



CFDA AWARDS PREVIEW

THE HONOREES AND THE NOMINEES FOR THE CFDA AWARDS ON JUNE 2 IN NEW YORK. SECTION II



SHOWS OF FASHION

A TRIO OF EXHIBITIONS IN PARIS DISPLAY THE STYLE OF EMPRESS JOSÉPHINE, WATTEAU AND FRAGONARD AND PRE-WORLD WAR I PARIS. PAGE 10

WWD

TUESDAY, MAY 27, 2014 ■ \$3.00 ■ WOMEN'S WEAR DAILY

Basic Instincts

Simple shapes with subtle details add allure to fall's lingerie. Here, Noe's elastane and polyamide net bra and half-slip. For more, see pages 4 and 5.



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STICKING TO 'A' MALLS

Developers Boost New Centers, Formats

By SHARON EDELSON

LAS VEGAS — The shopping center sector has always been Darwinian, but now more than ever, it's survival of the fittest.

With attendance at last week's ReCon convention here reaching a record high of 33,500 — a number not seen since before the recession — the industry's mood is relatively buoyant, as long as the focus is on so-called "A" malls. Lesser properties, however, have their backs against the wall as retailers such as Sears Holdings Corp., Best Buy, Barnes & Noble and J.C. Penney Co. Inc. close stores, and a string of other chains go bankrupt.

Many mall operators are selling their underperforming properties. For example, Macerich sold 13 centers in the last 18 months, said Robert Perlmutter, executive vice president of leasing, adding, "They were in smaller markets and were lower-growth assets."

"We're also selling C and D malls," said Joseph Coradino, chief executive officer of PREIT. "We sold three last year and have three for sale now and one in agreement. We'll end up as a company that owns A and B malls."

"The strongest survive," said Robert Taubman, chairman, president and ceo of Taubman Centers Inc. "The mall's value proposition is its great convenience to customers. If a center doesn't have the assortment you want, you're going to go elsewhere. This is a natural progression of what the industry is going through."

"There's a great lack of purpose for B and C malls," said Anthony Buono, executive managing director of retail services at CBRE. "There will be adaptive reuse of buildings. I don't see growth in the B and C sector. There's lack of capital and a lack of demand from consumers. B and C malls have a limited life span. B malls will turn into B- and C. Many malls are hindered by

SEE PAGE 6

BUILDING 'LIFESTYLE' EXPERIENCE

Sandow Taps Blum As Fred Segal CEO

By LISA LOCKWOOD

NEW YORK — Sandow Media, which acquired Fred Segal in 2012, has an ambitious game plan for the legendary retailer.

The company, which is headed by Adam Sandow, chairman and chief executive officer, has partnered with equity investor Evolution Media Partners and hired Paul Blum as ceo of Fred Segal to move the iconic California retailer into a directly owned model from a licensing one.

The partners envision a major reinvention of the luxury shopping experience under the Fred Segal brand, which will combine fashion with dining, entertainment, cultural events and health and wellness programs in footprints of up to 50,000 square feet. They are targeting up to 10 next-generation Fred Segal lifestyle centers in the U.S. and abroad over the next five to seven years.

Sandow admitted to WWD that he originally acquired Fred Segal as a pure licensing play.

"We thought there was this incredible piece of intellectual property that had remained authentic and true and had all of this incredible history. What happened is we had a tremendous response. There were more people wanting the license than we could handle or we felt comfortable giving," said Sandow.

He started to create deals and quickly realized the brand was much bigger than a licensing business. "I started to feel honestly like I was going to make a mistake if I just went down the road of building a licensing business. I felt the brand deserved more, and

SEE PAGE 8

Brands, Unions Urge Cambodia Stability

By DENE-HERN CHEN

PHNOM PENH, Cambodia — About 30 representatives of major clothing brands and international trade unions met with Cambodia's deputy prime minister on Monday to stress the importance of stability in the \$5 billion industry and credibility for the country's rule of law.

This is the second such meeting since the Jan. 3 clash when a demonstration for higher wages descended into violence after armed security forces opened fire at protesting workers. The incident, which left at least five workers dead and more than 40 injured, was of great concern to major exporting brands — such as Gap, H&M, Levi's, Inditex and Puma. The first meeting between all parties was held here on Feb. 19 to discuss the violence perpetrated against the workers and the importance of setting a methodology for the minimum wage.

Monday's meeting with Cambodian Deputy Prime Minister Keat Chhon also comes a day after eight representatives of an independent union, Cambodia Coalition of Apparel Workers Democratic Union, were charged with incitement for taking part in a garment protest in the southwestern province of Takeo.

Labor and human rights activists have said the government's increasing use of incitement charges since the Jan. 3 shooting was a way to intimidate workers and unions, and that the space for freedom of association has shrunk significantly in the last year.

Jyrki Raina, secretary general of IndustriALL Global Union — who attended the nearly two-hour meeting — said the issues of respecting workers' rights and maintaining industry stability were the main concerns.

"The brands underlined the need for stability. They talked about the increasing pressures from consumers so the image [of Cambodia] is very important," Raina said, adding that because of this instability, one major brand — which he declined to name — has scaled back production by 50 percent.

"My attitude is we need to get rid of the court cases, all the court cases," he continued. "If the government is serious [about] building constructive labor relations, you cannot do that if you, at the same time, have court cases against independent unions."

As for the discussion on minimum wage, Raina said the process has been "too slow," and that the brands have reiterated their commitment to raise prices for factory owners if the minimum wage was raised to a living wage — a term used to describe a salary that can provide an average worker with a decent living.

Heng Sour, spokesman for the Ministry of Labor, called the discussion "fruitful and positive." He also said that any blame for withdrawal by the brands should be pinned on the employers and the workers.

"Who causes the uncertainty and unpredictability? I think both unions and employers. So if they think employment and work is beneficial to all of them, they have to find a way out," Sour said. "That's why we need to be patient and bring all parties together."

He added that Cambodia's Labor Law only mentions the need for a minimum wage.

"We are not talking about a fair wage; we are not talking about a living wage," Sour said, adding that all parties need to come together to set a transparent and fair method to setting the minimum wage.

H&M spokeswoman Anna Eriksson said by e-mail that the Swedish retailer wants to continue its business relationship with Cambodia, and that the country needs to develop an "advanced and mature textile industry."

"We are dependent on stable markets in which people are treated with respect, and with our dedication, we can contribute to positive development," Eriksson said.

IndustriALL's Raina stressed that while none of the brands made any "threats" about leaving the country, there are serious issues with the government's ability to maintain a secure and reliable industry, while projecting with a positive image for labor rights.

"This, again, is a question of Cambodia's credibility and its rule of law," Raina said. "The world is watching. This is an opportunity. We all want Cambodia to maintain and keep the garment industry and not lose it."

The government has steadfastly insisted that the shooting in Jan. 3 was to maintain law and order, and no one from the security forces has ever been charged or punished. Meanwhile, the Municipal Court is currently processing a trial against 23 workers, union representatives and bystanders charged with causing violence and destruction of property from the Jan. 3 demonstration.

ANDAM Names Fashion Award Finalists

By MILES SOCHA

PARIS — Italian designer Fausto Puglisi and Dutch fashion maverick Iris van Herpen are among seven nominees for the 2014 ANDAM Fashion Award.

The others vying for the annual prize are Rad Hourani, Jean-Paul Gaultier, Yiqing Yin, Steven Tai and Etudes Studio.

The winner is to be revealed on July 3, with the victor pocketing 250,000 euros, or \$341,712 at current exchange, along with a year of mentoring from François-Henri Pinault, chairman and chief executive officer of Kering, who is to advise on matters including financial, legal, marketing, communications and production.

The prize package also includes a purchase order from Hudson's Bay Company, plus 10,000 euros, or \$13,669, worth of crystals from Swarovski.

Founded in 1989 by Nathalie Dufour, with the support of the French culture and industry ministries and with former Yves Saint Laurent couture boss Pierre Bergé as president, ANDAM has been a springboard for an array of designers who went on to achieve international recognition, including Martin Margiela, Viktor & Rolf, Christophe Lemaire, Jeremy Scott, Gareth Pugh and, most recently, Alexandre Mattiussi.

The prize is also seen as a vehicle to attract talented designers of any nationality to set up shop in Paris, a hub of specialty ateliers and a beacon for international press and buyers.

"One of them is bound to become a French company," Dufour noted.

Sicily-born Puglisi, who has a signature label and also designs Emanuel Ungaro, said, "France

is very close to my heart and French fashion is a never-ending source of inspiration for me."

Marking its 25th anniversary this year, ANDAM widened its network of corporate partners and tapped them to provide know-how in addition to financial support.

All seven finalists, an international group, are to receive makeup artistry support from MAC Cosmetics; advice on digital strategies from Fashion GPS; a landing-page showcase on e-tailer TheCorner.com, and a dedicated workshop in Swarovski's showroom.

Jury members are made up of ANDAM sponsors and fashion professionals including Stefano Martinetto, ceo of Tomorrow London; Xavier Romatet, president of Condé Nast France; John Demsey, group president of the Estée Lauder Cos. Inc.; model Caroline de Maigret; Anne-Sophie von Claer, deputy managing editor of Le Figaro, and photographer Ellen von Unwerth.

They are to evaluate the seven finalists on their creative and business potential, with the winner chosen by majority vote.

ANDAM also named three finalists for its First Collections prize, valued at 75,000 euros, or \$102,514. They are Coperni, Gauchère and Monographie, with the victor also receiving a commercial and strategic mentorship from the Tomorrow showroom, and an exclusive space in Galeries Lafayette's flagship store in Paris to present two collections.

ANDAM, the French acronym for the National Association for the Development of the Fashion Arts, plans to mark its silver anniversary with a retrospective exhibition, a party during Paris Fashion Week this fall, plus other collaborations with sponsors and previous winners, as reported.



A fall look from Iris van Herpen.

THE BRIEFING BOX IN TODAY'S WWD

Camilla Christensen is the subject of "Model Call" on WWD.com.



PHOTO COURTESY OF SILENT MODELS

Retailers who attended the recent ReCon convention are banking on the success on "A" malls, while lesser properties have their backs against the wall. PAGE 1

Paul Blum, formerly the chief executive officer at Juicy Couture and David Yurman, was hired by Sandow Media for the same role at Fred Segal. PAGE 1

The Techtexil North America and TexProcess Americas shows — focused on technology and innovation — fed right into the resurgence of apparel manufacturing in North America. PAGE 9

Tonino Perna's tax trial is expected to begin on Oct. 15 in Isernia, Italy, home to manufacturing company Ittierre SpA and the now-defunct parent company IT Holding SpA. PAGE 9

Emaar Properties PJSC, the developer and operator of Dubai Mall, plans to list 25 percent of its retail subsidiary, Emaar Malls Group, on the Dubai Financial Market (DFM). PAGE 9

Retailers searching for momentum in the digital age aren't necessarily putting their money where their e-commerce is, according to a Wells Fargo Securities study. PAGE 9

Paris is home to a trio of exhibitions that give visitors a sweep of three centuries of French history, styles and fashions, including "Joséphine" at the Musée du Luxembourg. PAGE 10

Justin Timberlake is wearing a range of Neil Barrett custom-made looks during the second part of his "The 20/20 Experience World Tour." PAGE 11

The Gardens of Versailles shelter many hidden places — certainly enough for Dior to return for a third installment of its popular "Secret Garden" film series. PAGE 11

ON WWD.COM

MODEL CALL: Camilla Christensen, the 19-year-old Denmark native with a pillowy pout and icy blue eyes, was a professional dancer in the Royal Danish Ballet for 11 years. For more, see WWD.com.

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■ DESIGNERS ARE FOLLOWING THEIR BASIC INSTINCTS WITH TRADITIONAL

plain with fancy

Fortnight's
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Kiki de Montparnasse's
stretch silk charmeuse
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bra and briefs.



LINGERIE SHAPES CHARMED UP WITH JUST A TOUCH OF DECORATION.

Alessandra Mackenzie's silk charmeuse shirt and shorts with georgette trim and Fortnight's nylon and spandex bra.

Morgan Lane's silk corset and briefs.

Wolford's elastane bodysuit and skirt.



New Formats Drive Retail Developers

(Continued from page one)

Sears and J.C. Penney. Many retailers are now growing on streets in mixed-use developments."

Even as B-, C and D malls struggle, developers are envisioning a slew of mixed-used projects in urban and ex-urban areas and shopping center expansions and even are reactivating several major projects that had been stalled.

CityCenterDC in Washington is an example. The 10-acre project is five blocks from the White House and will include 265,000 square feet of retail space as well as residential and condominium units, office space and a hotel. The center will open in November with 50 percent of the retailers in place. The remainder will bow in the spring. Michael Ewing, a principal in Williams Jackson Ewing, added that the project is 70 percent leased. Among the retailers are Tumi, Hugo Boss, Longchamp, Burberry, Zadig & Voltaire and Kate Spade, and restaurants such as Daniel Boulud's DBGB, Del Frisco's and Mango Tree. Three luxury tenants will reportedly anchor the plaza.

"This is a game-changer for Washington," said Amy C. Rice, director of Hines, the master developer. "World-class retail is something Washington has been waiting for for a long time."

Not only Washington. Developments are happening in cities nationwide.

"Although there's a lot of things happening in malls, there's interesting projects happening in Chattanooga [Tenn.] and Atlanta and there's urban renewal in Miami," said Robin Abrams, a principal of the Lansco Corp. "There's more and more emphasis on street-front retail and synergistic cotenancies."

Added Lisa Rosenthal, a broker at Lansco, "In terms of trends, there's the fact that multiple projects are addressing the underserved commuter population. New York City, more than any urban environment, has a huge commuting population. Grand Central Terminal and the

There's a great lack of purpose for B and C malls. There will be adaptive reuse of buildings. I don't see growth in the B and C sector.

— ANTHONY BUONO, CBRE

World Trade Center and other venues proved how successful this type of retail could be. It's exciting to see these projects on a smaller scale, like Turnstyle [planned for Columbus Circle], providing a mix of food-to-go and retail."

Shopping centers are taking an "if you can't beat 'em, join 'em" attitude when it comes to the Internet, launching apps, installing Wi-Fi on their properties and experimenting with same-day delivery. They're also signing leases with new (to the U.S.) retailers to give their centers a distinct flavor.

With so many retailers obsessed with the omnichannel concept, shopping centers are looking for ways to enhance the physical experience digitally. "The story is how do we all exist together," said Sandeep Mathrani, ceo of General Growth Properties. "We embrace e-commerce. No online retailer is making money. Brick-and-mortar retailers are profitable. They work together symbiotically."

"Brick and mortar is going to be the heart of omnichannel," Taubman said. "[Online] companies are opening more

Edens' Fifth & Alton in Miami Beach.



stores. It's essential to establish what the brand is about. We're providing free Wi-Fi to customers. It's a T-1 line and very strong bandwidth. We're doing pick-up and delivery. Strong retail stores will be at the heart of shopping, indefinitely."

Taubman cited Warby Parker and Piperlime as examples of online players that moved into the physical realm, as well as Boston Proper, a catalogue brand, which is owned by Chico's FAS Inc. Sources at the conference said Yellowbox, an online retailer of footwear, is talking about opening stores, and there was the usual chatter about Amazon and Google planting stakes in the ground. La Garçonne, a multibrand online apparel e-commerce site, unveiled its first brick-and-mortar unit at 465 Greenwich Street in Manhattan's TriBeCa.

"We absolutely will open more stores," a company spokeswoman said. "This adds another dimension to our online business."

David Ruddick, executive director of leasing at Westfield, said, "There's a lot of reinvention and integration with digital." The company has developed Westfield Labs, an entity that serves as "a global digital lab focused on innovating the retail ecosystem by leveraging the social, mobile and digital market opportunities that converge the digital shopper with the physical world."

Greg Miles, U.S. chief operating officer of Westfield, said, "There's an acknowledgment that you need a physical footprint. Some tenants are using their stores as distribution centers. The most proficient at it is Macy's, which is using its 800 stores as 800 distribution centers. We're doing things with apps and with ordering food by appointment. We're using customer personalization information. People want the showrooming experience. There's a convergence of store design and the digital experience. We're rethinking efficiencies."

Simon Property Group Inc. has been thinking of ways to get closer to consumers. The mall owner and operator just signed a strategic partnership agreement with Refinery29. "We're developing a series of programs to bridge the gap between online and offline," said Chidi E. Achara, senior vice president and global creative director. "There's so much potential to create a sense of community, give the spotlight to smaller designers and connect customers with retailers. A lot of what we're seeing in terms of digital innovation has an element of getting under the skin of the shopper more and learning about them."

Simon is also rebranding itself. Achara redesigned the logo and united Simon's three platforms — malls, premium outlets and Mills centers — under one umbrella. "There's a unification and elevation," he said. The official name is now Simon Las Vegas Premium Outlets. There's a new fashion advertising campaign in publications such as Vogue, Vanity Fair, Elle and GQ. "Fashion is always driven by aspiration. We wanted to reflect that in our identity. We're fashion-forward without feeling elitist or exclusive," said Achara.

Claudio Del Vecchio, chairman and ceo of Brooks Brothers Group, said he comes to ReCon to "see things that keep me awake." Looking over site plans at Jamestown Properties' booth with chief operating officer Michael Phillips, Del Vecchio said he's interested in Jamestown, whose properties include the Chelsea Market in Manhattan and Ponce City Market in Atlanta. "We have younger concepts, Flatiron and Red Fleece," Del Vecchio said. "We're focusing on a younger, arty customer. We're experimenting with that. We opened Flatiron stores in Japan and Milan."

Phillips said he's looking for upstart retailers from the U.S. or abroad to give his properties a twist. "Serena & Lilly is the most interesting home furniture concept," he said. "Ball and Buck is a men's hunting and outdoor concept. There's Sleepy Jones by Jack Spade, Malia Mills swimwear, John Lobb shoes, Civilianaire Japanese denim and Save Khaki."

Edens, which develops, owns and operates community-oriented shopping places in primary markets throughout the East Coast, is so keen on new retailers that it sponsors a college challenge with 72 teams participating in the three-round contest. One winner, Follain, a skin-care brand, opened stores in Boston and Nantucket, and is looking for a third location. "There's a cash award," said Jodie W. McLean, president and chief investment officer of Edens. "We want to mentor the next generation of retail." Another winning concept, Artis, a coffee roaster, has moved into wholesale as well. "We're trying to incubate these concepts," McLean said. "We want to be part of bringing on the next great wave of retail."

A rendering of Taubman's International Marketplace in Waikiki.





A view of the redesigned exterior of American Dream.

“Brick and mortar is going to be the heart of omnichannel. [Online] companies are opening more stores. It’s essential to establish what the brand is about.”

— ROBERT TAUBMAN, TAUBMAN CENTERS

H&M is bringing two new retail concepts to Manhattan — COS, opening on Spring Street and & Other Stories, bowing at 575 Broadway in SoHo. Daniel Kulle, president of H&M’s North American division, noted that the largest U.S. H&M unit will open this summer. The 55,000-square-foot flagship, which will bow on Fifth Avenue and 48th Street, will be the only Manhattan unit to stock the home collection. “Newbury Street in Boston is rebuilding this summer and we opened a 38,000-square-foot flagship in downtown L.A. [at 735 South Figueroa Street at Seventh],” he said.



New markets in Manhattan are being created by Hudson Yards, the mixed-use development by Related Urban that is rising on the far West Side between 30th and 33rd Streets. Time Warner and Coach have established headquarters at Hudson Yards, which will have seven levels of retail. Among those retailers said to be looking at the site are Neiman Marcus.

“We’re in discussions with people,” said Kenneth Himmel, president and ceo of Related Urban. “We’re not going to overluxuriate the project. About 15 percent to 20 percent will be luxury retail. It will be a nice, broad assortment.”

Part of the emphasis is on destination restaurants, which will occupy the fourth, fifth and sixth levels on the west edge of the project. In addition to Fairway, there will be three anchor tenants in the 20,000- to 25,000-square-foot range and 110 to 120 specialty shops, Himmel said. “There will be 20-plus food outlets and eight destination restaurants,” he said, adding, “[Restaurateur] Danny Meyer is a partner.”

Downtown, Westfield World Trade Center is 15 months away from opening. Miles said, “It’s really moving forward. We’ll announce names when they’re signed.” Giorgio Armani, Tom Ford and Tiffany & Co. appear to be in late-stage negotiations and other interested retailers include Apple, Hugo Boss, Zadig & Voltaire, J. Lindeberg and Victoria’s Secret.

Saks Fifth Avenue is said to be leasing 80,000 square feet of space for a two-story store at Brookfield Place, another project in downtown Manhattan. Ed Hogan, vice president of leasing for Brookfield Properties, said only five spaces remain unleased. “We have multiple offers on those,” Hogan said, declining to comment on prospective tenants. The project, which is opening in the spring, will have a long roster of luxury and contemporary tenants, such as Burberry, Ferragamo, Hermès, Michael Kors, Vince and Diane von Furstenberg. Also said to be part of the project or negotiating are Gucci, J. Crew, Bottega Veneta, Aspinall of London and Vilebrequin.

“I’ve been working on Brookfield Place for 10 years,” said Hogan. “It always comes together quickly at the end.”

His next project is Manhattan West, a 7 million-square-foot development between 31st and 33rd Streets and Ninth and Tenth Avenues. The project has been called the gateway to Hudson Yards. “Given the [population] density of the neighborhood, we think there’s a huge demand for retail,” Hogan said of the project, which is set to be completed in 2017.

Across the river in New Jersey, Triple Five is continuing its efforts to get megamall American Dream off the ground. The long dormant project in East Rutherford, N.J., on April 28 held a ceremonial signing of a project labor agreement with construction unions and Gov. Chris Christie. The center has planned 1.7 million square feet of retail space and 1.1 million square feet of entertainment. Triple Five unveiled new renderings of the facade, which is now a jarring combi-

nation of orange and blue panels. It will be replaced with a sleek glass exterior with visual displays of food and fashion, a tasteful logo and glass-enclosed water park. There hasn’t been much progress on the project, which was first envisioned in 2003 by Mills Corp. Triple Five, which operates Mall of America, and has set a 2016 opening.

In addition to the water and amusement parks, indoor skiing, ice skating, an aquarium and observation wheel, there are reports that Saks will operate a series of six stores for brands such as Fendi, Louis Vuitton, Gucci and Ferragamo. A spokesman for Triple Five declined to comment on retailers and Saks said it would “not speculate or comment on unconfirmed business.” Lord & Taylor, which also is owned by Saks parent Hudson’s Bay Co., is said to

be an anchor and Toys ‘R’ Us and FAO Schwarz will have a presence along with restaurants such as the Carnegie Deli and Shake Shack. Triple Five has reportedly signed an agreement with Cirque du Soleil.

American Dream isn’t the only stalled project to come back to life.

“Grand Avenue’s back,” said Himmel of the Los Angeles project. “We’re starting to do a lot of leasing.” Grand Avenue was stuck in the early stages of development for more than a decade. The huge property was designed by Frank Gehry and has been built in stages due to the recession. A luxury condo tower is slated to open in the fall, followed by a condo tower in 2015. Construction on the final phase of the project, on a lot east of the Disney Concert Hall, will include two skyscrapers. The opening is set for 2018.

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Fred Segal Aims for 'Lifestyle Centers'

(Continued from page one)

I felt there was more we could do with it," he said. Since acquiring the brand, he has forged three major licensing deals: An anchor location at Tom Bradley International Terminal at Los Angeles International Airport and deals with SLS Las Vegas Hotel & Casino and Mark Styler in Japan.

Sandow is a privately held company with such media properties as Interior Design, Luxe Interiors + Design, Worth, NewBeauty, as well as global materials consultancy Material ConneXion and creative management agency Culture + Commerce. Sandow owns 100 percent of the company and has never had any partners. This is the first time he's entertained private equity coming into the business, which is for the sole purpose of the Fred Segal expansion.

Evolution is a venture between Evolution Media Capital, an entertainment media and sports merchant bank formed in partnership with Creative Artists Agency; TPG Growth, the middle-market and growth equity investment platform of global investment firm TPG, and Participant Media, the global entertainment company founded by Jeff Skoll in 2004. Terms of Evolution's investment in Sandow weren't disclosed. CAA will provide expertise to Fred Segal in such areas as licensing, branding, digital strategy and content creation.

After having meetings with Evolution, TPG and CAA, Sandow said: "I saw what partners could do to give Fred Segal a platform that this brand deserves." Once the deal came together, Sandow said: "There was only one thing left to do — find a ceo who could take this business and run with it."

Blum, who was previously ceo of Juicy Couture, David Yurman and Kenneth Cole Productions, has been charged with rein-



PHOTO BY JOHN AQUINO

"I believe the new definition of luxury is a combination of unique experiences and social interaction in an environment that's pleasing from a design perspective."

— PAUL BLUM, FRED SEGAL

venting the retail business for Fred Segal. He is based in Fred Segal's New York headquarters at 1271 Avenue of the Americas.

After leaving Juicy, Blum said he wanted something different and wasn't looking for a conventional fashion job.

"We're all seeing the consumer is thinking differently about shopping. What should malls look like and what should the shopping experience be? I was looking to do something new and

fresh, and I met Adam, and he was talking about the business in a unique way. We had a lot of the same philosophies of changing the paradigm of the way the retail experience works," he said.

Blum, who has equity in the deal, said he's interested in creating something new because the consumer has changed and is shopping differently. "Media, technology and globalization have permanently changed the consumer. How they want to ex-

perience retail is very different. To approach it in the normal way is insanity," he said.

With the Evolution investment, Sandow plans to finance lifestyle centers that can range from 10,000 square feet to 50,000 square feet, which will interweave hip and up-and-coming fashion brands, dining, cultural, wellness and fitness experiences all under the Fred Segal umbrella.

"We see in Fred Segal a special opportunity for a lifestyle brand that has already established itself as one of luxury, fashion and the always imaginative California spirit," said Rick Hess, co-managing partner of EMC.

According to Blum, the online and social media experience has to be reinfused into retail from the start to make it interesting, stimulating and relevant to consumers.

"What's most important is the social aspects of it. People want interaction. I believe the new definition of luxury is a combination of unique experiences and social interaction in an environment that's pleasing from a design perspective. It will be a luxury to sit in a beautiful place, be able to shop, dine and be able to experience cultural events," he said.

"We all live differently today. If you look at so many retail spaces, they're designed for the way we lived 20 years ago. This is an opportunity to design spaces that are appropriate for what the new consumer wants today," added Blum. The idea is to incorporate "high levels of service and high levels of customization," he said.

The concept sounds reminiscent of the original Fred Segal, which made a name for itself by operating shop-in-shop boutiques that combined hip merchandise ranging from jeans and T-shirts to designer shoes and bags, as well as a salon, yoga studio and restaurants

under its recognizable red, white and blue stripes and ivy-colored walls.

"What we're doing with all these projects is bringing together and curating fashion ideas, dining ideas, that's what Fred Segal was. If you walked into a Fred Segal in 1985, there was a great restaurant, a great exercise and yoga studio. A lot of these lifestyle concepts came out of there. That's what attracted me to this whole project," said Blum. "Fred Segal was such an innovator, and the Fred Segal business was such an innovative concept. The world is looking for those kind of things."

Like the original Fred Segal — which defined California cool — Blum sees the lifestyle center "as an incubator of design talent," and the company plans to help launch new brands globally. Blum intends to hire a small team of merchants and marketing people — in both New York and L.A. — to scout the market and make fashion discoveries.

Sandow does not own or operate the existing Fred Segal stores on Melrose Avenue in West Hollywood and Santa Monica. Those buildings are each owned by separate entities and the stores within them are run by individual tenants, such as Ron Herman, under the Fred Segal banner.

The building that has housed Fred Segal at 500 Broadway in Santa Monica, which was home to Ron Robinson (which remains in Melrose), Fred Segal Finery and Umami Burger at Fred Segal, was sold in May 2012 to DK Broadway LLC. Due to DK Broadway's redevelopment plans for the site, tenants were notified earlier this month that their leases have not been renewed. This doesn't have any impact on the Fred Segal location at 420 Broadway, nor the Fred Segal Melrose location, said a Sandow spokeswoman.

Blum foresees opening the first lifestyle center within the year. He said it won't be a cookie-cutter business, and each center will be individually designed. He said there will be some leased departments. He also plans to design a new Web site.

Blum couldn't divulge where the first location will be but said the concept will be expanded internationally. "We believe we have the infrastructure, the talent and the intention to really re-create retail. There are very few limitations," said Blum.

Sandow said the established licensing deals will continue, and he will also entertain new ones.

In October, Fred Segal opened a 2,200-square-foot location at the new international terminal at LAX. Sandow also developed seven exclusive Fred Segal stores within the new SLS Las Vegas Hotel & Casino, opening in August. The Fred Segal Collective — the only stores to be located in the resort — will cover 10,000 square feet of retail space and will feature such products as women's and men's apparel, jeans, shoes, jewelry and lifestyle/gifts. Fred Segal also signed a long-term partnership with Mark Styler Co. Ltd. to introduce Fred Segal in Japan. The Tokyo flagship, which will span 10,000 square feet, will open in 2015. It will be designed like Fred Segal in Los Angeles, with numerous shop-in-shops.

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TEXTILES

Tech Shows Offer Fuel for Made in USA

By BRENDA LLOYD

ATLANTA — The Techtextil North America and TexProcess Americas shows — focused on technology and innovation — fed right into the resurgence of apparel manufacturing in North America.

With consumer-led trends forcing faster turnarounds for producers, companies served advancements focused on high-tech automation in cutting, spreading and sewing, collaborative product development, quicker costing and advancements in sizing and 3-D design.

Ending its three-day run May 15 at the Georgia World Congress Center here, the co-located fairs offered fabrics for basics to fashion apparel, as well as backpacks, flame-retardant uniforms, medical applications, filtration and textile architecture. TexProcess featured apparel equipment and technology suppliers. There were 363 exhibitors at Techtextil and 164 at TexProcess.

“Made in America is very hot right now,” said Shane Cumming, vice president of sales and fashion at Lectra North America. “We see that in a number of areas. We’re working closely with the CFDA’s (Fashion Manufacturing Initiative) to bring some of the industry back to New York — not in its former form, but in a form in which manufacturing supports the design aspect of the industry. Trends now are shorter lead times to market

and that’s hard to do when all your manufacturing is offshore.”

“We’re seeing movement of production from Asia to Central America, as China becomes more expensive,” Cumming continued. “There’s not enough sewing capacity anymore in the U.S. and bringing it back to the U.S. takes time because you need skilled sewing operators.”

Sam Simpson, vice president of global strategic accounts at Gerber Technology, said, “The buying pattern of the consumer has changed. They’re putting off

ing manufacturing back to the Western Hemisphere. Aaron Ledet, vice president of U.S. manufacturing, said the company is bringing back some production for The North Face and Timberland. The North Face originally was made in the U.S. until production moved to Asia. Now, VF has opened two factories in Honduras for The North Face, reducing lead times to about three weeks from five months in Asia.

“We think that trend will continue as we bring more production back,” he said.

VF also has moved some Timberland production to the Dominican Republic. Ledet said VF was able to achieve cost reduction and shorter production lead times for both brands. The company already makes Majestic Athletic and the Seven For All Mankind denim line in the U.S. Ledet said VF was at the show looking for automation to reduce labor costs at any stage of manufacturing and there was plenty to find. New technology focused on speed, accuracy and less operator handling.

In a seminar on “Re-shoring, Near-shoring and Startup Manufacturing Strategies,” Will Duncan, executive vice president at TC2, said priorities for companies now are being beyond reproach on ethical issues, shorter product development cycles, quick costing, shorter production lead times, and not chasing the cheapest labor costs, which means investments in automation and manufacturing technologies.

“To me, this means that manufacturing in the U.S. makes good sense,” he said.

Duncan added that TC2, a Cary, N.C.-based research and consulting organization, is working on an apparel factory re-shoring fashion initiative that includes a modern model of a factory with lean manufacturing and management, extensive cross-training of employees, and a lean supply chain.

Lectra pushed lean manufacturing and product development, including an upgrade in its Kaledo product that saves all design aspects to the Lectra fashion platform and makes components available to Lectra Fashion PLM. Gerber showed a new release of its AccuMark 9.0 pattern design and marking software integrated with its XLS spreader and Paragon cutting system that tracks work in process and minimizes errors. The company also showed a new cutting platform requiring little operator intervention. Henderson Sewing Machine Co. introduced the Lowry button-hole machine using SoftWear Automation’s gantry-style robot that is vision-controlled to load cut goods into a sewing machine.

“It helps keep labor costs down and is flexible manufacturing to integrate into existing sewn products manufacturing systems,” said Frank Henderson, president of Henderson.

Durkopp Adler showed the latest in automatic sleeve setting, pocket setting for jeans and other bottoms and setting of button holes.

One of the hottest areas at TexProcess Americas was CoolZone, sponsored by TC2. Here, SoftWear Automation also demonstrated a robotic sewing machine capable of sewing together two independent pieces of fabric. This technology should be ready for market within 18 to 24 months. Sizemic, based in London, showed its 3-D approach for size and fit solutions to provide retailers with more consistency in sizing for their customers.

Also at CoolZone, Styku launched a new version of MeasureMe, integrating its portable body-scanning technology with Tukacard’s Tailor Edition technology. Veit demonstrated its Shirt Finisher with Moisture Control that has an automatic drying sensor for shirts, saving on energy and working time. AM4U presented VIMA, a manufacturing project that has completed the first integrated mini factory and now is finishing a consumer interface for online and retail sales, and Browzwear USA offered its latest 3-D fashion design tool that allows designers to use tools like Adobe to create designs.

Mount Vernon Mills shows denim fabrics, some with 40 percent stretch for jeggings, as well as cotton and flax blends for sportswear, a nylon and Cordura blend for workwear, and a lightweight cotton and Repreve blend for workwear and activewear. Milliken & Co. had fabrics with wicking and odor control for the activewear market. Contemporaria Fabrics showed piece-dyed fabrics with heather or striped looks, while American & Efrid showed its new AneSoft thread that has stretch and recovery for use in activewear, intimates and garments where softness is critical.



Andrew Crawford, Sizemic.

their decision to buy until they’re ready and they want their clothing to be more individualized. Small lots and fashion runs are causing a shift of the business.”

A lot of talk on the show floor was about VF Corp. bring-

Perna Trial Date Set

By LUISA ZARGANI

MILAN — Tonino Perna’s tax trial is expected to begin on Oct. 15 in Isernia, Italy, home to manufacturing company Ittierre SpA and the now-defunct parent company IT Holding SpA.

The former chairman and chief executive officer of the group is charged with criminal bankruptcy, together with nine other defendants, as part of the inquest dubbed “Alta Moda” [couture or high-end fashion] by the prosecutors and the Guardia di Finanza, Italy’s fiscal police. Perna was arrested and briefly jailed in January 2012 as a precaution to avoid his tampering with evidence and the recurrence of crime.

According to Isernianews, Perna’s lawyer Marco Franco touted his belief in the entrepreneur’s acquittal following the trial. He underscored that the charges related to Perna’s subtraction of 24 million euros, or \$32.7 million at current exchange, for an operation within the group in 1997, which he claims were never moved for Perna’s personal gain, were dropped.

Perna was accused of using 61 million euros, or \$83.1 million, of funds meant for IT Holding for other purposes, including allegedly for his personal real estate.

IT Holding was once one of Italy’s fastest-growing fashion firms, owning Ittierre, Gianfranco Ferré and Malo, among other brands. It also produced secondary lines for the likes of Versace, Trussardi, Roberto Cavalli and Dolce & Gabbana. Following two years of government-backed bankruptcy protection, Ittierre was sold to Albisetti, and Ferré and Malo now operate under new owners, Paris Group and Evante, respectively. As reported, Paris Group is understood to be moving operations out of Italy and to Dubai, and has halted Ferré’s fashion shows in Milan, letting go of its designers, Stefano Citron and Federico Piaggi, and closing its iconic boutiques, such as the unit in Milan’s Via Sant’Andrea.

IT Holding went public in 1997 and in the early part of this century, Perna began investing in the acquisition of designer brands such as Ferré, Malo and Romeo Gigli. Weighed down by debt, IT Holding entered government-backed bankruptcy protection in February 2009.

Emaar Properties Plots Malls Group IPO

By RITU UPADHYAY

DUBAI — Emaar Properties PJSC, the developer and operator of Dubai Mall, plans to list 25 percent of its retail subsidiary, Emaar Malls Group, on the Dubai Financial Market (DFM).

The date of the initial public offering has not been disclosed, but it’s expected to raise between \$2 billion and \$2.5 billion.

“The malls business is one of our high-performing subsidiaries,”

said Mohamed Alabbar, chairman of Emaar Properties. “The proposed listing on DFM will enable the business to achieve its true potential.”

More than 55 percent of Emaar Properties’ revenues come from its shopping malls and retail, hospitality and leisure, and international operations. The malls and retailing unit reported revenue of \$800 million in 2013, up over 20 percent from 2012.

“The positive economic indicators of Dubai, led by its status as a global hub for business and leisure and the massive infrastructure de-

velopment in preparation for hosting the World Expo 2020, are growth drivers for our malls and retail business,” said Alabbar.

One of the biggest retail complexes in the world, Dubai Mall had 75 million visitors last year. The developer is adding another million square feet of space, comprising more than 150 new shops.

Current shareholders of Emaar Properties will have a priority right to subscribe to shares separately from the shares allocated to financial institutions and the general public.

Tech Capex on Slow Growth Path at Retail

By ARNOLD J. KARR

RETAILERS SEARCHING for momentum in the digital age aren’t necessarily putting their money where their e-commerce is.

A study of capital expenditures conducted by analysts at Wells Fargo Securities found that, while capex among a large sample of retailers increased 8 percent last year over 2012 levels, amounts earmarked for e-commerce and information technology dropped 2 percent among the 14 companies that disclosed amounts for both years.

Wells Fargo also found that IT/e-commerce investments among specialty and department stores and branded apparel and footwear companies expanded more rapidly than among hardlines and “healthy lifestyle” companies last year. But the

trend appears to be reversing in 2014, perhaps a result of the latter group seeking to close the investment gap.

Last year, Target Corp. led the retail group in tech-related expenditures with 57 percent of total capex, although Canadian operations were excluded due to the effect of the firm’s entry into Canada. Among retailers selling apparel, Kohl’s Corp. ranked second with 45 percent, American Eagle Outfitters Inc. third at 29 percent, Nordstrom Inc. fourth at 27 percent, Vera Bradley Inc. fifth at 26 percent, Ross Stores Inc. sixth at 22 percent and L Brands Inc. seventh at 20 percent. Wal-Mart Stores Inc. reported 19 percent, as did Ralph Lauren Corp. and Ann Inc.

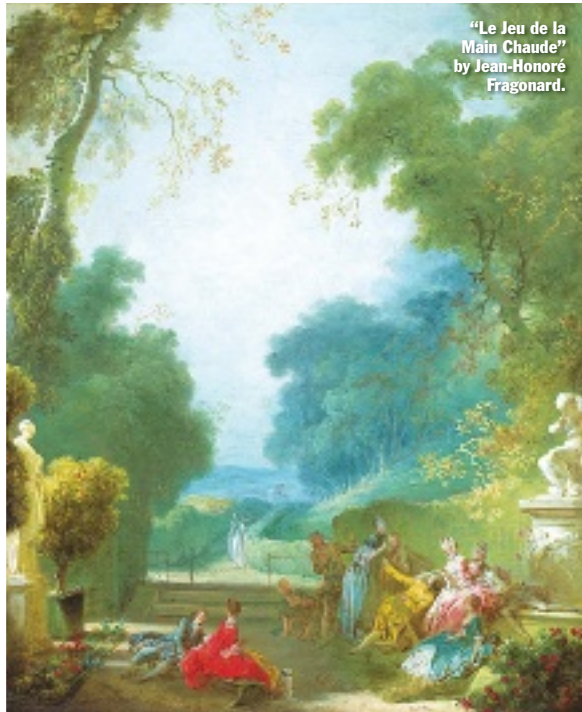
Among the lower levels of tech spending were Burlington Stores Inc. (13 percent of capex), Vince Holding Corp. (9 percent), J.C. Penney Co. Inc. (7 percent) and, at

the lowest reported level, Gordmans Stores Inc. (6 percent).

The largest increases in tech capex last year came from American Eagle, 148 percent; Ross, 100 percent, and Nordstrom, 57 percent. Penney and Wal-Mart last year cut their tech capex by 49 and 13 percent, respectively.

Transparency on tech capex remains the exception rather than the rule, although the trend is clearly running in favor of disclosure. The number of firms in Wells Fargo’s coverage universe disclosing IT and e-commerce investments rose to 19 last year from 14 but still makes up just 35 percent of the companies covered. Among the specialty and department stores and branded apparel and footwear companies, the percentage disclosing capex for their tech expenditures rose to 43 percent last year from 27 in 2012.

Feast of Fashion



"Le Jeu de la Main Chaude" by Jean-Honoré Fragonard.

PARIS IS NOW home to a trio of exhibitions that give visitors a sweep of three centuries of French history, styles and fashions. Here, a look at what to expect:

■ "Joséphine" at the Musée du Luxembourg through June 29: When Napoleon Bonaparte married Joséphine de Beauharnais and later crowned her Empress of France, he assigned to her the role of "an ambassador" in charge of promoting luxury "Made in France." She far exceeded her husband's expectations.

"She wore three to four different dresses a day and rarely wore the same dress twice," said Alain Pougetoux, the exhibition's curator.

Joséphine's preferred tailor was Hippolyte Leroy, who supplied her with dresses embellished with embroideries, pearls, rubies and diamonds, some of which are on display here. Joséphine's passion for jewelry commissioned from the great maisons of her time such as Marguerite or Nitot (today: Chaumet) is also well represented, along with an extra-large jewelry cabinet featuring secret mechanisms built especially for her by architect Charles Percier.

But the chic empress, who was born into a wealthy family of sugar producers on the island of Martinique, also had a penchant for exotic things. "She had a very expensive taste for cashmere shawls, which was not a French industry at all," Pougetoux noted.

Allegedly, Napoleon was fine with it — "until it was time to foot the bill," the curator said.

■ "From Watteau to Fragonard" at the Musée Jacquemart-Andre through July 21: French painter Antoine Watteau was so interested in contemporary 18th-century society that he created a new genre, the "fetes galantes," or "courtship parties."

Much more than just a feast, "the term was evocative of human relationships, including manners, grace, intelligent conversation, music — and fashion," explained Mary Tavener Holmes, the show's curator: "In 18th-century France people dressed with intent, and clothes delivered a message; it was all about presentation and self-definition."

The fetes galantes coincided with a strong period in the French textile industry, as Chantilly lace and Lyon silk were in abundance.

This climaxed in a four-volume tome on Watteau's motifs, sponsored by Jean de Jullienne, an affluent textile factory owner, to be used by painters as a source of inspiration.

Watteau was so fond of the most conspicuous dress of the epoch, a lavishly draped gown with a box pleat in the back, that it henceforth became known as the "Watteau dress."

"But it was not just women; men too dressed in at least as elaborate ways," Holmes said. "They had loungewear worthy of the boudoir dresses of Madame de Pompadour."

■ "Paris 1900" at the Petit Palais until Aug. 17: During the Belle Epoque around 1900 and before World War I, Paris was in full bloom. The city staged the Universal Exposition, whose old splendor is traced back at this new

show at the Petit Palais, where the original exhibit took place.

The exhibition gives a glimpse of the early days of couture as well as the dynamic Art Nouveau movement, which quickly transitioned from art and interiors to fashion and jewelry. It also explores the birth of the proverbial "Parisian chic." The city prided itself on its fashion, even dressing the statue at the entrance of the Universal Exposition in a look by Jean Paquin. "But it wasn't just the upper class who followed the trends," said Gaëlle Rio, who co-curated the show. At the same time, a parallel industry emerged in the Marais district, tending to the needs of less-affluent customers, as opposed to the couture clients who frequented Rue de la Paix, now the home of high-end jewelers.

Among the highlights of the exhibit is a magnificent evening cape, which Charles Frederick Worth created out of an antique caftan offered by the Tsar of Russia to the Countess of Greffulhe, who is said to have inspired Marcel Proust's "Duchesse de Guermantes," dubbed the most elegant woman in Paris.

— PAULINA SZMYDKE

Art Nouveau comb by René Jules Lalique at the "Paris 1900" exhibition.



The majestic gateway to the Universal Exposition 1900 created by Binet.



IMAGE © COURTESY OF NATIONAL GALLERY OF ART, WASHINGTON; COMB © PARIS, PETIT PALAIS/ROGER VIOLETT

IMAGE © CL. MUSEES DE SENS/É. BERRY



Cape by Charles Frederick Worth made for the Countess of Greffulhe.

PHOTO © PATRICK PIERRAIN/GALLERAROGER VIOLETT



A set of sapphires and diamonds belonging to Empress Joséphine.

PHOTO © RMN-GRAND PALAIS



La Belle Epoque portrayed by Henri Gervex in "Une soirée au Pré-Catelan."

IMAGE © PARIS, MUSÉE CARNAVALET/ROGER VIOLETT



One of Empress Joséphine's dress-cum-cape, embroidered with gold and silver threads.

PHOTO © RMN-GRAND PALAIS

FOR MORE PHOTOS, SEE WWD.com/eye.



Empress Joséphine painted by Andrea Appiani.

PORTRAIT © RMN-GRAND PALAIS/GERARD BIOT

FASHION SCOOPS

JUSTIN DONS BARRETT: Justin Timberlake is wearing a range of Neil Barrett custom-made looks during the second part of his "The 20/20 Experience World Tour," beginning with his performance in Abu Dhabi on Friday.

In keeping with his signature aesthetic, combining tailoring and streetwear elements, Barrett designed clean-lined clothes decorated with graphics inspired by the modernist artistic movement and Bauhaus architecture. The designer also outfitted Timberlake's band and dancers.

"I've always admired Justin as an artist and for his style. Not to mention his charisma is contagious," Barrett said. "Justin's approach to fashion is very much in sync with the design ethos of the brand. He is a true pleasure to work with."

The collaboration is only the latest phase in the partnership between Timberlake and Barrett, who dressed the artist on many occasions, including the 2013 MTV Video Music Awards, the "Legend of Summer" Tour and several music videos. — **ALESSANDRA TURRA**

EASY RIDERS: Ralph Lauren called attention to the Parisian branch of his Double RL & Co. brand in dramatic fashion on Sunday.

Some 200 vintage motorcycles roared up the Boulevard Saint-Germain and parked in front of Lauren's flagship, where the Double RL shop is tucked away on the fourth floor.

The client event, dubbed the "RRL Riders Tour," featured a 99-kilometer, or 61.5 mile, motorcycle tour and a display of the customized bikes, the youngest dating from 1998.

Tubs of ice were filled with bottles of Samuel Adams beer to fuel the laid-back, denim-clad crowd, which grazed on mini cheeseburgers and fudge brownies in the leafy courtyard of Ralph's restaurant. A live performance of country music by **Fiona Culley** capped off the afternoon.

Present in France since Lauren opened the flagship in 2010 in a painstakingly restored 17th-century town house, the Double RL brand has cultivated a local following for its Japanese denim and rugged, vintage-inspired casualwear. Famous aficionados are said to include singer **Vanessa Paradis** and actors **Jean Dujardin** and **Johnny Depp**.



Vintage gas station paraphernalia is displayed in front of Ralph Lauren's Paris flagship.

Double RL, also known as Ralph Lauren RRL, tapped specialty Paris garage Blitz Motorcycles to help organize Sunday's event, which also featured a "Bike Clinic" and displays of vintage gas-station paraphernalia. — **MILES SOCHA**

ARMANI OUTFITS GERMAN SOCCER TEAM: Giorgio Armani has inked a three-year deal with Germany's FC Bayern München and will provide the champion soccer team's players and management with a luxury wardrobe from his Made to Measure collection.

The uniform includes an anthracite gray suit in wool and cashmere, as well as a two-button jacket with rounded lapels, a waistcoat and flat-front trousers, and a light gray cotton shirt with hidden buttons. In a nod to FC Bayern München's official colors, the uniform will also include a red micro-patterned tie, black lace-up shoes and a duster coat. For coach **Pep Guardiola** and the players only, a special travelwear uniform will consist of a soft-fit jacket, matching trousers and a long-sleeve polo shirt.

All of the garments will boast personalized labels stating "Giorgio Armani for [the name of the wearer]."

Armani will also supply the team with accessories, from sunglasses to a deep blue trolley bag, beauty case and messenger bag.

"Guardiola's Bayern is a winning team that plays a quality game, and is composed of motivated athletes with

an international scope," said Armani, adding: "A tailored suit is a true contemporary luxury, which is perfect for a top club like Bayern and adapts naturally to the athletes' bodies."

FC Bayern München chief executive officer **Karl-Heinz Rummenigge** said the group was "proud and delighted" to be outfitted by Armani, noting: "in this way [the team] is not only on top level sportswise, but also fashionwise."

Prior to his involvement with FC Bayern München, Armani designed the uniform of London's Chelsea FC from 2007 to 2009.

— **CYNTHIA MARTENS**

TIME OUT: John Galiano will not present a men's collection for spring 2015 and sit out Men's Fashion Week in Paris next month.

The brand is absent from the preliminary calendar just released by the French Fashion Federation, which lists more than 50 shows over five days from June 25 to 29.

According to sources, John Galiano management is searching for a new manufacturing partner and hopes to return to the Paris men's schedule in January. It's among a host of European brands affected by the troubled Italian fashion manufacturer **Ittierre SpA**, which had produced the John Galiano men's line before turning to the Court of Isernia, where it is based, for help in avoiding bankruptcy. — **M.S.**

HIGH TIMES: **Loris Azzaro** will show off-calendar during Paris Couture Week in July, after a three-decade absence. This

comes a year after the French fashion house tapped **Arnaud Maillard** and **Alvaro Castejón**, two Spain-based designers, as the new creative directors. — **LAURE GUILBAULT**

PAS DE DEUX: A well-heeled crowd witnessed a passing of the baton at a gala on Wednesday night in honor of **Brigitte Lefèvre**, director of dance at the Paris National Opera, sponsored by Swiss watchmaker **Vacheron Constantin**. The company performed two works: "Le Palais de Cristal," a ballet by **George Balanchine** featuring costumes by **Christian Lacroix**, and "Daphnis et Chloé," a world premiere by **Benjamin Millepied**, who will replace Lefèvre next November.

Guests including French culture minister **Aurélie Filippetti**; **Juan-Carlos Torres**, chief executive officer of **Vacheron Constantin**; **Maryvonne Pinault**, wife of **François Pinault**; architect **Bernard Tschumi**, and former culture minister **Jack Lang** gathered beforehand in the basement of the modern Opera Bastille theater. Addressing the cocktail gathering, company administrator **Olivier Aldeano** noted it was the third time Millepied had been commissioned by Lefèvre to choreograph a ballet.

"Of course, she didn't think at that time that he would be designated director of our company," he said. "So it's even more special tonight, because it's really an artistic transmission between two directors."

The new production of "Daphnis et Chloé" featured a striking set designed by **Daniel Buren**, a first for the French artist. "I threw myself into it," said Buren, saying he knew the score by **Maurice Ravel** but intentionally avoided reading anything about the ballet. "I saw the libretto after I finished everything."

— **JOELLE DIDERICH**

FOR MORE SCOOPS, SEE WWD.com.

MEMO PAD

PARK PATROL: The Gardens of Versailles, which sprawl over almost 2,000 acres and are dotted with 50 fountains, shelter many hidden places — certainly enough for Dior to return for a third installment of its popular "Secret Garden" film series by **Inez van Lamsweerde** and **Vinoodh Matadin**. The latest one-minute episode, slated to go live on Dior's Web site on Friday, features a trio of models dashing through pathways and hedges as well as palace corridors to snippets of "Strange Love" by **Depeche Mode**.

Daria Strokous, Fei Fei Sun and Katlin Aas are the protagonists, wearing an array of fashions from lingerie to evening dresses, and toting signature leather goods. An accompanying print campaign is slated to break in June issues, starting with Harper's Bazaar Hong Kong and French and Japanese *Vogues*. — **MILES SOCHA**

MAIRESSE PROMOTED AT MARIE CLAIRE FRANCE: Marie Claire France has appointed **Marianne Mairesse** as editor in chief. Mairesse, 40, started her career at Marie Claire and most recently served as its deputy editor in chief since



An ad from the third installment in Dior's "Secret Garden" series.

November. She succeeds **Christine Leiritz**, who left the magazine in December.

Mairesse is to hire a deputy editor in chief in the coming weeks, the Marie Claire Group said.

In 2013, paid circulation of Marie Claire in France was 404,306, down from 428,367 in 2012, according to France's Circulation Audit Bureau.

— **LAURE GUILBAULT**

PHOTO BY INEZ VAN LAMSWEERDE AND VINOODH MATADIN

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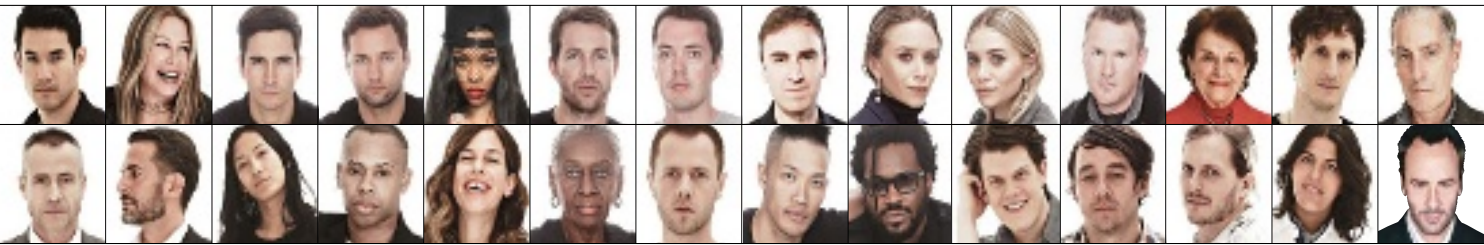
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A SUPPLEMENT TO WOMEN'S WEAR DAILY

2014 CFDA FASHION AWARDS PREVIEW







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Alexander Wang
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Marc Jacobs

MENSWEAR DESIGNER OF THE YEAR

Dao-Yi Chow and Maxwell Osborne
for Public School
Marcus Wainwright and David Neville
for Rag & Bone
Thom Browne

ACCESSORIES DESIGNER OF THE YEAR

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for The Row
Jack McCollough and Lazaro Hernandez for Proenza Schouler

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Shane Gabier and Christopher Peters
for Creatures of the Wind
Wes Gordon

SWAROVSKI AWARD FOR MENSWEAR

Shayne Oliver for Hood by Air
Tim Coppens
Todd Snyder

SWAROVSKI AWARD FOR ACCESSORY DESIGN

Irene Neuwirth
Jennifer Fisher
Marc Alary

MEDIA AWARD IN HONOR OF EUGENIA SHEPPARD

Paul Cavaco

INTERNATIONAL AWARD

Raf Simons for Christian Dior

GEOFFREY BEENE LIFETIME ACHIEVEMENT AWARD

Tom Ford

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Bethann Hardison

The Founder's Award in Honor of Eleanor Lambert



IT TOOK BETHANN Hardison a good two to three weeks to get over being “quite stunned” by the honor of the CFDA Founder’s Award in Honor of Eleanor Lambert.

She was still getting used to the idea when the bouquets of flowers starting arriving at her doorstep and the congratulatory calls started coming in.

“When people said, ‘You are surprised?’ with their voices going up like they do—I’m stunned that they would think I wouldn’t be,” Hardison says. “I’ve known the CFDA since a lot of people in the CFDA today weren’t even in it. I couldn’t imagine that they would give me an award for helping them to recognize something that should be part of their daily bread.”

Once the surprise dissolved, a little fear crept in, but only temporarily. “You know, I don’t like to write speeches,” she admits, “so I will just speak.”

Over the years, she has had a lot to say, though always with a measured and even-handed approach. Less steadfast activists might have given up or retreated from their causes, when interest ebbed and flowed with societal diffidence. Seemingly unaffected by the degree of interest in diversity, Hardison has kept at it purely for a greater good than any act of ego.

Last year, she ratcheted up her efforts by alleging racism on the runways via e-mails to the The Council of Fashion Designers of America, the British Fashion Council, the Fédération Française de la Couture and the Camera Nazionale della Moda Italiana on behalf of her group, The Diversity Coalition.

“Eyes are on an industry that season after season watches design houses

consistently use one or no models of color. No matter the intention, the result is racism,” the letter stated.

Difficult as it was to write those two sentences, Hardison also named names, citing designers and women’s wear labels that relied solely or too heavily on Caucasian models. The letter continued, “Not accepting another based on the color of their skin is clearly beyond ‘aesthetic’ when it is consistent with the designer’s brand. Whether it’s the decision of the designer, stylist or casting director, that decision to use basically all white models reveals a trait that is unbecoming to modern society. It can no longer be accepted, nor confused by the use of the Asian model.”

Hard-hitting indeed, but Hardison insists that all of her efforts are meant to make people own up to their actions—and hopefully to change them.

“When the media holds people accountable, and I am not talking about blogging—I know they’re relevant, I get it, I get it—but when the media holds other people accountable and picks up the phone and asks, ‘Did you get this letter? What do you think about it?’ That helps to initiate change,” she said.

Championing change is what Hardison has built her life on—first as a breakout model in the Sixties and later as a modeling agency owner and activist. But progress has been uneven. “When we were coming up as models, they were good times. You could go into the clubs and sit next to Truman Capote if you had something interesting to say and if you looked good. You didn’t have to be pretty. You just had to have style,” she recalls. “When that freedom started slipping away, that was not

HAIR AND MAKEUP BY MICHAEL MORENO @ LVA ARTISTS USING MARC JACOBS BEAUTY; GROOMING BY ANDY STARR WEATHER @ LVA ARTISTS USING STARRWEATHER ORGANIC; RIHANNA PHOTO BY STEPHANIE FEUGERE; FASHION ASSISTANT: LUIS CAMPUZANO

Portraits by George Chinsee; Sitings Editor, Alex Badia

Tom Ford

Geoffrey Beene Lifetime Achievement Award

NO ONE HAS ever received a Lifetime Achievement Award for urbane bravado. Yet that trait is part of the reason the CFDA is honoring Tom Ford with its 2014 distinction. He is the dashing personification of his explosive Tom Ford brand—both radiate sex, glamour and, increasingly, power.

If one looks at the Karl Lagerfeld-Chanel relationship as a Holy Grail unto itself, then it was Ford who established the template for the designer as storied-house employee, a force with whom a dusty brand could hit refresh and rejuvenate both its luster and its bottom line. Ford's run at Gucci is legendary; together with Domenico De Sole he orchestrated an epic brand revival that begot a global powerhouse luxury group. As Gucci flourished, so did Ford, becoming one of the world's most influential designers. Creatively, in the midst of the dour, deconstructed early Nineties, he brought sex back big-time. And he made the business-savvy designer not only acceptable, but cool. If the Gucci association didn't end neatly, it remains one of the most remarkable transformation sagas in fashion history.

Post-Gucci, Ford indicated he'd had enough and would now channel his creative persuasions toward Hollywood. He delivered, awing skeptics with his directorial debut, 2009's *A Single Man*.

Yet in time, luxury beckoned him back. Reteaming with De Sole, he started with eyewear and a novel approach to fragrance that has been widely knocked off. In 2006, he returned to fashion with men's wear and, four years later, women's. In a short span, the brand has exploded into a major celebrity favorite with deep global distribution. The prevailing aesthetic: a 21st-century update on sensual power dressing. For fall 2013, Ford went for dizzying optic fervor with lots of flash, dazzle and riotous patterns; a year later, for fall 2014, he opted for streamlined chic with a sporty undercurrent. Either way, his rededication is clear. The best thing about being a designer, Ford says, "is that I have a 'voice' in contemporary culture. This was the thing that I missed...I hated not having a 'voice.'"

—Bridget Foley

cool. I never thought of myself as an advocate, or an activist or a revolutionary. That was just part of being part of the Sixties."

In 1989, she cofounded the Black Girls Coalition with Iman "to celebrate all the black models who were working, and with our good fortune, we helped the homeless epidemic that was happening in New York City in the late Eighties."

In 1993, they "addressed the advertising agencies by [requesting] that commercial advertising should reflect their consumers. The minority races were not being shown."

Around 2004, while representing Tyson Beckford, Hardison started spending more time at her home in Mexico until her friend Kim Hastreiter of *Paper* magazine urged her to reignite the activism. "I just wanted to kick back in my hammock, have a tequila and say, 'Hey.' But Kim made me feel like I had to do something," Hardison says. "And then Naomi [Campbell] kept calling."

In 2007, when the New York runways looked too Caucasian to ignore, Hardison organized town hall-type discussions with casting directors, modeling agents, stylists and designers. But now more than ever in the blizzard of social media, Hardison wants them to realize how their ad campaigns and runway shows register with the public at large. But she does not want to pass the baton to a successor. "My whole objective is to get it to a point where it's running on its own," she says, "and people are being recognized for their talent and not as people of color."

—Rosemary Feitelberg





WHILE DEEPLY CONNECTED to his Belgian roots, returning to Antwerp most weekends, Raf Simons looked to America for inspiration when he was growing up in the remote town of Neerpelt.

“The music I liked, the films I watched—I got so much from American pop culture,” the designer recalls. “The first Raf Simons fashion show I did had music from the Smashing Pumpkins—and that meant a lot to me. America has always been this dreamlike place for me.”

The shout-outs continue to the present day. Now Dior’s artistic director of women’s haute couture, ready-to-wear and accessories collections, Simons showed the French brand’s resort 2015 collection in New York, and said it owed a strong debt to the U.S.

“There is a freedom I admire in the way particular American women dress,” he explains. “American women have always been extremely responsive to Dior—it is something that goes back to the time of Christian Dior himself. Of course, it is very flattering for me that women in this country appreciate what I do. I hope people respond to that idea of freedom, reality, strength and energy that I have wanted to get across. It is also something I see in the American customers.”

Raf Simons

International Award

The recipient of this year’s CFDA International Award has enjoyed a stellar fashion career, first earning attention for signature men’s wear steeped in youthful rebellion, and influential in its mélange

of stark, skinny tailoring and gritty, streetwear touches. Then, hit collections for women at Jil Sander caught the eye of French business titan Bernard Arnault, and landed him one of the most powerful seats in fashion as Dior’s sixth couturier.

The designer wasted little time putting his modernist stamp on the august house, while remaining respectful of its signature “Bar” suit and association with an elegant strand of femininity. His first designs arrived in boutiques in February 2013. “I hope people feel that what we are doing has come together relatively quickly. I have had so much support from the American press and media as well as the buyers and customers—the award really marks a special period for me,” he confesses.

In a short time, Simons has injected the brand with youthful verve, and a daring streak informed by his personal penchant for cutting-edge music and contemporary art. He also passed his first fiscal year at Dior with flying colors. Profits from recurring operations increased 31 percent in the second half of 2013 to 108 million euros, or \$143.1 million, while revenues in the six months to Dec. 31 climbed 14 percent to 758 million euros, or \$1.02 billion, a 20 percent improvement at constant exchange rates.

The momentum continued in the first quarter of 2014, with revenues rising 13 percent to 357 million euros, or \$489 million.

Asked if business success is a key measuring stick for him, Simons replies: “The company doing well financially always brings satisfaction. It means that people like what you are doing and are buying and wearing what you are producing. That is the biggest satisfaction you can have as a designer.” However, he adds, “I am not driven by money; the creative process drives me, expressing ideas and communicating with people. Hopefully, that’s what is making a connection with people.”

—Miles Socha



Paul Cavaco

Media Award in Honor of Eugenia Sheppard

PAUL CAVACO, CREATIVE director of *Allure*, has accomplished a lot in his 38-year career, but one thing he's never gotten over is his terrible stage fright. So when he gets up on the stage to accept his Media Award in Honor of Eugenia Sheppard from the CFDA, don't be surprised if he passes out.

In a conversation with Cavaco at his *Allure* offices at 4 Times Square, he explains how he feels about winning the award.

"I was surprised that it actually made me so happy," says Cavaco.

But getting down to the business of making a video, and then having to do a speech, has literally sent him into a tizzy.

"I'm mordantly afraid of giving a speech. I can't even give a toast at a dinner. I start to cry. It freaks me out," he says. "You just can't say 'thank you.' You have to thank the CFDA. My career is not just me. What I do is completely a collaborative thing. My career is based on the fact of a photograph at the end. I'm not a photographer, I'm not a hairdresser, I'm not a makeup artist, I'm not a model. You need all those elements. I wouldn't have that career if I didn't have all those people. So you have to, in some form, acknowledge them."

According to Linda Wells, editor in chief of *Allure*, "Paul has had a long, illustrious career because his eye is always fresh. He has a way of hitting the Zeitgeist right in the sweet spot. In this moment now, when beauty and fashion are intertwined, Paul understands and expresses that with such eloquence and deftness. You never see the effort.

"He's the original champion of authenticity, and even though that word is so trendy now, he's been at it for decades," she adds. "His work in the images and design of *Allure* always expresses something real and beautiful."

Cavaco began as a stylist and became co-owner of public relations firm Keeble, Cavaco & Duka before becoming fashion director of *Harper's Bazaar* and *Vogue*, and now creative director of *Allure*, a post he's held for 14 years. Cavaco says he likes his status of being a "behind-the-scenes" kind of person. "It suits my personality, for whatever psychological reasons. But if you sent me to a shrink, he'd say it's because I grew up in the Fifties when you weren't allowed to be Spanish, so you had to hide that from people....And to be gay, one was not allowed to show that."

When he started his career, there weren't many stylists, let alone male stylists. There weren't many freelance stylists, either.

Cavaco says he owes his career to Kezia Keeble and Bruce Weber. Cavaco was helping Keeble style a shoot, and Weber kept saying, "Kezia, he's really good at doing this," Cavaco relates. One day, Weber called and Cavaco was working at Brew Burger at 57th Street and Sixth Avenue, and said, "Will you do some ads with me?"

Keeble and Cavaco began living together and had a baby; they were married from 1976 to 1983.

"I started to go on shoots with her because she was nursing the baby. And I'm learning. She's teaching me everything. Then Bruce started to hire me, then Bryan Bantry would call, and if Kezia couldn't make it, they said, 'Then send Paul.'"

He ended up working with Weber, Patrick Demarchelier and Richard Avedon. Asked to describe his point of view, Cavaco says: "To me, I have great range. Michael Kors always laughs at me, I'm very American. I like America. I like American clothes. I like an American girl. I like the other things, too, but I have an American sensibility."

At *Allure*, he doesn't really separate fashion from beauty.

"You can't do beauty without doing fashion. They're so dependent on each other," he says. "I've worked with the best hair and makeup people in the world. I've watched François Nars, Pat McGrath, Garren, Serge [Normant]: you watch them do hair and makeup and you just learn. I worked with Steven Meisel, who's incredible at it. Bruce Weber, Avedon. They all have an incredible sensibility. They know how to look at beauty, and they know how to look at clothing. Unless you're asleep, you're learning. It's just like the best school."

At the end of the day, his most favorite thing is to be in the studio and to work on a shoot. "That's always the thing I come back to. I like being on a shoot. I like that collaborative thing. I like creating something from nothing." —Lisa Lockwood

The HONOREES

SHE WAS MENTORED by Eugenia Sheppard and Eleanor Lambert, befriended by Norman Norell and Halston, witnessed a nascent industry become a powerhouse, and along the way helped to organize—and discipline—Seventh Avenue designers for more than half a century.

For that, Ruth Finley, founder and publisher of the Fashion Calendar, will receive the Board of Directors Tribute Award this year from the Council of Fashion Designers of America—which, by the way, she also saw born.

"I was in college and I met two friends who were in fashion and they complained that they were invited to Saks and Bergdorf's events the next week on the same day and the same time, and it basically planted the idea in my head that there should be a clearinghouse so that this would not happen," recalls Finley. "They thought it was a brilliant idea. But I was still in college so I couldn't do anything about it."

After graduating with a degree in journalism from Simmons College in Boston, near where she was born and raised in Haverhill, Mass., Finley came to New York and was working at the Herald Tribune on the food section when she met the legendary fashion writer Eugenia Sheppard. "She took me under her wing and began to teach me about fashion," Finley relates. "She's the godmother of my youngest son. She was a terrific, wonderful person, and gave me a lot of background in fashion and guided me into what I wanted to do."

Finley says that in the beginning, it was mainly stores like Best & Co. and Arnold Constable that hosted events and shows, and designers like Ben Zuckerman. "Then I got to know Eleanor Lambert, who had started Press Week — a forerunner to fashion week — in the 1930s. It was Eleanor who really made fashion important in New York and 51 years ago came up with the idea of the CFDA."

Finley says the idea of centralizing New York's fashion shows with 7th on Sixth in Bryant Park and then Lincoln Center "was great," but she hoped it would be all the designers having runway shows at the same place for just a few consecutive days. That's not exactly how it turned out. "Running around town is very difficult. I always say this, because it's true, that every season is much more difficult."

But Finley, who has three sons and 10 grandchildren, wouldn't trade it for anything. "I have a very personal relationship with the people I work with. I think that's why I never had any competition."

There are a few designers with whom Finley became close over the years. There's Diane von Furstenberg, to whom Finley fondly remembers giving advice in 1970 on how to show her line to retailers, such as sending them samples and having previews in her showroom. Finley calls Oscar de la Renta and Norell "very special. I really enjoyed working with Halston—he used to call me two or three times a week to discuss his plans for events and shows, timing, publicity, what he wanted to do." She also has fond memories of Pauline Trigère—"I got my first wholesale dress from her, a beautiful cotton dress."

Trigère began working with Finley on Citymeals-on-Wheels, and Finley has been on that charity's board for 30 years. She's also involved with the High School of Fashion Industries, Lighthouse for the Blind, the Martina Arroyo Foundation and the Waxman Cancer Research Foundation.

She still goes to her office at the Fashion Calendar every day—"we've always had the red cover, so it doesn't get lost on a messy desk."

As for the honor, Finley says, "The award is very exciting, particularly since I remember the birth of the CFDA. I'm very happy with what I've done, trying to keep the fashion industry in order."

Asked if she would ever retire from the business she's been running for nearly 70 years, Finley, who won't tell her age, adds, "I tell people, 'Maybe in 20 years.'"

Ruth Finley

CFDA Board of Directors Tribute Award



RIHANNA IS NOTHING if not ballsy. So when the pop megastar showed up to her own post-Met ball blowout at Up & Down in Manhattan wearing a slinky, pewter gown that deliberately exposed a sliver of butt crack, a delicate gold chain skimming across her tailbone, it didn't really raise too many eyebrows.

"A lot of people dress for shock value, but she just loves doing her thing and being creative through fashion," stylist Mel Ottenberg says, describing his client's personal style—a term not nearly expansive enough for someone like Rihanna, which is precisely why she's receiving the 2014 Fashion Icon Award.

"What is her mystique...?" Ottenberg trails off. It's difficult—even for him—to put his finger on it. "It's effortless but it's layered, too. It's exotic, mysterious, nonchalant, that's all part of her thing. She never wants to be one note. Her style moves so fast that by the time someone suggests something to me and is like 'That's so Rihanna,' she's moved past it. She keeps it moving."

Sitting front row at the Dior cruise show at the Brooklyn Navy Yard—Ottenberg at her side—Rihanna looked prim in a pale-pink quilted silk dress by the house paired with various pearl-laden jewels and a clean red lip. Her pitch-black tresses spouted out of a high ponytail. The bubblegum look (albeit, a tongue-in-cheek bubblegum look) couldn't have been further from the vibe she was giving just two nights before in her butt-baring ensemble—but that's sort of the point.

"She's separated herself from the pack not only with her fantastic taste, and really knowing her body and how to move, but also because she wants to keep being surprised by fashion," Ottenberg says. "Most stars know their angles and stick with a formula that works. She's not that kind of girl. She always wants to know what's new, what's next. It's fun to keep everyone guessing."

It's that unexpected, evanescent approach that has the fashion world so fascinated.

"Collaborating with her moves at rocket speed. She has an opinion and knows what she likes. She is always evolving, constantly," Ottenberg says. "She always wants to take the risk, never the safe option. Never."

—Taylor Harris

Rihanna

Fashion Icon Award



The NOMINEES



Joseph Altuzarra

Womenswear Designer of the Year

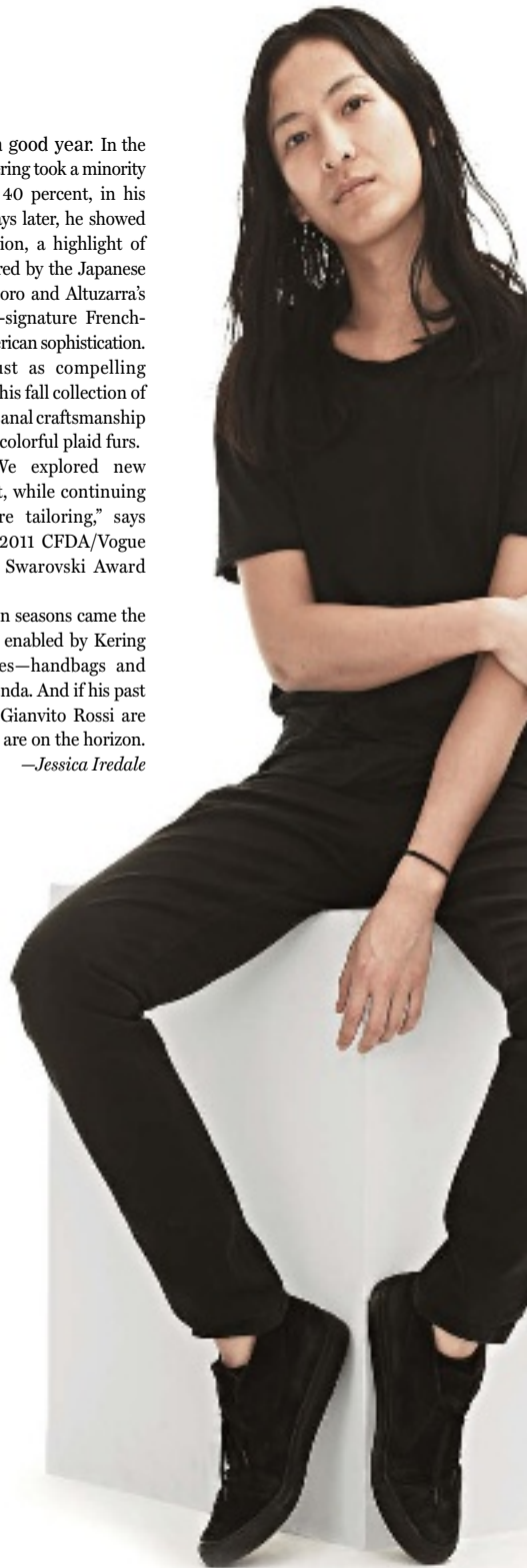
JOSEPH ALTUZARRA HAD a good year: In the first week of September, Kering took a minority investment, estimated at 40 percent, in his five-year-old label. Two days later, he showed a stunning spring collection, a highlight of the four-city season, inspired by the Japanese patchwork technique of Boro and Altuzarra's now-signature French-American sophistication.

Just as compelling was his fall collection of artisanal craftsmanship and colorful plaid furs.

"We explored new ideas of ease and comfort, while continuing to develop our signature tailoring," says Altuzarra, who won the 2011 CFDA/Vogue Fashion Fund and 2012 Swarovski Award for Womenswear.

In between the two main seasons came the company's first expansion enabled by Kering cash: pre-fall. Accessories—handbags and shoes—are next on the agenda. And if his past shoe collaborations with Gianvito Rossi are any indication, killer heels are on the horizon.

—Jessica Iredale



“LET’S DO WHAT we love, and do a lot of it,” Marc Jacobs says, recalling his approach to spring 2014. His inspiration: the Leading Player of *Pippin*, who challenges the young royal’s life choices. “This is the way you want to live?” he questions. “No costumes?...No magic!”

Jacobs indeed did “a lot of it,” presenting a treatise on brooding Victoriana with a surfer subplot (the set was a stylized beach, post-catastrophic event) and piles of decorative excess, down to the elaborately wrought sneakers.

Five months later, for fall, Jacobs worked one of his signature dramatic reversals, stripping away the excess, the pilings, the dark froth.

“There’s always a reaction to the thing before,” he says, now embracing the “very light, very soft, very fresh.” He kept his colors cosmetic, his lines languid and decoration to a minimum via gentle hand-painting and filmy organza tiers. His models walked beneath an Armory sky of 400 pillow clouds—at first delightfully fluffy but increasingly ominous as the light changed—to Jessica Lange’s eerie recitation of the Depression-era anthem “Happy Days Are Here Again.”

As different as the collections were, both resonated unmistakably Jacobs, as they channeled the designer’s emotional approach and love of pure fashion into exquisite clothes.

—Bridget Foley

Marc Jacobs

Womenswear Designer of the Year

Alexander Wang

Womenswear Designer of the Year
Accessories Designer of the Year

BROOKLYN.

Alexander Wang might have rocked the proverbial boat by daring to show his fall collection in the borough; still, everyone showed up. That’s a testament to Wang’s status as one of the most exciting talents in New York, a sentiment heightened by his role as creative director of Balenciaga in Paris, and the recent news that the designer would be H&M’s next collaborator.

His past two collections further cemented Wang’s appeal. For spring, he riffed on branding and censorship—as in name logos, the Parental Advisory warning motif—with traditional men’s wear details, or, as he puts it, “utility and function, mixed with traditional sartorial men’s wear elements.

“When I approach the collections, I like to think about it in a less specific context and a connection to something that feels right ‘now,’ yet has a familiarity to it,” he explains. “I constantly strive to build and find a balance between the construction, the design and the approachability to garments.”

The designer’s accessories approach reflects this, too. Case in point: fall’s cool multipocket handbags and fanny packs.

“Similarly to apparel, I don’t have a ‘philosophy,’” Wang says, “but I try to find a sense of the everyday: accessories that complement an urban uniform, providing both function and ease.” —Marc Karimzadeh



Thom Browne

Menswear Designer of the Year

REIGNING CFDA MENSWEAR Designer of the Year Thom Browne continues to push men's fashion forward. Since introducing his first ready-to-wear collection in 2003, the designer's shrunken silhouettes and ankle-baring pants have had an unmistakable influence on men's style.

In his fall Thom Browne New York line, the aesthetic ranged from tweed-clad British gents to sumo wrestlers complete with samurai pants and giant bombers. Spring's military-themed line took its cues from a mix of historical uniforms spanning from Napoleon to the Red Army.

Browne is launching a collection for fall, called simply Thom Browne, that will be centered around the gray suit. The line of suits, shirts, coats and neckwear will be less extreme (and less expensive) than his runway collection, with jackets a bit longer and lapels a tad wider. Trousers will be hemmed to the shoe with no break.

Although Browne bristles at the thought of calling this a commercial collection, he does acknowledge that the new line will "definitely reach more people."

He's also juggling Black Fleece for Brooks Brothers, Moncler Gamme Bleu, and even took on the project of designing a one-of-a-kind 2014 Infiniti Q50 car last fall, complete with his signature red, white and blue stripe emblazoned on the leather seats and a mirrorlike chrome exterior.

—Jean E. Palmieri



Dao-Yi Chow and Maxwell Osborne for Public School

Menswear Designer of the Year

PUBLIC SCHOOL'S DAO-YI Chow and Maxwell Osborne want to make it clear: Their brand is not streetwear.

"People incorrectly refer to us as streetwear, but the brand isn't streetwear at all," Chow says. "We take reference from New York as a street-based city, but we aren't chasing trends or commenting on what's going on in culture. Our DNA is in mixing high and low, mixing different worlds, referencing and creating fabric combinations, but making it with a versatility



AN AVALANCHE OF accolades has been pouring in for Marcus Wainwright and David Neville of Rag & Bone.

In 2006, the U.K.-born partners were finalists for the CFDA/Vogue Fashion Fund Award; the next year, they snagged the Swarovski Award for emerging talent in men's wear. In 2010, the CFDA honored the duo as Menswear Designers of the Year, and last year, they won the Breakthrough Award at the ACE (Accessories Council of Excellence) Awards.

Since creating Rag & Bone in New York in 2002, they are known for combining their British heritage with a modern American sensibility. The result is a blend of classic tailoring with a downtown New York aesthetic. This past year, they channeled their U.K. roots by showing the spring collection in London, but returned to New York to present fall, although they shook things up by showing before the official kickoff of New York Fashion Week.

They presented their updated classics through a multimedia presentation created by London-based United Visual Artists, which is known for its installations in art and music. The "visual installation" for the fall 2014 show, for example, used photographs of the models on the street wearing the collection prior to the show and projected the images behind them as they walked the catwalk, proving that Wainwright and Neville continue to think outside the box.

—J.E.P.

Marcus Wainwright and David Neville for Rag & Bone

Menswear Designer of the Year



and practicality to it."

Indeed, the brand is more aligned with high street, as shown in its fall collection, in which sumptuous wools were cut into oversize shapes—like the many exaggerated extra-large coats and capes—along with baggy trousers.

"Everyone wanted to be slim and proper with their silhouettes and we were like, why don't we do a baggier pant," Osborne says.

Riding off their CFDA/Vogue Fashion Fund win last year, the momentum continues into their next collection. For spring 2015, the two plan to dabble with colors such as brighter blues, and will introduce a few geometric prints.

"Spring will be all about distortion," Chow says.

Later this year, the two will trek forward with more collaborations and a possible foray in eyewear.

"In all that we do," says Osborne, "we want to show the future of fashion and the new frontier."

—David Yi

Jack McCollough and Lazaro Hernandez for Proenza Schouler

Accessories Designer of the Year

PROENZA SCHOULER'S LAZARO Hernandez and Jack McCollough are veterans of the CFDA Awards, having won the Womenswear Designer of the Year award three times, most recently last year, as well as Accessories Designer of the Year in 2009, the Swarovski Perry Ellis Award in 2003 and the first CFDA/Vogue Fashion Fund in 2004.

The designers plied two very different aesthetics between spring and fall. For the former, sculptural wood heels and tasseled bags were used as a crafty counterpoint to the clothes' earthy minimalism, while the latter was all about "speed and energy," as the designers described the collection of punchy color and attitude. All the models wore flats.

"Our spring accessories—everything from shoes to bags and jewelry—were all quite artisanal, and in some cases one-of-a-kind objects," says Hernandez. "We wanted the accessories for fall to be more grounded in a reality. We only showed flat shoes on the runway, and we felt like it was time for a new bag. The PS1 and PS11 bags have become signatures for us, and this fall we introduced a new family of bags called the Elliot." —*Jessica Iredale*



Ashley Olsen and Mary-Kate Olsen for The Row

Accessories Designer of the Year

STUDYING THE STREET style of Ashley and Mary-Kate Olsen, one finds a common thread—the great extras.

When the sisters step out, they almost always make a strong statement with sunglasses, boho bags and chic flats. More recently, The Row designers, who took home the CFDA Womenswear Designer of the Year award in 2012, also

infused their sophisticated cool into the label's accessories.

For spring, this manifested itself in two bag designs: the slouchy, supple leather Sling, and the cross-body Multi Pouch. That same season, the duo also introduced shoes, working with Bologna, Italy, cobbler Enzo Bonafé on a loafer and mule (these ladies indeed like their flats).

Fall, meanwhile, heralded the new Bucket Bag and Book Bag, the latter in the vein of a classic shoulder style with a hand-pleated construction. In terms of shoes, there were the Derby brogues. And, of course, there are sunglasses, produced in licensed partnership with Linda Farrow Eyewear.

The Row's accessories effortlessly play into the luxe discretion that sets the brand's overall tone. "We feel that in order for something to be luxurious, it should make a woman's life easier," Mary-Kate Olsen says. "We keep that in mind with our accessories in every way."

Adds Ashley Olsen, "We design accessories with a function."

—*Marc Karimzadeh*



For more from behind
the scenes, see
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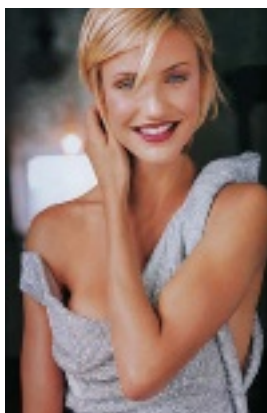
To Paul Cavaco,
Thank you for always making us look good.



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MARIO TESTINO

Congratulations on receiving the CFDA media award.

Paul Cavaco, the creative director of *Allure*, has created magazine portfolios, advertising campaigns, fashion shows, and music videos with Mario Testino, Steven Meisel, Bruce Weber, Richard Avedon, and more. His work has appeared in *Allure*, *Vogue*, *Vanity Fair*, and *GQ*.

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The SWAROVSKI NOMINEES

Rosie Assoulin

Swarovski Award
for Womenswear

Rosie Assoulin has fine-tuned an aesthetic of distinct sophistication infused with men's wear and ethnic touches—like eveningwear with sculptural ease, casually chic American sportswear, mannish touches and such feminine details as exaggerated sashes.



Irene Neuwirth

Swarovski Award for Accessories

Nominated for a Swarovski award for the third straight year, Irene Neuwirth has expanded into new territory: using colorful gemstones like sapphires, emeralds and rubies in her designs.



Tim Coppens

Swarovski Award
for Menswear

Without forgetting his activewear DNA, Tim Coppens embraced a more classic take on men's wear for fall, and took on women's wear, offering a small collection that homed in on athletic luxury with a dash of elegance and sophistication.



Jennifer Fisher

Swarovski Award for Accessories

Jennifer Fisher's fine jewelry of 14-karat and 18-karat yellow, rose and white gold, often with pavé, reflects an edgy-yet-sophisticated aesthetic. Signature styles include diamond lettering and pieces with a focus on customization.



Wes Gordon

Swarovski Award for Womenswear

In just a few seasons, Wes Gordon has honed an unexpected approach to ladylike clothes, delivering elegance with a touch of subversion and catching the eye of some top retailers like Harrods, Saks Fifth Avenue and Bergdorf Goodman.



Shane Gabier and Christopher Peters for Creatures of the Wind

Swarovski Award for Womenswear

Three-time Swarovski nominees Shane Gabier and Christopher Peters of Creatures of the Wind, who are known for their eclectic whimsy, have evolved toward creative refinement and wearability without sacrificing the idiosyncrasy that has distinguished the line.



Marc Alary

Swarovski Award for Accessories

Marc Alary's pieces draw inspiration from the animal kingdom, incorporating shapes of wild animals like monkeys, zebras and elephants with 18-karat gold and colorful precious stones.



Todd Snyder

Swarovski Award for Menswear

For fall, Todd Snyder, known for his unique interpretation of American classics, blended technical fabrics like bonded nylons and waterproof cottons with wools in classic glen plaid and windowpane patterns, resulting in a refined sensibility.



Shayne Oliver for Hood by Air

Swarovski Award for Menswear

For his fall Hood by Air collection, Shayne Oliver introduced outerwear with grommeted suede and leather bombers with Whipstitched sweaters. For spring, the designer says he's exploring comfortable clothes that mix different media with a graphic element.



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