

WWWD



LOUIS VUITTON

HIGH JEWELRY

WWD

Fashion. Beauty. Business.

Saks Downgrade

S&P downgraded Saks Global's credit rating as a result of the retailer's planned bond exchange.

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It's Surreal

The V&A plans a major Schiaparelli exhibition in 2026 that will feature more than 200 objects.

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The Beauty of Rome

Fendi's latest high jewelry collection was inspired by the Eternal City's famed fountains.

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House Proud

After 10 years, Demna bowed out of Balenciaga on a classy note, parading his most polished couture collection yet – without forsaking his experimental bent, seen here in this skirt suit with its pitched-forward shoulders and sculpted lapels.

For more on the Paris shows, see pages 8 to 14.

PHOTOGRAPH BY KUBA DABROWSKI



BUSINESS

S&P Cuts Saks Global's Credit Rating to CC

- While the company's \$600 million in financing will help it keep up with vendor payments, S&P views a planned bond exchange as "tantamount to a default."

BY EVAN CLARK

Saks Global's new \$600 million in financing has it better positioned to pay vendors and rework its business – but the way the luxury retailer is raising that money has drawn the ire of Standard & Poor's.

The debt watchdog downgraded Saks' credit rating to "CC," a significant drop from "CCC-plus," with a negative outlook.

Late last month, the retailer lined up the financing just ahead of a crucial \$120 million interest payment. It included \$200 million in commitments that are subject to certain conditions and a \$400 million first-in, last-out asset-based credit facility, carved out of the company's \$1.8 billion asset-based facility.

But \$100 million of the FILO facility included an exchange of some of the \$2.2 billion in senior secured bonds the company sold in December to buy Neiman Marcus Group.

S&P described the financing arrangement as "tantamount to a default" as the bondholders "will receive less value than they were initially promised and will rank lower in terms of priority than the new money notes."

The rating agency said it expects to lower its rating on Saks to "selective default" or "default" if the company goes through with the financing.

When credit ratings are moved into default because of debt exchange, they often bounce back quickly.

While going into default is not a good look for a company's finances, it is a distinction that lives mostly in finance circles and is not expected to alter Saks'



The Saks men's store in Boston.

plans or its ability to pay vendors.

The company's also been finding extra money in operations as it integrates Neiman Marcus.

"We have both significantly accelerated our plans for synergy capture and increased our expected annual cost reduction to \$600 million over the next few years," Saks noted to WWD in a statement.

The value of Saks' bonds have already been re-rated in the market, where they have traded as low as 34 cents on the dollar in May and have recently been trading at 51 cents.

But the credit rating switch is a sign of just how much work Saks still has to do as it integrates Neiman Marcus, cuts costs, reestablishes itself with vendors and looks to grow with a new shop on Amazon.

Although Saks was slow to pay vendors over the last couple of years, it has lately been said to be making its payments and is in

the process of making good on past due bills.

It will need to keep that flow of goods moving to perform its reset.

"A disruption in Saks' inventory flow has led to a pronounced deterioration in its operating performance and liquidity challenges," S&P said in its downgrade. "Overdue payments, borrowing base constraints, and seasonal inventory-building led to a decline in the availability under the company's \$1.8 billion asset-based lending facility to \$415 million as of Feb. 1. In addition, Saks reported a free operating cash flow deficit of \$517 million in 2024."

And S&P said Saks Global's market position "will weaken as competitors with greater financial capacity expand their business operations."

"We forecast the company will report negative free operating cash flow over the next two years and continue to heavily

rely on its ABL facility," S&P said. "While Saks has real estate assets worth over \$4 billion on a net basis, it has been unable to monetize them in a timely manner to meet its financial commitments."

Marc Metrick, chief executive officer of Saks, prepped vendors for the S&P switch in a letter on Wednesday that was obtained by WWD.

"Recognizing that the media continues to actively cover Saks Global, I also wanted to take this opportunity to give you a preview of some developments we expect in the near term that may generate attention," Metrick wrote. "Of the up to \$600 million of committed financing, \$300 million was funded at the end of June."

The next step with respect to the balance involves a bond exchange offer, which will launch in the coming days and is expected to be completed in August. There will be highly technical press releases issued at various times during the exchange offer, per legal requirements.

"As a result of the exchange transaction, S&P Global, a credit rating agency, recently issued an update on Saks Global. It is common and expected for S&P to issue an update on companies following the announcement of a financing transaction like we announced in late June. As part of this, S&P applies a formulaic and technical criteria when analyzing these transactions, which has led to a downgrade of Saks Global's credit rating. Additionally, when the bond exchange closes, we also expect S&P to apply what the rating agency refers to as a 'selective default,' which is also common for transactions of this nature."

Metrick said the company will soon be sharing its first-quarter results with bondholders and an update to its partners.

"You can expect us to focus on the fact that with the bolstered liquidity that the new financing provides, we will be even better positioned to execute on our strategy and capture significant growth opportunities within the luxury market," he said.

BUSINESS

Prime Day 2025 Is Being Fueled by Fashion

- Numerator's research on the first two days of the event found that 30 percent of shoppers are clicking on apparel or footwear, tying with household essentials.

BY EVAN CLARK

Amazon's mini Christmas in July has consumers clicking on fashion – and there are more apparel brands in the promotional mix, including vintage designer style from ReBag as well as looks from Michael Kors, Naadam and more.

Prime Day, which extended to four days this year and ends on Friday, has become a fixture on the retail calendar, prompting competing deals from other retailers. Altogether, retailers are expected to see \$23.8 billion in sales, or the equivalent of two Black Fridays, according to Adobe.

At Amazon, the event has had a strong fashion start.

Numerator is tracking the e-commerce giant's Prime Day take, studying the activity of shoppers at 22,411 households

and surveying 2,248 buyers during the sale's first two days.

Thirty percent of buyers snatched up Prime Day apparel and footwear – tying for the top spot with cleaning products and other household essentials, according to the data and tech company.

But in keeping with the general sense of caution in the market, consumers are being very calculated as they spend. Fifty-one percent of shoppers bought items that they'd been waiting to buy on sale and 37 percent of shoppers bought the same items they typically buy on Amazon.

Numerator pegged the average order size on Prime Day at \$57.12 and said 51 percent of households have made two or more orders, upping the average household spend to \$126.26.

Two-thirds of the Prime Day items have sold for under \$20 while only 3 percent are over \$100.

Amazon has been steadily adding to its fashion mix and a company spokesperson pointed to the slate of fashions making their Prime Day debut.

For the first time, the luxury resale player Rebag is offering price promotions on looks



Fashion is an increasingly important category for Amazon.

from Alexander McQueen, Chloé, Delvaux, Givenchy, Jacquemus, Valentino Garavani, Versace and Tom Ford on Amazon.

And a host of brands have joined the

rush this year and included select items in the event, such as Hervé Léger, Kate Barton, Calzedonia, Vans, Michael Kors and Naadam.



LOUIS VUITTON

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FASHION

Schiaparelli Exhibition to Open in 2026



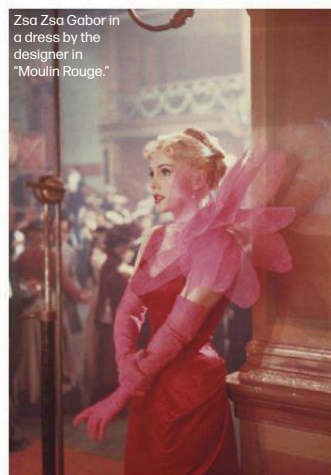
Designer Elsa Schiaparelli.



The Duchess of Windsor wearing a Schiaparelli dress.



The Tears dress.



Zsa Zsa Gabor in a dress by the designer in "Moulin Rouge."

● "Schiaparelli: Fashion Becomes Art" at the Victoria & Albert Museum will chart the Surrealist designs of its founder Elsa Schiaparelli and present day creative director Daniel Roseberry.

BY HIKMAT MOHAMMED AND JOELLE DIDERICH

The Victoria & Albert Museum's next fashion exhibition will take a surreal turn.

"Schiaparelli: Fashion Becomes Art" will be staged at the Sainsbury Gallery from March 21 to Nov. 1, 2026.

The exhibition will chart the success of its founder, Elsa Schiaparelli, from the 1920s to the present day under the current ownership of Diego Della Valle and the creative direction of Daniel Roseberry.

There will be more than 200 objects in the show that span across Paris, London and New York, as well as World Wars I and II, including garments, accessories, jewelry, paintings, photographs, sculpture, furniture, perfumes and archive material.

Delphine Bellini, chief executive officer of Schiaparelli, was joined by Daniel Slater, director of exhibitions at the V&A, and the museum's senior curator Sonnet Stanfill, at a press conference on Wednesday at the house's historic salon on Place Vendôme in Paris.

"The V&A is one of the unique museums, which has always tried to blend tradition and innovation, and this is so linked to what Schiaparelli used to do herself," Bellini said.

Five years in the making, the show will not just build on the success of previous exhibitions, including a major retrospective at the Musée des Arts Décoratifs in Paris

in 2022, but explore new areas including Schiaparelli's relationship with the U.K. and her clients, such as Wallis Simpson and Elsie de Wolfe, known as Lady Mendel.

"We're adding on to the existing scholarship, but telling the story in a very new way, in a very unique way," Stanfill said. "We like to describe ourselves as the world's leading museum of art, design and performance, and in fact, all of those elements, plus a chapter on photography, will be within the exhibition."

Slater noted that the show will also include works by some of the greatest artists of the 20th century, on loan from major institutions. Schiaparelli walked in artistic circles with the likes of Pablo Picasso, Jean Cocteau and Man Ray.

"What was so exciting for us is that with a project on Schiaparelli, you almost reverse what is the normal narrative of fashion in art museums, where you have designers being inspired by art. What we have with Elsa, which continues in the house today, is one of the greatest designers who is actually inspiring some of the greatest art of the 20th century," Slater said.

"This is not to redo something that's formulaic. This is to entirely change the way in which fashion can be experienced in a fine art museum," he added. "We're trying to constantly build the next generation of creatives. And this is just yet another opportunity for us to do that."

Special pieces on display include the Skeleton dress from 1938, which covers the entire body in a black silk crêpe. In a 1939 interview, Schiaparelli said that she believes "in a strict neatness about both day and evening clothes, their simple lines accentuated by an original touch. A neck line can make or spoil a dress; amusing pockets can add distinction to

the simplest jacket."

Another standout piece that will feature in collaboration with the Surrealist artist Salvador Dalí. Printed with a trompe-l'oeil motif, it creates the illusion of strips of flesh, prefiguring the punk movement by several decades.

Born into an aristocratic family and raised in the luxurious confines of Palazzo Corsini in Rome, Schiaparelli was separated from her husband by the time she arrived in Paris from the U.S. in 1922.

Bellini noted that the designer, who was self-financed at the time, opened a London salon in Mayfair in 1933, barely six years after founding her house. "It's also important to see her, not only as an artist, but as a woman entrepreneur, and this is very inspiring also for today's women," she said.

Stanfill added that Schiaparelli was a founding member of the Fashion Group of Great Britain, the precursor of today's British Fashion Council.

"Her clothes had a hard chic about them, which were in contrast to the quiet luxury of a lot of her contemporaries. So as a disruptor and as a breaker of fashion rules, she encouraged her clients to embrace a different way of dressing," she said.

"She was the most inventive in terms of use of materials of any of her contemporaries, in the sense that she urged her textile producers to bring her their newest and their best – so that could take the guise of woven glass, cellophane,

new crinkled textures. She really loved unusual fabrics, and that will come across in the garments that we can display," Stanfill added.

Schiaparelli also designed costumes for the silver screen and stage.

She costumed Mae West in the 1937 film "Every Day's a Holiday" and borrowed the actor's curvy silhouette for one of her perfume bottle designs. In 1952, she dressed Zsa Zsa Gabor in a pink gown in the film "Moulin Rouge."

The designer is a recurring character in fashion history books. She famously feuded with Gabrielle "Coco" Chanel, but had to shut her business in 1954 after accruing large debts.

Schiaparelli was relaunched by Della Valle in 2012 and the house has spread the word about the history of its founder, starting with a book titled "Schiaparelli and the Artists," published in 2017 to mark the 90th anniversary of the brand.

The exhibition will also include a selection of designs by Roseberry.

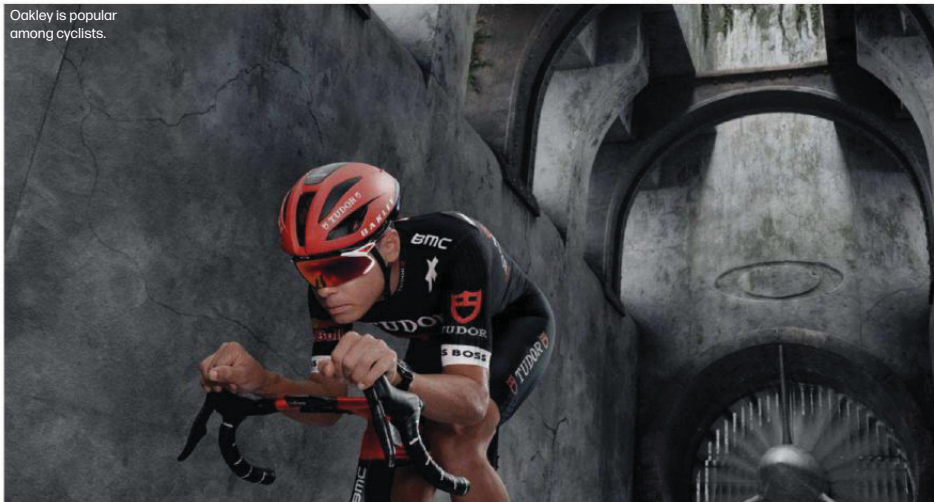
"The couture collection that we presented on Monday is really the beautiful translation of how we can dive into the archives, but also transport them into the future and see how Schiaparelli's contribution to fashion, art and culture can continue to survive through the lens of a new creative vision with passion and actually no boundaries," Bellini said.

"The more respectful we are, and the more inventive we are, the more vibration we create outside. It's extremely rewarding, and it allows us to take new steps," she said.



LOUIS VUITTON
HIGH JEWELRY

Oakley is popular among cyclists.



Oakley's Fifth Avenue flagship in New York

ACCESSORIES

Sunglass Expert Oakley Celebrates 50th Anniversary

- The California-based eyewear brand was founded by motocross enthusiast Jim Jannard but is now a part of EssilorLuxottica.

BY JEAN E. PALMIERI

It all started 50 years ago when Jim Jannard, a motorcycle enthusiast, started a company selling motorcycle parts out of his car at motocross events. He named this nascent business Oakley after his English setter Oakley Anne.

Soon after, he began developing his own products, starting with a motorcycle grip featuring an ergonomic cam shape design and an octopus tread pattern that he named the Oakley Grip. Five years later, he entered the optics business by creating a protective goggle for the motocross industry called the O Frame MX.

But the real turning point came in 1984 when Jannard was riding along the Pacific Coast Highway at sunset and saw that the rays streamed into the side of his sunglasses. So he took a coat hanger, Lexan goggle lens and some electrical tape and created a prototype for a sport performance sunglass that he named Eyeshade.

The business thrived and in 1995, Oakley went public, and then in 2001, it was purchased by Italy's Luxottica Group SpA for about \$2.1 billion.

Today, the Foothill Ranch, Calif.-based Oakley operates as a separate division of what is now EssilorLuxottica. The company continues to be focused on developing innovative eyewear – its most recent category is a line of AI glasses developed in partnership with Meta (which, according to Bloomberg reports, recently invested \$3.5 billion for a small minority stake in the Italian eyewear group) – and has also expanded into apparel, accessories and even footwear.

"Oakley is a brand known for innovation and the way we move sports and culture forward," said Caio Amato, global president of Oakley and the Sports Performance Hub. "Our credo is: 'We create for the future and deliver to the present.' As much as we have been born

out of the mountain bike and motocross industry, the ethos of the company has always been to redefine the future. It's basically physics elevated to an art form." This weekend, Oakley is hosting editors at its California headquarters for a behind-the-scenes look at the company's past, present and future.

Amato claimed that over the past half-century Oakley has developed three values that set it apart from other brands. First is authenticity. "Since the beginning," he said, "Oakley has been born to serve the misfits, the underdogs. The way we choose our athletes and our partners, we always want to show the blood, sweat and tears that their sport and culture bring to the table. To be honest, we lose business because of it: to be authentic means we're not going to copy whatever is selling. We are going to create our own version of what we think is right."

Second, he said, is innovation. And third, is the fact that it is "a disruptive brand. We love to do things differently."

Amato said Oakley views itself as "very rebellious, but in an optimistic way. We are unapologetically authentic."

The brand is still rooted in sports but lifestyle product has become more important in recent years, he said. "Sports is what we breathe. It's who we are, it's where we started. So every single year, we bring two or three innovations for sports that are going to resolve unsolved problems."

One example, he said, is the company's high-definition optics lenses. "Oakley was the first brand in history to develop a lens that was optically correct," Amato claimed. In layman's terms, before the development, lenses were all created from flat pieces of glass. Oakley created glass that followed the angle of the eye, effectively cutting down on eye fatigue.

The brand today is most popular in snow sports, cycling, surf and skate, Amato said. Although Oakley got its start in motorsports, because it's based in California, it was embraced early on by athletes playing beach volleyball, surfing and skating. More recently, he said, the brand is seeing football as a growth

opportunity. Oakley produces all the visors, or face shields, for the NFL as well as licensed eyewear for the league. Kansas City Chiefs quarterback Patrick Mahomes is also an ambassador.

"The NFL came to us with a problem," Amato said. "That was the safety of the athletes, and we turned that problem into a solution and an opportunity."

When athletes such as Mahomes – and Michael Jordan before him – became ambassadors, it helped Oakley cross over into lifestyle.

"This is the moment Oakley progressed outside of sports towards culture," Amato said. "But we learned that to be a sports brand that we wanted to be, we needed to take the ethos that we developed for sports and find partners and ways to progress these towards culture."

That includes Travis Scott, who was just named chief visionary of the company. Under the terms of the deal, the rapper and entrepreneur and his Cactus Jack team will work to push the brand further into the cultural arena. "We opened the door of the bunker for him because he is a creator," Amato said. "He's someone who envisions the future the same way we do."

Oakley also produces prescription sunglasses, an area Amato termed a huge opportunity for the company. "We are not known as a prescription brand, and we even created a campaign two years ago that we still run, that says: 'And you thought we only did sunglasses?' Prescription is a very relevant part of our business because people trust Oakley as a performance brand. We just needed to tell them."

Apparel is a growing part of the business as well. Amato said for the past five years, Oakley has sought to bring the "transformative, disruptive, innovative ethos of Oakley into footwear and apparel."

Since then, the category has become "a substantial part of the collection," he said, pointing to a recent collaboration with Brain Dead on footwear that "brought us to the epicenter of culture and subculture. We hope by the 2028 Olympic Games that it's going to be half of our business. We're bringing forward some very cool shoes and pieces of apparel." That includes a Travis Scott collection, some of which the company has already begun teasing.

Amato said to expect some teams in the 2026 Winter Olympics in Cortina, Italy, to be sporting Oakley apparel on the snow as well.

The company has a strong wholesale business with Luxottica-owned retailers, Sunglass Hut and Lenscrafters, as well as some other smaller optical retailers. It operates 183 of its own stores in North America as well as units in other countries where the apparel and footwear are on display along with the eyewear.

He said that while some of the back

office operations of the company are run by Luxottica, which does not break out sales for its individual divisions, the parent company gives Oakley management "full autonomy to drive the brand in the way it should be driven." As a result, its headquarters remain in California and its design team is headquartered there.

The company is also free to sign ambassadors that are right for the brand such as Mahomes, Scott, NBA star Jaylen Brown, skier Mikaela Shiffrin, and soccer players Alessia Russo and Kylian Mbappé, among others.

Looking ahead to the next 50 years, Amato said the goal is to keep trying to create for the future and inviting consumers to be a part of that journey. He pointed to the company's most-recent innovation, the Oakley Meta HSTN glasses collection, as an example. The glasses have a camera built into the frame, can play music and get responses using Meta AI. The glasses, which retail for \$399 and up, launch on Friday.

"We always dreamed about making your eyewear a sort of human amplifying device," Amato said. "So when we were talking with Meta about how to create eyewear that amplifies human potential, we challenged ourselves about artificial intelligence. Is it artificial? And we landed on a name that it's actually eclectic intelligence."

He said rather than using a phone to capture a moment, the wearer can simply say: "Meta, capture what I'm seeing." Or it can be asked to play a certain musical artist.

In addition, in celebration of its 50th anniversary, the company is debuting the Oakley Ellipse 50th Anniversary eyewear collection. The glasses are shaped like the Oakley logo and are designed to be reminiscent of the brand's history with the curved lines referencing the aesthetic of the '90s, a stem jog inspired by today's bestselling Radar EV, and a futuristic lens shape crafted with PhysioMorphic Geometry, the company said. The glasses are available in a Midas Fleck colorway, with a black lucid treatment and gold details, featuring Prizm 24K lenses.

"The Oakley Ellipse 50th Anniversary celebrates half a century of Oakley innovation by taking the most iconic bit of our branding and putting it front and center as a design element," said Nick Garfias, Oakley's vice president of design. "What's more is it plants a flag for us and our fans about what lies ahead. Oakley designs are about progression and advancement, but just as things will continue to evolve, certain things will remain the same: our DNA."

Amato summed it up this way: "We believe in being an enabler for you to express yourself and amplify what you can do while doing sports or in your life."



Katherine Power

Stella
McCartney

Cameron Diaz

EXCLUSIVE

Stella McCartney, Cameron Diaz, Katherine Power Team on Rosé Wine

- McCartney has designed the label for Avaline's new summer wine, and said the collaboration was born from her long-term friendship with Diaz "and celebrating each other's creativity."

BY SAMANTHA CONTI

LONDON - Cameron Diaz, Katherine Power and Stella McCartney have blended organic wine and fashion design with the creation of a limited-edition bottle of Avaline rosé set to debut on Thursday.

The Avaline x Stella McCartney rosé was made in the South of France with organic grapes and no unnecessary additives, such as sugar. Priced at \$24, it will be sold at retailers including Whiskey & Wine Off 69 in New York City; Sag Harbor Liquor Store in Sag Harbor, N.Y., and Wine Room on Park, in Winter Park, Fla.

"My Avaline design has this edgy, 2000s aesthetic that reminds me of the early days with Cameron," said McCartney. "I love how we can always come together to [toast] our shared passions for nature, animals, and organic, vegan wine."

McCartney has also created a limited-edition red-and-white pouch to go with the bottle. It says "Cheers Bitches," and the first 100 online customers will receive one, on the house.

Diaz and Power cofounded Avaline in 2020 with the aim of making organic wine more accessible "without sacrificing taste."

The wines are French and Spanish and Diaz confirmed there's an Italian pinot grigio coming out soon.

They're made from organic grapes, and are low in sugar and sulfites. They are also vegan, and free from added concentrates. Unlike most other wines, the ingredients and nutritional information are listed on the label, part of the founders' commitment to transparency.

The rosé notes are bright, and include summer melon and citrus zest, while the label features ribbon stripes bearing the Stella McCartney logo in a palette of red, white and rose.

In a joint interview, Diaz and Power said partnering with McCartney was a natural move.

"I've known Stella for 25 years. We're friends and I've always been a champion of her - not just her fashion design - but what she stands for in the fashion world. She's really pushed forward cruelty-free fashion in the last couple of decades, and I've admired her so much for that," said Diaz, a front-row fixture at McCartney's fashion shows.

"We always look for ways to work together, and our two brands align on a lot. We thought it would be really fun to collaborate for the summer launch of our rosé," added the actress-turned-entrepreneur, and star of "The Holiday," "There's Something About Mary," "Charlie's Angels," and "Shrek," where she's the voice of Princess Fiona.

McCartney said in a separate interview that she's known Diaz "for what feels like a lifetime. We were - and are - true friends and motherhood only brought us closer together on a different level. Oh yeah, and we're both Virgos. Today, we have our families and we always joke about all our chickens. Like, actual chickens we have saved."

She added that Diaz "has always been a huge supporter of me as a friend and designer, and to have her come to my winter 2025 show was massive. This collaboration was born out of that bond and sisterhood, and celebrating each other's creativity. It came from doing things for the right reasons, as well as a deep respect for Mother Earth and each other. Also, we both love food and wine and nature, and want to work on projects that we really believe in. It just made perfect sense."

Power, the serial entrepreneur behind Merit, WhoWhatWear and Versed, said, "Avaline has always had a connection to style. It's an important tenet of the brand, and we do a lot of partnerships with different members or brands in the fashion community on events or collaborations," she said.

The McCartney collaboration, Power added, is "definitely the biggest partnership that we've done, and it's really all about just celebrating summer with friends. It's also a great way for us to bring in the fashion community and let everybody try this delicious wine."

She said that McCartney had "free rein" with regard to the bottle design. "She was really able to bring her fresh perspective, and so it's a little bit rock 'n' roll and a little bit '90s feeling. It's definitely her sensibility, and we think that's really exciting and a way to keep what we do interesting and fresh," Power added.

McCartney described the colors on the label as "very Stella. It has the natural pink of rosé, which of course comes from red grape skins. I also wanted it be crisp and this very feminine, joyful celebration of summer. The red came from the dress that Cameron wore to my winter 2025 show and the idea that she's just so naturally beautiful, but normally she wears so much black."

"I love how she was in this pop of red that kind of switched things up, and had this very sexy edge which really fit with the 'Laptop to Lapdance' theme. It still felt really natural to her personality, though, and I thought it was perfect and timely to bring into the label," McCartney added.

Asked about the challenges of marketing low-sugar, organic wine, Power said things have been getting easier.

"Cameron and I started working on this project in the beginning of 2018. We were on a personal journey to find cleaner wine. We learned a lot about the process, and that there are over 70 additives that can be included in wine without any

disclosure," said Power.

She added that in the U.S., at the time, the majority of grapes were grown using harmful chemical pesticides, while some wines had been filtered with animal byproducts.

The two tried to find an alternative, but failed.

"We live in Los Angeles, which is the mecca of wellness, and we had a hard time, so we felt compelled to create a solution. We're very discerning wine drinkers, so it's absolutely quality and taste first. So we sought out the best winemaking partners across Europe to create the blends and the varietals that we knew should exist to serve the modern wine drinker," Power said.

She added that finding "clean" and good-tasting wine has gotten a lot easier.

"Now you go into wine shops, and there are dedicated sections for organic, biodynamic and natural wines. The wines are now on menus, and you can see where they were made and whether the grapes were farmed organically. But it's still really important for us to educate drinkers who might be turning away from wine because they think it doesn't fit in with their 'better-for-you-lifestyle,'" she said.

Diaz said it was particularly important to cut the sugar, and to make the list of ingredients clear to customers.

"No added sugar" is a stand that we're taking, which is why we put it on the front of the bottles. I think one of the more important attributes of our wine is transparency about what is - and isn't - in the bottle. Adding sugar didn't really make any sense to us, and we later found out that it's not necessary," Diaz said.

She added: "We went back to the basic old-world style of wine making, which is reverent to the grape and the land. Organic farming is very important in that aspect - the way that the grapes are handled from the growing to the harvest to the fermentation. Our wines honor that [process], and we don't need to add the sugar - it isn't necessary," she said.

Avaline plans to host a founder event with McCartney in the Hamptons on Saturday. Over the next week, Stella McCartney will offer community samplings at the brand's SoHo, Bal Harbour, and Costa Mesa stores.

The Stella McCartney stores will feature displays, free tastings, and take-home discount cards for the rosé. The SoHo store will also have a dedicated window display and wrapped in-store bar cart.

The Avaline x Stella McCartney rosé.



The Reviews

Balenciaga

"I was so happy to have this closure after these 10 years," Demna said after his swan song Balenciaga couture show on Wednesday, where he broke with his custom of never taking a bow by bounding out in his trademark hoodie and blowing kisses to everyone.

He also paid tribute to his closest collaborators – from his trusty PR Robin Meason to acting legend Isabelle Huppert – by having them read out their first names on the soundtrack, saving his given name for last.

Sade's "No Ordinary Love" was

his chosen finale music – "It's the soundtrack of my life since I was 10," the Georgian designer revealed – and its lyrics also seemed to speak to all that he's done for the house that Cristóbal Balenciaga built.

Among the innovations he brought to haute couture since he revived the brand's high-fashion activity back in 2020, 52 years after the founder closed his house: opening a couture store on Avenue George V, collaborating with tech brands on face shields and boom boxes, and putting track suits, T-shirts, jeans and puffer jackets on fashion's most

prestigious stage.

Demna's radical and influential makeover of Balenciaga was given a mini retrospective on show guests: Lisa Rinna in a vivid blue parka that seemed caught in a vortex; Katy Perry in an LBD with a wonky funnel-shaped bodice; Bryan Boy in pantaboots and a fuchsia bustier that clamped onto his narrow torso like a cuff bracelet, and couture fiend Fredrik Robertsson in a bejeweled, logo-heavy skirt suit from the 2021 hacking of a Gucci collection by Balenciaga, foreshadowing Demna's next career move.

(Backstage the designer let slip that his

first show for the Italian brand will be next March, with his September presentation during Milan Fashion Week more of a reminder of Gucci's foundations.)

Meanwhile, his last effort for Balenciaga will be remembered for its restraint, focused on precision silhouettes and no grunge or angst save for one slightly scuffed briefcase. His fetish clothing archetypes in the dressier register – trenchcoats, bomber jackets, strong-shouldered tailoring, ladylike suits and old Hollywood gowns – were idealized and sharpened like No. 2 pencils on the first day of school. ▶



2025
PARIS
Couture



This was Demna at his most polished, leaving a clean and classy slate for his successor, Pierpaolo Piccioli, who doesn't seem to have a dystopian bone in his body.

There was an undercurrent of "Addams Family" in the Goth-tinged, sometimes funereal clothing; the pale models with their zombie-like stares, and the front row, with performance artist Alexis Stone channeling Morticia Addams, Thing on her shoulder and a thorny stem without the flower held aloft in one hand.

Runway hijinks included an appearance

by Kim Kardashian in a negligee, a furry coat slipping off her famous shoulders; a dead ringer for Dolly Parton, and a Disney debutante come to life before our very eyes.

But they did not steal thunder from Demna's voluptuous tailoring and killer dressmaking, the former debuting a crumpled-forward shoulder stance, the latter hinged on sculptural corsets without boning that he likened to shapewear on steroids.

"I really wanted to challenge myself," he said. ▶

WWD

2025

PARIS Couture



Ditto for the tailoring. The designer was inspired by a documentary about Neopolitan tailoring he watched last year, and blown away by how some jackets are sewn like shirts. "I was really excited about that idea, because I feel that's how the modern tailoring should be," he enthused.

In this experimental vein, Demna dispatched to Naples a bodybuilder who

required multiple fittings given his atypical body shape, his barrel chest nearly filling the doorways of the Balenciaga couture salons, where the show was held. The designer proceeded to put the same suit jacket on much smaller models, including his slight husband Loïk Gomez, to prove a point.

"I wanted to underline this idea that

it's not the garment that defines the silhouette, but the body that wears the garment," he said.

Likewise, the look book for the show depicts the runway models on the streets of Paris, and not the most glamorous corners: under bridges, next to subway entrances or closed convenience stores, the shutters marred with graffiti.

"I wanted to make couture relevant, and put it in a context, not in a palace, not in this amazing salon, but out there in real life," he said.

To be sure, the designer sounded sanguine about the challenge of pulling Gucci out of its downward spiral.

"In my next chapter, I have the luxury of having a lot of different codes that I have never used or had before to build on, and that's something that excites me a lot," he said, likening himself to a chef who suddenly has a host of new ingredients for making his next dish.

"I feel like it's my coming out today," he said, beaming like he's never beamed.
— Miles Socha

FASHION

Celebs Show Up for Demna's Last Dance



Nicole Kidman



Katy Perry



Cardi B



Jujeon of The Boyz

● Stars reminisced about their favorite memories of Demna's 10-year tenure as creative director of Balenciaga.

BY JOELLE DIDERICH
PHOTOGRAPHS BY STÉPHANE FEUGÈRE

At Demna's farewell show for Balenciaga, you couldn't move without stepping on someone's train.

Among the celebrities who gathered at the house's haute couture salon on Avenue George V in Paris were Lauren Sánchez Bezos, fresh off her wedding to Jeff Bezos in Venice; Nicole Kidman; Lorde; Naomi Watts and her daughter Kai Schreiber; Cardi B; Michelle Yeoh; Salma Hayek Pinault; Patrick Schwarzenegger, and K-pop star Jujeon.

Sánchez Bezos, carrying a personalized version of Balenciaga's trompe-l'oeil coffee cup clutch bag, was among the first to arrive. "The wedding was incredible," she gushed. "The dresses were amazing, but being with everyone that I loved, I'm actually teary-eyed thinking about it — it was the most magical three days of my life."

She caught up with fellow guests including her Blue Origin crewmate Katy Perry, who was unable to make it to the nuptials because of four commitments. Sánchez Bezos said her fondest memory of Demna's decade-long tenure was wearing a glossy black gown he designed to the Living Legends of Aviation Awards last year.

"It was really my first couture dress ever, so it wasn't even just about where I was going, but that I got to wear my first couture dress in my whole life, and it's a memory I'll never forget," she said. "He's an artist."



Lauren Sánchez Bezos

Perry, who memorably showed up naked under a fur coat this time last year, opted for a sculptural black blazer dress with a portrait neckline. What she liked best about Demna's designs was being able to feel luxurious, even in his more casual ready-to-wear looks.

"All of the materials, though they look distressed and dystopian, were always of the highest quality, so you had that feeling inside of you of luxury, while still maintaining your own sense of style and cool," she said.

She praised the Georgian designer, who's preparing to join fellow Kering-owned brand Gucci, for staying true to himself. "He follows his compass, and that's hard to do when you're part of a big, big company. It's a fight," the "Roar" singer said.

Guests did not shy from donning some of the designer's more out-there designs. Lisa Rinna, sporting a bowl wig, was wrapped in an electric blue parka gown. Lorde came in a see-through silver chainmail dress, though she was careful to add nipple pasties.

Performance artist Alexis Stone channeled Anjelica Huston as Morticia Addams — complete with the hand known as Thing on his shoulder. Meanwhile, Cardi B vamped it up for fans on the sidewalk in her sheer black *négligé* dress, which she flipped up to show off the rose tattoo on her backside.

Inside the venue, French singer Aya Nakamura said the high point for her was releasing a capsule collection with Balenciaga in 2022. "C'est le must," she

declared, noting the line promptly sold out.

Watts appeared in two campaigns last year for the Rodeo and Bel Air handbags, alongside Isabelle Huppert and Kim Kardashian, who were part of this season's stellar runway cast. The "Mullholland Drive" star paid tribute to Demna's inventiveness.

"He's his own person, and so modern, so edgy — never too far, though. It just feels like there's always something wearable, even in these dramatic shows," Watts said. "I mean, I'm small, I can't wear some of those clothes, but there's ways to do it, and he's literally reinventing the wheel every time."

Back in 2023, Vittoria Ceretti shot a campaign at the couture salon while it was still under construction — a typically counterintuitive move.

"Demna is such an incredible creative that always managed to bring up new things and new ideas and always surprises and shocks us with his creativity," the Italian model said.

"He does his own thing, and I think that's the best possible way to do it as a creative. But sometimes fear gets in the way, and it feels like he's fearless and he doesn't care," she said. "He will just do his own thing and it always turns out to be amazing."

For Jujeon, a member of boy band The Boyz, Demna saved the best for last. "I've been watching his career, and I think this show is the most special moment," he declared.

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Viktor & Rolf

One might assume that with a body of work stretching from couture to perfume and everything in between over the course of three decades, Viktor Horsting and Rolf Snoeren have done it all and then some.

“When we started thinking about the season, the image of a feather came to mind – I don’t know why,” Snoeren said backstage after their fall couture show. “Perhaps feathers, a bird [flying], freedom. There’s all of that, but it’s also one of the tropes of couture, and we never did anything with feathers.”

That’s been amply addressed, given there were some 11,500 of them – without counting further feathered headpieces designed by Stephen Jones – packed into sleeves, collars, petticoats and coattails. They appeared to be so plentiful they spilled from seams in colorful curlicues.

And to give a sense of why this was even more impressive than it sounds: they weren’t natural feathers. Each was individually cut from gossamer fabric and shaped to look eerily like the real deal. The British milliner likewise crafted his from tulle or colorful polymer sheets.

That accounted for 50 percent of the collection. Each of these 15 sculpturally

stuffed silhouettes came with a twin, identical in cut and material but devoid of any stuffing, experiments that emerged during fitting, Horsting said.

Side by side on the runway, they couldn’t have looked more different.

Volume gave space for details to come to the fore, highlighted by the colorful padding, making satins and sequins catch the light, turning plumetis and floral motifs into polka dots. Meanwhile, black made the deflated incarnations all about proportions, or how the same fabrics draped and moved.

Dramatic opera coats turned into austere and oversize dresses; warped layers piled akimbo became handsome asymmetric off-the-shoulder numbers; colorful getups that wouldn’t look amiss on the “Hunger Games.” Effie Trinket took on a cool punk vibe.

A key to the season was that the Dutch design duo’s desire to experiment

afresh with the idea of showing the same garment twice, a direction they first explored with atomic mushroom silhouettes in 1998 and several times since, but there was no unlocking a hard-and-fast interpretation.

Post-show interviews turned into a Rorschach-test moment. Was there a Gothic mood? Who had annoyed the avians that the “Angry Birds” collection title referred to? Was there a link to the popular video game, a commentary on the state of the world?

Whatever the answer turned out to be, the duo made a case for letting it all hang out, beautifully so. – Lily Templeton

2025

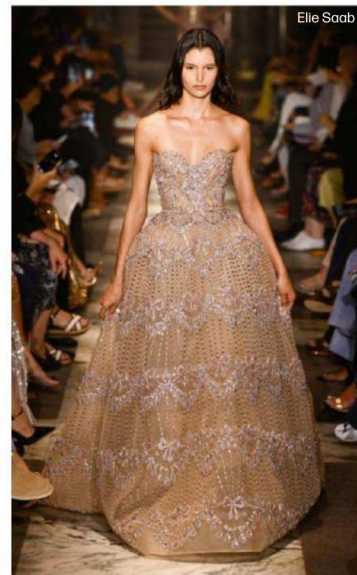
PARIS
Couture



Robert Wun



Robert Wun



Elie Saab



Elie Saab

Robert Wun

The Théâtre de Châtelet was the fitting setting for Robert Wun's collection, enhancing the drama of his surrealist aesthetic. The audience was ushered through disorienting darkness onto a blacked out, carpeted stage to be seated in the round.

Wun's inspirations are often cinematic, but this season his starting point came from real life, namely the frenzy and confusion he experienced behind the scenes during preparations for last year's Met Gala. This led to an exploration of identity, and how we present ourselves through what we choose to wear or how we style our hair.

"I want to start a narrative, almost putting together a movie of what it means for people to transform to become someone they desire to become," he explained backstage as the models rehearsed walking in the elaborate designs in the background.

Part whodunnit, part get-ready-with-me, he explored the different stages of preparing for what was to be a very strange day. The opening look summed up waking up in the morning, memories of the evening before hazy. A white satin quilt became a dress, embroidered with vivid red crystals evoking bloodied handprints. A mesh veil was embroidered to appear like blood dripping from the model's mouth.

Wun's clever use of trompe-l'oeil continued throughout in his plays on tailored shapes, usurping collars, ties and jackets, blowing them up into obscure proportions, applying them to the front or back of corseted bodices, or subverting their primary uses, as on a series of jacket-shaped bags, evoking hangers, for instance.

Extra arms protruded from under the clothes or emerged as bolero-like sculptures that looked to be exploring alternative

gestures. At times it was difficult to tell the models' real limbs from the prosthetics, although the former came in handy for hitching up a skirt here and there. This alienation was accentuated by the incorporation of elbow-length gloves with false nails that matched the embellishments on the clothing. Explorations of cut and color in jagged shapes and pleats were a transposition of a new hairstyle.

The bride, with her full skirt in layers of blush tulle, wore a molded bustier, indented with the imprint of defensive hands on the hips, a miniature mannequin lying over her head supporting her veil.

Not to spoil the plot, but it was Robert Wun, in the theater, with the scissors...and plenty more besides. — Alex Wynne

Elie Saab

Elie Saab opened a macaron box of colors for his haute couture collection. Titled "The New Court," the Lebanese designer offered up a sugary homage to Marie Antoinette in dreamy pinks, pistachio, mint and meringue.

The colorful cookie shades were threaded throughout the collection.

But if it could be interpreted as a return to tradition, Saab framed it as an appeal to youth and playful excess that felt completely modern.

"We wanted to revisit that era because young women love it — the eccentric styles and dramatic volumes," he said. The minimalist moment is over, he declared. "After all the simpler things before, now they really want pieces with new volumes, with a truly exceptional flair. As we explored volume it really helped to give longevity to that era."

Saab admitted to a rewatch of Sofia Coppola's 2006 cult classic "Marie

Antoinette" during the design process. As if to confirm, strains of Bow Wow Wow's "I Want Candy" — lifted straight from a key montage in the film — were threaded through the show's soundtrack.

It was pop music with pop magic, plus Saab's usual exquisite tailoring.

Every fabric used was sourced from France, including delicate lace from Lyon and whisper-thin jacquards. Using antique techniques, Saab reworked heavy materials into new, lighter versions, then layered them for added drama and volume. With overlay and appliqué techniques, he created texture on top of these airy foundations.

He sculpted form in voluminous skirts built from layers of silk gazar and light padding at the hips to create the illusion of panniers without the rigidity. Capes and silk arm shrugs billowed in contrast to slim sleeves that draped dramatically over the wrist.

Elsewhere, a trouser suit cut at the knee featured delicate bows at the calf, a nod to 18th-century-style culottes and a wink to the era.

"The princess treatment" is trending on TikTok, and here are the gowns to match, bringing Marie Antoinette style to a new generation. — Rhonda Richford

2025

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Couture

Ashi Studio



Zuhair Murad



Yuima Nakazato

Ashi Studio

In the beginning, there was chaos.

If those words spell the start of many creation myths, for designer Ashi, it was a rather discombobulating feeling as he began to work on his fall couture.

"This collection doesn't have a name, doesn't have a title and you know me, I always have titles and stories," said the designer, who only goes by his last name. "I didn't have it so I went to the flea market just to get inspiration and I started to just grab small things."

Embracing a magpie's approach, he followed a path that meandered from the Grande Singerie room in the Chateau de Chantilly and the boudoirs of London's Jack the Ripper era, gathering time-worn textiles, precious porcelains and even chinoiserie motifs.

While all these would be well deserving of further description, given how they became intricate feather work and embroideries made of laser-cut mother-of-pearl fragments, it's another idea that stood out strongest.

Sculptural corsetry, structures on display or on the contrary rendered invisible through moulage techniques were the keystone of a fall collection rife with hourglass silhouettes.

But Ashi's eye for construction also yielded striking tailored jackets,

an opulently embroidered coatdress and an asymmetric pantsuit with a spiraling fringe trim.

"The story is about the craft as well," Ashi continued backstage. "We always forget that and we go into a story about a concept; here, it's about the atelier, about the craftsmanship." The impeccable execution of, say, a mermaid gown in beige tulle, its material leaving no room for approximation, certainly read as a paean to construction, craftsmanship and couture. — *Lily Templeton*

Yuima Nakazato

After a trip to Finland with dancer Evgeny Ganeev, where they explored photographing naked skin outdoors in the cold, Yuima Nakazato decided to examine clothing's role of protecting the body. "This is the origin of clothing, because humans need to protect the body from the environment," said the conceptual Japanese designer ahead of his show. His pictures were blown up as giant prints for some of the tailored looks in the poetic collection, a study of contrasts and fragility.

"This ceramic armor is very fragile and sensitive, but it looks like it's metal and strong," he said of a chain-mail dress with an aged silver finish that clinked as the model walked.

The metallic look was echoed

on Nakazato's ceramic jewelry and headpieces, which included alienating face masks nodding to his costume work and shell-like creations cupped over one breast.

Wool and metal chains were knitted together by hand, a further nod to fragility and force, while icy landscapes informed the color palette of his semitransparent holographic fabrics, in places cut into pieces and layered in three dimensions, gill-like, supported by wire and tiny fasteners.

Tailored pieces were sliced along diagonal lines, held together with zip fasteners. Vest-like panels were buttoned onto elongated tailoring, flapping freely, while plastron details enhanced the sense of protection.

As the models walked the runway, the central space was occupied by Nakazato and Ganeev. One by one, the designer seized four ceramic bowls suspended from the ceiling, tipping the ink within them onto the pristine white shroud that covered the dancer's body. As the stains spread, Ganeev writhed as if with pain, before rising from the floor for an emotionally charged finale, taking with him strips of the tarnished cloth that danced around his body, echoing the three-dimensional pieces seen on the runway. — *Alex Wynne*

Zuhair Murad

Zuhair Murad revisited Hollywood's Golden Age with a collection inspired by screen legends like Katharine Hepburn and the powerful archetypes they portrayed.

The references were evident in several broad-shouldered cuts. That silhouette spoke volumes — sculptural and sharp with powerful lines that anchored delicate sheer gowns and fluid capes.

Big shoulders have been making a comeback as of late, often credited to an '80s revival. But that decade itself drew heavily from the 1940s, prompting Murad to revisit the films of that era when designing this collection.

Hepburn's characters always had strength and substance, explained Murad. That's why he believes the era still resonates with the modern client. "Women today are still fighting for their dreams, their presence, their identity," he said, emphasizing the importance of remembering strength in femininity.

That deliberate interplay resulted in a palpable tension between softness and structure.

While his recent resort and ready-to-wear collections have been more toned-down affairs, Murad brought the bling back with sparkle and swish.

He took the "golden" in Golden Age literally, using a palette of yellows and plenty of shine. One sequined column shimmered like a freshly polished Oscar.

Murad is a red-carpet favorite for a reason: these are attention-grabbing gowns, no doubt.

The Lebanese designer said current tensions in the Middle East created logistical challenges, particularly in receiving fabric shipments from Italy and France. But the couturier carried on. The result, he said, was a collection reflecting both hope and resilience — qualities that reinforce the collection's central message.

For the first time, Murad introduced opulent faux furs in stoles, wraps and oversize cocoon coats. Some were embellished with beading and cabochons, adding another layer of glamor without the cruelty and ethical compromise.

This debut follows other new categories, including jewelry and handbags, as he continues to expand his fashion empire. Next up: a flashy new flagship and atelier in Paris early next year, followed by London. — *Rhonda Richford*

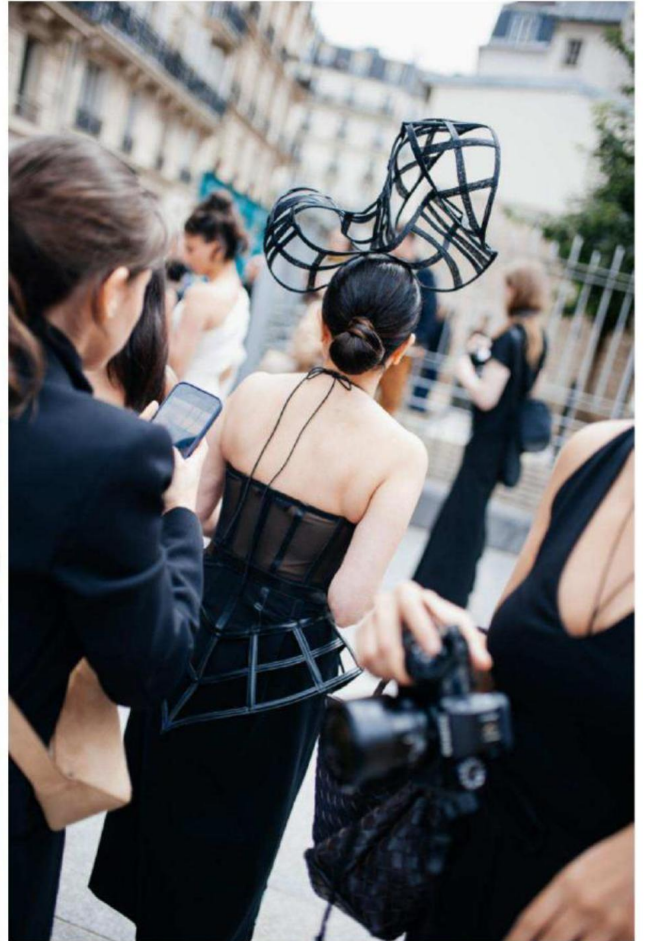
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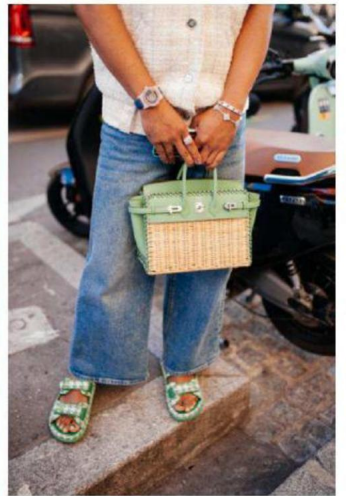
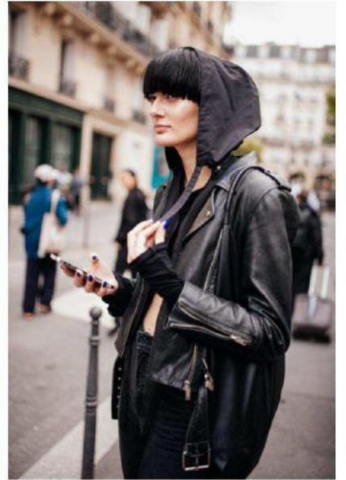
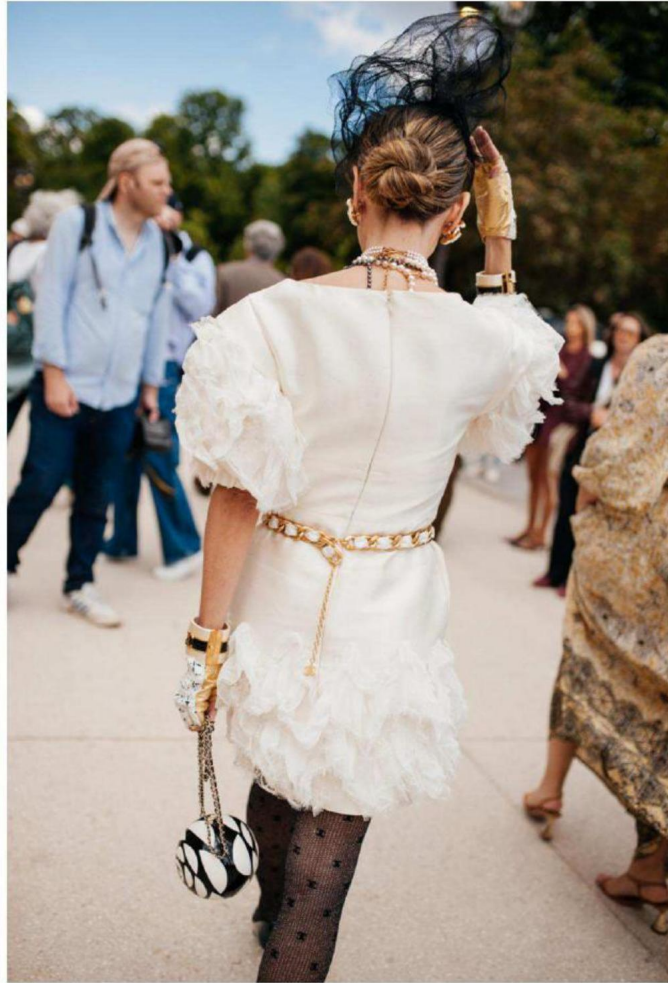
DRAMATIC FLAIR

Paris' streets and boulevards became runways of their own, as models and fashion aficionados sported bold hair and makeup looks.

BY JENNIFER WEIL PHOTOGRAPHS BY KUBA DABROWSKI

Dramatic beauty looks spilled off the runways and on to the streets of Paris this week, as the fall 2025 couture season got underway. It was not only models sporting hair and makeup that turned passersby's heads and got cameras snapping. Fashion aficionados drew lots of attention, too. Their hairstyles got intricate, from groovy braided wonders to sleek, twisted buns adorned with everything from blossoming fascinators to retro Mod cuts. Color cosmetics looks went all out, with winged eye shadow, rosy-red lips and glowy skin. And nails had a moment — especially coated in opaque white, black or blue varnish, or featuring embellishments vibing with the wearer's fashion. (Think mint green-painted toenails matching a wicker Hermès bag.) It is a season of plenty.





Retail

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The Tariff Effect: One Retailer's Case Study

DEIRDRE QUINN, co-founder and CEO of American luxury brand Lafayette 148, outlines how today's tariffs, and their constant uncertainty, are hurting more than just the bottom line.

WWD X SOURCING JOURNAL

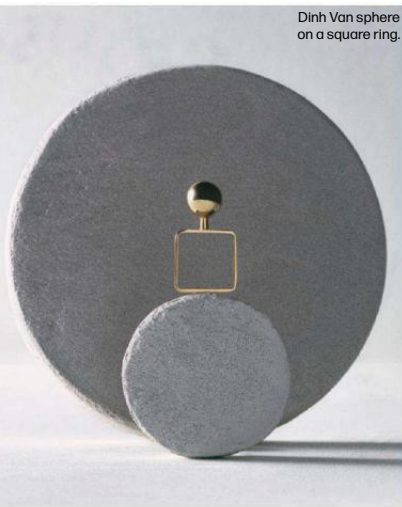
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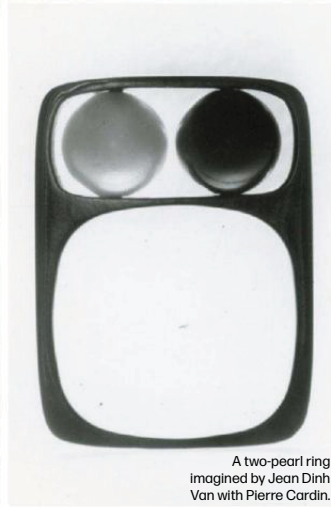


EXCLUSIVE

Dinh Van to Celebrate 60th Anniversary



Dinh Van sphere on a square ring.



A two-pearl ring imagined by Jean Dinh Van with Pierre Cardin.

- A 10-day exhibition in Paris will feature 90 pieces from the brand's patrimonial collection.

BY LILY TEMPLETON

PARIS – Ask a design student when they think a Dinh Van jewel was made and the answer might surprise you.

“When I was a teacher at Geneva’s Haute École d’Art et de Design, my students all thought they were rather contemporary things, even other students’ works,” said jewelry historian Vanessa Cron.

It’s this perpetually-of-the-now that she is putting front and center in her curation for “Dinh Van, 60 Years of Freedom and

Creation,” a retrospective running Sept. 3 to 13 at Christie’s in Paris to mark the brand’s milestone anniversary.

Through some 90 pieces, drawn from the brand’s patrimonial collections but also on loan from private collectors, the display is about the rich history left behind by founder Jean Dinh Van, a singular jeweler who sculpted rather than sketched his designs.

Born in 1927 to a father who was a lacquer artist at Cartier, Dinh Van studied drawing at the École Supérieure des Arts Décoratifs and joined the French jeweler as an apprentice in 1950, where he eventually worked under Jeanne Toussaint. He

opened his atelier and launched his own brand in 1965.

After selling the company in 1998 to investors, Dinh Van concentrated on unique furniture pieces, among other personal projects. He died in July 2022.

“His vision in 1965 was extremely avant-garde, he wanted jewelry to come out of bank vaults, for women to be able to buy their own jewels,” said Dinh Van’s managing director Astrid de Montlivault, who joined the jeweler in January. “At a time where everyone was looking to flora and fauna, he had a very specific vision and that’s what we wish to share and explain to the wider number.”

Exhibits will take a broad view at Dinh Van’s life and oeuvre, alighting on the designs that today bear his name, which span from handcuffs, locks or square links to the barriers around the Paris Opéra Garnier; the decade he spent creating cosigned pieces for Cartier New York, and his artistic friendships with Pierre Cardin, Paco Rabanne and sculptor César Baldaccini.

“There’s a whole slice of Dinh Van’s history that is overlooked and is extremely rich,” de Montlivault said. “It goes beyond the handcuff – and even knowing that this was inspired by two keychains linked together carries a message of freedom – and those are elements that we felt important to tell.”

For Cron, one unexpected hurdle to understanding the designer’s contribution is the continued popularity of his work.

“The jewels are extremely timeless,” she said. “Proof is that they continue to resonate today and that’s masked somewhat the avant-garde side of the house.

“If you think [one of his] designs

was imagined five years ago, it’s a very nice design,” she continued. “But understanding it’s 60 years old gives it a whole other dimension.”

Ahead of the exhibition, a two-minute film produced by Falabracks will debut on social platforms on Aug. 25. A 190-page book in French and English will be released by Flammarion, in conjunction with the opening.



Jean Dinh Van

HOME DESIGN

Australian Luxury Design Brand Paloma Editions Enters U.S.



Paloma Editions

- The firm’s founder said its expansion is being driven by 350 percent growth in the first half of 2025, versus the same period a year earlier.

BY SOFIA CELESTE

MILAN – Australian design firm Paloma Editions, which was founded in 2023 as an antidote to consumerist style, grew its sales to \$10 million in just two years. The firm told WWD that it now has opened a U.S. website and is currently in talks with U.S. interior design partners for physical locations in major capitals like New York City and Miami.

Despite being made by skilled artisans on the Sicilian coast and designed in Sydney, the U.S. market is already one of its main drivers, its founder and interior designer Isabella Wilde said. “We have very strong leading indicators of interest in the U.S., with significant and growing inbound inquiries from U.S.-based designers and architects... This momentum offers an invaluable opportunity to strengthen our presence, cultivate lasting partnerships, and deepen our relationships with our U.S. audience.”

The firm’s business model is based on a direct-to-consumer business and it expects

sales from the U.S. to represent 70 percent of its total revenue in the near to medium term. In the first half of 2025, Paloma Editions’ sales rose 350 percent, versus the same period a year earlier, Wilde said.

Wilde, who has Polish roots and spent much of her youth around Sydney’s Bondi Beach, struck a chord among design enthusiasts with her European design eye and fine materials. Paloma Edition’s sleek furnishings are crafted with timber milled and crafted in Lombardy, marble excavated from Carrara, Italy, and are covered in fabrics from upscale firms such as Dedar Milano and Loro Piana. “Our supply chain begins at the source: materials are selected directly from their origin and shaped close to where they are quarried, felled, or spun,” she said.

For the U.S. launch, Paloma Editions unveiled two new collections: Isola and Sky. Isola is a dining series inspired by the renewing nature of water and its forms. Isola includes four dining tables, a dining chair, and an artisan stool, incorporating cipollino marble and brushed oak. Sky is Paloma Editions’ first objects and vessels collection inspired by the ever-changing hues of the sky as a reflection of the world, atmosphere, and emotion. It includes two vases, a tray and a centerpiece, all made of white onyx.

Regarding exporting to the U.S. market amid U.S. President Donald Trump’s trade policy, she said that the firm remains steadfast with regards to its expansion plans. “We have taken the long-term view to establish a U.S. market presence regardless of the tariff situation; we see the likely eventual outcomes regarding tariff rates as still allowing for a fantastic opportunity for Paloma Editions,” she said.

ACCESSORIES

Fendi's Latest High Jewelry Collection Taps Fountains – and the Future

● Delfina Delettrez Fendi wove a through line of duality into a masterpiece anniversary necklace, three sets and a trio of rings inspired by Rome's fountains.

BY LILY TEMPLETON

PARIS – What's a milestone celebration without an exuberant display evoking the idea of bursting with joy?

Fendi continued its centenary by unveiling "Eaux d'Artifice," a high jewelry collection whose name plays on the French word for fireworks and which pays homage to Rome with designs taking their cues from the manifold water features of its hometown.

"High jewelry for Fendi is the most intimate voice," Delfina Delettrez Fendi, artistic director of jewelry at the Roman house, said in an exclusive interview. "It expresses the most poetic and also the most surreal side of the brand, where the identities are whispered rather than declared."

From this initial contrast sprang a through line of duality that had the designer and fourth-generation scion of the Roman family name envision pairings that included her desire to make the precision of craftsmanship to be palpable while honoring "those invisible hands behind the visible beauty"; the Eternal City's ability to "choreograph elegance" and stage beauty, and "Roman strength

and feminine complexity."

The 1954 "Eaux d'Artifice" experimental short film by American avant garde filmmaker Kenneth Anger, which sees a mysterious feminine figure stroll in the fountain-filled gardens of the 16th-century Villa d'Este near Rome, became the main inspiration guiding Delettrez Fendi.

"This movie has been sitting in the back of my brain since always," she said. "Every time I thought about illusion, about perspective, and the play on perspective I [thought] about that movie."

Its visuals centered on water arcing in crystalline bursts dovetailed into her desire to play with the idea of controlled fireworks in honor of the house's celebration – and the Roman fountains that have been part of her visual landscape throughout her life.

"I wanted to capture the strength inside of soft lines," she continued. "And I was also thinking about inheritance in general; how water, just like my name, somehow flows from one generation to the next."

And what better form factor than a diamond to pack such wealth of rich inspirations into?

The 20.25-carat fancy vivid yellow one at the center of the Eaux d'Artifice anniversary necklace was certainly cut for the job, right down to its weight intentionally matching the milestone year.

It took pride of place on a high-collar architecture of metal and gemstones emphasizing the neck and shoulders.

Figuring jets of water springing from pools turned oval by perspective, arches also

reminiscent of its headquarters seem to burst to life against the skin.

In addition to the 116-carats' worth of white gems, another 100 fancy vivid yellow pear-shaped diamonds, totaling more than 27 carats, figured the final water drops on each arch, some also carrying the "hidden" F outline that serve as a quasi-family crest in the Roman house's high jewelry.

Some of Delettrez Fendi's ideas spilled over onto another three sets and a trio of cocktail rings that also made up the anniversary lineup.

"Since it's a collection that marks Fendi's centenary, there was of course an expectation of extravagance, so I wanted to somehow subvert the idea of extravagance – or of celebrations – as something super loud and colorful," Delettrez Fendi said. "I wanted something more mysterious, more reflective, much like Rome also."

Taking a monochromatic approach "allowed [her] to put more focus and more drama in the details" but also drew the eye to the architectural quality of the designs.

The 100 fountains of the Villa d'Este inspired the Cento set but their sprays became a 3D symmetrical frieze on the neck, with a sapphire gradient leading the eye to a 7-carat cushion-cut sapphire and 3-carat diamond. Rock crystal cabochons laid over diamond-paved elements amplified the impression of water drops landing on the necklace – and made minute sparklers even more prominent.

Her designs leaned away from the figurative with the Sunset rings, their

Delfina Delettrez Fendi wearing the Eaux d'Artifice high jewelry necklace, celebrating the Roman house's centenary.



sizable imperial topaz, yellow sapphire or spinel center stones held in swirls of gold. Even further went the ruby-adorned Fortuna set, where the hypnotic flow of water turned abstract. With both came the idea of water taking colors from the sky and other elements, rather than keeping to an expected palette.

It was a reminder that for all the decades of history the Roman house carries, it is still young as a high jeweler – and that's how Delettrez Fendi likes it.

"This is what Fendi is to me. It doesn't want to replicate the past, it wants to transform it, even if it's a collection inspired by Roman fountains," she said. "I always say Fendi reminds me of the future."

EXCLUSIVE

Pietro Simone Opens Skin Longevity Playground in the West Village

● The facialist on Thursday revealed the opening of his latest clinic, which is located in a three-level town house and offers a variety of treatments including exosome therapy, full body LED light and PEMF therapy.

BY EMILY BURNS

Pietro Simone is headed to the West Village.

The facialist on Thursday is revealing the opening of his newest clinic in New York City located at 54 Morton Street, which will be open Monday through Saturday. Simone also maintains an outpost in East Hampton at 55 Newtown Lane.

While he previously operated a location in SoHo in New York City, the West Village location is bigger and better, Simone said. Most notably, it is about 1,500 square feet larger at about 3,300 square feet, spanning three floors. In addition, the new space offers a tranquil setting in a town house unlike any other location Simone has operated, as it features a brick fireplace, a garden and overlooks a tree-lined street.

"[With] all the trees and green, you're like, 'Am I in New York right now? Am I really in New York City?,'" he joked, adding that the space provides the full immersive experience he's always



Pietro Simone in The Exosome Dome.

wanted to create, allowing for a variety of treatment rooms, space for an array of machines and carts and the ability to implement unique sound immersions in each room.

Aside from the setting, Simone has invested heavily in a slew of innovative treatments, many of which are layered in a guest's visit. Simone's treatment providers are trained by him on a weekly basis to stay up to date on the advancing technologies. For Simone, the highlight

of the space is its exosome offering, which are micro vesicles that come from cells and when applied topically may regenerate the skin. With this, he has invented The Exosome Dome, an igloo-like space that offers exosome therapy, ozone and oxygen therapy, full body LED light therapy, sound immersion and pulsed electromagnetic field therapy all in one. Together, these treatments can support cellular function, target inflammation, boost skin healing and more.

"The Exosome Dome is not just a treatment – it's a world, a capsule for renewal crafted to fully activate the profound regenerative potential of exosomes at every level of the body and mind," Simone said in a statement. He added that exosomes are now used in 80 percent of his treatments.

According to Simone, he plans to create similar domes for exosomes and other treatments in the future. He also plans to expand his clinics to West Palm Beach and Montecito over the next year.

The new West Village locale will also offer Simone's line of exosome-based products called Regensis, which launched earlier this month under Pietro Simone Skincare after more than seven years of research and development. The line features products like the Exo-Serum, \$1,500, which employs 2.5 trillion vegan exosomes, peptides and postbiotics. Some formulas in the line also feature mesenchymal stem cell-derived exosomes from certified genetic banks in the U.S. According to Simone, since launching the line, several clients have already stocked up on products to avoid running out. Simone plans to expand this line, as well.

While exosomes have become the buzziest treatment of the moment, as they promise more youthful-looking skin, Simone advises people to be cautious and to always ask where the exosomes are sourced and if they are meant to be applied topically.

In addition to exosomes, Simone will provide an array of other treatments including intra-oral lasers, which target the facial skin from the inside-out; Endospheres, a microvibrational body treatment; microneedling; skin remodeling, and his signature Corrective Lift Facial.

BEAUTY

Laura Slatkin Exits Daily Operations at Nest

- The founder of Nest New York plans to focus on new entrepreneurial pursuits.

BY KATHRYN HOPKINS

Laura Slatkin, the founder and executive chairman of Nest New York, is stepping away from day-to-day operations, the fragrance brand said Wednesday. She will continue to serve on the company's board of directors.

"After a rewarding and successful journey, Laura has decided to focus on new entrepreneurial pursuits," said a companywide memo viewed by WWD.

A pioneer in the home fragrance category since the 1992 launch of Slatkin & Co., Slatkin launched Nest home fragrances in 2008, followed five years later by a collection of eau de parfum.

"I'm incredibly proud of what we've accomplished together – creating award-winning fragrances and expanding into new categories with innovation that elevates everyday life," said Slatkin in a statement. "Building a brand that resonates so deeply with consumers has been an honor. As an entrepreneur at heart, the time feels right to explore new passions and move into my next chapter. I do so with confidence and excitement,

knowing the Nest team is positioned to take the brand to even greater heights."

Today, the Nest universe encompasses scented candles, diffusers, and bath and body products, as well as perfume and scented oils. Most recently, it debuted Voyages by Nest, a collection of fine fragrances, perfume oils, diffusers and candles. Before that, Nest rolled out its fine fragrances to over 800 Ulta Beauty stores.

All this has paid off with the business having grown to over \$200 million in retail sales in the U.S. and investors have taken notice.

In 2022, private equity firm North Castle Partners acquired a majority stake in Nest from Eurazeo, in a transaction that valued the company at \$200 million. (Both Eurazeo and Slatkin retained minority positions.)

The following year Nest named Coty veteran Edgar Huber chief executive officer, taking the reins from Maria Dempsey, who departed the company for a new opportunity.

"Laura's passion and vision built the foundation of Nest New York," said Huber. "We will continue her legacy of creating sophisticated, nuanced and beloved fragrances as we grow globally. We're immensely grateful for her extraordinary contributions and wish her all the best in her next chapter."



Laura Slatkin

BEAUTY

Olehenriksen Launches Peach Glaze Collection

- The Danish skin care brand aims to build a new Gen Z hero.

BY NOOR LOBAD

Olehenriksen is setting its sights on Gen Z. The founded Danish skin care brand, which was founded in 1983, is inaugurating a three-piece Peach Glaze collection

featuring vitamin C-powered products – similar to the brand's hero Truth franchise – at a more accessible positioning and price point.

Featuring a \$42 Peach Glaze Glow Serum; a \$35 facial mist and a limited-edition Peach Glaze Pout Preserve Lip Treatment, \$23, the collection taps niacinamide, peach ferment and peach

water in addition to vitamin C, aiming to brighten and hydrate the skin.

"Vitamin C has been such a key part of the Olehenriksen story, and our product development team was keen on thinking about what's next, but through the lens of how to make the ingredient more approachable for a Gen Z audience," said Rachel Berg, global vice president of marketing at Olehenriksen.

Indeed, Olehenriksen's vitamin C-infused Truth Serum, \$56, has been around since the brand's founding, marking the first offering in that franchise, which today includes the Banana Bright Eye Cream, Instant Glow Moisturizer, Vitamin CC Sticks and more.

While these offerings are favorites among an "elder Millennial" audience, Berg said, Peach Glaze allows the brand to further its reach among Gen Z – the attention of whom the brand's 2023-launched Pout Preserve Lip Treatment has more recently drawn.

"We see everyone coming into our brand now through Pout Preserve," said Berg,

adding that the product comes in four core shades – Strawberry Sorbet being the hero – plus four Glimmer, sparkle-infused shades and the sporadic limited-edition shade drop. The product launched during the earlier stages of the lip treatment craze and has since been viral as a result.

It is also Olehenriksen's top-selling product on TikTok Shop, where the brand has generated roughly \$500,000 in sales year-to-date, per Charm.io. According to YipitData, Olehenriksen's Sephora sales from May 2024 through May 2025 were around the \$42 million mark, indicating 23 percent growth versus the year prior.

"We say, 'when in doubt, pass the pout,' because for us, what unlocked the success of Pout Preserve was simply getting the product into people's hands and getting them excited to talk about it," said Berg, adding that the brand has similarly gone big on product seeding with TikTok creators to get Peach Glaze off the ground.

"You can get cheeky when you think about peach, and we wanted to lean into that and do a big tease for the launch," she said, adding that the brand seeded Peach Glaze merchandise to 500 influencers prelaunch, later sending collection mailers, too, to the cohort for another wave of content. On its own TikTok page, the brand has teased the collection via a series of videos following a "Glazy" peach character, essentially a mascot for the Sephora-exclusive collection.

"Just like people know us for our Banana Bright Eye Cream, we want people to know us for our Peach Glaze Serum," Berg said. "Right now, we're overindexing with the 18- to 24-year-old audience, who know us for Pout Preserve; Peach Glaze is about establishing who the brand is with this new consumer."



Olehenriksen's Peach Glaze collection, powered by vitamin C and niacinamide, debuts Thursday.



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FASHION

Independent Brands Join Beach Club Takeover Frenzy



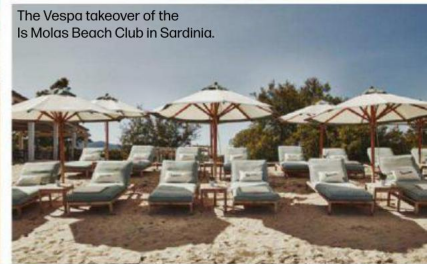
The Lacoste takeover of Tigu Beach in Sestri Levante.



The Longchamp takeover of Bagno Felice 1 in Forte dei Marmi.



The Gallo takeover of the pool area of the Augustus Hotel & Resort in Forte dei Marmi.



The Vespa takeover of the Is Molas Beach Club in Sardinia.

● Lacoste, Herno and Longchamp are among the unexpected fashion brands with activations on the Italian riviera.

BY MARTINO CARRERA

MILAN — The beach isn't just for the luxury juggernauts anymore.

A slew of smaller and independent fashion and lifestyle brands are flocking to seaside destinations in Italy this summer, capitalizing on the trend of beach takeovers jumpstarted by marquee luxury labels over the past few years.

As Dior, Loro Piana, Missoni, Burberry, Prada, Jacquemus, Giorgio Armani and more continue to leverage the formula, which sits at the intersection of hospitality and lifestyle to bring the brand experience to vacationing customers, labels ranging from Lacoste and Herno to Vespa are sailing for picture-perfect destinations along the Italian coastline, toying with the same concept.

Here's a roundup of beach club takeovers from more unexpected fashion players.

Herno at Phi Beach

Herno is reprising its collaboration with Phi Beach, a tony club in Baja Sardinia, the charming coastal town on the northern part of the island. In addition to outfitting cabanas, sunbeds and deck chairs in sand and dark brown colorways, the Italian company has designed a range of beach essentials, from towels and shoppers to water bottles and hats.

Furthering its lifestyle push, the beach club is also home to Herno Suite, the first branded restaurant perched atop the cliffs overlooking the Phi Beach club and the crystal-clear Sardinian sea. It was designed in sync with the brand's understated luxury aesthetics, with teak tables featuring rope-inspired legs, wooden chairs, as well as cork coasters and menus.

Boasting a menu conceived by chef Giancarlo Morelli, a longtime Herno collaborator, the location comprises about

The Herno Suite restaurant at the Phi Beach club.



20 tables.

Herno's president and chief executive officer Claudio Marenzi touted Phi Beach's founder Luciano Guidi for continually striving for excellence at the beach club. "Nowhere else in Europe have I found such meticulous attention to detail and care for the landscape as he has been putting into his Phi Beach for years," Marenzi said.

Lacoste at Tigu Beach

The French brand Lacoste is decamping from the French to the Italian Riviera, taking over Tigu Beach in Sestri Levante, a picturesque and lively destination on the eastern coast of the Liguria region.

Operating through Sept. 1, Tigu Beach — the brainchild of Edoardo Santanna and Mattia Ferrari — is outfitted with Lacoste branded sunbeds, beach towels and cushions featuring the signature crocodile logo.

In addition to a trendy culinary offering spanning Oakberry bowls and smoothies and a Callmewine-curated selection of wines, the beach club hosts a pop-up shop selling fashion and lifestyle products from different indie and niche brands, starting

with beachwear label Reina Olga on Aug. 1, and changing every other week.

This is not the first fashion collaboration for the beach club, which in recent years has teamed with other brands, including Paul & Shark.

Longchamp at Bagno Felice 1

French brand Longchamp is taking over Bagno Felice 1 in Forte dei Marmi, the tony seaside resort in the Tuscany region, transforming it into the Longchamp Beach Club for the season.

Cabanas, furniture, linens and textiles, as well as accessories, down to backgammon boards and cabin keychains, have been decked in the brand's signature pastel green color.

Throughout the summer the beach club will host a range of events and activities including live music performances.

Marking the takeover, the Longchamp boutique in town will offer an exclusive limited edition of the Le Plage bag.

Vespa at Is Molas Beach Club and Paraggi

As it continues to invest in its lifestyle and

fashion project, Vespa is doubling down on its "By the Sea" concept partnering with a couple of beach clubs across Italy.

In keeping with the seminal initiative last year, the Piaggio-owned brand is taking over a beach resort in Paraggi and adding a partnership with the Is Molas Beach Club in Sardinia, founded in the '70s and now additionally attractive for its nearby golf course.

Vespa-branded customizations span from the lounge to the beach areas, with bespoke umbrellas, cushions, beach towels and complimentary paddle boards for guests.

Gallo at Augustus Hotel & Resort

The signature Gallo stripes are off to Forte dei Marmi decking the pool area of the storied Augustus Hotel & Resort.

Stemming from the friendship between Giuseppe Colombo, CEO of the sock-maker and beachwear brand, and Vittorio Maschietto, the entrepreneur behind the hospitality location, the partnership sees Gallo decking umbrellas, cushions and the bar counter's backdrop in green and blue asymmetrical stripes.

"I have a deep connection to this place: it has always been my favorite destination, and even today, I return here with my family whenever I can," Colombo said. "For me, it's a tranquil oasis that fosters creative leisure, where time seems to stretch, allowing space for observation, reflection and thinking," he said.

Doriani at Bagno Cesare

The Milanese quiet luxury brand Doriani is also scaling up its lifestyle push through its first beach takeover in Forte dei Marmi.

Marking the 25th anniversary of the flagship in town — one of the four boutiques the brand operates, which include units in Milan, Santa Margherita Ligure and Portofino — the brand has customized beach club Bagno Cesare with sunbeds, cabanas, beach towels and even the beach staff donning Doriani.

The brand has also customized La Gritta restaurant in Portofino.

BUSINESS

Los Angeles Publicist Files Legal Complaint Against Multiple Parties

- Amanda Archer's filing names multiple defendants, including Perfect Moment Ltd.

BY ROSEMARY FEITELBERG

Amanda Archer, a public relations executive, has filed a legal complaint against Perfect Moment Ltd., one of its investors, and several other entities alleging sexual assault, battery, harassment, and contractual breaches.

The Los Angeles-based Archer, who owns and runs Archer Bytes, is demanding a jury trial in the 65-page filing that was made in the Superior Court of California. She alleges that Reeve Benaron, a serial entrepreneur who is now co-chief executive officer of Intrivo Diagnostics, "raped, sexually assaulted and battered her, during a business trip, then threatened her professional standing and economic livelihood to coerce her silence."

Archer claimed that the defendants knew of the alleged misconduct and "proceeded to systematically undermine" her work, deny her contractual rights and ultimately conspire to strip her rightful compensation for valuable business introductions and public relations services she had dutifully and competently rendered.

In addition to Perfect Moment and Benaron, the other defendants are Intrivo's co-CEO Ron Gutman; Media Mogul Technologies; Intrivo Diagnostics; Vantage19; Away Anand; Axis Partners; Andre Peschong; Ocean Street Partners, and Kahala 19.

Archer alleges that after forming a partnership with Benaron to form the company, Media Mogul, she introduced him to Perfect Moment and he later invested \$6 million in the company, but she never received a finder's fee. "Based on public filings attributed to Benaron with the U.S. Securities and Exchange Commission, Archer believes that Benaron beneficially owns, and the Benaron Enterprise owns, approximately 24.56 percent of Perfect Moment" due to her introduction, according to the filing.

At or about the same time that Benaron Enterprise made its initial investment in Perfect Moment, Benaron allegedly invited Archer to attend the Roth Capital Partners Deer Valley event in Utah. Upon arriving on Dec. 10 at the Marriott Hotel Summit Watch in Park City, Archer was booked into a room that was adjoining to the one that was booked for Benaron. She claimed that after returning to her room alone following a disagreement with Benaron over her refusal to approve a CEO for Media Mogul, she was woken up after he allegedly "entered her room without her consent, screamed at her, physically assaulted her, and threatened to kill her multiple times."

The complaint read that, "In an effort to appease Benaron, Archer agreed to 'forget' their disagreement and reassured him that she would remain at Media Mogul. In response, Benaron severely beat and violently raped Archer."

Attorneys for Benaron had not

responded to requests for comment Wednesday afternoon.

The filing includes a photograph of a bruised and scraped arm that was said to have been taken the following day.

Asked for comment about the complaint and Archer's allegations, Perfect Moment's brand manager Julie Robinson said via email, "As recently disclosed in our annual report on 10-K filed with the U.S. Securities and Exchange Commission on Monday, June 30, Perfect Moment Limited was named as one of many defendants in a lawsuit filed in California by Amanda Archer and Archer Bytes LLC, a former public relations consultant for the company. The primary complaint against the company alleges breach of contract. We believe the claims are entirely without merit and intend to vigorously defend the matter. We will not comment further on ongoing litigation."

On June 30, the luxury outerwear and activewear brand that was founded in Chamonix, France, closed its initial public offering.

The complaint claimed that in the following weeks, "Benaron continued to pressure and coerce Archer into sexual activity, ignoring her repeated requests to restore their relationship to a professional level only. Archer remained in fear for her life. Also, at that point, 'at the insistence of Benaron, Gutman, Media Mogul, and Intrivo, and their demands that Archer and Archer Bytes devote all their resources to them, and Archer and Archer Bytes had no



substantial means of current income but from the defendants, and could not afford to be terminated by them," according to the filing.

Archer alleges that Benaron "required" that she take on an additional public relations consultant, Owen Phillips, to help with the Media Mogul partnership, so that she could work nearly full-time on Intrivo. Phillips declined to comment Wednesday.

Archer is seeking 25 causes of action including stalking, negligence and gender violence.

The complaint alleges that Intrivo's co-CEO Gutman, whom more than 10 million people know from his "Ted Talk" that is called "The Hidden Power of Smiling," was allegedly terminated from his position as HealthTap's CEO for "acts of intimidation, abuse and mistrust." Archer alleges that Gutman engaged in "systematic gender-based harassment and discrimination" and "deliberately undermined" her work by refusing to read her correspondence, dismissing her accomplishments and creating arbitrary obstacles to her success.

A DM to Gutman was not returned on Wednesday.

FASHION

Sean Combs' Daughters Reveal Fashion Plans - and Branding Specialists React

- The recent high school graduates were often in the courthouse during Sean Combs' trial.

BY ROSEMARY FEITELBERG

Days after their father Sean Combs was acquitted of sex trafficking charges but was convicted of two counts of transportation to engage in prostitution that could result in up to 20 years in prison, twin sisters D'Lila and Jessie Combs revealed they are launching a fashion label.

Named i2twinty1 in honor of their Dec. 21 birthday, the 18-year-olds revealed their plans via The Combs Twins' Instagram with a black-and-white video of them each dressed in a fitted black short-sleeved shirt and semi-sheer black pants. The sisters said they had been waiting for their "entire lives for this moment and it's surreal to finally share it with you."

They said it "isn't just a brand. It's our story. Our bond. Our roots. @i2twinty1 was created with purpose, built from who we are, not just what we wear."

The twins could not be reached for comment Wednesday and their father's media relations team did not acknowledge an interview request for them. Their announcement clip had 52,400 views Wednesday afternoon.

After picking up their diplomas from

Sierra Canyon High School at the end of May, the twins made numerous appearances in the federal courthouse last month during their father's seven-week trial in New York City. The pair's mother, Kim Porter, died in 2018 at the age of 47. Combs' other biological children are Justin, Christian, Chance and Love. The news of i2twinty1's launch comes well in advance of their father's sentencing, which is slated for Oct. 3. The music mogul and Sean John founder faces two counts of transportation for prostitution.

Joseph H. Hancock, a professor at Drexel University in the fashion industry merchandising program, described the decision as "perfect timing," because supporters of Sean Combs will want to buy their brand and advocate for them. "I always say, 'Bad publicity is good publicity.' There's an awareness about him so their doing this now is really good, because it gives them a spotlight as well."

He added, "Also, we're not always our parents. When his brand was in its heyday, which I am old enough to remember, it was perceived as a fabulous brand. He was one of the first Black designers to have a store on Fifth Avenue [with the opening of a 3,500-square-foot Sean John store in 2004]."

Some consumers may not judge the Combs twins by their father and will want to support them and their family, Hancock said. "But I definitely think they are



D'Lila Combs and Jessie James Combs.

piggybacking off of his fame in the fashion industry as a mass brand."

Acknowledging how their father "has a story," Hancock said, "Any story associated with a brand can help the brand. In this time, there's a lot of support for the Black community. Some people still think that the Black community is getting a bad rap, and that they're being picked on and are not being supported. This is a way for those who may have some empathy or compassion to want to buy their brand."

Hancock noted how Abercrombie & Fitch continues to perform well despite the controversy that was tied to its former chief executive officer Mike Jeffries, who is facing sex trafficking and interstate prostitution

charges. (Jeffries in the midst of a four-month evaluation, after being deemed mentally unfit to stand trial in May.)

Sacred Heart University assistant professor in fashion marketing and merchandising David Loranger said, "Timing is everything, especially in fashion. We all know how quickly the news cycle runs now, so they may have been advised to launch now, since in marketing terms, they might benefit from the buzz surrounding the acquittal on the most serious charges."

He speculated about how the number of people searching for "Combs" on Google, or the increased interest in their family, might have been factors. In addition, "a public relations consultant might advise that there is less deleterious carryover impact to the brand launch and that it's safe to proceed before the buzz wanes," Loranger said.

Sean Branded's chief executive officer and chief creative officer Scott Woodward offered another view. He said, "Strategy, execution, marketing, differentiation, cult community and the team they assemble to conceive and launch this will be critical, even if they are both the joint face of the brand and co-chief creative officers. The twins will need to have fashion-level discipline, make the line irresistible and scale it like a media company. Yes, social media will play a role like it does today with everything."

Woodward said, "The real question is what can celebrity offspring add to a brand category other than their name and the social media influencer following they may possess?"

Fashion Scoops

Maisie Richardson-Sellers at the Zuhair Murad show.



Vampire Chic

Fresh off the second season of "Nine Perfect Strangers," British actress Maisie Richardson-Sellers made her first appearance at Paris couture week.

The "Wolf Hall" and "Legends of Tomorrow" actress had never been able to attend the couture shows before due to filming commitments. But she took advantage of a rare break in her schedule to hit the front row.

Richardson-Sellers just finished work on "Talamaska," the upcoming Anne Rice series set to debut later this year.

As part of the Anne Rice universe, there are, of course, vampires — but this series is set in an alternative modern world, so no Gothic costumes here. Still, she said, they're cool and part of building a unique universe.

In the series, she plays

a Secret Service agent charged with maintaining order between humans and the witches and vampires who live among them in the show's contemporary setting.

Part spy thriller, part supernatural drama, the series blends mythical elements with intrigue.

"For me, it's finding the humanity in it," she said of depicting that world. "It's making it feel as real as possible, and there just happens to be supernatural around us — because then people can relate to it, rather than it feeling so fantastical or that it's out of our realm."

She defines her style as classic and has a closet full of vintage. Fitting, then, that Murad showed a collection that drew on the Golden Age of Hollywood.

For her couture debut, Richardson-Sellers selected a piece straight from the look book. It featured bold shoulders and intricate built-in

embellishments, with beading and colorful cabochons across the bodice that blurred the line between clothing and high jewelry.

"It feels a bit like fashion armor," she said. "Like an elegant warrior."

— RHONDA RICHFORD

Up to The Sky

China's emerging starlet Zhao Jinmai has become the face of a whimsical campaign for Rimowa's colored suitcase series.

Created by the brand's in-house team, the campaign features Zhao traversing the great outdoors, lush mountains, and cityscapes, eventually fleeing to the moon, all rendered via cutout paper collages.

The campaign, which is dedicated to the Greater China market, reflects a sense of ease and playfulness conveyed via

Rimowa's latest campaign starring Zhao Jinmai.



Livvy Dunne in Vuori's BlissBlend collection.



the colorful polycarbonate cases. Introduced in 2019, the lightweight cases are a part of Rimowa's Essential range.

Its latest collection, available on WeChat's Mini Program and in stores, comes in eight subdued shades, including granada pink, verde green and nautical blue.

Launched just in time for summer travels, the campaign also marks the debut of Zhao as Rimowa's official friend of the brand. Last March, Rimowa named "King of Mandopop" Jay Chou as its first global ambassador from the country.

"Known for her graceful charm, versatility and evolving artistic depth, Zhao has grown from being adored as the 'Nation's Daughter' into one of the most promising stars of her generation," Rimowa said in a statement.

The Chinese pop culture term "Nation's Daughter," which can be loosely

translated to "the girl next door" archetype, often refers to celebrities who were once child stars and continue to portray down-to-earth female characters that are loved by the public.

"Zhao brings a unique energy and authenticity that perfectly matches Rimowa's deep commitment to design and artistry," Rimowa added.

Zhao is best known for her role in the children's film franchise "Balala the Fairies" and titles including the 2019 sci-fi film "The Wandering," as well as series including "Growing Pain," "A Little Thing Called First Love," "Reset" and "Amidst a Snowstorm of Love," released last year.

Since last year, Zhao has been the face of Miu Miu. She has attended the brand's runway shows, showed up at local events, and appeared in the brand's Year of the Snake campaign alongside fellow Chinese actress Liu Haocun.

— DENNI HU

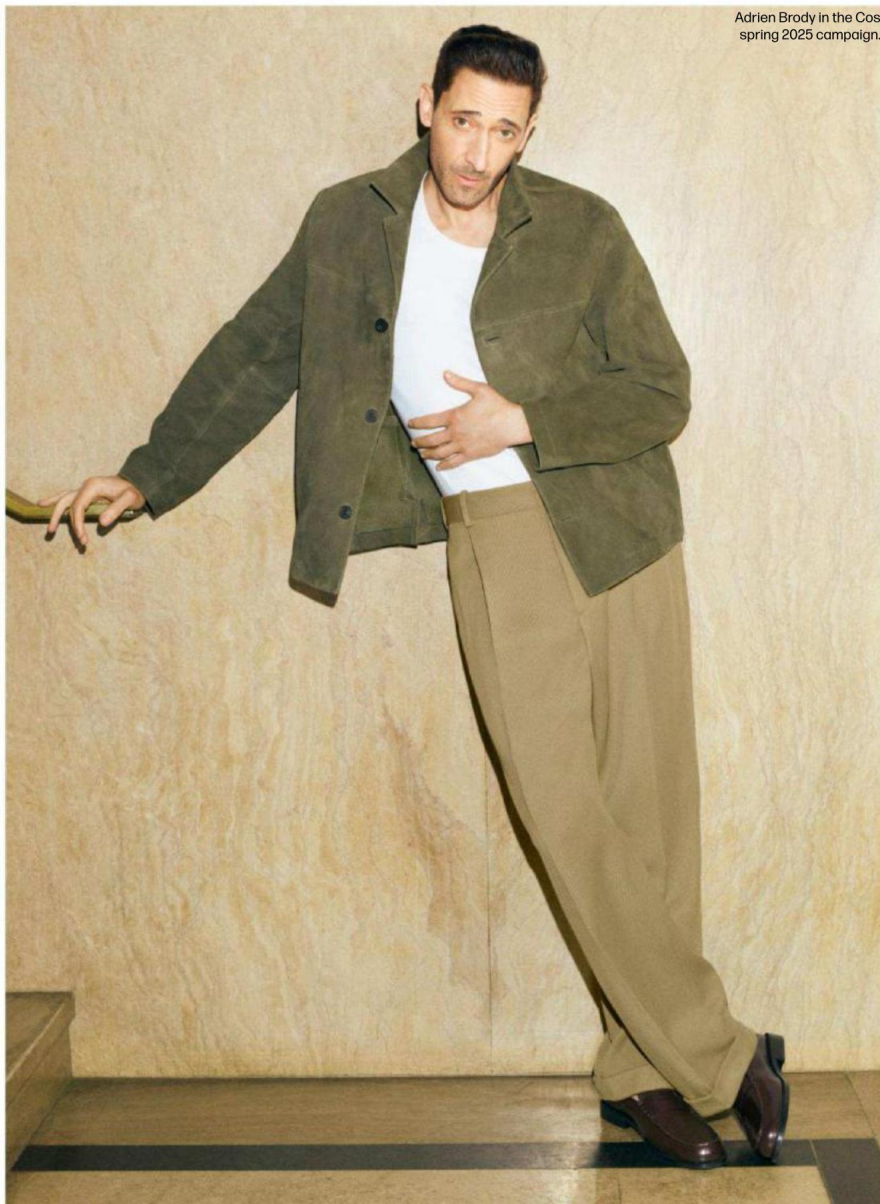
New Roles

Vuori is adding to its C-suite.

The Encinitas, Calif.-based brand has named Ashley Kechter global president and Ed Lee chief legal officer and corporate secretary as it continues to expand its global footprint.

Kechter served most recently as global brand president of Fabletics and has more than two decades of experience in marketing, product creation, merchandising, planning, sourcing and strategic operations for a number of brands including Gap Inc., Banana Republic and Restoration Hardware.

In her newly created role at Vuori, Kechter will oversee the company's global business strategy across retail, e-commerce, supply chain operations, planning, operations excellence, international and wholesale. ►



Adrien Brody in the Cos spring 2025 campaign.



The cover of Men's Journal's new print edition.

Lee, who spent the last 13 years at Restoration Hardware, most recently as chief legal and compliance officer, will lead Vuori's legal department and support the brand as it continues to grow its footprint in the U.S. and overseas. He had also served as deputy general counsel at MGM Resorts International.

"As we reach a critical 10-year milestone this year and look to the future, I'm confident in our ability to drive continued business growth as we thoughtfully expand Vuori's footprint and establish deeper connectivity with consumers everywhere," said Joe Kudla, Vuori's chief executive officer and founder. "Ashley and Ed are perfectly positioned to help Vuori do just that, and I'm excited to see our brand's evolution and growth under the incredible knowledge and expertise they bring to their respective roles."

Kudla founded Vuori in 2015 as a men's activewear brand and has expanded into a full lifestyle collection for men and women. It now operates in more than 18 countries and expects to have more than 100 of its own stores by 2026 with expansion centered around key markets in Europe and Asia. In April, it signed American football quarterback Arch Manning as an ambassador, joining Instagram gymnastics darling Livvy Dunne and others, and last fall, it received a \$825 million investment led by General Atlantic and Stripes, bringing its value to \$5.5 billion. — JEAN E. PALMIERI

A Passage To India

Cos, part of the H&M group, is expanding internationally, with plans to open its first store in India, and join the

New York Fashion Week calendar once again.

The India store will be in New Delhi, and open in the fall with the fall 2025 womenswear and menswear collections. Cos has 239 stores in 48 physical markets. It also has online stores in 38 markets, in addition to wholesale and franchise distribution across the globe.

Cos joins a number of retailers and brands that have been piling into India, where the middle classes are hungry for fashion and luxury.

As reported, Galeries Lafayette is set to open stores in Mumbai and Delhi over the next two years, while 10 Corso Como plans to plant its flag in New Delhi later this year with local partners.

Saks Global has signed a franchising agreement with Reliance Industries Ltd., the giant Mumbai-based conglomerate, to open Saks Fifth Avenue and Saks Off

5th stores in the country.

The London-based L52 Communications, which specializes in fashion, luxury, design and lifestyle, is opening an office in Mumbai, the country's media and financial capital. It is among the first international fashion and luxury PRs to plant a flag in the market, where fashion sales are growing in the double digits fueled by thriving industries such as tech, health care, sports and entertainment.

In 2025, India's fashion market is projected to grow between 12 and 17 percent, while The Reserve Bank of India expects luxury sales to surge between 6.5 and 7 percent year-on-year, driven by a population of nearly 1.5 billion and a growing middle class.

In New York, Cos will present its in-season fall 2025 collection on the runway. It will be the retail brand's fourth September

on the Council of Fashion Designers of America's official schedule.

"We love to see our collections come to life on the runway at New York Fashion Week. It's such a dynamic city with so much personality — a constant source of inspiration for our collections, from music to art. We're honored to return once again this September," said Cos design director Karin Gustafsson.

CFDA chief executive officer Steven Kolb said that over the years Cos "has brought a distinctive perspective to NYFW. We are proud to support a brand that so thoughtfully contributes to the evolving narrative of global fashion through a uniquely New York lens."

The Cos show will take place on Sept. 14 at 1 p.m. EST and will be streamed live on cos.com, alongside the Cos YouTube and Instagram channels. —SAMANTHA CONTI

Back In Print

Men's Journal is returning to the print world.

After a hiatus of two-and-a-half years, the men's lifestyle magazine will publish a 100-page issue that will hit newsstands on Friday.

Men's Journal, which was founded by Jann Wenner in 1992, centers around adventure, travel, fitness, gear and other topics of interest to active men.

"This issue strikes all the chords people know and love about Men's Journal," said editor in chief Brittany

Smith. "It's packed with utility, grit, and heart — with reviews on everything from a Marvel-approved adventure bike to grills to outdoor pizza ovens, and unfiltered stories of resilience that redefine strength."

The cover will feature Matty Matheson of "The Bear" and will highlight his rise to fame, struggle with addiction and highest profile collaborations. The issue will also include the Men's Journal's Travel Awards which single out the best hotels, tour operators, airlines and other categories as well as the top luggage, accessories and Dopp kit essentials.

There will be reviews of grills, pizza ovens and adventure RVs; a feature on chef Eduardo Garcia, who continued to persevere even after losing his arm in an accident, as well as summer food and drink recipes. There will also be a longevity workout from Ben Patrick, famous for his Knees Over Toes workout regime, and a photo feature from outdoor shooter Helena Clancy focused on elite climber Chris Sharma.

Men's Journal last published a print edition in January 2023. Since then, it has published a digital version with 50 million online monthly readers and 8 million followers on social media. The plan is to continue to print issues quarterly along with a mix of themed special interest publications. It is owned and operated by The Arena Group, which purchased the magazine's digital assets in 2022. — J.E.P. ■