréal, numéro un mondial des cosmétiques. Selon les termes du testament, le groupe Armani doit céder 15 % de ses parts à l'un des trois groupes, dans un délai de douze à dix-huit mois, puis l'actionnaire retenu aura la possibilité de prendre à terme le contrôle en acquérant entre 30 % et 54,9 % du reste du capital.

Ces volontés ont manifestement surpris tous les états-majors des potentiels repreneurs, même si au sein des groupes cités, on se déclare flatté. EssilorLuxottica s'est dit *« fier de l'estime que le styliste lui a apportée »*, a relaté la presse italienne. Le fabricant italien de lunettes, qui assure la commercialisation des modèles Armani, s'est dit prêt à étudier ce dossier.

Enjeu financier

« Giorgio Armani nous honore en nous désignant comme un acteur susceptible de nouer un partenariat avec la maison exceptionnelle qu'il a bâti », a, pour sa part, réagi auprès de l'Agence France-Presse Bernard Arnault, PDG du groupe LVMH, saluant en l'Italien, *« un véritable génie »*. *« Si nous étions amenés à travailler ensemble dans le futur, LVMH aurait à cœur de renforcer encore sa présence et son leadership dans le monde entier »*, a précisé M. Arnault.

De son côté, L'Oréal s'est déclaré *« touché »* et *« honoré »* que *« M. Armani ait pensé à L'Oréal pour intégrer le capital de sa si belle entreprise »*. *« Nous allons étudier avec une grande considération cette perspective qui s'inscrit dans le cadre de notre longue histoire commune »*, assure une porte-parole du groupe de cosmétique. Les deux entreprises se connaissent bien. Depuis 1988, L'Oréal est titulaire de la licence Armani pour les parfums et cosmétiques, qui font partie de la division luxe du groupe. En 2018, Jean-Paul Agon, PDG de L'Oréal, avait obtenu de renouveler ce contrat qui court jusqu'en... 2050. C'est dire l'enjeu financier de cette collaboration.

A l'évidence, le français risquerait gros à voir cette importante licence filer dans les mains d'un concurrent. A commencer par le groupe présidé par M. Arnault. LVMH est connu pour fabriquer directement les parfums, crèmes et lignes de maquillage de ses marques de mode et de maroquinerie (Louis Vuitton, Dior, Celine...) avant de les vendre dans son réseau de parfumeries Sephora, par exemple.

Etant déjà un gros acteur sur le marché italien grâce à ses marques Fendi, Bulgari ou Loro Piana, LVMH fait figure de candidat naturel à l'entrée au capital de l'italien. Et le groupe fondé par M. Arnault a les moyens financiers pour écarter d'autres candidats éventuels.

« LVMH a montré son savoir-faire pour faire croître des branches italiennes comme Fendi, tout en maintenant leur identité, analyse Paola Cillo, professeure associée de management à l'université Bocconi, de Milan. *Le groupe français a l'avantage de créer des synergies, mais laisse une marge de manœuvre aux marques dans leur secteur, il est donc naturel que Giorgio Armani se soit tourné vers lui. »* Pour M^{me} Cillo, *« le défi principal est de maintenir cette identité italienne qui est un motif de fierté. Le monde du luxe parle français, mais les Italiens ont des vraies capacités de management, les deux peuvent donc s'accorder »*.

Mais les héritiers de M. Armani se tourneront-ils vers M. Arnault alors que l'Italien avait éconduit le dirigeant français il y a quelques années pour garder l'indépendance de son groupe ? Une position qu'il avait infléchie en 2024 en affirmant, dans un entretien avec l'agence Bloomberg, qu'une fusion avec un conglomérat du luxe n'était plus à exclure. Dans un pays qui a fait de la protection du « made in Italy » l'un de ses chevaux de bataille, la succession est désormais ouverte et la bataille pourrait être âpre pour s'emparer d'Armani. Pour M^{me} Cillo, *« un testament qui crée une compétition entre trois groupes aussi puissants montre que non seulement Giorgio Armani était un roi du style, mais aussi du management »*. ■

OLIVIER BONNEL
ET JULIETTE GARNIER (À PARIS)

Le Monde
PAYS :France
PAGE(S) :16
SURFACE :24 %
PERIODICITE :Quotidien
DIFFUSION :275310
► 16 septembre 2025 - N°25103

Déjà gros acteur sur le marché italien grâce à Fendi, Bulgari ou Loro Piana, LVMH fait figure de candidat naturel

CONCURRENCE - LUXE

Fashion Scoops

Scarlett's Turn

Prada is acting as a cinematic matchmaker for the latest iteration of its leather goods campaign dedicated to the signature Galleria handbag.

The Italian luxury brand has conscripted Oscar-nominated actress Scarlett Johansson, a regular of Prada Galleria campaigns, and breakthrough director Yorgos Lanthimos, marking the first time the pair work together on a project.

Johansson returns as the face of the Galleria bag for the third time, after previous installments of the campaign in 2024 and 2023, directed by British screenwriter and director Jonathan Glazer and Venezuelan American artist Alex Da Corte, respectively.

The 2025 short movie – titled "Ritual Identities" – leans on the surreal and symbolism-rich oeuvre of Lanthimos who captures the actress impersonating three characters within archetypal settings of contemporary life.

"This Prada campaign really comes from Yorgos' unique mind and whatever magic is created between the two of us as artists. The performance – the collaboration – is opened up. This process of discovery is what makes any creative collaboration special," Johansson told WWD. "Filmic shorts like this are a playful collaboration for actors and directors – it gives us an opportunity to work together in a different manner. You get to dip into somebody's mind, their way of working, explore their world," she said.

Although the movie is up for multiple interpretations, the storyline seems to center on Johansson playing some sort of guru, who provides a recipe for what's apparently a potion, the ingredients of which include morning breeze, rainwater that drips from a non-blooming cherry tree, whispers of dead loved ones' names and feather of a chirping bird, which she bills as non-necessary, though.

Johansson also performs as the recipient of such recipe and is seen strolling around a metropolis – could be New York, although the brand didn't specify – in search of the ingredients which she fills her Galleria bag with. The short movie ends with a third Johansson-interpreted character emerging, Frankenstein-like, from a life-size metallic sphere placed at the center of a townhouse's salon.

The movie, Prada said, reflects not only the Galleria's many iterations over the years, as well as the multiple styles offered every season, but it also "investigates the fluidity of the persona."

"The idea for this Prada campaign is a play on identity, the identities that live within all of us, the different masks we wear, the different characters we play, the different people we are with other people, in different relationships," Johansson explained. "The work becomes personally meaningful because you start to really feel it as you're saying it, it starts to live more inside you – and then, you can really explore. This film is less about assuming a character, more about expressing different versions of myself," she said.

The video campaign – which is flanked by imagery captured by Lanthimos, also an accomplished photographer – marks the first time the Greek director, producer and screenwriter collaborates with Prada.

– MARTINO CARRERA

The Prada Galleria ad campaign directed by Yorgos Lanthimos and fronted by Scarlett Johansson.

Un'evasione fiabesca per Altuzarra

Stampe floreali, dettagli piumati e motivi boschivi in 3D. La sfilata p-e 2026 di Altuzarra evoca un mondo fatato in dialogo con l'eleganza architettonica del brand. Joseph Altuzarra immagina silhouette fluide che traggono ispirazione dal passato, dai pantaloni balloon agli abiti che ricordano i panier dress 700eschi. Non mancano gli elementi tipici del marchio, il tailoring sofisticato e gli abiti lunghi che sottolineano l'essenza più femminile della donna Altuzarra. Che questa stagione tende più che mai all'evasione. Verso la natura, con quei maxi abiti in pizzo che sembrano riprodurre la schiuma del mare o un tappeto di fiori, e i pezzi in cashmere che ricordano lo shearling e il gesto primitivo di coprirsi. Ma anche verso il sogno e il recupero di una dimensione di innocenza, nei maxi colletti di sangallo e nei look total white. **Giudizio.** Le piume sui coordinati in maglia e le stampe di ali e di uccelli si fanno tramite per spiccare il volo. Il punto d'arrivo è una femminilità eterea. (riproduzione riservata)

Giada Cardo

le film français
Le premier hebdomadaire des professionnels de l'audiovisuel
PAYS :France
PAGE(S) :13
SURFACE :22 %
PERIODICITE :Hebdomadaire
DIFFUSION :(10026)
JOURNALISTE :V.L.L.
► 5 septembre 2025 - N°4197

La Fondation Prada débloque une enveloppe de 1,5M€

© FONDATION PRADA

Le Cinéma Godard à Milan, siège de la Fondation Prada.

Destiné à financer 10 à 12 productions par an, quels que soient leur origine, langue ou genre, ce soutien a été annoncé à l'occasion de la Mostra de Venise qui s'achève ce week-end. "Ce projet s'inscrit dans la continuité des activités de la Fondation Prada dans le domaine du cinéma, qui ont notamment consisté, au fil des ans, à restaurer des films et à collaborer avec des réalisateurs internationaux, a déclaré dans un communiqué Paolo Moretti, directeur de la Fondazione Prada Film Fund. L'objectif est d'apporter un soutien concret à la création d'œuvres à forte valeur artistique qui, bien que parfaitement en phase avec les recherches menées par la Fondation Prada depuis plus de 20 ans, ne trouvent souvent pas leur place dans la dynamique du marché." Chaque projet recevra jusqu'à 250 000 €; un jury annoncera les gagnants entre janvier et février 2026. Les soumissions ont lieu jusqu'au 17 octobre prochain. À noter que "l'accès à l'appel [à projets] est réservé aux sociétés de production qui peuvent démontrer leur fiabilité en matière de gestion des ressources et garantir une utilisation transparente et responsable des fonds. Des activités de contrôle seront également mises en place afin de vérifier la bonne gestion financière, la qualité de la production et la conformité du travail final avec la proposition initiale, précise le communiqué. La décision sera fondée exclusivement sur des critères, tels que la qualité, l'originalité et la vision, dans le but de soutenir les réalisateurs, scénaristes et producteurs tout au long des trois phases cruciales de la réalisation d'un film : le développement, la production et la postproduction". ❖ V.L.L.

RESPONSABILITE SOCIALE ET ENVIRONNEMENTALE

WWD
PAYS :États-unis
PAGE(S) :21
SURFACE :70 %
PERIODICITE :Hebdomadaire
DIFFUSION :(61000)
JOURNALISTE :Rhonda Richford
► 16 septembre 2025 - N°nc

SUSTAINABILITY

Biofabricate Fair Redefines Biomaterials at London Design Festival

● Biofabricate "went back to the drawing board" for a downsized London fair as start-ups are facing the post-ESG funding landscape.

BY **RHONDA RICHFORD**

As the biomaterials space navigates a more turbulent landscape marked by tightening budgets, regulatory uncertainty, and investor caution, Biofabricate is adapting its approach. Following last year's large-scale Paris convention, this year it is reborn across the Channel as Biofabricate Fair – a smaller and more focused event timed to coincide with the London Design Festival.

"We needed to go back to the drawing board," said Biofabricate chief executive officer Suzanne Lee, noting the challenges the industry has faced over the past two years. "The fundraising climate has been very tough. Paris was our biggest, most expensive event ever, but as we sought interest for the next edition, it became clear that marketing and travel budgets were seriously hit."

So Biofabricate, which launched in New York in 2013, made a strategic pivot to London, where an eager sustainability community is concentrated. This year's edition will run over two days starting Tuesday, with the first day as a traditional industry summit, and the second as a more public-facing exhibition inviting young designers, students, investors and the general public.

"It's intentionally reaching out to a broader cross section of potential customers and people who are curious," said Lee.

Whereas prior editions focused on science and business scaling strategies, the upcoming fair puts design and product innovation at the core, hence the timing with London Design Week. "The real goal is to have a design conversation around biology," said Lee. "What is it that biology can do that petrochemicals and animal products can't? What does it unlock for designers and brands?"

The luxury sector, long an early adopter and supporter of biomaterials, will continue to support the fair as the industry works to meet its sustainability targets, Lee said. Big names like Kering, LVMH Moët Hennessy Louis Vuitton, Hermès, and French sportswear giant Decathlon will be present. "There's that sort of luxury sector that is just deeply wedded to this whole field," Lee said. "They know they've got to get off plastic and some of the more challenging animal products they use."

Investors, many of whom had limited experience in biomaterials, first flocked to the space. But some have since backed away, discouraged by long product development cycles and inflated early valuations. Today, Lee noted, some are asking pre-seed companies to already have sales agreements in place – terms she called "near-impossible."

Despite this retreat, regulatory pressures around "forever chemicals" such as PFAS are spurring new innovation. Bio-based coatings are being developed as safer alternatives, while other legislative frameworks aim to drive industry-wide change. And big brands, especially those with previously stated sustainability goals, continue to invest.

"They are starting to be a little more pragmatic," noted Lee. "They got very excited initially and wanted to work with everyone, but you have to match resources to the needs of the innovator."

Among bright spots is the beauty space, which still has "enormous" potential, Lee said, particularly as brands seek bio-based pigments to replace petrochemical-derived colors.

London-based brand The Unseen, which developed the world's first mascara using algae-based pigment, is one example Lee cited, and has seen interest from consumers concerned with toxicity and "clean" ingredients. Brewed collagen and peptide-rich fermentation processes are also drawing significant attention from beauty brands.

Other promising innovations include packaging. Living Ink, for example, has partnered with major brands including Nike to use bio-based black ink. Shellworks, creator of compostable bio-plastic Vivomer, has supplied packaging to Unilever brands. Founder Insiya Jafferjee recently won the Veuve Clicquot Bold

PAYS :États-unis
PAGE(S) :21
SURFACE :70 %
PERIODICITE :Hebdomadaire
DIFFUSION :(61000)
JOURNALISTE :Rhonda Richford
► 16 septembre 2025 - N°nc

Future Award.

To bridge the gap between innovation and investment, Biofabricate is extending its reach beyond London. The week following the fair, the organization will partner with Juniper VC during New York Climate Week to cohost an event focused on fashion, beauty, and bio-innovation.

Juniper's portfolio includes forward-looking companies like Matereal, which produces bio-based polyurethane alternatives, and Simplifiber, which turns organic slurry into shoe materials.

While funding remains available, founders and investors alike are adjusting to a reality where the language of climate or ESG is no longer enough to secure capital, said Juniper's chief of staff Mackenzie Scurka. It falls under the term "green-hushing," the new-ish phrase signifying how sustainability messaging is being downplayed.

Biotechnology is "inherently climate technology," she said, but she acknowledged that current political dynamics have made "onshoring" and "strengthening domestic supply chains" a more effective framing. Start-ups have had more success shifting their narratives away from climate and toward performance, resilience and national interest.

"We've noticed a lot of folks trying to go for [Department of Defense] funding, for example," said Scurka, citing high performance and cost advantages for the military. "That is a really smart way for the companies we work with to lean into their technology."

Still, the early stage is a difficult one to navigate. "There's this gap of funding in the middle," said Scurka. Companies emerging from the lab are often too far along for R&D grants but not far enough to meet the milestones venture capitalists expect. "That valley is getting wider," she said.

Juniper encourages founders to make the most of grant funding early, diversify their capital stacks, and adopt messaging that aligns with current funding trends – particularly government-backed programs. "Try to shift your messaging so that the grant funding that is available – you can reframe your narrative to try to fit into that."

"Biology is a remarkable platform for material design. Unlike traditional manufacturing methods, biology allows us to fine-tune properties dynamically – adjusting strength, flexibility and functionality in response to specific needs or shifting demand. That adaptability is the core value proposition biomanufacturing can offer in fashion and personal care," added Juniper general partner Jennifer Kan.

While investors may be more cautious, Scurka believes consumer interest is still strong. "I think consumers are still interested in making more sustainable fashion choices," she said. "Having more vegan ingredients or having more sustainable products is something that people care about."

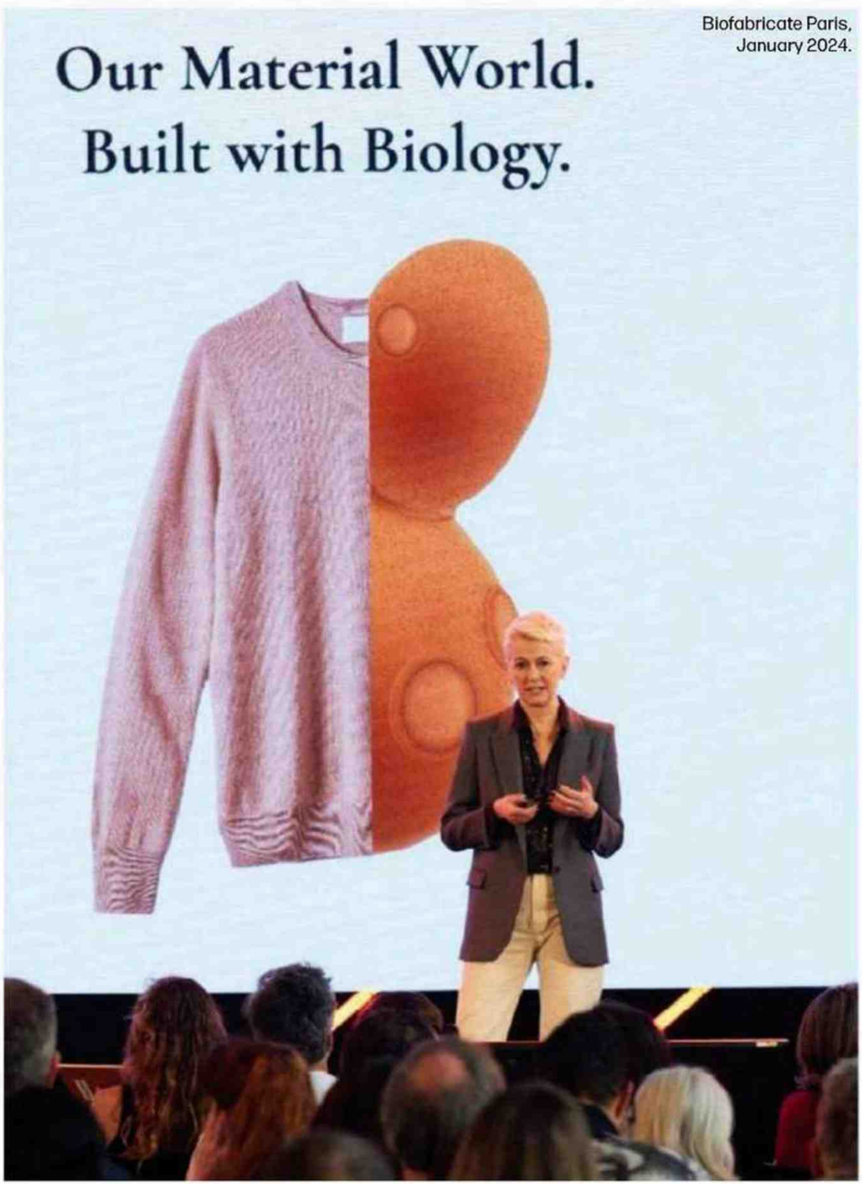
There's also an economic incentive. "When [these materials] scale, they will be made for cheaper than current incumbents, and so hopefully that translates into more affordable fashion and more affordable beauty for consumers as well," she added.

The upcoming New York Climate Week event, cohosted by Juniper and Biofabricate on Sept. 25 at IndieBio, will include a panel moderated by Lee, with Juniper general partner Michael Luciani and Simplifiber chief executive officer Maria Intscher-Owrang. A showcase will include between 10 and 15 companies demonstrating material innovations across different stages of development – from prototypes to market-ready products.

WWD
► 16 septembre 2025 - N°nc

PAYS :États-unis
PAGE(S) :21
SURFACE :70 %
PERIODICITE :Hebdomadaire

DIFFUSION :(61000)
JOURNALISTE :Rhonda Richford



PAYS :États-unis
PAGE(S) :21
SURFACE :70 %
PERIODICITE :Hebdomadaire

DIFFUSION :(61000)
JOURNALISTE :Rhonda Richford

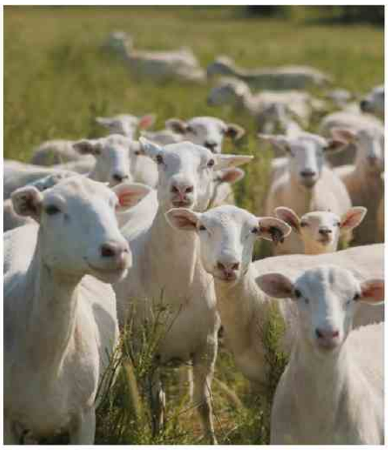
► 16 septembre 2025 - N°nc

Alternative leather company Bucha Bio attended Biofabricate in 2024.

Why fashion needs to think about methane

While fashion has been laser-focused on carbon emissions, another greenhouse gas has been steadily rising.

By Bella Webb



Become a Vogue Business Member to receive unlimited access to Member-only reporting and insights, our Beauty and TikTok Trend Trackers, Member-only newsletters and exclusive event invitations.

By now, most brands are tracking or at least attempting to reduce their carbon emissions. But a new report has raised the alarm on another type of greenhouse gas, which is more potent (at least in the short term) and has been flying under the radar.

Today, Australian charity Collective Fashion Justice (CFJ) has published fashion's first methane footprint, calculated in partnership with scientists from Cornell University and New York University. The results are concerning, but there is already a blueprint for change, says CFJ founder and *Vogue Business* 100 Innovators alum Emma Håkansson.

This interview has been edited for brevity and clarity.

***Vogue*: Why is it so important for the fashion industry to measure its methane footprint?**

Carbon dioxide and methane are both greenhouse gases, but they function very differently in our atmosphere. Methane is 86 times more potent than carbon dioxide in the short term, meaning it can trap heat that warms our atmosphere much more than CO_2 can. While this is a big problem for the environment, the good news is that while methane has an outsized climate impact at first, it doesn't last nearly as long as carbon dioxide in the atmosphere — about 12 years compared to centuries.

This means that if we reduce methane emissions now, we will quickly see global temperatures drop. However, if we only focus on CO_2, the change in global temperatures will take much longer because these emissions last so much longer. Think of it this way: we have a marathon ahead of us before CO_2 emissions are far reduced in our atmosphere, but methane mitigation is a sprint that we can manage relatively quickly, if we get to work and prioritise this essential change.

***Vogue*: Where are fashion's methane emissions concentrated?**

The largest single source of human-induced methane emissions is agriculture, and specifically animal agriculture. The food industry is largely responsible for this, but the fashion industry plays an important and problematic role as well, through its continued reliance on animal-derived materials like leather and wool. The methane from these materials makes up most of their overall climate impact.

Normally, when we talk about the climate impact of a material, we are talking about 'carbon equivalent emissions'. CO2e is a measurement that normalises different emissions types like methane, nitrogen and carbon dioxide into one measurement, but it's important to understand how each of these greenhouse gases contribute individually, because they function differently. The methane associated with rearing cattle and sheep in fashion supply chains for leather and wool is caused by enteric fermentation, the process where these 'ruminant' animals digest food through multiple stomachs. As a result, they breathe out, pass and belch methane into the atmosphere.

***Vogue*: How much does fashion need to reduce its methane footprint by, and how much time does it have to do so?**

According to Nasa, 30 per cent of global warming since the Industrial Revolution is due to methane emissions specifically. Our calculations show that the fashion industry's current estimated methane footprint is 8.3 million tonnes per year. The Global Methane Pledge, which has been endorsed by over 150 countries as well as the United Nations, states that we must cut methane emissions by 30 per cent before 2030 in order to curb the worst of the climate crisis and align with the Paris Agreement. That's compared to a 2020 emissions baseline, so we are five years in.

However, until now, there has been no estimated methane footprint of the fashion industry. That means that, as the fashion industry has grown, it is likely that its methane footprint has too, so we may need to reduce methane by even more than a third, but we simply don't have the data to support that. At an absolute minimum though, we need a 30 per cent reduction within the next five years to meet this target. That's very little time to make such a big change, but science isn't interested in what is practical for businesses. What we can say is that every brand has an obligation to put every effort into aligning with the Global Methane Pledge.

Methane mitigation is an emergency brake against the climate crisis that we must pull now, so that we give ourselves more time to continue slashing carbon dioxide emissions, reducing water inefficiencies and so on.

***Vogue*: This is fashion's first methane footprint. How did you go about calculating it, and were there any challenges or limitations?**

The first-ever methane footprint estimate for the fashion industry followed a PRISMA (preferred reporting items for systematic reviews and meta-analyses) method of systematic review, identifying all existing literature related to the fashion industry and methane, from cradle to grave. This meta-analysis assessed 21,377 peer-reviewed articles, of which 274 papers were fully reviewed, and additional data was extracted from white papers. This was combined with information about global material production volumes from the Textile Exchange 2024 Materials Market report. Where there were gaps in the existing literature and data on methane emissions, we produced lifecycle inventories with Simapro, a leading lifecycle assessment (LCA) software. For people who want to get really nerdy, our white paper has a full methodology section.

There were significant gaps, which is why we had to make use of the LCA software, and there are still some gaps, such as a lack of sufficient data on transport emissions across fashion and how that relates to methane. The fact that a small charity has commissioned scientists to produce the first methane footprint of the fashion industry in 2025 is a huge problem. We needed this data a long time ago. And we need further research to fill these gaps and extend our knowledge, as is the case with all contributions to science.

For a brand to assess their methane footprint specifically, they will need to break methane out of the common 'carbon equivalent emissions' calculations that many receive from LCA softwares and consultancies. This is completely possible with the right data, which we have collated and assessed in this work. That's why we will soon launch the Methane Reduction Programme, so that we can support brands to do just that. The waitlist is now open.

***Vogue*: CFJ campaigns heavily on animal rights and welfare, and has worked with numerous fashion brands and fashion councils to eliminate or reduce animal-derived products. How does that work connect to methane?**

Animal-derived materials have an immense impact on methane. Seventy-five per cent of the fashion industry's total methane footprint (from cradle to grave) is tied to less than 4 per cent of materials used (animal-derived leather, wool and cashmere). The amount of animal-derived materials used compared to their impact on total methane emissions is wildly disproportionate, showing these materials to be inefficient and irresponsible choices to continue to rely on. They collectively cause 6.2 million tonnes of methane each year, making fashion's total annual methane footprint almost fourfold France's methane footprint.

This means the industry must rely far less on animal-derived products, instead using recycled and bio-based materials made without new animal or fossil fuel sources. That last part is really important — while synthetic materials may not have such a large methane footprint, we need to consider all environmental factors holistically, and we know that synthetics made from fossil fuels are not a part of an environmentally responsible fashion future, at all.

***Vogue*: How else can the fashion industry effectively mitigate its methane footprint?**

If brands are intent on sticking with virgin animal-derived products, they need to focus on the enteric fermentation process, rather than elements like manure management, because that is where the vast majority of methane comes from. There is ongoing research and agricultural practice transformation occurring to minimise the methane footprint of animal-derived products and materials — but these won't be enough to make the change required. Similarly, regenerative agriculture principles can be useful for restoring land, but they do not stop methane emissions whatsoever. Carbon sequestration tied to these more holistic land management practices also cannot counteract these methane emissions long term, as soil can only draw down so much carbon and store it before it reaches a soil-carbon equilibrium and is 'full'. That often occurs within a decade.

One emerging technological method of methane mitigation is attempting to feed seaweed to cattle or sheep, but these trials have also underperformed in studies and face barriers. This solution relies on animals being confined to feedlots rather than reared free range, which results in animal welfare issues, pollution, zoonotic disease and other issues that stand in opposition to holistic land management practices.

Recycled leather and wool are ready and waiting to be used. Bio-material innovations helping to replace animal-derived leather also exist, and they need investment to scale. Also, 20 per cent of fashion's methane footprint is associated with material processing and fabrication, largely because of fashion's continued use of non-renewable energy in these stages of the supply chain. Brands need to transition to renewable energy sources from wind and solar. All of this is much easier when we work collaboratively, and when we choose to invest our limited time and resources into the most high performing solutions. The time is now.

Comments, questions or feedback? Email us at feedback@voguebusiness.com.

CONJONCTURE - TENDANCES

BUSINESS

Tariffs, Price Hikes Drive Shoppers to The Secondhand Luxury Handbag Market

● As inflation and tariffs bite, consumers turn to resale platforms for more affordable luxury bags.

BY RHONDA RICHFORD

PARIS - U.S. tariffs of 15 percent on imports from the European Union are bad news for beleaguered luxury brands already struggling with softening demand. But they're proving a goldmine for the secondhand market, which is booming as shoppers seek out more affordable alternatives.

They are increasingly migrating to resale platforms, not only for the savings but also for greater access, authenticity and sustainability. With price increases compounding across categories – often driven by brands like Hermès, Louis Vuitton and Chanel, which often raise prices – pre-owned luxury now represents a more accessible path to luxury brands.

"The sector is relatively healthy," said UBS analyst Jay Sole, who follows The RealReal. "It's not a question of demand, it's a question of supply. If there are legitimate, authenticated luxury goods available, consumers will buy."

The new tariffs are adding to the inflationary pressures and post-pandemic buoyancy that have already driven retail prices sky-high. But for resale platforms, the result has been a growing pricing gap between full-price and pre-owned items – a difference that benefits platforms that maintain stable average selling prices.

"Despite the new 15 percent tariffs, average selling prices on the resale market have remained stable – including handbags – making secondhand an even more affordable alternative as firsthand prices continue to climb," said Maximilian Bittner, chief executive officer of Vestiaire Collective.

Recommerce platform Fashionphile is also seeing that shift play out.

Demand ticked up even before the tariff rate was finalized. "We've seen some early activity – people buying before price hikes, and increased listings by owners anticipating higher retail replacement costs," said Fashionphile founder and president Sarah Davis. "Shoppers are very responsive around those changes. They are buying or selling according to the market and pricing announcements."

Brand price hikes, including Hermès and Louis Vuitton's earlier this year, also created a pre-emptive panic among buyers. "This always brings out 'buy-before-it-gets-more-expensive' behavior," she added, while sellers have had a more wait-and-see approach in hopes that offers will increase.

While some price-sensitive consumers are pulling back from new retail purchases, they aren't necessarily leaving the luxury market. "There are some buyers who have said they shop from us because they've been pushed to their limits," said Davis. "We know that many of those same consumers are migrating to pre-owned rather than exiting the category entirely."

As tariffs tighten pressure on retail pricing, resale platforms are well-positioned to capture the shift.

Even with economic uncertainty and seasonal slowdowns, resale platforms say consumer interest has remained stable.

"Demand has remained steady month-over-month, highlighting the resilience and attractiveness of the secondhand market," Bittner said, noting that order volumes from June to August did not see the typical seasonal dip.

In the current climate, the pressure is pushing sellers to list more and buyers to act faster – particularly as new prices continue to climb.

The most sought-after brands on the resale market remain consistent across platforms. Chanel, Hermès, Louis Vuitton, Dior and Gucci top both demand and gross merchandise value.

According to Davis, even amid macroeconomic caution and viral criticism of pricing – particularly following an investigation by Italian prosecutors which alleged Dior paid a supplier 53 euros to assemble a handbag that would sold for upward of 2,600 euros in its boutiques, which amplified on TikTok earlier this year – resale prices have held strong.

"Pricing for Dior has not taken a hit, even on the book tote," she said.

At the same time, more under-the-radar but in-the-know like U.S. luxury brands like The Row and Khaite are gaining traction. They're some of Fashionphile's hottest selling styles.

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PAGE(S) :22
SURFACE :69 %
PERIODICITE :Hebdomadaire
DIFFUSION :(61000)
JOURNALISTE :By Rhonda Richford
► 16 septembre 2025 - N°nc

Recent high-profile creative director shifts at major houses such as Demna to Gucci, Pierpaolo Picciolo to Balenciaga and Matthieu Blazy to Chanel have yet to significantly impact resale demand. Davis noted that designers have not yet launched collections under their new roles, limiting opportunities for renewed consumer interest or, conversely, nostalgia.

"Designer 'chess moves' have not yet generated a measurable impact on resale demand or brand awareness," said Bittner.

However, history suggests that once new collections debut on the runway, resale interest often spikes.

"A designer really can make all the difference and we've seen new designers pump up the resale value of even discontinued, older styles. When Daniel Lee breathed new life into Bottega [Veneta], it not only helped with current resale brands but prices for older bags benefited," said Davis.

For example, following Céline's reintroduction of the Phantom bag in July, searches for the style increased tenfold compared to the previous month, Bittner noted.

Vintage in particular has emerged as a breakout category, representing legacy and original-era items more than 20 years old.

Bittner said that vintage listings have grown 220 percent in the past five years, while searches for vintage items have increased fivefold. With some vintage handbags from big brands can be priced as low as $100, they hold significant appeal for aspirational buyers facing sticker shock over new goods.

On Sept. 4, Vestiaire launched its "Vintage Pieces at Vintage Prices" campaign, offering heritage handbags at their original price points – a move designed to attract those value-driven aspirational buyers.

"Vintage icons carry the same timeless appeal as modern re-editions, at up to 70 percent less," Bittner said. "That makes resale not only desirable, but strategic."

Still, price sensitivity remains a key theme. "There are some buyers who have said that they shop from us because they've been pushed to their limits. Economically sensitive consumers pull back on big discretionary new buys," Davis added. "We know that many of those same consumers are migrating to pre-owned rather than exiting the category entirely."

According to Sole, the UBS analyst, resale's ongoing challenge is not moving inventory – it's acquiring it. "Demand is there. It's about supply," he said. By some estimates, there is $200 billion worth of potential inventory in U.S. closets, and it's a matter of making them available to the eager resale buyer.

The current economic environment, he suggested, could help change that. "If consumers who own luxury goods, who have a bunch of handbags sitting in their closet, feel like they want to turn that inventory into cash, that would be really compelling. That would be a catalyst for growth," he said.


Popular brands on luxury resale sites.

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Why Fashion and Television Are Cosier Than Ever

Fashion's budding love affair with TV was on full display at this year's Emmy Awards, where brands large and small dressed the industry's next crop of likely ambassadors.

By Diana Pearl

The campaign's face, Britt Lower, the star of Apple TV's "Severance," may lead one of television's most talked-about shows, but she's not a household name and had never appeared in a fashion campaign. Still, the brand was confident she was the right fit. The campaign was centred around telling artists' stories in NYC, where the brand is headquartered; Lower, too, lives in the city. Plus, they could time its release to arrive just before the Emmy Awards, where she was nominated for Outstanding Lead Actress in a Drama Series.

Theory's bet looked particularly prescient after Lower landed her first Emmy on Sunday night, but for the brand, she was already a proven winner. The response to the campaign, according to Dinesh Tandon, Theory's global CEO, had been "tremendous," thanks in large part to Lower's dedicated fan base, who shared photos on social media of their visits to Theory stores to see the campaign videos in person and even made fan art of the images.

"TV actors are incredible storytellers at heart, they have the ability to embody a role and connect emotionally with audiences," Tandon wrote in an email. "We of course like to work with talent 'first,' but our interest in Britt extended far beyond that. We recognise that she's a talent with real grit and staying power."

Historically, higher-end labels favoured film stars to front their campaigns and populate their front rows, preferring their mass appeal and proven bankability. But as brands are forced to get extra creative to stand out and nab consumer attention, they're looking to rising small screen stars for the very reasons they once shied away from them.

With TV, the names are usually not as recognisable, but "there is a lot more room for discovery," said Lindsay Peoples, the editor in chief of *The Cut*, which hosted a pre-Emmys luncheon in Los Angeles last Wednesday. Buzzy shows offer a crop of new faces that are familiar and intriguing but not yet ubiquitous. Plus, TV audiences are highly engaged, tuning in week after week, year after year, rather than just watching a movie once.

"TV shows have such a frenetic, crazy fan base that brands are excited to dress those people," said the stylist Ilaria Urbinati, who styled nominees including Adam Brody of "Nobody Wants This" (in Prada) and Adam Scott of "Severance" (in Thom Browne).

Fashion's interest in TV was on full display at Sunday night's Emmy Awards in Los Angeles, where a wide range of brands dressed top talent. That included plenty of major European luxury houses. Louis Vuitton was a major presence, dressing Erin Doherty, who won for "Adolescence," Quinta Brunson, nominated for "Abbott Elementary," "Hacks" winner Hannah Einbinder and Selena Gomez. Valentino also dressed multiple stars, including nominees Kathryn Hahn, Parker Posey and Meghann Fahy. Both Giorgio Armani and Armani Privé were a frequent sight on the carpet, too, dressing Anna Sawai, Molly Gordon, Kristen Bell, Leslie Bibb and Cate Blanchett.

But there were more unexpected names, too: Nominee Jenny Slate wore a black-and-white gown from New York-based Rosie Assoulin; "The Penguin" winner Cristin Milioti wore a magenta dress from American designer Danielle Frankel, who is best known for bridal; while Brittany Snow wore a pink sequined number from New York label Wiederhoeft. Presenter Catherine Zeta-Jones was dressed by American couture label Yara Shoemaker and Alan Cumming wore a custom black tuxedo with white piping from New York label Tanner Fletcher. Plus, for the first time since the relaunch of Calvin Klein Collection last year, the brand dressed a woman — Lower, just two days after she sat front row at their show at New York Fashion Week — for the ceremony, while GapStudio, Gap's new higher-end label, created a suit for "Adolescence" star Owen Cooper.

It was "Hacks" star Meg Stalter, however, that wore the most unconventional outfit — jeans, a white T-shirt and a black bag with the word "Ceasefire!" printed on it.

TV's Prestige Peaks

While prestige television, of course, is not a new phenomenon, for the bulk of the 2010s, the medium was barely on fashion's radar. It took Elisabeth Moss seven years into "Mad Men"'s eight-year run to land a fashion campaign — and when she did, it was for the mass-market Gap. The same goes for "Game of Thrones"' Sophie Turner and Emilia Clarke, who only scored deals with luxury brands several seasons into the series' run. Even stars of teen-targeted shows were more likely to score a Neutrogena campaign that be tapped as a luxury ambassador. ("Gossip Girl"'s Blake Lively was an exception, appearing in a Chanel ad in 2011.)

Cut to today, and brands are much quicker to pay attention to those rising on the small screen. Anna Sawai, for instance, nabbed an ambassadorship with Dior within months of taking home her Emmy for the first season of "Shogun" in 2024. Loewe dressed "The Bear" actress Ayo Edebiri for the Met Gala just months after she won her first Emmy, and cast her in its spring 2025 pre-collection campaign last October. "The White Lotus" is a brand ambassador factory, with Aimee Lou Wood fronting a Burberry campaign, Patrick Schwarzenegger starring in one for Skims and Sam Nivola named an ambassador for Dior.

And it's not just the prestige shows: Teen romance "The Summer I Turned Pretty" star Lola Tung has fronted campaigns for Coach, while Antonia Gentry of Netflix's mother-and-daughter drama "Ginny & Georgia" sat front row at Miu Miu earlier this year.

Fashion's embrace of TV is a sign of the times. For one, with big name talents like Nicole Kidman and Meryl Streep appearing in talked-about shows, the lines between a film actor and TV actor are blurrier than ever. That's helped lift TV's cultural clout while film's is on the decline: Even one-time box office slam dunks, like Marvel movies, are falling short of expectations.

With TV stars, the path may be less clear, but reward is potentially bigger. Casting someone early on in their rise to stardom means they can play a role in their ascendance. Look at Miu Miu, whose own hot streak has mirrored the explosion of brand ambassador Sydney Sweeney, first working her in 2022 when she was still primarily known for "Euphoria."

"Some brands just have that long-game vision and can really see who is going to blow up," said Urbinati. "There is something to jumping on board early and building that relationship."

TV actors on the cusp of stardom are also cheaper to hire than even a mid-tier movie star (and the A-listers typically have multi-year deals with luxury houses, putting them off limits to other brands).

Without a contract limiting their choice, stylists have greater freedom with TV stars, too. Stylist Rose Forde, who worked with Lower throughout her "Severance" press tour, styled her in Prada and Loewe, but also smaller labels like Coperni, Conner Ives and recent CFDA womenswear nominee Kallmeyer.

"The fun of it all is to create that story for them on the red carpet and in their press appearances, and really hone in on their forward-facing image," said stylist Chloe Hartstein, who dressed "Severance" producer and director Ben Stiller at Sunday's show, and works with clients including "Succession" actors Kieran Culkin and Nicholas Braun. "In that sense, the lack of contract is always fun, because then we can dip our toes into younger designers."

The benefits, of course, are two-fold. For up-and-coming talents, landing a fashion campaign or sitting front row at a buzzy runway show offers cachet and a way to prove their place in the zeitgeist. That not only makes them attractive to casting directors, but also provides extra income that allows them to be choosier in selecting their next role. Both Hartstein and Urbinati said they see more Hollywood talent interested in inking fashion partnerships now than ever before.

It all speaks to a growing shift in how fashion works with talent — and vice versa.

"Brands are being a little bit braver," said Hartstein. "Obviously, it's all about the aesthetic, but there's a little bit more depth now when it comes to the relationships with talent."

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LA TRIBUNE
Chine : ces chiffres qui inquiètent

CONSOMMATION

L'habillement « made in France » à l'épreuve d'une conjoncture morose

Face à une consommation qui se contracte, l'habillement made in France se voit comme une solution aux déboires de l'économie tricolore. Entre investissements, nouvelle usine, redressements judiciaires, cette filière en pleine mutation pourrait néanmoins être emportée par l'incertitude politique.

C. ARMAND, E. ATTIAS **ET** P. MERLET

Les jeans 1083 voient leur production repartir à la hausse après leurs déboires des années 2023 et 2024.
1083

Jamais les Français n'ont autant épargné, cumulant, à la fin du premier trimestre 2025, 6 429 milliards d'euros de patrimoine financier, d'après la Banque de France. De quoi pénaliser la consommation qui se contracte sur certains pans de dépenses du quotidien, ou au mieux qui se stabilise.

C'est notamment le cas pour le textile. En juin, les dépenses dans l'habillement étaient +0,1 % supérieures au niveau de mai. Néanmoins, la Fédération Nationale de l'Habillement (FNH), qui défend les intérêts des commerces de mode indépendants, dresse un constat plus préoccupant. Selon son baromètre mensuel, le chiffre d'affaires de ses adhérents a diminué de 3,1 % par rapport à août 2024. « *Ce chiffre est d'autant plus édifiant que durant le mois d'août, près de 80 % de ces boutiques ont poursuivi leur période de promotion, à la suite des soldes* », commente l'organisation professionnelle.

« Les Français nous confient leur argent »

Un contexte qui fragilise en particulier le made in France. Entre la concurrence accrue de plateformes comme Shein et l'inflation, la filière du textile fabriqué dans l'Hexagone pourrait être durement impactée par une baisse de la consommation. Surtout en période d'investissement pour se relancer. C'était en février dernier : le Slip français inaugurait, en compagnie de l'ex-ministre de l'Économie Bruno Le Maire, son usine Bonne nouvelle à Aubervilliers, associé à Wiltee et au Lab+.

Sept mois plus tard, le fabricant de boxers, de chaussettes, de chaussons, de culottes, de soutiens-gorges et de pyjamas revendique 90 emplois directs au cœur du Grand Paris et au total 200 emplois indirects dans quarante usines partenaires. Et ce malgré la fermeture récente de deux usines, l'une à Lyon, l'autre à Bourg-en-Bresse. Sans parler de la situation économique, politique et sociale qui n'incite guère à la consommation de produits haut de gamme. « *Nous sommes lucides sur le contexte complexe, mais nous restons sur nos fondamentaux, à savoir continuer de produire de la qualité génératrice d'emplois localisés* », évacue le président fondateur du Slip français Guillaume Gibault.

Après avoir lancé un boxer enfant à 12 euros pour la Fête des Pères, une culotte à 12 euros en octobre, la PME s'apprête à vendre son célèbre slip à 9,90 euros chez Carrefour, soit le prix que pratiquent ses rivaux Athéna et Dim. Portée par la fabrication de masques en 2020 et 2021, avant d'être en décroissance en 2022 et 2023, la société a réalisé 20 millions de chiffre d'affaires en 2024 et prévoit, à date, 10 % de croissance en 2025. *« Les Français nous confient leur argent. Ils nous aident à faire rebondir une industrie »*, veut croire Léa Marie, la directrice générale du Slip français. Au sein de l'entreprise 1083, fabricant de jeans made in France, on parie aussi sur une prise de conscience des Français.

Le jean made in France ? Un « investissement »

« *Nous sommes au même prix que des grandes marques telles que Diesel ou Levis, tout en fabriquant en France. Alors, nous espérons que dans cette période d'incertitude politique, le made in France sera une réponse. C'est en concentrant nos dépenses dans l'économie locale que notre pays pourra tirer son épingle du jeu* », partage Thomas Huriez, le patron de cette marque tricolore née en 2013, à Romans-sur-Isère (Drôme). Présentant le jean français comme un « *investissement* » et non une dépense pour le consommateur, grâce à sa qualité et donc sa longévité, l'entrepreneur aborde la période avec un esprit de conquête. « *Nous vendons 50 000 jeans par an, sur un marché français de 67 millions de jeans annuels* », met-il en avant.

Mais il y a peu, cette belle histoire du jean tricolore aurait pu s'arrêter, contre toute attente. « *De 2013 à 2022, nous avions plus de commandes que de capacités de production* », se souvient Thomas Huriez. Puis, le sous-traitant de 1083 dédié à la découpe des jeans fait faillite et génère malgré lui son lot de problèmes au sein de la PME tricolore. La production chute dès 2023 et provoque ainsi une baisse drastique des recettes. L'entreprise a ainsi bouclé l'exercice avec un déficit de 500 000 euros, le premier de son histoire. Ce résultat négatif a poussé ses fournisseurs à durcir les conditions de financement à la commande et a donc par la suite provoqué des difficultés d'accès aux matières premières en 2024. De quoi donner le tournis à la direction de 1083, qui a internalisé la découpe des jeans depuis et renfloué ses caisses.

« *Nous sortons de deux années très difficiles sur le plan commercial, mais pas par manque de ventes. En septembre, pour la première fois depuis longtemps, nos cinq boutiques ont un stock convenable à la rentrée, un moment important pour nous. Nous espérons désormais que la clientèle sera au rendez-vous, mais nos ventes de 2025 sont pour l'instant au-dessus du prévisionnel* », se félicite l'entrepreneur à la tête de 70 collaborateurs (dont 35 à la production).

Faire du textile en France, trop cher ?

Derrière cet acteur de taille modeste (7 à 8 millions d'euros de chiffre d'affaires en 2025 attendus) mais à la notoriété grandissante, des mastodontes du textile français vacillent. Petit Bateau, qui a enregistré un chiffre d'affaires de 178,5 millions d'euros en 2024 pour un déficit de 9,4 millions d'euros, et qui emploie 2 400 personnes en France et à l'international, a été confronté aux problèmes qui accablent la mode française, comme l'explosion de Vinted ou encore la hausse des prix des matières premières.

À cela s'ajoute que l'enseigne, qui a délocalisé la majorité de sa production au Maroc, dans son usine de Marrakech, et en Tunisie, chez ses sous-traitants à Sfax, possède et exploite toujours une usine de confection à Troyes (Aube). C'est cette composante industrielle qui a rendu la vente récente de la société plus compliquée, et a échaudé beaucoup de repreneurs potentiels. « *Pour moi, cela n'est pas redressable* », estimait encore cet été un professionnel du secteur qui ne s'est pas positionné sur le deal : l'usine de Troyes. « *c'est la faiblesse financière de ce dossier* », observe-t-il.

La marque a souffert ces dernières années d'un manque d'attention de ses propriétaires, et elle accuse un retard d'investissements colossal et de réflexion marketing. Mais Petit Bateau présente des forces indéniables : image de l'élégance simple à la Française, marque à la renommée internationalisée et productions iconiques, comme les marinières. Surtout, le groupe est resté rentable pendant des années, à la différence de ses concurrents, avant de passer en négatif au moment de la pandémie de Covid-19. C'est pourquoi la marque a suscité l'intérêt de nombreux repreneurs potentiels.

Le fonds Regent, qui remporte la mise ou un prix non dévoilé - mais positif ! un fait devenu rare dans ce secteur en déshérence - a donc du pain sur la planche. Mais il a déjà redressé avec succès d'autres acteurs du textile tricolore comme les collants et sous-vêtements français Dim, pour laquelle il a ouvert des boutiques et préservé et renforcé l'usine d'Autun, en Saône-et-Loire.

Montée en gamme

Même problématique, autre destin. Comme Petit Bateau, Le Coq Sportif détient un site de fabrication à Romilly-sur-Seine, dans l'Aube ; et fait même produire certains de ses items dans l'usine de la marque au voilier ! Mais l'enseigne au plumitif a connu une dégringolade plus tragique, qui l'a conduit au redressement judiciaire en novembre 2024, avec un passif cumulé de 252 millions d'euros. Et, contrairement à Petit Bateau, une lutte acharnée s'est déroulée entre deux candidats à la reprise, avec coups bas et coups de poignard. In fine, la marque a été attribuée par le tribunal des affaires économiques de Paris à un consortium d'investisseurs mené par l'entrepreneur Dan Mamane, début juillet. Elle promet de repositionner le Coq Sportif, marque populaire, en marque haut de gamme.

Selon des documents consultés par *La Tribune*, l'offre de Dan Mamane a proposé une remise au pot de 70 millions d'euros, contre 60 millions pour sa concurrente. Mais elle est moins-disante sur le plan industriel : elle propose de supprimer 16 postes de plus que celle d'en face, menée par le family office Neopar, le fonds américain Iconix, et l'ancien dirigeant du Coq Marc-Henri Beausire, et assume de délocaliser davantage la production en Asie, au risque de mettre en danger l'usine de Romilly-sur-Seine.

Avec la mise en redressement judiciaire du Coq Sportif, les dégâts ont déjà commencé : les deux sous-traitants de la marque dans l'Aube, France Teinturerie et ses ateliers de tissage, sont aussi passés en redressement judiciaire. Quant au Coq Sportif, sa direction financière serait déjà délocalisée à Dubaï, et sa comptabilité à l'île Maurice... LT

Le Slip français cousu à l'usine SLIP FRANÇAIS

MONDE

L'économie chinoise envoie des signaux inquiétants

CHINE

Production industrielle et consommation ont ralenti en août, pénalisées par un environnement extérieur incertain.

Nouvelle perte de vitesse pour l'économie chinoise. Selon les derniers chiffres publiés lundi par le Bureau national des statistiques (BNS), la croissance de la production industrielle et celle des ventes au détail ont ralenti en août, davantage qu'attendu, symptômes des difficultés persistantes de la deuxième économie mondiale.

La production industrielle a notamment connu, le mois dernier, son taux de croissance le plus bas depuis un an, avec une progression de 5,2 % en glissement annuel. Un chiffre bien inférieur à la prévision moyenne d'analystes interrogés par l'agence Bloomberg (+5,6 %). La production industrielle n'avait plus connu un niveau aussi bas depuis août 2024 (+4,5 %). De leur côté, les ventes de détail, principal indicateur de la consommation, ont encore ralenti en août, avec une progression de 3,4 % seulement sur un an, selon le BNS. Il s'agit de leur rythme le plus faible en neuf mois et il est très inférieur, lui aussi, aux prévisions des économistes (+3,8 %). Sur le front de l'emploi, aucune amélioration non plus : le taux de chômage s'élevait à 5,3 % en août, en hausse de 0,1 point par rapport à juillet.

Ces mauvais chiffres viennent s'ajouter à ceux du commerce extérieur. Au début du mois, Pékin avait annoncé que les exportations du pays avaient progressé en août à leur rythme le plus faible en six mois, de seulement 4,4 % sur un an. Les importations avaient elles aussi déçu les prévisions en augmentant de 1,3 % sur cette période par rapport à l'an passé. Pour le moment, le gouvernement chinois maintient un objectif ambitieux d'environ 5 % de croissance pour cette année, mais l'offensive commerciale lancée par Donald Trump met l'économie du pays sous pression.

Discussions sino-américaines à Madrid

Pékin et Washington se sont livrés une véritable guerre commerciale en début d'année, répondant chacun aux hausses de droits de douane de l'autre, pour atteindre 125 % et 145 % de part et d'autre. Les deux pays sont ensuite convenus d'une trêve commerciale jusqu'au 10 novembre. Leur accord a temporairement fixé à 30 % les taxes américaines sur les produits chinois et à 10 % celles de Pékin sur les marchandises américaines.

La Chine et les Etats-Unis ont entamé dimanche un nouveau round de négociations à Madrid pour tenter de trouver un terrain d'entente. Le ministère chinois du Commerce a appelé Washington à *« travailler avec la Chine sur la base du respect mutuel et de consultations égales, pour résoudre les préoccupations mutuelles par le dialogue et trouver une solution au problème »*, selon un communiqué. En parallèle, les responsables politiques chinois devront trouver les moyens de stabiliser la croissance, estiment les analystes de Citi. *« Selon nous, septembre semble de plus en plus propice à l'adoption de nouvelles mesures de relance »*, jugent ces derniers. — ***H. Ga.***

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Joaillerie : l'argent est-il le prochain phénomène du luxe ?

Le métal blanc vaut cent fois moins cher que son cousin l'or mais ce n'est pas la seule de ses qualités. Il est surtout moderne, cool, précieux... et très prisé par les nouvelles générations. Décryptage d'un succès annoncé.

Élodie Baërd

Voilà quelques mois que l'on croise de plus en plus de jeunes filles mais aussi de garçons, portant, au cou, au poignet ou aux doigts, des bijoux en argent Chaîne d'ancre d'Hermès – ou des « hommages » trouvés dans les boutiques bon marché. Même engouement pour le métal brillant mais jamais clinquant sur les réseaux sociaux, entre boucles d'oreilles vintage, pendentifs à l'esprit arty et bracelets sculpturaux... à l'image de la cultissime manchette Bone d'Elsa Peretti pour Tiffany & Co., qu'on a vue, cet été, sur Dua Lipa en bikini. *« On sent une attraction forte des clients pour ce métal »*, confirme-t-on chez Dover Street Market Paris. Le multimarque de mode du 35-37, rue des Francs Bourgeois, expose d'ailleurs, jusqu'au 28 septembre, sept créateurs de bijoux sur le thème de l'argent : Zoé Mohm, qui martèle des feuilles de métal blanc pour faire apparaître des cigognes ; le Palois Antoine Labourel et ses chevalières primitives patinées ; Spinelli Kilcollin, la marque en vogue de Los Angeles, et ses bagues faites de séries d'anneaux reliés, à porter empilées ou déployées, etc.

« L'argent est perçu comme un métal unisexe qui correspond bien à notre clientèle. Et à la différence de l'or, dont le cours s'envole, son prix reste décent pour les consommateurs et pour les designers, notamment émergents, que nous avons à cœur de mettre en avant dans nos magasins. » Si l'argent suit les fluctuations du cours de l'or et affiche des évolutions très fortes (sa valeur a quintuplé en vingt ans, et ça devrait continuer à grimper), son coût est sans commune mesure puisque aujourd'hui le gramme d'or vaut quasiment 100 euros, contre 1 euro pour un gramme d'argent. *« Il augmente beaucoup, mais même s'il double, voire triple, ça restera gérable »*, résume la créatrice Maud Zumerle, qui fabrique ses collections dans son atelier des Buttes Chaumont.

Cela dit, ce retour en grâce relève moins d'une opportunité économique que du phénomène de mode. *« Mes clientes me disent souvent : "L'argent, ça rajeunit"*, poursuit la Parisienne Maud Zumerle. *C'est vrai qu'il éclaire le teint et signe une allure moderne, vive, jeune. Il attire de plus en plus, mais ça n'a pas toujours été le cas. Pendant longtemps, il y avait deux catégories de femmes : celles qui n'aimaient que l'argent, plus mode, plus créatif, plus design, et celles qui ne portaient que de l'or, plus précieux, plus statutaire, ponctuant des moments de vie. Et il était mal vu de mélanger les deux métaux. »* Ce qui, aujourd'hui, ne pose plus aucun problème, au contraire.

« Ce succès de l'argent est porté par un imaginaire très riche, estime de son côté Pierre Hardy, directeur créatif des bijoux Hermès. *D'abord ce métal, surtout chez Hermès, est un classique, donc on y revient toujours, de façon cyclique, parce qu'il rassure. Dans le même temps, il est aussi plus cool, plus relax. C'est dommage, on n'a pas de beau mot en français pour exprimer la "coolitude", la décontraction, mais cette qualité est au cœur de sa désirabilité, auprès de toutes les générations. D'autant plus que, depuis quelque temps, nous avons un peu perdu ce sentiment avec les valeurs surjouées du luxe... »* L'argent, depuis un siècle et son utilisation par les artistes du Bauhaus et de l'Art déco, conserve une image d'avant-garde, et en même temps de modestie. *« Il est très lié aux formes du monde moderne, à l'automobile, au design*, reprend Pierre Hardy, *alors que l'or, lui, est associé au pouvoir, à l'histoire, à la religion... Chaque matière a son univers. »*

Cette modernité intrinsèque est très prisée des Américains depuis toujours, eux qui ont une culture de la joaillerie moins statutaire, moins conventionnelle que nous, en Europe. C'est d'ailleurs sur ce continent qu'ont travaillé, et travaillent encore, parmi les plus grands designers de cette matière. On pense à Elsa Peretti, qui imagina pour Tiffany & Co., dans les années 1960, une flopée de bijoux devenus des icônes de la joaillerie, à l'instar de sa manchette Bone ou ses boucles d'oreilles Wave. Et même si le géant américain s'attache aujourd'hui à « *élever* » ses collections, et a peu sorti de nouveautés en argent ces derniers temps, le succès ne se dément pas.

« L'héritage de Tiffany sur ce métal remonte à 1851, année de la création de l'atelier de fabrication et de l'introduction de l'argent sterling 925 aux États-Unis, raconte Christopher Young, vice-président et directeur créatif, responsable des archives. *L'argent est depuis longtemps un élément déterminant de notre patrimoine, symbole d'une tradition d'excellence et d'innovation qui continue de façonner la maison aujourd'hui. »* Nombre de créateurs aux États-Unis s'inscrivent dans ce sillage, comme Sophie Buhai, membre du CFDA *(Council of Fashion Designers of America)*, qui depuis dix ans façonne l'argent pour faire des bijoux sculpturaux, et est citée par ses compatriotes comme la *« nouvelle Peretti »*.

Chez nous aussi, certaines stars du design se sont illustrées avec l'argent, à l'instar d'Andrée Putman chez Christofle, qui célèbre cette année le centenaire de la créatrice en même temps que les 20 ans de son best-seller Idole, en vitrine des boutiques du monde entier en ce moment. *« Un cercle minimaliste qui a donné naissance à une de nos collections les plus complètes, allant de l'orfèvrerie aux bijoux*, souligne Hamdi Chatti, le nouveau président. *Lorsque la maison a sollicité Putman au début des années 2000, elle est arrivée à la première réunion et a juste posé cet anneau sur la table en disant : "Voici votre collection" ! Les personnes présentes n'ont pas compris tout de suite mais n'ont pas osé contredire cette grande dame du design... Ils ont bien fait, c'est devenu un succès qui ne s'est pas démenti depuis lors. »*

Chez les rares joailliers qui continuent à utiliser et l'or et l'argent, l'engouement pour le métal blanc est notable. Ainsi, chez Arthus Bertrand,

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ces pièces représentent entre 25 % et 30 % du chiffre d'affaires global, en progression actuellement de 30 %. Chez Dinh Van, défendant depuis soixante ans une joaillerie quotidienne, l'argent est au cœur de l'histoire de la marque. *« Jean Dinh Van a décliné toutes ses icônes dans cette matière*, confirme Astrid de Montlivault, directrice générale. *Parce que, pour lui, la valeur d'un bijou réside avant tout dans son design, le métal vient après, il est un moyen d'expression. D'ailleurs, quand nous avons exploré les archives pour les 60 ans, les moules, les croquis de travail, nous avons retrouvé beaucoup de modèles en argent car ce métal depuis toujours bride moins la création. »*

Même si les collections en argent ne pèsent aujourd'hui que pour 7 % du chiffre d'affaires de la marque, la croissance est bien là, parce que *« de plus en plus les clients ne veulent plus forcément qu'un bijou soit le cadeau d'une vie, ils veulent se faire plaisir sans craquer leur budget »*. Confirmation que l'argent n'a pas fini d'occuper les podiums, les équipes de Paco Rabanne ont commandé à Dinh Van, pour leur prochain défilé début octobre, dix modèles en or et dix modèles en argent de la bague double imaginée en 1967 par les deux créateurs, et rééditée aujourd'hui. ■

« L'héritage de Tiffany sur l'argent remonte à 1851, année de la création de l'atelier de fabrication et de l'introduction de l'argent sterling 925 aux États-Unis »

Christopher Young
Vice-président de Tiffany & Co.

« Pour Jean Dinh Van, la valeur d'un bijou résidait avant tout dans son design, le métal vient après, il est un moyen d'expression »

Astrid de Montlivault
Directrice générale de Dinh Van


1


2

1. Bague cinq anneaux de Spinelli KilCollin chez Dover Street Market Paris.
2. Pendants d'oreilles de Zumerle Jewelry.
3. Collier et bracelet Chaîne d'ancre multichaînes d'Hermès.
4. Gourmette et pampilles de la créatrice Zoé Mohm pour Dover Street Market Paris.
5. Manchette d'Elsa Peretti pour Tiffany & Co.
JACK DAVISON ; KATEL RIOU/TIFFANY ; ZOÉ MOHM POUR DOVER STREET MARKET PARIS ; SDP

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Bijoux en argent, une cote en or

Dans la rue et sur les réseaux sociaux, on ne voit que le métal blanc, ces derniers mois, au cou et au poignet des femmes (comme des hommes). Cent fois moins cher que l'or, il est redevenu le comble du chic et du cool.

PAGE 30

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