



WWWD

The Bird on a Rock Brooch
Inspired by an iconic motif from 1965 by Jean Schlumberger

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WWD

Fashion. Beauty. Business.

The Bottom Line

Saks Global seems to have solidified its finances — now it has to make its new luxury retail model work.

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Couture Kicks Off

The couture shows begin in Paris with Dior missing but big moments for Balenciaga, Margiela and Armani.

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Fashion Spectrum

Berlin Fashion Week this year offered something for everyone, from the kinky to the commercial and more.

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Keeping It Real

In a strong debut at Celine, designer Michael Rider focused on “things that are real” while keeping the best bits from recent eras at the house. Here, one of his strong-shouldered jackets teamed with denim leggings, plus a bag loaded with keepsakes. *For more on the Paris shows, see pages 6 to 8.*

PHOTOGRAPH BY KUBA DABROWSKI



THE BOTTOM LINE

Saks Shifts From High-stakes Finance to High-stakes Retail



Marc Metrick

● The luxury department store has access to the funds it needs to operate now; the question is how well it will square up to a tough retail market.

BY EVAN CLARK

The year since Saks and Neiman Marcus Group cut their landmark \$2.7 billion deal has been dominated not by talk of a new luxury retail giant or a modern merchant force taking shape. Instead, it's been all about the rough and tumble of high-stakes corporate finance.

On that score, it's been a story of quick and agile dealmaking that would be surprising or just unbelievable from almost anyone else but Richard Baker, executive chairman of what is now Saks Global.

Consider this:

- There was the decade-long pursuit of Neiman Marcus.
- The unlikely deal, with the behind-on-its-bills Saks parent Hudson's Bay Co. lining up Amazon, Salesforce and Apollo to buy the somewhat stronger Neiman Marcus.
- The surprisingly fast approval by antitrust regulators, the deterioration of the low-on-inventory Saks business and a pivot to a \$2.2 billion bond sale that replaced Apollo, clearing the way to the close of the transaction two days before Christmas. And then things really got started.

Hudson's Bay was spun off and went bankrupt, Saks and Neiman's vendors were thrown into a tailspin by a yearlong schedule to repay past due bills and 90-day payment terms on all shipments going forward. And bondholders – some of whom seem to haven't bothered to read some very important fine print – revolted when they learned their debt wasn't directly secured by the Saks Fifth Avenue flagship. Saks then lined up \$350 million in new financing in May only to ditch that in favor of \$600 million in financing last month from a group of bondholders

jockeying for a better position in the capital structure.

From the outside, the company has appeared to be lurching from one crisis to the next. And from the inside, it's seemingly been a nightmare.

But last week, new money in hand, Saks made a crucial \$120 million interest payment on the bonds. It's said to be paying vendors on time under the new terms and Marc Metrick, chief executive officer, has even floated the possibility of making back payments earlier than planned.

"As we progress over the next few months, if we see a return to what we believe to be normalized receipt flow, we plan to evaluate the possibility of accelerating the timeline to pay back past due balances to our brand partners," Metrick told vendors in a memo last month that was obtained by WWD.

At least for now, the Saks story is no longer a tale about financing.

Everyone inside and out agrees that Saks has the money to get through this year and sources close to the company maintain that it has the financial wherewithal to last much longer even if Christmas doesn't turn out to be a blockbuster season. One source said Saks' outside auditors gave the company a clean bill of health – good for at least a year – after the \$350 million in financing was lined up and now that's been upsized to a potential total of \$600 million, giving it even more cushion.

Right now, the future of Saks is not about its ability to wrangle investors or lenders, but the company's retail savvy and its ability to push what Metrick has called a "reset" of luxury retail through an increasingly complicated retail market.

"All we heard about is 'We're running out of money,'" said Tim Hynes, global head of credit research at Debtwire, summing up the bondholder take on the company. "We need money for inventory, we need money to make interest payments. Money, money, money. So OK, we got you set up, you told us you needed

this much money, now you show us that you know what to buy and you bought the right inventory and you know how to sell it to make a reasonable profit."

That's the trick in retail anyway – and one that requires finesse in good times and real skill in tough ones, like now when consumers are skittish and President Donald Trump's trade war is still disrupting supply. Big retail mergers are dicey to start with.

"Now, they have control of the best high-end retailers," Hynes said. "In theory it should work out. Nobody's going to open a new high-end retailer tomorrow. It's just not going to happen. So they got the market cornered. In theory, if anything's going to work, this should work. Everybody says, 'Rich people always have money, this should work out.' However, if you look at history, combining retailers has never worked out."

That point could be argued, kind of – the Federated-May mega merger worked for a time and changed the retail landscape, but that company, now Macy's Inc., is now morphing again for a new age.

But nobody argues that Saks is working in a tough space.

"Department stores are not the best neighborhood to be operating in," said Mickey Chadha, the Moody's Investors Service debt analyst who follows Saks.

"They're relying on cost cuts, layoffs, efficiencies between the two companies," Chadha said. "And that's all great. If you can accomplish that, you're definitely better for your bottom line. However, you have to grow, you have to grow. And their sales have been declining quite dramatically in the last couple of years. So if you don't grow, there's only so much you can do in synergies and cost cuts."

"This \$600 million of new monies that we're talking about is great," he said. "It gives them more runway to get the ship back on course. But it's not going to be the end all. If they continue to burn cash, that \$600 million will then disappear again in the next 12 months, and then they'll need more capital. The holiday is going to be key for them."

Holiday, next year and beyond relies not on raising more money or courting investors, but on making the big Saks reset work.

It's a complicated bit of work for Metrick.

Saks Global is combining operations for the two nameplates, reestablishing trust with vendors, cementing the new payment terms, expanding through a luxury shop on Amazon and looking at brands in new ways with its Authentic Luxury Group joint venture.

Somewhere in there could be a bright future for the idea of the luxury department store, which has suffered blow after blow since the bankruptcy of Barneys New York in 2019.

There is no shortage of brands with real gripes against Saks as it just now starts paying bills due years ago. But some luxury labels are also sensing new potential ahead – and brands both large and small say Saks Global is vital to their businesses and its survival is key.

One adviser to independent designer brands said they are getting more excited about Saks' shop on Amazon, which launched with 50 brands and is said to be bringing new shoppers into the business.

"Are we going to actually see more sales through e-commerce than we're seeing in the physical stores?" the adviser wondered. "How does the retail footprint shrink or change?"

That refocuses the narrative around Saks back to where it really should be – its retail fortunes.



A look inside the new Saks Fifth Avenue store opening in Beverly Hills.



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The Bird on a Rock Brooch
Inspired by an iconic motif from 1965 by Jean Schlumberger

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SUSTAINABILITY

Dior Renews Partnership With UNESCO to Support Female Students



Tamu McPherson interviews three mentees at the Women@Dior conference.

took part in the closing ceremony of the 2024 Paris Olympic Games, said she founded her own orchestra, *Divertimento*, in part because there are still few opportunities for women in her profession. "It's almost as difficult as when I started 25 years ago, when I was a beginner, so there is still a lot to do," she emphasized.

Behind the 'Trad Wife' Trend

The meeting concluded with a panel led by fashion creative Tamu McPherson in which she discussed the rise of the "trad wife" trend on social media with three mentees.

"Is it performative, or is it a true trend moving into a direction in the past? And what about women who wholeheartedly want to aspire to this identity? What about their feelings? What's driving them back to a time last seen in the 1950s?" she questioned.

Sanjana Nurani, the cofounder of SheStrength, a Mumbai-based NGO that seeks to empower women through self-defense training and mentorship, argued that all choices are valid provided they're authentic. "Empowerment isn't about what you do, it's about why you do it," she said.

"If you do something because it fulfills you, if you choose to do it, that is empowering, but if you're doing it because of societal pressure, it becomes a performance. It becomes something you're forced to do. That's not empowering," she said.

Tiyi Ayeve, 25, said many women of her generation were frazzled by economic and geopolitical upheaval.

"It's safe to say that our generation has dealt with a certain level of burnout or fatigue, and I think that's also why a lot of women are turning towards this idea of being a 'trad wife,'" she said.

At 16, Ayeve founded an NGO focused on educating youth about gender inequality in Japan. She is now cofounder and CEO of Passelle, a sustainable fashion tech start-up. Despite her remarkable achievements, she is skeptical of the "leaning in" philosophy.

"This idea of having it all, it's also a very gendered expectation. We don't ask men to have the perfect careers and the perfect body and the perfect skin and to be amazing homemakers," she remarked.

"It's really about being grateful for what you have, waking up every day and choosing not to be perfect, but to be fully human, and just going toward your goals, step by step, one at a time," she said.

- In the last five years, 2,500 women have been mentored through its Women@Dior program.

BY JOELLE DIDERICH

PARIS – Dior has extended its partnership with UNESCO to provide opportunities for young women through its Women@Dior mentoring and educational program.

Olivier Sastre, deputy managing director in charge of human resources and sustainable development at Dior, made the announcement on Thursday at the fifth edition of the annual event, held at the headquarters of the United Nations Educational, Scientific and Cultural Organization in Paris.

During the coronavirus pandemic, Dior joined forces with UNESCO's Global Education Coalition to launch an online learning platform to address school closure gaps and expand the company initiative globally.

Participants have access to courses taught by professors from schools such as Central Saint Martins in London, Bocconi University in Milan and HEC in Paris.

To date, 2,500 women of 140 nationalities have been mentored through the program, which pairs students of business, engineering, art and fashion from selected universities with Dior employees.

"This community is unstoppable," Sastre enthused. "You are bright, bold and talented, you are changemakers acting with purpose, energy and impact. You show curiosity and a will to learn and grow. Innovation is part of who you are. You bring fresh ideas to every challenge."

To be sure, the meeting lacked the star power of Maria Grazia Chiuri, who stepped down in May as artistic director of women's collections at Dior. She was succeeded by Irish designer Jonathan Anderson.

During previous editions, Chiuri shared her feminist message and chaired a jury that chose winners of the Dream for Change Project to empower women and girls in their local communities.

This time around, the two winners were selected by the audience among five finalists pitching their initiatives on stage.

They were Mama Maisha, a nongovernmental organization that aims to teach financial literacy to female vendors in Kenya's informal markets, and Femini'lab, a French platform for young women entrepreneurs which organizes workshops in high schools and runs an online training platform.

Women's Rights Under Attack

"In our challenging world shaped by social, environmental and technological shifts, women's empowerment and inclusion are priority needs," Delphine Arnault, chairman and chief executive officer of Christian Dior Couture, said in a video message.

"Now more than ever, the education of women is essential for building a more sustainable society," she added. "It truly makes a difference, because beyond ideas, we're seeing a movement that is actively transforming lives on the ground and strengthening leadership of women."

Attendees heard uplifting speeches by world champion skydiver Domitille Kiger and Nobel Peace Prize nominee Zuriel Oduwole, whose advocacy work helped pave the way for a law criminalizing child marriage in Mozambique.

But speakers highlighted challenges, too, at a time when women's rights are under attack worldwide.

"When there are crises, whatever crises – wars, pandemic or climate crisis – girls and women are the first ones that are hit, and this is why we need to have stronger focus, stronger attention to girls'

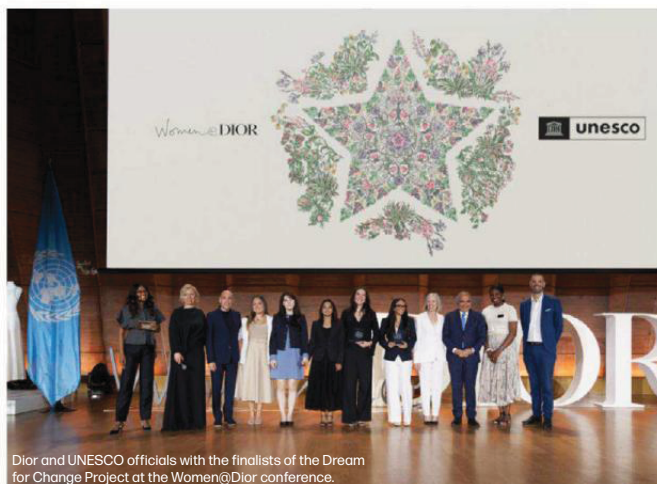
education, girls' empowerment, women's empowerment across the world," said Audrey Azoulay, director general of UNESCO.

Maud Alvarez-Pereyre, group chief human resources officer at LVMH Moët Hennessy Louis Vuitton, which owns Dior, said the company is grappling with challenges ranging from the impact of artificial intelligence on the workplace to a slowdown in spending on luxury goods.

"It's really a tsunami of changes for us," she said, adding that this has hampered progress toward gender equality.

"In a crisis, it's not only in the world that equality is going back and gender equity, it's also in companies," Alvarez-Pereyre noted. "Times are tough at the moment, and what you see is that there is less and less women CEOs, so it's really a worry."

French conductor Zahia Ziouani, who



Dior and UNESCO officials with the finalists of the Dream for Change Project at the Women@Dior conference.



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The Tiffany Céleste Shooting Star Necklace
Inspired by Jean Schlumberger's iconic ribbon motif from 1959

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The Reviews



Celine

The ivory-and-black silk scarves artfully wrapped around Celine's runway invitations were out in force on Sunday, guests winding them around their necks, threading them through belt loops, or dangling them from handbags – buh-bye Labubu.

The choice of this keepsake was very considered and intentional, like everything about Michael Rider's strong debut at the French house.

"Scarves are something I wear and everyone wears differently," he told a clutch of reporters after the show. "It's also something you tend to keep and something maybe you give to your children, or a friend. But I liked the idea, particularly at Celine, where scarves mattered so much at the very beginning."

Rider kept the best bits of the Hedi Slimane era, and the Phoebe Philo one – of which he was an integral part – and threw in some of his own recent past as creative director of Polo Ralph Lauren, tossing sweaters over a few shoulders, preppy-style. ▶



He left some things behind, notably the recent rash of Rue Cambon references, but it was fun to spot such Easter eggs as a Luggage bag elongated into a weekender with a zippered pocket now curved like a smile, or a logo T-shirt and skinny jeans on a gangly, long-haired guy, also shown in a looser version.

Like many of the designers making debuts at houses this season, Rider has a lot of stakeholders to please, and billions of business at stake at a moment of luxury doldrums. So this was a crowd-pleaser of a collection that balanced heritage and novelties in the right measure.

The show was staged on a rainy afternoon at Celine headquarters on Rue Vivienne, models whisking in two directions across the limestone floors to propulsive hits by The Cure.

The tailoring was distinctive: strong-shouldered jackets with a high-button stance, giving them a pinched and pleasing Empire line – and narrow, buttonless coats with elegant, cutaway openings.

The pants were cool, cut slim as leggings or loose as culottes, some with cuffs and satin stripes like tuxedo pants. Pleated carrot shapes and harem pants tucked into glove-soft wrestling boots fed a vague '80s mood.

This coed show also covered all the categories, from day to evening, Rider's LBDs trimmed with garlands of jet beading; his ivory infantina gown as simple as a T-shirt and unadorned but for the cutest little chest pocket.

Some of the bags and costume jewelry dangled too many charms and gewgaws, but you could discern new shapes and colors in Triomphe canvas, and raffia totes in all sizes, too.

His design successor at Polo, Karen Brown, and a small crew from Lauren headquarters came to cheer him on, as did designers Lucie and Luke Meier, Jonathan Anderson and Raf Simons, adding to the electric atmosphere at the show.

While unaccustomed to the spotlight, having worked behind the scenes his entire career, Rider seemed at ease talking to reporters backstage, while not giving too much away. He spoke about the values of Celine – quality, timelessness and style – aligning with his.

"I was thinking a lot about something very real," he said. "Also, there's a foundation here that we're building on... We were as much about the beginning of the company as the nine wonderful years I was here, as well as the last six years."

Founded in 1945 by Céline Vipiana and based initially on shoes, Celine has been part of the LVMH Moët Hennessy Louis Vuitton stable since 1996 – and has seen its ups and downs. While American Michael Kors revved up the house when he was at the design helm from 1997 to 2004, it struggled to reclaim that buzz under former Burberry designer Roberto Menichetti and Prada alum Ivana Omazic.

Philo and Slimane ultimately propelled Celine into fashion's big leagues, and Rider seems keen to make it a byword for classics with plenty of panache, and the right degree of zing.

It's becoming nearly customary for designers to write a letter after the show, rather than typical show notes, and Rider tells you where his head is at.

"I've always loved the idea of clothing that lives on, that becomes a part of the wearer's life, that may capture a moment in time but also speaks to years and years of gestures and occasions and change, of the past, the present and the future, of memories, of usefulness and of fantasy – of life really." – Miles Socha



Patou

"Joy always has a plan B," said Patou's artistic director Guillaume Henry, describing his fictional character of the season as an "outdoor woman" who is equally comfortable indoors.

That was a good thing given that the rain clouds looming over a post-heat wave Paris prompted a move of the show from the gardens of the Maison de la Chimie to the house's oh-so-Parisian interiors, geometric parquet flooring, plaster mouldings and all.

As front row guest Susan Sarandon put it in a skit dropped on Instagram earlier in the day, "who the h-l is Joy?"

Despite sharing a name with the house's historic bestselling scent, his fictional muse of the season doesn't herald its imminent return, Henry said.

If the wardrobe the designer imagined is anything to go by, she's a busy bee who doesn't have time for outfit changes, expecting her sporty chic looks to work overtime from dawn to dusk.

The opening look, a straight black pinafore minidress with a pair of roomy patch pockets on the front, certainly fit the bill.

In pursuit of "fresh air, breathing room and lightness," the designer imagined an encounter with house founder Jean Patou and his love of Art Deco lines and Christian Lacroix, who filled the house with feminine shapes and polka dots during his six-year tenure that began in 1981.

Cue a fusion with his proclivity for sporty knits, cropped proportions and utilitarian jackets that yielded long collarless styles with a gentle hourglass outline and versions with plunging trapeze necklines; shift dresses that could be dressed up or down with a canny change in accessories, and puffy skirts that came in anything from fine gray suiting to layered lace and exuberant peony prints – with pockets, of course.

A final trio gave a then-and-now vision of evening glamour, between floor-length bustier dresses and a lace bodysuit nodding to Sabrina Carpenter's custom Patou look during her "Short n' Sweet Tour."

While continuing to build on the unfussy chic direction of the Henry era, the collection was in step with the dressier direction that emerged from June's coed runways. – *Lily Templeton*

Isabel Marant

Isabel Marant blended her signature softness with an edge for resort, in a collection that took notes from Victorian romanticism and 1980s attitude.

Building on the strong tailoring seen the previous season, artistic director Kim Bekker softened the silhouette ever so slightly with flowing fabrics, rounded shoulders and subtle detailing such as lace and delicate, fabric-covered buttons.

Faux-fur coats were cinched at the waist and came with voluminous, rounded sleeves as a nod to Victorian fashion, while leather jackets adopted an '80s edge, softened by delicate embroidery and laser-cut floral patterns.

The collection leaned heavily into textiles for a relaxed, feminine feel: think washed cotton-linen blends, soft velvets, laser-cut lace, and guipure bobbin stitching motifs for added depth and dimension. Bekker played with prints, mixing Western-inspired and petite Victorian florals, as well as motifs in metallic studs.

The brand's bestselling low-heeled, slouchy boot was reimagined this season with laser cutouts, in a cute heart motif or a half-moon shape that breathed with swish and movement.

Matching the men's collection, colors were toned-down and dusty, such as a



Patou



Patou



Isabel Marant



Isabel Marant

soft pink and a sandy beige.

Bekker said sales of accessories and jewelry have been strong across seasons, and faux-fur coats from the winter collection sold particularly well. However, buyers are more cautious and seeking out

essentials that strongly communicate the DNA of the brand.

"They want to have the total look, or the one iconic piece that really reflects the brand or the season," she said. "And we try to play into this."

Hence the twists on Marant's elevated classics that appeal across markets. The collection carried all the markers of the label's Parisian cool-girl, boho chic look, with an on-trend cowboy edge.

– *Rhonda Richford*



Istituto Marangoni Held Dual Campus Fashion Show At Palais de Tokyo

The fashion school's show held its first multicampus fashion show for **PARIS** and **LONDON**, titled "Synergetic."



FOR THE FIRST TIME in the history of the Istituto Marangoni, students from the Paris and London campuses showcased their collections at the same time.

Held at the famed Palais de Tokyo in Paris on July 3, 10 selected students each from London and Paris participated in the "Synergetic" show. As a concept for the show and the creative project, the show theme focused on the cultural synergies that emerging talents share from both major fashion capitals. The sharing of the stage was a presentation in resonance, not rivalry.

Most notably, the show reflected the Istituto Marangoni multicampus training path – the only one of its kind in the global fashion education system. With an international network, the pathway helps students expand their creative and professional horizons.

"This fashion show marks a moment of extraordinary synergy between our London and Paris campuses," said Fabio Rubino, director of Istituto Marangoni London. "Giving our students the opportunity to express their creative vision in a shared, international context is at the very heart of Istituto Marangoni's educational mission. We are



truly proud to see their work showcased side by side in an event that celebrates excellence, innovation and the power of our network collaboration."

While Paris and London have very distinct fashion styles, they share a common ethos where craftsmanship, excellence, transforming materials into narratives and creativity through the avant-garde are core principles.

The show embodied the cross-Channel interconnectedness that the fashion industry boasts. The talent followed in the footsteps of Vivienne Westwood, Paul Smith, Alexander McQueen, Jonathan Anderson, Grace Wales Bonner, Victoria



1. Jinxuan Mao's collection.
2. Gaye Sahutogullari's collection.
3. Sketches for Valeria Rais' collection.
4. The new Istituto Marangoni Paris campus.

Beckham, Stella McCartney, Stephen Jones, Simone Rocha and many more.

In line with this ongoing dialogue between the two cities, this menswear season saw the London showrooms in Paris where English designers showcased their collections. These designers included Clothesurgeon, Tolu Coker, Nicholas Daley, Labrum London, Johanna Parv and Karoline Vitto.

This collaborative approach was a major characteristic of this year's fashion show. The young designers wove narratives that took inspiration from contemporary themes and current events, art, cinema, mythology and the world of fantasy.

The 10 talents from London are Aniket Chandela, Henry Archibald Crawford, Sofia Kovalska, Jinxuan Mao, Charlene Osmond, Thierry Nicolas Rüetschi, Sofia Rukina,

Gaye Sahutogullari, Anna Sheremetyeva and Micaela Ismodes Sole. And the 10 from Paris are Lorena Casas, Hwanseok Cho, Alexia Cofino, Hana El-Sharabasy, Maria Vittoria Foradori, Alex Puigdollers Martin, Gaurvi Monga, Monique Mou, Valeria Rais and Maris Thompson.

Fabric and leather sponsors of the show that supported the students of Istituto Marangoni London and Paris in bringing their vision to life included Rino Mastrotto's leathers and Manteco's fabrics for Paris and Last Yarn's fabrics for London.

In the continued spirit of collaboration, an exclusive fragrance was created for the show by Symrise Fine Fragrance perfumers, a partner of the Istituto Marangoni Paris for the Bachelor and Master of Fragrances and Cosmetics Management and Fragrances and Cosmetics Brand Management and Licensing. Eight different perfumers of genders, cultures and olfactory traditions came together to compose the scent. Another duality at play is the two roses from the English and the French as the top note.

"This year, the 2025 fashion show took on a whole new meaning," said Valérie Berdah-Levy, director of Istituto Marangoni Paris. "For the very first time, our Paris and London campuses came together in the world's fashion capital. More than ever, this connection makes perfect sense, with London Fashion Week's June edition crossing the Channel to settle in Paris, a fresh wave of British creativity is sweeping through the city. It's the perfect opportunity for our talents from both cities to merge their visions, styles and energy. Innovation, boldness and collaboration are more than just values here, they come to life on this stage, in true Istituto Marangoni spirit."

For more on Istituto Marangoni London [VISIT HERE](#)

For more on Istituto Marangoni Paris [VISIT HERE](#)

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Fashion *In Motion*

As couture sweeps into Paris this summer, designers are embracing gowns that evoke nature through form. Organic shapes, such as flowers and waves, inspire a mix of innovation and craftsmanship, while proposing new structures and silhouettes on the body.

COMPILED BY PASCALE RAJAC



Yuima Nakazato



Iris van Herpen

Aelis



Stéphane Rolland

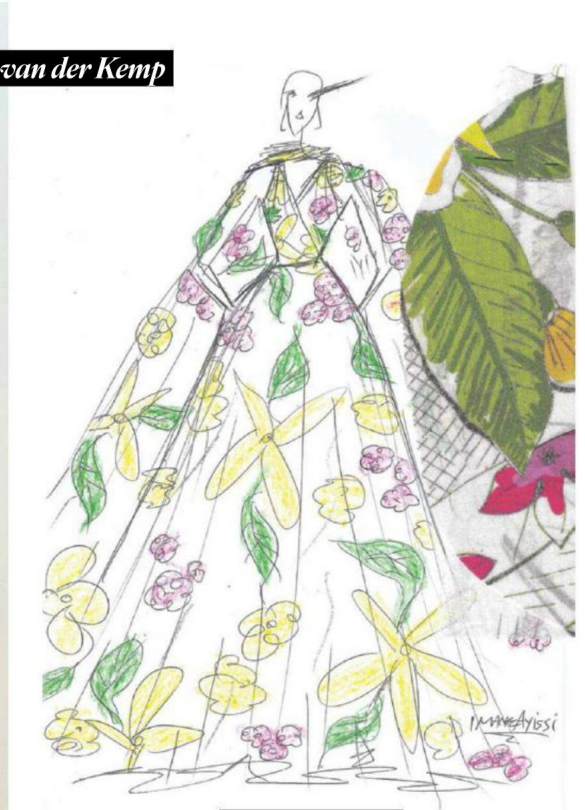


Robert Wun

PARIS COUTURE PREVIEW



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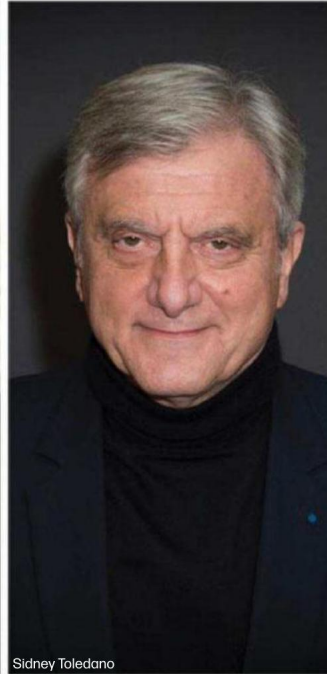
Everything to Know About Paris Couture Week



Pascal Morand



Bruno Pavlovsky



Sidney Toledano

- The Fédération de la Haute Couture et de la Mode and the French government have updated the arcane rules governing the haute couture label for the first time in more than two decades.

BY JOELLE DIDERICH

PARIS — The luxury sector is in flux, and haute couture is no exception.

The sector is gearing up for its biggest creative upheaval in recent memory, with new creative directors due to present their first haute couture collections at Chanel, Dior and Balenciaga in January. Meanwhile, Givenchy is preparing its comeback, likely in July 2026.

As a result, it's tempting to view the fall 2025 edition of Paris Couture Week, which runs until Thursday, as a placeholder season.

That's not exactly the case: Glenn Martens is set to make his debut at Maison Margiela on Wednesday, and Dubai-based designer Rami Al Ali is joining the fray as guest designer, ensuring an influx of fresh blood.

Behind the scenes, the Fédération de la Haute Couture et de la Mode, or FHCM, and the French government have updated the arcane rules governing the production of made-to-measure clothing for the first time in more than two decades.

"I'm quite optimistic about the haute couture season overall," said Sidney Toledano, head of the haute couture commission at French fashion's governing body. Toledano, an adviser to LVMH Moët Hennessy Louis Vuitton chairman and chief executive officer Bernard Arnault, noted that while Dior is sitting out the season to give its new creative director Jonathan Anderson time to settle in, the house will host client appointments.

Anderson's predecessor, Maria Grazia Chiuri, showed 31 haute couture looks as part of her swansong show in Rome in May.

Meanwhile, Givenchy is padding out its couture atelier in Paris following Sarah Burton's well-received ready-to-wear debut in March. A special team in London, where the designer spends half her time, handles commissions from VVICs, Toledano said.

"We're getting requests for haute couture, though we have yet to show a collection on the runway. Sarah designs looks directly for certain clients," he explained.

Chinese Resilience

Bruno Pavlovsky, president of fashion and president of Chanel SAS, also struck an upbeat note. The house is showing its third couture collection designed by a studio team, due to a protracted handover period for its new designer, Matthieu Blazy, who arrived on April 1.

Pavlovsky, who is president of the FHCM, said Chanel's couture division has held up well as customers and editors await Blazy's first designs, to be unveiled

during the ready-to-wear shows this fall.

"Chanel's haute couture business has never been better, even if we sense, with the arrival of Matthieu Blazy, a gradual desire and curiosity among our clients to discover a new creative direction," he said.

Tourism is thriving. International air arrivals are forecast to increase 4.7 percent year-on-year between June and August, according to data from travel intelligence company ForwardKeys.

"We continue to feel the effect of the Olympic Games," said French Tourism Minister Nathalie Delattre.

And high-end customers from the U.S. and Middle East are still ordering custom couture looks, both for day and special occasions.

Pavlovsky noted that among U.S. clients, many work in the tech industry. "When we offer them a fitting for haute couture pieces, suddenly, we slow down their concept of time," he said.

While Chinese consumers have tightened

their purse strings, the top-end tier is still active, with strong demand for daywear, he reported.

"Contrary to what one might think, our Chinese haute couture clientele never went away. Indeed, the majority of them are women who work and continue to travel abroad a lot," Pavlovsky said.

"Across the country, we're also observing the emergence of a new generation who are increasingly interested in the values of haute couture," he added.

Relaxing the Rules

Pascal Morand, executive director of the FHCM, said that with 27 shows on the four-day schedule versus 28 in January, the season is broadly stable.

Alexis Mabilie, Julien Fournié, Gaurav Gupta, Maison Sara Chraïbi and Miss Sohee have dropped off the calendar, but returning brands include Iris Van Herpen, Robert Wun, ArdAzAei and Adeline André.

"Haute couture continues to resonate very strongly across the world," Morand said, noting that the media impact value of Paris Couture Week quadrupled between 2022 and 2025, according to data research and insights company Launchmetrics.

In order to keep pace with the changing times, the sector recently held its first major consultation since 2001.

While the government decided to maintain unchanged the regulations governing the "haute couture" label, established in 1945, it has relaxed some requirements, such as the obligation to stage two shows a year.

Brands including Balenciaga and Valentino typically present just one couture collection annually. "It has now been stated explicitly that presenting once a year falls within the scope of exemptions," Morand said.

The Industry Ministry commission in charge of regulating couture has been reshuffled, and will designate experts whose job is to inspect qualifying houses to ensure they meet the minimum standards. These include employing at least 20 people and showing at least 25 looks a season.

"In a rapidly changing world, haute couture is a model of stability," Morand said.

Toledano cautioned that even if certain rules are relaxed, it's important to maintain the highest standards for the permanent members of the couture calendar.

"The rules governing the haute couture label must remain strict. It has to be truly haute couture technically," he said. "We're dealing with a clientele that is extremely demanding in terms of quality."

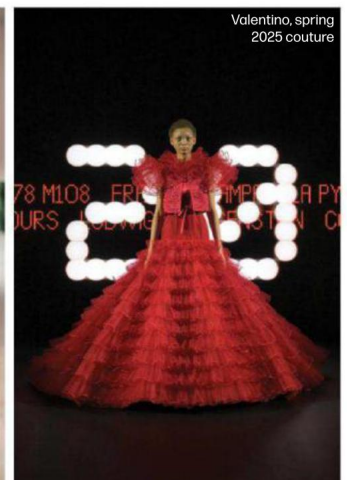
Likewise, no matter how tight the budgets given the current downturn, houses should not skimp when it comes to the magnificence of the clothes, he said. "That's as if you talked about a budget version of an F1 car," he said.



Backstage at the Dior cruise 2026 collection.



Chanel, spring 2025 haute couture



Valentino, spring 2025 couture

1889 Helps Luxury Brands Woo VICs

As luxury grapples with a slowdown, houses are tapping the Paris-based agency to create money-can't-buy experiences for their top clients. BY JOELLE DIDERICH



Naomi Watts arrives at the Balenciaga fall 2024 haute couture show.

PARIS – The luxury sector is grappling with its first slowdown in 15 years, but one segment is thriving: the VIC.

An acronym for “very important customer,” the term designates a cohort that’s seemingly immune to economic gloom, as witnessed by the \$50 million wedding of Jeff Bezos and Lauren Sanchez in Venice.

Brands competing to woo the 1 percent have one Paris-based agency on speed-dial: 1889 specializes in the kind of experiences that money can’t buy.

Over the past decade, the company has worked with houses including Valentino, Gucci, Cartier, Burberry, Saint Laurent, Piaget and Moët & Chandon to design custom events for high-net-worth individuals attending shows in Paris.

From a private dinner in the apartment of a prominent art collector to a helicopter ride to a castle ruin, anything is possible.

Through its hospitality arm, 1889 also designs full-blown luxury destinations like Maison LVMH, a pop-up space in an elegant private residence where LVMH Moët Hennessy Louis Vuitton welcomed athletes and VIP guests during the 2024 Paris Olympic Games.

Aurélie de Royer, who founded the agency in 2016 with Thomas Mesmin, has seen brands step up clienteling activities since the end of last year, as they cut down on group events to focus on pampering their best customers.

“Some figures suggest that 2 percent of VICs account for around 20 percent of

luxury revenues,” she said. “The houses are telling us the VIC is key today, because they are the ones fueling growth.”

Top clients qualify for all-expenses-paid trips to Paris during the ready-to-wear and haute couture fashion weeks. Think five-star hotels, fancy restaurants and tailor-made experiences, not to mention the little extras: flowers, gifts, hair and makeup before the show.

“A VIC should never have to take out their credit card,” de Royer said.

An Emotional Connection

With a background in gastronomy, she has a network of top chefs, while Mesmin is a former luxury analyst. In 2019, French luxury consulting firm MAD acquired a majority stake in their agency, helping it to ride out the coronavirus pandemic when travel ground to a halt.

Once business bounced back, they brought on fashion industry veteran Jimmy Pihet as director of 1889 Experience.

The longtime former spokesman of the Fédération de la Haute Couture et de la Mode, French fashion’s governing body, he has parlayed his extensive contacts and encyclopedic knowledge of brands to curate experiences in tune with the DNA of each house.

Pihet is passionate about connecting visitors with artists, artisans, gallerists, collectors, musicians, chefs and other



Aurélie de Royer and Jimmy Pihet

rigueur for visiting VICs and their sales associates, who accompany them at every stage of the trip – and nothing is left to chance.

“In the past, VIC departments did pretty much what they wanted,” noted de Royer. “Nowadays, they have to get everything approved by the artistic direction, because it has become a strategic issue for the houses. For us, it means an additional layer of vetting, which makes the projects a little more complex, but even more exciting.”

Pihet said it’s hard to say where the pressure is coming from. “Is it because VICs are increasingly demanding? I don’t know, but strategically, they matter more to houses than they did in the past, and I believe they have become just as important as press,” he noted.



The Maison LVMH pop-up during the 2024 Paris Olympic Games.

Weathering Headwinds

That has some very direct consequences for media outlets covering the shows. As brands trim budgets and try to convey a feeling of exclusivity with intimate venues, editors are increasingly struggling to secure invitations.

“Where brands have reduced the number of guests, the number of VICs has remained stable, meaning they are proportionally more represented at shows,” Pihet said.

Another consequence of the slowdown in luxury spending is the growing importance of guidelines: step-by-step templates for events and experiences that can be replicated across markets.

“We created our first guidelines in 2021 and demand has boomed since, accelerating in 2024 and 2025,” said de Royer. “There’s a growing need and desire to deal with customers locally and pamper them wherever they are – also because you can’t have 400 clients from all over the world traveling to each show.”

The one area that has struggled is hospitality, following the Maison LVMH project last year and an equally ambitious project in 2023 for Eminent, the LVMH-owned rum brand, which took over a Paris townhouse near Place des Vosges for six months.

“We created a restaurant, a bar, four guest suites and a swimming pool from scratch,” de Royer recalled. “We don’t expect to have a project of this scale in the next six months because the return on investment is probably lower.”

1889, which also works with private clients directly, posted sales of 4.3 million euros in 2024, with gross margin up 20 percent year-on-year. De Royer hopes to keep gross margin stable this year, despite a forecast decline in revenues.

“The start of the year was a little sluggish, but things have picked up nicely,” she said. “Since April, we’ve seen good business.”

Pihet noted that despite the negative outlook for luxury, brands are requesting increasingly rarefied experiences.

“You have this tiny segment of the population which is relatively immune to headwinds, and therefore the houses are prioritizing this clientele,” he said. “If you don’t treat them well, they will naturally move to a house that pampers them a little more.”



Florence Pugh attends the Valentino haute couture fall 2023 show.

purveyors of the French art de vivre.

“Our network is what money can’t buy. You’re going to meet people who will share their know-how, their passion, and it’s an emotional connection,” he said. “Thanks to this, through word of mouth, a VIC will go from a customer to an ambassador of the brand.”

As far as he’s concerned, the more exclusive the group, the better. “We like intimacy. Between two and six people is ideal,” Pihet said.

As might be expected, all customer data provided by the brands is strictly confidential. “We don’t keep listings. Once the event is over, we erase the information,” he explained.

As luxury houses have set up dedicated departments to manage their VIP relations, the nature of the job has evolved. For instance, the post-show dinner, once reserved for press, has now become de

FASHION

Haute Couture and Hospitality Inside Printemps' New Suite Augustine

- The apartment, designed by Tristan Auer, hosts VIC private shopping as well as intimate brand events.

BY RHONDA RICHFORD

PARIS — On the sixth floor of Printemps Haussmann, nestled under one of the department store's gilded domes, the new Suite Augustine has opened its doors to very important customers.

It's the epitome of quiet luxury, hidden behind an unmarked door or accessible via a private elevator.

Printemps has positioned the space as an extension of its evolving client strategy and part of the broader shift to experiential retail. The suite will serve as a venue for exclusive events, shopping appointments, private dinners and beauty treatments.

Tristan Auer, the interior architect behind the Carlton Hotel in Cannes and the Hôtel de Crillon in Paris, transformed the 3,800-square-foot space into a private apartment to elevate personalized service and offer discretion to the store's clients.

Open since early June, the Suite Augustine has already hosted French footballers and Nigerian pop stars. Two private salons can be reserved by the store's personal shoppers or brands. Dior recently hosted a private viewing of its high jewelry collection for an American client who could not attend the presentation in the South of France.

The suite was named in tribute to Augustine Figeac, wife of Printemps founder Jules Jaluzot. Her success as an actress was instrumental in financing the store's beginning.

"It's thanks to her we are here today, because she had the money to buy the land and build the store," said Printemps global VIC director Priscille Gourdault-Montagne. "We always talk about Jules, the founder, but we don't talk about Augustine."

Figeac's marble bust sits in the entry hall, placed as if she is personally greeting the guests.

The rotunda had once housed offices and saw an incarnation as a hair salon, but had been boarded up for years.

During the building process, a 1920s fresco of gold-toned floral garlands was uncovered under layers of white and beige paint. It was restored by artisan Laurence Letourneur, who has worked on the Notre-Dame Cathedral in Paris, among other landmarks.

The room is now anchored by a trio of modern sofas, where guests can sip Champagne.

It boasts one of the best views in Paris. Entering the rotunda, guests have the Eiffel Tower in their direct line of sight, as well as the Hôtel des Invalides to the left and a closer, bird's-eye view above the golden roofs of the other Printemps buildings on the right.

"The view says everything, because it lets you know we are in the heart of Paris," said Gourdault-Montagne.

Auer pulled in traditional Parisian cues, such as chevron-parquet floors, ceiling moldings and columns. Art pieces are plucked from the store's archives; on display are Art Deco ceramics from the store's recent exhibition on the Primavera design studio.

"The idea was to create a place where the Printemps heritage meets

contemporary Parisian elegance," said Gourdault-Montagne. "It's nice to have this kind of place to entertain [VICs] in a very elevated and Parisian way. We are always looking for new ways to do that."

In addition to the cupola lounge, the suite includes a living room, two dressing areas, a bar, a formal dining room for 12 guests, and both an open chef's kitchen, for interacting with guests, and a professional prep kitchen.

The table is set with porcelain from Bernardaud, silverware from Christofle and glassware from Baccarat, with music set via Bang & Olufsen sound.

At the bar, under a modern ceiling work by decorative artist Fanny Chaix Bryan, Printemps will organize events in partnership with Moët Hennessy, such as a cognac tasting scheduled soon.

The department store has a VIC database of about 1,500 clients from all over the globe and can target invitations to the types of events they would like. "We know quite well each of our customers," said Gourdault-Montagne.

Tastings host 20 guests, while private meals including lunch, teatime and dinner can accommodate 12.

There is also a spa operated by aesthetic medicine center Skincare Agency. It offers typical beauty services, as well as the vitamin drips popular with celebrities in the U.S. but not yet widely available in France.

Guerlain's range of scents are currently featured, though beauty and fragrance brands will change seasonally.

At the core of the Augustine Suite experience is exclusivity, Gourdault-Montagne said. It cannot be booked by clients, but brands can host private events.

"As soon as it opened [the brands] all came to visit the suite, and once they could see the vision, they wanted to be in here. They immediately understood the potential for them too," she said. "This is different, because it's confidential, intimate. It's not a commercial place. It's a service and experiential place."

This move aligns with broader trends across luxury retail for personalization and experiential offerings, as brands navigate the downturn in luxury and particularly in aspirational products. Exclusive experiences have become increasingly important to building loyalty among ultra-high-net-worth clients.

During Paris Couture Week, for example, Bernardaud will host a masterclass on French table setting, followed by lunch prepared by a private chef.

Other upcoming events include an artisan workshop session hosted by a handbag brand meant to highlight savoir faire, and a cocktail with an international ambassador to France who will invite VICs from their country.

The high-security suite also features displays of jewelry and watches, such as Suzanne Kalan and Tasaki, that do not have a corner in the store, to highlight key pieces to private clients. Next month they will host a curated collection of timepieces that will feature Patek Philippe, Audemars Piguet and other watch brands that are not usually available at Printemps.

To be on Printemps' VIC list, there is a minimum spend per year, as well as the need to "embody the Printemps values," said Gourdault-Montagne. The brands themselves are key to Printemps developing its VIC list, which she cultivates by attending luxury brand experiences around

The rotunda of Printemps' Suite Augustine.



"As soon as it opened [the brands] all came to visit the suite, and once they could see the vision, they wanted to be in here....This is different, because it's confidential, intimate. It's not a commercial place. It's a service and experiential place."

PRISCILLE GOURDAULT-MONTAGNE, PRINTEMPS

the world, such as private presentations, showroom visits or atelier tours.

Gourdault-Montagne prides herself on bringing together VICs for events at Printemps based on their shared interests.

"We sometimes create communities. It's amazing, because even if people are very different, they see each other during events here and they become friends, so it's nice to create this atmosphere," she said.

Printemps' in-house personal shoppers can book the space for a client to view a selection from across the store, or brands can reserve the space to present pieces or collections to VICs. The hangers

are embossed with an antiquated A for Augustine.

Couture week is already pretty booked up. "Luxury brands know they have VICs, or high-potential clients, coming for the week and they want to show the client the prêt-à-porter or maybe private jewelry, for example. They can organize a special moment to present them everything," said Gourdault-Montagne.

The suite underscores a larger strategic shift at Printemps. The store has revamped its men's offering and will begin an 18-month renovation of the women's building starting this fall.

FASHION

Nimette Opens Private Salon Dedicated to Japanese Designers



Here and below:
Inside Le Salon Nimette.



Art on display inside Le Salon Nimette.

● Nima Krings has opened a personal service cocoon for indie brands like Anrealage and Taakk, plus curated vintage pieces from the likes of Comme des Garçons.

BY RHONDA RICHFORD

Hidden six floors above the Balenciaga flagship on Rue Saint-Honoré, Le Salon Nimette is Paris' newest – and most discreet – destination for Japanese fashion.

The private salon is the brainchild of fashion entrepreneur Nima Krings.

Le Salon Nimette, her new showroom and shopping space, quietly opened at 336 Rue Saint-Honoré in May. The private boutique introduces a selection of rare, hand-selected designers, many discovered during her travels to Japan.

That journey began when her husband, Pierre, sold the company he cofounded, Priceminister, to Japanese e-commerce giant Rakuten. Spending time in the country, Krings developed an admiration for Japanese fashion and craftsmanship.

Krings launched Nimette as an online shop in October 2023. But the desire to offer something tactile and intimate led her to the physical space. It aligns with the growing importance of experiential shopping, where clients seek storytelling and personal connection.

When her husband's new company, the private equity firm Kernel, vacated its offices, Krings knew what she had to do.

"I saw the opportunity and said, 'I want to make this my baby.' I wanted to create a space where people could come, where

stories could be told. It's elegant, chic, but also simple and not overdone. I wanted it to reflect who I am. We also wanted the clothes to stand out. The space had to be clean and calming so visitors can relax and absorb the stories behind the items," Krings told WWD.

She transformed the space from a bland office into an elevated fashion cloud, a minimalist, light-filled cocoon complete with a terrace for enjoying the view.

Inside, pieces for both men and women span Japanese designers including Anrealage and Taakk, who show on the Paris Fashion Week official calendar; indies including Akiko Aoki, Fumie Tanaka, Papier Formel and Postelefant, among others, as well as select vintage pieces from designers such as Comme des Garçons.

"I wanted to introduce the designers and their craftsmanship in a physical space that tells their stories, in a Parisian setting," she said. "I wanted to bring their exceptional craftsmanship and quality here, especially lesser-known labels that aren't available in France."

"What I love is that people can share their stories, their culture, their local expertise and we get to benefit from that, so every garment comes with meaning," she said, recalling her childhood in Guinea, where artisans made clothing locally.

Renovating a centuries-old apartment in Paris with architect Pierre Yovanovitch reinforced her belief in the importance of craftsmanship. "It made me realize this is what I want in life – to work with people who really know their craft," she said.

She designed Le Salon in collaboration

with architect Marie-Anne Derville, and the interior is a study in serenity. "Everything was done from scratch," Krings said. Even the paint is a custom shade by French studio Mèriguet.

Part of what makes Le Salon unique is its confidential address. "People don't come here by accident, they come because they're curious and want to be part of this little cocoon, this different kind of world," said Krings.

That cocoon is curated not just in product but also experience, led by style curator Melissa Gaudron, who manages the showroom and whom Krings calls a fashion "fairy."

"Sometimes people discover a new look they never would've dared to try," she added of the process.

Her mission is to create a more sustainable and considered kind of fashion experience outside of the creative churn of mass luxury. "We're tired of everyone dressing the same. In today's fashion industry, we don't even know who the designer is anymore – the creative director changes constantly. People want to return to meaning: to know what they're wearing, why, and where it came from. Just like we care about what we eat, we should care how our clothes are made," she said.

Some of the designers Krings champions are little known. Osakentaro creates his pieces inside a traditional

Minka home in Japan, stitching each pair of pants on an ancient sewing machine. "He thinks deeply about every piece, like a biologist in a lab. It's moving. When one of his bags sells, I'm so happy for him," said Krings.

Japanese brands often struggle to find their footing in the crowded Paris market, she said. Le Salon Nimette aims to offer them space and attention.

"Japanese brands aren't always well-represented when they come here. It's hard for them to get visibility. We want to give them that platform in Paris. When someone has talent, I want to give them this beautiful space to express it. It's very difficult today – there's so much noise that no one sees anything anymore, neither the customer nor the designer," she said. "We're here to build relationships and trust between the client and the creator."

Krings returns to Japan four or five times a year to select pieces and seek out new designers.

The space also has pieces from Mongolia, and Krings wants to explore other countries where they produce locally such as Brazil, South Korea and various locations in Africa. Her aesthetic isn't confined to one style, but the ethos remains that all products are produced locally wherever they are from.

"The goal is to discover real craftsmanship from all over the world. The idea is not 'Made in Japan' or 'Made in France,' but 'Made locally' – whether in Japan or elsewhere," she added.

The confidentiality of Le Salon may suggest something unattainable, but Krings is quick to counter that suggestion. VICs may have access to private salons due to high spend with brands, but Krings wants the experience in her salon to welcome those interested in design and culture. "Anyone can come in here and feel very well taken care of no matter who they are, in a prime location in Paris. And it's the same for the brands. I think the last thing they could ever imagine is that their pieces would be in Paris, in a place like this. It's unattainable for 99 percent of them."

So far, the boutique is such quiet luxury it is a whisper – only word of mouth through friends and an in-the-know fashion crowd, and operates on an appointment-only basis. Krings plans to host a slate of events including dinners, cocktails and meet-the-designer moments throughout the year. A soft opening was curated by We Are Ona, and Krings plans a long-term collaboration with the experiential dining designers. Nimette will also host a larger event during Paris Fashion Week in September.



FASHION

Mellerio Unveils New High Jewelry Set

● The “Jardin des Rêves” design features a pineapple inspired by a tapestry in Marie Antoinette’s private Versailles apartments.

BY LILY TEMPLETON

Marie Antoinette’s magpie eye for the lavish and precious – and the latest trends – knew no bounds.

Had she not bought a handsome bracelet set with antique cameos at the gates of Versailles from a then-unknown teenaged goldsmith named Jean-Baptiste Mellerio?

Almost 250 years later, it was inside the boundaries of the palace’s estate that the jeweler’s descendants unveiled the “Jardin des Rêves” high jewelry set, composed of a necklace with a detachable pendant and a single earring.

They come in a bespoke trunk modeled after the “marmotte,” a trunk with straps in which the dynasty’s founder brought his creations to Versailles, which was technically the “first Mellerio boutique” according to brand lore.

Taking pride of place on these gem-set multicolored creations – and the Pierre Frey fabric lining the trunk – is a voluptuous pineapple motif.

A stylized version of the fruit, featured prominently on a color-filled tapestry in Marie Antoinette’s private apartments, caught the eye of Laure-Isabelle Mellerio, artistic director of the 412-year-old French

family-owned jeweler and a member of its 14th generation.

Not only did this resonate with the house’s penchant for gardens, naturalistic treatments and color, but the tapestry itself gave a glimpse of the doomed queen’s “intimate taste,” Mellerio said.

“At the time it was the king of fruits, a recent import, and this exoticism allied to the richness of color [showed] how advanced the queen’s taste was,” she continued. “There is this layering of an original motif with the printed cotton tapestry, another novelty at the time.”

Plus, Mellerio herself found the fruit attractive from a jeweler’s standpoint. In particular, its volume makes it “immediately impactful because everything that’s round like that becomes very pretty as a pendant because it moves and catches the light,” she said.

Two years were necessary to source the stones used to evoke the chromatic richness of the Toile de Jouy print that called for some 27 colors – the maximum number possible, a docent noted during the evening.

The necklace, a multicolored take on the house’s “Pierrieres” design, features more than 170 carats worth of juicy-hued gemstones that include aquamarines, heliodores, tanzanites, emerald-green tourmalines, rubellites, morganites, rosy imperial topazes and sapphires in blues or pinks.

Hangings from a 1.12-carat ovoid

Mellerio-cut diamond is the pineapple.

Executed in a gem-set lattice filigree evoking the pattern of the rind and set with more than 8 carats of precious stones including diamonds, with leaves paved with some 300 smaller gems, it can be detached and worn with the solo earring as a matching set – but the artistic director suggested a stud earring for an of-the-now asymmetric vibe.

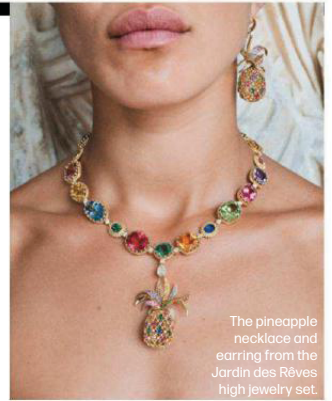
For managing director Christophe Mèlard, the set is something of a crowning achievement that indicates the direction the house has taken over the past two years, marked by the introduction of the monochromatic Pierrieres necklaces and continued with XXL-sized Talisman high jewelry pendants meant to be worn in a more quotidian manner.

“When we presented our jumbo Talisman necklaces, we evoked the idea of unfussy high jewelry,” he said. “Here, it’s the same idea with the necklace. It has an almost-costume side and this idea of having something that feels a little off the beaten track of so-called classic high jewelry appealed to us.”

The set’s price tag of 900,000 euros – or 750,000 euros, French taxes excluded – might also catch the eye. “We considered it was [judicious] to make it extremely attractive by the quality of the product, its desirability and the history behind it, but also by a price some may consider unreasonable but we consider very reasonable [all factored in],” said the executive.

While he said the Jardin des Rêves set would likely not land Stateside, where the jeweler has been exclusively stocked at Bergdorf Goodman since February 2024, a second pair of earrings with its pineapples will be presented at the New York department store.

It’s a development that reads as a nod to a market that’s proven fertile ground



The pineapple necklace and earring from the Jardin des Rêves high jewelry set.

for the French jewelry house, with a strong debut that saw the U.S. grow to a 25 percent share of business in 2024.

The first half of 2025 has been more subdued, with sales contracting year-over-year. The jeweler also effected a 20 percent price increase, due to the combination of the new U.S. tariffs and significant cost increases on raw materials, including gold.

Mèlard was nonetheless cautiously confident, thanks to U.S. consumers’ appetite for exceptional pieces that could lead to a swift turnaround.

That’s also why designs such as the pineapple-filled Jardin des Rêves set are key.

“In the past, we leaned a great deal on being the jeweler of queens,” Mèlard said. “But we are also in the mindset of finding contemporary queens, [who] walk on the streets, go to dinner, work and have at some point in their life the opportunity to wear sets that are a little more exceptional.”

“This set is also here to support Mellerio’s contemporary aspiration of being joyful, playful in its way of offering a high jewelry gesture to its future client,” he continued.

ACCESSORIES

Nouvel Héritage Marks 10 Years

● A five-piece high jewelry lineup, priced between \$100,000 and \$400,000, highlights its core collections and introduces a new chunky chain design.

BY LILY TEMPLETON

A five-piece high jewelry lineup, priced between \$100,000 and \$400,000, highlights its core collections and introduces a new chunky chain design.

When she launched Nouvel Héritage in 2015, its initial small series of jewels was made in a Paris high jewelry workshop whose other clients include major Place Vendôme names.

“It felt right to tie back with the beginning of the story,” she continued. “Finding this high jewelry workshop but starting with a collection that was more approachable in terms of price point, then growing back to a level where we can be one of [their professional] high jewelry clients.”

Now the Mood design, which owes its distinctive shape to the punk movement and its piercings, has turned into a torque necklace.

Requiring 300 hours of jewelry work and 130 hours of gem-setting, it’s an imposing white gold design with 856 diamonds weighing a total of almost 18 carats, punctuated with three cushion-cut tourmalines. Its central chain element can be worn separately as a bracelet.

Likewise, Latch’s drawstring toggle and sneaker shoelace meant to telegraph



Nouvel Héritage.

streetwear cool are given the haute treatment – and a high-tech twist.

The 18-karat chain was created using additive metal techniques, which sees gold powder shaped into solid links using 3D printing. Links come out already interlaced, with a precision and time frame impossible to achieve with human hands, who were already busy enough setting the 2,752 diamonds the design also called for.

A trio of pieces marks the introduction of the “Try Me” line, a new chunky chain design that will make its way into Nouvel Héritage’s fine jewelry ranges in coming months.

A diamond-set double ring in yellow gold and ceramic, a chain link necklace with a 3D-printed clasp and a brooch play on the idea of a chain broken and soldered back together, with spiky U-shaped links with the point turned inwards meant to

express strength without causing injury.

These high jewelry pieces are priced between \$110,000 for the Try Me ring and \$400,000 for the Latch masterpiece necklace.

But the high jewelry designs aren’t just a way to celebrate the decade Parrautte McKenna spent growing her business from an order of 15 pieces to thousands of gem-set pieces a year.

It’s also a tip of the hat to her family’s longstanding connections with the jewelry world.

Her mother, Marie-Christine Grocq Parrautte, was at the helm of Cartier International in the ‘90s and early 2000s and went on to develop MCGP, a group that comprises two jewelry workshops in France and a Paris-based atelier, where an already passionate Parrautte McKenna would spend summers working.

But she didn’t immediately go into the family business. At the age of 18, Parrautte McKenna went off to the U.S. solo, to study finance in Boston. But after graduating from Northeastern University in business administration, her heritage and passion for jewelry caught up with her and Nouvel Héritage was born.

These days, it’s a healthy business that has offices in Paris and New York, employing around 10 staff across both countries.

The U.S. is the French brand’s main market, a territory boasting 46 points of sale spread across the country. Texas, in particular Houston and Dallas, holds the biggest concentration of prominent accounts, said Parrautte McKenna, who has been based in New York since 2017.

In 2023, the brand spread across France with doors in Paris and cities like Bordeaux and Marseille and has since launched in Geneva and Madrid, with further European openings coming every month.

While Parrautte McKenna declined to give sales figures, she said the company had sold north of 1,000 of her bestselling Mood bangles in the past 12 months, up from 15 pieces in its first year. In 2024, turnover grew 75 percent year-over-year and since the beginning of 2025, the company has already doubled what it did last year.

Looking ahead, the company has plans to attend jewelry fairs in Bahrain and Saudi Arabia, working to open the Middle Eastern market by the end of this year.

As for its high jewelry development, it might be more guest star than permanent cast member. But the jury is still out.

“So far, [reception] has been pretty positive, considering we already sold one of the five pieces before the unveiling,” said Parrautte McKenna. “But this is our little test to see if this is something we’re going to do every year.”

ACCESSORIES

Spktrl Wants to Upgrade Smart Rings to Fine Jewelry

● Founder Katia de Lasteiry took a jewel-first approach for her quiet tech play.

BY LILY TEMPLETON

Spending too much time looking at screens of all shapes and sizes?

You're not the only one and that's what jewelry industry veteran Katia de Lasteiry wants to address with Spktrl, a color-changing ring set with a lab-grown diamond that is jewelry before it is a tech device.

Unlike other smart jewelry, which is geared toward "the quantifiable self and tracks you," it will be a "sort of meta-technology, an additional layer that empowers you to have better control of your time, of where your attention goes," she said.

Instead of using screens to display notifications, the center stone will light up in different hues, to be set up by the user using a streamlined companion app with AI-capabilities to better learn what is important.

The idea emerged from de Lasteiry's desire to find a "meaningful, aesthetically intelligent way" to address the omnipresence of screens and the distractions they create without losing out

on the convenience of our smart devices.

It owes its name to the word "spectral," which de Lasteiry chose in reference to the color spectrum.

"[The ring] emphasizes color as a symbolic language – we are hardwired to interpret color faster than any other signifier," she continued. "From nature to high-stakes environments [like] air and sea, to science fiction – think 'Close Encounters of the Third Kind' – color serves as a shortcut to convey meaning."

And while it isn't the first ring to embark a tech side – the now-defunct Ringly came up in conversation – the founder said this was not just about "quiet technology."

"I wanted to create this piece that will totally harness high jewelry and jewelry culture," she said. "It's a design-first product so the technology is fully embedded and hidden...from the outside, you can only see a nice piece of jewelry."

That dovetailed into the idea of a signet ring design, since Spktrl's colors will have "the same kind of concealed meaning as a signet ring has and has had for centuries," she added.

A graduate of the Paris-Dauphine and Sorbonne universities who is also a trained gemologist and jewelry designer, she cut her teeth in the jewelry departments of the



A ring by Spktrl.

Arts Décoratifs and Christie's before a short stint in Chanel's high jewelry division.

After that, she spent some 14 years at LVMH Moët Hennessy Louis Vuitton, first at Louis Vuitton as head of global marketing and product development for its high jewelry and high-end products for a decade, then as head of innovation projects at the watch and jewelry division.

In this latest position, she led the project that resulted in Tag Heuer's "Diamant d'Avant-Garde" gems, stones grown in unusual shapes – trapezoids, quadrilaterals and even an arrowhead – to fit the spots they would occupy on the Carrera Plasma.

As for the Spktrl ring, the diamond

will be set in a gold basket, itself placed on a titanium shank, a combination that plays off the object's expected role as a bridge between the technological and jewelry spheres.

Steel and materials drawn from the sphere of watchmaking, rather than jewelry, are likely on the cards for future designs, which may expand beyond rings, she added.

While de Lasteiry demurred on naming the price of the rings, she said it would sit in the premium-to-fine jewelry range, likely with a four-figure price tag.

Preorders will open in the third quarter of 2025 on Spktrl's website, with jewels expected to be delivered in mid-2026.

FASHION

Norman Mabire-Larguier to Hold First Couture Presentation

● The designer mines the intersection of the human form with sartorial architectures that encase it in all-black couture silhouettes where gender need not apply.

BY LILY TEMPLETON

For Paris-based Norman Mabire-Larguier, couture isn't about grand displays and endless catwalks – it's about the intimacy of a relationship forged through conversations and cloth.

Hence a quiet off-schedule cocktail debut at Les Ateliers de Paris, where he began a two-year residency earlier this year, to ease guests into a world of chrysalid-like silhouettes that are austere yet sensual and have only the most tenuous tether to gender.

What Mabire-Larguier seeks is to midwife new lines from the intersection of the human form and the sartorial architectures that encase it, particularly classic tailored outerwear, by skewing proportions and positions.

He works entirely in black, for "a radical reduction to the essential" in his eyes, but it's by no means a restrictive choice.

He uses wools that seem to absorb the color into their surface, sequins that seem to sparkle and others that create an almost liquid reflection, and silk organza that turns pleatings and even seams into graphic effects on the skin. "Black isn't just black, it's about how to work light with black," he said.

Taking the couture road was "about developing this space-time that can't exist in ready-to-wear, where it would have no reality," he said.

Notions of abstraction and a surreal touch spring forth from a longline dress where padded shoulders have been dropped to become basques that frame the hips, or a fitted jacket remade back-to-front that offers a cheeky display.



Normanmabirelarguier

Such experiments helped the 27-year-old make a remarked debut following his graduation from Geneva's Haute École d'Art et de Design. There was a Best Overall Collection Award at the 2022 edition of the Moda Portugal emerging talent showcase and a subsequent collaboration with French catalogue retailer La Redoute. A spot among the finalists of the 38th edition of the International Festival of Fashion, Photography and Accessories–Hyères followed in 2023.

It's a path that began in Granville, the Normandy town best known as the hometown of Christian Dior and where Mabire-Larguier was also born.

Yet beyond this geographic coincidence and their now-shared profession, don't expect to hear of an awakening sparked by feet dipped in the water features at Les Rhumbs, the Dior family villa or an origin story that somehow connects the HEAD graduate to his illustrious forebearer.

"Sorry, the myth won't be complete," Mabire-Larguier quipped at a preview. His calling took root in "that moment where you're looking for yourself" as a young person.

"Garments take on meaning in the construction of your own identity and [that] quest," he explained. "It's that search for identity, the relationship to the self and to others that goes through clothes that crystallized to the extreme in my approach and is my current motivation."

Cutting his teeth in the design studio at Ateliers Grandis, a Normandy-based manufacturer of luxury ready-to-wear with more than 30 years of experience working for France's top luxury houses, triggered Mabire-Larguier's curiosity for patternmaking and design.

A bachelor's degree in styling and design from Brussels' La Cambre Mode(s) and after internships at Chloé, Hermès and Saint Laurent, he decided to enroll at HEAD.

That's where the foundation for the Normanmabirelarguier label started to fall into place.

His graduate collection, in particular, began crystalizing "this research through shape of a way to give form to [his] interior world."

"It was giving form to this indescribable queer experience, to emotions I wasn't able to express otherwise and transmitting them

when the garment is worn," he added.

In Hyères, he showed male bodies encased and sometimes constrained by his chiseled tailored gowns and deceptively supple draping. If the lineup he is presenting this week during Paris couture applies this to female proportions, it isn't that he is changing tack and gendering his work – or clientele.

"I always say that I don't work for a [particular] gender, I work for a body," he said. "Whether masculine or feminine, what will matter is [measurements] of the bust, of the waist."

That's also why he works with measurements matching a French size 38, about a U.S. 6, rather than the usual-in-couture size 34, or size 0.

"That [a size 34] has no reality and for me, it's important to work on reality and create for a client who may come and try these pieces," he said. "I took the measurements of plenty of stars from the U.S. or the Asia-Pacific region, plus a few clients and the average is that size 38 I'm working with."

All this is why his next effort – already on the cards for the summer of next year – or even subsequent ones won't necessarily appear on a runway. One-to-one appointments are where superlative details such as silk organza pleated vertically and horizontally, developed through his longstanding relationship with Chanel-owned specialist pleater Lognon, shine best. But it also is a way for Mabire-Larguier to telegraph a desire to keep his creative wings free.

"This global project is also a way to extract [myself] from the imposed structures of the industry, where I may not find my place," he said. "It's about finding a space that would be mine and wouldn't obey to injunctions of the industry in terms of seasonality, structure and [distribution] model, which don't allow room to have something new to say. That can only come from a radical point of view."



Café Bleu



Jacques Solovière



Villa Junot



La Renommée

What's Hot in Paris

The couture flock will be spoiled for choice with all the new stores, food and exhibits to take in. BY LILY TEMPLETON, RHONDA RICHFORD, JENNIFER WEIL AND MILES SOCHA

Paris is hopping with new boutiques, restaurants and exhibitions. Here's a curation of those for this couture season.

Where to Shop

Rubirosa's, the latest project by Paris-based jewelry designer Lauren Rubinski, isn't about gold and gemstones. Her ancestor Ludovic Élazar Rubinski was a French merchant specialized in cotton and cashmere, who supplied the poplin used for ecclesiastic shirts in the Vatican. These inspired the upscale range of smart pajamas, crisp shirts and buttery moccasins that she is now offering in a slip of a boutique appointed like a curio cabinet.

Online diamond retailer **77 Diamonds** is opening its latest by-appointment showroom on Place Vendôme so that jewelry lovers can stop by to create bespoke diamond-set baubles. It's a major stepping stone as the 20-year-old company headquartered in London gears up to expand across Europe and the Middle East.

It's not just the doors of its first formal flagship that French heritage leather goods brand **Lérange** is opening on Place Vendôme. Chairman Sébastien Lérange, the seventh generation of the founding family, has decided to follow up its retail apartment adventure with another offbeat idea: opening fine vintages drawn from the family wine cellar. And of course, the range of striking bags inspired by his adventurous and enterprising ancestors

are given pride of place in this 1,650-square-foot ground-floor space.

Ghanaian American designer **Kwame Adusei** has opened his second standalone store in the Marais, following his flagship in Beverly Hills. Known for his modern take on African design cues, Adusei creates sharp yet generous cuts in cropped blazers, moto jackets and trousers, and is already a celebrity favorite worn by Beyoncé Knowles-Carter, Kylie Jenner and Ciara. Adusei is committed to sustainability, using deadstock materials and producing in his own 15-person workshop in Los Angeles, with much of the collection made-to-order, thus avoiding overproduction. The Paris store reflects Adusei's ethos: the 820-square-foot space is filled with antiques he sourced from the Saint-Ouen flea market and sits above an atelier for tailoring and customization, and promotes his slow-fashion principles.

Barcelona-based jewelry brand **MAM** has opened its first standalone store outside of Spain with an immersive, art-infused space centered around an installation called "The Sanctuary of Gaia." MAM's sustainable, sculptural and genderless designs are meant to be wearable art and are laid out exhibit-style in the space that encourages a sensory experience. Earthy, undulating earrings and bracelets range from 150 euros to 550 euros, while intricate headpieces hit the top range at 2,500 euros. All of MAM's works are handcrafted at their ateliers in Barcelona.

The brand, founded in 2014 by Jordi Enrique Albert and Anthya Tirado, is on the cusp of global expansion with their next outpost slated to open in Mexico City this fall.

French footwear brand **Jacques Solovière** has opened its second boutique in Paris. A minimalist space housed behind a classic Haussmannian façade, the boutique features light and natural materials, with matte textures and custom-designed modern furniture, such as half-moon seating and an out-of-this-world light installation, creating a calm, soothing cocoon. The brand, started in 2014 by Alexia Aubert, specializes in refined, Italian-made footwear like loafers, slippers and derbies on display in the 800-square-foot space. The brand's signature Edouard Lug returns in two new shades: Odissea Navy and Crema Grained. Store visits are available by appointment only. — Lily Templeton and Rhonda Richford

Rubirosa's, 7 Rue de Grenelle, 75007

77 Diamonds, 10 Place Vendôme, 75001

Lérange, 4 Rue de la Paix, 75001

Kwame Adusei, 15 Rue du Vertbois, 75003

MAM, 30 Rue de Sévigné, 75004

Jacques Solovière, 3 Rue Molière, 75001

Where to Eat

Already in high demand, **Le Grand Café** is the Grand Palais' 320-seat brasserie tucked on the stone terrace in a 6,000-square-foot space that was once home to the institution's archive, on the Champs-Élysées side. Under the 8-meter ceiling, interior architect Joseph Dirand used warm tones nodding to the building's original features and flooring — where velvet banquettes define alcove-like tables. Monumental, aged mirrors reflect the Petit Palais, so no one misses out even seated away from the windows. The menu offers a chiseled take on French brasserie food. A must-try is the Comté-and-truffles soufflé, but you won't be disappointed by turbot

quenelles, salmon and sorrel or arch-classic peppercorn beef fillet. Don't forget the Colin Field-signed cocktails at the bar — and the live jazz band at 8 p.m. every evening.

Neo-bistro **Kimono** is a nod to the Japanese community that turned Paris' Montparnasse area into its home in the 1920s. The star here is the Futosoba, a house creation that is the love child between thick-cut udon and the fragrant buckwheat soba. The restaurant had a traditional Japanese mill specially made to craft its own flour and uses a specialized machine replicating traditional kneading methods to prepare its noodles fresh and ready to be served hot, cold or as a salad.

Air France is landing a new edition of its pop-up restaurant on the rooftop of Galeries Lafayette Haussmann for the summer months. The spot will offer an experience centered around the airline's business class service, with dishes signed by triple Michelin-starred chef Régis Marcon, who drew inspiration from nature and particularly that of the central-southern region of Auvergne-Rhône-Alpes he hails from. And don't miss the desserts by Nina Métayer, the first woman to be named World's Best pastry chef in 2023.

It's a bit of schlep to get to Thaddeus Ropac's outpost in Pantin, a northeast suburb of Paris. But now, in addition to sprawling blue-chip art displays in a vast former foundry, an excellent caprese salad also awaits, or a plate of San Daniele. Last month, the Austrian art dealer christened **Café Bleu**, which can host more than 40 lunch guests on its colorful wicker chairs and comfy brown banquettes. It was realized by Pierre Pelegruy, artistic director of Maxim's and founder of Ligne Blanche, which produces porcelain tableware, scented candles and table linens in collaboration with the foundations of Andy Warhol, Jean-Michel Basquiat and others.

The art-bedecked Limoges porcelain gives a sense of place to Café Bleu, especially since Ligne Blanche also works with living artists including Georg Baselitz, whose massive paintings of himself and his wife Elke are on display in Pantin until July 26.

PARIS COULTURE PREVIEW

WWD

The café is set in a separate, cottage-like building and it feels a bit like an escape with its rustic colors, tile floors and cozy atmosphere. “The idea is to do simple food with the best ingredients,” said Pelegrý, who has kept Maxim’s roaring for nearly 30 years.

For now, all lunch dishes are cold, but well-priced and tasty, like the sliced salmon and avocado salad for 16 euros. The eatery is also open for breakfast and afternoon tea. – L.T. and Miles Socha

Le Grand Café, 1 Place Clémenceau, 75008
Tel.: +33 1 85 09 40 50

Kimono, 66 Rue du Cherche-Midi, 75006
Tel.: +33 1 42 22 32 15

Air France, On the terrasse of Galeries Lafayette Paris Haussmann, through Aug. 20; 40 Boulevard Haussmann, 75009; Reservation through Air France site

Café Bleu, 69 Avenue du Général Leclerc, 93500; Tel.: +33 1 55 89 01 13

Where to Drink

If you had to sum up the American dream of Paris in one address, it would no doubt look like **La Renommée**. Behind the facade of a former 19th-century grocer, the first address of U.S.-based restaurateur Brendan Sodikoff, of Hogsalt fame, is a cozy bolt hole with art sourced in the city’s flea markets, plush leather banquettes and an enviable menu of French classics with an international twist. Don’t miss the expansive cocktail menu, or the bar downstairs. – L.T.

La Renommée, 95 Rue Saint-Honoré, 75001
Tel.: +33 1 40 39 93 70

Where to Stay

Villa Junot, the first Parisian project of French private-home rental venture Iconic House, is about marrying the charm of a private residence with upscale services befitting a five-star property. Inside this meticulously restored 1920s town house in Montmartre with sweeping views of the Parisian skyline from its rooftop are five en-suite bedrooms, a cathedral-style lounge, a dedicated children’s room, a professional kitchen and a wellness area with a gym, sauna and indoor pool. Design details throughout the property are inspired by the building’s first owner, French operetta writer and composer André Mauprey. Services include a private chef and dedicated concierge, ready to cater to residents’ tastes and desires.

Is it a five-star hotel? Is it offices? Is it a sports club? Is it an art space? **La Fondation** is all of the above – and then some. Imagined as a 100,000-square-foot hub in a striking Brutalist building set between Parc Monceau and the Batignolles, it offers 58 keys, including three suites; two restaurants and a rooftop under the direction of executive chef Thomas Rossi, previously at the helm of Mimosas; a sports facility that comes with the latest machines, a climbing wall, a 25-meter pool, a sauna and a hammam, and a spa using French brands Typology and Ho Karan, which specialize in organic de-stressing skin care treatments. – L.T.

Villa Junot by Iconic House,
18 bis Avenue Junot, 75018;
Reservations: booking.iconic.house

La Fondation, 40 Rue Legendre, 75017
Tel.: +33 1 78 77 70 00

Where Art Meets Clothes

It was only a matter of time before **Jordan Roth**, a Broadway producer turned rabid fashion fan, would also turn his hand to design. That moment came shortly after the New Yorker began preparing for



Rehearsal for “Radical Acts of Unrelenting Beauty.”



Moida

“Radical Acts of Unrelenting Beauty,” a performance piece premiering on July 10 at the Louvre during Paris Couture Week.

“It became clear that the clothes and the performance were so inextricably linked – were actually the same – that I have designed the clothes as part of creating the piece,” he told WWD in an emailed interview squeezed between rehearsals in New York.

Roth is the main star, along with six dancers moving to a score by Thomas Roussel, adding up to a spectacle that “sits at the nexus of theater, fashion and art.”

“It uses the language of music, movement, projections, connection and the ritual of dressing to explore the dynamics of identity, beauty and its capacity for self-expression and transformation, all through the fundamental elements of fashion – fabric and emotion,” he said.

The three back-to-back performances coincide with, and reference, a fashion exhibition running at the museum through July 21 titled “Louvre Couture: Art and Fashion – Statement Pieces.”

“The threshold between the exhibition and the performance is the magnificent red Dior haute couture piece by John Galliano that is exhibited in the Napoleon Apartments overlooking the Cour Marley, where the performance will be,” Roth explained. “It is the looking glass through which I and the audience dive into the dream we’ll explore together. You’ll see what I mean.”

The performances are free and open to the public via registration. Roth calls it nothing less than “an invitation to consider the possibility that we are the art, that we are the canvas of ourselves.” – M.S.

“Radical Acts of Unrelenting Beauty,”
July 21 between 7 and 9:30 p.m.; Louvre,
99 Rue de Rivoli, 75001



“Marguerite lisant” by Henri Matisse.



Kore

Where to Take in Art

Charles Frederick Worth, who is credited with founding haute couture, is the subject of a retrospective at the Petit Palais museum, the first major retrospective of the English designer in France. It features more than 400 works, including 80 pieces of clothing.

Paul Poiret’s fashions, which famously freed women from the corset and took many cues from Eastern cultures, have inspired many designers, including Jean Paul Gaultier, John Galliano and Dries Van Noten. Looks by such creators figure in “Fashion Is a Feast,” the exhibit dedicated to Poiret, at the Musée des Arts Décoratifs.

There’s an exhibition featuring **Rick Owens’** oeuvre at the Palais Galliera, which exudes many moods, including from couture-like dresses and capes in soaring felt niches to a life-like statue of the designer urinating into a metal trough.

The show at the Musée d’Art Moderne de Paris brings together more than 110 works, including paintings, drawings, prints, sculptures and ceramics, which reflect **Henri Matisse’s** view of his daughter Marguerite Duthuit-Matisse.

The Musée Maillol has culled more than 350 photographs by **Robert Doisneau**, marking the first exhibit of his works in Paris for many years. These include iconic images alongside lesser-known ones.

Ramdane Touhami and Émile Shahidi have just opened **The Radical Media Archive**, a gallery they describe as a foundation for the preservation of alternative press, graphic publications, revolutionary art and utopian design. Its first exhibition, called “Words Sounds Colors & Shapes,” presents a smidgen of the archive. – Jennifer Weil and M.S.

“Worth: Inventing Haute Couture,”
until Sept. 7; Petit Palais, 2 Avenue Winston
Churchill, 75008

“Fashion Is a Feast,”
until Jan. 11, 2026; Musée des Arts Décoratifs,
107 Rue de Rivoli, 75001

“Rick Owens, Temple of Love,”
until Jan. 4, 2026; Palais Galliera,
10 Avenue Pierre 1er de Serbie, 75116

“Matisse and Marguerite,”
until Aug. 24; Musée d’Art Moderne de Paris,
11 Avenue du Président Wilson, 75116

“Robert Doisneau: Instants Donnés,”
until Oct. 12; Musée Maillol,
61 Rue de Grenelle, 75007

“Words Sounds Colors & Shapes,”
until Dec. 31; Radical Media Archive,
1 Rue Eugène Spuller, 75003

Where K-beauty Is Rising

The K-beauty wave keeps rising in Paris, with the recent opening of **Moida K-Beauty** on the Right Bank. There, shelves are stocked with products from the likes of Tirtir, Biodance, Medicube, Nature Republic, Beauty of Joseon and CosRX.

Meanwhile, the BHV department store’s “**Korean Wave**” pop-up has as part of its selection beauty from South Korea. Agaskin pulled together eight brands, including Torriden, Axis-y, Urang, Dear and Klairs. Nüd Korean House of Beauty offers treatments for the face and body. And the Mi-ré brand, linking French and Korean savoir-faire, is also offered here. – J.W.

Moida K-Beauty, 17 Rue de Pont Neuf, 75001

“Korean Wave,” until July 13 at the
BHV, 52 Rue de Rivoli, 75004

Where to Sweat

For the Reformer Pilates devotees out there, **Kore** is the spot to know. One of its two locations is on Rue Réaumur, a stone’s throw away from the Opéra area. With a 12-place studio and a separate space for private coaching, its focus is 50-minute high-intensity, low-impact workout sessions – nearly sweat-free but highly effective – targeting the upper body and abs on a specially developed machine.

Pressed for time? With **Spark Club**, a first-of-its-kind concept in Paris of fitness done in an infrared chamber, you won’t have any more excuses. This spot is all about getting your blood pumping in little more than 15 minutes doing yoga, Pilates, cycling or on an indoor rower. Group sessions are limited to three people. – L.T.

Kore, 103 Rue Réaumur, 75002;
Reservations: kore-studio.com

Spark Club, 8 Rue Bellini, 75116;
Tel.: +33 1 59 13 35 10

THEY ARE WEARING

Some Like It *Haute*

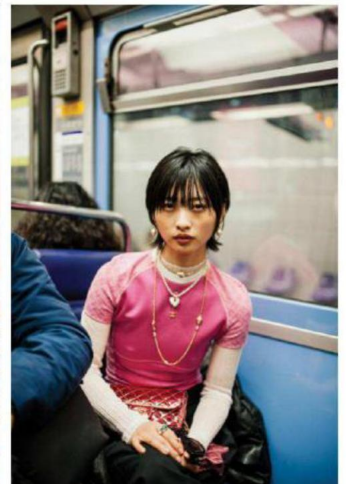
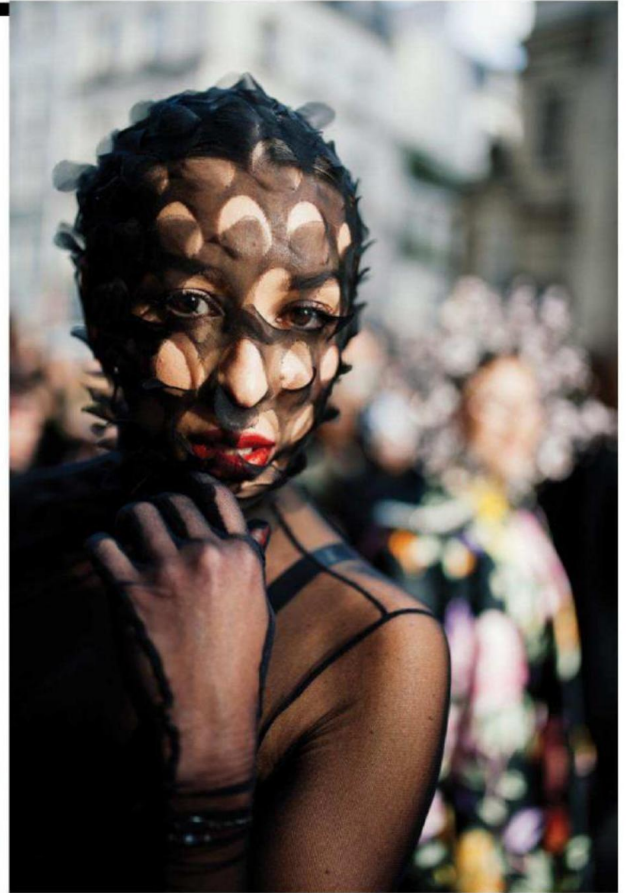
Haute couture hits different than other fashion weeks.

BY KUBA DABROWSKI PHOTOGRAPHS BY KUBA DABROWSKI

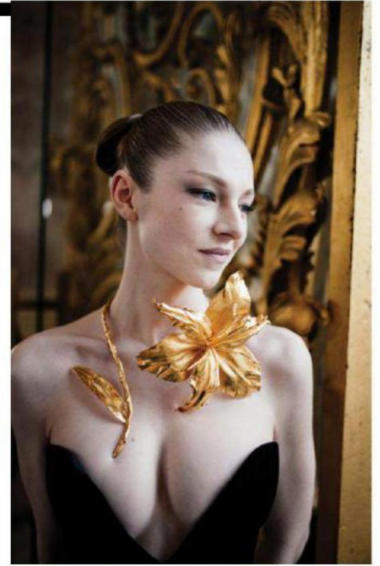
Adjusting to haute couture after a couple of weeks of photographing menswear shows always proves to be an interesting mental exercise. I am still in Paris, I wake up in the same bed and follow my daily routine, but everything feels different.

Men's shows are spread all over the city. On an average day, I get to shoot at a desolate post-industrial facility, an art gallery in the Marais, a majestic piece of brutalist architecture, and occasionally at an ornate palace. When it comes to the clothes, once my eyes get over the initial shock, most of what I see and photograph is somewhat realistic. Even the most avant-garde and impractical pieces that I see on attendees of Comme des Garçons or Rick Owens shows can be imagined worn in a real-life situation (on particular people and in particular circumstances).

Haute couture is a different story. It does not sit well with brutalist architecture, so the setting becomes all about Parisian grandeur – Art Deco, marble and gold. The fashion crowd does not venture out of the chic 1st, 8th and 16th arrondissements. The shows are big, but somehow intimate. Most of the houses are very efficient at keeping the couture experience separate from the “real life” of Paris.



PARIS COUTURE PREVIEW



The action mostly takes place in closed courtyards and gardens. There are no cars, no accidental tourists and passersby. These spaces feel like a theater stage or a movie set. Looks become costumes; showgoers become characters. I meet and photograph a lot of "mysterious" people that I never see at other fashion weeks. I have no idea if they are clients, collectors, princesses, famous opera singers, high jewelry designers or characters that jumped out of a Federico Fellini movie. I will never learn, and so I let my imagination run wild.

It does not happen often, but I enjoy it the most when couture dreams softly collide with reality. After a Schiaparelli show at the Petit Palais, a model and maison's muse Maggie J. Maurer changed into her civilian Dallas Mavericks jacket but left golden paint from the show on her face. This was my favorite couture moment. Go Mavs!



EXCLUSIVE

Dental Care Inspired Nadine Ghosn's Fresh Fine Jewelry Drop

● The jeweler keeps her business fresh with gem-set toothbrush bracelets, a swipe of toothpaste, floss earrings – and a direct-to-consumer strategy.

BY LILY TRIPLETON

PARIS – For most people, a trip to the dentist is a daunting prospect.

But for fine jeweler Nadine Ghosn, it was the start of her 10th jewelry collection, a lineup titled “Stay Fresh,” where oral care products dazzle.

There’s a healthy squeeze of toothpaste, its colorful lines of active ingredients turned into wavy stripes of princess-cut diamonds and Paraiba tourmalines, a new gem in her repertoire, for rings and earcuffs. In the pipeline are earrings inspired by single-use picks.

The biggest novelty is an articulated bracelet shaped like a toothbrush wrapped around the wrist, bristles akimbo as if already used. Over 60 hours were necessary to hand-wrap each strand and set it, for an asymmetric result. Handles are set with rubies or emeralds, a nod to the colorful detailing on the object.

The idea sprang from a selfie with Drake, in which the pair are seen grinning broadly. “We smiled so hard and I sent the picture to him, saying, ‘we look so happy,’” she said. “Then he goes, ‘We look

like we just went to the dentist.’”

While many won’t have fond memories of trips to get their oral care seen to – root canals and cavities, anyone? – Ghosn being Ghosn, it only twiggled her imagination.

A toothbrush “symbolizes a routine activity that some find therapeutic and is one of the first and last things we come across daily,” said the designer, who habitually draws inspiration from everyday objects.

Plus, being first to give, say, a toothbrush the fine jewelry treatment, with a technical challenge to boot, is how she keeps ahead of the curve and would-be copiers.

“It’s obviously always a bit scary, touching on something that’s a bit hard to glamorize,” she continued. “The game was to glorify and embellish it in a way that brings more positive [connotations] and invites a smile when they see the collection.”

And since opinions may vary on toothpaste flavors, it gives her lots of room to play and invite her clients in.

Customization plays a big part in Ghosn’s designs – and her business.

“I like the notion of doing things differently but I also like to do them unique to a person’s aesthetic or story,” she said. “I like that the client becomes part of the storytelling and I don’t think a lot of brands can do that today.”

Already in her bestselling stacking burger ring, there was a choice of classic

or vegetarian, and now, a heaping of caviar can be added, à la Hailey Bieber.

And of course, the label on her crayon design in collaboration with Crayola can be personalized, while different colors are represented by hard stone leads and bottoms. Bar the price difference between gemstones, there are no extra costs involved for the client.

It’s a win-win that’s played a large role in her brand’s growth.

Last year her business topped the \$4 million sales mark. Despite a general slowdown of luxury from the pile-on of U.S. tariffs, geopolitical turmoil and macroeconomic headwinds, the company’s revenues are growing by double digits year-over-year so far in 2025. The brand’s repeat purchase rate is over 75 percent, the jeweler said.

She also credits one factor that’s helped her keep her 10-year-old business fresh – a mostly direct-to-consumer model.

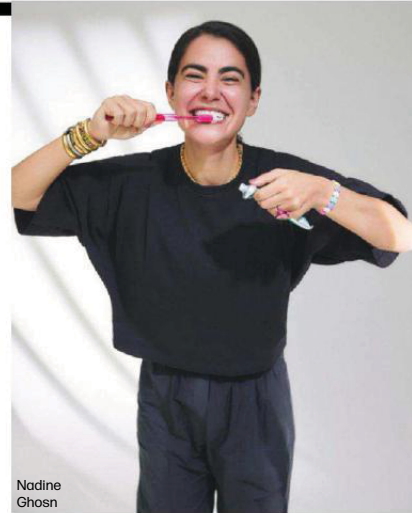
While early years saw her retailing at the likes of Colette, Le Bon Marché and Bergdorf Goodman, it’s recently been rarer to see her work in display cases.

These days, between 90 and 95 percent of her pieces are directly sold through trunk-show style events and even the odd DM on social media.

And in this economy, not having stock out on consignment is an asset for an independent jeweler without the means to hedge gold, as the mega brands in Place Vendôme might do.

That said, Ghosn continues to work with retailers that she considers powerful prescriptors whose clientele has affinity with her world for short-term retail residencies. Over the past 12 months she has popped up at Dover Street Market in London and at upscale boutique Hirschleifers, in Manhasset, NY.

These have been an overall fruitful experience, including generating long-tail



Nadine Ghosn

sales once on-site inventory ran out.

Still, Ghosn “doesn’t necessarily believe in the whole retail platform,” she said. “I firmly believe that putting a middleman slows down a lot of the processes and makes it less intimate between the designer and client.”

Proximity, along with a knack for tongue-in-cheek designs, is also how she formed lasting relationships with a cadre of bold-faced names that these days includes Drake, Lil Yachty and Justin Bieber, most recently spotted wearing a succession of diamond-studded earrings by Ghosn.

“Keeping my autonomy is to preserve that creative spark and take risks, be bolder but also hopefully be celebrated for taking those risks,” she said. “I stay true to building boldly on something that really sparks creativity, joy and brings that kind of childhood curiosity back to the table, at least in the fine jewelry space.”

BUSINESS

Who’s Next Adds Homewares, More Sourcing Support for September

● The biannual event will create tracks across its three trade shows to link sectors, as well as continue to expand new categories.

BY RHONDA RICHFORD

PARIS – Who’s Next is coming home, or rather, home is coming to Who’s Next.

WSN is continuing to expand its range of categories and services for the upcoming fall edition of its trio of trade shows held each September, adding new tracks and a home products section.

This season’s edition, given the sunny moniker “Where the Summer Never Ends,” aims to create a vibrant atmosphere that brings together all branches of the

apparel and accessories industries, from manufacturers to brands.

WSN chief executive officer Frédéric Maus said organizers took a “360 overview” of exhibitor and buyer needs to shape the new sourcing initiative.

“We have nearly the whole chain under one roof,” Maus noted. “The three trade shows – Who’s Next for apparel, Interfilère for lingerie and swimwear, and Bijorhca for jewelry – are held concurrently at Paris’ Porte de Versailles. The new sourcing track is designed to connect these sectors, fostering collaboration through shared solutions.

The program will bring together producers, manufacturers, artisans, component suppliers and finishers.

“The exhibitors need a lot of support, because of the economic situation,” Maus said, noting the particular impact on the retail sector. He observed that while e-commerce boomed post-pandemic, brands started to over-rely on the channel. Now people are seeking immersive experiences and interaction with products, and wholesale is making a comeback.

“For brands, the strategy of having both e-commerce and a strong wholesale network allows them to develop different channels [to offset] declines,” he added.

Who’s Next is introducing a new homewares and interiors section this edition, launching with 40 brands. “It’s a complementary offering for fashion

boutiques that are evolving quickly. Stores are becoming more like concept stores,” said Maus, calling it the “concept-ization” of retail. The section will be styled as a shop-in-shop, complete with a hybrid café, exhibition space, and pop-up boutique showcasing curated items for sale, which fits with the immersive experience idea.

The fair will also debut Who’s Next Lab, a space dedicated to showcasing innovations in production technology, including textile printing, live-printed ceramics, and bio-inspired materials. Artisans will create pieces live during the event.

The combined trade shows – Who’s Next, Interfilère and Bijorhca – drew about 48,000 visitors last season. Maus said pre-registrations are already surpassing that number. “It means the buyers are coming, and that’s who our brands want to meet,” he said.

The new Home segment will be led by Matthieu Pinet, founder of Matter&Shape, which took place in February.

“We noticed fashion brands presenting like design houses, so we invited design brands to join,” said Pinet. The segment will launch with lines from the tableware, furniture, lighting and textile design categories.

“Many [of the brands] have a strong fashion DNA, even if they’re in design. There’s no real divide anymore. These brands share creativity and purpose,” he said.

In addition, Pinet will launch a new showroom in central Paris, showcasing 11

curated exhibitors specializing in lace and embroidery. “It’s a much more intimate format than what we usually do at Porte de Versailles,” he said. This is intended to become an annual event.

Bijorhca is relaunching its watchmaking section as part of a broader plan to revitalize the show. “It’s a strategy to rebuild this 80-year-old show step-by-step,” said Bijorhca head Sylvie Maisonnave.

Reflecting on Run, WSN’s concept to connect buyers with emerging designers in a showroom and runway space held during fashion week in March, Maus acknowledged the challenges of breaking through in the current market. “The buying atmosphere, to be honest, was really tough,” he said. However, he pointed to shifting consumer desires that can become an opportunity for indie designers and brands.

“Lots of people have gained a fashion maturity in really a short amount of time,” he said, attributing the change to education via Instagram or other social channels. This has piqued people’s interest in uniqueness, quality and craftsmanship, a space he hopes gives young designers room to grow.

“We can now find a window for them to develop and maybe take a part of this [money] that was spent on luxury brands before,” he said.

Maus also highlighted WSN’s acquisition in May of the Labomode Group, parent company of Strasbourg-based industry data services Fashop and PagesMode. The move is aimed at developing new trend tracking and forecasting tools for brands.

The acquisition “strengthens our solutions portfolio,” said Maus. WSN plans to expand this capability into lifestyle and interior design categories as well.



BEAUTY

Six Twitch Streamers Are Entering Target

● Tone, the fragrance-forward body care brand by Twitch streamer group AMP, netted seven-figure sales within three days of its debut in February.

BY NOOR LOBAD

Is the era of Twitch streamer-founded beauty brands upon us?

If the breakout success of Tone, a unisex personal care brand launched in February by Atlanta-based content group AMP, or Any Means Possible, to the tune of near-instant seven-figure sales is any indication, yes.

The line, which debuted direct-to-consumer with body lotions, deodorants and lip balms coming in four scent families and each priced under \$15, is now entering retail with a nationwide Target foray. As part of the rollout, Tone will add two products – body wash and a body mist, called Cologne – to its assortment.

“Part of the Tone concept was a focus on accessibility, so being in brick-and-mortar where we can tell the story behind the brand and the product in a higher-touch way is important,” said the brand’s chief executive officer Nathaniel Weiss, previously president of clean body care brand Nécessaire.

Tone launched in partnership with Night, the media company and talent agency which works with many of AMP’s members, who are Kai Cenat, Duke Dennis, Fannum, Agent 00, ImDaviss and ChrisNxtDoor.

Best known for their gaming broadcasts

AMP members and Tone cofounders Kai Cenat, Duke Dennis, Fannum, Agent 00, ImDaviss and ChrisNxtDoor.



and challenges, the cohort are among Twitch’s most prominent content groups and collectively counts tens of millions of followers across members’ respective channels. (Cenat has the largest audience with 18.1 million followers on the platform, and anywhere from 1.5 million to 11.3 million views of his most recent, hours-long broadcasts.)

“The depth of connection between the viewer and the creator on Twitch is not like that of any other platform,” Weiss said. “Being streaming-native is, in some ways, just more intimate – there’s this constant, live reaction from the audience in the chat which creates a two-way dialogue; there are

also people who subscribe and pay a certain amount each month to watch ad-free – it’s very different from other channels.”

AMP has leveraged these strengths in promoting Tone.

The brand was unveiled via a Twitch broadcast, which led to more than 100,000 users being on the Tone website at any given point during the stream, and the Target partnership will similarly be revealed via an antics-filled broadcast.

“We’re doing an overnight livestream inside a Target store where the guys will kind of have the run of the place while the store is closed and be able to tell people what’s going on with Tone,” said Weiss,

adding that “there will be, as the brand continues to scale, a role for other social platforms, but we want to be where the core audience conversation is – and for most of the guys, that’s Twitch.”

The brand’s four scent families are Coconut, Fresh, Citrus and Woodland, with the former two being the heroes thus far. Tone’s deodorants are aluminum-free and key ingredients in the new body wash include glycerin and citric acid.

“We believe that what gets people excited about this category is how things smell, but also a focus on efficacy – marrying those two and doing it at an accessible price point, we felt, would be a powerful combination,” Weiss said.

As for the core consumer: “It’s very clearly Gen Alpha through Gen Z, ethnically diverse; perhaps one of the things that has been surprising to us is that our consumer has been 35 percent to 40 percent female,” said Weiss, adding that AMP members have some minority female followings, likely contributing to this dynamic, and Tone aims to broaden its reach among consumers of all genders.

The brand will double down on its fragrance-forward approach for upcoming innovations, catering to young consumers’ growing interest in scent.

“We’re thinking about what other form factors we could put fragrance in that are not your traditional deodorants and body washes, but also aren’t eau de toilette and eau de parfum – you’ll see some fun stuff from us on that in the next 12 to 18 months – as well as selectively adding to the scent portfolio,” Weiss said.

BEAUTY

Benefit Cosmetics Wants To Rule in Foundation

● The makeup giant is adding a full-coverage foundation to its POREfessional franchise.

BY NOOR LOBAD

Benefit Cosmetics is bringing its POREfessional franchise to a new category.

On July 14, the brand will introduce POREfessional Foundation – a 40-shade, medium- to full-coverage offering that aims to bring the line’s pore-smoothing benefits to color cosmetics. While Benefit has previously forayed into foundation with now-discontinued products such as its Play Sticks and Hello Happy powder foundation, this launch – three years in the making – marks the brand’s only present offering in the category.

“So many foundations clog pores or create more texture – there isn’t really a pore-first foundation, and that’s where we come in,” said Kate Helfrich, head of global product and service innovation at Benefit, which is owned by LVMH Moët Hennessy Louis Vuitton.

Retailing for \$46 and rolling out this month to all retailers including Sephora, Ulta Beauty and TikTok Shop, the product features niacinamide, glycerin and rosehip extract for a roughly “84 percent skin-care ingredient formula,” Helfrich said.

“I don’t think you can develop color makeup today that doesn’t have skin-forward benefits,” she continued. “Part of the innovation here is the viscosity; the ability to develop a medium- to full-coverage foundation that maintains its

lightweight texture and won’t clog pores.”

Currently, Benefit ranks as the number-one prestige primer brand in the U.S. thanks to its assortment of skin-prepping and blurring POREfessional primers, which this foundation aims to complement. Circana data shows the brand also takes the top spot in the U.S. when it comes to prestige mascara sales – another category it expanded earlier this year with the introduction of a new, volume-focused BadGal Bounce launch.

“We’re carving out a space in foundation through what we’re already known for,” said Chelsea Evans, senior vice president of global category strategy at Benefit, adding, “the POREfessional franchise continues to be a growth driver for us.”

According to Evans, primer and loose powder launches introduced last year to the range exceeded sales expectations. One POREfessional product sells globally every eight seconds, and the line’s Hydro Pop skin care toner, also launched in 2024, continues to see triple-digit growth and ranks as a top skin care product for the brand in key Asia markets where essences are often a core step in skin regimens.

“We see that problem-solution stock keeping units are performing for us,” Evans said.

To that end, the POREfessional Foundation aims not only to reduce the look of pores during wear, but also to improve skin texture, with 97 percent of 118 study participants reporting that bare skin became smoother over time with use.

Benefit Cosmetics POREfessional Foundation, \$46.



This near-plus long term approach to delivering results is one that Benefit is looking to bring to other color and skin categories, too, within the POREfessional line.

“What’s so unique about POREfessional

is that it’s about an attribute – pores – and delivering on smoothing, blurring care for them, which gives us so much freedom and white space for where we can take this – there are almost no limits there,” Evans said.

FASHION

Berlin Fashion Week: From Sex Clubs to Castles, Latex to Upcycling



● The event is attracting a larger contingent of fashion professionals, and as it gains significance, it could potentially rival Copenhagen.

BY CATHRIN SCHAER

BERLIN – There was something for everyone at this season's four-day iteration of Berlin Fashion Week, which ended last Thursday.

The offerings included ingenious ideas by recent graduates in specially curated shows; slick, smart presentations by homegrown talent like GmbH and Richert Beil, and the commercial savvy from the likes of Blumarine creative director David Koma, who showed his eponymous menswear line for the first time in Berlin, Berlin-based brand Ottolinger, who had musician Kim Petras modeling and designer Stefano Pilati sitting in the front row, and German designer Johannes Boehl Cronau, with his brand Ioannes fresh off a collaboration with Kylie Jenner.

In between there were art projects, pop-up stores, studio openings and parties, including one at Berlin's legendary sex club, Kit Kat. Venues ran the gamut from midcentury-modern convention centers to historic breweries, sweaty underground bunkers, sex clubs, construction sites and some of the German capital's vaulted galleries and charming castles.

There was also politics in the form of talks on the future of fashion and sustainability, 58 seconds of silence observed at the GmbH show in memory of all those killed in Gaza, and a show by Kampala, Uganda-based label Buzigahill, focused on upcycling discarded garments and what it called "textile colonialism."

It's true that Berlin isn't seen as particularly relevant on the international fashion media and buyers' circuit. Audiences at Berlin shows have tended toward enthusiastic influencers, brand fans and excitable fashion students. But this season it was clear the professional, international contingent was growing, with the event counting around 60 international visitors.

"There's much more of a feeling that this is an international showcase, that this is serious business," said Stavros Karelis, the founder and buying director for London concept store Machine-A, who was in Berlin for the third time. "There's more and more talent coming and clever selections being made," he told WWD at the end of the week. "From an international perspective, the shows started in early June

– so it's been a month of travel so far – so for somebody to add this [Berlin] as the last part of their trip, that means they've found something to see here."

"Berlin Fashion Week is doing a wonderful job of establishing itself on the global circuit," agreed Chloe King, director of fashion and lifestyle for Saks Fifth Avenue and Neiman Marcus, who was at the event for the first time.

"Opportunities to encounter truly unique emerging brands are quite limited," Shihoko Okuda, a buyer for the Isetan Shinjuku womenswear department in Japan, focused on international creators, told WWD. "Paris Fashion Week is outstanding but since it is already a well-established field, we were seeking something more unique so we can bring freshness to our market."

Speaking after the event, Okuda said her first visit to Berlin was a success. "Unlike a typical fashion week, it offered a presentation style that fused fashion with Berlin's unique cultural context. ... this allowed us to discover fresh and creative new perspectives," she noted.

"Berlin is definitely starting to compete with Copenhagen [fashion week]," one international visitor told WWD; as a regular visitor to Copenhagen, which is often described as the "fifth fashion capital" after Paris, Milan, London and New York, they asked to remain anonymous in order to speak freely. "Personally Berlin is much more my style. Copenhagen can be a little boring sometimes."

The event is "getting bigger and more exciting," agreed Milan-based artistic director and former Bottega Veneta creative Edward Buchanan; Buchanan spoke about fashion's future at the week's "Metamorphosis" series of talks and also modeled for Buzigahill. "I like the independence of the designers here. I just like being here and seeing how artists here in this niche are working and surviving."

It's true that for many of the designers showing in Berlin, outright commerciality still seems lower down on their list of motivations. But that more free-wheeling, artistic bent could well be part of Berlin's growing attraction.

Doubtless the fact that the Berlin city senate supports fashion week to the tune of around 4 million euros (\$4.7 million) annually helps support those attitudes. Designers selected to participate in the Berlin Contemporary section can get up to 25,000 euros to help fund a runway show as well as easier access to venues.

"Maybe there's not as much business done here but Berlin is a playground for artists," explained designer Esther Perbandt, who showed exquisitely crafted clothing in her signature black at an installation in central Berlin. "And that's so nice. Berlin is part of my inspiration too," said the designer, who rose to international prominence after coming second on the reality show "Making the Cut" in 2020. Around 60 percent of her customers are still from the U.S., she said, adding she eventually

hopes to collaborate with a retailer in New York or Los Angeles who will understand her less commercial outlook.

"I just feel so relaxed here," Georgian, London-based designer Koma explained after the first showing of his menswear collection in a Berlin trade fair center, the Palais am Funkturm. Koma's show was part of a series called "Intervention," organized by Berlin-based agency Reference Studios. "Because this was so personal to me, I wanted to go somewhere I could feel really good," Koma said. "I actually asked my commercial team to give me the space to do this."

A glittering thread ran through Koma's distinctly preppy looks. Inspired by a love of "David" – that's Michelangelo, Beckham in his paparazzi era, and himself – the clothes weren't wildly challenging for well-dressed men to wear. But the use of glittering appliqué flowers, satiny fabrics and Luxere pinstripe suiting gave the smart-casual a subtly flamboyant edge.

Designers of GmbH, Benjamin Huseby and Serhat Isik, were showing in Berlin for the third time after multiple outings in Paris.

"Berlin is our home," Huseby explained. "It still fuels our creativity."

GmbH's new men's collection again riffed on sportswear, including a more formal, very wearable take on satin boxing shorts, and also referred to the designers' familial roots, with embroidered slogans like "Mashallah" (which means something along the lines of "beautiful, as God willed it," in Arabic). But the most sublime aspects of their work were found in the designers' light touch and playful creativity with menswear staples. Models came down two opposing, curved staircases at the Palais am Funkturm. But it was only when they went past that you saw a sleek shirt transform into a sheer, diaphanous capelet and a slim formal jacket tie elegant knots at its back.

"It's necessary to be here to represent, to create a space for our community," Isik added, when asked why the label was still showing in Berlin and not back in Paris. "Especially in this political climate," he said, referring to the German government's much criticized repression of protests around Palestinian rights in the country.

Despite the show in Berlin, GmbH still does most of its sales in Paris, the pair said. They had a showroom in Paris during men's fashion week there.

For designer Kasia Kucharska, it was the opposite. Standing in a central city exhibition space, as her gold and pale yellow dress and colorful clutch bags made

completely out of the signature "latex lace" she and her team invented, drew cameras and interest, she said a lot of her buyers had actually been in Berlin this time.

"I was quite surprised," she said. "Usually they only travel to Paris but this time, we got emails asking where they could meet us in Berlin."

Meanwhile, Berlin brand Richert Beil remains focused on making a living at home and chose a smaller venue and smaller guest list this season. "We see ourselves very much as a niche brand," Jale Richert said. "But hopefully a successful one," she added, laughing.

Designers Richert and Michele Beil hosted a smaller salon show in what will be their new store and studio in a former 135-year-old pharmacy. Their wares – with a mix of dark humor, handcrafted latex, bondage kink, genderless flavor and on-trend Y2K stylings – could be described as the most quintessentially "Berlin" brand of all those at the event.

By the end of Berlin Fashion Week, it was clear there are still improvements that could be made. Almost every show was delayed (and due to locations spread around the city, this meant missing out on other important shows). Some designers also seemed to think they were opening a nightclub, not putting on a runway show.

"We have lots of homework to do," Mumi Haiati, founder of Reference Studios, confirmed. "And there's always the question of how to make it economically relevant. Berlin is building image and buzz, which is a great starting point." But Haiati can imagine including more direct-to-consumer events in the future. He'd also like to see the largest German brands, like Adidas or Hugo Boss, getting involved somehow.

Isetan buyer Okuda would like to see the focus on business turned up. "From a buyer's perspective, while many brands showcased impressive creativity, I feel there's still room for improvement when it comes to the business side," she argued. The creativity and culture are there, she said. Now Berlin designers need to start thinking more about things like product balance and production infrastructure, Okuda concluded.

Buyers' Picks

Stavros Karelis, Machine-A: So many highlights but off the top of my head, GmbH, Marke, Sia Arnika, Richert Beil, Buzigahill, Ioannes. The biggest highlight might have been the "Berlin Curated" show though. The industry is going through tough times and a lot of people here were asking, "what's important about fashion? What should we be doing now?" That show was a great answer. Recent fashion school graduates doing really incredible work, with craftsmanship and design skills and cultural connection – all things the industry is looking for.

Chloe King, Saks Fifth Avenue and Neiman Marcus: One of the headlines of the week was Ottolinger, who showed a late-night resort collection in between its Paris outings. The brand's signature sporty-undone-nonchalance looked cooler than ever – especially that rubber go-dipped bowler bag. Additional highlights include Marke, GmbH, Richert Beil and SF10G. It was also quite special to see Nigeria's Orange Culture on the schedule... a voluminous black jacquard suit with raffia hat and tie was one of my favorite looks of the week.

Shihoko Okuda, Isetan Shinjuku: Many brands had concepts deeply rooted in culture, showcasing a strong sense of individuality. The collections of Richert Beil, Balletshofer, and Milk of Lime were highly polished, and these brands left a particularly strong impression.

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EXCLUSIVE

Sacheu Beauty Launches Full Range in Ulta

- The viral Los Angeles brand cofounded by content creator Sarah Cheung brings its entire color cosmetics line to 700 Ulta Beauty locations, building on its TikTok-fueled success.

BY RYMA CHIKHOUNE

Sacheu Beauty, the viral Los Angeles brand cofounded by content creator Sarah Cheung, is entering a new chapter with its first in-store retail partnership, rolling out its full color cosmetics line across 700 Ulta Beauty locations this month.

The expansion marks a milestone for the brand, which first gained attention in 2020 with its stainless steel gua sha tools and later skyrocketed in popularity thanks to its peel-off, longwear lip liner stain.

"What we carry through all of our product development is solving real problems," Cheung said.

Sacheu Beauty's rise was fueled by TikTok virality; Cheung used a peel-off brow tint as lip liner in a post that garnered more than a million views in 24 hours, which inspired the brand's lip stain.

"All of the lip liners I had that claimed to be longwear weren't actually longwear," she went on. "I found a hack that can last me through coffee and

meals and cheeseburgers."

Ulta Beauty took notice, featured Sacheu Beauty in its Sparked program – a virtual experience to discover new brands – brought the brand's tools into stores and expanded the assortment online. Cheung also participated in the retailer's Muse Accelerator program, which supports early-stage brands with BIPOC founders.

"We've seen a direct translation between viral moments on TikTok into sales at Ulta [Beauty]," said Vincent Hickey, Sacheu Beauty's chief commercial officer, adding that Sacheu Beauty's point of sales at the retailer have increased six times year-over-year.

Sacheu Beauty is projecting to surpass \$100 million in revenue by 2026 with Ulta Beauty leading the growth, according to the brand.

The company is scaling fast, quadrupling its production capacity and growing to a team of 28.

"Having a viral moment is amazing, but you have to catch up," Hickey said. "We've invested heavily in supply chain infrastructure and grown our internal teams to make sure we're set up for long-term success."

The Ulta Beauty rollout includes Sacheu Beauty's lip liner stain, as well as its new cheek, contour and highlighter products, all focused on long-lasting formulas. "We



Sarah Cheung for Sacheu Beauty.

want to drive our Gen Z audience in-store while reaching new customers who may not have discovered us on TikTok," Hickey said.

Sacheu Beauty will also celebrate the launch with an immersive "Sacheu World" pop-up in Venice, Calif., later this month.

"At Ulta Beauty, we're proud to champion brands that reflect the creativity and innovation shaping today's beauty landscape – and Sacheu exemplifies all of that and more," said Kaitlin Rinehart, Ulta Beauty's vice president of merchandising, in a statement. "As an inclusive and accessible

brand that has leveraged social media to build an engaging community with its viral and experiential Peel-Off Lip Liner Stain, Sacheu brings a fun modern edge to our assortment. Its commitment to clean, effective ingredients and content-driven education resonates deeply with our guests of all ages, especially those discovering products through platforms like TikTok."

Through the partnership, the retailer aims to meet consumer demand for "authenticity, long-lasting performance and easy to use formulas that are inspired by leading beauty hubs across the world," Rinehart went on.

EXCLUSIVE

Beauty of Joseon Lands at Sephora

- In tandem with the launch on July 17, the brand will also debut a new sunscreen.

BY JAMES MANSO

One of K-beauty's buzziest brands is going big Stateside.

Beauty of Joseon, the perennially viral sunscreen brand from Korea, has inked a retail deal with Sephora, where it will launch on July 17 online before rolling out to 600 doors. The initial assortment will include a range of cleansers, toners, creams, serums and masks as well as sunscreens.

For Sumin Lee, the brand's cofounder, it was a natural next move given its traction in the U.S.

"We've mostly been working as an internet brand, with social media and two years of virality for our SPF," Lee said. "We've been focused on social media, our d-to-c [direct-to-consumer] and Amazon, and now, we're just around the corner to getting into Sephora."

In the sunscreen category – among skin care's fastest-growing in the U.S. prestige market – Beauty of Joseon has already sold 25 million units of its hero Relief Sun. Sun care sales across the brand's offering are north of \$34 million. Relief Sun, due to MoCRA regulations, will be phased out and replaced by Day Dew SPF 50, a new product developed specifically for the market.

"Our sales goal this year is around \$120 million in the U.S. market," Lee said, noting that Sephora was a key part of reaching that volume. "We finally get a chance to meet people in the real world and are able to deliver our message. It's important that everyone gets to experience

every detail of our product, and we're already sourcing new product lines to be launched at Sephora for next year."

Lee has been busy drumming up excitement prior to revealing the launch, such as a recent campaign featuring Sandy Liang and an ensuing one with Peggy Gou.

"We're taking an original approach for the U.S. market as opposed to Europe and Australia," Lee said. "We want to give Sephora customers the specific details in depth and are developing sophisticated messaging."

Lee added that Sephora shoppers are "smart, clever and they're skin care enthusiasts. That perfectly matches our brand."

The company recently hosted pop-up coffee carts with Leon's Bagels in New York, for example, with total estimated reach around 4,000 consumers. And though the brand is taking Relief Sun out of the U.S. market, Lee is bullish on its replacement.

"We know what people in the market expect from our new sunscreen, and so we recreated it with FDA-approved UV filters while delivering the same benefits of the original. It's blendable and lightweight," Lee said. She expects the partnership to bolster awareness around the rest of the brand's assortment, too.

"SPF is our top seller, but we have a community that loves our other products like serums and toners," Lee said. "Toners, also, are very specific to K-beauty and we're bringing in two. Virality was a huge gift and our ticket into the market. But our brand is not a one-hit wonder, and we want to create a full ecosystem with our products in the near future."



Sandy Liang for Beauty of Joseon.



FN

THE TRADE SHOW ISSUE

AS THE THIRD major trade show month of 2025 kicks off, Footwear News is set to deliver its most impactful *Trade Show Issue* yet—dropping August 4 and reaching key players across the global footwear industry. This special edition dives into the people and trends shaping the business now—from licensing power players and brand management firms to emerging labels and retail strategies. It will also spotlight a major moment in brand heritage with Sperry at 90, celebrating the iconic brand's milestone anniversary.

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FASHION

Paris Trade Events Double Down On Creative Formats, Offering

Inside Welcome Edition.



● Beyond the runway, Paris during the men's collections was a hive of activity for both established and fledgling brands, despite tough times for retail.

BY ALEX WYNNE

PARIS – For brands looking to make their mark during Paris Men's Fashion Week, the landscape continued to shift, with new hybrid showcases across town alongside trade shows Man/Woman and Welcome Edition.

"It seems like the energy is back with the trade shows," said Billy Prendergast, cofounder of London-based retailer Horatio London, shopping for "really well-made, authentic product with an identity. The goalposts are moving, it's coming back to small makers, you feel more connected to the founders. The consumer is ready for the independents to come back."

"The Man/Woman show [has become] a must-visit, with a great curation of global fashion and accessory brands that each made intuitive adjacencies for each other," said Bruce Pask, senior director, men's fashion at Saks Fifth Avenue and Neiman Marcus, who also praised the "interesting assortment of established and emerging brands" at Welcome Edition. He continued, "We are always scouting for brands that stand out with eye-catching, surprising and original points of view and collections."

While the market seemed more open to smaller labels again, geopolitics and trade tariffs were at the heart of conversations. "February/March was a very scary time if you are an international brand," said

Charles Arnett, business development consultant for hemp specialist Jungmaven, which is looking to diversify its supply chain, notably by supporting hemp production in the U.S. "Is there going to be less demand from the end consumer? So far, that has not happened....So far, our meetings have been positive, buyers are committed to continuing with us."

"Most of my lines are doing really well," said John Webb of Great HWY Showroom, representing Handvaerk at Man. Buyers were shopping for understandable, easy-to-wear pieces, he said. "There's a bit of hesitation but people are still ordering. Most of my lines are dear enough not to be affected if prices go up," he said. "I'm not seeing as many major retailers, but the better smaller chains are still here."

Man/Woman cofounder and director Antoine Floch said, "Buyers are saying things are tough, but they are ready to fight. According to feedback from exhibitors, they are securing business with existing accounts and meeting new ones; it's reassuring."

Highlights at Man included Canadian label École de Pensée, which presented a collection in line with the nonchalant tailoring trend seen on the runways, with textured fabrics and prints and embroideries inspired by Rudolf Steiner. Brand cofounder Marc Garand said he is seeing renewed interest in smaller labels. "Even the big fashion labels can't predict the future. It opens the door for emerging brands," he said.

France-based Maison Douillet, originally specialized in accessories made from carefully sourced European fabrics,



A design from Maison Douillet.



Designs from Cachi, showing at Sphere.



Inside IRL Paris.

Beyond the bigger events, there was a lot going on around town. Pask said highlights of his week included Ryodan Showroom and Tokyo in Paris, both highlighting labels from Japan; Awaykin, featuring Danish brands; Plus Plus, out of New York; Untitled, with British and Asian brands, and Tomorrow Showroom.

"Trade shows and multibrand showrooms in Paris have grown into a vital component of the fashion week as an efficient way to scout and see numerous brands from around the globe in a concise time frame," said Pask. "Le Marais has become a real menswear bazaar of sorts, a true marketplace."

The Fédération de la Haute Couture et de la Mode's Sphere showroom at the Palais de Tokyo featured seven brands this season, with newcomers including Victor Clavelly, who recently collaborated with Rick Owens on exclusive pieces for his fall shows, and Mouty, one of the finalists for the Pierre Bergé Prize at the ANDAM Awards, showing alongside Lazoschmidl, Cachi, C.R.E.O.L.E., La Cage and Ouet Paris.

Tranoi, meanwhile, continued to promote an alternative format during men's while sustaining its main women's show in September and March, as well as newer event Tranoi Tokyo. After its runway show for Japanese designers in January, this season it collaborated with Saudi 100 Brands with a showroom at La Samaritaine, featuring 11 designers bridging rtw, resort, men's and streetwear. The 11 labels on display were Mirai, 1886, Rebirth, Awaken, Reem Alkanhal, RBA, Razan Alazzouni, Eleven, Waad Aloqaili Couture, Yasmina Q and Hajruss.

In parallel, La Samaritaine hosted a pop-up for African brands at Galeries Lafayette, part of its Canex collaboration.

"Our aim is for the Tranoi brand to be visible during every Paris Fashion Week," said Tranoi chief executive officer Boris Provost. "We have our flagship event, Tranoi Woman, and the idea is, during men's and pre-collections, that we offer different platforms to promote brand collectives from different countries."

The initiative with Saudi 100 Brands "marks an important step forward in our journey to embed Saudi fashion within global networks in an authentic and sustainable way," said Saudi Fashion Commission CEO Burak Cakmak. "This initiative is about more than showcasing collections. It is about building cultural capital, fostering long-term industry ▶

showcased its growing ready-to-wear offer including workwear silhouettes in innovative textiles like a blend of silk and paper, as well as its first dresses and embroideries.

James Trivunovic, head of buying and brand at U.K.-based e-commerce player The Great Divide, noted the return to more sartorial styles as well as consumer demand for a more curated offer online. "Since COVID-19, everyone's been awash with product, they don't want to scroll through reams of pages anymore," he said.

Elizabeth Morgan, owner of The Norah Store in Manchester, England, said she was looking for U.K. exclusives and brands with an identity. "Our customers are looking for timeless pieces with a unique twist; they want investment pieces and they want to know the story behind the brand. We don't want pieces that are in every concept store."

As well as smaller players, Welcome Edition was home to a range of bigger commercial labels, including Dr Martens, Barbour and Fred Perry. Denim maker Kontoor Brands – owner of Wrangler and Lee since they were spun off from VF Corp., as well as Helly Hansen, acquired this February – was looking to get a read on the business context through its presence. "We wanted to meet people and see what's going on in the market, particularly in premium-level distribution," said regional sales manager Scott Webster.

MENTALITIES

relationships, and ensuring the stories behind Saudi fashion are seen, heard and understood.”

Another Saudi label, Abadia, founded by Shaha AlShehail, showed its latest collection at a showroom in the 3rd arrondissement.

Over in the 11th arrondissement, at the Maison des Métallos, there was Who's Next organizer WSN's Run showroom, backed by ANDAM, with 13 brands showing, twice as many as in January. Among them, Valette Studio, Steven Passaro and Countrymade. After a couple of seasons showing at Man/Woman, Countrymade's founder and designer Sushant Abrol selected the showcase as he believed it would be a good fit for his elevated yet casual tailoring and innovative textile treatments.

Both Steven Passaro and Pierre-François Valette are exploring alternative models to stay afloat in what remains a difficult context for high-end retail. Passaro is seeing growing demand for bespoke pieces, he said, with private customers in the U.S. and China and a growing celebrity following. Valette is also doing more bespoke, he said, and has opened up his studio to work with other brands, attracted to the custom quantities he can produce and short lead times. So much so that he is shortly moving to bigger premises to keep up with demand.

There was also IRL Paris, the brainchild of branding specialist Olivier Migda, attracting a mixed crowd from celebrity stylists to trendsetters, buyers and press. The event, a cross between a showroom, pop-up, art gallery and event space, included an activation to celebrate Cat Footwear's 100th anniversary; the launch of a 3D-printed, hand-built electric motorcycle under J Balvin and Mattias Gollin's brand Vita Veloce in collaboration with DAB Motors, as well as spaces for around 70 young creatives. These included bespoke fashion designer Henri Vitté, from France, U.S.-based Aich3my and Target Audience, from Miami, with a gothic-inspired collection including sound-activated clothing. Many of the designers present have a strong following online, but were presenting to the trade for the first time.

“I mix everything, and don't distinguish between B2B [business-to-business] and B2C [business-to-consumer],” said Migda. “This is the avant-garde, my aim is to find the next Virgil Abloh.”

Further Highlights From Paris Trade Shows, Showrooms

Mouty

Category: Menswear
Showing at: Sphere

Story: The parents of young children, couple Bertille and Thomas Mouty wanted to stay playful with their collection for Mouty, inspired by days at the seaside playing in the sand and waves. Finalists for the Pierre Bergé Prize at this year's ANDAM Awards, their collection combined sporty silhouettes with a combination of sophisticated treatments developed with Les Teintures de France, resulting in standouts like a pair of jeans that looked to be dipped in sand and sea foam and a coated wet-look T-shirt.

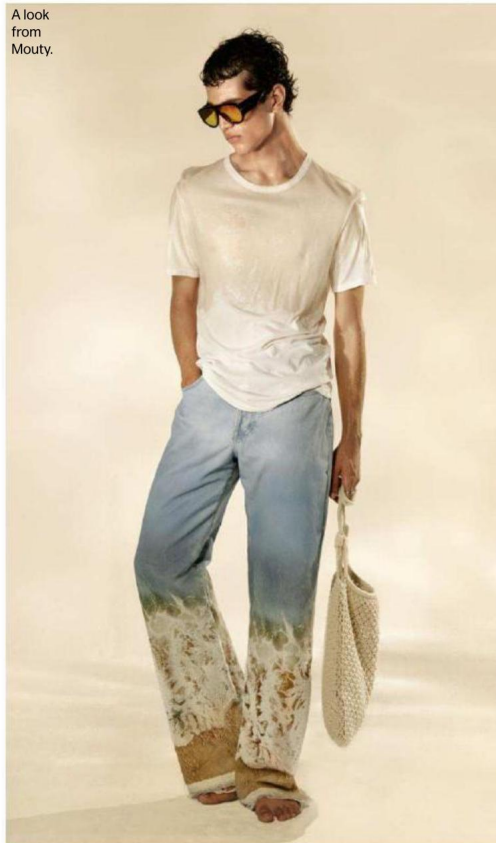
Price range: 100 euros to 1,850 euros (retail)

Good Good Good

Category: Menswear

Showing at: Man/Woman

Story: Based in South Africa, Man/Woman newcomer Daniel Sher joined his mother-in-law's apparel manufacturing business, Together MFK, in 2016 before launching his fun, colorful brand. Highlights in the collection included the Strip-Stripe capsule of sporty patchwork silhouettes made from the company's fabric waste, as well as the debut of a collaboration with French footwear label Calla on a range of fringed mules made with fabric offcuts from



A look from Mouty.



A design from Visit.

leading designers.
Price range: 20 euros to 540 euros (wholesale)

Acid Running

Category: Ready-to-wear

Showing at: Welcome Edition

Story: Avid runner Oliver Powe decided two years ago to tap into a gap in the market for stylish attire for joggers. “What was going on in the cycling space was exciting, but running was stuck in that space as having a serious sports focus,” he explained. “The running market is underserved, people are wearing multinational sportswear brands by default.” The label's graphics have a philosophical theme, with prints focusing on the notions of transcendence and discipline. T-shirts are made with a blend of performance fabric with organic cotton for added comfort. Dual-layered shorts are among the bestsellers. Demand had been strong from lifestyle stores as well as specialist retailers, Powe said. The brand has just closed a Series A funding round and will launch its first women's products next year.

Core retail pricing: 65 pounds (t-shirts) to 95 pounds (shorts)

Visit

Category: Baseball caps

Showing at: Welcome Edition

Story: Visit is the new baby out of the stable of French textile firm Groupe JAJ, the European licensee for Schott. Fabrizio Corveddu, co-founder of the Rivieras brand (also part of the JAJ stable), and artistic

Designs from Good Good Good including a collaboration with Calla.



Designs from Acid Running.



A look from Bather.



A look from W'menswear

director Baptiste Feyvant decided to create an irreverent range of vintage-inspired souvenir baseball caps featuring off-the-beaten-track destinations, with colorful designs highlighting places like Colmar, Paris, Tex., and Timbuktu. The six-month-old brand is stocked at Merci and Citadium in France, and is seeing strong demand.
Price: 50 euros (retail)

Bather

Category: Men's resortwear

Showing at: Man/Woman

Story: Hailing from Toronto and founded in 2013, this premium swim and resortwear label aims to redefine vacation dressing for men, offering wardrobe solutions to take its customers from the poolside to the street, like matching bathing shorts and camp shirts. A newcomer at Man/Woman, seeking new distribution opportunities after several seasons of having a showroom in Paris,

“Our goal is to get more brand exposure in Europe and Asia,” said founder Kyle Kaminsky. Popular styles in the collection included new shorter cuts, linen designs and hand tie-dyed pieces, he said.
Price range: \$100 to \$250 (retail)

W'menswear

Category: Ready-to-wear and jewelry

Showing at: Welcome Edition

Story: This 10-year-old brand founded by Thai-Australian art graduate Lauren Yates is based in Thailand and works with women in communities across the country to provide them with an income and opportunities for financial emancipation, promoting ancestral techniques. Inspired by men's cuts and military silhouettes, highlights in the spring 2026 collection included check pieces in a handmade natural indigo heirloom cotton.

Price range: 95 euros to 800 euros (retail) ■

MEN'S

Mohawk General Store Doubles Down on Men's

- Kevin and Bo Carney expand their curated men's store on Sunset Boulevard in Silver Lake, Calif.

BY RYMA CHIKHOUNE

In Silver Lake, Calif., Mohawk General Store has long been a fixture for directional, design-led fashion in Los Angeles. After nearly two decades of steady growth, co-owners and husband-wife duo Kevin and Bo Carney have doubled down on men's, expanding their footprint on Sunset Boulevard by merging two adjacent spaces into one unified, 2,100-square-foot men's store.

"We just kept building a solid following and community on our side of town, and all over L.A. really," said Kevin Carney, who first opened the shop in Echo Park in 2008 before moving it to Silver Lake two years later. They have a total team of about 25, with a women's store operating as a separate location next door.

What began as a way for Bo to find community, new to L.A. after the couple met in Milan, has evolved into one of the city's most influential retail destinations; they've built a loyal clientele of Hollywood creatives, stylists and international fashion lovers.

This summer, however, the usual flow of international visitors has noticeably slowed, a trend Carney links to the shift in U.S. politics.

"We used to have a lot more internationals before [President] Trump," he claimed. "Now we don't have any international anymore. It's kind of crazy. It all dried up."

Still, the store holds its momentum with strong community ties. Carney, who



Here and right: The Mohawk General Store men's location.



just returned from the men's shows in Paris, continues to bring a curated mix of independent and luxury brands to the neighborhood. Longtime partners Our Legacy and Dries Van Noten are among the best sellers, alongside newer labels Auralee, A.Presse and Comoli.

"We haven't been safe with our buy," Carney said. "It's really paid off."

Footwear, from Lemaire, Hender Scheme, Dries and more, has also seen growth, alongside jewelry, apothecary and a select edit of athletic brands like Satisfy and Salomon.

"The men's business has just been so strong," Carney said of expansion. What

was once their photo studio has been reimagined to expand men's, at 4015 West Sunset Boulevard. The result is a thoughtfully remodeled interior showcasing continuous rails that guide shoppers through the space, with three dressing rooms and a large VIP area.

It also creates room for in-store events and brand activations. Mohawk recently housed an installation with Japanese brand Cale and will debut another for the Studio Nicholson and Beams Plus collaboration.

"It's going to be nice to have all the extra space, so we can work with some of

these brands," Carney went on. "If it's a new brand, introducing them to the U.S. market, or at least our clientele."

The expansion underscores Mohawk's enduring ethos, with an eye for design and grounded in intimacy. "I think we know our clientele really well," Carney added. "We can literally just carry what we want, and we can make the store exactly the environment that we want...That's what keeps us in the game. That's what keeps us happy."

PEOPLE

Kenny Scharf Exhibition Opens at MAM Shanghai

- Kim Jones was among the first to see the exhibition, which will be on view through Oct. 8.

BY ROSEMARY FEITELBERG

As a daily swimmer, Kenny Scharf has created a beach-like scene with his largest solo exhibition to date, which has been unveiled at the Modern Art Museum Shanghai.

On view through Oct. 8, "Kenny Scharf: Emotional" spans decades of

the California artist's career with the focus on his exploration of emotions through vivid iconography. More than 120 multidisciplinary artworks are showcased on three floors of the museum. Unmissable is Kenny Scharf's "Beach Club," an ode to the California beach life that Scharf knows so well. Visitors will find the artist's take on a colorful lifeguard tower as the anchor piece in the installation. Surrounded by six new sculptures, there are Scharf-illustrated beach chairs, paddleball games, vintage surfboards, inflatables and skateboards to



Kenny Scharf's "Beach Club."

play up the seaside sensation, as well as sand, palm trees, beach huts and vendor stands. Visitors are encouraged to wear flip-flops and beachwear, or literally feel the sand between their toes.

Curated by MAM Shanghai's artistic director Shai Baitel, the show features paintings, sculptures and other objects that are organized in groups of emotions — Anger, Disgust, Fear, Happiness, Sadness and Awe. While the prominent American researcher Paul Ekman determined through his travels that humanity shares the same facial gestures for individual emotions, Scharf "came up with the same conclusion as an artist. Of course fast-forward, this has given us this iconography that there are reduced emotions, which we are using as emojis. But Kenny did it much earlier before smartphones were invented," he said.

Designer Kim Jones was among the first to see the exhibition, having traveled to China for the June 28 opening. During his Dior days, he collaborated with Scharf. Baitel praised Jones for being "one of the first creative directors that undertook the importance of getting street artists or people who are connected to the masses rather than the few. Kenny is anti-elitism. He believes that art belongs to everybody, which is part of the greater philosophy of street art," he said. "The match between Kenny and Dior was a perfect fit and it was incredibly successful commercially."

Baitel suggested Scharf's daily swims at Venice Beach also provide artistic inspiration. "I argue that he finishes his swim, walks on the promenade and sees all of the characters there, and goes back to the studio and paints them in this very iconic way," he said.

The barefoot walk in the gallery's sand

appeals to urbanites, who are craving exotic places, "and people are doing it, which is incredible," the artistic director said. "Beaches give us a sense of freedom and stressless feelings. It gives us a chance to relax and reflect. You can possibly do that, if you take off tight sneakers or you remove the shirt you're sweating in. Even if you are in a museum, you can go all the way to imagining that you are at a beach. If you look out the window, you can see the water — the Huangpu River.

Scharf's work includes exaggerated faces and expressive forms that connects ancient pictographic languages and modern emoji culture. The 66-year-old's interest in travel led to the Totem sculptures that he has created and six 10-foot ones are featured in the show. "You can see that he takes such interest in the pride of a tribe and the way that they see their art, which many scholars would think is primitive. But for Kenny, it was a superior way of exemplifying how cultures evolve and develop. He does it in a very Kenny Scharf way with vibrant colors and various-sized shapes," Baitel said. "With Kenny's work, you see the faces and you connect through the eyes."

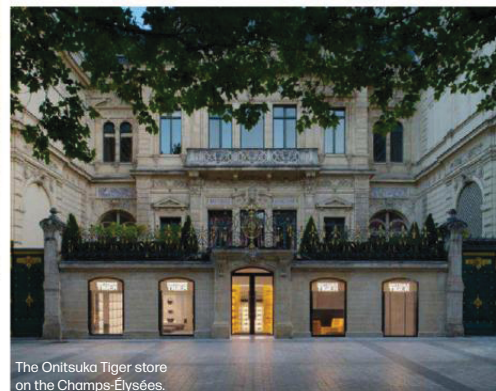
He noted how Scharf came of age when Andy Warhol was running The Factory, which made it clear "that artists can do more than paintings and sculptures. They can also do fashion and music, and pretty much exercise their creativity in every form. It was mesmerizing for them to explore everything as individual artists but also as collaborators. It was Kenny, Jean-Michel Basquiat and Keith Haring, who were the three magic artists in a way. And Kenny is the only one who remains alive to tell the story. The rest are gone, sadly."



Inside the Onitsuka Tiger flagship in Paris.



Ryoji Shoda



The Onitsuka Tiger store on the Champs-Élysées.

FOOTWEAR

Onitsuka Tiger Opens Champs-Élysées Flagship

● The brand is following its successful installation last summer with a sleek new store to anchor its global growth, lifestyle expansion strategy.

BY RHONDA RICHFORD

PARIS – Japanese shoe brand Onitsuka Tiger is stepping into its next era with confidence, following the opening of a new flagship on the Avenue des Champs-Élysées.

Paris holds historical significance for the brand. It was Onitsuka Tiger's first international retail location outside of Japan following the brand's revival in 2002. Due to this history, "Paris is really close to our heart," Ryoji Shoda, head of Onitsuka Tiger, told WWD.

After celebrating its 75th birthday last year with an activation titled "Onitsuka Tiger Hotel" in the same building, the brand is now expanding its retail presence and looking toward category expansion.

"This new store on the Champs-Élysées marks the beginning of our third generation. This is going to be the first stepping stone towards our 100th anniversary. This will be an important store for us," said Shoda, speaking through an interpreter.

Located at 25 Avenue des Champs-Élysées, the new store has taken over the space of a former restaurant at the base of the historic Hôtel de la Païva building below the legendary Travellers Club. The 5,500-square-foot space features 3,800 square feet of sales floor drenched in Onitsuka Tiger's signature black and yellow palette.

"Our brand has a lot of history. History is something that is important, that is close to our heart. It also needs to be modernized," Shoda said. "[The store is a] collaboration between Japanese modernism and history. It's a message we are sending."

The renovation was led by Milan-based architects Filippo Dini and Gianluca Cataldi, who have worked on four Onitsuka Tiger stores in Europe and one in Japan. "We always like to have a crash between Tokyo style with European culture," Dini said. The result is a layered space that combines preserved 19th-century architectural features, including original arches and pillars, with glossy black shelving units reminiscent of traditional Japanese lacquer boxes, as well as custom concrete crafted from Japanese mortar.

"We're trying to give an identity to each capsule of the brand with their own materials to make them live in their own world, and then live also together with the other stories," Dini added.

Each area within the store reflects a different aspect of the Onitsuka Tiger range. One room features a bookshelf-style display that highlights the 100 percent handmade "Nippon Made" collection. To celebrate the opening, a special "Nippon Made" edition of the classic Mexico 66 rendered in the colors of the French flag will be available.

Another room dedicated to ready-to-wear is bathed in the traditional bright yellow hue of the brand's signature sneaker. The rooms will also offer heritage models, bags and accessories.

Meanwhile, a former bank vault has been cleverly transformed into the store's dressing rooms.

Adding to the lifestyle experience, the store includes a café serving Onitsuka Tiger's own branded coffee blend, as well as specialty drinks and snacks. If the beans prove popular, they may eventually be added to the brand's expanding product categories.

Creating 'Brand Fans' and Increasing Sales Floor Value

Onitsuka Tiger is making its first big move into new categories with the coming

launch of its fragrances. The fragrances were teased during the brand's show at Milan Fashion Week in February, and are expected to roll out at retail by early fall. Shoda sees it as part of the brand's evolution from sports shoes, to fashion and now lifestyle.

He emphasized that the brand sits in a unique position between luxury and high street – a balance reinforced by a strict full-price model. "To me, luxury means when a product holds its value...We do not do discounts or sales. For me, that's the definition [of luxury]," he said. "And unlike fast fashion, we are brand driven. It's not about pushing product; it's about building a fanbase of people who love our brand."

Brick-and-mortar retail remains central to the company's strategy, and that like-for-like sales have been growing at a steady clip. "We can see that the sales per store are growing," he said. "The revenues of our stores is really doubling."

Fragrance, Shoda believes, can continue to boost those per-square-foot numbers, and the brand is exploring additional categories.

A potential hospitality concept is under consideration, following the popularity of the "Onitsuka Tiger Hotel" activation last year. The pop-up included branded pillows, bath products and stationery, all of which are now under consideration as new categories, alongside cosmetics and sleepwear.

Shoda confirmed that a return to the U.S. market is in the pipeline, though no firm date has been set. Current economic conditions and the uncertainty around President Donald Trump's tariffs are being analyzed, he said.

"It's really going to be not so far away in terms of time, but when we decide to do it, it will have to have a great impact on the market," he said. "We have to wait and see [when] the time will be right, when the American market stabilizes."

During the pandemic when most brands

were betting on e-commerce, Shoda believed the future would be "real, human communication," he said. He put that at the core of his strategy and planning, and moved quickly to open new outposts in London and Milan post-pandemic.

The approach has been winning. Onitsuka Tiger is now the most profitable category within parent company Asics. The most recent financial results showed sales up 58.3 percent year-over-year, with profit increasing 8.5 percent over 2023.

The company currently operates 192 own-brand stores across the globe, including 48 in Japan, 83 in China, 32 in South Korea, 19 in Southeast Asia, seven in Europe and three in Australia. Many other locations operate through partnerships, though company strategy is concentrated on direct-to-consumer retail.

"As a brand we are extremely popular in Asia, and our products really sell well in Asian regions," Shoda said. "That's our strength compared to other luxury brands."

One of those key markets is India. With 11 stores there run through local partnerships, Onitsuka Tiger is considering opening domestic production facilities soon.

"The Indian market is known for being a bit difficult [to break into], but we take pride in the fact that we've been able to achieve great success in that market," he said. The brand's popularity has been boosted by ambassadors such as Bollywood star Rashmika Mandanna, who was among the celebrity guests invited to the Paris flagship opening night.

For dinner in the private Travellers Club, Michelin-starred chef Ryoji Teshima created a four course meal with each course paired to one of the four fragrances. Each course was accompanied by an interpretive dance inspired by the fragrances' characteristics.

Onitsuka Tiger's ready-to-wear is now regularly on the Milan calendar. While Shoda declined to provide sales figures for clothing, he said its momentum is steady. The brand's only competition is itself. "The clothing category is increasing – but shoes are growing so exponentially, it's hard for clothing to keep up."

BUSINESS

Cherry Beagles Is Empowering Women in Sports

- The London-based women's culture collective at the intersection of fashion, brands and sports reveals the launch of its new membership platform.

BY KANIKA TALWAR

In recent years there's been an exponential growth and appetite for women interested in watching and participating in sports across the spectrum – whether in Formula 1, soccer or WNBA and basketball.

A recent Nielsen Sports report found that women's soccer is set to be in the top five of all global sports by 2030, with more than 800 million fans and 60 percent of the fans being women. Furthermore, a 2024 Nielsen sports study reported that 41 percent of Formula 1 fans are women – with 16- to 24-year-old women being the fastest-growing demographic.

But historically, women never had a proper seat at the table or any real say in how they're represented. With this new market for sports engagement, teams and leagues have largely been reliant on an old and outdated model for approaching working with women athletes and fans.

Enter the 400 Club, a women's culture collective and global network focused on bringing fashion, beauty, sports and more together. Founded by Cherry Beagles in 2024, the London-based company has gone on to raise 2.1 million pounds and work with the biggest brands across the sports and culture space – including TikTok, IMG, WTA, Nike, Wimbledon, Formula 1 teams and more.

The platform's membership officially launches on July 30; the wait list on the company's website opens Friday for the general public. It already counts Olympic athletes Dina Asher-Smith and Keely Hodgkinson, tastemakers, editors, stylists, multihyphenate creatives and more as part of its growing community.

Perks based on tiered subscriptions from free to various levels of paid include access to VIP women-focused events at Grand Prix weekends and Wimbledon; gifting from major brands such as Rare Beauty, Charlotte Tilbury and Topicals; a network of the who's who across the cultural space, and curated merchandise from major brands.

On the agency side, the 400 Club works directly with women-owned brands, sponsors, leagues and rights holders to keep women at the heart of major sporting events and helps to broker deals for women sport icons. The company said that the goal is to ensure that women are no longer looked at as a niche demographic but viewed as a serious commercial priority.

Here, Beagles chats with WWD about how the 400 Club is creating impact for women within the sports world, the gaps she sees within sports marketing, women's cultural impact within the sector, the 400 Club's expansion into other global markets and more.

WWD: What is the 400 Club?

Cherry Beagles: The 400 Club is a first-of-its-kind cultural consultancy

and global collective operating at the intersection of sport, fashion, brand and women's community. We are rewriting the commercial and creative playbook for how women experience sport – not just as fans but as participants, decision-makers and cultural leaders.

We build campaigns that speak to women's actual lifestyles, not stereotypes. And we broker partnerships between legacy institutions and the most culturally credible women-founded brands in the world.

To the consumer, we're a front-row pass into sport's most beautiful, well-curated spaces. To companies, we're a growth engine – converting new audiences, building cultural cachet and giving your brand relevance in a market you've previously missed. This model didn't exist, so we built it. And now, we're opening the doors. The wait list for 400's membership is live and so is our global WhatsApp community.

WWD: Why did you decide to launch the 400 Club?

C.B.: Nothing like this existed. I didn't see myself in sports – and neither did my friends around me. Not because we didn't love the energy or the athletes, but because the way it was packaged, sold and sponsored had never evolved. The industry had spent decades marketing to men and when it came to women, the efforts felt like afterthoughts – soft, second-tier and disconnected from real women's culture.

I launched the 400 Club from my kitchen table, powered by instinct and frustration – but mostly vision. Within one year, we hit a 2.1 million pound valuation, earned a spot on Forbes 30 Under 30 and delivered work for Nike, TikTok and Formula 1 teams. When you build something women actually want to be part of, the industry has no choice but to follow.

WWD: What do you see as the main gaps in sports marketing? How is the 400 Club looking to change that?

C.B.: There are two core gaps. Sports marketing still assumes the audience is male and already loyal. The entire structure – from how teams advertise to how brands buy media – is built around the legacy fan. That leaves an entire generation of women out of the conversation, despite being the ones driving culture, spending and brand equity across every other sector.

The second is that women's engagement has been handled like a homogeneous demographic, not a culture. You can't just add a pink logo and expect women to care. Women – especially 18 to 30 – aren't passive viewers. They're tastemakers. And they're looking for more than merch.

They want experiences that reflect their lifestyle, community, aesthetic and identity. 400 Club changes the model entirely. We don't just talk to women – we build with them. We don't slot them into sports; we redefine what sport can be through a woman's lens. No one else is doing this in a scalable, premium and culturally precise way. It's not inclusion; it's innovation.



Cherry Beagles

WWD: How have you seen women drastically changing the market in how brands, sports leagues and teams operate now?

C.B.: Women are no longer the audience brands "need to win over." They are the moment. From packed stadiums at Women's Soccer League matches to women-led Formula 1 fandom on TikTok, women are reshaping the metrics of success – who watches, what sells and how culture moves.

What's changed is that women aren't just showing up. We're setting the tone. Brands are now being forced to evolve: How do you speak to a fan who didn't grow up obsessed with sport but still wants in? How do you show up in stadiums without compromising your aesthetic or alienating your loyal customers?

That's where the 400 Club comes in – we're the bridge between elite sport and women-led culture. Our network includes athletes, brand founders, editors, stylists, designers and digital creatives – women who bring commercial value and cultural credibility. And now, we're giving everyday women access to that same world through membership and the 400 Club community.

WWD: What are the benefits of joining the 400 Club? What do brands and industry leaders gain?

C.B.: For members, they get access to the most exciting corners of sport – curated, elevated and redefined for women. From VIP invites to match day suites to gifts from Rare Beauty and Topicals and limited-edition collaborations with culture brands, 400 Club turns sport into a lifestyle.

They also join a global community of women across sport, business, music and fashion via our new online collective – where real conversation, opportunity and connection happen every week.

For brands and industry leaders, 400 Club offers something no traditional agency can – direct access to the cultural drivers shaping the next era of sport. This means a 250-plus strong roster of athletes, creatives and community builders, data-backed insight into how women engage with sport – and why – and commercial partnerships that actually move the

needle, such as D. Louise x Chelsea FC. Working with us means showing up differently and being remembered for it.

WWD: What are the different tiers of the 400 Club and what does membership cost/include?

C.B.: Membership officially launches at the end of July and the waitlist is now open. There'll be several access tiers, starting from a digital community tier – where members receive invitations to events, early access to brand drops and exclusive gifting. Premium tiers offer behind-the-scenes experiences with athletes, private dinners and exclusive brand collab merch.

All members will receive access to our global online platform, VIP event invites at key sporting and cultural moments, perks from the best women-owned brands in the world and connections with the most influential women across sport and culture. We're giving members and new fans access to a space that previously only existed behind closed doors.

WWD: Who are the major companies you work with?

C.B.: We've worked with Chelsea FC, Arsenal, Tottenham, MLB Europe, WTA, IMG, Formula 1 teams and more. Our brand partners include Nike, TikTok, Giorgio Armani and Sky Sports as well as cult women-led brands gifting at our events like Topicals, Summer Fridays, Hunza G, Discotheque, D. Louise, Charlotte Tilbury and Rare Beauty.

WWD: What are the 400 Club's future plans? How are you expanding into other markets?

C.B.: We're already seeing global demand. Our expansion into the U.S. begins next year – with activations and partnerships planned in New York and Los Angeles. We're building city-specific collectives, launching brand drops and hosting events during key sports moments in the calendar – all through the 400 Club lens.

The goal is simple: to create a global infrastructure where women can move through sport the way they do through fashion, brand, music and women's culture.

Fashion Scoops

Winning Trio

For Michael Rider's debut collection at Celine, the French brand shut down the street in front of its headquarters.

While editors negotiated the security checkpoint, Kim Taehyung, aka V of K-pop band BTS, sailed up on a bicycle for his first official event since completing military service last month.

Having arrived early, he whiled away the time by watching guests arrive through a window overlooking the cobblestoned courtyard of the 17th-century mansion known as Hôtel Colbert de Torcy.

By the time he was joined by his longtime friend and fellow Celine ambassador Park Bo-gum and singer Suzy Bae, a veritable scrum had formed around the front row guests.

"Oh la la," exclaimed Naomi Watts, as she dodged a server carrying a silver platter. The actress and Stripes Beauty founder wore Celine while promoting her book "Dare I Say It: Everything I Wish I'd Known About Menopause," and has been toting the label's Antoinette bag.

"I love everything about this brand, and it's super exciting for Michael too," said Watts, who donned an oversized black leather jacket over her gingham shirt dress. "Always a good way to go in my book: a little bit of classic, a little bit of modern and, yeah, a bit of androg'."

Emily Hampshire was enjoying her first Paris Fashion Week. "You can tell it's my first: I left my bag open, and that's supposedly

wrong to do," she joked, after a fellow guest pointed out her 16 bag was not clasped shut.

Hampshire came with her "Schitt's Creek" costar Dan Levy, who does double duty as her stylist. "He is a kind of style connoisseur, so I usually call him and send him lots of pictures of what I'm deciding on, and then he pares it down," she revealed.

It was Levy who introduced the Canadian actress to Rider, but even she had no idea what was about to come down the runway. "I'm just as in the dark as everybody, which is exciting. You rarely get to see something that you know nothing about," she said.

Hampshire noted the designer likes to keep a low profile. "You can't find him on the internet, and there's not many people you can't find on the internet. He's so private, and so this is really exciting to see the secret let out of the bag here," Hampshire said.

Fresh off the release of "Bonjour Tristesse," Lily McInerney was getting ready to go back on set. "It's actually the first time I've worked in New York, even though I was born and raised there, so I'm really looking forward to shooting there," she said.

She's familiar with Rider's work at Ralph Lauren. "I'm excited to see what sensibilities from there carry over. And I also understand that he worked with Phoebe Philo in the years of Phoebe Philo's Celine, so I'm really excited to see if there's any references to that era of Celine and a return to that style," the 26-year-old actress said.

Rising star Théodore Pellerin, who played Karl Lagerfeld's partner Jacques de Bascher in "Becoming Karl Lagerfeld," enjoys dipping into fashion. "I like designers, I like what people can do with clothes and for an actor, obviously, clothes are very important," he said.

The Canadian actor is gearing up for the release of two movies in which he plays the lead roles.

"Lurker," the feature directorial debut for "The Bear" and "Beef" writer Alex Russell, premiered at Sundance and the Berlin Film Festival. The story of a young retail worker who befriends a music celebrity, it will hit U.S. screens at the end of August.

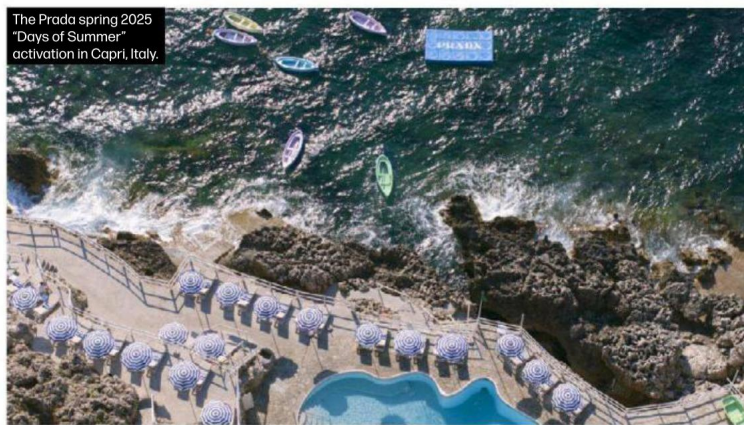
That will be followed in September by "Nino," for which he won the Louis Roederer Foundation Rising Star Award during the Critics' Week sidebar at the Cannes Film Festival.

"It's the story of a young man who is unexpectedly diagnosed with cancer, and we follow him for three days before his first treatment. He locks himself out of his home and he kind of gets swallowed up by the city and the people he meets," Pellerin explained. "The character is kind of forced to confront his mortality in a new way, but it's ultimately a process that brings him back to life," he said.

Also in attendance were Alanis Morissette, fresh off her performance at the Glastonbury Festival; Kristen Wiig; Dev Hynes; Hannah Einbinder; Jerrod Carmichael, and fellow designers Jonathan Anderson, Raf Simons, and Lucie and Luke Meier, among others. — JOELLE DIDERICH



Backstage at Dior, men's spring 2026.



The Prada spring 2025 "Days of Summer" activation in Capri, Italy.

Traffic Patterns

The curiosity about Jonathan Anderson's Dior debut was real.

According to the fashion house, more than a million people followed the livestream of the fashion show, staged in a giant structure in front of the Hôtel des Invalides, home to Napoleon's tomb.

In total, Dior achieved more than a billion views on social media, thanks to a communication campaign across 21 platforms in the run-up and aftermath of the June 27 display during men's fashion week in Paris.

"The livestream of the show alone attracted over 200 million views, as did the two teaser videos featuring world football champion Kylian Mbappé," according to Dior, sharing preliminary data with WWD.

The full-court press around the show commenced with Andy Warhol's Polaroid of artist Jean-Michel Basquiat. Dior revealed the campaign first via an Instagram Story Close Friends activation, leaking the images to select editors and talents — whom Dior added to the Close Friends feature on Instagram.

Before the show, whose opening look was a take on the Bar jacket paired with voluminously pleated cargo shorts, Dior broadcast a film depicting "The White

Lotus" actor Sam Nivola in Versailles and guests — including Robert Pattinson — getting ready in their hotel rooms before arriving at the venue.

As additional content, Dior released a podcast with Karen Binns and an audiobook based on the founding couturier's autobiography "Christian Dior et Moi," read in French by Louis Garrel, who also attended the show.

This was the soundtrack as guests filed into the show venue, modeled after Berlin's Gemäldegalerie museum. Other celebrities in attendance included Rihanna, A\$AP Rocky, Roger Federer, Sabrina Carpenter, Daniel Craig and Drew Starkey. — MILES SOCHA

Boat Life

No Prada ad campaign lives on billboards and in print magazines only.

For spring 2025, the Italian luxury brand is sailing to the tony island of Capri to recreate its "Days of Summer" campaign as part of its ongoing strategy of linking advertisements with IRL activations.

Prada is hosting a picture-perfect takeover on and off the shores of Lido del Faro, a beach club located on the Punta Carena bay, in Anacapri, the more tranquil side of the island known for its rugged cliffs and sweeping views

of the sea.

Conjuring an idyllic real-life setting, the colored gozzos — the archetypal Italian wooden boats that appear in the campaign images — are placed on the beach and moored off the coast through July 13, while a dedicated platform with Prada branding stands at sea.

At the beach club on dry land, as well as in front of the Prada boutique on the island, temporary gozzo-shaped stations offer guests ice cream, as well as boondoggle kits, which include the signature colored ropes evoking the nautical theme and Prada-branded hardware to create key fobs, trinkets and bag charms alike.

As reported, the Prada spring campaign photographed by Oliver Hadlee Peach portrayed a cast headlined by Hunter Schafer, Troye Sivan and Kendall Jenner clutching their Prada bag of the season while standing on a pastel-hued boat sailing on placid waters. The gozzos already appeared in Prada stores' windows globally last April, when the campaign officially launched.

Other cast members included Lina Zhang, Julia Nobis, Gideon Adnily, Giuseppe Cirillo, Nikita Gnetnev, Noor Khan, Melinda Kiss, Hanna Leszek, Yuliana Perez and Liu Qingzheng. — MARTINO CARRERA ▶



Naomi Watts



V

Elemis and Aston Martin Aramco F1 Team have signed a three-year partnership.



Driving Desire

Elemis is speeding ahead with its Formula 1 partnership, hosting a talk last week with its new brand ambassador, the driver Jessica Hawkins, before heading to the Qatar Airways British Grand Prix at Silverstone, which ran Friday to Sunday.

As reported, the British skin care brand has signed a three-year deal with the Aston Martin Aramco F1 Team, becoming its first official skin care partner.

The Elemis name has been printed onto the Aston Martin Aramco sporting cars and, for fun, the brand has also created a silver F1 car chassis filled with more than 850 jars of its hero product Pro-Collagen Marine Cream.

The car has been on show at Harrods, and is currently at the Elemis store in Bicester Village. It will travel worldwide during the Grand Prix season.

In March, the brand made its debut at the Australian Grand Prix, where it offered treatments and products at the VIP hospitality suite. Elemis will take its Airstream to eight races this year, in places including Miami, Monaco, Shanghai, Las Vegas and Barcelona, offering "pit stop treatments" such as facials, and hand and arm massages.

Next year Elemis plans to go even bigger, offering treatments at every F1 track in the world, according to the brand's cofounder and global president Noella Gabriel, who's already a convert to motorsport.

"I walked that campus at Silverstone [in

Northamptonshire, England] and have a newfound respect for the detail and precision" of motorsport, she said during the panel discussion, adding, "Jess, I salute you."

During the panel at Wild by Tart in London, Hawkins, an Aston Martin Aramco Formula 1 Team driver ambassador, talked about the progress women have made in motorsport.

"When I started over 20 years ago, I could count the number of women on one hand," said Hawkins, who also serves as head of the F1 Academy, which develops and showcases female drivers.

"Now there are so many more women who are drivers, mechanics, engineers and managers. But we still need to make it a more inclusive place. We have to keep pushing. We need to inspire a younger generation and they need to know that there are so many areas of motorsport, like stunt driving," she added.

Women have embraced motorsport as fans. According to a study by Nielsen, 41 percent of F1 fans are women and it's the fastest-growing fan base for women between the ages of 16 to 24.

The next decade will be critical for aspiring women drivers, according to one of the guests at the event, Kate Beavan, a board member and strategic adviser at More Than Equal, an organization aiming to make history by finding and developing a female Formula 1 world champion.

Beavan said More Than Equal already has an algorithm in place to spot the potential in female drivers, whose talent is often overshadowed by their male counterparts,

especially in the early years of training and competition.

She said the aim is to build a pipeline of young women and support them through the grueling – and incredibly expensive – race to the top.

– SAMANTHA CONTI

Federer's Picks

Tennis legend and brand ambassador Roger Federer stopped by Rolex's Old Bond Street flagship Friday afternoon for a chat with fellow sportsman Vijay Amritraj on his retirement life, long-standing relationship with Rolex, and winner predictions on this year's Wimbledon.

The Swiss star confessed that since retiring from the sport he has been getting better sleep at night, going on more trips with his family around the world, and being more committed to brand partners.

"Truthfully, it's about finding the right balance with my life, with my family, my wife, making sure that everything works. For me, I think today that is my success and my foundation," said Federer, who sported a Rolex Land-Dweller 40 for the occasion.

"I still have partnerships, which honestly is fun working now with them together on a creative idea, whereas before, it's more like, 'OK, you have time, not really, but yes, let's try make something work'" he added.

Federer has been an ambassador – or as Rolex prefers to put it, a testimonee – since 2001. He has worn watches from the brand at many of his career high points, and made great friends at the brand.

"It's not just an ambassadorship. I feel like it's much more than that. I hope that I brought Rolex even more into tennis with me being Swiss, and of course, Geneva being in my home country, Rolex is headquartered there. I always pop in, say hi to everybody. It's a great relationship. I wish everybody to see the headquarters and see the watchmaking. It's a very unique and special craft, which I truly admire," he said.

During a Q&A session with the audience, Federer shared his prediction on who is likely to win this year's Wimbledon.

On the men's side, he is betting on Carlos Alcaraz, Jannik Sinner, or Novak Djokovic, with Alcaraz slightly favored. As for women's, Federer namechecked Elena Rybakina, Aryna Sabalenka and Barbora Krejčíková as strong contenders.

The chat took place at

the ground floor of Rolex's new location on Old Bond Street. Spanning 7,200 square feet, it was created in partnership with Watches of Switzerland. Previously home to Gucci and Versace, the space opened to the public in mid-March, and is one of the largest Rolex boutiques in Europe.

– TIANWEI ZHANG

Newsmaker

LVMH Moët Hennessy Louis Vuitton is continuing to expand its media footprint with the acquisition of French media group Bey Médias.

Financial details of the deal were not disclosed.

The luxury group was already a minority shareholder of the company, which publishes daily newspaper L'Opinion and financial news website L'Agefi.

It has bought the stakes of founder Nicolas Beytout as well as those of other shareholders including Théthys, which is owned by L'Oréal's Bettencourt founding family; American businessman Ken Fisher, and Dow Jones, the group owned by media titan Rupert Murdoch.

According to sources with knowledge of the matter, the acquisition was done through the group's Ufipar subsidiary. L'Opinion and L'Agefi will be in an entity distinct from the Les Échos – Le Parisien group.

It is understood that the publications' editorial structures and teams would remain in place. Beytout will continue to serve as the media group's president as well as president and publishing director of L'Opinion, with Rémi Godeau remaining as editor in chief. Meanwhile, Alexandre Garabedian is staying as editorial director of L'Agefi.

L'Opinion and parent company Bey Médias were created in 2013 by Beytout, former president of Les Échos – purchased by LVMH in 2007 – and former editorial director of Le Figaro. At the time, they received financing from the French luxury group to launch.

Known for its liberal and pro-European stance, it has a partnership with Dow Jones-owned Wall Street Journal, allowing it to translate and publish articles drawn from the American publication.

In 2019, Bey Médias acquired L'Agefi, a 114-year-old publication then owned by Artémis, the Pinault family's holding company.

Last year, the media group entered unsuccessful negotiations with Czech billionaire businessman Daniel Kretinsky. Prior to that, it was in talks with French-Lebanese global transport



Bernard Arnault

tycoon Rodolphe Saadé, who owns several media including business news site La Tribune and TV channel BFMTV.

LVMH also owns French people magazine Paris Match, acquired in October, and has owned daily newspaper Le Parisien and its national counterpart, Aujourd'hui en France, since 2015. – LILY TEMPLETON

Hats Off

Ruslan Baginsky is ready to throw his hat in the ring at Galeries Lafayette Haussmann – a 6-foot baker boy cap, to be precise.

The Ukrainian milliner will take a main entrance and 12 windows of the Galeries Lafayette flagship on Boulevard Haussmann from Tuesday to Aug. 25 to celebrate the 10th anniversary of his brand.

"Galeries Lafayette is more than a department store – it's a global stage," said the designer. "This installation is an homage to Ukrainian craftsmanship, but also to memory, childhood dreams, and everything fashion can still make us feel."

There will be large-scale monograms made of wicker and wheat spikelets, and screens showcasing the crafts going into Baginsky's creations. Another display will have a hat floating as if blown by the wind and an animated display with fluttering cherry blossom petals, a reference to its symbolism

of peace in Ukrainian literature. The country has been at war since Russia's invasion in February 2022.

Alix Morabito, the department store's director of womenswear buying, merchandising and special projects, said Baginsky's "limitless creative universe, attachment to crafts and know-how, openness on the world and optimism made this designer-entrepreneur a unique and radiant personality."

With hats and "a desire to dress the head" making a comeback in recent seasons, she highlighted his bucket hat as "unique" and called the brand's bird-shaped charms "real totems."

Coinciding with the takeover, a 450-square-foot shop-in-shop will bow on the department store's second floor, situated near the outposts of Lemaire, Loulou de Saison and Ami Paris. Running through February 2026, it will offer a selection of headgear plus bags, candles, jewelry and its freshly introduced bag charms.

Baginsky, who launched his hat brand in 2015, won the ANDAM accessories prize in 2023. His designs, which include the best-selling baker boy cap and a fun hat-bag hybrid, have been spotted on the likes of Madonna, Rihanna, Janelle Monáe and Bella and Gigi Hadid.

He also created custom hats for Beyoncé's Renaissance and Cowboy Carter tours, and pieces presented to members of the British royal family, including the late Queen Elizabeth II, Queen Camilla, and Catherine, Princess of Wales.

Designs such as a scarf-meets-baseball cap, a jaunty sailor hat and straw models have been spotted in various episodes of hit shows like Netflix's "Emily in Paris" and HBO's "The White Lotus." – L.T.



Ruslan Baginsky

Roger Federer and Vijay Amritraj at Rolex Old Bond Street flagship.

