

WWD

Fashion. Beauty. Business.

U.S. Bound

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Time Machine

For his fall haute couture collection, Daniel Roseberry gave the Schiaparelli archives a futuristic spin with looks like this silver lamé gown with sheer cutouts framed with teeth-shaped embroideries. Call it surreal fashion for surreal times.

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PHOTOGRAPH BY KUBA DABROWSKI



EXCLUSIVE

Michael Burke to Head LVMH Americas

Michael Burke



Bernard Arnault



"I am convinced his long-term vision and unique entrepreneurial spirit will be invaluable assets to the group at this strategic time in the Americas."

BERNARD ARNAULT, LVMH

● In this new role, the veteran executive is charged with "representing and promoting the best interests of the group in North and South America."

BY MILES SOCHA

LVMH Moët Hennessy Louis Vuitton veteran Michael Burke is coming to America, WWD has learned.

He has been named chairman and chief executive officer of LVMH Americas, a new post charged with "representing and promoting the best interests of the group in North and South America, in a complex and evolving geopolitical period," according to an internal announcement shared exclusively with WWD.

In addition, Burke has been appointed nonexecutive chairman of Tiffany & Co.'s board of director, with LVMH characterizing the appointment as "a strategic role to support the growth ambition of the iconic American maison."

The development, effective Monday, highlights "LVMH's ambition to further

invest in the region in the coming years" — and its confidence in Burke, best known for a stellar decade leading Louis Vuitton to new heights.

According to market sources, Vuitton's revenues tripled during Burke's tenure, with profitability leaping fourfold.

"Throughout our close and fruitful collaboration, Michael has perfectly incarnated the values of our group," Bernard Arnault, chairman and CEO of LVMH, stated in the announcement. "His outstanding leadership helped to continuously elevate the desirability and craft of the whole industry to new heights.

"I am convinced his long-term vision and unique entrepreneurial spirit will be invaluable assets to the group at this strategic time in the Americas," Arnault added.

The U.S. accounted for a quarter of LVMH's 84.7 billion euros of revenue in 2024 and is still perceived as having untapped potential for luxury goods players.

As of the end of last year, LVMH operated 1,193 stores in the U.S. and counted nearly 45,000 employees, according to the group's annual report.

Under the new configuration, both Anish Melwani, chairman and CEO of LVMH Inc., and Davide Marcovitch, president LVMH Latin America, will report to Burke, who will be based in New York.

It makes official that Burke is not implicated in LVMH Fashion Group, which he was meant to take over in January 2024 from his longtime colleague Sidney Toledano, who has continued to pilot the operation. (The fashion group comprises houses including Celine, Givenchy, Kenzo, Loewe, Marc Jacobs, Patou and Emilio Pucci.)

It also marks a return Stateside for the French American executive, who was born in the French Alps and had a peripatetic childhood since his father was in the Air Force.

After graduating in 1980 with a master of business administration from EDHEC in Lille, France, Burke moved to the U.S. to work full-time for Arnault, initially on residential real estate at various family holdings before joining Christian Dior in the U.S. in 1986.

One of Arnault's most trusted deputies,

Burke is prized for his mastery of global retail markets and real estate, merchandising prowess, complicity with creatives and sharp instincts about where luxury is heading.

A charismatic, cerebral and well-rounded executive with a fun-loving streak and a ready laugh, he's known for his ability to motivate teams, and for thriving on complexity.

After winding up his tenure at Dior in 1992, Burke served as president and CEO of Louis Vuitton North America from 1993 until 1997, where he oversaw the construction of the LVMH tower in New York on 57th Street. Burke returned to Paris as Christian Dior Couture's executive vice president and was ultimately named worldwide managing director, the number-two position at the fashion house, in March 1998.

In 2003, he was promoted to chairman and CEO of Fendi, leading the Roman house for eight years before being conscripted in 2011 to take up the management helm at Bulgari SpA, which LVMH had acquired earlier that year. He brought two signatures of his brand leadership to Bulgari: surprise and speed.

At the end of 2013, he was moved over to Louis Vuitton, where he initiated an upscaling drive that changed the brand's fortunes — and scope.

In an interview with WWD last year, Burke said the "three enemies" of business success are arrogance, bureaucracy and complacency.

By contrast, he argued that LVMH companies "are always managed with a very positive energy that tomorrow will be better. That's our fundamental value. We like to have fun, and we're very passionate about what we do. We don't aim for the average — we aim high, we aim far into the future."

BUSINESS

Prime Day Expected to Generate Record \$23.8B

- Discounts are anticipated to remain at historically high levels, with apparel having the biggest deals.

BY LISA LOCKWOOD

U.S. retailers are expected to drive a record \$23.8 billion in online spending as a result of Amazon's Prime Day event, which takes place from Tuesday to Friday. That represents 28.4 percent growth year-over-year, and \$9.6 billion more than the comparable period a year ago.

That's according to Adobe, which analyzes direct transactions online, covering more than 1 trillion visits to U.S. retail sites, 100 millions skus and 18 product categories.

This year's anticipated results are equivalent to two Black Fridays, which drove \$10.8 billion in online spend during the 2024 holiday shopping season.

Shopping on mobile devices is planned to hit an all-time high, driving 52.5 percent of online sales (versus desktop shopping) at \$12.5 billion. This continues to be a growth driver for U.S. retailers, with more impulse shopping on mobile devices.

Discounts are expected to continue at historically high levels – on par with the major deals consumers saw last year during the Prime Day event. Major U.S. retailers such as Walmart and Target are using Amazon's Prime Day as an opportunity to launch their own sales.

Overall, discounts across U.S. retailers will be in the range of 10 to 24 percent off listed prices. Across categories, Adobe expects apparel to have the biggest deals at 24 percent versus 20 percent last year. Other categories with major discounts will be electronics at 22 percent (versus 23 percent), televisions at 17 percent (versus 16 percent), appliances at 16 percent (versus 14 percent), toys at 15 percent (versus 15 percent), furniture at 14 percent (versus 16 percent), computers at 12 percent (versus 11 percent) and sporting goods at 10 percent (versus 11 percent.)

Adobe has found that consumers are expected to "trade up" to higher-ticket items, driven by strong discounts. In fact,



the share of the most expensive goods is set to increase by 18 percent compared to average levels year-to-date. In categories including electronics, the share of the most expensive goods is expected to rise by a significant 52 percent. The trend holds across sporting goods (up 32 percent), appliances (up 29 percent), furniture (up 28 percent), toys (up 18 percent), personal care (up 15 percent) and apparel (up 9 percent). Categories with a drop include home and garden (down 4 percent) and grocery (down 6 percent), as consumers embrace lower-price products.

From K-12 to higher education, shopping for essentials is expected to take place ahead of the school season, which generally begins in mid-August to early September. Adobe expects an increase in online sales for backpacks and lunch boxes (up 225 percent compared to the daily average in June 2025), kids' apparel (up 200 percent) and general school/office supplies (up 180 percent). Strong growth is also expected in twin/full mattresses and toppers (up 55 percent), bedroom/bathroom linens (up

49 percent), microwaves (up 75 percent), headphones and speakers (up 150 percent) and computers (up 140 percent), which are essentials for college students.

Besides back-to-school shopping, Adobe expects consumers will wait for good deals before they buy products they are eyeing. Strong growth is expected in such categories as home security products, e-readers, televisions, luggage, streaming devices, vacuums and small kitchen appliances, along with smartphones, smart home items and books.

A new trend this year is around generative AI-powered chat services and browsers. During the 2024 holiday shopping season, Adobe observed the first material surge in generative AI traffic to U.S. retailers, measured by shoppers clicking on a link. Between Nov. 1 and Dec. 31, 2024, traffic from generative AI sources increased by 1,300 percent compared to the prior year. This trend continues.

During the Prime Day event, Adobe anticipates traffic from generative AI sources to increase by 3,200 percent year-over-year. And while AI-driven

traffic remains modest compared to other channels such as paid search or email, the growth shows the value consumers are seeing in leveraging AI to quickly find information on deals and product details.

In a recent Adobe survey of 5,000 U.S. consumers, the shopping tasks respondents said they used generative AI for are conducting research (55 percent), receiving product recommendations (47 percent), seeking deals (43 percent), getting present ideas (35 percent), finding unique product (35 percent) and creating shopping lists (33 percent). Of those who have used AI for shopping, 92 percent said it enhanced their experience, with 97 percent saying that they are more likely to use AI for larger or more complex purchases. Buy now, pay later usage is expected to see a slight uptick during the Prime Day event, as budget-conscious consumers seek greater flexibility in managing their spend. During the Prime Day event, Adobe expects buy now, pay later to drive between \$1.8 billion and \$1.9 billion of overall online spend. This represents an 8 percent share, up from 7.6 percent last year.

During the Prime Day event, paid search is expected to remain the top driver of retail sales across major marketing channels, with its expected share of revenue around 28 percent, up by 1 percent to 3 percent year-over-year. In affiliates and partners, which includes social media influencers, share of revenue is set to be 19.9 percent, but growth has been more substantial, up 16 percent year-over-year.

Adobe's data also shows that influencers are set to convert shoppers (individuals making a purchase after seeing influencer content) 10 times more than social media overall.

Strong spending during the Prime Day event will be driven by net-new demand, as opposed to higher prices. The Adobe Digital Price Index, which tracks online prices across 18 product categories, shows that e-commerce prices have fallen for 33 months – down 2.01 percent year-over-year in May 2025. Adobe's numbers are not adjusted for inflation, but if online inflation were factored in, there would be even higher growth in top-line consumer spend.

BUSINESS

Galleries Lafayette Names Arthur Lemoine CEO

- Nicolas Houzé will step up to become executive chair of the group.

BY RHONDA RICHFORD

PARIS – Famed department store Galleries Lafayette has named Arthur Lemoine chief executive officer, taking over from Nicolas Houzé, who steps into the role of executive chairman for the Galleries Lafayette Group.

Lemoine, who has been with Galleries Lafayette for more than 15 years, previously held the position of offer and purchasing director. He will report to Houzé.

"Arthur intimately understands the company's challenges and ambitions," Houzé said in a statement. "His strategic vision, his ability to unite and his knowledge of the fashion and retail sectors make him the ideal leader to drive this new dynamic."

Lemoine reflected on taking over the group's flagship and brand.

"I am committed to continuing our mission with the same dedication and

passion, to promote an ambitious, audacious, and forward-looking retail experience, in France and beyond our borders," he said of the 130-year-old department store.

Galleries Lafayette "showcases the best of creation to the widest audience by promoting a certain vision of the French art of living," he added.

Lemoine joined Galleries Lafayette in 2010 as a buyer in the perfume category, and rose through the ranks of the landmark retailer.

He held key positions in food and beverage, including the launch of Italian market and food hub Eataly Paris Marais, as well as in the group's watch and jewelry division. In his most recent position, Lemoine played a key role in revamping the brand's offer and modernizing the historic Boulevard Haussmann flagship store.

The group invested about 100 million euros in revitalizing the flagship in 2021, and Houzé said last year that there is a similar amount budgeted for

modernization over the next five years.

Houzé steps into the role overseeing the group, which includes online retailer La Redoute, watch and jewelry retailer Louis Pion, jewelry brand Mauboussin and the Royal Quartz travel retail division, which operates 11 stores in Paris airports.

Lemoine's appointment comes at a pivotal time for Galleries Lafayette as it has rebounded from post-pandemic lows, transformed its omnichannel and digital offerings, revamped the luxury offering and created new amenities to attract tourists.

His appointment signals a new phase of growth for the company, aimed at deepening its retail leadership in France while accelerating its global ambitions across both flagship locations and digital platforms.

Galleries Lafayette directly operates 19 stores in France, and has a presence in Beijing, Chongqing, Doha, Dubai, Jakarta, Luxembourg, Macao, Shanghai and Shenzhen. Two stores are slated to open in India, one later this year in Mumbai and another next year in New Delhi.



The Reviews



Schiaparelli

Daniel Roseberry is no stranger to a gear shift. At a time of seismic evolution in the luxury sector, the Schiaparelli designer sent out his most futuristic collection to date – the prelude, he said, to a reset of his creative process amid a flurry of designer changes that promises to reconfigure the competitive landscape next season.

It started – as most Schiaparelli couture shows do – with a viral moment. Cardi B, dressed in a black bustier dress with a dramatic raised neckline dripping curtains of fringe, stood in front of the gilded gates of the Petit Palais holding a live black raven. “I’m not scared of the bird,” she told WWD. “I control him. We’re best friends.”

Still, the image was strikingly on-point. Was the Gothic bird a harbinger of doom, or simply a reflection of ambient angst?

As it happened, Roseberry’s fall collection harked back to another chaotic moment in time: the inter-war period when founder Elsa Schiaparelli revolutionized the language of fashion with her Surrealist designs, often created in collaboration with artist friends like Jean Cocteau and Salvador Dalí.

Roseberry pulled black-and-white photographs from the archives and transcribed them into an edgy collection where color was stripped away in favor of metallic surface effects. “There’s something about that era that felt mournful and also turbocharged at the same time,” he said backstage after the show, which he titled “Back to the Future.”

Silver sequins glistened on a black jacket with ramrod-straight shoulders and slim leg-of-mutton sleeves, and exploded across a transparent black tulle reproduction of the “Apollo of Versailles” cape designed in 1938 for U.S. actress and interior designer Elsie de Wolfe – one of the highlights of the brand’s museum retrospective in Paris in 2022. ▶

Preview photograph by Kuba Dabrowski; Cardi B by Getty Images



2025
PARIS
Couture



While hourglass constructions stuck to the designer's body-conscious playbook, for every bulging hip pad there was a slinky bias-cut gown sliced away to reveal acres of flesh – none more so than a black satin fishtail gown scooped low in the back to reveal a rhinestone-encrusted thong, evoking Tom Ford's famous Gucci G-string.

Roseberry leaned into fetish glamour with a black saddle dominatrix bustier, and molded breasts with erect nipples. They appeared on a pearl gray satin body plate with black harness trim and protruded from the back of a red satin corset-laced gown, accessorized with a mechanically pulsating rhinestone necklace shaped like a human heart.

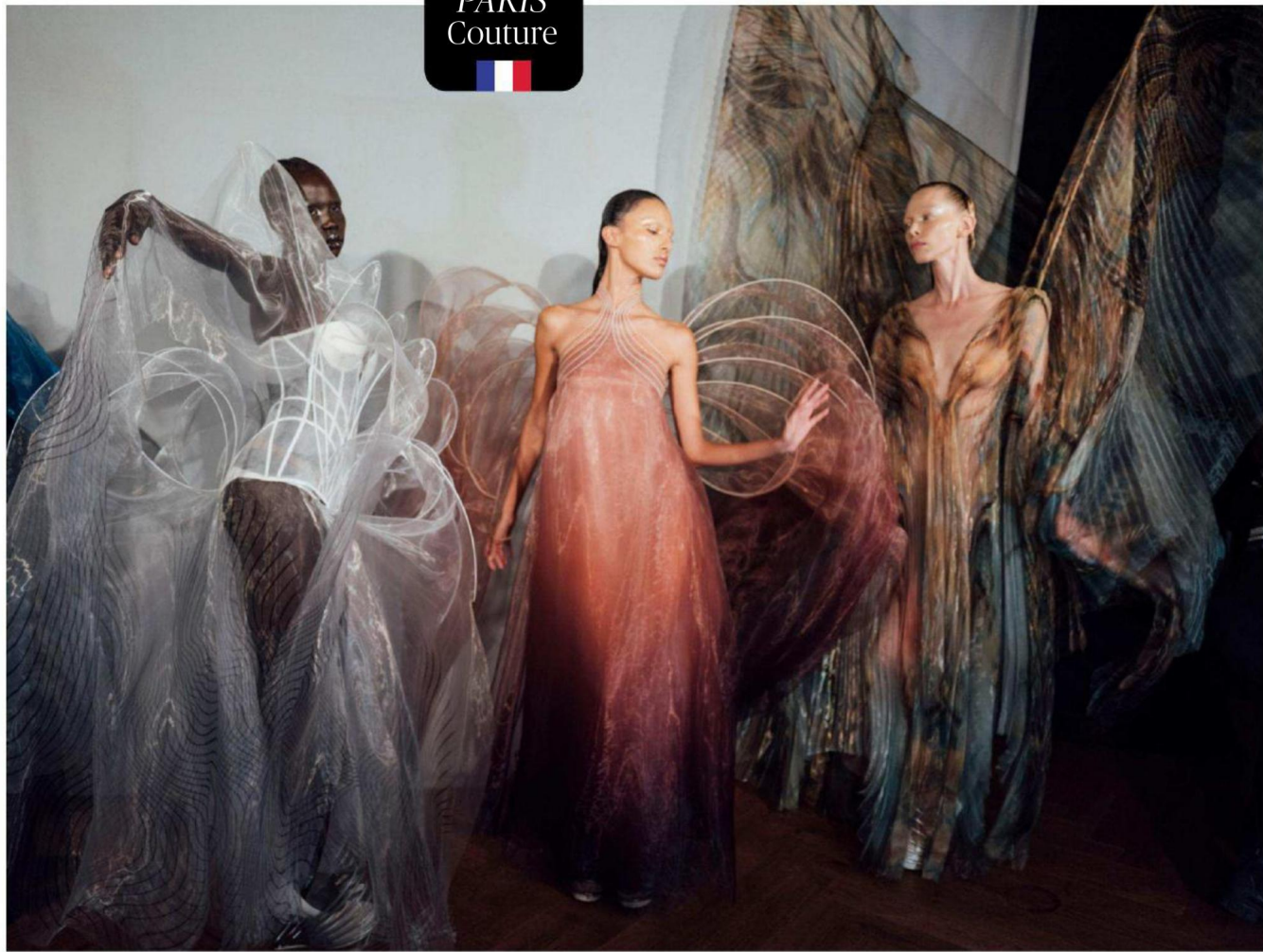
With her sleek bun, glossy black lips and silver spike heels, Anasofia Negrutsa, dressed in a silver biker jacket with matador epaulets, appeared like a cross between sci-fi classics "Blade Runner" and "Metropolis." Roseberry said the collection was inspired by a world, and an industry, on the precipice – both then and now.

"I wanted it to feel like a bit of a farewell. We're gonna be restructuring everything after this," he said. "I think if you want to change the result, you have to change the process, and I just want to keep pushing forward."

Having dominated the post-pandemic couture scene with his sculptural creations and mastery of red carpet moments, Roseberry is wise to position himself for next season's great reset, when Jonathan Anderson at Dior, Matthieu Blazy at Chanel and Pierpaolo Piccioli at Balenciaga will all make their couture debuts. Call it surreal fashion for surreal times. – *Joelle Diderich*



2025

PARIS
Couture

Iris Van Herpen

Iris Van Herpen has taken her haute couture R&D to another astonishing frontier, creating a “living look” incorporating 125 million bioluminescent algae that she said require eight hours of rest, eight hours of light – and a calm, cool environment in order to thrive.

Sounds a lot like us, huh?

“When it’s happy, it responds to the movement of the person who’s wearing it,” Van Herpen told a visitor, his jaw on the floor, during a preview of her fall 2025 show, which combined light sculptures, stirring music, gossamer fabrics and choreography to pack an emotional punch akin to David Attenborough’s new ocean film – but with the visual poetry unique to the Dutch designer.

A million questions occur about the algae dress, such as, “How long will it live?”

“We don’t know. No one knows. It’s one big pioneering process,” Van Herpen said. “But I don’t think this will be possible to deliver to a client yet. It’s more of a museum piece because it really needs to be taken care of every day.”

Van Herpen fished out a photo on her phone of the squishy garment housed in its steel and glass temperature-controlled chamber, mist accumulating at the bottom. It’s as strangely beautiful as it is mysterious, achieved thanks to a collaboration with engineer and “bio designer” Chris Bellamy, who found a way to keep the algae alive in a nutrient gel.

Each of Van Herpen’s 18 looks felt like an ecosystem unto itself: here a kinetic dress in collaboration with artist Casey Curran, undulating like some alien skeleton; there Japanese “air” fabric suspended on wires ▶

2025
PARIS
Couture



and drifting like a jellyfish in invisible currents, or a cutting-edge “brewed protein” material from Spiber, somehow resembling the suckers of an octopus – or a few cans of Pringles – spilled over a fishtail dress.

The designer combined all that science with haute artistry, also taking inspiration from Loïe Fuller, a pioneer of modern dance, and equipping a performer with winged appendages that interacted with the laser beams of Nick Verstand in mesmerizing ways. Van Herpen called that show opener a metaphor for “how we have drained the life out of our oceans.”

Leaving no senses unengaged, she also

conscripted perfumer Francis Kurkdjian to develop a bespoke fragrance dispersed like a wave during the show.

Here were vaporous dresses that behaved in the atmosphere of the Élysée Montmartre music hall like normal fabric might submerged in Europe’s deepest pool – Van Herpen’s been there, done that for her spring 2023 couture collection – and a stiffer one that whorled upwards around a model, like egg whites caught in a twister.

Van Herpen’s wondrous dressmaking defies gravity, provokes deep thoughts about our planet – and lights up couture week like very, very happy algae. – Miles Socha

Backstage photographs by Ely Molitor; Runway by Giovanni Giannini

WWD

resort
2026


Chloé

You could get lost in Chemena Kamali's fascinating, dense mood boards for Chloé, which typically stretch across several boards, and for resort 2026 span Hollywood movies, indie films, avant-garde German photography and Karl Lagerfeld-era runway images — all culled from the early '80s.

The styles depicted dovetail with Kamali's instincts and current personal penchant for wearing more pronounced, rounded shoulders, Spencer jackets and cropped leather bombers, pleated trousers and stronger, Guy Bourdin-esque colors.

She's eased up on the free-flowing garments that are so typically Chloé, sensing the same shift in the fashion mood that compelled Lagerfeld to sketch a coat with an inverted triangle shape that signaled a new era of power dressing.

"Variety," a 1983 indie film by Bette Gordon that Kamali recently rewatched, similarly exemplifies a shift in the sociology of women in film, when "she becomes the subject and controls the narrative," the

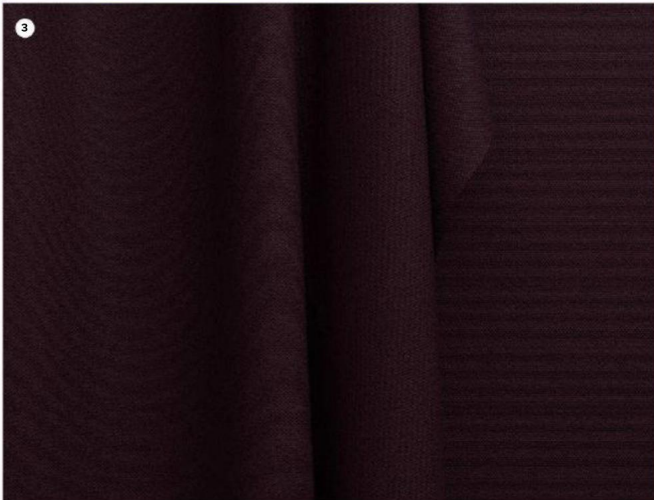
designer related during a preview.

Kamali ruminated on all of that, yielding a more streamlined, structured collection that elaborated on the don't-mess-with-me shoulders she debuted on the runway for fall 2025, showing different facets of the Chloé girl.

Her blouses and sweaters for resort also incorporate pronounced shoulder padding, while still telegraphing the fluid, feminine spirit of the brand via silky fabrics, polka dots and floral prints.

Like most collections labeled resort or spring and delivered in November, the collection skews wintry in palette and styles, incorporating shearling chubbies, woolen peacoats and puffer styles in squishy plonge leather.

Kamali also eased up on the size and scale of charms dangling from her bags, including a fetching take on the bowling shape and some industrial-strength clogs that fit the retro mood. She conscripted photographer Johnny Dufort for the look book shoot, which mirrors her mood board's cinematic leanings. — Miles Socha



Reda Celebrates 160 Years and Launches a New Collection

The Italian textile manufacturer will showcase its **LATEST COLLECTION** for Reda 1865 and Active lines at Milano Unica.

THIS YEAR MARKS Reda's 160th anniversary, celebrating history, innovation, sustainability and more than a century of textile excellence.

To commemorate the occasion, the brand hosted an exclusive event on July 7 at The Wilde in Milan. And continuing its legacy, the company's new collection will launch at Milano Unica.

Located at the fair in Hall 2 at Booth C11 at Milano Unica, the wool mill debuts its fall 2026 collection with its classic Reda 1865 collection alongside innovation with its Active line. The newest launch will present these two new projects that merge innovation, research and sartorial creativity.

The Reda 1865 line builds on its "Milleottocentosessantacinque" project – which first introduced the concept of a single fabric capable of adapting and evolving in February.

According to the company, the Milleottocentosessantacinque project "defines the boundaries of textile tradition through innovation and excellence" with a new technical poplin in merino wool. The fabric prioritizes comfort and performance and is a merging of a natural fiber with the characteristics of technical materials.

Ercole Botto Poala, chief executive officer of Reda, previously told Fairchild Studio that he continues to see Reda "push the boundaries of luxury by bringing innovation into the formalwear world." The brand achieves the "perfect balance between sustainability, traceability and innovation" by selecting the best quality fibers to create its exceptional fabrics, he said.

For the reinterpretation of the Milleottocentosessantacinque project, Reda once again has collaborated with contemporary artist Pietro Terzini. His

contemporary lens creates a collection that is both rooted in heritage and cutting-edge creativity.

Expanding on the one outfit the brand created last season, The Reda 1865 collection showcases the versatility of the 2865 fabric – now available in eggplant, cobblestone and burnished copper shades. The fabric is capable of transforming while maintaining its effortless elegance. This season will feature the fabric reinterpreted to create three distinct outfits to represent various ways of being and life paths.

Specifically designed for sportswear, the Reda Active line will introduce M15, 15-micron Merino wool fabrics. While typically utilized for high-end formalwear, this line aims to revolutionize both technical luxury and fine wool. The fabric, with crease-resistance and top-dyed properties, is enhanced by ROICA™ stretch fiber to create a fabric that is both functional and sustainable.

1. Active: Green Glow fabric.

2. 1865: Cobblestone fabric.

3. 1865: Eggplant fabric.

4. 1865: Burnished Copper fabric.

Notably, Reda's new project, The GOAT or "Greatest Of All Textiles," is dedicated to the most extraordinary and high-end fabrics – M15 is its first capsule collection.

With cutting-edge and ultra-lightweight woven fabric, it's suitable for a multitude of silhouettes, including shirts, suits and outerwear. The two 15-micron Merino wool jerseys are offered in different weights, created with advance performance via thermoregulation, odor resistance, natural elasticity and ease of care in mind. Technical research was at the forefront of fabric development – the result was the creation of a fabric that was consistent, elastic and high-performing.

"Behind the 160 years of Reda, there are faces, hands and decisions passed down through five generations," said Poala. "Carrying forward this legacy means knowing how to evolve while staying true to our values. In a fast-moving world, we continue to believe in a future built on consistency, innovation and responsibility." 🌱

To learn more visit: [REDA1865.COM](https://www.reda1865.com)

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FASHION

Dior Lady Art Project Celebrates 10th Anniversary



One of Patrick Eugène's designs for the Dior Lady Art project.

● A new book from Rizzoli will showcase 99 artists' interpretations of the brand's signature Lady Dior handbag.

BY JOELLE DIDERICH

PARIS — The Dior Lady Art project is turning 10.

The French fashion house is celebrating the anniversary with a book, due to be published by Rizzoli in October, showcasing 99 artists' interpretations of its signature Lady Dior bag.

For the 10th edition, Dior has invited 10 artists to take part, including Marc Quinn, who kicked off the series in 2016 with a capsule collection commemorating the opening of Dior's store on London's New Bond Street.

"It was such a success that we decided to do it every year-end with around 10 artists for each edition," said Olivier Bialobos, Dior's deputy managing director in charge of global communication and image.

Joining Quinn this time around are fellow U.K. artist Lakwena; U.S. artists Jessica Cannon and Patrick Eugène; Eva Jospin and Inès Longeval from France; China's Ju Ting; South Korean artist Lee Ufan; Alymamah Rashed from Kuwait, and Sophia Loeb from Brazil.

Ufan's designs were unveiled in April as part of the "Christian Dior: Designer of Dreams" exhibition in Seoul. The others will be rolled out from late October exclusively at the Dior flagship on Avenue Montaigne in Paris and at Shanghai luxury shopping mall Plaza 66.

Other locations will receive a selection of designs from mid-November to

mid-December, and participating artists will be featured on the Dior Talks podcast.

Bialobos noted that Dior has a long-standing relationship with the art world. "It's linked to the history of the house, because before being a couturier, Mr. Dior was a gallery owner," he said.

From John Galliano's 60th anniversary show titled "Le Bal des Artistes," in which each look was inspired by a painter, to Maria Grazia Chiuri's work with a cadre of feminist artists, each creative director of the house has brought their own spin to the tradition.

Jonathan Anderson, who last month became Dior's eighth couturier, is no exception. His debut collection for the house, shown during Paris men's fashion week, included a tasseled Lady Dior bag designed by Sheila Hicks.

"Jonathan loves the project," said Bialobos. "He's already given me a list of artists with whom he would like to collaborate for next year."

With artists from every region of the world, the Dior Lady Art project casts a wide net, with both established and emerging artists flocking to put their spin on the pillar handbag style.

"Very few have turned us down," Bialobos said. "Even those who were skeptical to begin with got really caught up in the project."

Hidden Meanings

Judy Chicago, Faith Ringgold, Lee Bul and Joana Vasconcelos are among the art world luminaries who have taken part.

"We don't just pick superstars. Every year, we also try to provide a platform for emerging talents and we have a sort



Jessica Cannon's designs for the Dior Lady Art project.

of mix," Bialobos said. "You might have a little-known young artist next to someone like John Giorno or Gilbert & George. That's what's nice about it."

Cannon was intrigued by the idea of translating her cosmic landscapes laced with iridescent pigments into objects. Each of her three designs features a pearlescent shell-like ornament at its center, evoking a sun, moon or planet.

"This is actually the first time I've seen my paintings translated into another medium and so it sparked all of these questions and ideas about how some of that could come back into the paintings, and maybe how the paintings can live in the world in ways that I hadn't considered," she told WWD.

Details like tulle ruffles, pearls and rhinestones echo the ornate embellishments of a couture gown, but are full of hidden meaning.

"One way that I felt like I really connected with fashion in this project is understanding that it's a public expression that can come from a very intimate place, and I think paintings are also that way," Cannon said.

"There's a public dimension to them when they're finished, but the ideas behind them and the process of making them is much more about this interiority," she said. "My hope is that people who wear the bags or view them will connect with that interiority a bit as well."

Eugène also embraced embellishment, though in his case, the use of pearls was a way of paying tribute to his Haitian heritage.

"I'm inspired by the past, both personal and ancestral, the resilience of Haitians, and the ways culture is preserved and reinterpreted across generations," he said in a statement.

He approached his three reinterpretations of the Lady Dior as if they were accessories that might be carried by the subjects of his portraits. His leather and textile patchworks incorporate elements like wooden beads, macramé, raffia embroidery and straw weaving.

On one of the medium-sized bags, woven leather side panels are studded with small pearls — a nod to Haiti's historic nickname as the "Pearl of the Antilles."

"Pearls have long symbolized purity and refinement in fashion, especially at Dior. I wanted to take that symbol and infuse it with a deeper meaning — one that speaks to strength, endurance, and legacy. The women in my paintings wear pearls as quiet emblems of grace and survival," explained Eugène.

He views the bag as a powerful canvas for

artists. "It's about expanding the definition of art. Art doesn't have to be confined to gallery walls; it can move, it can be worn, it can engage with everyday life. Dior Lady Art celebrates that idea," he said.

New Horizons

Cannon liked the idea of the bag outliving its wearer.

"I love the fact that this is an invitation to touch the art and to perhaps have it be touched, maybe not just by one generation, but by multiple generations of people who might carry the bag, hold on to it, share it with others — because that's definitely my relationship with things from my mom or my grandmother," she said.

She traveled to Paris twice, once to visit La Galerie Dior, the exhibition space at the brand's historic flagship, for her initial research, and again in March to see the final prototypes at the Dior workshop.

"I feel very inspired by just the breadth and depth of technical research that they did, and how carefully and thoughtfully the imagery was translated into those materials," Cannon said.

"This experience has been just an absolute dream, and for it to be the first experience, it just initiated me into all of these possibilities that I would be very open to exploring if other opportunities were to come up," she added.

Bialobos said that once artists have had a taste of working with Dior's artisans, they often come back for more.

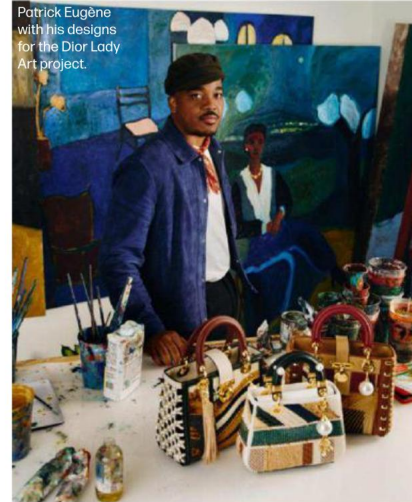
Chicago, for example, started by designing a set for one of Chiuri's shows, then took part in the Dior Lady Art project. Her latest creation for the house is a special trunk for its Miss Dior perfume.

"Artists arrive either with ideas, drawings — sometimes very precise, depending on the artist — or even prototypes, and it challenges the studio and the workshops to push creativity to its peak," said Bialobos.

"For instance, Korean artist Lee Bul wanted her bag to be made of stone. That might seem a little crazy or even impossible, because a bag made of stone would weigh a ton, but the workshop found a way to laser cut the stone so that it was finer than leather," he recalled.

Each bag is produced in a limited edition of 100. "We don't always produce all 100 pieces, either for technical reasons, or because we want to keep some for later. But there are some which are sold out and which are unfortunately no longer made," he said.

Some collectors have been known to snap up six or seven bags at a time. "At our annual cocktail at Frieze in Seoul, we see a lot of women arriving with bags from previous editions," Bialobos said. "To me, that's the best reward."



Patrick Eugène with his designs for the Dior Lady Art project.

EXCLUSIVE

Mikimoto Teams With Adeam For Paris High Jewelry Launch

● Teaming with a fashion brand is about giving “a more lighthearted expression” to the 40-piece “Les Pétales” high jewelry collection, inspired by petals dancing in the wind.

BY LILY TEMPLETON

PARIS – Blowsy roses, a chrysanthemum ruffled to reveal a thumb-sized pearl or a blooming sprig caught at its freshest are among the ephemeral wonders that Mikimoto sought to make permanent in its “Les Pétales” high jewelry collection.

“[It] captures the beauty of petals dancing in the wind, which mirrors what clients are increasingly drawn to – jewelry that feels alive, dimensional, and uniquely their own,” Yasuhiko Hashimoto, global executive vice president and chief operating officer of Mikimoto, told WWD in an email. “There is strong interest in pieces that express delicacy with technical mastery, designs that are sculptural, fluid and rich in detail.”

But the habits of high jewelry clients are evolving and Mikimoto is ready to follow.

While lustrous orbs and glittering gemstones take pride of place in the Japanese jeweler’s latest high jewelry collection, one more facet was polished ahead of its reveal Tuesday during Paris Couture Week.

“Having already decided that the mood

of [the collection] should be classic and elegant, we went into development with the mindset of wanting our clients to feel like they could wear them more carefree and lightly, while each piece still retained a sense of grandeur and luxury,” Hashimoto said.

Inviting a designer to create bespoke pieces to highlight its high jewelry designs is a direction Mikimoto initiated last year, when it called on couturier Yuima Nakazato to complement its “The Bows” collection, an experience the executive described as “inspiring” and resulting in a “truly memorable collection.”

This year’s poetic-meets-precious inspiration yielded a plastron necklace where a rose unveils its 31-carat morganite heart and begins to scatter a fistful of diamond-set petals across a dozen rows of Akoya pearls ranging from 3.5 to 9 millimeters in diameter; a set with a collar and cuffs of pearls woven like lace, the white luster of its star material contrasted by the scattering of pink gold motifs set with just shy of 100 carats of white diamonds running across the surface, and a headpiece evoking a rose jauntily placed on the crown of the head, with a 13.10-carat tourmaline in an electrifying pink.

For Hashimoto, the one up to the challenge of giving these pearl-based designs the right spin was Adeam, the 12-year-old New York and Tokyo-based luxury ready-to-wear brand of designer Hanako Maeda.

“Having a boutique on Fifth Avenue in

New York, we knew of Adeam as a fellow Japanese brand, and that they were a part of the New York Fashion Week scene,” Hashimoto said.

Add to that the realization that both brands share “common ground in terms of [their] desire to represent Japanese craftsmanship and artistry,” which made working together feel “correct,” he continued.

“Understanding the taste of our clients, in regard to both fashion and jewelry, definitely played into the details of how we design and sculpt our pieces,” Hashimoto said. “On top of that, through client engagement, we became more and more aware of the rising demands for personalized high jewelry and its wearability.”

Working with the likes of Maeda, or Nakazato before her, is part of a three-pronged approach of “exploring fresh silhouettes, new materials, and different techniques to reflect evolving customer lifestyle” while staying true to its heritage as a jeweler and “the originator of cultured pearls.”

For Maeda, the offer to work with the jeweler on silhouettes to accompany their latest high jewelry felt like “such a wonderful opportunity to really showcase Japanese craftsmanship and also what we can do as a much younger brand.”

As a longtime fan of the pearl specialist, she felt they have a deep heritage in Japan and had recently “homed into this idea of preserving heritage but also adding a touch of avant-garde, or something that’s a little bit more playful,” she told WWD.

Congruent with the collection’s inspiration of petals swept away in the wind, Maeda embraced a brief for outfits that were at once “elegant and classic but not too traditional,” ranging from gowns



Mikimoto ambassador Dilraba Dilmurat wearing a custom Adeam dress in the “Les Pétales” campaign.

to separates-driven silhouettes, all with a touch of convertibility.

Exhibit A: the blossom-pink gown in pleated organza, worn by Chinese actress, singer and model Dilraba Dilmurat in the leading image accompanying the unveiling of “Les Pétales.”

“It’s interesting because the off-the-shoulder portion is actually a separate sleeve piece, which you can remove and wear [the dress] as a simpler bustier,” she explained.

And this, in turn, telegraphed the designer’s vision of Mikimoto and its pearls.

“I feel that [their] beauty really lies in the fact that it could really go from day to night,” Maeda said.

EXCLUSIVE

Buccellati Debuts High Jewelry Evening Bags in Paris

● The three-piece capsule hinged as much on the Milanese jeweler’s goldsmithing skills as it did on finding an atelier with the know-how to make fine fabric purses.

BY LILY TEMPLETON

PARIS – As precious as their high jewelry brethren, the trio of designs Buccellati will unveil Tuesday in Paris aren’t just jewels.

Calling for gold, gemstones but also silk velvet, the Italian house’s latest creations are also evening bags.

There’s a rectangular clutch in quilted emerald green velvet peppered with small stars embroidered at the center of floral motifs and a frame clasp highlighted by a 2-carat rubellite cabochon, hanging from a gold chain and a rotund version in black with a Rigato-engraved closure decorated with diamonds and seven rubellites in varying sizes running along the top, plus a small Opera pendant dangling from one side. It called for over 8 carats of rubellites and some 352 diamonds.

As for the third, it’s a sphere of black stretch velvet, adorned with an openwork lace-like succession of triangles and garlands set with diamonds on each side of its opening and a circular gold handle. On the bottom, a minute gold rosette discreetly catches the eye.

The ensemble reads as a timeline of sorts for the Milanese house.

“One is very historical, its design is really reminiscent of old handbags; the second is a classic pochette redesigned in the Buccellati style with a lot of little parts



Clutch in quilted emerald green velvet.

fixed on the velvet,” said third-generation scion Andrea Buccellati, creative director and honorary president of the Milanese jewelry house. “The third is a completely modern, completely different concept.”

Because the trio is less about introducing a new category than it is about reconnecting with a tradition of bejeweled handbags, items greatly in vogue – and in use – in the times of founder Mario Buccellati.

“It was something that was always very interesting and we always admired the work that my grandfather did at the time,” said the younger Buccellati.

Two years in the making, this capsule sprang from the reactions to the historical pieces showcased in “The Prince of Goldsmiths: Buccellati Rediscovering the

Classics” exhibition held in Venice.

With collectors eyeing the vintage pieces from the house’s private collection, the idea of reimagining the line gained momentum not only for sales potential, but mostly for the creative challenge.

For all his experience, these fabric-and-metal evening styles were a first for the creative director. “From the ‘50s to the 2000s, we made bags but never used other materials than gold and silver,” he said. “We always did minaudière box clutches.”

The project was already a tall order on the goldsmithing side, given the minute elements needed. Over the decades, evolutions in regulations forced changes in technique and, occasionally, the loss of a particular skill.

One example Buccellati gave was soldering, where gold was once softened in the mouth.

“They were able to work with a different dimension of metal,” he explained. “They were able to use, for example, half-millimeter parts of gold [where] today you have to use a one-millimeter [part] for the system.”

Even so, by Buccellati’s own admission, the biggest hurdle wasn’t one of gold and gemstones. “It was finding the little old [craftspeople] who knew to embroider the pieces,” he revealed.

Indeed, as lifestyles changed and the need for eveningwear for, say, a night at the opera lessened, workshops specialized in such accessories began to vanish.

After an extensive search, Buccellati was able to locate an atelier with the required expertise, coincidentally in Milan.

“They have 100 years of history, so they still have the techniques to do this kind of work and that was a very big surprise because I was looking around and around and finally, found [them],” he said. Demurring on sharing its name, he said the atelier was “very famous for handbags made by hand, really artisanal work.”

Materials were sourced from the workshop’s expansive selection of materials.

After their Grand Paris debut, don’t expect these evening bags to become a regular feature in Buccellati’s high jewelry offerings – not yet at least.

“The three are just a capsule, a kind of demonstration that even today, we can do the kind of work that was done in the ‘30s,” he said. “We will see the response of the market.”

ACCESSORIES

Sahag Arslanian Debuts Namesake High Jewelry Collection

● The third-generation diamantaire is unveiling his inaugural collection in Paris through celestial-inspired designs.

BY LUISA ZARGANI

MILAN – As a third-generation member of the Arslanian diamond dynasty, which began almost 75 years ago, Sahag Arslanian is bringing his expertise to the table by launching his first namesake collection of high jewelry.

To be unveiled in Paris on Tuesday, the collection hinges on colored diamonds, which Arslanian described as “the pinnacle of luxury and refinement, much rarer than white diamonds, and very much in demand.”

During an interview in Milan, the young entrepreneur touted the variety of colored diamonds, citing 40 different hues of yellow, for example, and their scarcity versus synthetic diamonds, which are a less expensive alternative.

While “people are more knowledgeable about precious stones, from rubies to emeralds, they are less well-versed in colored diamonds, which is a market for collectors and connoisseurs and they are only going to appreciate in value,” he argued.

His goal is to raise the design bar and the engineering of the jewels, while at the same time rendering them more wearable and timeless. “We are

positioning ourselves in what I would call the accessible range of the high-end jewelry, which is below a million dollars. You see people wearing watches retailing at \$200,000 or \$500,000 and they’re OK with it. I want the same for these jewels,” said Arslanian.

Inspired by the celestial world, the inaugural ensemble unfolds in three chapters: the Sun Rays Collection, the Lunar Eclipse Collection and the Celestial Radiance Collection.

He recalled how he would watch the stars as a child, and how they help lead the way. “So there is an element of faith to them,” Arslanian said.

The Sun Rays necklace is stunning as at its center glows an 8.88-carat, fancy yellow diamond and the transformable pendant’s lower half detaches to become a brooch. The architectural signature kite motif punctuates the design and recurs throughout the series, also with a pyramidal volume.

The Lunar Eclipse necklace captures the mystery of the lunar cycle and its focal point is a 15.59-carat fancy yellow diamond, surrounded by 1,100 stones set in 250 grams of gold. This complex piece was initially created in a single gold hue, then it was carefully disassembled and reassembled by hand in a second tone, resulting in a duality that mirrors the interplay between the sun and the moon.

Arslanian underscored the flexibility



The Sun Rays necklace.

and symmetry of the jewels, which is key to his artistic vision.

The Celestial Radiance choker features a 10.30-carat yellow diamond, representing solar rays bouncing between planets dispersing into delicate angular shapes, dazzling with yellow and brown diamonds.

Before joining his family’s business in 2013, which is based in Antwerp, Arslanian refined his skills in the Chinese luxury market and developed mining projects in South Africa. Tasked with enhancing diamond operations for the organization, he cofounded the Arslanian Group NV to continue to grow the family’s global presence, eventually rising to the role of chief financial officer and then managing director in 2019.

Leveraging the Arslanian family’s reputation, Sahag sources rare gemstones through partnerships with suppliers that have lasted decades, upholding high

standards of ethical sourcing, traceability and sustainability.

He has held roles in several key organizations, including as a former vice president of the Antwerp World Diamond Centre in 2024. He is the current vice president of the Armenian Jeweller Association (AJA) and a member of the World Diamond Council.

“We had a very big proximity to jewelry, but at the same time, we were not into it. It was my family that invented the hearts and arrow cut, which is the perfect cut for round diamonds back in the late 1990s in our factory in Armenia. Asking myself how I could transition into jewelry, and to prove to myself that at heart I’m a real jeweler, I went immediately for the highest engineering possible in jewelry making – the stars – and using the most precious and rarest materials of all, which are the colored diamonds,” he said.

The diamonds mainly come from South Africa, Botswana, Angola and Namibia and the collection is manufactured in Italy, France and Portugal.

It will be presented at the Automobile Club de France on Place de la Concorde. “It’s one of the most beautiful squares in Paris, and the club has beautiful large and beautiful spaces and very well illuminated windows,” said Arslanian.

The brand will open a showroom in mid-September on Avenue Matignon, near Le Bristol hotel and Sotheby’s on Rue du Faubourg Saint-Honoré. “I chose this place because I have a lot of connection with the art world, and this is where all the galleries are. I think I’ll be the only jeweler in that neighborhood,” he said with a smile. “The brand is my name. It’s my reputation. Everything is at stake for me.”

ACCESSORIES

Marina Abramović Dives Into Jewelry With Chantecler

● The renowned artist visited Capri for a public talk and a preview of the collection.

BY ROSEMARY FEITELBERG

Despite having never designed any jewelry or visited the island of Capri until recently, the iconoclastic artist Marina Abramović has gamely joined forces with Chantecler Capri.

In what seems to have been one of the more al fresco approaches to sharing the news of a collaboration, the island, which is located in the Gulf of Naples just

a few nautical miles from the Peninsula of Sorrento, welcomed the artist late last month for a public event entitled “Breathing Rocks.”

The Chantecler x Marina Abramović capsule collection is inspired by Abramović’s art and the island’s primordial forces. The preview initiative – held at the Tragara vista where the towering Faraglioni rocks rise from the sea in the distance – didn’t just have the municipal administration’s support, Capri’s Mayor Paolo Falco was on hand, as were its councilors Salvatore Ciuccio and Melania Esposito. They weren’t just there to show some face time, but to relay, on behalf of the community, the value of the cultural dialogue that Abramović’s presence brought.

The Serbian-born conceptual artist’s body of work includes videos, soundscapes, installations, photographs and solo performances including the seminal “The Artist Is Present.” During a three-month run at the Museum of Modern Art in New York in 2010, Abramović sat unblinkingly every day, as thousands of strangers lined up to have the chance to stare back at her.

Chantecler’s creative director, Maria Elena Aprea, was responsible for corralling Abramović, with help from art director and stylist Andrea Lazzari and the Modern Art Museum of Shanghai’s artistic director Shai Baitel. For “Breathing Rocks,” the artist sat down with Baitel and journalist and author Cesare Cunaccia, whose books include “Capri Dolce Vita.” A Q&A session with attendees took place at the end of the program.

During the conversation, the artist

spoke of how she has explored areas that relate to art and design, but this was her first foray into jewelry design in her decades-long career, Baitel said Monday. The Chantecler endeavor was “a natural continuation” of Abramović’s [“Transforming Energy”] exhibition at the Modern Art Museum in Shanghai, which dealt with stones, minerals and energy and which wound down in March, he said.

In turn, the artist designed with Lazzari the concept of the three stones, which references the island’s natural phenomenon of the Faraglioni. Each stone is meant to have its own energy, which is in line with the artist’s design philosophy. Intent on extending the philosophy about energy that she had used with Baitel in the MAM Shanghai show, Abramović kept going back to their discussions about curating energy.

“I said, ‘We don’t curate the physical. We curate the metaphysical.’ She said, ‘OK, so there’s a great jeweler of the necklaces, but the importance is the energy that the stones give you. Now you have this halo that is kind of a secret. It is part of the goodness that the stones bestow on you.’ It’s curious because this is not an art exhibition, but it’s a relative philosophy to what’s behind the art,” Baitel said.

Accustomed to speaking with Abramović several times a week and sometimes several times a day, Baitel said, “She loves fashion. It’s only been in the past year or two that she’s speaking more about how fashion is part of what she does.” (As part of the endeavor, Abramović received a dress designed by Italian label Crida, which was created by its founders Cristina Parodi and Daniela Palazzi.)

In the past, the artist has turned up at fashion shows for Prada, Versace, Jil Sander, MM6, Ferragamo and other brands. She once collaborated with Riccardo Tisci too on the art project that was entitled “Contact.” Last year Abramović debuted skin care and wellness products as part of the Abramović Longevity Method and she joined forces with the Italian brand Massimo Dutti for Miami Art Week 2024. More recently, she rolled out a NFT project with TAEX “Marina Abramović Element.”

Founded in 1947 by Pietro “Chantecler” Capuano, an heir to a family of the Neapolitan jewelers, with his friend Salvatore Aprea, the brand started with one store on Capri. Jet setters like Audrey Hepburn and Ingrid Bergman Rossellini were among the early fans. Aprea’s heirs Gabriele, along with his wife Teresa and sisters Maria Elena and Costanza, now run the business, which has headquarters in Milan and a production center in Valenza Po, an area known for its goldsmiths.

Presented with collaborative opportunities all the time, Abramović liked that Chantecler has such an elegant boutique on Capri, as well as for its reputation for being a brand for “people in-the-know like Jackie Kennedy, as opposed to being proliferated for the mass market,” Baitel said. “She liked that it was unique like an original piece of art,” he said.

Due out in September, the assortment includes a necklace, bracelet and earrings. Next year Abramović’s exhibition will debut at the Gallerie dell’Accademia, during the Biennale in Venice. “She will be turning 80 next year. And this is like the Oscars of the art world,” Baitel added.

Marina Abramović wearing the Chantecler necklace that she helped design.



FASHION

Jordana Guimaraes Unveils Fashion Forward Week in September

- The project will focus on storytelling and inclusivity.

BY LISA LOCKWOOD

Jordana Guimaraes is launching Fashion Forward Week from Sept. 8 through Sept. 13 focusing on innovation, storytelling and inclusivity.

Guimaraes is cofounder and former community chief officer of Fashinnovation, a platform that connects the fashion industry through entrepreneurship, sustainability, technology and innovation. A year ago she left the company, which is run by her former business partner and ex-husband Marcelo Guimaraes, who is cofounder and chief executive officer.

She and her new partner, Christopher Hunt, are starting this new project that will overlap with New York Fashion Week, which runs Sept. 11 through Sept. 16.

Guimaraes said the reason she wanted to launch a new initiative during NYFW was that she has been going to fashion week since she was in her early 30s, and for the past 15 years, she said it hasn't evolved much. "When we look at sustainability, innovation, inclusivity, it's done in a very small scale, but I don't feel it's big enough of a scale to really make an impact or a difference" she said.

She feels it's important to bring the consumer into the conversation and allow people to interact with brands. In her opinion, runway shows don't allow for networking opportunities because people just watch the show and leave.

Two weeks ago, she said a light bulb went off while she was doing a project with Julia Kisla Taylor, CEO of The Lions. Together

they cohosted "Fashion Insight Trip," assembled by the Ukrainian government. They took 10 designers from Ukraine to visit such companies as Ralph Lauren, Michael Kors, Nicole Miller, 3.1 Phillip Lim, Vogue, The Cut, Lectra, Carolina Herrera, LIM College, and FIT DTech Lab.

After conversations with industry people about the current NYFW, as well as changes in the global ecosystem of fashion (tariffs and designers suffering), she realized "that it's time to bring innovation, storytelling and inclusivity" to fashion week.

Fashion Forward Week will highlight emerging and scale-up brands alongside established labels under one roof. There won't be runway shows. Each brand will be showcased in a room and will be able to tell the audience their story and inspiration behind the collection, highlighting their supply chain. They'll have the models interacting so people can see the collection up close.

The event will begin the evening of Sept. 8 with an industry dinner and cocktail. From Sept. 9 to 13, they will feature three brands a day for the five days (15 in total). Guimaraes said they haven't decided on a New York City venue yet.

Steven Kolb, president and CEO of the CFDA, which owns the Fashion Calendar and is the official organizer of NYFW, declined to comment Monday. KFN (KF Fashion and N4XT), cofounded by Imad Izmrane, has the support of the CFDA and is a strategic partnership formed to re-envision NYFW and build a future-forward platform for American fashion. Phase one of KFN's plan will be launched in September, and they hope the platform will

be fully realized by the end of 2026. KFN also declined comment.

One of the brands that is participating in Fashion Forward Week is Smart Swimwear. The presentation will include different activations including one for sunscreen that's good for the ocean. Another company participating is Piper & Skye, an accessories brand.

Guimaraes is in conversations with MasterCard as a sponsor. Other sponsors include Looking Glass, a new tech company that allows consumers to have personal styling of their closets through technology; a Web3 company called Ramm.AI, which brings luxury closer to consumers through tokens and different experiences, and Contour Lab, which delivers sizing and a fully personalized shopping experience online for consumers. She noted that each day will be powered by a different technology that they're going to bring into these presentations.

After leaving Fashinnovation after seven years, Guimaraes said she took a year's hiatus and was waiting for the thing that "really spoke to me."

"And you know, I'm all about impact and community and all of those things. So that's really the biggest reason why I felt this new fashion week was needed," she said.

She also said not only will industry buyers and media be invited but also targeted consumers for the particular brand. She said each brand will send her a list of their "super fans" of the brand, and each fan will be able to bring one guest.

Her partner Hunt, who graduated from Fashion Institute of Technology in textile surface design, is an artist and a musician.

Jordana Guimaraes and Christopher Hunt



Guimaraes is also collaborating with The Lions' Taylor on overall strategic vision.

Guimaraes said she isn't looking to profit off the first show. "What I want is to put it out for the industry to see what's possible and where it should be going," she said. She is planning the event to occur once a year – in September only.

As reported last week, Fashinnovation has launched its "Global Fashion Week Talks Tour," a series of international curated events to help elevate innovation and entrepreneurship – timed to the four major fashion weeks this fall. The New York Talks will be held Sept. 18. London's Talks will be held Sept. 24. Milan's Talks on Oct. 1 and Paris' Talks on Oct. 8.

BUSINESS

Fair Harbor Founders Step Aside

- The company will now be run by Bethany Muths, who has been elevated to CEO.

BY JEAN E. PALMIERI

Eleven years after creating Fair Harbor, the founders have stepped into new roles.

Caroline Danehy and her brother Jake have now transitioned into the positions of cofounders, with Jake Danehy, who had served previously as chief executive officer, taking on the role of chairman, and his sister, a board member. Jake Danehy has been succeeded as CEO by Bethany Muths, who joined the company last year as president. Caroline Danehy had served previously as chief creative officer and chief

brand officer.

In separate postings on LinkedIn on Monday, the siblings said: "A little over a year ago, [we] welcomed Bethany Muths as our first president to help guide Fair Harbor into its next phase of growth. From Day One, Bethany has been an inspiring leader and a true partner; bringing fresh perspective, deep brand experience, and an unwavering vision for what Fair Harbor will become. I'm thrilled to share that Bethany will be stepping into the role of CEO. I have so much respect for her leadership and am genuinely inspired to see where she takes the brand. Alongside Bethany, I'm also delighted to share that Andrew Aicher has been promoted to chief financial officer and chief operating officer."

Muths was a veteran of Mizzen+Main, Ivory Ella and the Brazil-based footwear brand Schutz. Aicher, who was an investment banking analyst at Bank of America Merrill Lynch, joined Fair Harbor in February 2020 as vice president of finance and operations and was elevated to CFO the next year.

In an interview with WWD on Monday, Jake Danehy said, "We've been working with Bethany for the last year and she's been great. We interviewed over 40 executives for her position and she brings a level of professionalism and process to the company. It's given Caroline and me the opportunity to focus on what we love: me on product innovation and wholesale accounts, and Caroline on the brand side."

He added that after nearly 12 years of "blood, sweat and tears" building the \$50 million-plus brand, it was time to trust its future to someone with more experience.

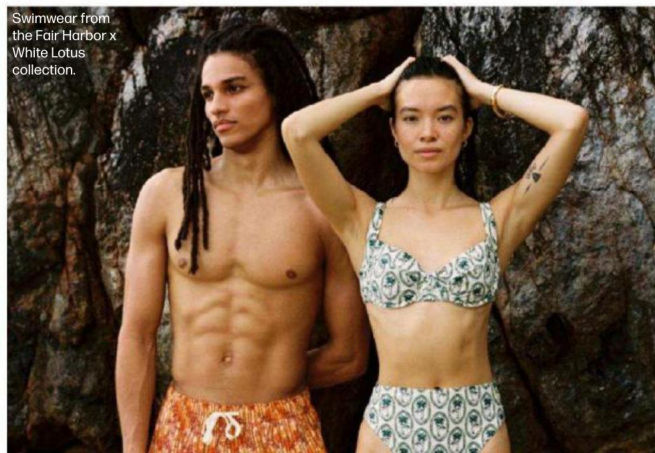
"Caroline and I don't know what we don't know but we recognize that Bethany can get Fair Harbor to the next level," he said.

Fair Harbor was founded in 2014 as a sustainable men's swim brand named for the favorite summertime haunt of the Danehy family, Fair Harbor on Fire Island, N.Y. Since then it has expanded into a number of other categories as well as womenswear. Caroline Danehy was 17 when she and her 20-year-old brother created the company.

Jake Danehy said the company's wholesale business is quite strong with retailers such as Nordstrom, Dillard's, Dick's Sporting Goods, REI and "hundreds of specialty stores," currently carrying, or planning to add, the brand. And while it's best known for its men's swimwear, its apparel is also performing well. The goal, he said, is "how to own more of his closet and be relevant the rest of the year, not just the summer, and be a great overall apparel brand."

Although Fair Harbor still offers womenswear, the focus is on men's as the primary growth opportunity, he said. And although the company had operated a store several years ago, it no longer has a brick-and-mortar presence, although that might change in the future, he said.

In 2022, Fair Harbor received an undisclosed capital investment from Broad Sky Partners, a private equity firm that partners with middle market business services and consumer companies. The investment marked the brand's first institutional capital funding.



Swimwear from the Fair Harbor x White Lotus collection.

How BDK Parfums and Les Secrets de Loly Became Two of France's Buzziest Niche Beauty Brands

Their creativity and robust businesses are drawing a lot of attention. BY JENNIFER WEIL



BDK Parfums



Les Secrets de Loly



Kelly Massol

PARIS — Niche brands keep disrupting the beauty industry today, with creative products, scalability and a solid long-term growth strategy key. But in today's uncertain geopolitical and economic climate, that's truer than ever before for longevity.

While not all brands are angling for a takeover, many are keen on some investment to help stretch into new markets or bolster product development. Private equity, venture capital funds and strategics look at various criteria.

"Investors expect to see revenue growth that consistently outpaces industry benchmarks, with year-over-year increases of 20 percent or more being ideal," wrote Carrara Advisory. "Gross profit margins exceeding 60 percent are another key metric, as they indicate both the brand's pricing power and operational efficiency. Beyond these numbers, investors also examine customer retention rates and lifetime value, seeking evidence of a loyal, repeat customer base.

"Yet, financial metrics alone are not enough," it continued. "Differentiation is critical in a crowded market."

Here is a look at two French niche beauty brands — BDK Parfums and Les Parfums de Loly — that are drawing a lot of attention.

BDK Parfums

BDK is making big waves and firmly in the scopes of investors, industry sources say.

Its business has been booming. David Benedek, who founded the brand in June 2016, would not discuss BDK's figures, but industry sources estimate it generates more than 50 million euros in annual retail sales.

The brand has deep roots. "It came from my passion for perfume, which was always in my life, thanks to my family heritage," said Benedek.

His grandparents opened their perfume shop in Paris across from the Louvre in 1959. Benedek became very close to his grandmother, who was very involved in the business.

His parents then took over and developed the perfumery. "I had a lot of admiration and love for all the perfume houses," said Benedek, who studied economics and business, then did a master's degree at the French Institute of Fashion. There, he took a perfumery class.

"I realized that people were finally ready to go to more confidential and niche brands," he said. "As perfume was my first love, I took the decision to start building my own house after my studies."



David Benedek

He chose the moniker BDK to reflect consonants in his name, but also to conjure up the idea of a contemporary olfactory library. "The brand is connected to words and to stories," Benedek said. "The idea behind BDK was to create a contemporary, urban perfume studio."

His starting point is Paris, but the brand opens to the world, explained the executive, who works closely with perfumers.

Each BDK fragrance collection has the same bottle, but with a twist. Flacons with a black cap denote the Collection Parisienne, which is about experiences and feelings related to the French capital. Every scent in the Collection Matières, with a gold cap, centers on one raw olfactory material. "I try, with the perfumer, to give unexpected notes," said Benedek.

A blue-labeled fragrance was exclusive to Harrods for six months and is part of the Collection Exclusive. There is a line called Collection Azur, which nods to his love of the South of France and Mediterranean Sea, with fresher fragrances and a salty touch.

Altogether, BDK has 23 genderless perfumes and six hair fragrances, plus five candles and three scented laundry care products. Each is made in France.

"We work a lot on craftsmanship and sustainability," said Benedek, whose products' prices range from 16 euros to 270 euros.

BDK's first flagship debuted on Paris' Rue Saint-Honoré in January 2024. Part of the brand's strategy is to open more

such locations, step by step, starting in 2026. "We are working on the experience in-store," said Benedek.

BDK is sold in 63 countries, through more than 750 sales points. France is its largest market, followed by the U.S., Germany and the U.K. The Middle East is important, too.

Benedek plans to continue focusing on creativity and maintaining BDK's DNA, while expanding. "My main focus is to work on desirability and brand image, to be able to find the same spirit of BDK everywhere you go in the world," he said. "This is a very long-term strategy."

BDK's longstanding bestseller, which launched in December 2019, was Gris Charnel, with sandalwood and vetiver notes. But the recent introduction, Impadia, became the topseller in just three months. "Your success is built on the surprise" of olfaction, explained Benedek, who does not believe in trends. "Trends are the risk you took yesterday."

More launches by year-end include Nectar Oud Extrait, an exclusive for Harrods, 50-ml. formats of bestsellers and a Soins Parfumé collection of shower gels and body lotions.

Les Secrets de Loly

Les Secrets de Loly is a trailblazing French brand specializing in textured hair care that has investors buzzing.

Founder Kelly Massol noted a real need for wavy, coily, curly and kinky hair, as well as a true demand from clients for cleaner and healthier formulas, as well as adapted care routines. At Les Secrets de Loly, routines come in four steps, meant to be easily applicable daily.

"What makes us different is our

distribution," emphasized Massol, referring to the brand's omnichannel approach. It is especially strong in pharmacies, where it is in more than 1,800 doors. She lauded pharmacies for their quality of service and proximity to people everywhere.

"There is also the online pharmacy, which is developing strongly," said Massol. "We are going to start duplicating this model internationally."

Les Secrets de Loly ranks fourth in French pharmacies among all hair care brands, and as the first brand for textured hair care. It is also sold in specialized retailers such as Sephora. Right after launching there, the brand entered into the store's top 10 ranking.

Meanwhile, Les Secrets de Loly continues selling on its own site, where it was born. About 25 percent of Les Secrets de Loly's sales are digital.

"These three channels can be found everywhere and allow us to develop the brand very quickly internationally," said Massol, who added in France, Les Secrets de Loly is now the strongest contributor to the hair care segment's growth.

The brand is physically in eight countries, with Spain next up at the end of August — through El Corte Inglés, Sephora and pharmacies there, as a first step into the Iberian Peninsula — but thanks to digital, BDK has a reach of 60 countries. The United Arab Emirates are also in the brand's sites.

Les Secrets de Loly counts 27 references, including four products for children that launched in June. Overall, the hero product is Boost Curl, which sold 1 million units last year, or one product every seven seconds. Kurl Nectar is another top seller.

The Pink Power Mask, introduced in April 2024, repairs hair with a vegan and natural formula. That quickly entered the top five, according to Massol.

Curl Glow, with a gel-in-oil texture and 99 percent natural ingredients, gives a shine effect and is thermo-protective. "I think it's going to be one of the bestsellers of the year," she said.

Product prices run from about 14 euros to 36 euros.

Les Secrets de Loly has a strong digital presence, counting 365,000 Instagram followers and more than 150,000 on TikTok. Adding in LinkedIn fans, the brand's community equals practically 600,000 people.

"We have an engagement that is almost more than double that of the classic, standard brands," said Massol. "The community is very solid, which often allows us to do great launches."

She keenly listens to people's suggestions and needs for product development.

Massol was the sole owner of Les Secrets de Loly until April 2022, when Quilvest Capital Partners took a minority stake in it to help boost geographic reach and to scale. Simultaneously, Carlota Thévenot was named chief executive officer of the brand, which allows Massol to continue leading Les Secrets de Loly's community and formulating products, which she loves.

Massol did not discuss turnover, but said since 2020 the brand's sales have grown sixfold. Industry sources estimate Les Secrets de Loly net sales could close 2025 at about 50 million euros.

The company began with Massol alone in her kitchen, with 1,500 euros. Cut to today, and the team has 49 employees. "It's a great adventure," she said. "The goal is not just to be a hair care brand, but to enter culture — to be a brand that is connected to our clients' lifestyle."

Skin Care Report Card

Data from NielsenIQ shows that, through April, facial skin care dollar sales were up 11.1 percent – down from 13.1 percent in 2024. Here's where the growth and declines are happening.

BY NOOR LOBAD

Skin care's post-pandemic swell is beginning to temper, but there are still growth areas within the category.

Data from NielsenIQ shows that facial skin care saw 11.1 percent dollar sales growth this year through April 19, indicating a slight decrease from the category's 13.1 percent growth in 2024.

Testament to the declines: during Sephora's April Spring Savings Event, skin care sales dropped nearly 4 percent year-over-year, according to YipitData, and in May, Circana reported that consumers were increasingly focusing on lower-priced items within the category.

According to Anna Mayo, vice president for NielsenIQ's Beauty Vertical, though, "while younger consumers are pulling back, Millennials and Gen X continue to see double digit dollar growth for skin care." Certain categories such as toner, moisturizer and eye skin care, in particular, continue to see growth in both unit and dollar sales.

Facial skin care sales totaled \$5.5 billion through April 19 this year across both mass and prestige.

How 10 facial skin care subcategories performed during the period, per NielsenIQ.			
1	Eye Creams Dollar sales: +7.8 percent Unit sales: +15.8 percent	6	Facial Toner Dollar sales: +32.6 percent Unit sales: +34.1 percent
2	Eye Skin Care (Other) Dollar sales: +6.1 percent Unit sales: +8.4 percent	7	Facial Treatment Dollar sales: +15.1 percent Unit sales: +19.7 percent
3	Day Facial Moisturizer Dollar sales: +11.9 percent Unit Sales: +10.5 percent	8	Facial Exfoliator/Scrub Dollar sales: +22.6 percent Unit sales: +6.1 percent
4	Night Facial Moisturizer Dollar sales: +23.1 percent Unit sales: +18.8 percent	9	Facial Cleansing Bar Dollar sales: +24 percent Unit sales: +6.8 percent
5	Facial Skin Appliances Dollar sales: +22.2 percent Unit sales: -1.3 percent	10	Facial Cleansing Wipes Dollar sales: -0.3 percent Unit sales: +0.7 percent

The C-suite Shuffle

The latest executive moves in beauty. BY NOOR LOBAD



Kathleen Moor has been named head of marketing, North America, at Bic-owned Tangle Teezer. Prior to joining the company, Moor was global director of marketing at PZ Cussons, parent company to St. Tropez, Morning Fresh and other soap and cleaning brands.



Sarah Boyd, managing director of Sephora U.K., has been named to the British Beauty Council's board. Before joining Sephora in 2018, Boyd was chief executive officer of Southeast Asia's beauty and health retailer, Guardian, in Singapore and Cambodia.



The Estée Lauder Cos. veteran **Sue Fox** has also joined the board of the British Beauty Council. Last month, Fox retired from Lauder, where she spent more than 31 years and most recently served as president of its U.K. and Ireland businesses.



U.K.-based Revive Collagen, which recently entered Ulta Beauty and Walgreens, has tapped **Shawn Hayes** as president. Most recently, Hayes was president of Serena Williams' makeup line, Wyn Beauty, and before that was president of Jen Atkins' Mane Addicts.



Davines Group's 1996-founded skin care division, [Comfort zone], has named **Denise Dente** as general manager. Previously, Dente held general manager roles at Image Skincare and Revlon.



Brooke DeVard, host of the Naked Beauty podcast and founder of the beauty and lifestyle product line of the same name, has joined Refinery29 as chief content officer. Previously, DeVard has held marketing roles at Instagram, Viacom and Nokia.



Trace mineral supplement brand, Trace, has tapped **Mandy McCarthy** as chief marketing officer. Before joining the company, McCarthy oversaw supplements at Nestlé Health Science; consumer marketing at Newell Brands, and spent eight years at Unilever working across Degree, Axe and Dove.

Lindsay Lohan Named Schwarzkopf Ambassador

The actress returns to the spotlight with a fresh look and campaign. BY RYMA CHIKHOUNE



Lindsay Lohan for Schwarzkopf.

Lindsay Lohan is back – and blonder. “Soft Gloss Blonde,” to be exact, courtesy of Schwarzkopf and her longtime colorist, Tracey Cunningham.

As Lohan steps into a new chapter, both with a refreshed beauty look and on screen with the August premiere of “Freaky Friday,” the sequel to 2003’s

“Freaky Friday,” she’s been named brand ambassador for Schwarzkopf. Salon professionals are able to recreate the signature color using the hair brand’s Igora Vibrance and BlondMe, with Cunningham sharing the exact formula on Instagram on Tuesday.

“Tracey is more than my colorist – she’s a trusted creative partner,” said Lohan, a natural redhead, in a statement. “Whether I’m in a new movie or walking a red carpet – there’s only one shot to get my hair color right and it’s often a really tight turnaround. Tracey is the ultimate collaborator, and I love that she takes the time to explain what products she uses and why. I learned about Schwarzkopf through Tracey because the result is so incredible every time and it’s now the only brand I trust in the salon.”

“Lindsay is such a cultural icon,” said Teresa Cordova, head of Schwarzkopf masterbrand U.S. “She’s been someone who is universally recognized for her hair, but also adored by Millennials, Gen Z, all generations. When we started to look at the campaigns we wanted to work on this year, relevant in the U.S. market and to us as a brand, what we stand for and our vision, Lindsay and having a partnership with her was very clear to us. We wanted to tell the story of her hair, her glow-up and her relationship with her stylist.”

The campaign aligns with Schwarzkopf’s current U.S. focus on emotional connections to hair color. “We really wanted to lean into this understanding that consumers change their hair when they’re going through a big life change,” Cordova continued. “We tell that story with Lindsay in the way of her finding that confidence again.”

Schwarzkopf, which traces its roots

to German chemist Hans Schwarzkopf over a century ago and is now owned by Düsseldorf-based Henkel Corp., has been an established brand in Europe and is looking to amplify brand awareness in the U.S. Key to that strategy is its ambassadors – who include Cunningham, the brand’s U.S. creative director of color and technique and owner of L.A.’s Mèche salon, Jacob Schwartz (Cunningham’s former assistant), hair stylist Chris Appleton and actress Sofia Vergara.

Schwarzkopf has been at the center of several cultural hair moments this year thanks to Schwartz (who first made waves with Margot Robbie’s Barbie blonde in 2023), including Charli XCX’s “Brat Black” and Bella Hadid’s “Super Model Blonde” at Cannes. Cunningham also helped generate buzz with her work on “The White Lotus,” traveling to Thailand to color the hair of Michelle Monaghan and Leslie Bibb as part of the “Blonde Trio,” as well as creating Lana Del Rey’s “Brown Sugar Brunette” shade at Stagecoach, and Jennifer Garner’s own blond transformation.

“I couldn’t be more excited to partner with Lindsay on this campaign,” Cunningham said in a statement. “We’ve been working together from the very beginning and I can’t remember my life before her. For the first time, we are unveiling Lindsay’s signature blonde formula. Schwarzkopf Professional’s Igora Vibrance and BlondMe were the keys to helping me safely lift her hair from red to blond while maintaining the ultimate vibrance and shine. It’s imperative that the color formulas I use on my clients really work because there’s zero room to make a mistake ahead of a red carpet moment. I can trust that Schwarzkopf will always deliver the best results.”

Lindsay Lohan photograph by Armin Morbach

The Inkey List Launching at Ulta Beauty

The no-frills beauty brand is debuting at Ulta July 13. BY JAMES MANSO

Ulta Beauty has nabbed another buzzy brand.

The Inkey List, the no-frills beauty brand, is bringing more than 50 stock keeping units across skin, body and hair care to the retailer starting July 13. The retail deal complements existing U.S. distribution in Sephora and Amazon, and elsewhere is sold in more than 30 markets globally.

Industry sources estimate the brand to reach a \$200 million retail sales volume in 2026.

Though chief executive officer and cofounder Mark Curry didn’t comment on the estimates, he did note that the brand has been ramping up innovation – and distribution to boot – since he reassumed the CEO job last year.

“The innovation piece is working, and newness is keeping the consumer engaged,” Curry said, pointing to recent launches like its exosome-rich glow serum that debuted in the first quarter. “In every market we’re in, it’s a free brawl. But newness is keeping and capturing the consumer.”

“I think there’s a maturity and a confidence level at this point where we know, gut-feel, what’s happening and what the consumer’s wanting and getting out there at the right time,” added Colette Laxton, the brand’s cofounder. “In terms of key consumers, we’re balanced between Gen Z and Millennial.”

Curry acknowledged that globally, skin

care has slowed down from its pandemic heyday. “We had this stellar time in skin care that we always knew was going to normalize,” he said. “We’ve been in the same space for the past few years, been very consistent in terms of messaging and not getting extra distribution.”

In line with that, Laxton said the timing of the Ulta launch dovetailed with broader consumer sentiment and tightening spend. “People are having to make decisions on what they’re buying and what they’re spending money on,” she said. “Accessibility of distribution to the masses is more important than ever. And actually, unlocking that distribution means we can unlock a whole new customer.”

Penny Coy, senior vice president of merchandising at Ulta, said via email, “Our guests are constantly looking to upgrade their skin care routines, especially as these daily rituals become a form of self care. As the nation’s largest beauty retailer, we want to ensure our assortment reflects their beauty needs and goals, which is why The Inkey List is the perfect addition to our growing assortment.”

Curry thinks the Ulta consumer will fall in similar demographics to its existing shopper, but psychographically behaves differently.

“The idea has always been to be a prestige brand with mass appeal,” Curry said. “We think both is doable. We’ve been



Products from The Inkey List.

able to demonstrate that in the U.K. as our parent market, but it’s time to spread those wings in the U.S. and beyond.”

The brand will be merchandised in Ulta’s clinical skin care section, and at launch will be debuting at over 200 endcaps before rolling out to full distribution. “We’ve got to fish where the fish are,” Curry said.

Curry and Laxton will also be touring

the U.S. on what they’ve named the “No B.S.” tour, where the duo visit key markets in the U.S. to both attract new brand loyalists and cater to existing ones. “We’re all about educating people on the basics,” Laxton said. “We’ll have this tongue-in-cheek skin care support group where we talk about all the skin mistakes we’ve made, and how we’re here to help get you back to basics.”

How Celebrity Beauty Brands Are Doing in 2025

WWD takes a look at where the celebrity beauty brands are heading – and where they've gone.

BY JAMES MANSO

Last week, Kate Moss' Cosmoss entered liquidation proceedings just three years after launching. As it turns out, a founder's star power does not necessarily a business make.

Here, WWD looks at 12 celebrity founded brands from the category's heyday – and where they are now.



Goop

The lifestyle brand created by Gwyneth Paltrow recently restructured to focus on fashion, beauty and food – with momentum gaining across all three.



Rhode

Hailey Bieber's beauty brand, Rhode, was among the first celebrity brands to crack the beauty M&A landscape. In May, E.I.f. Beauty signed an agreement to acquire Rhode, which now entails everything from skin care and makeup to phone cases, at a valuation of \$1 billion.



Being Frenshe

Being Frenshe, the wellness-minded beauty brand that Ashley Tisdale founded with incubator Maesa in 2022, is on track to reach \$100 million in sales in 2025, as reported. Being Frenshe recently expanded beyond its candle and body care range into hair.



R.e.m. Beauty

R.e.m. Beauty, which Ariana Grande initially launched in 2021, took on investment from Sandbridge Capital in 2023 and is sold at Ulta Beauty.

Cécred

Cécred, the new hair care line from Beyoncé, will launch with a full range called The Foundation.

Despite its limited time on the market, Cécred has shown some staying power. The brand, founded by Beyoncé Knowles-Carter, took its range of hair care to Ulta Beauty, becoming the largest hair launch in the retailer's history.



JVN Hair

One of the first of Amyris' celebrity beauty launches, JVN Hair debuted at Sephora with a proprietary molecule called hemisqualane. Since Amyris' bankruptcy proceedings, JVN Hair is now majority owned by Windsong Global.



Rose Inc.

Also a former Amyris brand, Rose Inc. was acquired by AA Investments (HK) Ltd. at the end of 2023. The brand's original founder, Rosie Huntington-Whiteley, is no longer involved with the brand.



Fenty

Rihanna's beauty brand has made meaningful entries into all of beauty's key categories, from body care and hair care to fragrance and skin care.



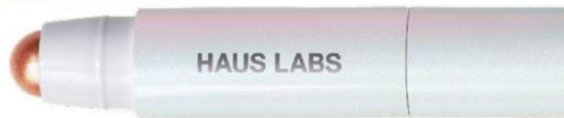
Rare Beauty

Rare Beauty was quick to turn its viral appeal into big business. It was said to be exploring a sale in 2024, when sales were estimated to be around \$400 million.



Stripes

Naomi Watts' menopause brand, which she founded with Amyris, was snapped up by L Catterton in 2024. Since then, Debra Perelman, the former chief executive officer of Revlon, has stepped in as chief executive officer.



Haus Labs

Haus Labs, Lady Gaga's makeup brand, initially debuted on Amazon in 2019. As the distribution strategy proved to be ahead of its time, the brand relaunched in 2022 with a new executive team and a retail deal with Sephora.



Skn by Kim

Kim Kardashian hit refresh on her beauty business with a nine-product luxury skin care range called Skn by Kim, which has since expanded into makeup. Kardashian's shapewear brand, Skims, recently purchased Coty Inc.'s 20 percent stake in the brand, and assumed Kardashian's own 80 percent stake.



EYE CANDY

Hair-raising Looks at Men's Spring 2026 Collections

Spotted at shows like Sean Suen, Willy Chavarria and KidSuper, some coifs pumped up the volume. BY JENNIFER WEIL

While designers generally prioritized ease-of-wear for their men's spring 2026 collections in Paris, some hairstyles ran counter-current to that trend.

While there were a large quotient of natural or simply gelled looks, others took an edgier tack. At Sean Suen, wing-like ponytails were crafted at the back of some heads. For Willy Chavarria, volume was often pumped up with bouffants. While one model at KidSuper had a crimped plume of tresses cascading over the left side of her head, echoing the netted decor

festooning her white gown.

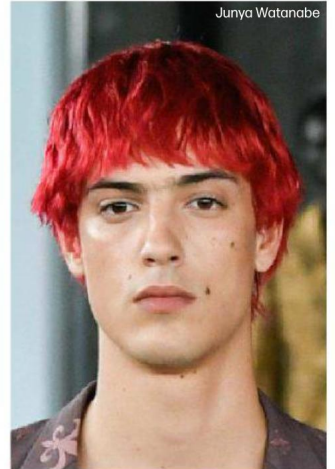
For Comme des Garçons, braids of various sizes snaked down models' fronts after cascading from under hats. A look at Yohji Yamamoto came accompanied by long, loose hair topped with a poof of multilengthed, black ribbons.

Pink plastic hair rollers were worn as accessories at AWGE. Colored coifs were the rage at Juyana Watanabe and Jeanne Friot. And LGN Louis Gabriel Nouchi featured models with very shaggy mop tops.

Comme des Garçons



Junya Watanabe

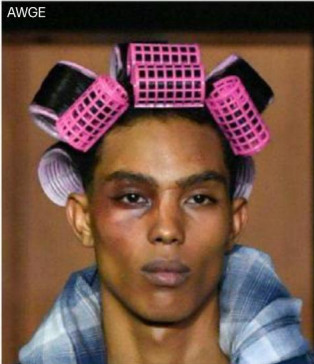


Yohji Yamamoto



Jeanne Friot

AWGE



Sean Suen

AWGE: Junya Watanabe, Willy Chavarria and Yohji Yamamoto photographs by Dominique Maître, Comme des Garçons by Giovanni Giannoni

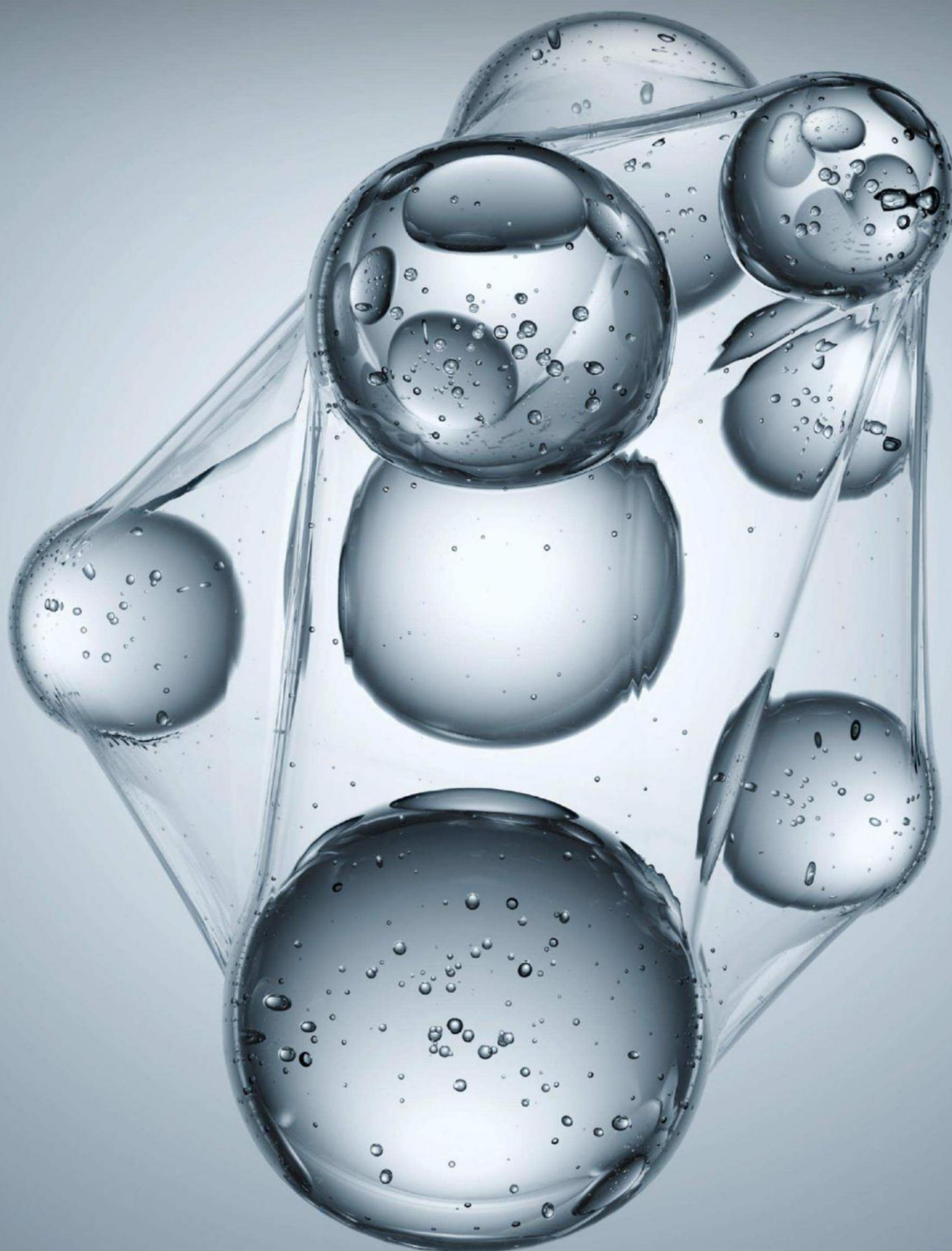
Willy Chavarria



LGN KidSuper



It takes an entire ecosystem—investors, biotech startups, suppliers, brands, retailers and even consumers—to bring next-gen materials to adulthood.



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EXCLUSIVE

Plan C to Open First Store in Milan



An exclusive render of the Plan C Frame store to open in Milan.



Carolina Castiglioni

● Carolina Castiglioni discussed with WWD what to expect from her brand's direct retail debut and launch of its homeware line.

BY SANDRA SALIBIAN

MILAN – Add Plan C to the cohort of brands planning a debut in Milan this fall.

Only in the case of Carolina Castiglioni's brainchild, there will be no changes at the creative helm but rather in its retail footprint, since the designer is preparing to unveil Plan C's first flagship in the city.

In previewing the project with WWD ahead of the opening in September, Castiglioni said the unit will be dubbed Plan C Frame and its format will be more akin to a concept store. Her goal is to showcase not only the ready-to-wear and accessories collections of the label she established in 2018 but a wider scope of brands and initiatives under her curation.

"It's a big, ambitious project," Castiglioni said. "Given my passion for art and design, I didn't want this to be just a Plan C space but to integrate the brand with other worlds and experiences. So that every time you visit it, there's something different. It will be like a container, also design-wise," said the designer, revealing she's been mulling such a move and format for the past year.

Castiglioni zeroed in on a 4,090-square-foot space spanning two floors, conceived as a gallery with different corners to be activated with commercial and cultural collaborations. The flagship will stand in central Via Manzoni, in a unit that in the past housed Les Copains and that is located a few steps away from the famed Hotel et de Milan and the Armani Hotel.

"We had to start from here because this is our home and this is our first such a format, so to handle it directly at its best, it had to be in Milan," Castiglioni said. "We explored different areas of the city, including the Brera district, but this street is growing a lot, also in terms of design-oriented openings, like Molteni's [unit]. That's our perfect target. Plus, we're close to the Golden Triangle, with its Middle Eastern and Far Eastern customers."

Interior-wise, expect a full expression of Castiglioni's eclectic design and color sensibility – a trait that has always run in her family. Plan C aficionados can find cues in the company headquarters in the heart of Milan, a design apartment filled

with vintage pieces and where her great-grandmother created the fur company Civifurs in the early '60s, which became a well-known licensee for several designer brands. Plan C has presented its collections to buyers and press there since the initial spring 2019 collection, and hosts events during Salone del Mobile.

The store will replicate the approach and colors of the headquarters in a bold way. Envisioned by Castiglioni and developed by the creative platform April with the architecture studio (Ab)Normal, the interior concept will see a central, tobacco-hued hallway showcasing Plan C collections on the right hand while, on the left side, it will line up a series of niches for various purposes, each marked by different tones and materials.

For example, an eau de nil-colored area will display jewelry by Aliita, the brand founded in 2015 by Cynthia Vilchez Castiglioni, who, following the Castiglioni's complete sale of Marni to Renzo Rosso, was joined in the venture by her husband, Giovanni Castiglioni.

This pop-up is expected to be sandwiched between a niche defined by mirrors and metallic displays and destined to spotlight special drops and guest brands, and another, buttery-shaded area that will include the fitting rooms and will be marked by geometric shapes, plush carpeting and sofas.

One of the standout elements of the space will be found at the end of the hallway. A flaming red cylindrical structure will double as flashy design furniture and an outpost of Reading Room, the Milan-based retailer that sells a selection of international indie titles across fashion, art, design, music, travel, cooking and erotica, including the likes of *The Face*, *Tank*, *Cabana*, *Flash Art*, *Apartmento*, *The Travel Almanac* and *Cap 74024* magazine, to name a few.

The impactful structure displaying the magazines opens to a room where shoppers can peruse the titles. It also conceals a spiral staircase that leads to the basement, which will be used for both commercial purposes and cultural activities, like hosting talks and events.

"We wanted this store to be a mix of different things, a space that could be dynamic and alive, that can entertain and not only sell you stuff. In a moment like this, when many stores are shutting down, the idea is to create an experience and offer a destination you want to return to because there's something new to see



Scented candles from Plan C's first homeware collection.

every time," Castiglioni said, underscoring how "nowadays there's less focus on clothing" in favor of a general interest for a wider scope of categories.

These include lifestyle – a new avenue for the company. After having introduced menswear last year and increasingly expanding its accessories range season after season, Plan C is taking its first steps into homeware via a licensing deal it recently signed with Belgian design specialist Serax.

Teased on a T-shirt featured in the brand's spring 2026 collection unveiled last month, the first effort of this collaboration will include small vases, candle holders and scented candles in unique forms and vivid colors. Dubbed "Silos," the line – which will be exclusively available at the store ahead of its wider rollout starting in October – takes cues from industrial storage structures.

"Two years ago I traveled to Iceland, where I took photos of an installation featuring three water tanks. I was fascinated not only by the shape, but also by the incredible color combinations and patterns the silos displayed," said Castiglioni, who combined those memories with her constant research into vintage design objects.

As a result, the vases and candlesticks are shaped as irregular parallelepipeds in brown, blue and orange porcelain, while the three scented candles come in cylindrical vessels with chunky handles in geometric shapes and colorblocking to evoke the playful designs of the '80s Memphis design movement. Prices will range from 40 euros for candle holders to 60 euros for the mini vases, while the scented candles will come in three formats retailing at 69 euros, 115 euros and 165 euros.

The seminal homeware line won't

be the only novelty at Plan C Frame. Castiglioni teased exclusive products are in the pipeline for the opening of the store, following in the footsteps of special drops the brand launches on its e-commerce, such as three recent iterations of a Plan C bag crafted from archival fabrications.

The store will act as a pilot since Castiglioni said the ultimate goal is to export the format, especially in the markets that are performing best for the brand, like Japan.

Plan C opened its first store in Tokyo's Aoyama neighborhood in 2019. While that unit is no longer operating, the brand opened an outpost in the city's luxury retail complex Ginza Six in 2023, which joined shops-in-shop at Isetan Shinjuku and Umeda Hankyu Osaka, as well as distribution at multibrand retailers in that country.

These were developed with local distributor Bluebell Group, but the two parties have mutually agreed to end their collaboration at the finish of the fall 2025 season. Plan C has just signed a new deal with Sanki Shoji Co. Ltd., which will come into effect starting with the spring 2026 collection and aims to accelerate the brand's retail expansion and overall growth in the market.

The company's second best-performing country is the U.S., where it is distributed at the likes of Bergdorf Goodman and Saks Fifth Avenue as well as at multibrand retailers like La Garçonne in New York, Forty Five Ten in Dallas and Capitol in Charlotte, N.C.

The daughter of Marni's founders, Castiglioni launched Plan C with the support of her father Gianni and her brother Giovanni in 2018, after a decade of developing special projects for her family's business. Rosso's OTB took full control of Marni in 2015 and the Castiglioni family exited the following year, including creative director and Carolina's mother, Consuelo.

With Plan C, Castiglioni continues the vision her parents passed on to her. She has hinged Plan C on utility- and sport-inflected everyday styles with a touch of eccentricity and unpredictability, a mix of discreet and bold elements, the juxtaposition of masculine and feminine shapes and color combinations.

And the family tradition seems not to stop. Castiglioni's daughter has been a recurrent source of inspiration, contributing to the Pili and Bianca hand-sketched characters that appear on Plan C's signature canvas totes, for example.

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Sofia Coppola Was Thinking Pink for Les Arts Décoratifs Ball

Penelope Cruz, Keira Knightley, Diane Kruger and Kirsten Dunst were among stars gawking at the opulent decor and colorful flowers laid out for the Bal d'Été. BY MILES SOCHA



Sofia Coppola and Jean-Victor Meyers

Before guests stepped into the Musée des Arts Décoratifs in Paris on Sunday night for the inaugural Bal d'Été, stickers were affixed to the lenses of their smartphone cameras so they wouldn't take pictures of the potted palms and crystal chandeliers decorating the central nave; of the round tables set with flickering votives and gobsmacking arrangements of flowers and fruit; of the chrysanthemums frozen into the ring of ice used to ferry oval scoops of strawberry ice cream to the strawberry tarts for dessert; or of Sophia Coppola, a vision in Chanel haute couture and bouncy hair, arriving at a party completely art directed by her, from the fiery rose dinner napkins to the blistering after party set by pop band Phoenix, fronted by her husband Thomas Mars.

It was lovely, evoking a pre-Instagram era where you simply had to savor how stunning Diane Kruger looked in her pale, fluttering Alberta Ferretti gown; the spectacle of Jordan Roth arriving in a Valentino couture gown that required four men to manage the train, and the surprising ingredients that went into Total Madness, a vodka-based cocktail created by Colin Field, the famous bartender from the Hemingway at the Ritz.

"I just stepped in. It looks gorgeous," Kirsten Dunst, the star of Coppola's "Marie Antoinette" and "Virgin Suicides" said as she shimmied between the closely spaced dinner tables in a silver sequin gown.

"It's stunning," concurred makeup artist Pat McGrath, eyeing the dense, pink and red table arrangements by Belgian florist Thierry Boutemy. "There's a lot of lipstick inspiration, and also perfume inspiration here," she enthused.

Penelope Cruz, Keira Knightley and a

The table decor, with flowers by Thierry Boutemy.



host of fashion designers including Pieter Mulier, Zac Posen, Julie de Libran and Gabriela Hearst piled into the party, pausing for official portraits amid carefully arranged greenery and copious delphiniums.

"I glammed up for once," said Hearst, wearing a strapless blue gown of her own design and singing the praises of Les Arts Décoratifs. ▶

Penelope Cruz



Christian Louboutin and Chiara Mastroianni





Diane Kruger



Pretty Yende



Keira Knightley



Betty Catroux



Kirsten Dunst and Jesse Plemons



Julie de Libran



Farida Khelfa

Photographs by Elisée Chappuis; Diane Kruger by Getty Images; Pretty Yende by Olivier Sallient/Courtesy of MAD

"The recent Christofle exhibit that they did was mind-blowing," she said. "There are very few places in the world where you can visit the treasure chest of how beautiful things are made."

"Everything can be looked at for its esthetic beauty - toys, shoes, flowers, chests of drawers, cookware," Roth concurred.

"My favorite show here was the Maharaja show, it was to die for," said Betty Catroux, referring to the 2019 exhibition at Les Arts Décoratifs that shed light on the life of art patron Maharaja Yeshwant Rao Holkar II, who became Maharaja of Indore in 1930.

Opera singer Pretty Yende, who performed "O mio babbino caro" to the rapt room, said 18th-century interiors are her favorite, and she was relishing the opulence of the dinner decor. "It's colorful, it's beautiful. It's so warm in the room. I love it."

Told that the Paris museum's collection spans from furniture, tableware, textiles and jewelry to toys, advertising, drawings and photographs, Knightley exclaimed:

"Maybe I should visit the chairs."

The English actress, also in Paris to attend the Chanel haute couture show, said she would start work on season two of the spy thriller "Black Doves" in about a month. "We're filming in London and around, I should imagine."

No summer holidays yet either for Kruger, who has about 10 days of filming left in Spain for "Each of Us," a drama about the Ravensbrück women's concentration camp during the final days of the Second World War. "So this is quite a departure," she commented.

Paloma Picasso fondly recalled a trawl through the museum's archives a few years back when she was working on the scenery a theater production set in the 1910s. "They didn't have the cushions, but they had the drawings of the cushions," she said.

The Bal d'Été, which helped kick off Paris Couture Week, helped raise funds for upcoming exhibitions, which will include "1925-2025: One Hundred Years of Art Deco," slated to open on Oct. 22. ■



Hunter Doohan Talks 'Wednesday,' Saint Laurent and Playing Murderers

The Arkansas native, recently back from the Saint Laurent show during Paris Men's Fashion Week, tries his best to avoid spoiling Season Two of 'Wednesday.' BY LEIGH NORDSTROM PHOTOGRAPHS BY JONAS UNGER



Here, left and above: Hunter Doohan gets ready for YSL Spring 2026 in Paris.



"[TV and film] just truly never even crossed my mind as something I could even try to pursue, whereas theater felt realistic."

HUNTER DOOHAN

Before he says anything further, Hunter Doohan issues an apology.

"I'm sorry it took three years," the actor says of "Wednesday," the hit Netflix series he stars in, and its upcoming second season. The show became a sensation when it premiered in 2022, and at long last the new season will arrive in August — part one, at least.

In the meantime, the show's cast has become stars, including 31-year-old Doohan, who plays Tyler Galpin. Doohan is freshly back from Paris, where he attended Saint Laurent's men's show during fashion week.

"I've gotten to go to a few [fashion shows] since 'Wednesday' came out, which has been such an unexpected side effect of the whole whirlwind of 'Wednesday,' but yeah, it's still very new to me," he says over a Zoom call from his Los Angeles home. "I grew up in Arkansas, so 15-year-old me in Buckle jeans did not foresee

sitting at these shows."

For the Saint Laurent show, he opted for a classic suiting separates look, which was the first one he tried on.

"It was the first one I tried on and I loved it, and then I tried on their leather pants and I just immediately was like, 'Oh, I like the first one,' but someone on my team was like, 'I don't know if you're a leather guy,'" he says. "I kept thinking of the 'Devil Wears Prada' scene where they're like, 'Are you wearing the Chanel boots?'"

Highlights of the show experience included seeing the new collection, of course, as well as reuniting with friends who came over from London — and meeting Cristin Milioti at the after party.

"I was obsessed," he says. "I love her."

Doohan heads out shortly to New Zealand to shoot the new "Evil Dead" movie, where he'll be when "Wednesday" finally makes its return — and when he can stop worrying about spoiling the show.

start I was living in the heightened genre of the world the whole time."

Doohan grew up in Fort Smith, Ark., and fell in love with acting, and theater specifically, when he auditioned for the school musical his sophomore year of high school.

"I never saw film and TV as an option growing up there, even though I loved it. It just truly never even crossed my mind as something I could even try to pursue, whereas theater felt realistic," he says. "We had our high school theater and our community theater."

Rather than pursue a degree in musical theater, he decided to try moving to L.A. and giving it a shot — and he's been there ever since.

Beyond "Wednesday" and "Evil Dead Burn," he'll be seen in an independent film called "The Wilderness" this fall. After that, he's wondering if he should try his hand at some new roles.

"I think I need to maybe play a few less murderers," he jokes. "Maybe do a comedy."

"I don't want to be the Tom Holland of 'Wednesday,'" he says, alluding to the "Spider-Man" actor's revealing of spoilers during press appearances. "I feel like a jerk sometimes in these interviews, I'm like, 'I can't say that. I can't say anything.'"

He can say that the new season is "bigger and better" than the first. While season one of "Wednesday" saw Tyler initially as a barista at the local coffee shop who was later uncovered to be a hyde, season two has him more in the fantasy of it all.

"It was really fun to be in the Tim Burton world a bit more because I'm not pretending to be the nice boyfriend barista," Doohan says. "So this time I really felt like from the

Fashion Scoops



Inside the Locanda Canali in Hong Kong.

The Tailor's Table

Canali is ramping up its global lifestyle proposition with a new venture in food and hospitality.

After last month naming tennis player Stefanos Tsitsipas its first brand ambassador, the Italian menswear tailoring brand has revealed the opening of its first branded restaurant in Hong Kong.

Dubbed Locanda Canali, the Italian word for inn, the dining space curated by chef Gianni Caprioli is located inside Harbour City Gateway Arcade, one of Hong Kong's leading shopping destinations.

"The opening of Locanda Canali represents a strategic step in our lifestyle journey. This concept enhances our customer experience by integrating hospitality into our identity," said Stefano Canali, president and chief executive officer of the brand.

"We believe strongly in the cultural vitality and economic relevance of Hong Kong and the Greater Bay Area and are pleased to continue our development in this dynamic region," he added.

The space is decked in soft and soothing tones, ranging from champagne-toned tapestry and wavy curtains on the walls to forest green upholstery on the wooden seats and banquettes. The checkerboard flooring is done in marble, a material reprised also in the tabletops and bar counter. Artworks and photographs hanging on the wall depict Milan landmarks.

Serving food from breakfast through dinner, the restaurant's menu revisits Italian and Milanese cuisine with an international flair, building on Caprioli's previous experiences across Italy, Europe and the U.S.

The unit is located next door to the existing Canali boutique in Hong Kong's

luxury shopping mall.

At a time of sluggish sales for luxury, hospitality is viewed as a strategic avenue to revive business, as customers increasingly pour their money into experiences rather than products.

Last month, the Canali CEO told WWD that despite the complex scenario the company is not skipping on investment. This month the brand will inaugurate a new store in Los Angeles, proving the centrality of the U.S., he said, while India and Italy remain solid markets.

Canali was founded in 1934 and, now in its third generation, it remains an independent family-run business that retains tailoring at the core, integrating technology into the artisanal process.

— MARTINO CARRERA

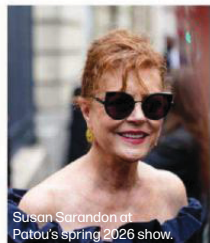
Paging Joy

At Patou, Joy is not just a legendary fragrance, it's a state of mind.

In the run-up to his spring show on Sunday, creative director Guillaume Henry enlisted Susan Sarandon to star in a humorous teaser film in which she receives gifts in her hotel room from a mysterious character named Joy. Eventually, she contacts reception to track her down, demanding: "Give me Joy."

Front row at the show, the Oscar-winning actress reflected on the things that bring her joy. "Release, freedom, imagination," she told WWD.

It's why she continues to enjoy what she does. "That's the only reason



Susan Sarandon at Patou's spring 2026 show.

to do it, really, because it's such an insecure job. But the fact that when you do work, you're part of a collaboration, is what interests me," the "Thelma and Louise" star explained.

Sarandon will begin rehearsals in August for "Mary Page Marlowe," a drama by Tracy Letts to be staged this autumn at the Old Vic theater in London.

"I'm totally intimidated and terrified and excited simultaneously," she said, noting that it will be her first time on stage in the U.K., and also the first time she performs in the round.

"Your audience surrounds you. I guess the good news is you don't have to worry about blocking people, but I don't really know what that means," she said. "Theater in England is so intimidating, because that's where it started, and they can speak so beautifully and quickly, as opposed to Americans that just garble everything."

For Elizabeth Olsen, a good book is key. "My definition of joy would be being able to not overthink the present moment or what's to come," she said. "Reading helps me get back to the moment."

The "Avengers" star is deep into the fourth book of Elena Ferrante's Neapolitan novels. "I'm a little late to the game," Olsen confessed of her summer binge read. Diane Kruger is enjoying traveling in Europe with her daughter Nova. "I'm feeling a lot of joy these days," she said.

That's despite getting caught up in a French air traffic controllers' strike on her way to Rome this week. "It's like you live in Europe, you kind of gotta take the good with the bad, right?" she said with a shrug.

The "Inglourious Basterds" actress will head the jury of the Angoulême Francophone Film Festival in late August, and is set to star in the eagerly awaited series "Merteuil," a prequel

to "Dangerous Liaisons," alongside Anamaria Vartolomei and Lucas Bravo.

Kelly Rutherford also finds joy in togetherness. "The first thing that comes to mind is my children and my dog, and I think the people you love," she said.

When she has a bad day, she remembers to switch perspective. "It's about focus and refocusing," the actress and style icon said. "Our minds go on an algorithm, and so it's easy to keep going down one path, but if you change it and shift it, you can start to think more joyful thoughts, because it's always available as well."

— JOELLE DIDERICH

New Role

Massimiliano Giornetti has a new role. The designer, who in the past most notably served as creative director of Salvatore Ferragamo, has been tapped by Drumohr as its creative director.

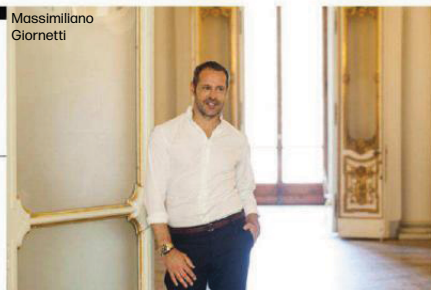
Giornetti's vision for the brand will be revealed at a press event on July 16 in Milan, when the spring 2026 collection will be presented.

Reached for a comment, the company released a statement to WWD underscoring this is the first time in its history it has named a creative director. "We are happy to begin this new chapter with Massimiliano Giornetti, whose refined and contemporary style will guide the development of the men's and women's collections, in the name of an authentic and timeless elegance," read the statement. "His experience and the professionalism demonstrated in years of success, even in product categories still unexplored for us, will be a strategic lever for the evolution of the Drumohr lifestyle."

Established in 1770 in Drumfries, Scotland, Drumohr is known for its high-end knitwear collections that over time have attracted an elite clientele, ranging from the British royal family to the King of Norway, in addition to celebrities spanning from Audrey Hepburn to James Stewart.

In 2006, the brand was acquired by the Gruppo Ciocca holding company, which operates sock businesses Ciocca and Sozzi, as well as knitwear brands Rossopuro and Heritage. The new owner transferred production from Scotland to Italy, where it also opened stores

Massimiliano Giornetti



in key locations such as Milan, Turin, Rome and luxe resort destination Forte dei Marmi, part of its growth strategy that also sees a stronger push on womenswear, hospitality and home decor.

Giornetti will be tasked with propelling the revamp. After starting his career in womenswear with the Rome-based haute couture designer Anton Giulio Grande, Giornetti first joined the Salvatore Ferragamo company in 2000, to head up the design and development of its menswear. In 2009, his tasks expanded to also include the design of women's collections and the following year he was promoted to oversee the creative development of all categories of the Florence-based luxury house, which he eventually exited in 2016.

In 2017, Giornetti took the design reins at Shanghai Tang as the premium Chinese brand underwent a revamp after Compagnie Financière Richemont sold the company to Italian textiles businessman Alessandro Bastagli and venture capital firm Cassia Investments. He exited the label at the end of 2018.

The following year, Florentine fashion school Polimoda tapped Giornetti as its first head of fashion design, tasking him with defining a creative angle to allow the institution to stand out among international competition, identifying the guidelines for the fashion design course's final show and boosting the accessories, footwear and knitwear divisions, in addition to selecting new teachers for his department.

A Polimoda alumnus himself, Giornetti was promoted to director of the school in 2021, succeeding Danilo Venturi in the role.

He will continue to retain the post at the school while working for Drumohr.

— SANDRA SALIBIAN

Submissions Wanted

Genesis and the Council of Fashion Designers of America have opened submissions for the third annual CFDA/Genesis House AAPI Design + Innovation Grant.

Now in its third year, the program continues to champion innovation in design within the Asian American and Pacific Islander community. Designed to empower emerging talent, three fashion designers will be selected to create collections that honor the fusion of their Asian heritage with modern design.

An advisory board will select the three designers to participate in the 2025-26 program, guiding them through the creative process as they develop original collections. This year's board of mentors and advisers include Steven Kolb, chief executive officer and president of the CFDA; Wen Zhou, founder and CEO of 3.1 Phillip Lim; Robert Geller, head of menswear design, Rag & Bone; Dao-Yi Chow and Maxwell Osborne, creative directors and cofounders of Public School; Jodie Chan, fashion marketing executive; Eva Chen, vice president of fashion, Meta; Gena Smith, chief human resources officer, LVMH Inc., and Samantha Chen, vice president of merchandising, Altuzarra.

Each designer selected for the CFDA/Genesis House AAPI Design + Innovation Grant will be awarded a \$40,000 grant from Genesis to support ▶



The CFDA/Genesis House event last February.

WWD

their research and design development throughout the program. As part of their creative journey, the three chosen designers will travel to Seoul for an experience to help shape and inspire their collections. The program will culminate in a presentation at Genesis House in February 2026, where a judging panel will evaluate the final designs, and one finalist will be awarded an additional \$60,000 to further expand their business, bringing the total potential grant funding to \$100,000.

"Genesis is a leader in innovation, delivering products with bold designs and advanced technologies," said Tedros Megiste, chief operating officer of Genesis Motor North America. "Our partnership with the CFDA champions emerging talent and celebrates the diverse voices pushing fashion forward. We are proud to provide this platform for AAPI designers to explore bold ideas and shape the future of design."

Kolb added, "Now in its third year, the CFDA/Genesis House AAPI Design + Innovation Grant continues to spotlight the groundbreaking work of emerging AAPI designers. This program is an important part of our efforts to support diverse talent and create more opportunities within the fashion industry."

Last February, Olivia Cheng of Dauphinette was the second winner of the CFDA/Genesis House AAPI Design + Innovation Grant. Her collection, entitled Clove, incorporated botanical elements like 24-karat gold electroplated ginko leaves, lotus flowers from her mother's garden and urban influences inspired by Seoul. The first winner was Grace Ling, whose looks were inspired by a femme fatale character. She incorporated references to figures from Asian folktales, and motifs such as hair which symbolizes respect in Asian culture.

Submissions will open on cfda.com starting at 10 a.m. Tuesday until Monday.

—LISA LOCKWOOD

Summer Shoes

Italian luxury footwear brand Aquazzura and Mytheresa are back with their third collaboration, which launched globally on July 2.

The Aquazzura x Mytheresa exclusive capsule collection celebrates the brand's signature style with six new pieces which feature sculptural shapes, luxurious satin finishes, and feminine details. The lineup comprises

Aquazzura x Mytheresa's Soave Crystal 105 bow-detail satin pumps.



the Soave 105 bow-detail satin pumps, the Soave 85 bow-detail satin mules offered in both gold and emerald green versions, the Black Tie 105 bow-detail satin sandals available in both pink and gold versions and the emerald green Soave Crystal 105 bow-detail satin pumps.

The capsule collection is available on Mytheresa.com within an editorial story and ad campaign. It retails from 750 euros for the Soave 85 bow-detail satin mules to 1,295 euros for the Soave Crystal 105 bow-detail satin pumps.

The long-standing partnership between the brand and the online retailer was celebrated by a two-day experiential event in Rome and at the Cinecittà Studios.

Aquazzura's founder and creative director Edgardo Osorio and Michael Kilger, chief executive officer of Mytheresa, welcomed international celebrities, royals and friends of the brand including Diane Kruger, model Stella Maxwell, Princess Eugenia of Hannover, and Lady Kitty Spencer, among others. The brand also held a brunch at the Aquazzura Bar at Hotel de Russie, which opened in April.

—ANDREA ONATE

Summer Of Sound

Selfridges is launching a series of music-themed events and merch across its locations in London, Manchester and Birmingham this July and August with collaborators including Bravado, Young Space, Manchester International Festival, Are We On Air?, Elevator Music, Pirate Studio, Not/ Applicable, Josh Baker and Nadine Noor.

In London, the windows of its Oxford Street flagship are set up as deconstructed gigs

capturing the vibe of live music in the forms of a stage set and lights, a tour bus and a dance floor.

The corner window space by Oxford and Orchard Streets will host weekly live performances, programmed by Studio Inside Out.

From July 14, a record shop will open in the Wonder Room on the ground floor, featuring vinyl favorites, both old and new, curated by Rough Trade, the cult London-based independent record label and retailer founded in 1976.

Judd Crane, executive director of buying and brand at Selfridges, said the Summer of Sound initiative is billed as "a celebration of the culture of music fandom, the influence of music merch and the unmistakable sound of our cities."

"Selfridges stores become places for fans to come together for live performances, workshops and talks, and the best merch. Building on a legacy of music-led collaboration, Selfridges will share its point of view at the intersection of fashion, retail, and pop culture," he added.

In Birmingham, home of Heavy Metal, a special experience titled "Back to the Beginning" will be dedicated to Black Sabbath fans. The store's windows feature visual creations by local artist Mr. Murals paying tribute to the band's legacy and visual identity.

Selfridges will continue its partnership with the Manchester International Festival with its Exchange Square store, with three days of performance from Friday to Sunday. Additionally, an Epiphone Riviera donated and signed by Liam and Noel Gallagher of Oasis went on public display from Monday in store. Merchandise and memorabilia exclusive to Selfridges from Oasis,

Prince, Nirvana, Smashing Pumpkins, Rolling Stones, Post Malone, Lola Young and Gracie Abrams will go on sale in the period as well.

—TIANWEI ZHANG

Green Machine

Last Yarn, the London-based resale platform for surplus fabric, is rapidly expanding. Having launched online last year, cofounders Deborah Lyons and Piarvé Wetschi have opened a physical space where designers, brands — and anyone in the market for deadstock — can meet and make a deal.

The Last Yarn Deadstock Studio, based in north London, offers bespoke private appointments, designer co-working space, breakout areas, and displays from sellers and buyers, including Bianca Saunders, Paolo Carzana, Ethan Layland, and We Are Kin.

The cofounders said they want the new space to serve as a hub "for much wider conversations, collaborations, and problem-solving," at a time when fashion brands large and small are looking for ways to close the loop on fabric use, and to work more efficiently.

There is more to come.

Lyons and Wetschi are also working on an app which is aimed at streamlining the process of buying and selling, and helping larger companies use their existing deadstock more efficiently. They are also developing tech that will enable companies to create 3D swatches and digital mood boards.

There are plans to extend Last Yarn to markets beyond the U.K., and add leather and haberdashery items, such as buttons, to the offer.

Until recently brands didn't think leftover fabrics even had an afterlife, and would regularly incinerate stock, send it to landfill or let it languish in the warehouse. While that is still happening, fashion companies are increasingly considering other, greener options.

On its website, Last Yarn keeps a running tally of how many meters of fabric it's rescued from landfill — more than 200,000 so far — since the company launched early last year.

Wetschi said the platform is a win-win proposition for all, adding that some of the bigger companies view it as a revenue stream, selling thousands of pounds' worth of fabric a month.

Lyons said that in addition to serving the trade, Last Yarn also counts the Royal Opera



Paolo Carzana, spring 2025

House costume designers among its top customers. It also offers discounts for fashion students and works in partnership with schools, universities and charities to push "localization, collaboration and innovation."

The platform has brought curators on board, too, including Orsola De Castro, cofounder and creative director of Fashion Revolution, which campaigns for a more transparent and accountable industry; Tamsin Blanchard, journalist and author of "Green Is the New Black," and James Ellis, owner of the long-standing British bridal company Ellis Bridals.

—SAMANTHA CONTI

Bigger Horizons

Nicole Miller is expanding its brand to Mexico and Latin America.

The company has signed a new agent relationship with Tycoon Enterprises, founded in Mexico, to launch the Nicole Miller brand across Mexico and Latin America starting in 2026.

This partnership marks a key development in Miller's international expansion strategy. Miller, which is owned by Gordon Brothers, will be positioned to scale quickly delivering localized collections and securing top retail placements.

Tycoon, a leading brand licensing agency in Latin America, was established

in 1990 and operates eight offices across the region.

"This expansion into Mexico and Latin America is especially meaningful to me," said Nicole Miller. "As someone who has always found inspiration through travel, I've long admired the richness, vibrancy and spirit of this region. The women here reflect the kind of strength, style and individuality I design for. To bring the Nicole Miller brand to this audience feels like a natural and exciting next chapter."

Carolyn D'Angelo, senior managing partner, head of brand operations at Gordon Brothers, who oversees Nicole Miller, said, "This partnership represents a strategic milestone in our commitment to grow Nicole Miller as a global lifestyle brand. Latin America is a dynamic and fashion-forward region, and with Tycoon Enterprises' market expertise, we're confident in our ability to scale rapidly and connect authentically with consumers. It's an exciting step in building the brand's international momentum."

Tycoon Enterprises noted the strategic significance of the partnership.

"We are thrilled to add Nicole Miller to our portfolio at Tycoon, a name that stands out for its timeless style and bold designs. This partnership marks an exciting new chapter for us as we join forces with a brand that shares our passion for quality, innovation and elevated style. We're confident that together we will create extraordinary opportunities and bring fresh, inspiring collections to Latin American customers," said Dalia Benbassat, vice president of acquisitions and corporate relations at Tycoon.

Miller, who founded her company in 1992, has over 45 fashion and lifestyle categories across women's, men's, kids, home, beauty, fragrance and other categories. In 2022, Gordon Brothers made a majority investment in Miller's business. —L.L.



Selfridges' Birmingham store with Black Sabbath-inspired display.



Nicole Miller