

WWD

Fashion. Beauty. Business.

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Action Plan

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Dior's New Garden

The Parisian brand is bringing some botanical wonder to Manhattan with the House of Dior New York, opening Wednesday. According to Dior CEO Delphine Arnault, the Peter Marino-designed flagship is not just a boutique, but "a destination for inspiration, art and creativity." *For more, see pages 8 to 12.*

PHOTOGRAPH BY GEORGE CHINSEE

BUSINESS

Giorgio Armani to Appeal 3.5 Million Euro Fine

● The AGCM is fining the Italian luxury brand for alleged misleading advertising linked to sustainability statements contradicted by uncovered evidence of supply chain auditing negligence.

BY MARTINO CARRERA

MILAN - The Giorgio Armani company is pushing back on the decision of the AGCM, the Italian Competition Authority, to fine the luxury brand for alleged misleading advertising.

The authority is imposing sanctions of 3.5 million euros on Giorgio Armani SpA and G.A. Operations SpA for deceptive business practice linked with the companies' sustainability statements on their Armani Values and armani.com websites, which the AGCM claims are contradicted by the uncovered evidence of negligence in supply chain auditing.

The Italian brand said it will appeal the decision before the Regional Administrative Court.

Proceedings were initiated by the AGCM in July last year, three months after G.A. Operations SpA, the manufacturing arm of the Giorgio Armani Group, had been put into judicial administration by a Milan court for alleged negligence in auditing its suppliers whose subcontractors allegedly engaged in sweatshop schemes and workforce exploitation.

The probe was fully resolved and the judicial administration procedure lifted last February.

In Friday's ruling for sanctions, the Italian Competition Authority said that the "investigation revealed that the companies placed strong emphasis on

their commitment to sustainability – particularly social responsibility, including worker welfare and safety – which has become a marketing tool used to meet growing consumer expectations. This is evidenced, among other things, by the very name of the company website ('Armani Values') as well as by certain documents collected during inspections.

"These clearly show the objective of 'enhancing the brand's positive perception in terms of sustainability ... and, from a commercial standpoint ... encouraging customers to make purchasing decisions that also reflect the 'values' conveyed through our products'," the authority wrote.

In a responding statement issued Friday, Giorgio Armani SpA expressed "disappointment and bitterness" at the decision of the Italian Competition Authority to conclude the proceedings initiated in July 2024 for alleged misleading advertising, resulting in sanctions against the companies.

"This decision disregards the decree by which the Court of Milan revoked, early, the judicial administration of G.A. Operations SpA, acknowledging that, after a thorough analysis of the control and supervisory systems long used by the Armani Group for its supply chain, 'the excellent result the Company is believed to have achieved was made possible - in a short timeframe – precisely because structured and tested supply chain control systems were already in place at the time the measure was applied,'" it said.

The Italian luxury company added that throughout the AGCM investigation, it complied with the latter's requests but couldn't "establish a constructive relationship with them to fully understand

the reasons for its position."

This development comes on the heels of a yearlong turmoil in the Italian high-end fashion supply chain which has faced allegations that it has frequently failed to uphold the principles of quality, work ethics and sustainability that the sector has long prided itself on.

Such allegations that have swirled in media reports and on social media follow recent cases of alleged workers' exploitation, abuse and sweatshop schemes in the Italian fashion supply chain.

The most recent links Loro Piana to sweatshop subcontractors that the brand failed to properly audit and follows earlier similar incidents for Valentino, Alviero Martini and Dior, in addition to Giorgio Armani. All brands have been put under judicial administration, with the latter two brands' probes fully resolved and the judicial administration procedures lifted.

Last week the president of Camera Nazionale della Moda Italiana Carlo Capasa got vocal on the topic, defending the country's high-end fashion supply chain against those claims and so did Confindustria Moda president Luca Sburlati and Confindustria Accessori Moda president Giovanna Ceolini.

Industry associations and trade unions are pressuring the Ministry of Enterprises and Made in Italy to define a country-wide mandatory protocol and policy to ensure the sector complies with fair work standards.

A fashion roundtable held last week at the Ministry moved the conversation forward, although no advancement is expected before the end of the summer.

As many of the claims of alleged work abuse have entailed companies based in the Lombardy region, the

Backstage at Giorgio Armani, fall 2025.



Milan Prefecture promoted in May a memorandum of understanding to tackle worker exploitation, undeclared work, tax evasion, and unfair contractual practices in the fashion supply chain.

Confindustria Moda, Confindustria Accessori Moda and Camera Nazionale della Moda Italiana were among other entities which undersigned the non-legally binding memorandum, which defines an action plan to tackle those issues.

BUSINESS

Aeffe Takes Action Amid Luxury Slowdown

● In addition to appointing Marco Gobetti to the board to help develop growth avenues, executive chairman Massimo Ferretti has mapped out a cost-cutting and strategic 2026-2028 plan.

BY LUISA ZARGANI

MILAN – Aeffe executive chairman Massimo Ferretti is taking action as the global slowdown in the luxury industry dragged down the revenues and profitability of the fashion group in the first half.

For starters, Ferretti said former Ferragamo chief executive officer Marco Gobetti was named to the board on Friday to help develop growth strategies and strengthen the group, "including, where opportunities arise, through strategic partnerships." He also mapped out measures to cut costs and to improve organizational efficiency "with a focus on the provision of services," beginning in the first half and throughout a 2026-2028 plan.

The appointment and the first-half performance did not impress investors, who sent shares down 3.8 percent by mid-afternoon at 44 cents, closing down 5.14

percent at 43 cents.

"It is now clear to everyone that we are experiencing a serious crisis in the fashion and luxury sector, which is having a significant impact on our group's performance," said Ferretti in a statement commenting on Aeffe's first-half financial results. "Persistent political instability, exacerbated by a series of ongoing conflicts, is having a heavy impact on the global economy. 2025 will still be a year of transition for the group as it works toward its desired recovery in sales volumes and performance, especially for the Moschino brand, given the difficulties that continue to plague the market."

Group revenues fell 27.8 percent to 100 million euros in the six months ended June 30 compared with 138.6 million euros in the same period in 2024.

Aeffe is launching "a major cost rationalization project that will take full effect in 2026, including the reduction of fixed costs, direct costs and labor costs," as it expects a further slowdown in sales.

"Aeffe directors continue to closely monitor the performance and evolution of the reference markets, the implementation of the cost rationalization plan, and all initiatives that could further protect cash flows and expected economic margins."

Ferretti further elaborated on the future



Moschino women's resort 2026, men's spring 2026

steps, saying that Aeffe is preparing a 2026-2028 business plan "which will contain the Group's new strategic guidelines in terms of sales channels and markets, as well as critically reviewing some of the company's most important processes, including operations and physical channels."

To support the plan, Aeffe continues to invest in the management team, hence the arrival of Gobetti.

In the first half, sales of the ready-to-wear division amounted to 64.9 million euros, a decrease of 31 percent, while revenues of

the footwear and leather goods division totaled 45.9 million euros, down 18.7 percent.

Net losses amounted to 28.5 million euros and compared with a net loss of 20.4 million euros a year earlier.

Adjusted losses before interest, taxes, depreciation and amortization totaled 6.9 million euros compared with EBITDA of 400,000 euros in the same period last year.

Operating losses widened to 25.4 million euros from 15.8 million euros a year earlier.

Revenues in Italy were down 31.3 percent to 39.6 million euros, impacted by a 36 percent decrease of the wholesale channel. Retail was down 13 percent.

Sales in Europe, which accounts for 32 percent of the total top line, decreased 24 percent to 32 million euros.

In Asia and in the Rest of the World division, the group reported revenues of 22.5 million euros, down by 28.2 percent.

Sales in America fell 21.1 percent to 6 million euros.

The wholesale channel was down 29.7 percent to 64.4 million euros, accounting for 64.4 percent of sales.

The retail channel was off 18.7 percent to 34 million euros.

As of June 30, debt stood at 95.7 million euros, net of the IFRS 16 effect compared with 135.2 million euros at the end of June last year.

BUSINESS

Chanel Reports Data Breach Impacting U.S. Client Care Database

- An unauthorized external party accessed limited personal information.

BY LISA LOCKWOOD

Chanel Inc. informed its customers Friday morning about a data security breach at the U.S. company.

In a letter to clients, Chanel said that on July 25, Chanel became aware of a security incident involving a Chanel Inc. database in the U.S. hosted by a third-party service provider, “where an unauthorized external party accessed and obtained some of the client data we hold.”

A Chanel spokeswoman confirmed the security incident Friday and said, “The investigation indicates that there was unauthorized access to this database. There was no malware deployed to our systems, and our operations remain unaffected.” She said upon detecting the issue, the company immediately activated their incident response protocols and engaged leading cybersecurity experts to support their investigation.

“Based on the findings of the investigation, the data obtained by the unauthorized external party contained limited details of a subset of individuals who contacted our client care center in the U.S. —specifically name, email address, mailing address and phone number. No other information was contained in the database. The clients affected have been informed,” said the spokeswoman.



Chanel's redesigned boutique at the Bellagio Resort in Las Vegas.

When asked how many people were impacted, she said the incident affected one Chanel Inc. database in the U.S., which contained the information of individuals who contacted Chanel's client care center in the U.S.

As a precaution, Chanel recommended to its clients that they remain vigilant for suspicious phone calls, emails or other unsolicited communications. They are also advising clients to never open attachments or click on links from unknown senders, or to disclose sensitive information to these sources. “Chanel will never reach out to you for your password

or sensitive information, or send you links to identify yourself, through unsolicited emails, messages or phone calls,” said Chanel in the email.

In the letter to clients, Chanel said it “sincerely apologized for this incident and would like to assure you that Chanel takes the protection of our client data extremely seriously.” The company included a dedicated hotline in the letter for any questions.

“We continue to serve our clients without interruption. Data security and the privacy of our clients are of the utmost importance for Chanel, and we

have dedicated significant resources to responding to the situation,” said the Chanel spokeswoman.

Retail-related cybersecurity attacks have become a growing problem in the industry. As reported, a report from KnowBe4 in March said there is a 56 percent spike in retail cyberattacks driven by phishing and AI. “This puts retail in the top five industries targeted by cybercriminals,” the report said. It noted that the average cost of a single retail data breach “reached \$3.48 million in 2024,” representing an 18 percent increase from 2023.

In June, The North Face warned its customers not to recycle login information on its customer accounts, following a cyberattack on its site in April that used a technique called “credential stuffing.” An attacker had launched a “small-scale” credential stuffing attack “using email addresses/usernames and passwords stolen from another source, such as a breach of a different company or website, to gain unauthorized access to user accounts, as reported.

In May, Adidas said it had a cyberattack in which an “unauthorized third party” obtained some consumer data — but not any passwords, credit cards or an other payment-related information — through a third-party customer provider. The same month, Victoria's Secret's e-commerce site was down for a few days as it addressed a security incident. The breach also resulted in a delay of its first-quarter earnings report. And fashion firms overseas — Harrods, Marks & Spencer and the Co-op Group in the U.K. — in May also saw hackers targeting their online operations.

Dior confirmed in May that it was impacted by a data breach involving its Chinese customer base. The breach occurred in January 2025, but wasn't discovered until May.

BUSINESS

Bogner Sells Majority Stake to Katjes International

- The Munich-based Bogner family will retain 40 percent of the shares.

BY LISA LOCKWOOD



Bogner, the Munich-based lifestyle and luxury fashion company, has found a new majority investor in Katjes International.

The Bogner family will sell 60 percent of its shares in Willy Bogner GmbH to Katjes International GmbH & Co. Katjes, based in Emmerich, Germany and part of the Katjes Group, which invests primarily in companies with established brands in the consumer goods sector.

The Bogner family will remain involved in Bogner for the long term with 40 percent of the company shares and will continue to be involved in the strategic direction of the company. The transaction is expected to be completed in September. It is subject to antitrust approvals. The price of the acquisition wasn't disclosed.

Florinda Bogner, daughter of Willy Bogner Jr., said, “We are delighted about our strong new partner. In Katjes International, we gained a family-owned company that shares our values and is committed to investing in the future of Bogner alongside us. Together, we will continue writing the success story of our richly traditional brand.”

Tobias Bachmüller, managing shareholder of Katjes International, said, “With our success in the personal care sector — with Bübchen, Theramed and Shirin Beauty — we have proven that we can profitably develop brands outside our core business. The further development of brands in the consumer goods segment in Europe is our strength and is in line with our long-term strategy. With Bogner, we are expanding our brand portfolio into the luxury goods segment and further enhancing its value.”

Katjes International's investment gives Bogner the opportunity to continue growing in the future with an experienced partner and with a strong capital structure. Both family-owned businesses, the partners intend to invest jointly in the expansion and further internationalization of the brand.

Arndt Geiwitz, chairman of the advisory board of Bogner, said, “Bogner has successfully transformed itself in the past few years and is now well positioned as a leading player in the lifestyle and luxury sports fashion sector. With Katjes International as a strong investor, Bogner is ideally equipped for the future.”

The company's headquarters will remain in Munich, and Bogner will continue to operate as a legally and organizationally independent company. The company is known for its upscale sportswear and luxe snow sports attire.

Bogner posted record-breaking results for the 2023-24 fiscal year, with revenue climbing 7 percent to 187.6 million euros.

Daniel Hiendmeier, managing director and chief brand officer of Bogner noted that Katjes' investment is a milestone for the future of both the Bogner and Fire + Ice brands. “Katjes International shares our vision of innovation and brand management and brings a deep understanding of our identity. The partnership opens up great opportunities for the brand, our employees and partners,” he said.

Frank Wiesner, managing director and chief financial officer of Bogner, added, “The transaction strengthens our capital

base and creates an excellent foundation for driving our international growth and expanding global customer relations. The move confirms the appeal of the Bogner brand and the success of our strategy in recent years.”

As reported last August, Bogner said it was looking for a partner to invest in its international expansion. The company said at the time it would part ways with its chief executive officer Gerrit Schneider, who had accepted a new post, at the end of 2024. At the time, the company said it had achieved the highest sales in its history in the last fiscal year.

Willy Bogner Jr., whose father Willy Sr. started the namesake company in 1932, is its primary owner with daughter Florinda. They serve on the company's board, but aren't active in its day-to-day operations.

Willy Bogner Sr., an Olympic skier, started Bogner as an import business for skis, equipment and Norwegian knitwear. The company specialized in skiwear and evolved into other areas. His wife, Maria, was credited with creating the modern skiwear look, overseeing design and serving as the company's lead model.

Following Willy Sr.'s death in 1977, Willy Jr. and his wife Sonia, a model-turned-designer, expanded into other categories, introduced the Sônia Bogner label and the snowboard-inspired Fire + Ice brand, and opened freestanding stores. The husband-and-wife team built up and modernized the family business in the '80s, '90s and 2000s. In 2017, Sonia Bogner died after a long illness. Willy Jr. retired from the daily business in 2019.

BUSINESS

Anthropologie Elevates Maeve as a Stand-alone Brand

- There will be dedicated Maeve social media channels, including its first Substack, as well as a Maeve brand store slated for October.

BY LISA LOCKWOOD

Maeve is breaking out on its own.

Anthropologie Group will introduce its in-house label, Maeve, as a stand-alone brand.

Known for its feminine design and multigenerational appeal, Maeve, which was launched in 2005, has consistently resonated with the brand's most loyal customers in dedicated retail spaces within Anthropologie's existing footprint. It is now expanding into stand-alone Maeve storefronts and independent social channels.

The first 3,000-square-foot Maeve store will open in Raleigh, N.C., in October, to be followed by three test stores over the next year.

Maeve has long played a central role in Anthropologie's own-brand strategy. Over the past year, the label has been shopped by nearly 2 million customers, ranked as the number-one most searched brand on anthropologie.com with close to 3 million searches and driven more than 10 million TikTok views. Three of the top 10 most-hearted items on the website are Maeve pieces.

"Maeve has emerged as a true driver of growth within Anthropologie's portfolio," said Anu Narayanan, president of women's and home at Anthropologie Group. "Its consistent performance, combined with our customers' emotional connection to the brand, made this the right moment to evolve Maeve into a stand-alone identity. Our customers have helped shape Maeve into what it is today and shown us time and again that the label holds a special place in both their wardrobes and their lives. We're thrilled to now offer them the full Maeve experience in a bigger, more impactful way."

Further, she said, "Maeve has had kind of a viral presence with our customer, and we always listen to our customers, watch how they're interacting with different labels or different brands, and then decide how we should grow things."

She said it's been a top-performing brand and has grown consistently over the years. "The customer is just infatuated with the label and the brand and has such a strong affinity for it. So we felt like now was the time, given the growth that we've had, the customer loyalty and new customers who have been interacting with Maeve to really go for stand-alone stores, as well as growing our presence digitally."

After opening the Raleigh, N.C., store in October, Maeve has three more stores in the pipeline as tests in the coming year.

Narayanan said what's great about the Maeve brand is that it attracts a multigenerational customer. "We've seen young people purchase Maeve. We've seen older people purchase Maeve. What I think is so great about the assortment is that it has really timeless pieces that have modern silhouettes and details. And so I think that's what's really driven it to appeal to a broader base."

Maeve features occasion-ready styles and extensive Plus, Petite, Tall and Adaptive offerings.

Describing Maeve's particular aesthetic,



Here and below: Some looks from Maeve.



Narayanan said, "We really think about how the label is anchored with a kind of color, charm and a sense of character. We always say that this customer is a little irreverent. She sees the world in Technicolor and lives vibrantly. We have that as the anchor. There are also classic pieces like our Avery trouser and our Colette pant, which are quintessential to the brand and can be styled in multiple ways. It has a modern sensibility."

Asked about expectations for the store, she said, "We're most excited to see how the customer interacts with the brand and

the pieces that they'll be gravitating to, but I think we are going to see some strong results and really have the ability to fuel much larger growth over time."

For the Raleigh store, there will be some partnerships with Rowing Blazers (women's), Goop for beauty and Jennifer Fisher for jewelry. Narayanan said the Maeve location will have "more of a boutique feel" since it has smaller square footage than an Anthropologie store.

The brand is priced comparatively to Anthropologie, with prices ranging from \$28 for a Blair tank to \$248 for the sleeveless

square-neck fit and flare minidress.

While Maeve won't have its own website, it will have a landing page on the Anthropologie site and dedicated social channels. Megan Dever, director of merchandising at Anthropologie, will help lead the business.

Among Maeve's bestselling items is the Colette pant. "We do really well with different shirting programs as well, and all of the fun colors and prints. I would say a lot of the print and pattern is really what drives Maeve," said Narayanan.

"We believe great design should inspire, delight, and connect with women in meaningful ways," added Richa Srivastava, chief creative director of design at Anthropologie. "Every Maeve piece reflects that philosophy—infused with the color, charm and character our customer has come to love, and grounded in a thoughtful understanding of how she wants to feel in her clothing."

As part of Maeve's 360-degree marketing strategy it will have dedicated social channels across TikTok and Instagram, and a Substack titled "4 one more thing," to share long-form editorial content and behind-the-scenes insights. Also planned is House of Maeve, a gathering of 150+ influencers, press and community members from across the country for an exclusive New York City event led by celebrity host Chloe Fineman that will include a mock store preview, Cafe Maeve, behind-the-scenes products unrollings, a gifting suite and styled sessions and a spotlight on Maeve's dedicated social impact partnership with She's the First, a nonprofit that ensures girls around the world are educated, respected and heard.

The first feature article on their new Maeve Substack will be with Fineman and will go live on Wednesday.

In addition, there will be a multipronged influencer strategy and a robust ad campaign, featuring paid social, connected TV and out-of-home placements in priority markets, including New York City and Los Angeles. Maeve will also release a

special Maeve catalog featuring both models and influencers, available in stores nationwide and shipped to hundreds of thousands of their best customers across the country.

"Design is at the heart of Maeve, but it's the storytelling and sense of purpose that turn customers into a community," said Barbra Sainsurin, global chief marketing officer of Anthropologie Group. "We're celebrating Maeve with a thoughtful, full-funnel strategy that combines rich content, meaningful activations and immersive experiences—all aimed at inspiring discovery, driving conversion, and building lasting brand love."

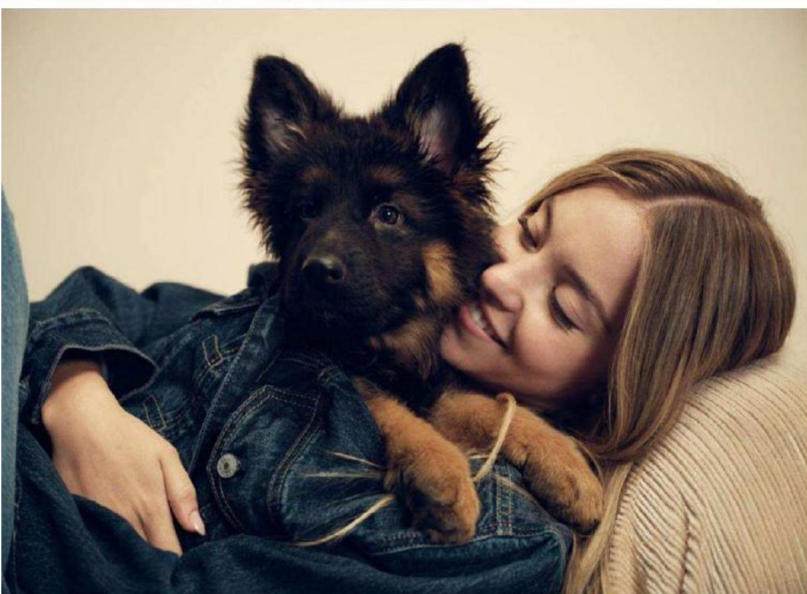
To launch the She's the First partnership, Anthropologie stores nationwide will host a charitable roundup at checkout benefiting She's the First throughout August, with Maeve stand-alone stores offering programs year-round starting with the Raleigh, N.C., store.

The full Maeve assortment is available online, in select Anthropologie stores and through Maeve's upcoming stand-alone retail concepts.

Urban Outfitters Inc., Anthropologie's parent firm, reported that for the three months ended April 30, Anthropologie's net sales were \$569.9 million, up 8.3 percent from a year earlier.

FASHION

Branding Experts Mixed Over American Eagle Response to Sydney Sweeney Ad Backlash



● The company has faced a firestorm of controversy and global news coverage for its "Sydney Sweeney Has Great Jeans" campaign.

BY ROSEMARY FEITELBERG

After more than a week of near-constant scrutiny on social media, in the mainstream media and among consumers, American Eagle Outfitters has addressed the controversy facing its new ad campaign featuring Sydney Sweeney.

The sportswear and denim company posted on its Instagram Friday afternoon, saying: "Sydney Sweeney Has Great

Jeans' is and always was about the jeans. Her jeans. Her story. We'll continue to celebrate how everyone wears their AE jeans with confidence, their way. Great jeans look good on everyone."

In one of the campaign's promotional videos, the 27-year-old "White Lotus" and "Euphoria" actress is seen lying on the floor zipping up her jeans, as she says, "Genes are passed down from parents to offspring, often determining traits like hair color, personality and even eye color." The camera then focuses on her face, when she says, "My jeans are blue." The narrator then says the campaign's tag line: "Sydney Sweeney has great jeans."

Some questioned the narrative and the

use of "genes," seeing a sign of eugenics.

Executives at American Eagle were not available Friday afternoon to comment further, according to Rebekah Margulis, associate vice president of fashion and retail at Shadow, the outside public relations firm that American Eagle works with.

Sweeney has not commented publicly about the controversy, nor has the stylist Molly Dickson, who worked on the campaign. Sweeney's most recent post to her 25 million Instagram followers reads, "I have great jeans...now you can too." That included a short video from the campaign of her closing the trunk of a car and then wiping her hands on her backside as she walked away.

American Eagle's response post had racked up more than 36,600 likes and 5,483 comments. Some offered such remarks as, "I can't believe this is all real." And "It's really clear who you're all aligning yourselves with and the world's watching and acting (shopping) accordingly." Others offered "Liberal meltdown incoming." And "Your intern really cooked with this one."

Asked about AEO's response Friday, Sacred Heart University professor David Loranger said its approach is "counter to everything that is a branding standard and what business schools teach about crisis management. Perhaps American Eagle was surprised by the reaction to this ad, but if they had taken the time to beta test it in the first place, they wouldn't be in this mess."

From Loranger's viewpoint, "to get such a vehement reaction from [some] consumers and to double down is sort of unheard of, and in my opinion,

ignores their target market." He compared the campaign to one that might have been done by American Apparel's founder Dov Charney or Abercrombie & Fitch's former chief executive officer Mike Jeffries in their heydays.

Loranger said, "To disregard market reaction is not only arrogant but shows complete indifference to consumers. The market determines what's acceptable and not acceptable, not the brand. It will be interesting to see where this goes. Who knows? It may become an advertising business case where we will teach what not to do. In any event, they should fire their copywriter."

Former Levi's brand president Jennifer Sey, who is CEO of XX-XY Athletics, offered a different take. "There is no reason for American Eagle Outfitters to apologize or backtrack because some women on TikTok, who probably never bought the brand anyway, don't like it," she said.

Sey said she has been pitched "this exact campaign many times" over the years. She added, "It's an obvious one. A play on words. Nothing more. A beautiful woman, looking great in her jeans, [who is] at the top of her career and celebrity, and in on the joke? Sweeney's self-awareness and humor are what make the ad unique and fun."

Sey offered, "If I were advising American Eagle Outfitters, I'd tell them to ignore the haters. Stand strong. Don't cower to the bullies who want to make everything a tale of oppression — even a fun ad campaign for jeans. The cancelers can't cancel anymore. They've lost their power. They just haven't realized it yet."

Sew Branded's founder Scott Woodward said Friday that the jeans-genes "clever word play" in the campaign "just feels off" given the current cultural zeitgeist and that "struck a nerve with loyal Gen Z consumers and advertising media types, too."

Digging in and not acknowledging how it made consumers feel might exacerbate the situation, according to Woodward.

"Confidence in and celebrating everyone is a definitely good message for them, as they've owned that successfully and beautifully for a long time," he said.

Noting how the AEO brand case study on how to know your consumer is one that he has shared while teaching students at Parsons School of Design, Woodward said he was "rooting" for AEO, as Sweeney was another wonderful, culturally relevant partner with whom to collaborate on their storied jeans brand.

However, Loranger speculated about how Sweeney's personal brand may be impacted by the backlash. "Here, it may be the sponsor brand that drags down the celebrity, rather than the reverse, as in the Travis Scott-Dior fiasco. Her people are probably in damage control mode."

A few years ago Dior postponed the release of its menswear collaboration with the musician after 10 people were killed in a stampede at his Astroworld music festival in Houston in 2021.

Prior to the launch in an interview with WWD, American Eagle's chief marketing officer Craig Brommers described the campaign as "potentially one of the biggest gets in American Eagle history." He said, "Sydney Sweeney is the 'It' girl of the moment, and she is helping us create the 'It' jeans campaign of the season. Sydney really encapsulates American Eagle. She is the girl who can play the red carpet but she's also the girl next door, and that duality really defines Gen Z and Millennials."

The Sweeney campaign's July 23 launch reportedly helped to increase the market value of AEO by \$400 million.

AEO's stock closed Friday down less than 1 percent at \$10.74.

MEN'S

Joey Betesh, Son of Dr. Jay's Cofounder, Launches Streetwear Brand Double Black

Looks from the Double Black collection.

- The mountain-inspired streetwear brand will be direct-to-consumer at first and may eventually be wholesaled.

BY JEAN E. PALMIERI

There's a new streetwear player on the scene – and he's got quite the pedigree.

Joey Betesh is the son of one of the category's pioneers, Elliot Betesh, who cofounded Dr. Jay's, the New York City-based chain of stores that defined the urban fashion craze in the Eighties and Nineties.

And now, the younger Betesh is launching his own brand, Double Black, a ski-inspired collection infused with streetwear elements.

"I've been around fashion my whole life," said Betesh. "Whenever I wasn't in school, I was working in the stores."

Dr. Jay's was founded in 1975 and at its height, had 16 locations around New York selling the trendiest streetwear and sneakers. The business wound down in 2021 but Betesh said his father, who was also instrumental in the creation of the Akademik's streetwear brand founded by Donwan and Emmett Harrell, continues to

work with other brands as an advisor.

With that upbringing, it's no surprise Betesh would seek to chart his own course in the fashion industry.

He started working on Double Black three years ago after seeing how many of his friends had embraced skiing. In exploring the market, he found the apparel targeted to this enthusiast was either uninspired mountain-wear or high-end European brands.

"There didn't seem to be anything with an Americana essence and fashion flair," he said. So he set out to change that, creating a collection of men's and women's apparel that "merges the edge of NYC streetwear with the thrill of extreme sport."

He named the brand after the difficult double black trails on most ski mountains. But to Betesh, the name is not literal and refers instead to reaching goals and overcoming challenges. As the brand's website says: "What started as a nod to the fearless skiers who conquer the double black diamond trails, has evolved into a lifestyle that encourages pushing limits on the mountain and life."

Its tag line is Experts Only, which Betesh said speaks to anyone seeking to become

an expert in any walk of life.

Key pieces include hoodies for \$170 to \$285; T-shirts for \$62 or \$68, a tech pant for \$160 and trucker hats for \$40.

There's also a collection called Apres '83 that Betesh said was inspired less by mountains and more by tennis. "It's what you'd wear if there were a tennis club on a mountain," he said with a laugh. The line features piping on collars, cuffs and pants and retails for \$78 for a ribbed T-shirt, \$275 for a striped track jacket and \$185 for a pant; a retro short for \$105, and a waffle knit polo for \$165.

Every piece has a double black logo, either subtle or blown out.

Betesh said the collection is not performance-based, but some pieces do have technical elements such as the pant made from nylon and spandex.

"It's more the essence of the culture," he said. "You can wear it to do something athletic but also go to dinner."

Although small batches of Double Black have been offered for three years, this marks its official debut. The brand is exclusively direct-to-consumer and a new, more sophisticated website has been created.

Eventually, Betesh hopes to explore some limited wholesale with the right partners. But first, he's looking to expand the brand's reach by getting the word out on social media and beyond. "Consumers find you when you do something well, and buzz develops organically," he said.

MEN'S

On This Oxford Campus, the Boys Dress With Character

- In Netflix's "My Oxford Year," costume designer Claire Finlay-Thompson added heart to collegiate style.

BY HIKMAT MOHAMMED

LONDON – In Oxford University's nearly 930-year history, the institution has resisted a fashion course, but many of its alumni have come to inspire what's now known as the "Oxford look" – intentionally or not.

In most cases, it's a striped necktie or argyle sweater as depicted in "Bridgeshead Revisited" or "The Riot Club" – or simply, a waxed Barbour jacket in Netflix's new film "My Oxford Year," about Anna De La Vega (Sofia Carson), an American grad student, who falls in love with Jamie Davenport (Corey Mylchreest), the teaching assistant for her Victorian poetry course.

"The university offers [student] guides done and my guide had two different colored socks on – he'd obviously just gotten up and put whatever on," said costume designer Claire Finlay-Thompson in an interview, adding that the mismatched look inspired the charmingly shabby ensembles of Tom Sethi (Nikhil Parmar).

She wandered around the university town, watching and taking notes or photographs of the students' style.

"If you just pull images off the internet

or from magazines, then it would all just look very glossed, and I want to make it real because we're telling a story and we want it to have a reality," she said.

Finlay-Thompson also rewatched the 1970 college romantic drama "Love Story" starring Ali MacGraw and Ryan O'Neal for inspiration in terms of color and "vibe," but she didn't have to travel far to get the "Oxford look" just right. She found fashion tidbits on her own doorstep in the Cotswolds, where a Barbour or Fairfax & Favor boot is always in close proximity.

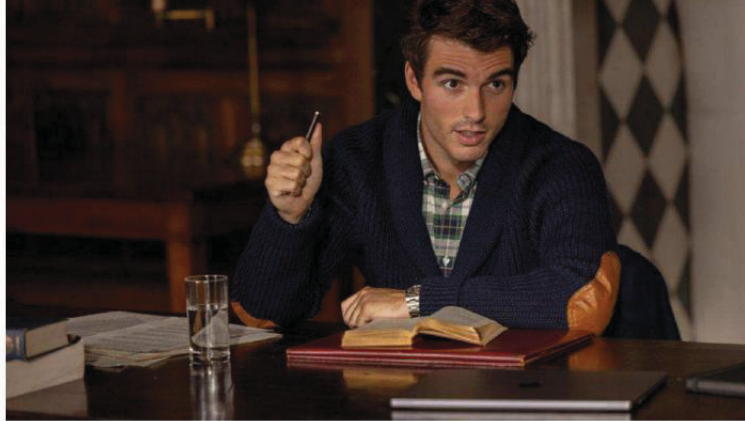
"His [Jamie's] father is also in a Barbour, which is part of their [family] uniform. I wanted him to be smart looking without having to put him in a suit, so we went for shirt and trouser combinations or sweaters with rolled-up sleeves, so that he still looked approachable," she said.

The costume designer took a generally traditional approach to Jamie's wardrobe using plenty of British brands including Sunspel, Holland Cooper and Percival.

"Jamie's character comes from money, so we got the brands that [reflected that] and I gave him a silver watch with a blue dial to wear – I wanted it to look like a heritage piece that maybe belonged to his brother or father," Finlay-Thompson said.

In many of the scenes, she found herself using pieces from her expansive warehouse, where she's been collecting

Corey Mylchreest as Jamie in "My Oxford Year."



fashion items for over two decades.

"I collect quite eclectic things and the students are quite eclectic because they can't really afford fashion the same way that Jamie can," she said.

Finlay-Thompson gave Charlie Butler (Harry Trevaldwyn), one of the more enthusiastic and eccentrically dressed characters in the poetry course, a Burberry trenchcoat as well as a number of waistcoats and shirts featuring prints of birds and flowers.

"He thinks of himself as a poet and is a bit of a romantic, that's why he likes the idea of being at Oxford wearing a waistcoat. He obviously loves 'Bridgerton' and is a modern version of that with his high-waisted 1950s trousers and Jeffrey Campbell boots," she explained.

Costuming has always come naturally to Finlay-Thompson, who grew up making clothes for her Sindy dolls and then went on to study at Wimbledon School of Art in the late '90s, where she was taught by

Hazel Pethig, the costume designer behind "Monty Python and the Holy Grail" who offered her the opportunity to work on the set of "Fierce Creatures."

"I was in a work room making animal costumes and big prop stuff," she said.

But Finlay-Thompson's latest project "Kill Jackie," starring Catherine Zeta-Jones, takes a dark and glamorous turn from zoos and Oxford libraries. The series follows an ex-cocaine dealer who has moved into the art world as she fights off The Seven Demons, a group of elite hitmen hired to kill her.

"People are going to be shocked at how funny Catherine is – it's not a comedy, but her performance is incredible and she does it all in a Welsh accent, which she's never done before on camera," she said.

The series is produced by Damon Thomas, one of the producers behind "Killing Eve," and judging from paparazzi shots of Zeta-Jones in sequins and furs – maybe there's a new Villanelle coming to the small screen.

Harry Trevaldwyn as Charlie in "My Oxford Year."



MENTALITIES

MEN'S

Another Aspect Is for the Cool, Corporate Guys

- The brand is prioritizing its community with an off-schedule event during Copenhagen Fashion Week where no clothes will be on display.

BY HIKMAT MOHAMMED

LONDON – Much has been written about Danish style and its knack for sporty tailoring or curated nonchalance, but now, a new style is emerging, hitting on the elements of corporate uniforms and relaxing them.

Menswear collective Another Aspect has been tapping into the market for five years and is now ready to slowly branch out of Copenhagen.

The brand has been showing on and off the Copenhagen Fashion Week schedule. In the summer edition, which is currently taking place, Another Aspect has opted out and is instead hosting an intimate gathering with the Danish coffee brand La Cabra, with whom they share a store space.

There will be no clothes on display – just coffee.

"It's going to be about just gathering people and the community, which is very important to us because we've had a physical presence through our store since we started and it has developed a personal connection with people," said Daniel Brøndt, cofounder of Another Aspect, in an interview.

"Our brand doesn't necessarily fit a show format because our clothing is for the everyday," he added.

The store is in the same neighborhood as other trendy Copenhagen-based brands including Tekla, Mfpen and Henrik Vibskov. There's also a Paul Smith shop that's a stone's throw away.

Another Aspect has been using its store as an experimental hub to host events and parties – sometimes they invite chefs in for mini takeovers.

The store has become part of the brand's headline. In March, they traveled to

Forty percent of Another Aspect's collections are made up of evergreen pieces.



The Danish brand Another Aspect is celebrating its fifth anniversary.

Tokyo with the community aspect in mind and hosted another intimate gathering at Trunk Hotel as part of their collaboration with the New York-based brand Colbo.

There's a growing appetite for Another Aspect outside of Copenhagen.

"We want to expand into London and maybe New York. We've built a presence online that's very much picking up and there's a similar coffee culture in London to Denmark that could work with what we have right now," said Brøndt.

The brand is carried by Goodhood in London and Peggs & Son in Brighton.

Another Aspect's big retail presence is in Japan, where the brand is stocked by 15 retailers.

Another Aspect's pricing ranges from 70 pounds for a white crewneck T-shirt; 175 pounds for a pair of blue denim jeans to 430 pounds for a navy suit jacket.

Forty percent of the brand's collections contain evergreens such as the blue jeans or striped shirts – the pieces have become staples that returning customers come back for every other season.

Another Aspect's e-commerce imagery is shot against gray backgrounds with

models standing straight and looking deadpan into the camera – like a Martin Schoeller portrait – yet there's still a charm about the way the clothes are undisturbed and present.

"When we started the brand, we wanted to take a different approach to making clothes, we didn't want to base it on trends. It's an easy shopping experience for men, who can be quite conservative [in their shopping habits] and everything we produce is made with organic or natural fibers," Brøndt explained.

The brand's core demographic is men between the ages of 25 to 35, who make up 80 percent of sales with 20 percent being made up of female shoppers. Another Aspect worked with United Arrows in Japan on a women's capsule collection, where they changed the proportions.

Brøndt has noticed a subtle shift in Another Aspect's customer base.

"Our usual clients are young guys who are going into the working world.

They've now started coming in with their fathers, who end up buying something, so our shopper is getting quite broad," he said.

Another Aspect lives by the Danish principle of not letting anything go to waste. The brand will launch Another Atelier in October, which will be exclusive to its stores and website, using deadstock fabrics to make small-batch collections made up of 30 to 50 units.

"It's fun to have some unique pieces on top of our everyday items," said Brøndt.

Every once in a while, a uniform must be disrupted in the name of fun.

BEAUTY

Brett Johnson Debuts First Fragrances With a French Touch



Brett Johnson's first three fragrances.

- The three-scent range developed in partnership with perfumer Claudine Roublot debuts exclusively at Galeries Lafayette Haussmann in Paris.

BY MARTINO CARRERA

MILAN – Brett Johnson is getting into the fragrance business with a three-scent range developed in-house with a little help from Grasse, France-based perfumer Claudine Roublot.

The collection debuts exclusively at Galeries Lafayette Haussmann in Paris, as well as on the brand's e-commerce site.

The project holds a deeply personal meaning for the American designer and entrepreneur who has recently lost his wife.

"The entire process has been incredibly personal. My late wife, Sarah, and I took a trip to Grasse three years ago – she had a deep and abiding love for fragrance. She owned an extensive collection of over 300 different perfumes and played a vital role in developing each of the three scents we're now presenting at Galeries Lafayette," Johnson said. "I'm grateful to have had the privilege of creating something so unique, intimate and meaningful with her. I hope the love we shared – and poured into every fragrance – resonates with those who experience them."

The three scents are called "Côte de Ramatuelle," "Oud Raffiné" and "Monsieur Chic."

Meant for individual use or layering and retailing for 265 euros, they come in sleek, 100-milliliter glass flacons with a brushed golden cap.

Côte de Ramatuelle opens on the zesty notes of bergamot, lemongrass and peppermint with base notes of sandal, vetiver and incense, while Monsieur Chic boasts refreshing notes of cardamom, cypress, geranium and lavender enhanced by a heart of musk and patchouli. The more complex Oud Raffiné scent boasts notes of juniper, lavender and jasmine blended with warm undertones of cedar, tobacco and vanilla.

The brand, known for its high-end take on American casualwear, was launched by the namesake designer in 2014.

In 2019 the brand opened a showroom in Milan. The 3,229-square-foot space is home to the sales department, part of the design team and has allowed Johnson to keep track of manufacturing, which is based in Italy's Tuscany and Umbria regions.

Brett Johnson is available at Saks; Galeries Lafayette in Paris; Harrods in London; Gio Moretti in Milan; Modes' Porto Cervo and Saint Moritz units; Amicis in Vienna; as well as at Bungalow in Stuttgart, Germany; and Caesar in Rotterdam, the Netherlands.

FASHION

A Luxuriant Dior Flagship Bows on 57th Street



● Delphine Arnault, chairman and CEO of Christian Dior Couture, and architect Peter Marino discuss how the House of Dior New York store embodies the spirit and legacy of Christian Dior.

BY DAVID MOIN AND MILES SOCHA
PHOTOGRAPHS BY GEORGE CHINSEE

The House of Dior New York, a refined flagship rich in culture and timeless echoes, opens Wednesday on the northwest corner of 57th Street and Madison Avenue, just steps from where Christian Dior established his U.S. presence in 1948 with a Fifth Avenue store.

“New York has always been central to Dior’s story,” said Delphine Arnault, chairman and chief executive officer of Christian Dior Couture. “The House of Dior New York is a nod to that history, and a statement about how we see this space – not just as a boutique, but as a destination for inspiration, art and creativity.”

Designed by Peter Marino, the four-floor flagship contains the universe of the Dior brand – all the men’s and women’s categories as well as limited-edition items just for the store, the first Dior Spa in the U.S., and the first Dior Maison boutique.

Floor-to-ceiling glass windows over 20 feet in height allow natural light to brighten the space, and enable shoppers peering into the store to see what’s not expected – a garden conceived by Belgian landscaper Peter Wirtz. The eco-friendly window display of birds, butterflies, flowers and trees – of which Christian Dior himself was fond – has been crafted from fabrics, buttons and other materials being repurposed. Spotted are bees buzzing and squirrels bobbing their tails, as wildlife depicted comes alive through animatronics. Throughout the flagship, merchandise is set against verdant backdrops, in effect bringing the outdoors indoors. Rather than having large open spaces, the flagship is gracefully segmented into a series of elegantly furnished rooms for different categories, creating a sense of intimacy and discovery.

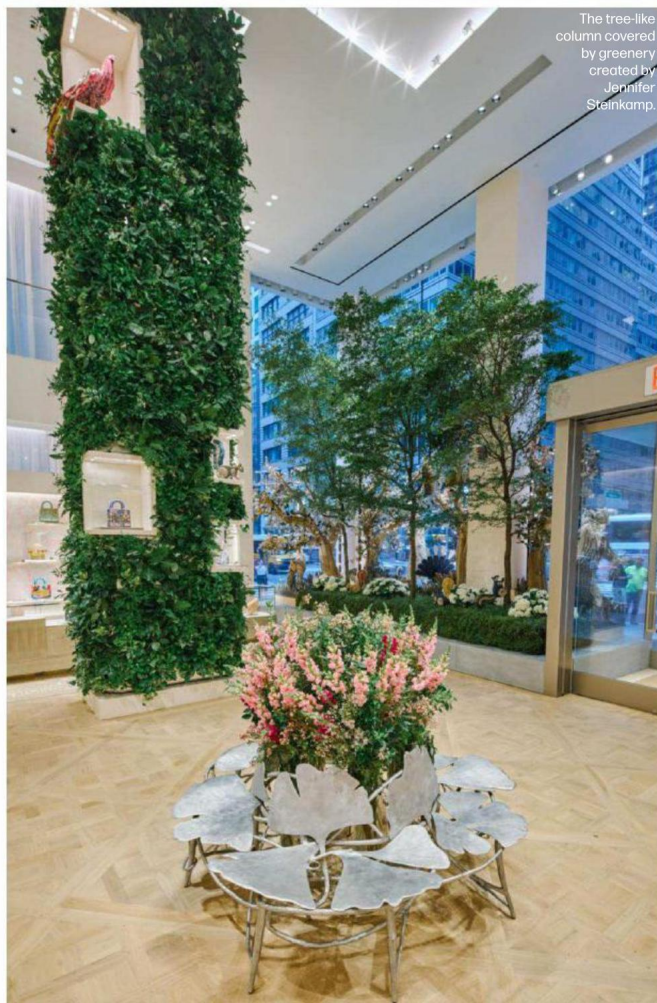
In a wink to Dior’s years as an art gallerist before he became a couturier, there’s artwork through the flagship, including paintings by Nir Hod, Tony Scherman, Jean-Michel Othoniel, River Blossom and Miriam Ellner; photographic works by Charles Jones, Adam Fuss and Robert Mapplethorpe, and furniture by Michele Oka Doner and Roland Mellan. The “Colorama” wall along the staircase creates a visual journey through 75 years of the House of Dior, with miniature icons of bags, perfumes, makeup and millinery. A central column covered by greenery by Jennifer Steinkamp, with an embedded irrigation system, “brings movement and life to the space in a way that’s very much in tune with New York,” Arnault observed.

“Monsieur Dior was a passionate gardener and Jennifer Steinkamp’s tree feels like a dreamscape tribute. Her work plays with time, space and memory. That’s the kind of experience we wanted to bring to the House of Dior New York. We wanted to create something that felt personal, emotional and immersive – more like stepping into a gallery or a home than a traditional store.” ▶

The House of Dior New York facade, and the magical, eco-friendly garden scene.



Dior's shoe salon inside the new flagship.



The tree-like column covered by greenery created by Jennifer Steinkamp.



Fine Jewelry against a leafy backdrop.

Every detail, from Marino's architecture to exclusive pieces designed just for New York, reflects Dior's commitment to timeless elegance and modern innovation, said Arnault.

While the flagship wraps around the corner of 57th Street and Madison, the entrances are on 57th Street. One entrance leads to women's leather goods and accessories, fine jewelry, and the La Collection Privée Christian Dior fragrance in an adjoining enclave. Another leads to men's leather goods, ready-to-wear and shoes, and there is a third entrance for the Dior Maison boutique. Warm and soothing neutral tones permeate the interiors, permitting the products to project.

The second floor houses a spacious, curated assortment of women's rtw and shoes, and a bespoke made-to-measure service for Dior men's rtw pieces and novelties. Clients can customize the shape,

sleeves and fabrics of garments, and further personalize using buttons, lining and other finishing touches.

On the third floor, there's fine jewelry and uber-luxury handbags, as well as two VIP salons and a fine jewelry room, for private meetings. On the fourth floor, there's the Dior Spa New York for facial and body treatments from wellness experts with three single spa rooms and one double spa.

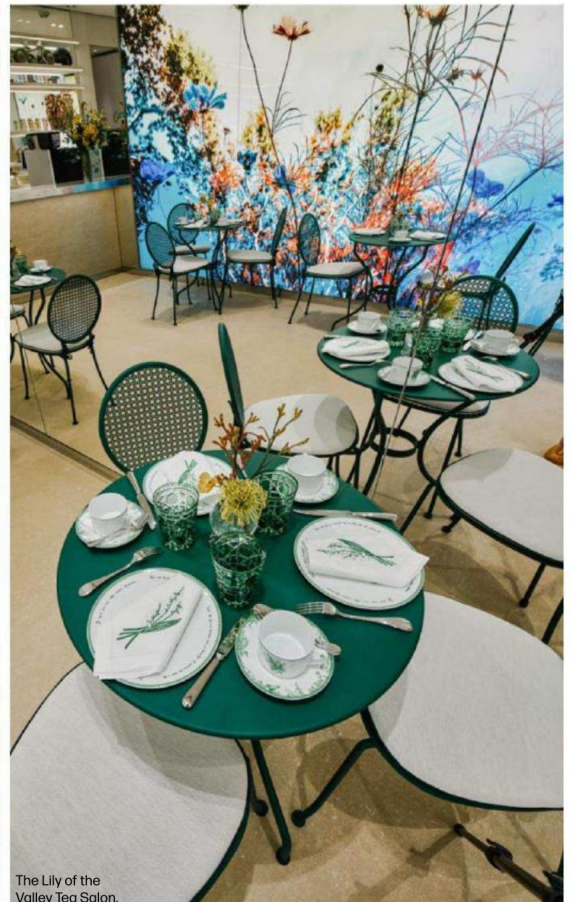
In tandem with the flagship opening, new rtw silhouettes, a special "Bar" jacket, a pink satin Lady D-Joy handbag embroidered with beads and pearls, and Tribales heeled sandals to style with it, are being introduced. Also offered: Dior's classic accessories – the Lady Dior handbag, book tote, silk scarf and various items in Dior's New York newspaper print. Also available, a pair of J'adior slingbacks with a special "New York House of Dior" stamp. ▶



Impactful floor-to-ceiling merchandising.



An elegantly furnished ready-to-wear room with a Nir Hod painting.



The Lily of the Valley Tea Salon.

In the men's collection, Dior's signature B27 sneakers are reimagined in red and gray with distinctive House of Dior New York branding on the heels. Reflecting Christian Dior's inaugural Paris show and his first New York City visit in 1947, only 47 pairs of these sneakers will be available. Adding to the exclusive men's offer is a T-shirt from the fall 2025 collection displaying the slogan, "Departure Is Your Dior." And two made-to-measure suits with modern twists are being prelaunched at the flagship.

Transformed in pink and blue sapphires, bracelets and rings from Victoire de Castellane's Bois de Rose fine jewelry line have been created for the flagship, and the Chiffre Rouge timepiece has been reimagined for the flagship with a rose gold bezel and bumper.

In addition, the House of Dior New York flagship is one of the first locations to offer a new upcycled line for Dior Maison dubbed Bee Dior. "Clients can find one-of-a-kind pieces – mirrors, trays, baskets and cushions – created with elements that have been reemployed from noble fabrics and leather pieces from our archives," Arnault said.

For the project, Arnault asked Marino to reflect New York's energy while honoring Dior's roots. The result is an architectural language that Arnault believes feels both grand and deeply human. The 57th Street flagship replaces Dior's temporary location on 59th Street and Fifth Avenue.

"What's special about Peter is that he doesn't repeat formula," Arnault said. "He responds to the city, to the building, and to the soul of the brand in each location. He knows our house inside out, and like no other knows how to enhance, re-enchant and revisit our codes, our history and our unique heritage with an incomparable creative vision that is constantly being reinvented."

Marino has been working with Dior since 1994.

While products are king, the Dior flagship maintains a degree of "un-commercialization," Marino suggested.

"It turns out that the corner of 57th and Madison Avenue receives what for New York City is an inordinate amount of sunlight," said Marino, who happens to live on 57th Street, a block and a half

from the flagship. "So I suggested to the team, why don't we plant a garden in the store on the corner of 57th and Madison? Nobody does that."

With the stores he designs, Marino wants light to enter in. "Remember, the only true two luxuries that you could possibly have in a city like New York are light and space, and we've tried to blow out the Dior building to the extent possible to give customers both light and a feeling of space, because otherwise it doesn't say luxury," Marino said.

At the Dior flagship in Paris on Avenue Montaigne, which Marino redesigned three years ago, "You enter into a double volume space. I wanted that same spatial release in New York," he said. "To get that, I had to remove a full concrete slab of the office building above, which left us with a giant structural column, 22 feet tall, that looked a bit odd. But this has been surrounded by greenery and vines," as designed by Steinkamp. "Going all the way up, it will be forever green."

Also visible through the window is the Claude Lalanne bench of ginkgo leaves

surrounded by large bouquets of Dior-esque flowers. The al fresco motif, Marino said, "relaxes people, makes them smile, makes them feel like they're not in a dry, conservative, commercial atmosphere... remember, it's Dior. He was a passionate gardener, and in his country houses, both in the north of France and in the south, in Grasse, where the perfumes come from, he had rather beautiful gardens that he tended himself," Marino said. "He was passionate about roses."

Entering the Lily of the Valley Tea Salon, which is in the home shop, "you will literally be sitting against the huge backlit mural of a garden by Karine Laval, the French photographer," Marino said. "Many of Dior's incredible silk gowns had hand-painted flowers. All that kind of romance we're trying to bring back while cutting a little bit of the commercialism that many modern stores have. We like the 'un-commercialization' of our flagships because we think they should be something people want to visit, whether or not they're mad to buy yet another dress or handbag." ▶



The Dior Maison boutique.

With the main view through the flagship's windows being the garden, "It's a very generous gesture towards the city and a very welcoming gesture toward the public. That's kind of what sets the tone," Marino said.

The famed architect and store designer described the flagship's facade as "very orthogonal and modern to fit with the street grid of the city, and the city's sleek skyscrapers....It's perfect for New York, and it contrasts with the Dior flagship you'll see in Los Angeles, which is quite romantic and curved and folded like a silk skirt."

That's another of the 41 projects in 23 countries that Marino and his team are working on. With each Dior project in a different city, the facade "responds to what I call the zeitgeist of the city," Marino said. "We don't have a fixed facade that we do everywhere. We don't do McDonald's. I'm very proud of the New York facade, which is a sleek beige French limestone.

It's very New York."

Overall, Marino said the flagship is "a very New York version of Paris, but the one thing that New York has that Paris doesn't is the luxurious Dior spa on the fourth floor." Marino designed the Dior Spa Cheval Blanc in Paris, which he said has been "extremely successful, not just because of the treatments, but I like to think it's also because the decor is something that makes people say, 'ooh-la-la.'"

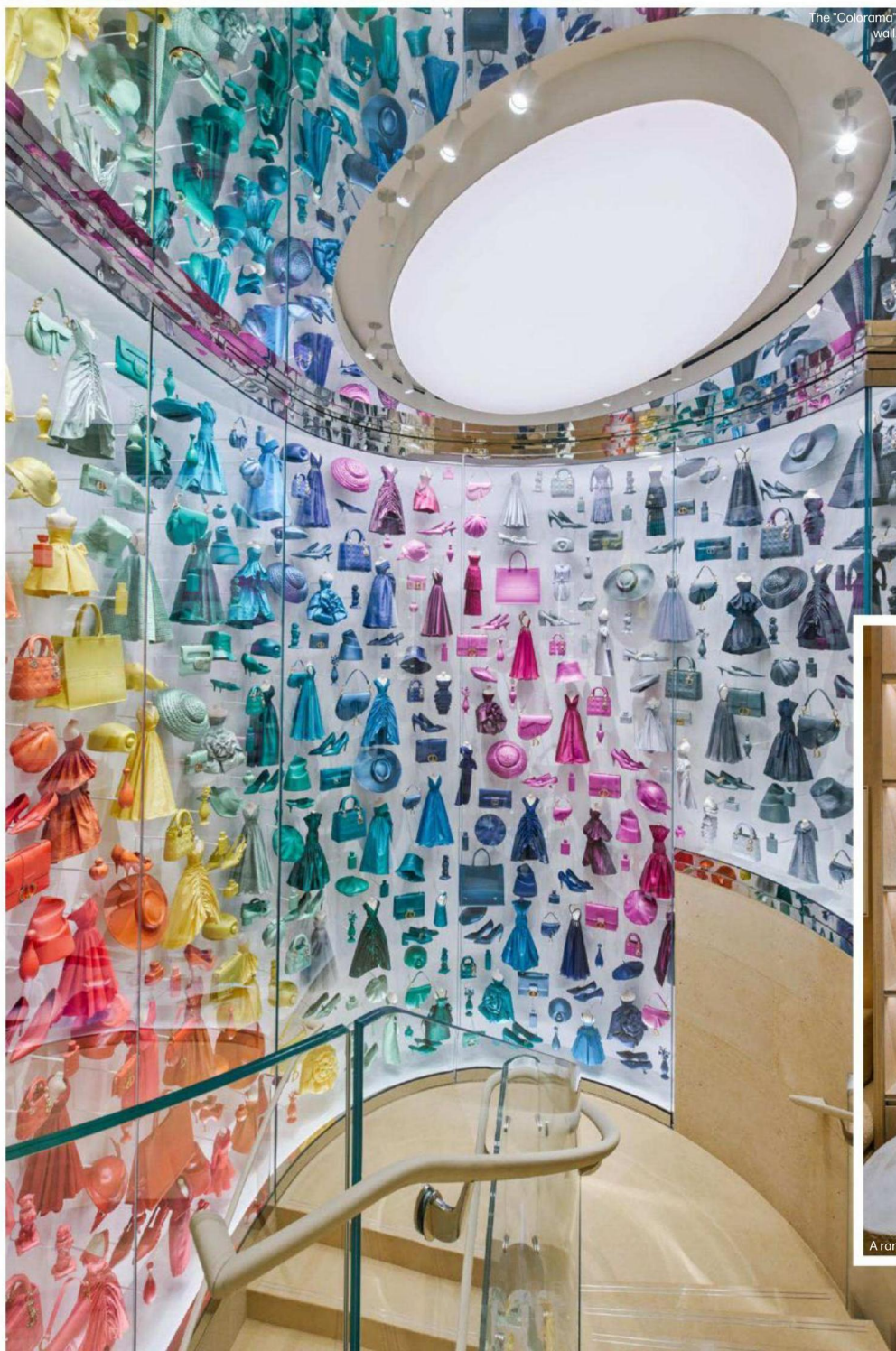
Adding to the sophisticated aura is the classic Versailles parquet oak floors, the hand-painted silk backdrops for accessories, cerused oak paneling, artwork carefully placed as if in someone's home, and the staircase that is tucked off to the left, as it would be in a New York town house.

"We haven't stuck it in the middle, like a big department store. This is not like a department store. It's not like a full city block," Marino said. "Remember, we're striving very much for that same residential feeling that Dior always has, and of course, it's bigger than the old store was," on Fifth and 59th Street. "But House of Dior New York is not one of these monstrosities that some brands are opening."

Marino declined to indicate the cost of the project. He does have a reputation for spending big on luxury store projects, but he said he respects the budget he's given. "They worry if something is over budget, and they ask that whatever it, remove it. And I've never gotten a phone call saying your carpets are under budget. That's great, but I have gotten the other kind of phone call," he said, half-jokingly.

Months from now, the spring 2026 collection, the first designs by Dior's new creative director Jonathan Anderson, will arrive. Anderson made his Dior debut with a menswear show on June 27 in Paris.

"His creativity and point of view are going to open up fresh conversations about what the house can be," Arnault said. "We see immense opportunity to grow Dior's presence under his leadership. What excites me most is how he'll honor Dior's DNA while bringing his own language of innovation and modernity to it." Similarly, the New York flagship "brings together Dior's heritage with the spirit of reinvention," Arnault said. "That's always been at the core of the brand, from the New Look in 1947 to the collections today." ■



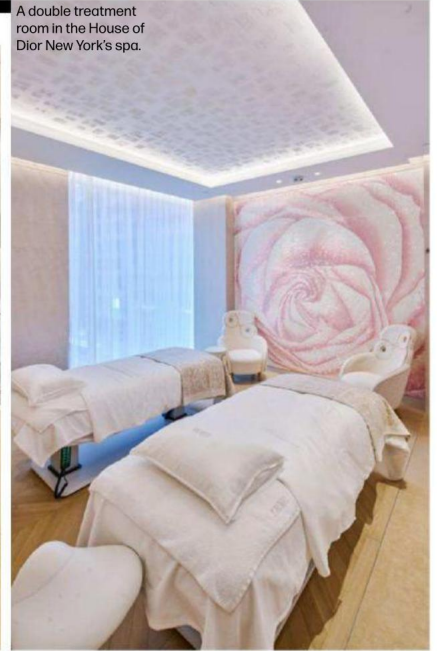
The "Colorama" wall.



A range of products.



Inside the new spa in the House of Dior New York.



A double treatment room in the House of Dior New York's spa.

EXCLUSIVE

Dior Reveals Its First Permanent U.S. Spa

● Mixing a high-tech and high-touch approach to wellness, the spa spans the House of Dior New York's top floor.

BY JENNIFER WEIL
PHOTOGRAPHS BY GEORGE CHINSEE

Dior is poised to debut in New York its first permanent spa in the United States inside the brand's renovated flagship opening on Wednesday.

The spa, like the rest of the store located on the corner of East 57th Street and Madison Avenue, was designed by Peter Marino. It spans the entirety of the top floor and marks the first time Dior has allotted a full floor to a spa in one of its stores.

Perched above the couture private salons, there are four treatment rooms, including three singles and one double.

It is the opportune moment for a full-fledged Dior spa experience — offering a luxurious high-tech, high-touch approach — in the U.S., according to Véronique Courtois, chief executive officer of Parfums Christian Dior.

"The U.S. is by far the number-one market in the wellness industry," she said in an exclusive interview. "So this is super exciting, super interesting."

"But above all, it's the right time for Dior because we have now the full knowledge of what it means to run a spa," Courtois continued. "We have been in the spa industry for many years, and were waiting for the right time and the right place."

Dior has already run some pop-up spas in the U.S., such as in Beverly Hills and in Aspen.

"We are continuing this, but have seen that there is a full appetite for the brand there, and especially for this side of the brand," said Courtois, referring to wellness. "We thought 'What is the best thing to do to start in the beautiful destination that we are building together with Dior couture?'"

That is to offer Dior Spa Haute Wellness Science as part of the full Dior universe, which also includes fashion, leather goods, jewelry and home.

"We have a mission at Dior, which is to make sure everybody is happier and more beautiful," said Courtois, adding each métier takes its own approach. For beauty, "it's about you, your personal feeling, mental health, skin and how you're going to age in the best way, healthier and happier."

Of the spa, Courtois explained: "It's going to be exactly what we want it to be: a super-efficient, tailor-made kind of expertise, with the most advanced menu, the most expert spa knowledge that Dior is capable of showing to the world."

The knowledge was gleaned, as well, from operating other spas, such as in the Cheval Blanc hotels, also owned by Dior's parent company LVMH Moët Hennessy Louis Vuitton, plus traditional French spa savoir-faire that has been integrated into the New York location's approach.

The designer Christian Dior himself was well aware of Americans' keen quest for beauty. He famously said: "In essence, American women are impeccable. I hasten to admit that this constant desire for beauty has made American women really beautiful."

"We have developed something tailor-made linked to the wellness insights that are in advance in the U.S. market," Courtois said. "So we pushed the boundaries of all our menus, our protocols, in order to be able to ensure that we are giving the most advanced menu."

The spa will have the feel of a Parisian apartment — think parquet floors, wooden cabinets and floral-patterned massage bed covers — that's integrated into the House of Dior New York, meant to epitomize the brand's universe.

Marino designed Dior's spa at the Cheval Blanc Paris, as well.

"This will be a space where you can find the comfort of Dior but [also] the excellence of the most well-known protocols of Dior wellness," Courtois said. "What we were aiming for with this spa is a world-class, immersive Dior wellness experience."

Clients' skin is first diagnosed for 30 minutes with a device called Dior Measurements, which takes into account the likes of collagen, hydration and pH



The boutique inside the House of Dior New York's spa.

levels. The learnings from this help fashion which techniques will be used for a tailor-made experience.

The new, 90-minute Haute Couture Treatment for the face was co-created exclusively for the New York spa with master aesthetician Sarah Akram, who will be on site once a month. The protocol might involve cold laser, ultrasound, microcurrent, microdermabrasion, ultrasonic exfoliation, LED lights, negative ions, cryotherapy and oxygen infusion combined with Dior products and massage techniques.

This is expected to become the spa's signature treatment. Given by Akram, it will be priced at \$1,300, and by a Dior wellness expert, at \$800.

"She's been working for us on our spa approach for some years already," m Courtois said. "But for this one, we have developed something very special to really match the U.S. needs today."

Also for the face are protocols including Golden Aura, which uses oxygen therapy for a glow effect; Dior Powered by Hydrofacial, with hydrodermabrasion for cleansing, exfoliating and hydration, and the Kobi-Dior, for sculpting, plumping and lifting, thanks to microaspiration and microstimulation of skin. Prices range from \$450 to \$575.

There will also be four body treatments available, including Dior's New Look lymphatic drainage protocol that has been redesigned for the New York spa. It is billed to firm skin and remodel curves using anti-cellulite techniques and Icoone technology. Body treatments will go for between \$375 and \$550.

Dior spas have for some years been using light therapy to help positively impact clients' body and emotions. This has led to the Recharge, Recover and Rest protocols to rebalance energy and resynchronize sleep cycles. Exclusively for the Dior spa in New York is the Happiness protocol, which lasts for 90 minutes and was designed with sleep specialist François Dufresne. They're priced at \$170, as a wellness add-on.

Other such add-ons include Foot Relief, D-Scalp and Dior Skin LED Light treatments. The light protocols, used with manual therapies, take place in the Dior Light Suite.

Each treatment includes infrared or re-energizing mattresses, weighted anti-stress blankets and cryo-effect masks for a holistic experience. The ambient fragrance infusing the spa was created by Francis Kurkdjian, perfume creation director at Parfums Christian Dior.

In a beauty room, people can have bespoke makeup applied. A boutique sells Dior fragrance and beauty products, including those from La Collection Privée, Dior Prestige and L'Or de Vie, as well as exceptional pieces, such as the Amphoras and Rouge Premier.

To access the spa, clients can enter through the front of the Dior boutique. There is a separate exit on offer, so people can remain zen while transitioning on to the bustling New York streets.

"For us, a Dior spa is science of haute wellness," Courtois said. "We are going to accompany our clients on their journey."

She called Dior the "house of dreams." "This is true for couture, and this is true for beauty," Courtois said.



FAIRCHILD STUDIO X CLARKS

Clarks Launches Performance Walking Shoe and Partners With Strava

Alongside its new product launch, the British brand is celebrating its **200TH ANNIVERSARY**.



FOR THE PAST 200 YEARS, Clarks has been a leader in innovation and craftsmanship in the footwear industry. With comfort and quality being its driving ethos, Clarks has now expanded its offerings to globally launch its first performance shoe – the Clarks Pace.

Specialist-designed and scientifically backed, the new Clarks shoe is designed for walking. The Clarks Pace sneaker has been approved by the American Podiatric Medical Association to encourage healthy foot function.

RunRepeat data found that more than 116 million Americans walk as a form of fitness, but according to MakerSights, 74 percent of walkers use running shoes rather than shoes specifically designed for walking. Clarks' internal research and development found that walking and running have different gait cycles of stance and swing patterns, hence the differing pressures put on the feet and joints.

Aptly, Clarks' product launch campaign is "Because walking is different from running. Your shoes should be too."

The design of the Clarks Pace features Infinity Energy Capsules embedded in the sole of the shoe to compress and rebound with each step to propel the wearer forward. And a dual-layer sole includes Clarks' advanced two-part C360 foam to deliver cushioning that reduces impact and stabilizes every

stride. Its S-curve heel provides both a secure fit and reduction on the Achilles heel to provide comfort immediately with no break-in period required.

With technology that doesn't compromise on style, the silhouette of the new shoe is modern and sleek yet breathable with its knit materials. For both men and women, the Clarks Pace is available in a wide range of hues: black, white, off-white, black and white, gray, navy blue, Aqua Combi, Lime Green Combi, Sand Combi and Dusty Rose Pink.

To celebrate the launch, Clarks has partnered with popular social fitness and activity tracker Strava, with the "Set Your Pace with Clarks" challenge. From Aug. 9 to 22, all participants will receive an exclusive 25 percent discount on the shoes and those who walk more than 20 kilometers to complete the challenge will be entered into a prize draw to win a year's supply of Clarks' shoes.

Launched on Aug. 1, the Clarks shoe is available now in stores and online.



▲ Clarks Pace in Lime Green Combi, available in men's and women's, \$140.

▶ Clarks Pace in black and white, available in men's and women's, \$140.

◀ Clarks Pace in Sand Combi, available in women's, \$140.

"Walking for fitness is on the rise, yet many people are still wearing shoes created for running – which means they're not getting the right support for how their body actually moves. Clarks Pace is our answer to that. It's purpose-built to support the movement of walking and scientifically engineered to help you walk further, for longer," said Dawn Porto, global head of product at Clarks. 📍

To learn more about Clarks Pace, visit [CLARKS.COM](https://www.clarks.com)

IN PARTNERSHIP WITH



BEAUTY

Ulta Beauty Expanding Wellness Shop With Shelf Space, New Brands

- The expansion brings in viral brands like Armra, Ritual, Therabody, Rael, Mary Ruth's, Bloom and more.

BY EMILY BURNS

Wellness is thriving at Ulta Beauty.

On Monday, Ulta Beauty revealed the expansion of The Wellness Shop from 4-to-8 feet of shelf space to 30-to-45 feet of shelf space in more than 400 of its doors, a third of its total store count. Fifty stores will also feature new, elevated fixtures for The Wellness Shop.

With this growth, Ulta Beauty is also bringing a slew of new brands into its wellness assortment, including Therabody, Ritual, Armra, Saje Natural Wellness, Hatch Mama, Revive Collagen, Nutrafol, Vital Proteins, Garden of Life, Nature's Bounty, Mary Ruth's, GuruNanda, Nodpod, Rael, Bloom and Scarlet by Red Drop, which was apart of Ulta Beauty's Muse Accelerator program. To further celebrate this expansion, Ulta Beauty will be hosting masterclasses, pop-ups and experiences at stores throughout the U.S. with brands like GuruNanda, Saje Natural Wellness, Armra, Nodpod and more.

"Wellness marked this fundamental cultural shift," said the retailer's vice president of wellness Laura Beres, noting that nearly every category continues to grow. "The growth we've had has been pretty fast since COVID, but going forward,

Ulta Beauty is expanding its wellness assortment.



we're looking to potentially pick up the pace even more."

Since introducing The Wellness Shop in May 2021, Ulta Beauty has seen major success with brands like Lo Bosworth's Love Wellness and Kourtney Kardashian Barker's Lemme becoming guest favorites. According to Beres, consumers were requesting even more solutions, ultimately leading to this expansion, which addresses a variety of categories like oral care, sleep, period care and women's wellness.

With this expansion Ulta Beauty is adjusting the organization of The Wellness Shop to make the consumers' shopping experience more convenient. Specifically, Ulta Beauty has changed the name of its supplements segment to Health From Within to reflect the larger ingestibles category. Furthermore, based on how its consumers were shopping, the Health From Within segment will now be organized by specific concerns like sleep, so solutions are easier to find. According

to Beres, this format also makes consumer education easier.

Additionally, Ulta Beauty will introduce a new category to The Wellness Shop: aromatherapy, specifically with Saje Natural Wellness, which is an exclusive to the retailer.

"The functional fragrance movement is really interesting, and it's science-backed now. Aromatherapy can help with symptoms related to stress and mood support," said Beres. "It is an acknowledgement of where the market's moved, but where consumers have moved as well... It's a great category for the little luxuries that people look for who may not have a lot of time to dedicate to going to a spa for a massage every week."

Additional categories in The Wellness Shop still include Relax & Renew, Feminine Care, Everyday Care and Intimate Wellness. According to Beres, women's wellness across every age and life stage remains a major priority for Ulta Beauty, proven by this expansion, which includes fan favorites in the category like Mary Ruth's, Ritual, Rael, Bloom and Hatch Mama. In addition, the retailer is tapping into some brands that have recently gone viral like Armra, known for its colostrum powders.

Ulta Beauty will further highlight its wellness offerings through its front-of-store Cue the New displays and kits based on specific categories to allow customers to explore a variety of solutions.

As far as what this means for the future of The Wellness Shop, Beres said it is always evolving.

"We're going to learn through this moment, and we're going to see how it performs, and we'll take it from there," she said. "We think wellness is a massive market opportunity."

EXCLUSIVE

Byoma Breaks Into Acne Category With Blemish Range

- The range of six products across face and body skin care debuts exclusively at Target Corp. on Sept. 14.

BY JAMES MANSO

Byoma, the barrier health-focused skin care brand, has its sights set on a new need state.

The brand is launching a range of six products targeting acne, called Byoma Blemish, that include a clearing body wash and lotion, a facial cleanser, toner, spot treatment and moisturizer. Prices range from \$9.99 to \$15.99.

Marc Elrick, the brand's founder, is getting cozy with his customer, and said that the range was the culmination of robust clinical findings and consumer listening data points.

"Consumers are buying into brands that are listening to them and solving their true problems," Elrick said. "What we're building is a highly engaged community that we're serving and responding to. We had 200,000 DMs in one month, and we turn those into a conversation and build our relationships directly."

On the retail side, the range is debuting at Target Corp. in the U.S. on Sept. 14. In Europe, it will debut at Sephora and in the

U.K. it will launch at Boots. "Something Byoma does well is we have a unique way of delivering education to the consumers – we take science incredibly seriously, but we're seriously fun. Our engagement is in the top five on Instagram, the top 10 on TikTok, and from a sales perspective, we drive growth at all of our retailers."

On Byoma's website, 250,000 consumers have used the brand's AI skin diagnostic tool, which has in turn formed a treasure trove of data to inform its innovation. In turn, Elrick invested \$2 million in clinical testing, completed over 75 external trials and amassed over 130,000 skin measurements. "We understand skin health, and we understand how to treat it," Elrick said.

As for his consumer's mindset, "we found with acne that the consumer was overwhelmed, overusing, overexfoliating, and that currently is prevalent because acne still relies on legacy active ingredients like benzoyl peroxide or salicylic acid," he said. "They can be irritating, sensitizing, and disrupt the barrier. Why wouldn't we combine effective care with Byoma's barrier-first approach? That's our north star."

Expectations for the launch are high. Industry sources anticipate Byoma to close out the year with more than \$300 million in global retail sales, and this range alone



Byoma Blemish products for face and body.

could land anywhere between \$25 million and \$50 million in retail sales for its first year on the market.

Elrick didn't comment on the figures, but did say that the range was years in the making. The hero Clearamide Complex in the products combines ceramide NP, phytosphingosine, ethyl linoleate, hydroxycinnamic acid and rutin to mitigate transdermal water loss in tandem with legacy ingredients like salicylic acid in the spot treatment, cleanser and body products.

"We've also developed these products to target the full life cycle of the blemish," Elrick said. "What we learned through our research is that you can have clogged pores, and dryness, and scabbing, and hyperpigmentation. You need to calm that inflammation; you need brightening

ingredients too."

The formulas were approached thoughtfully, but Elrick doesn't plan on marketing the range solely around science. "Acne is a very emotional thing, it's very personal," he said. "We're on a mission to redefine acne because it shouldn't define you as a person. We're casting from within our community, and this whole range was community tested by them. We have empowering and emotional stories from that that I think people will be able to identify with."

Furthermore, "Our content strategy is built around how we redefine the category by empowering people to normalize the acne conversation. It's very much built around the community, their stories, their transformation and their results."

EXCLUSIVE

SkinCeuticals Launches Serum Tested on Weight Loss Drug Users

- With its new serum, the medical grade skin care brand is targeting laxity, which many GLP-1 users experience.

BY EMILY BURNS

SkinCeuticals is betting on the GLP-1 market.

On Monday, the medical-grade skin care revealed the launch of its A.G.E. Interrupter Ultra Serum, \$185, which was developed for and tested on GLP-1 weight loss drug users. While the brand declined to share sales figures, the team said this launch is expected to be its biggest of the year, driving new customer acquisition.

The serum, which joins a lineup of A.G.E. Interrupter products including a cream and eye cream, is formulated with 30 percent proxylane and 4.6 percent wild fruit flavonoids to target glycation, which typically leads to aging skin, and support collagen production.

With these benefits in mind, the product was specifically formulated for GLP-1 users, as rapid weight loss often leads to skin laxity. According to experts, weight loss from a GLP-1 could also lead to a lack of hydration and collagen and lead to looser

skin that amplifies fine lines and wrinkles. The SkinCeuticals team, which focuses heavily on the crossover between medical aesthetics and complementary topical products, saw the growing opportunity to tap into the GLP-1 market through skin care solutions. Specifically, 30 million in the U.S. by 2030 could be on a weight loss drug, according to JP Morgan Research.

"We are laser-focused on medical trends driving consumers to clinics, and that's how we got the idea to test this A.G.E. Interrupter Ultra Serum with GLP-1 patients," said SkinCeuticals' general manager Tara Pyle. "Today is about leveraging the best of science and technology, which is also about the world of aesthetic procedures, including GLP-1s alongside skin care to maximize results. We as a brand are still very driven by scientific breakthroughs. This is the heart of all of our product development."

As the team has been eyeing the market, Pyle also emphasized that the channels to get prescribed a GLP-1 are growing, particularly as medical spas bet on the drug.

"In some outlets, it's the number one aesthetic service, which is fascinating. It's in our channel," she said. "Weight loss

is also a gateway to medical aesthetics involvement. We saw a recent McKinsey paper that [said] 63 percent of GLP-1 patients who start aesthetics do it for the first time after their weight loss.... [According to the] American Society of Plastic Surgeons, 41 percent of patients who are prescribed GLP-1s are considering nonsurgical procedures."

Additional research from Circana showed that GLP-1 users overindex in a variety of categories, including beauty.

"We tested the regimen with A.G.E. Interrupter Advanced Cream and the new Ultra Serum [on 25 male and female participants], and we noticed that after [using] the regimen, before even procedures, it visibly reduced skin laxity in just four weeks," Pyle said. "We also tested with a minimally invasive ultrasound procedure on GLP-1 patients. This also showed an additional reduction in skin laxity by 20 percent."

As SkinCeuticals looks to future launches, Pyle said the impacts of GLP-1 on the skin will continue to be an area of interest for the brand.

"GLP-1s [are] not going anywhere. It is a major segment of our medical customers, so it will always be a consideration," she said.



SkinCeuticals
A.G.E. Interrupter
Ultra Serum



Omani High Perfumery
House of Amouage
unveils Opus XVI Timber.

BEAUTY

Amouage Launches Timber Fragrance, Plans 30 New Boutiques

- In an exclusive interview, chief creative officer Renaud Salmon shares his vision behind the house's latest fragrance.

BY RITU UPADHYAY

Omani luxury perfume house Amouage continues its artistic momentum by adding another chapter to its acclaimed Library Collection with Opus XVI Timber, a woody tribute to the profound wisdom found in nature's most enduring creations.

"Timber opens with a bold, monolithic woody impact, like standing in front of a giant sequoia tree," explains Renaud Salmon, chief creative officer of Amouage. "But with time, its structure reveals

nuance. From the smoky depth of guaiac wood to the resinous clarity of fir balsam and the evergreen crispness of cypress, each layer evokes the lines and textures of aged bark."

The 25 percent eau de parfum concentration fragrance will be available in Amouage boutiques in Oman and UAE starting Aug. 8, with global distribution beginning Sept. 1, he shared. The 100ml bottle will retail for \$380 in the U.S.

This latest addition arrives as Amouage continues an impressive growth trajectory. The house reported 30 percent growth in 2024, with annual retail sales exceeding \$260 million – approximately 2.5 times the rate of the global perfumery market.

The success reflects Amouage's

commitment to what Salmon calls a "transparent craftsmanship-driven business model." Today all Amouage fragrances continue to be formulated, blended, macerated, and bottled by hand at the Muscat manufacturing facility. The brand's "Exceptional Extraits" collection, a series of high-concentration, intensely crafted perfumes that showcase the brand's mastery of fragrance and its connection to Omani heritage, grew 116 percent last year and now represents 17 percent of total sales.

Created by perfumer Alexis Gruegon, Opus XVI Timber's architecture begins with bright, luminous facets of cypress, cardamom and lavandin, creating what Salmon describes as "forward-thinking openness." Salmon explained it draws inspiration from an unexpected parallel between California's giant sequoias and Oman's frankincense trees. "Both are symbols of permanence and wisdom in their respective cultures, surviving millennia while watching over countless changes in their surroundings," he said.

Continuity and tradition are an important guiding philosophy for the brand rooted in royal heritage. Amouage was founded in 1983 by the previous ruler of Oman, Sultan Qaboos bin Said Al Said, based on his vision to create a perfume as a gift that represented Oman. "Back at the time, you could not buy an Amouage product. You had to be gifted an Amouage perfume by His Majesty," explains Salmon from the company's manufacturing facility in Muscat.

Opus XVI Timber is presented in Amouage's signature khanjar flacon in cashmere color, with packaging designed by Belgian artist Louise Mertens. The brand's bottle designs reflects their commitment to Omani cultural symbols – "the dome of the Grand Mosque inspires the women's bottle, while the khanjar

dagger inspires the men's bottle," Salmon explains.

Under Salmon's creative direction, the brand has reduced its product portfolio from over 80 fragrances to a more curated 60 offerings. "We don't release a fragrance until it's absolutely perfect," Salmon explains, embodying the brand's commitment to artisanal quality over marketing calendars.

Retail spaces are a priority for the brand, with the creative director designing immersive storytelling environments inspired by nature. As the company prepares for continued expansion – including an ambitious plan to open 30 new boutiques over the next three years targeting key markets like Rome, Los Angeles, and South Korea – Timber represents the house's ongoing commitment to exploring nature through olfactory artistry.



Renaud Salmon

BUSINESS

For Summery Palm Beach Style, Macy's Taps a Costume Designer

● Alix Friedberg, who designed looks for the Apple Original series "Palm Royale," teams up with Macy's On 34th private brand for a capsule collection.

BY DAVID MOIN

With its two-year-old On 34th private brand, Macy's is channeling Florida's swanky Palm Beach and tapping into the talents of famed costume designer Alix Friedberg.

Together, they created a capsule collection of contemporary apparel and accessories, called "On 34th | Alix Friedberg," which launched Monday in 125 Macy's stores and on macys.com, marking the first collaboration for On 34th. Friedberg was the costume designer for the Apple Original comedy-drama series "Palm Royale," which is set in the late 1960s and centers on a woman striving to integrate into Palm Beach high society. She was also the costume designer for the HBO series' "Big Little Lies" and "True Detective."

The On 34th | Alix Friedberg collection evokes a mid-20th century glamour and carefree attitude, with its chic, flowy dresses, tops, skirts and matched sets — 19 apparel styles in all — with vivid colors, expressive prints, patterns and embellishments. Pieces are designed to mix-and-match, layer and pair, and to be worn from day into evening. Accessories are also offered.

The collection is available in a range of sizes from XXS to XXL, and expected to be selling for six to eight weeks. Apparel prices run from \$49.50 to \$159.50 and accessories are priced from \$24.50 to \$99.50, which are both in line with higher-priced items in the regular On 34th collection.

"This collaboration with Alix puts On 34th into the cultural conversation," Emily Erusha-Hilleque, Macy's senior vice president of private brand, design and trend, told WWD. "Alix has done so many amazing, culturally relevant shows....When you think of what we saw on Palm Royale, those throwback, classic-with-a-twist styles and optimistic colors and prints, they evoked confidence and joy, which are key tenets of our On 34th brand."

For Macy's, On 34th | Alix Friedberg is a look into the future. "It's just a jumping off point for a series of collaborations that will come with our private brands," said Erusha-Hilleque.

"The collaboration space is a bit overdone," she acknowledged. "But we're trying with each collaboration that we do, to make it unique. They each will have their own story, their own reason for being. This kind of very intentional pairing with the private brands is what you can expect to see."

Over the past three years, Macy's has been overhauling its private brand portfolio. "We've done a nice job stabilizing the brand matrix on the private brand side and so with brands, like On 34th, we are finally ready to step into the collaboration space," said the Macy's executive.

She said On 34th "sits very squarely in



Here and below: From the On 34th X Alix Friedberg campaign.



Alix Friedberg

the modern classic space, with a slight contemporary twist and optimistic colors. The brand will now be a top 10 ready-to-wear brand for all Macy's," including private and market brands.

It also ranks as third among Macy's private brands, with I.N.C. and Style & Co, being the top two in volume, according to Erusha-Hilleque. At any given time, On 34th has about 250 styles. I.N.C., Macy's biggest private brand, turns 40 this year and will be celebrated in September.

For Friedberg, working with Macy's was "a fascinating experience, from top to tail, from the conception and the mood board, to getting the swatches, the prints and the trims together, and to see how Macy's translated my fantasy board into actual garments for a collection that fits a range

of body types." It was an experience much different from designing for a singular character or individual body type in a series or a movie, Friedberg noted.

"There have been a lot of fashion lines inspired by costume designers work on television and film, and very often, those retailers just go directly to the studio for their IP (intellectual property) and they don't have to involve the costume designer in the concept or the design of the actual collection," Friedberg said. "I give so much praise to Macy's for involving me in the design process and the inspiration behind this collection, because I think it's very evocative of the aesthetic of 'Palm Royale.' Macy's saw what I designed on the show, and wanted me to help them translate that to their consumer. This was a really exciting and fun change after 30 years of working in film.

"The Palm Beach aesthetic and the Palm Royale aesthetic are inspired by the photography of Slim Aarons in the '60s and '70s — vibrant watercolors, pastels, lounging by the poolside, martinis, bare feet, sun-kissed tan skin," Friedberg said.

On the set of Palm Royale, Friedberg got to meet one of her heroes, the legendary comedienne Carol Burnett, one of the stars of the series. "I actually had the opportunity to tell her in person, which was incredible, that she was one of the reasons why I wanted to be a costume designer. I used to watch her television show with my grandmother who taught me how to sew, and Bob Mackie [who for years designed costumes for Burnett] he's also one of my heroes and was one of the reasons I decided to go to school and become a costume designer. She got to hear me tell her that story, and she was really emotional about it. Working with Carol was truly one of the greatest experiences of my lifetime. I'm getting teared up just talking about it."

"Kristen Wiig is another one of my comic heroes. She and I had a wonderful

relationship and collaboration bringing her Barbie-like Maxine character to life," on Palm Royale. "There was so much trust between and just so much fun dressing her and creating her whole posture and her shape and silhouette."

Laura Dern also starred in the series. "She has been a longtime collaborator of mine," Friedberg said. "We met on the HBO series 'Enlightened' and we also worked together on 'Big Little Lies' and she's the one who brought me into 'Palm Royale.' She's one of the executive producers, so was really a thrill to to get to dress her in the series, but also to work with her as a producer."

Friedberg's career took a turn recently when she designed costumes for the sci-fi film "Tron: Ares," the third in the Tron movie series, coming out in October, and starring Jeff Bridges, Jared Leto and Gillian Anderson. "It's quite a departure from what I've been designing in the past, which involves a lot of female, heavy drama, maximalist fashion," Friedberg said. "Tron is more of a very subdued, stark palette for a futuristic world." And quite a departure from the playful, easy, breezy summery aesthetic of On 34th | Alix Friedberg.

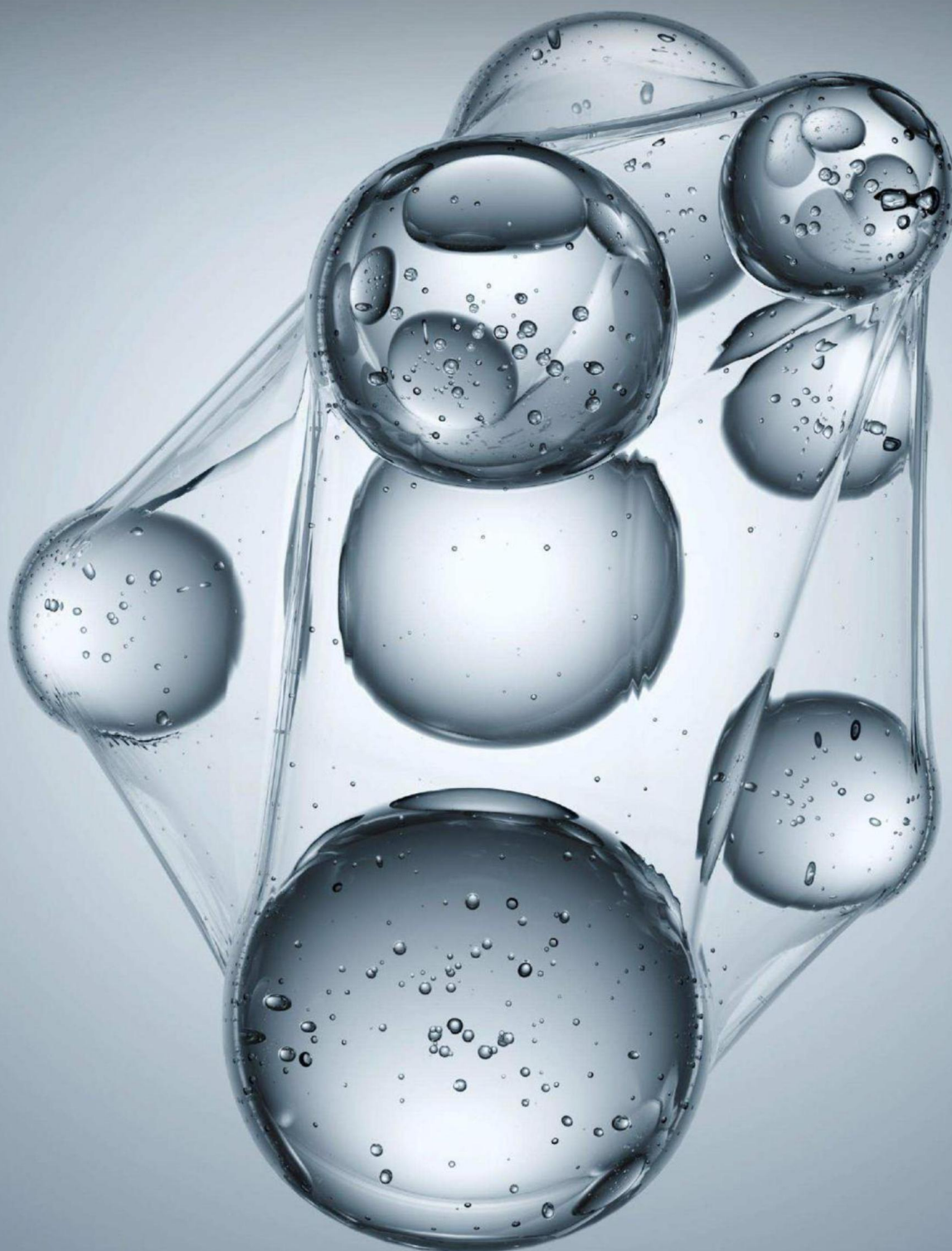


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FOOTWEAR

Derek Lam 10 Crosby, Frēda Salvador Team On Ballet Flat Collection

- Frēda Salvador's popular Jada flat is reinvented in denim and white leather with black trim.

BY JADEN THOMPSON

After a few years away from the footwear category, Derek Lam 10 Crosby is getting back into shoes through a new collaboration with Frēda Salvador.

After connecting over LinkedIn and discovering their shared love of ballet flats, the two brands came together on two flat options that play with material and color contrast.

The collection, which launched Friday and is priced between \$295 and \$595, prominently showcases denim with a reimagined version of Frēda Salvador's beloved Jada square-toe ballet flat and a Derek Lam trenchcoat accented by Frēda's signature studs.

Also featured is a white leather ballet flat showcasing another signature of the footwear brand, a handwoven upper, which is associated with the Jada style. Both shoes feature a black contrasting trim and a burgundy leather footbed referencing Derek Lam's fall 2025 collection.

Derek Lam 10 Crosby brand president Danielle Alalu, who joined the contemporary women's label in July 2024, said that she reached out to Frēda Salvador's brand president Rachel Wolff via LinkedIn to introduce the idea for a partnership. A longtime fan of the brand, she had noticed a diverse range of women in her office wearing the brand's shoes.

"So I did a little bit of homework and research on the brand, and what I realized was that they are women-led and

women-founded, which really resonates with our DNA," Alalu said.

She jumped on the phone with Wolff and the two "hit it off." She initially asked if Frēda Salvador would partner on the shoes for Derek Lam 10 Crosby's New York Fashion Week presentation (its first NYFW appearance) and then proposed a full-on collaboration.

Frēda Salvador cofounder Megan Papay, who started the footwear brand alongside Cristina Palomo in 2012, said "it was a very easy yes" after Alalu reached out. Her company had never created a denim version of the Jada before, or any denim footwear, and the black-and-white design was an appealing new idea as well.

"So it felt super fresh and exciting," Papay said. She also explained the importance of denim to the DNA of the brand, calling it a "design pillar."

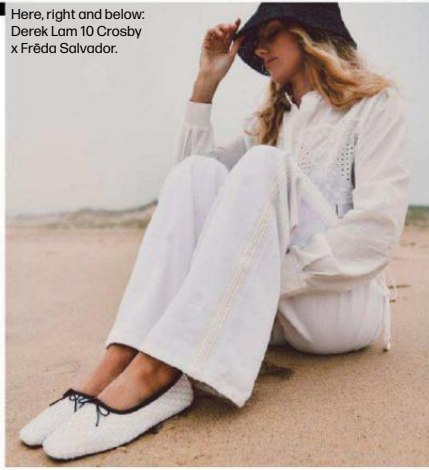
Alalu said of the material spotlight, "Since both brands are obsessed with the icons of American style, denim felt like the perfect material for the collaboration as a quintessential fabric of American life."

Describing the synergy of the two brands, Papay said, "There's a shared commitment for timeless, elevated essentials that don't feel too precious. So I feel like we both approach design with longevity and intentionality in mind, but also it's a little bit playful."

Ballet-inspired shoes have become ultra trendy lately as all kinds of brands, from athletic to luxury, get in on hybrid looks — whether it's super low-profile sneakers or soaring stilettos. But the traditional flat style itself is still going strong as well.

Papay said the Jada style provides "effortless, no-nonsense function" for

Here, right and below: Derek Lam 10 Crosby x Frēda Salvador.



more recently a Los Angeles brick-and-mortar, expanding a retail presence which also includes the brand's San Francisco flagship.)

"We really feel like Quincy personifies the collection with her effortless sense of personal style as an all-

American surfer and athlete, and that was really important to both the Frēda team and to us," Alalu said.

Will Alalu take the brand back into footwear in a full-fledged way? Alalu said she maintains a "test and learn" perspective based on consumer response.

"If and when we decide to explore [footwear] again as a full-blown category, I would do it in a really curated way," she said. "And [if we] know the ballet flat works, then maybe the next time we test out a sandal, and then it's a boot — and really keep it focused — and more on the materials than anything."

women leading busy lives while also serving as "a timeless classic that lives in her closet for years and years." She also explained that the ballet flat silhouette allows for creativity with color and material — "because they're so understandable and kind of like uniform dressing, you can have a lot more fun with them."

Quincy Davis, the Montauk-based surfer who was tapped to star in the campaign for the collection, will host a party in celebration of the collaboration at Derek Lam 10 Crosby's East Hampton location on Aug. 9. (Frēda Salvador, meanwhile, opened a Manhattan store in November and

ACCESSORIES

Pharrell Williams-approved Designer Launching Jewelry Made of Gold, Silver Teeth

- Alix Ferracci's playful Alf collection also features baby heads and tufts of colorful fake fur.

BY JOELLE DIDERICH

PARIS — Having worked with creatives ranging from John Galliano to Virgil Abloh and Pharrell Williams, jewelry designer Alix Ferracci is used to channeling bold ideas.

With the launch of her own line, she hopes to bring some disruptive energy of her own to the jewelry segment. Her debut collection under the Alf label features a symbol both iconoclastic and as old as humanity itself.

Worn as amulets or status markers, teeth have been used as ornaments since prehistoric times. Now, Ferracci is giving the ancestral symbol a chic makeover.

Her debut presentation, staged around a vintage dentist's chair, featured silver or gold-plated molars strung into necklaces and bracelets with colorful enameled links, or worn as earrings set with semiprecious stones.

"The idea was to really go back to the essence of how we expressed ourselves



Molar bracelets from French jewelry brand Alf's debut collection.

as humans at the very beginning, and to turn it into something contemporary and, I hope, a little new," she said.

Trained in jewelry design at Central Saint Martins in London, she began her career at Maison Margiela under Galliano.



Baby head rings from French jewelry brand Alf's debut collection.

Since then, she's worked alongside Abloh and Williams, helping to redefine the codes of men's costume jewelry.

Alf — a contraction of the designer's first and last names — is a unisex line that aims to bring some fresh energy into the

segment with tongue-in-cheek symbols and unexpected materials, like her baby head rings sprouting tufts of colorful fake fur.

"Jewelry can be a little scary and intimidating," Ferracci explained. "The idea was to make it more approachable and encourage people to have a little fun with the pieces."

A case in point is musician Theophilus London, who posted a video on Instagram in June that showed him wearing a molar necklace wrapped around one wrist, and an Audemars Piguet watch on the other.

Prices range from 350 euros for a cord bracelet with an 18-karat gold vermeil tooth set with green tsavorite, to 2,300 euros for a gold vermeil molar necklace. A baby necklace goes for 960 euros, and the rings for 1,300 euros.

Made in France, the pieces incorporate semiprecious stones such as aquamarine, amethyst, peridot, citrine and topaz. Ferracci hopes her designs act as talking points.

"What's interesting is that when I show the teeth, everyone has a story, either about teeth they've worn in the past, or dental problems they've had," Ferracci remarked. "There's something very emotional about jewelry and teeth."

WWD WEEKEND

NEW CLASS ISSUE

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

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Brunello Cucinelli and Wölffer Estate Celebrate Summer in the Hamptons

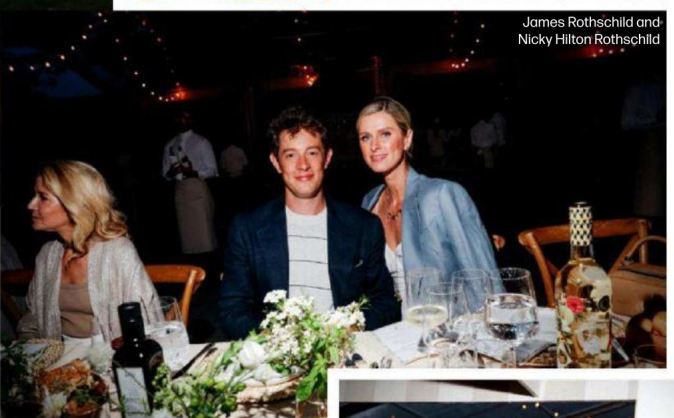
Under a canopy of twinkle lights, they hosted a dinner at Wölffer Stables in Sagaponack with guests including Christie Brinkley and Sailor Brinkley Cook, Alexandra Daddario and Nicky Hilton Rothschild. BY KRISTEN TAUER PHOTOGRAPHS BY LEXI MORELAND



Christie Brinkley and Sailor Brinkley Cook



Joey Wölffer



James Rothschild and Nicky Hilton Rothschild

When it rains, it pours.

But on Thursday night, the rainy afternoon and New York's flash flooding cleared the way for a pleasant, breezy dinner out east. For a second year, Brunello Cucinelli linked with Wölffer Estate to host a summertime celebration in the Hamptons. The family-owned Wölffer Estate Stables set the scene for another leisurely evening of wine, Italian cuisine, and convivial conversation.

The stable-boarded horses, who occasionally popped their head out from their stables to check out the action, were the party MVPs as guests flocked to say hello. Toward the end of cocktail hour, Joey Wölffer led one of the horses around the central cobblestone area, as a live guitar duo played nearby and bartenders poured a selection of wines from the vineyards.

A tented dinner setup wasn't the first choice, but "sometimes things work out the way they're supposed to," said Wölffer, glancing toward the crowd gathered underneath the clear-top tent and canopy of twinkle lights. A three-tier fountain was the focal point, encircled by two long, curved dinner tables. "When I walked down here today, I was like — actually, it's spectacular, and it ties the whole area together."

Heading into the second stretch of summer, Wölffer is looking forward to more beach dinners — when the weather allows. "August is all about beach dinners with the kids and family and being together," she said.

For Brunello Cucinelli chief executive officer Riccardo Stefanelli, the next month is all about family time in Sardinia. "It's one of the most beautiful places in the world to me," said Stefanelli, who flew in earlier that day for the dinner and would return the next morning. "In



Andrew Form, Alexandra Daddario, and Riccardo Stefanelli

Italy we all go to vacation in August. It is the month where everything slows down a little bit. We did a lot during the last two months for the presentation of collection, everything went very well. So we're very happy and ready to go on vacation. And then the back to school [season] will come."

The CEO underscored the brand's strong connection to the Hamptons, which he described as "very similar to our community in Solomeo. It's a very small community of people that loves beauty, loves to take care of what they do and what they are. They love to give back."

During cocktail hour Stefanelli greeted Alexandra Daddario and husband Andrew Form, glasses of Wölffer Estate sparkling rose in hand. Nearby, Sailor Brinkley was videoing the baskets of heirloom tomatoes and cheese



Joey Wölffer, Gianpaolo De Felice and Gabby Karan De Felice

displays within Brunello-coded stalls. "It's too beautiful," said Sailor Brinkley, as she was invited to sample from the "mercato" displays. Her mother, Christie Brinkley, took up the offer, as she was handed a jar of pomodoro tucked among vine-ripe tomatoes.

Other guests, dressed in a spectrum of Brunello Cucinelli's earthy color palette, included Don Lemon, Nicky Hilton Rothschild, Gabby Karan De Felice, David Burtka, Tamron Hall, Candace Bushnell, Marc Metrick, Roopal Patel, Isaac Boots, Casey Fremont, Carolyn Angel, Sharareh Siadat, and other Hamptons regulars. "I'm obsessed with these pants," said Isaac Boot, stopping to compare his similar belted linen fit with another guest.

As dinner began with a course of a shared antipasti spread of grilled



Don Lemon

vegetables, fried sage leaves, and more, Marc Wölffer welcomed the crowd with a spirited "buonasera" before toasting to the collaboration between the two "iconic lifestyle brands." "At first glance we might appear we're of different worlds: fashion, wine," he said. "But you look closer and you see that we share the same heartbeat. Both Brunello and Wölffer Estate were born from family... We're both grounded in heritage, and driven by innovation."

"I feel like I'm...back in my little town in Southern Italy," said Massimo Caronna, CEO of Brunello Cucinelli North America, gazing out at the dining setup and bubbling fountain. The dinner might have reminded Caronna of his hometown, but he's since made the Hamptons his home, after opening Brunello's first store out east. "People would ask me, 'where's your home?'" he said. "One night I looked at my wife and said, 'I think we need to buy a house here, I feel people they want us to be part of the community.'"

Stefanelli, who's married to Camilla Cucinelli, did his best to explain to his daughter where he was headed for the quick 24-hour trip. He summed up East Hampton as best he could: "Where the cool people go."

Fashion Scoops



French luxury childrenswear brand Bonpoint is celebrating its 50th anniversary.

Golden

Bonpoint is celebrating its 50th anniversary with a return to the runway during Paris Fashion Week.

The event, to be held on Oct. 4 at its Paris flagship on Rue de Tournon, will reintroduce the French luxury childrenswear brand's exclusive Couture line, a range of special-occasion outfits that can be customized to order.

With a revamped design and price positioning, the collection will be available in around 10 boutiques worldwide, where teams will be specially trained in its presentation and the semi-bespoke service that comes with it, the label said.

To mark the anniversary, Bonpoint is also launching a limited-edition capsule

collection that will be available from early September in its boutiques and online. It will feature signature touches including its cherry motif hot-stamped in gold, alongside an emblem with two hearts symbolizing the bond between parent and child.

Priced from 10 euros to 190 euros, the line includes six pieces of ready-to-wear for kids, 10 accessories for young and old, three unisex items for adults, and five products in the fragrance and skin care range, including a one-off bottle of L'Eau de Bonpoint perfume available in a new 300-ml size.

The fashion show, the brand's first since 2019, will mark its most high-profile initiative since its acquisition earlier this

year by Chinese fashion conglomerate Youngor Group. At the time of the sale, market sources estimated Bonpoint's revenues at roughly 200 million euros, with a double-digit level of profitability.

Pierre-André Cauche, chief executive officer of Bonpoint, declined to disclose figures for 2025, but noted the brand was preparing to open two boutiques in China in the second half, in addition to several travel retail locations in 2026.

"Bonpoint has been able to leverage its international presence and omnichannel model to stabilize its revenue and thus consolidate its profitability," he said.

Bonpoint has 130 stores in more than 30 countries,

of which 55 are in the Europe, Middle East and Africa region, 65 in Asia and 10 in North America.

— JOELLE DIDERICH

Fendi at Harrods

Shoe heaven has arrived at Harrods by way of Fendi.

The Italian luxury brand has taken over a permanent spot on the fifth floor with women's shoes, leather goods and accessories.

The interior takes its cues from Roman architecture, and next to the footwear space a separate Fendi wall with a sitting mannequin highlights the brand's footwear offerings and different shades of its Spy handbag.

The space has been decorated with powder pink rugs, stonewashed walls and mustard couches. The Rome-based artist Marco Emmanuele's "ISO#226" abstract painting depicting a swan hangs at the back of the space.

The Harrods space comes months after Fendi unveiled British musician and former Little Mix band member Jade Thirlwall in a campaign for its Mamma Baguette handbag that made its debut at the brand's spring 2025 runway show.

In the images and short film shot by photography duo Scandeborgs, otherwise known as Alberto Albanese and Stefano Colombini, Thirlwall is seen laying on a chaise lounge chair with the soft napa leather handbag, while another version of the handbag sits on the floor.

"I've been a fan of Fendi as a brand for many years, so it was an honor to work with them on this Mamma Baguette campaign. I remember first seeing their Baguette on 'Sex and the City' years ago," she said.

To celebrate the launch of the handbag, Fendi turned its space at Selfridges pale pink with a sculptural installation featuring three sizes of the handbag piled on top of each other to match the pale interiors.

— PIKMAT MOHAMMED

Street Art

In a court filing, Vivienne Westwood Ltd. has responded to the legal complaint made by three street artists that claim the designer label and Farfetch sold apparel imprinted with their artwork.

Earlier this year, the graffiti specialists' complaint claimed that the British designer's company "inexplicably, and without notice, let alone consent, prominently splashed the artists' work across their apparel in a transparent effort to lend credibility and an aura of urban cool to their apparel by co-opting the plaintiffs' special combination of graffiti style and street art." The artists are seeking a juried trial and an unspecified amount in damages.

In Westwood's 14-page response, which was submitted Wednesday in the U.S. District Court in the Central District of California, Vivienne Westwood Ltd., Latimo SA (an Italian arm of the company) and Vivienne Westwood Sri said they lack sufficient information to admit or deny the allegations and, therefore, those allegations are denied.

The Vivienne Westwood defendants deny that they have committed any acts that violate any law. The parties noted that the apparel in question does not contain any copyright management information that is protected under the Digital Millennium Copyright Act. The legal battle is based on the outdoor street art that the artists claim was used by Westwood's company without their permission.

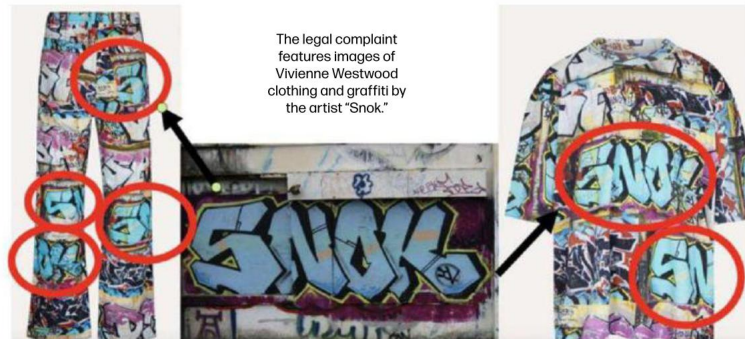
Jeffrey Gluck, an attorney for the three artists, said Friday that the response was "especially disappointing coming from Vivienne Westwood, who has built an entire brand and aesthetic on the backs of countercultures and rebels. To now allegedly threaten to erode the legal protection for an entire community of artists, instead of simply paying them for using their artwork, is pathetic," Gluck said. "The global graffiti community is not new to this fight, and they will stand up for their rights now just as they always have in the face of unjust corporate exploitation."

Gluck suggested that a fashion label had not made a similar defense since years-old copyright dispute between the street artist Revok and H&M over one of the Swedish conglomerate's advertising campaigns. In 2018, a settlement was reportedly reached that included H&M agreeing to fund a handful of Detroit art institutions and charities.

— ROSEMARY FEITELBERG



Fendi at Harrods on the fifth floor.



The legal complaint features images of Vivienne Westwood clothing and graffiti by the artist "Snok."