

JANET BROWN STORE MAY CLOSE/15 ANITA RODDICK DIES/18

Women's Wear Daily • The Retailers' Daily Newspaper • September 11, 2007 • \$2.00

# WWD TUESDAY

Ready-to-Wear/Textiles

## Chic Street

Oscar de la Renta addressed potential future-heads-of-states, estate ladies and grand ole party gals with his collection of posh powerwear. Here, he showed polish with an edge in a zip-up leather top and silk satin skirt, topped with a feather bonnet. For more on the shows, see pages 6 to 13.

### To Hype or Not to Hype: Designer Divide Grows Over Role of N.Y. Shows

By Rosemary Feitelberg  
and Marc Karimzadeh

**NEW YORK** — Circus or salon — which does the fashion industry want?

The growing divide between designers who choose to show in the commercially driven atmosphere of the Bryant Park tents of Mercedes-Benz Fashion Week and those who go off-site to edgier, loftier or far-flung venues is defining this New York season, and designers on both sides of the fence argue theirs is the best way.

As reported, IMG Fashion, which owns Mercedes-Benz Fashion Week, has signed a deal to keep those shows

See **The Show**, Page 14

# Iconix, Burberry Resolve Dispute

Burberry Group plc and Iconix Brand Group said Monday that they amicably resolved pending litigation. No details of the settlement were disclosed.

Burberry filed a lawsuit in Manhattan federal court on Aug. 24 against Iconix alleging that the redesigned London Fog brand infringed on its Burberry check design. The complaint said the London Fog line included trenchcoats and scarves with a check design that was "nearly identical" to Burberry's signature design.

A joint statement from the companies yesterday said, "both parties are satisfied with the outcome and are pleased that the matter is now closed."

Iconix and Burberry declined to comment further.

The lawsuit contained allegations of trademark and trade dress infringement, dilution, deceptive acts and practices, unjust enrichment and dilution and likelihood of injury to business reputation. At the time, Burberry asked the court for an injunction and damages, plus trial costs.

Iconix purchased London Fog out of bankruptcy a year ago and relaunched the brand this fall beginning with an advertising campaign in September consumer magazines.

— Liza Casabona

# WWD TUESDAY

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## FASHION

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**16** RTW: Marc by Marc Jacobs' first flagship in Japan, on Tokyo's Harajuku Cat Street, is meant to be a prototype for its freestanding stores.

**16** Boosted by its licensed Calvin Klein lines, G-III Apparel Group narrowed its second-quarter loss from a year ago as sales jumped 21.5 percent.

**18** Dame Anita Roddick, founder of The Body Shop and a human rights and environmental campaigner, died Monday at age 64.

**20** TEXTILES: Première Vision is putting the accent on quality and innovation to lure international buyers to its latest edition this month.

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# Sears Holdings Names Reidy CFO

By Erica Owen

Sears Holdings Corp. said Monday that J. Miles Reidy will take the company's chief financial officer post starting in October — ending a nine-month search.

Reidy, who also will serve as executive vice president, replaces William C. Crowley, executive vice president, chief administrative officer and a Sears Holdings' board member, who has held the cfo position on an interim basis.

Reidy, formerly Capital One Financial Corp.'s "financial cost executive," will report to Crowley.

"We have asked Miles to bring to Sears Holdings this rig-

orous approach to testing and creating value through data-driven decisions," said Crowley in a statement.

In January, Sears started searching for a cfo after announcing Craig T. Monaghan, executive vice president and cfo, would leave the company to return to Florida, where his family still resides.

In its most recent second quarter ended Aug. 4, Sears posted a 40 percent year-over-year drop in earnings due to lower operating results in the retailer's Sears Domestic and Kmart units. Sears last month posted net income of \$176 million, or \$1.17 a diluted share, down 40.1 percent from \$294

million, or \$1.88 a diluted share, in the year-earlier period. The 2006 second-quarter earnings results included a 14 cent-a-share gain related to antitrust litigation. Sears posted second-quarter revenue of \$12.24 billion, down 4.7 percent from \$12.79 billion in the year-ago period. Analysts expected the Hoffman Estates, Ill.-based company to post earnings of \$1.13 a share on revenue of \$12.32 billion.

The results came on the heels of the company's announcement that it had reduced its second-quarter guidance range for the period on economic pressures — adding volatility to the nervous retail sector and pushing stocks lower.

Bear Stearns analyst Christine Augustine, who rates Sears shares at "market weight," wrote in a research note last month that Sears continues to have one of the highest free cash flow yields in the broad-lines sector at 8 percent of sales compared with its peer average of 4 percent.

At the close of the market Monday, shares of Sears closed down 2.3 percent to \$130.64. The stock's 52-week low is \$127.90 and the high is \$195.18.

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## In Brief

● **BLACKS AND FASHION:** Industry veteran Bethann Hardison will be moderating an open discussion Friday called "The Lack of the Black Image in Fashion Today." The event, which takes place at the Bryant Park Hotel Screening Room, will be held from 11 a.m. to 1 p.m. Hardison will lead a discussion on why black fashion models have become basically invisible on the runway in the last decade. "It's to raise consciousness and to take responsibility," said Hardison, who previously ran a modeling agency. Among those expected to participate in the forum are Tracy Reese, Patrick Robinson, Isabel and Ruben Toledo, Diane von Furstenberg, André Leon Talley, Constance White, Iman, Liya Kebede, Naomi Campbell and Veronica Webb, in addition to photographers and stylists.

● **GREEN THUMB:** Aiming to be a model corporate citizen, PPR is establishing a department dedicated to social and environmental responsibility. Laurent Clauquin has been named its senior vice president and director, reporting to François-Henri Pinault, chairman and chief executive officer of PPR. Clauquin is currently PPR's senior vice president of communication and will continue in that role until his successor has been named. PPR is already active on many fronts, aiming to reduce its environmental impact and improve diversity among its 78,000 employees. For example, PPR recently partnered with a French agency that promotes jobs and training for disabled people and hired 241 employees over the past two years, surpassing its objective of 160. Separately, PPR said Charlotte Judet, formerly head of communications at French securities regulator AMF, joined as head of its press department, reporting to Clauquin.

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Ellen Barkin in a Lanvin top and Balenciaga pants.



Heath Ledger



Chloë Sevigny in her own design for Opening Ceremony.



Diane von Furstenberg



Rachel Weisz in Narciso Rodriguez with the designer.



Ellen von Unwerth, Paz de la Huerta, Olivier Zahm and Anouck Lepère at the Bowery Hotel.

## Familiar Faces



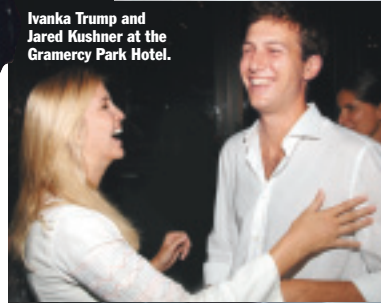
“Wait — you’re **Lily Cole**, you’re **Roxanne Lowitt** and you’re from Duran Duran. What’s going on here?” said **Heath Ledger**, who had wandered into the Bowery Hotel with some friends on Sunday night. He’d happened upon the Another Magazine dinner, where he also found **Helena Christensen**, **Chloë Sevigny**, **Amy Sacco** and a host of fashion fixtures: **Terry Richardson**, **Inez van Lamsweerde** and **Vinoodh Matadin**, **Lazaro Hernandez**, **Jack McCollough** and **Erin Fetherston**.

After a surprisingly staid meal at the hotel’s Gemma restaurant, everyone decamped to The Box. There, the crowd outside the door was such that **Simon Le Bon** and Another’s **Jefferson Hack** were shoved back by unwitting security guards and almost didn’t make it in. Once inside, guests were treated to a risqué show that left more than a few blushing.

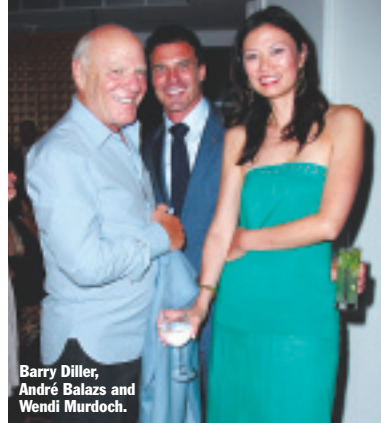
Further uptown, **Narciso Rodriguez** toasted the 10th anniversary of his collection with a low-key affair on the roof of the Gramercy Park Hotel. With his shirt slightly unbuttoned and a five o’clock shadow, the designer looked extraordinarily relaxed. “I think it’s exhaustion,” he said with a smile. “We’ve been through the good times, bad times, tough times, but we’re still here.” And going forward? “I was thinking along the lines of going home to bed,” he said.

Meanwhile, **Rachel Weisz** was in a fierce tête-à-tête with Marie Claire’s **Joanna Coles** (cover talk?), while **Donna Karan** popped up for a break from working on her collection.

**Diane von Furstenberg**’s was already done, so she invited friends to her 14th Street headquarters for a postshow dinner. Seen among the crowd were **André Balazs**, **Rupert** and **Wendi Murdoch**, **Ellen Barkin**, **Veronica Webb** and New York City Police Commissioner **Ray Kelly**, who has become quite the fixture this season at the shows. “There’s always a lot of really beautiful women, and I enjoy that,” said Kelly, who over the weekend had denied speculation he was thinking of running for mayor.



Ivanka Trump and Jared Kushner at the Gramercy Park Hotel.



Barry Diller, André Balazs and Wendi Murdoch.



Delphine Krakoff

## Chop Shop

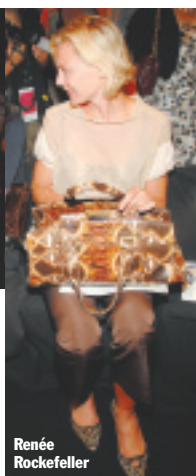
Front-row fixtures are taking the weight off for fall. **Anne Grauso**, **Renée Rockefeller** and **Delphine Krakoff** each swanned into **Carolina Herrera**’s Monday morning show with freshly shorn locks. Both Grauso and Rockefeller’s cuts resemble more of a **Matie Holmes** crop, while Krakoff’s gamine look could be compared to **Mia Farrow** or **Natalie Portman** post-“V for Vendetta.”

“Your products last a lot longer than they used to,” Grauso said smiling.

Krakoff explained she wore her hair short when she met her husband, **Reed**, and has always liked the look. Of course, now it has an added benefit. “I love it because people think I’m 16,” she said with a laugh.



Anne Grauso



Renée Rockefeller

## EYE SCOOP

**Jamee Gregory**’s beach weekend isn’t all that has her glowing: The proud mother has been beaming (and dishing) over her daughter **Samantha**’s Oct. 19 nuptials to **Roberto Benabib**, executive producer of “Weeds.” (Benabib was the husband of the late Amy Spindler.) The small, family-only ceremony will be held in Jamee and husband **Peter**’s apartment, followed by an intimate dinner at the Waverly Inn the next night.

The bride, vice president of communications at Tory Burch, considered donning her mother’s dress, but will wear Vera Wang (thanks to friend **Fernanda Niven**) and a short, mirror-bedecked Naem Khan number to the Waverly.

And she has even managed to put fashion week mayhem to good use. “We actually just did my makeup test in our showroom,” said Samantha on Monday, busy preparing for Burch’s presentation this afternoon. “**Bobbi Brown** is doing my makeup, so she just decided to do it at the same time as the makeup test for our show.” Talk about multitasking.



The happy couple.

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Carolina Herrera



Oscar de la Renta



PHOTOS BY JOHN AQUINO, TALWA CENTENO, GEORGE CHINISE, WLE ERCKSEN AND ROBERT MITRA

# Joie de Mode

Free-spirited looks had their days — celebrating the sheer pleasure of fashion.

**Oscar de la Renta:** “We might have a woman president for the first time,” beamed Oscar de la Renta, obviously tickled at the notion of his client, friend and sometimes Dominican Republic houseguest Hillary doing a second stint on Pennsylvania Avenue. “This is the most exciting and exhilarating time to be designing for women. The biggest challenge [in designing] is to keep pace with how women have evolved.” The comment came in response to a standard-issue query about the collection de la Renta was about to present, so excuse the questioner for thinking that the designer might be in full-on power-dressing mode.

Oscar just doesn't have that kind of one-track mind. Sure, he dresses lots of powerful women, including the one who might ascend to the Most-Powerful-In-The-World post, and for spring he has them covered. Thus his first looks out in his beautiful lineup — to the uplifting, live performance of cult collective the Polyphonic Spree whose synopacted hair-tossing made for a fascination all its own — were chic and authoritative: sharp jackets with slim pants; creamy knits, inventive as a crocheted suit; a series of power reds and wool boucle shirt dresses cut to forgive a too-busy-for-the-gym physique. But Oscar has multiple constituencies to keep happy, and he lavished attention on them all. For the socialista swans who have become his de facto first ladies and the twinkly actresses and other young women

who make up his newest fan base, he presented a veritable hit parade of dresses. Thus came the complete spectrum from the fully adorned, like multicolored ikats and feathered embroideries to strong solids like turquoise, red and lime green ruffled taffetas. Some might lobby for a tighter edit, but de la Renta would argue that his starlet, society and state ladies need endless options for their endless occasions.

**Carolina Herrera:** Every woman loves to give in to her decorative inclinations now and then, and that is just the yen Carolina Herrera set out to satisfy for spring. So much so that the collection she showed on Monday was inspired by the interior watercolors of Jeremiah Goodman, specifically his book “Jeremiah: A Romantic Vision,” published earlier this year. What Herrera sought to capture most specifically was his joyful color sense while adding ample artsy strokes of her own. “I like a lot of details,” she said before the show. “Fashion is about details.”

In that case Herrera delivered oodles of fashion, primarily via elaborate embroideries and upbeat prints. In her zest for color, she wisely went two ways — red, pinks and oranges for fashion extroverts and gentle blues for more subdued types. She went back and forth between structure and fluidity, almost always in the context of



The Polyphonic Spree at Oscar de la Renta.

Diane von Furstenberg



Narciso Rodriguez



jaunty chic — a crisp, ladylike dress stripped of preciousness in white canvas and with huge blue flowers on the bodice; a librarian cardigan-and-skirt motif souped up with a splash of dotted silk; a cardigan tossed casually over a frothy dress.

Evening was a party girl's delight. And if Herrera sometimes let the decorative impulse get out of hand, as with a too-tricked-out tiered and beribboned shirtgown, she more than made up with a dream of a chiffon gown made happy in watery polkadots and an apple-green goddess affair that was simply stunning.

**Diane von Furstenberg:** "Under the Volcano" announced the invitation that also featured a photo of DVF herself in Bali during the Eighties, looking ever so island-sensual in a dusty blue microscopic sarong, an orchid tucked into her hair, her direct gaze luring the viewer to join her state of leisure exotica.

In fact, the spring collection von Furstenberg showed on Sunday had quite the vacation feel. Whether she wanted to send the message that it's time to stop and smell the orchids — or was merely hoping to extend fashion's ongoing obsession with resort — it made for an interesting, if limited, collection, one built on pretty, beachy dresses. Like others this season, von Furstenberg loves both hothouse prints and graphic tribal motifs which she showed in halter cuts and caftans worked in airy fabrics meant to catch every breeze. But since it's the rare working girl who spends April roaming the volcanic sands, von Furstenberg offered more civilized variations in smart shirtdresses and sheaths, as well as some snappy safari fare. And because everyone knows that the "prints are personal" truism is, well, true, she countered the tropic optic verve with moments of visual calm, as with the palest pink filmy chiffon wrap dress that had its roots in the

Seventies and its chic in the au courant present.

**Narciso Rodriguez:** What a difference a season makes. On Saturday night Narciso Rodriguez leapt back into the forefront of fashion in a collection that was nothing short of dazzling. It dazzled with freshness, sporty chic and an artsy slant that was powerful sans pretense.

Perhaps Rodriguez feels more settled since his firm's recent \$12 million cash influx, the result of Liz Claiborne's purchase of 50 percent of the company in May. Or maybe he was ready to emerge from an introspective period. Whatever the reason, the show was spectacular — though devoid of the bells, whistles and spectacle often inherent in that word. Rodriguez's collection was as structured and precise as ever — curved architectural seams, exacting cuts, clean unfussy shapes. He said he was inspired by a "Ninja" theme, which translated oh-so-subtly with an overall focus on the waist and into obi-esque looks, whether a casually sashed kimono, belted coat or a black dress with a wide lilac band at the waist and a demonstrative front zipper.

Part of the success was that Rodriguez lightened the mood considerably, tempering his usual overtly sexual charge with a sportier attitude. See his linen jackets, fresh cotton dresses and loosely cut trousers as Exhibits A, B and C. And then there was the perfectly measured artiness in touches ranging from the simple — a painterly stroke of lilac across a sleeveless summer dress — to the intricate, such as white-on-white floral embroideries and gentle tie-dye starbursts. The most intriguing of embellishments, however, was the black caviar beading, seen in Japanese patterns dancing across the front of a dress or in a simple ring arcing across from jacket body to sleeve. Minimalism with some flourish? You bet. And it was fabulous.

# Make a Move

From bold patterns and colors to fluid shapes and swiny little A-line skirts, fashion is built for motion this season.

**Richard Chai:** Before his show, Richard Chai said he was feeling a newfound confidence. And it showed in what followed — a sophisticated, beautiful lineup in which he employed his signature play on opposites. This time around, he countered fluidity with structure, showing languid evening gowns amidst several sharp shorts suits, the best in shocking bright blue. He also worked the soft/strict conceit all-in-one: knits over shirtdresses, and slim blouses tucked into loose shorts and pants, all of it pulled together by interesting seam details.

**Derek Lam:** There are certain things that come to mind when thinking of Guy Bourdin. Slicked-up, lacquered women. Provocative poses. And sex. So when Derek Lam cited the photographer as his inspiration for spring, it was quite the surprise. Has he gone, well, Tom Ford? Nah. Lam may have channeled the sexy (not sexpot) spirit — and Bourdin model Nicolle Meyer's feathery coiffure — but his girl is prettily softened up. Her outfits don't hug tightly around the body; they swing away from it in relaxed silhouettes, as in bishop-sleeve georgette blouses and effortless wrap dresses. Of course, the show worked a serious Seventies vibe, and thus, one that filtered through the requisite YSL references. Peasant dresses and safari jackets? Got 'em. Animal prints? Lam had them in spades. But as the designer noted, they're not of the Jackie Collins ilk — they're gentler and more smudged, like the ikat zebra print.

**Tuleh:** Bryan Bradley certainly had Italy on his mind. The tony, retro-chic looks featured in his Tuleh collection referenced Sixties Italian cinema and the kitschy "homemade couture" of Rome's Alta Moda show. Still, these were the ladylike clothes Bradley has down to a science: impeccably finished skirt suits in kelly green and coral, a crane-print jacquard coat and a parade of glam bikinis and billowing printed silk cover-ups on swim sirens. There were body-hugging bombshell gowns, as in the slinky, slate one-shoulder style, and campy mixed prints, like a jacket emblazoned with a cabana girl's visage paired with a noisy floral skirt. Pretty pieces were indeed aplenty, but Bradley is a designer capable of molding an idea into a clever statement, as he did recently with Vassar girls and last season's love-inspired lineup. The subtle excitement — not to mention news — of those collections was noticeably absent here.

**Luca Luca:** In one of his most subdued collections to date, Luca Orlandi sought to make a moment out of misty mauves and seafoam greens. In fact, the flash of seasons past was reduced to shiny, iridescent silks — a touch he could have done without. The color palette was as gentle as the silhouette: cut close to the body, as in slim sheath dresses and skinny pants that slouched at the ankle. Ornamentation was kept to a minimum on dresses decorated with monochromatic beaded embroidery or gauzy squares of fabric. Elsewhere, a dress featuring geometric panels, inspired by stained glass, was soft and pretty, as were the crinkled silk styles trimmed with delicate strips of raw-edged silk.

**Peter Som:** It's impossible to avoid the words "pretty" and "polished" when describing Peter Som's clothes. They apply perfectly to his spring lineup of uptown ensembles that showed major focus on the waist. He played with texture in graphic metallic jacquards, patterned sequins and bright coral poplins on all manner of jackets, skirts and pants. Conservative? Yes. But, whereas in the past Som went a tad serious, this was a more spirited collection. Between the plucky prep — as in layered striped Ts, a veiled seersucker skirt and a smart tweed print on a silk chiffon dress and pant — and the flip of flouncy organza skirts, Som showed a playful side.

**3.1 Phillip Lim:** Phillip Lim's collection was a whirlwind of color, texture and movement. By the time each of his 42 models walked out and crowded into the middle of the circular, arched runway, it all looked like a bright jumble. But that was his point: how one puts together all the things picked up through travel. To that end, the CFDA Award winner paired pieces unexpectedly and, ultimately, smartly: a safari jacket and a draped citrus dress — a beautifully done nod to Madame Grès; a tux topper and slouchy harem pants; a sweater-and-bandeau set with a layered chiffon skirt cleverly clipped to imitate feathers. Most looks featured unique details — lacing, fringe, beaded lace, animal prints — so few felt similar, especially when teamed with one of his great big bags or patent tatami shoes. It was a lot to take in all at once, but certainly a testament to Lim's energy and ambition.

**Lyn Devon:** Bauhaus and the beach — they were the perfect platform for Lyn Devon's clean leanings. She beautifully spliced architecturally linear sheaths and tunics with magenta, navy, salmon and gray color blocks. Such Deco details echoed the sporty silhouettes that riffed on the boyish bathing suits of the era. The few graphic strips of Swarovski crystals were a very smart and subtle use of her sponsorship, one that worked seamlessly with Devon's theme.



Peter Som



Richard Chai

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# Feast for the Eyes

One part easy chic and another helping of floaty froth — with just a dash of Seventies sportif. That's the concoction some designers recently dished out on their New York runways.



Jill Stuart



Philosophy di  
Alberta Ferretti



Daryl K

**NEW  
YORK  
spring '08**

**Jill Stuart:** Shedding the heavy Mod inflections of her fall collection, Jill Stuart explored an overtly fluttery, frippery-filled motif. One after another, she sent out diaphanous organza and satin puffs — misty mint minidresses, pouffy pink shorts and a few purely editorial sheer pants in black and white. The idea of such fluffy prettiness was a good one, but some of the silhouettes featured bubbled proportions around the hips, which are a tough sell. And while many dresses, especially those toward the finale, were delicately ethereal, some just looked messy.

**DKNY:** Getting dressed shouldn't be a struggle, and Donna Karan has always made it her mission to ease that process. At DKNY, she offered any number of fab solutions: long, lean-into-flared pants, crisp dress shirts and flowy dresses with tightly wrapped belts, all of it revolving around a relaxed Seventies sportif. This wasn't a retro-fest though, not with the cool play of melon, gray and white, and the crafty ribbon and stone details, which she used sparingly. These were good, real clothes with that all-important easy, throw-on-and-go appeal.

**Daryl K:** When Daryl Kerrigan says her collection is about body-conscious silhouettes, she's not referring to bustier tops and form-fitting frocks. "It's about

how everything *feels* on your body," she explained. In other words, her clothes are easy with a capital E — T-shirt dresses, drawstring vests, relaxed shorts and trousers, all to typical louche effect. Despite the sporty undercurrent pulsing throughout, Kerrigan managed to work in plenty of that rocker reference, from studs embellishing necklines, hems and sleeves to belt-like straps that crisscrossed low on the hips.

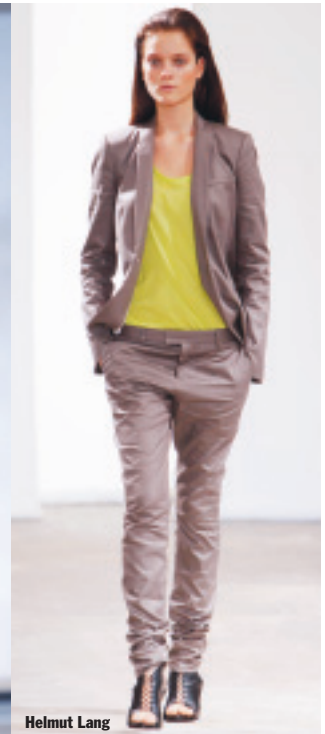
**VPL by Victoria Bartlett:** Runway show or dance recital? That was the question about Victoria Bartlett's terpsichorean collection, for which she channeled Vaslav Nijinsky, Anita Berber and, more obviously, Martha Graham, with bodysuits under dresses and sheer slips, wonderful "Nijinsky" jodhpurs and blousy painted tunics with coined cuffs. As Bartlett expands her quirky lingerie and bandage looks into ready-to-wear collections, however, a bit of the focus and fun are lost. But for this dance-driven conceit, the textured knits, stretch satins and georgette looked freshest when rolled, twisted and draped into shapes that referenced the movement of dance. The most outstanding looks, however, were more indie-undie: tap shorts edged in crystal; an alabaster hobble skirt with a bandage bra, and the hysterical huge white mini crinoline over undies with a tank top and blouse.



DKNY



VPL by  
 Victoria  
 Bartlett



Helmut Lang



Reem Acra



Charles  
 Nolan

PHOTOS BY PASHA ANTONOV, JOHN AQUINO, TALAWA CENTENO, GEORGE CHISEE AND ROBERT MITRA

**Reem Acra:** Spring has definitely sprung for Reem Acra, who showed festive color combinations and wonderful floral prints, with lots of ruching, ruffled flourishes and bows everywhere. The collection's lively spirit was decidedly Spanish, a flavor most distinct in a stretch corset dress with a lingerie bolero, as well as in flaring jewel-toned charmeuse dresses. Sizzling ruffled pieces in black lace radiated a flamenco vibe, yet it was the slightly more restrained column in twisted, pale green chiffon with jeweled cap sleeves that stole the show.

**Philosophy di Alberta Ferretti:** Alberta Ferretti's intimate presentation for Philosophy served her collection well. From a distance, it could just look like a potpourri of pretty dresses, but up close, one really got a sense of the homespun. Nautical stripes running down an oversize T-shirt frock or tank dress looked brushed on, and the beautiful prints — inspired by sculptor Louise Bourgeois and 17th-century Italian frescoes — had a faded, handmade appeal. For all those colorful details, Ferretti kept the collection effortlessly cool, especially in the shift-like dresses with a low-slung waist and high hem.

**Charles Nolan:** Charles Nolan kept to his classic, multigenerational core,

underscored by the friends, family and models who wore the spring collection in his charming literary salon tableau. Nolan gave his gals a mix of all-American sportswear sensibility, some chic Ladies Who Lunch suits and pure romance with the prettiest floaty dresses in town. Yet, what energized this collection were the shots of color in those great polkadot shifts, and the shorts suit in crisp white cotton.

**Helmut Lang:** Three seasons into their tenure at Helmut Lang, Michael and Nicole Colovos took to the runway for the first time. And it seems that, other than a lower contemporary price point, not much has changed chez Lang since the days of the minimal maestro himself. Sparingly used straps, harnesses, slits and slashes detailed slim jackets, skinny pants and body-conscious dresses. Staying true to the house's origins is one thing, but the Colovoses need to infuse some of their own ideas into the label in order for it to remain current.



For full coverage of fashion week, including reviews, complete collection visuals, Fashion Scoops and news, log on to [www.wwd.com](http://www.wwd.com) or [www.wwd.com/fashionweek](http://www.wwd.com/fashionweek).

# Color Forms

Spring looks didn't shy away from bright hues and attractive colorblocking, whether on a geometric swimsuit or a demure day dress.



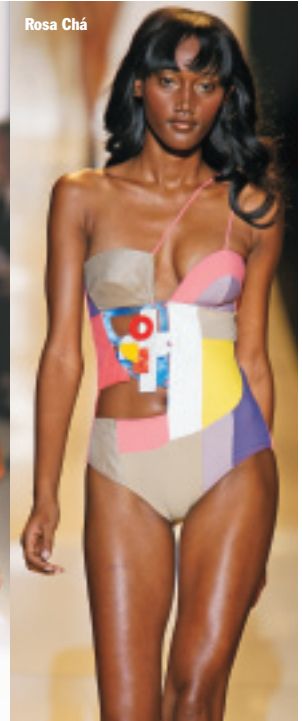
Réyes



Diesel



Nanette Lepore



Rosa Chá



Nicholai by Nicky Hilton

NEW YORK  
spring '08

**Réyes:** For all those working fashion types grumpy over yet another missed U.S. Open final on Sunday, José Ramón Reyes offered his own winning tennis game. Not in a Lycra spandex-loving athletic way, but with an old-school, civilized lawn tennis feel — perfectly summed up with a lovely drop-waisted, pleated white frock trimmed in baby blue. The sweaters, shorts and trousers were definitely preppy, but with a much-needed touch of louche. The collection was not so country clubbish that a smart city babe couldn't understand — and want — these clothes.

**Diesel:** With the premium denim market struggling to find its footing, you might expect a jeans label to look toward other materials. Not so at Diesel, where creative director Wilbert Das opted to go even heavier on the fabric than in seasons past. The result was a collection perfect for the strong and street-savvy Diesel girl, who will love these jeans and skirts sun-bleached to an icy blue, then cut with a paper bag waist or oversize pockets. The volume on the bottom was offset nicely with strong shoulders and sharp angles, the tops often popping in neon color. Add in some sculptural swimwear and bold accessories, and Diesel's got a lock on spring.

**Nanette Lepore:** While for spring Nanette Lepore said she was inspired by Picasso's women, she presented her usual

girlish frocks, blouses and jackets, this time done in acid-toned prints. At best, the painterly patterns looked lovely, as in a plaid wrap skirt paired with an olive one-shoulder top. But at worst, the patterns and colors clashed — i.e., that abstract-print swim dress, long cardigan and hot-pink snakeskin belt.

**Rosa Chá:** Swimwear designer Amir Slama abandoned his usually outrageous carnival colors and instead composed most of this season's collection using a palette that — for him, at least — was subdued. Suits were color-blocked, then cut out and often layered one on top of the other. And, while some flashy adornments and zippers were, of course, *obligatoire*, the overall effect was as cool and refreshing as a day at the beach.

**Nicholai by Nicky Hilton:** Apparently Nicky Hilton looked in her closet one day and thought, "I can do that." The bejeweled bikinis, metallic short shorts and sexy, slinky party dresses (with, guess what? more jeweled embellishment!) shown in her debut collection under the Nicholai label were no different from what she and her sister wear poolside and partying in L.A. and Las Vegas. For those occasions, these clothes are fine, but otherwise unremarkable.

# Fashion Scoops



The T-shirt from the Anna Sui goodie bag.

**VIGILANTE JUSTICE:** Don't mess with Anna Sui. As her many fans and friends know, the designer is one tough chick, and she proved it at her show Monday by taking the law into her own hands. In each goodie bag, her guests found T-shirts emblazoned with "Forever Wanted: Don Cassidy & The Sundance Jin, Reward \$21,000," around a caricature of Don and Jin Chang, the owners of retailer Forever 21, which Sui is suing for copyright infringement. The bottom of the T reads "'Thou shalt not steal'; Exodus 20:15," a reference to the Changs' devout Christianity and the "John 3:16" that is printed on every Forever 21 shopping bag. "I thought it would be funny," the designer said backstage after her show. "I can't really talk about it because I am in litigation, so that was my statement."

In April, Sui filed a copyright lawsuit against the retailer alleging it has been making an ongoing practice of copying her designs since late 2005. Other brands that are similarly taking action against Forever 21 are Diane von Furstenberg and Gwen Stefani's Harajuku Lovers line.

Probably unaware of all the insider hoopla was Evanescence lead singer Amy Lee, who was attending her first-ever fashion show. The avid Sui fan makes a habit of shopping at the SoHo boutique, where she said the staff invited her to the show. The crush of press and fans around her left the singer marveling at her good luck: "It's such good publicity," she said, wide-eyed. "I had no idea!"

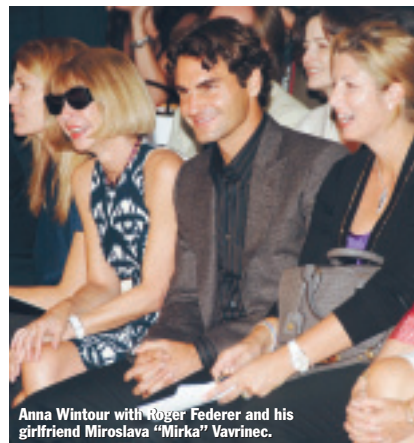
Considering her upcoming plans, it's kismet: Evanescence embarks on its U.S. tour Oct. 23. Down the runway was a more precocious star: Leighton Meester of the much-buzzed-about "Gossip Girl" TV show. Already a veteran of L.A. Fashion Week, she is now tackling New York. And not surprisingly, between the collections and the high-end wardrobe of her TV alter ego, Blair Waldorf, her fashion appetite has increased. "It used to just be shoes and bags," she sighed. "Now it's opened it up to everything."



Victoria Beckham

**OSCAR'S ACES:** Victoria Beckham just loves America. At the Oscar de la Renta show Monday, Beckham couldn't help but rave about her newly adopted country and de la Renta. "L.A. is wonderful, I have never been happier," she said. "The sun is shining, everyone is friendly and the kids are surfing." Even Posh has made it onto a surfboard, though not in her ubiquitous high heels. "You know what, I would do that," she joked. (After the show, she headed over to Fred's at Barneys New York for lunch — even booking a separate table for her two bodyguards. And Posh seemed to love the joint so much she came back at 4 p.m. for coffee.)

But she was upstaged at the show by another import: the crowd applauded U.S. Open-winner Roger Federer when he emerged from backstage with Anna Wintour and his girlfriend Miroslava "Mirka" Vavrinec. "This is my last appearance," he vowed. "I am going home tonight."



Anna Wintour with Roger Federer and his girlfriend Miroslava "Mirka" Vavrinec.

**BRIT BRIGADE:** On Monday afternoon, the cast of "The Jane Austen Book Club" (in theaters later this month) lunched at Brasserie Ruhlmann to fete the film's release. And though the movie is set in Los Angeles, it's no surprise that it's rife with Brits like Lynn Redgrave, Emily Blunt and Hugh Dancy. "It's a rule," Dancy deadpanned, "that any movie with Jane Austen in the title must feature at least three or four English actors." But while the upper-crust English thespians may have played laid-back Californians in the film, Redgrave, for one, insisted art does not imitate life. Asked how she prepared for her role as a free-spirited hippie, the actress said simply, "I did not smoke pot, if that's what you are asking."

**GILDING THE CALVIN:** It seems the company known for its austerity will get slightly decorated today. Jewelry design firm Abraxas Rex has teamed up with Francisco Costa, creative director of Calvin Klein Collection for women, to create a selection of rings and cuffs

embedded with stones such as meteorites, Herkimer diamonds and traditional diamonds for the show. "As crazy as the materials are, they complement the clothes," said Rex designer Paris Kain.

**EVERYBODY'S A CRITIC:** Carolina Herrera's front row Monday included two pint-size supporters — her granddaughters Carolina Lansing and Olimpia de la Concepción. The well-dressed tots waited patiently on the laps of their mothers, Patricia Lansing and Carolina Herrera Jr., before things got underway. Apparently, the third generation is already showing signs of being tastemakers. Before the first model took to the runway, the younger Lansing, whose first show appearance occurred at the age of nine months, was busy backstage pointing out which looks she did and did not like, her mother said.



Carolina Herrera Jr. with daughter Olimpia de la Concepción and Patricia Lansing with daughter Carolina.

**HASTY RETREAT:** Agnès B. had the final spin in Oscar de la Renta's show, but she was one of the first ones out the door afterward. While showgoers stood beneath umbrellas phoning their drivers or trying to hail cabs, the British blonde pedaled down Fifth Avenue smiling on a three-speed bicycle.

**FASHION WEEK SCANDAL:** Ron Smith pulled the plug on a group fashion show he had organized for Sunday at the Hudson, disappointing participants who got word via an e-mail Saturday that read, "Show is not happening. Best, Ron."

Smith couldn't be reached for comment (his cell and home phones aren't accepting any more messages) and the five participants are out more than \$5,000 each. According to one, Vengsarkar Budhu, an FIT graduate who was awarded "Designer of the Year" and the Reem Acra Critics' Award, as well as the Saks Fifth Avenue women's wear award upon his graduation last year, he gave Smith \$5,500 to participate in the show, and had spent almost \$10,000 in total on silks, pleating, beads and fabrics. He said he received Smith's e-mail on Saturday that the show was cancelled, and has been unable to get in touch with him. He said he got the feeling something was up when he went for the fittings, and Smith didn't show up.

"The hotel said he booked the space and never paid for it," said Budhu. A spokeswoman for the Hudson didn't return a call seeking comment. "I spent the last three months making these clothes," said Budhu, who works part-time at FIT. "I don't have a company, but if I got an order, I would make it."

**WELL SHOD:** Giving those standees at the Bryant Park tents something to look at while waiting to go into the shows, the fountain display has always been prime real estate for accessories. This time the Italian Trade Commission bought the whole kit and caboodle to remind us that Italian shoes are the gold standard. ITC Commissioner Aniello Musella said business for Italian shoe exports has been great this past year, rising 11 percent, or about \$600 million, so it was time to celebrate. Shoe giants such as Rossimoda, Vicini, Ballin and Rodò are displaying their goods through Wednesday.

**INCH BY INCH:** At Alberta Ferretti's Philosophy presentation Monday, Padma Lakshmi said she was on the hunt for on-air attire for "Top Chef" and would also cruise by Marc Bouwer and Marc Jacobs. Some wanted to know how the former model keeps the extra pounds at bay. "I tell people that I really exercise a lot. It's not easy to do that. I box, roller skate and lift weights. Even if I have only have half an hour, I will go on the treadmill. I also keep a jump rope in my suitcase," she said.

Well-aware that her ultrahealthy off-the-set diet can only compensate so much and her high metabolism isn't as high as it used to be, Lakshmi said, "Whenever we do fittings for the show, we always leave a few inches in case I gain a few."

**DOESN'T IT FEEL GOOD?:** Payless ShoeSource's Matt Rubel flew in to New York from the company's home base in Kansas City to see the Payless shoes for Lela Rose — and he received whopping praise. "Two of the dressers at Lela Rose came up to me and thanked me. I said 'why are you thanking me?' And they said 'because we can afford those!'" said Rubel. All the shoes, including leather-trimmed slingbacks and more casual ballet flats, retail for under \$30. The company also has partnerships with Abaeté and Alice + Olivia. "The spectacular thing is watching this talent be platformed in a new category and create such amazing product," he added.

**'CONFIRMED' BACHELORS NEED NOT APPLY:** The casting producers over at ABC might do better to tailor the address lists they use when sending out mass e-mails for casting calls. A request for candidates for the next "The Bachelor" was recently sent to fashion editors. It read, "We are on the search again for the perfect candidate and I would love to talk with someone at your magazine about the possibility of becoming this season's pick! If you know of anyone who might be perfect (20s/30s, dynamic, attractive, successful in any career, single), please let me know."

Now, unless the show is taking a dramatic turn, one would assume the producers are also looking for a straight bachelor. At a fashion magazine? Good luck. Yes, it's cliché, but there is some truth to the notion that finding a straight man working at a fashion publication is as easy as getting Stefano Tonchi to wear socks. You'd think ABC understood that. After all, it is the network that shows "Ugly Betty."



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# The Show Must Go On, but Where?

Continued from page one

in the park through February 2010. But what happens after that remains up in the air — and there could be major changes in the wind as designers press the Council of Fashion Designers of America to take more control over fashion week.

While the industry pushed for a centralized locale for shows for years, many designers now grumble IMG has created such a frenzy around Bryant Park that it has the general media and public convinced it's the official home of fashion week. But the media circus is a double-edged sword. While it draws much-welcomed attention to the industry as a whole, IMG Fashion may be the victim of its own success, as some influential designers whisper the hype machine is overwhelming, relegating the editors, buyers — and clothes — to supporting roles. The shows are a commercial enterprise, from the sponsors inside the tents to the general public now being able to buy tickets to the shows for about \$900, complete with a skybox view.

Showing off-site allows designers to find venues that give their presentations a less generic touch. The downside of that is the logistical nightmare of buyers, press and other fashionistas gridlocking their way through the city's streets. (Does anyone really look forward to those requisite treks down to Milk Studios, or some similar venue, particularly in foul weather? Remember the anniversary year of the United Nations — when even a two-block trip seemingly took an hour?)

That wouldn't be anything new, however. As in the past, the bulk of this season's participants are showing away from Bryant Park. Of the 263 shows to be held during New York Fashion Week, only 57 will actually be held in the Bryant Park tents. Ralph Lauren, Calvin Klein, Donna Karan, Marc Jacobs and Proenza Schouler found alternative venues years ago. Oscar de la Renta defected from the tents this season to a former Christian Science church on Park Avenue. That said, the tents still have their share of marquee names, including Diane von Furstenberg, Michael Kors, Carolina Herrera and Vera Wang. And Fern Mallis, IMG Fashion's senior vice president, has no concerns about the growing trend of designers moving away from the tents.

"In 16 years of doing these shows, I have watched designers come and go," she said. "When we started this, we couldn't do it if we didn't have Calvin Klein, Donna Karan and Ralph Lauren in the tents. When they left, people said that it's the end of the tents, but history has proven that that's not the case. We fill every slot we could possibly fill."

With one less venue to work with this season to try to reduce the event's impact on the park, IMG claims it had to turn away more than 20 designers who wanted to show in Bryant Park. This year's setup allows for about 60 shows compared with 80 last February. Nevertheless, IMG managed to make room for MetLife's "Snoopy in Fashion." It caused some raised eyebrows and questioning whether MetLife forked out significant cash, since IMG, after all, is looking to make a profit.

Not so, said Mallis, who assured that she would have never taken the tent away from a major designer. "There wasn't a designer that wanted to book in the big tent at that time," Mallis said. "It's a charitable show."

One designer, who asked not to be named, said, "With 7th on Sixth, everything comes prepackaged. Now we have reached a point where it is more sterile to do it that way. With our own space, we can create a more intimate setting."

Tuleh's Bryan Bradley, who has used the tents for years, said, "I show because of the cost, because of the convenience and because, ultimately, people are used to that backdrop. It doesn't distract. It's not like, 'Oh, we're going to this church we have never been to before.' I do believe that fashion shows are best when they are focused and not a road show. All the other things, like getting a band, having people falling from a ceiling or people on stilts...to me, are an admission that the clothes aren't quite interesting enough."

Donna Karan, on the other hand, is a proponent of shows taking more of a salon approach, and she chooses not to show her DKNY and Collection lines at the tents. "If we were showing in season, I would agree to the circus, but right now, we are showing to the press," she said. "I think there has to be a stricter way of looking at it, that it's not all about fashion week. I'd rather talk about fashion in the stores, and the same energy should apply when



A showgoer makes a T-shirt statement at the DVF show.



the clothes get into the stores. As far I am concerned, we should explode at the beginning of every season, but the pre-season should be done like screenings."

The celebrities, too, should come to the real premiere rather than the preview, according to Karan. "Let them come during season, but before it, it should be private," she said. "We don't have to explode it and confuse the customer," she argued.

Meanwhile, a year has quietly passed since the CFDA's non-compete clause with IMG expired, which has some designers wondering whether the nonprofit organization could be plotting a return to show business.

Executives at the CFDA downplay any notion that they are seeking to compete with IMG's profit-driven fashion week, but CFDA president Diane von Furstenberg confirms the organization is working with the city to find a permanent venue for fashion events, which could include fashion shows.

"I think that it appears clearer and clearer to me that the fashion world needs a large venue and a place where people can go, and that is one of the things we have been working on with the city," she said, pointing to the Hudson Yards redevelopment project as a key opportunity. "The mayor is working on a cultural center there, which will have room for fashion shows and other things," she said.

Von Furstenberg said the CFDA is unlikely to start its own week of shows that would go directly against IMG.

"I don't think the CFDA will be in the business of doing shows, but there is no question the CFDA has more prominence and will work more and more on scheduling, and the dates. I don't foresee us doing shows, but we are working with the city to provide venues that IMG can then take some pieces of," she said.

In 2001, the CFDA sold what was then 7th on Sixth to IMG for the reported sum of \$5 million.

At the time of the sale, detractors complained that the CFDA had become too focused on the business of running fashion shows and had veered too far astray from its then 40-year-old aim to further the cause of fashion and to promote American designers. But industry sources involved with the decision insisted organizing and running the Bryant Park shows was too time consuming for a bare-bones nonprofit like the CFDA. Of course, the trade-off meant that the money garnered from the runway shows was no longer going back into the CFDA.

Monika Tilley, an emeritus board member, said, "I'm sure all sorts of people think it would be easy to [produce shows]. It's not....One of the reasons we decided to

sell to IMG — after we started the whole thing — [was that] we realized it really was a business enterprise and that was not what the CFDA was all about."

According to sources, IMG bought 7th on Sixth at a time when it was in financial peril, and with the hit from 9/11, some are wondering whether it could have survived without IMG's infrastructure.

IMG is the world's leading and most diversified sports, entertainment and media company that Goldman Sachs has pegged as a more than \$1.5 billion operation. That figure is said to be more than double what Ted Forstmann paid for the largely sports conglomerate nearly three years ago. Under his reign, IMG has reduced its agent-based business to become more focused on modeling, event management and TV production and distribution.

Aside from Mercedes-Benz Fashion Weeks in New York, Los Angeles and Miami, IMG has a hand in many fashion weeks or events globally. The tents in Bryant Park have become a spectacle with multiple sponsorship booths including MAC Cosmetics, American Express and Havaianas that contribute to IMG's bottom line. "We make sure the sponsors are relevant and bring something to the table," Mallis said.

Sources, however, said that despite the hoopla, IMG's profit from the shows is marginal. IMG's cost of staging them is an estimated \$12 million a year, and designers pay from \$25,000 to \$50,000 a venue. Unlike its sports events, IMG cannot sell television rights for the shows.

If all this is a far cry from when the CFDA ran 7th on Sixth, some say so be it.

"The CFDA has changed, our mission statement has changed, as well," former CFDA president Stan Herman said. "Diane got behind mentorship, scholarship programs and designers themselves. [Producing the shows is] a monster operation, and it would seem to me that it would be a distraction.

"We then ran it as nonprofit," he explained. "Whatever profit, if there was [one], went back into shows. It's different when you run a profit-making machine. At the end of the year, you have to show profit. Fern [then executive director of the CFDA] and I both believed that we were helping fashion in New York [then]. We were trying to make New York a global fashion capital. We weren't thinking of making millions of dollars."

Steven Kolb, executive director of the CFDA, concurred the tents centralized the shows and added much venue space to the city for designers, but, he added: "The reality is that New York Fashion Week is not defined by the tents. A lot of people think that fashion week is Mercedes-Benz Fashion Week, but it happens all over New York and in many venues."

Despite the end of the non-compete agreement last year, Kolb was adamant that the CFDA would not get back into producing shows. "As an organization that is basically there to represent designers and a trade organization, we have been able to do so much more for our membership by not having to produce shows," he said.

Kolb agreed that one option could well be a 100,000-square-foot Eastern Railroad site within the Hudson Yards project, in the 30s and 40s off Eighth Avenue. That site, he added, could be a future location for a fashion museum, with open park space and indoor gallery venues that could serve for runway shows as well as other fashion-related activities.

"We wouldn't want to produce that, but we would be interested in having a say because of the ongoing conversations we have had with the city," Kolb said.

Mallis said she is not opposed to the idea of IMG taking space within the Hudson Yards development, though completion still could be years away.

"We're all in various stages of discussion with the mayor and the city about the future of the fashion industry," Mallis said. "There is a lot of synergy between us to create a strong fashion presence in New York City."

Kolb said the bigger issue is scheduling, and the lack of one central organization to arrange the show slots. "You have IMG, which is scheduling in the tents; you have the Fashion Calendar, which is scheduling shows, and you have the CFDA involved," he said. "I'd like to see some type of way that decisions are being made in scheduling shows and access to all venues based on what's right to all American designers."

Further change may be in order, observed Bud Konheim, president and chief executive officer of Nicole Miller. "The time is ripe for the CFDA or for someone else to try it. What would happen is the CFDA would get themselves back to serious design. And to have a show, you would have to qualify for shows," he said.

That arrangement would leave IMG with what Konheim described as the commodity shows. "It would be like Sears versus Bergdorf Goodman," he said. "If IMG could pull it off, they would be low-level TV, media, chain fashion." The elitists would gravitate to the new format, said Konheim, adding, "It wouldn't be about celebrity-made clothing."

# Future of Janet Brown Boutique in Limbo

By Lisa Lockwood

For 24 years, the late Janet Brown catered to the ultrachic and wealthy women of Nassau County on Long Island and beyond with her namesake designer boutique in a nondescript building on Carlton Avenue in sleepy Port Washington, N.Y. Brown was among the first American retailers to champion designers such as Jil Sander, Azzedine Alaïa, Miuccia Prada and Marni.

But now her influential boutique is on the brink of closing — and faces competition from a store across the street being opened by a former employee. The potential demise of Brown's store is an illustration of how a talented individual can build a successful business — even in a town of only 15,000 people — that can rapidly deteriorate if that person dies with no adequate plan for succession.

Since Brown's death in March from a heart attack, her 1,000-square-foot store has been overseen by her sister, Elaine Edelstein, an accountant from Philadelphia. However, sources said Edelstein alienated the intensely loyal staff, which had worked together for years, and several of them left. Now Randi Newman, Brown's longtime right-hand woman and top saleswoman who resigned July 2, is going into business directly across the street with a new store called Julienne. The store is being financed by one of Brown's customers, Julieann Orso, with buying assistance from Susan Stone, owner of Savannah, a high-end store in Santa Monica, Calif.

In a telephone interview, Edelstein said it's been a rough few months, and determining the future of her sister's store has been difficult. She was faced with such options as continuing with the current staff, selling the store or closing it down.

"There's nothing definitive," said Edelstein. "Everything's great and ongoing." She said she didn't know whether the store's buyers were purchasing spring lines.

Brown, whose success came even as there was a general decline in the number of independent retailers in the U.S., had a talent for recognizing the potential of European designers and introduced them to her savvy clientele. She frequently bought collections with specific customers in mind, cultivating a rapport with both the vendors and her customers.

For better or worse, Brown was a "one-man show," who really didn't groom a team of buyers to succeed her. Nor did she have children whom she could train to take over the business, as other family-owned businesses have successfully done, such as Richards/Mitchells and Hirshleifer's.

"Just the way the composition of the business was, it did not allow for succession," said Edelstein. "How do you pass that on? Janet's abilities were very broad. She was a genius."

Edelstein said she contemplated continuing with the current staff, but realized "Janet's expertise and her savoir faire [couldn't] be duplicated by anybody." She said she might have considered selling the store to someone to carry on the Janet Brown name, "but without her being there, it was very hard for me. She was that good, and it was very difficult."

"When Janet died, I believe the store died," continued Edelstein. "Although it continues to do wonderful business, and the [fall] merchandise [that Brown ordered] continues to come in, nothing has happened to put an end date on it."

She said the store's lease doesn't have an expiration date, and she's able to keep it going as long as she wants.

However, a few sources said much of the merchandise appears to be on sale, and traffic's been very spotty the past few months. Employees are waiting for Edelstein to pull the plug.

Edelstein said she has tried to pay the vendors in as normal a fashion as possible. "Janet was very prompt in paying her vendors. I want to honor Janet and keep it professional," she said.

In early August, Edelstein sent a fax to several vendors canceling some fall orders, which some vendors took as an indication that the store would be closing. Edelstein confirmed that she did cancel orders going forward, but was honoring the orders that had been placed by Brown earlier in the year. "I have a loyalty to the customers who are used to being outfitted for every season. Orders are still coming in. The ones further out, for October-November, I don't know," said Edelstein.

At one point, she considered having Newman take over the store, but said: "I couldn't crystal ball whether a seller could be a buyer. That was Janet's expertise. I couldn't evaluate that, and it would have been a big financial risk. Janet had such a wonderful relationship with the vendors. The European vendors were Janet's bread and butter. No way can you rubber stamp Janet Brown."

Brown, who was known for her refined taste level, ran the business side, too.

"She was amazing. It was such a combination of genius and talent," said Edelstein. "Janet had the innate ability to do this since she was very young. She was a scientist and an artist who came to this business. She was great. Her mind was going all the time. It was really the death of an owner and the death of a business."

"I decided to let it go the way it was. The golden goose was Janet's last purchase in Europe," said Edelstein.

Andrew Jassin, managing director of the Jassin O'Rourke Group, a consulting firm here, said it's important for independent stores to have succession plans in place.

"Not only are there iconic brands that are designers, but there are iconic brands that are retailers," said Jassin, citing such stores as Maxfield and Fred Segal in Los Angeles; Saks Jandel in Washington; Hirshleifer's in Manhasset, N.Y., and Scoop in New York. As manufacturers have developed teams of people in order to run the business in the future, these boutiques need to have a plan of succession, as well. Frequently, they open branches, which forces them to hire more high-level executives to run the business, he said.

"Because of [Janet's] strong personality and how she developed certain European trademarks, she became a linchpin. She never thought about succession," said Jassin.

But she did train a handful of her staff in buying and merchandising techniques. Now Brown's refined, ultrachic aesthetic is being channeled into a new store that will



The Janet Brown boutique in Port Washington, N.Y.



The late Janet Brown.

open across the street from her store at 274 Main Street in late October or mid-November. The three women involved in the new store hope to cater to the same affluent customer base that Brown cultivated over 20 years. Stone is spearheading the buying, Orso is financing the store and Newman will run the store and handle all sales.

Julienne will carry merchandise similar to that in which Brown built her reputation — lines such as Jil Sander, Marni, Lanvin, Azzedine Alaïa, Nina Ricci, Bottega Veneta, Prada, Pringle, Missoni, 6267, Etro and Givenchy.

Luca Voarino, director of sales and vice president of Marni in the U.S., said he didn't know if Janet Brown was closing or not, but is currently working with Julienne. Marni also has had a long-standing and strong relationship with Stone's Santa Monica store.

"The people who are working with [Newman] are the people who worked with Janet all these years. That's the legacy of Janet Brown. Mrs. Orso was a longtime client," he said. He said he plans to ship the fall-winter Marni line to Julienne. He said that was the last selection that Brown made in March. "That order was given to Julienne," he said.

"There are no ill feelings at our end. We're totally happy with this setup. Janet's business was all about Janet. Her clients loved her and trusted her. I had lunch with her two days before she died. I was at the trunk show in the city, she was cooking the food and bringing it in from Long Island. She was a volcano, an incredible lady. She was a one-man show," said Voarino.

A spokeswoman for Bottega Veneta confirmed it has sold Julienne the resort collection, and said it is no longer selling to Janet Brown.

Christina Oxenberg also has decided to sell Julienne her high-end knitwear collection. She said that Janet Brown didn't cancel her fall collection, but she didn't plan to ship it. "My stuff is all expected [at Brown's store]. I didn't get the fax," she said.

An executive at Jil Sander said, "We are working with Julienne for spring 2008," but declined to comment on Janet Brown's status.

According to Newman, the new store "will have the same mentality [as Janet Brown]. Maybe it'll be a little more feminine; women's needs change. There will be more dresses." She said the store will continue with its tradition of buying special selections for specific customers and offering tremendous customer service. "I've been in contact with all my customers, I've phoned them and have given them an update [on the new store]," said Newman.

"I was Janet's right arm. I was the salesperson of Janet Brown, and I created wonderful rapport with my customers," said Newman, who worked with Brown for 19 years. "I did the buying with her, as well, and Janet taught me everything I know."

Newman described the new store [which is actually three small stores that will be combined] "as a little jewel box."

"It will be very simple and elegant. There's a fireplace and beautiful skylights, French doors and a garden in the back," she said.

Newman said she's hired her assistant and the seamstresses from Janet Brown.

Newman explained that Janet Brown "was a destination."

"People would come for lunch and spend the day and enjoy. I want to make sure it's the same — a homey place — and we're giving proper attention to all our customers," she said. The store will dress the woman head-to-toe, and also will carry accessories such as footwear and pantyhose.

As the owner of Savannah, a 700-square-foot designer boutique in Santa Monica, Stone said she often traveled with Brown on buying trips to Europe, and also knew Orso. "After Janet died, Julieann wanted to carry on serving the same clientele that Janet has serviced. I was asked to be part of this project. We had parallel businesses in selections we stocked. I'm doing the buying, and I'm involving Randi," said Stone.

"We want to continue with all the clients Janet had over the years and expand the market, also," said Stone, who's been in the market since July buying for both her own store and Julienne.

"The reason we went across the street is we knew Janet Brown as it existed would not continue without Janet. We wanted an address in the same location. It was just serendipity that a location came up across the street," said Stone. The Janet Brown space would have been too small, she said.



Construction is under way for a new store, Julienne, across the street from Janet Brown, combining three storefronts.

STOREFRONT PHOTOS BY ROBERTA MIRA

## Ready-to-Wear Report

## Biba's Hulanicki Reflects on the Swinging Sixties

By Marc Karimzadeh

Barbara Hulanicki and her husband, Stephen Fitz-Simon, created one of London's hottest labels in the Sixties — Biba — and their store on Kensington High Street became a hangout for the hip.

Swinging London is remembered for its free spirit and innovation, and Hulanicki had a front-row seat. Her 1983 autobiography "From A to Biba" is being rereleased this month as part of a series of fashion books published by V&A Publications, a unit of the Victoria and Albert Museum in London. In North America, it is distributed by Harry N. Abrams Inc. and will sell for \$15.95.

Hulanicki wrote a new foreword for this edition, in which she looked back on the spontaneity and energy of the Sixties. She and her husband kept the label going for 12 years and catered to the era's icons, including David Bowie, Twiggy and Marianne Faithfull.

"I look back to the Sixties with great fondness," Hulanicki recalled over tea at Soho House in Manhattan's Meatpacking District. "It was me and my husband, and he did the business side. It was such a free time, and we were doing business without investors."

The book is inscribed "To all Optimists, Fatalists and Dreamers," and, in a way, it sums up who she was. A Polish native who was raised in the U.K., Hulanicki had worked as a freelance fashion illustrator, going to the collections and sketching for the likes of British Vogue, the Times of London, and WWD, before founding Biba in 1964. Hulanicki's Web site, barbarahulanickidesign.com, says that a pink gingham dress with a round hole in the back and a matching head scarf put the label on the map, and the rest became fashion history.

"The young market was so strong and it had suffered so much under their parents that it was all rebellion," Hulanicki said. "They had just enough money for a bedsit [a one-room apartment], a Biba dress and a party."

And boy, did the party spread. Before she knew it, Hulanicki and Fitz-Simon, who died in 1997, were selling their merchandise to Bergdorf

Barbara Hulanicki



**“You can break through. You can do things you really want to do, and with a good partner, you can work, and keep laughing.”**

— Barbara Hulanicki, Biba

Goodman, Macy's, Bloomingdale's and independent retailers.

"It was a big party, day and night, but you did work all the time," Hulanicki recalled of the era. "But it wasn't as druggy as people make it out to be. It was some pot smoking, maybe a bit of LSD, but there was no cocaine. But the pot was very strong."

Reversals forced Hulanicki and Fitz-Simon to close the business in 1976, but she doesn't appear to have any regrets. Hulanicki wants new readers to realize "just how much you can do with the energy and a will," she said. "You can break through. You can do things you really want to do, and with a good partner, you can work, and keep laughing."

There have been multiple attempts to relaunch Biba, most recently with Bella Freud, who left in June. Manny Mashouf, chairman and founder of the fashion retailer Bebe, took a 60 percent stake in the Biba label in July.

Of the revival efforts, Hulanicki said, "I think they're bonkers. It was something that was very much of a period. Now, they keep doing expensive things for Biba. That's not what it was about. It should be like an H&M or a Topshop. But I am watching it with real interest, because this is the first time that somebody who knows how to manufacture is involved."

Hulanicki now lives in Miami and designs hotel interiors, working with Chris Blackwell and his Island Outpost Group on Miami projects such as the Marlin, the Cavalier and the Leslie hotels, as well as the Pink Sands resort in the Bahamas. She may have swapped garments for interiors but she still keeps a close watch on fashion, and one of her pastimes is taking in the collections on Fashion TV.

"They should stop doing big buttons everywhere," she chuckled. "And I don't understand how many bags you can have. With my mother, it was the sable coat, now it's the shoes and handbags that really make the statement."

That said, she has even caught the fashion bug herself again. This December, Hulanicki will launch the Hula collection for the Home Shopping Network. It will include tunics, Russian shirts, sequined scarves, printed T-shirts and accessories like quilted handbags, scarves and flip-flops. Price points haven't been determined yet but she can't wait to experience selling on television.

"I like the idea of what it can be," she said. "It's so instant. If you f--- up, you know it immediately."

## G-III Narrows Loss, Raises Guidance

By Vicki M. Young

G-III APPAREL GROUP LTD. ON MONDAY NARROWED its second-quarter loss from a year ago as the company's sales jumped 21.5 percent.

As a result, the company raised its full-year guidance.

For the three months ended July 31, the loss came in at \$884,000, or 5 cents a diluted share, from a loss of \$1.7 million, or 14 cents, in the same year-ago quarter. Sales rose to \$83.9 million from \$69.1 million.

For the six months, the loss was \$7.3 million, or 46 cents, compared with a loss of \$10.6 million, or 85 cents, in the same year-ago period. Sales jumped 42.6 percent to \$119 million from \$83.5 million.

Morris Goldfarb, chairman and chief executive officer, said in a statement, "We are pleased to have outperformed our financial plan for the second quarter and we are on pace to report strong performance for fiscal 2008. Our suite of licensed fashion outerwear brands has had a very strong booking season led by Calvin Klein, Guess, Kenneth Cole and Sean John. We

have an excellent mix of brands and, despite a relatively challenging marketplace, we are confident that we will perform well in both our licensed and private label outerwear businesses."

The ceo said the Calvin Klein dress line continues to be extremely well received by the market. In addition, the balance of the firm's other Calvin Klein businesses, which include coats and women's suits, also is having a very good year and will show strong sales and operating profit increases from the prior year.

For the fiscal year ending Jan. 31, the company has raised estimates for diluted net income a share to be between 98 cents and \$1.03, compared with previous guidance of between 90 cents and 95 cents. G-III also expects sales of \$510 million compared with its previous forecast of \$500 million.





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# Body Shop Founder Anita Roddick, 64

**LONDON** — Dame Anita Roddick, founder of The Body Shop, died Monday after suffering a brain hemorrhage. She was 64.

Roddick, a long-standing campaigner for human rights and environmental causes, was with her husband and daughters, according to a statement from the family.

She "was admitted to St. Richard's Hospital in Chichester, close to her home, yesterday [Sunday] evening when she collapsed after complaining of a sudden headache," the statement said. "Mrs. Roddick was admitted to the hospital's intensive care unit and her husband Gordon and two daughters Sam and Justine were with her when she died."

Jean-Paul Agon, chief executive officer of L'Oréal, which acquired The Body Shop last year, said: "All of us at L'Oréal are shocked and deeply saddened by the news of Anita Roddick's passing away. Anita was quite simply an extraordinary woman: inspired, visionary, very brave and extremely generous. L'Oréal had the great privilege, over the past year or so, of sharing in her passion. Anita was an inspiration to us all and a tremendous force for good."

Deep shock and sadness were also registered by Body Shop chairman Adrian Bellamy in a statement. "Anita was not only our founder, but she was also the heart and passion of The Body Shop and with her we achieved so much, whether on animal rights, human rights, community trade, or through the founding of organizations like Children on the Edge.

"It is no exaggeration to say that she changed the world of business with her campaigns for social and environmental responsibility," he continued in the statement.

With her flamboyant personality, very public stance against perceived corporate greed and outspoken opinions on traditional stereotypes of attractiveness, Roddick will long be remembered as a maverick in the world of beauty.

She was at the forefront of the naturals movement, offering products based on everyday and exotic ingredients; promoted environmental issues by encouraging recycling, and spearheaded beauty's ethical drive, with high-impact campaigns against animal testing and promoting fair trade — long before they became fashionable causes. Roddick also endorsed a holistic approach to beauty and promoted a more inclusive take on what is considered appealing.

Born the daughter of an Italian immigrant couple in Littlehampton, England, in 1942, Roddick was among the most colorful and quotable executives in the cosmetics industry. Her frank personality was key to the success of The Body Shop, which she founded in 1976, with her husband Gordon. Awarded an OBE (Order of the British Empire) in 1988 and named Dame Commander of the British Empire in 2003, Roddick's name is indelibly linked with the beauty chain.

When she announced her intention to sell her stake in the firm to L'Oréal in 2006, it caused consternation in some quarters as she was seen as befriending former foes. At a press conference, she contested that opinion.

**“Anita was not only our founder, but she was also the heart and passion of The Body Shop and with her we achieved so much, whether on animal rights, human rights, community trade, or through the founding of organizations like Children on the Edge.”**

— Adrian Bellamy, The Body Shop

"It's not selling out," she said at the conference, which she attended with L'Oréal's top brass, the company's then chairman and ceo Lindsay Owen-Jones and Agon. "And the assumption that I am sitting next to an enemy is one that is absolutely wrong."

At the press conference to announce The Body Shop buyout, Owen-Jones expressed his admiration for Roddick the businesswoman, adding, "Though sometimes she's said things to hurt me."

Indeed, Roddick had a no-holds-barred approach to business and regularly railed against her competitors' homogenous depiction of beauty. In her book, "Business as Unusual," she said of the industry, "It makes me angry — not just because it's an industry dominated by men trying to create needs that don't exist, but for what it does at its worst. At its most extreme, the beauty industry seems to have decided it needs to make women unhappy with what they look like. It plays on insecurities and self-doubt about image and ageing by projecting impossible ideals of youth and beauty. It blinds us with science without giving us the kind of practical information we could use. And it has rarely celebrated women outside Caucasian culture. But then I don't believe an industry, which so many women find so unsettling, could really claim to celebrate or cherish women of any culture."

Through The Body Shop, Roddick celebrated traditional beauty remedies inspired by indigenous populations from around the world. In addition, she had a profound effect on the contemporary cosmetics industry by bringing to the masses environmentally conscious products at accessible prices. By setting up her own stores and a network of franchised doors, she bypassed traditional distribution and generated a cult-like following among traditional and antiestablishment consumers alike, as well as teenagers taking their first tentative steps in the world of cosmetics.

A pioneer of the freestanding beauty chain, The Body Shop was a leading entity in a movement that included Origins, Bath & Body Works and Victoria's Secret Beauty. The Body Shop, however, began as a humble single-unit store in Brighton, England.

Roddick trained as a teacher before a stint on a kibbutz in Israel led to a trip around the world. After returning to England, her mother introduced her to Gordon Roddick.

"Our bond was instant," she said on her Web site, [anitaroddick.com](http://anitaroddick.com). "Together we opened first a restaurant, and then a hotel in Littlehampton. We married in 1970, me with a baby on my back and another in my belly.

"I started The Body Shop in 1976 simply to create a livelihood for myself and my two daughters, while my husband, Gordon, was trekking across the Americas," she continued. "I had no training or experience and my only business acumen was Gordon's advice to take sales of 300 pounds [about \$600 at current exchange] a week." That store was followed within six months by a second. The Body Shop now counts more than 2,100 doors in 55 countries. When the chain was sold to L'Oréal last year, it was valued at 652 million pounds, or about \$1.322 billion at current exchange.

Ethical sourcing, recycling and traditional beauty remedies, all of which have be-



come synonymous with The Body Shop, were inspired by Roddick's life. "My early travels had given me a wealth of experience," she said on her Web site. "I had spent time in farming and fishing communities with pre-industrial peoples and been exposed to body rituals of women from all over the world. Also the frugality that my mother exercised during the war years made me question retail conventions. Why waste a container when you can refill it? The foundation of The Body Shop's environmental activism was born out of ideas like these."

Roddick added The Body Shop's signature green decor came about as it was "the only color that we could find to cover the damp, moldy walls of my first shop."

The company went public in 1984 and tackled the U.S. in 1988. That turned out to be a particularly tough market due to stiff competition and her determination to stick to the chain's ethos.

"Viewed from Europe, the United States is the graveyard of European retailers," she said in "Business as Unusual."

But Roddick was not one to be daunted by challenges. In her efforts to promote human rights at a grassroots level, she took on multinational conglomerates and governments. Roddick's involvement with humanitarian and environmental campaigns ran from working with Greenpeace to stop the dumping of toxic waste in the North Sea, to teaming with Refuge, the U.K. support service for women and children suffering from domestic violence. Her activism continued after her day-to-day association with The Body Shop ended following its acquisition. Roddick's most recent posting online, dated Sept. 6, referred to Amnesty International's highlighting of the case of two prisoners held in Louisiana State Penitentiary.

Despite her gregarious nature, she described herself on her Web site as a natural outsider, who was drawn to other outsiders and rebels.

"James Dean was my schoolgirl idol," she recounted. "I also had a strong sense of moral outrage, which was awakened when I found a book about the Holocaust at the age of 10." Her sense of humor also was often evident. Following press reports that she intended to give away her money, she responded to pleading letters through her Web site.

"I will be giving my money away — that's a fact — but not at the moment. I've always said that I don't want to die rich — it's mentioned in my book 'Business as Unusual' — first published in 2000," she said, adding she planned to set up a charitable foundation. "Please give me a break — I'm not dead yet!"

— Brid Costello

## MEMO PAD

**FIRST LOOK:** Though People was the only weekly to put **Halle Berry** on its cover after the Academy Award-winning star revealed last week that she's pregnant, C magazine was the first to shoot her after the announcement. The two-year-old lifestyle magazine, based in Santa Monica, Calif., photographed the actress at her Malibu home on Friday for its November cover. "It was good timing," admitted **Jennifer Smith Hale**, C's founder and editorial director. Berry was shot on the beach wearing fall dresses by Jean Paul Gaultier and Pucci. Hale said Berry "seemed to be just ecstatic."

But the news is really the photo, not the accompanying article: gossip junkies looking for an exhaustive account of her pregnancy will be disappointed. In an interview conducted Monday, Berry spent more time talking about her new film with **Benicio Del Toro**, "Things We Lost in the Fire," than about her pending motherhood.

Meanwhile, C's October issue will feature another pregnant actress — **Naomi Watts**. Though Watts gave birth nearly two months ago, the actress was shot for the September issue of



Jane before Condé Nast folded the title in July. Jane's August issue was its last, and C bought the Watts images from photographer **Tesh**. Luckily, the story still appeared somewhat timely — the shots are from the chest up, and the interview was conducted several weeks after Watts gave birth. — **Stephanie D. Smith**

**DASHING WORDS:** After selling his stake in his apparel company, Rocawear, **Damon Dash** had to find something to keep him busy besides lending a hand to wife **Rachel Roy's** line. Now, the entrepreneur has taken to journalism. Dash will pen a column in the business section of the daily giveaway newspaper Metro; his first was published Wednesday and will continue to appear the first Wednesday of every month. But if you're going to read his column, please call him Dame. "That is how my friends address me," he

writes, "and being that I only let my friends in on my personal thoughts, opinions and overall point of view on life, I would have to consider anyone who is taking the time to read this as a friend." Dame's first business lesson? Stay true to the game. He says he "was successful selling products that are real and relevant to me, which I think means I am authentic." His latest venture is his ownership of the American rights to sneaker line Pro-Keds, "which is the sneaker I wore as a kid." — **S.D.S.**

**SIGNING ON:** **Sarah Cristobal** has been named as senior Web editor of Harper's Bazaar online. Cristobal will take over the daily programming, video creative development and continuing rollout of new interactive features on the site. Cristobal joins from Style.com, where she was associate editor. She begins Sept. 24. — **S.D.S.**

## Lululemon Sees Earnings Rise

In its first earnings report as a public company, Lululemon Athletica Inc. said Monday that income more than doubled.

For the three months ended July 31, the Vancouver-based yoga apparel company's earnings jumped to \$5.1 million, or 8 cents a diluted share, from \$1.9 million, or 3 cents, in the year-ago quarter when the firm was still privately held.

For the same period, sales grew 80 percent to \$58.7 million compared with \$32.5 million in the previous year.

New stores, plus strong same-store sales, continue to drive the company's growth. Lululemon will finish the year with more than 80 stores in North America. In addition to the eight units opened in the first two quarters of fiscal 2007, Lululemon plans to open 17 stores in the second half of the year, and 30 to 35 in fiscal 2008.

Lululemon issued its initial public offering June 27, raising \$327.6 million with 18.2 million shares of common stock priced at \$18 each. Since then, the stock price has more than doubled, closing at \$36.66 Monday, though shares fell in after-hours electronic trading.

For the first six months of the year, earnings increased 69 percent to \$8.7 million, or 12 cents a diluted share, from \$5.1 million, or 7 cents, in the year-ago half, on sales that climbed 70 percent to \$103.5 million from \$60.7 million.

"We have the right team in place," said Robert Meers, Lululemon chief executive officer. "I am constantly amazed that everyone is so committed to the company and focused on making an experience of our product, so that there is so little conversation about the pressures of the public market."

The company gave guidance of 30 to 33 cents a diluted share in fiscal year 2007, including 5 to 6 cents in the third quarter.

— **Whitney Beckett**

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## Textile &amp; Trade Report

## PV Rolls Out Creative Carpet

By Emilie Marsh

**PARIS** — Facing a congested international trade show calendar, competition from the Far East and a daunting euro-dollar divide, France's foremost fabric fair, Première Vision, continues to put the accent on quality and innovative designs in order to lure international buyers to its latest edition this month.

According to organizers, the fair, which runs Sept. 18 to 21 at the Parc d'Expositions in Paris-Nord, Villepinte, will boast the shows "most creative selection to date," with new technology, intricate design methods and new markets fueling the offering.

"We must distinguish ourselves with innovative styles and high-quality fabric," said Philippe Pasquet, Première Vision's chief executive officer, asserting the strategy would keep designers placing orders despite currency issues. "The weak value of the dollar today is a major concern. But we expect that the desire for high quality and innovation will keep visitors from the United States placing orders."

American designers and fashion firms plan to attend the show in full force, while being vigilant about their purchasing.

"We will not be cutting back on orders or encouraging our design team to buy less, but we will emphasize the price-versus-value relationship and make sure they are keeping that in mind when making selections and purchasing decisions," said Paula Sutter, president of Diane von Furstenberg.

In an ongoing effort to appeal to a broader range of visitors, the show's badge system for select individual retailers, launched last season, will carry into next week's fair. Dubbed "Club," "Business Vision" and "Creative Vision," badges give priority access and services to select retailers, established fashion firms and young designers in order to ensure easy access at the show.

With 38 new manufacturers, this month's showing will boast a total of 733 exhibitors. According to Pasquet, the majority of newcomers are Italian manufacturers, including some century-old mills that are making their international debut.

"There are many Italian companies that have a very old savoir faire that have until now relied on their own markets," Pasquet said.

Expanding its reach into new markets continues to be a key strategy for organizers, and South Korea will make its first substantial showing at PV.

"[South] Korea is starting to acquire considerable textile experience," said Pasquet of the nine Korean exhibitors making their first foray into the European market. "[The country] now has gained extensive textile expertise. Much like Europe, they face fierce competition from China and India, so they shifted their savoir faire to focus on high-quality and innovative production, especially in high-tech fabrics."

Première Vision, which operates the concurrent Expofil and Indigo showcases, also hopes to extend its reach to new creative categories. For its Indigo trade show, organizers tapped industrial designer Matali Crasset and graphic designer Mathias Gaillaguet to design a lounge area dubbed "Espace Rencontres" that will feature their creations.

"We wanted to create a platform which demonstrates that our devotion to creation expands beyond the fashion category into other creative universes such as design and literature, and reinforce relations between fashion and the arts," Pasquet said.

Aiming to establish Première

Vision as an international brand, a section at the show will exhibit visuals from PV's marquee shows in Tokyo, Shanghai, New York and Moscow.

"We are working hard to market Première Vision as an international brand," explained Pasquet. "The fair is recognized internationally. Première Vision is becoming a label."

Meanwhile, the fair said it would launch a new exhibition devoted to denim dubbed "Denim by Première Vision." The first exhibition will be held for two days on Dec. 4 and 5 at The Docks in Paris. It is expecting some 50 international firms, including denim manufacturers, denim process and finishing specialists and denim accessory specialists to exhibit from France and other countries.

"We conducted a market survey which confirmed that the industrial process for making denim fabrics was very long and industry specialists would benefit from more time," said Pasquet, who held out hope the new show would give manufacturers and retailers a head start in ordering and sourcing denim offerings.



Inside Première Vision.

## Trend Forecast: It's in the Mix

**PARIS** — Unusual mixes of synthetic and high-tech fibers with natural fibers, such as climatic and stain-resistant polyester fibers with wool, cotton and linen, are the key trends to watch at Première Vision, said fashion director Pascaline Wilhelm.

Important developments also include:

- A marriage of function and creativity: A plethora of reversible and multi-functional fabrics will be on show, seen in reversible prints and double-sided fabrics that couple comfort-inducing properties with decorative designs.

- Volume and density are key, expressed in a variety of lightweight, "soufflé" fabrics or in supple heavier goods.

- Ambiguous textures and Surrealist prints will also be a strong trend throughout the salon. Examples include checks that blur into stripes, retro prints juxtaposed with futurist graphics and experimental furs that resemble a wet animal.

- Denim splits into two main axes: a continuation of clean, chic denim with a variety of wool mixes, and a departure into "rustic" styles featuring coarse stitching, linen mixes and scratchy treatments. Shiny textures are also big, including "tarmac" and leathery finishes. Cold colors dominate, such as green, duck blue and violet.

- Environmentally friendly textiles continue to flourish, with a focus on improved manufacturing processes. "Rather like going to the local market, banana, bamboo, coconut and algae are typical ingredients at play, presented both as fibers and as finished fabrics," said Wilhelm.

— K.F.

## Designers Make a Shopping List

By Katya Foreman

**PARIS** — Where better to sniff out clues about next fall's collections than at their starting points? Here, designers and buyers offer glimpses into their shopping baskets as they get ready to head to Première Vision:

**Christian Wijnants**, designer

**Shopping for:** "Wool tailoring fabrics and coat fabrics, silks, printed velvet or devoré, sporty cotton for pants, fancy embroidered things and, of course, jersey in wool, viscose, Modal and cotton."

**New directions:** "Techno, shiny, new touch, but very high-quality fibers, nothing too synthetic."

**New focus:** "Jersey and silk."

**Budget:** "Up by 5 to 10 percent."

**Climate change:** "We don't buy as many heavy fabrics as we did four to five years ago."

**Giles Deacon**, designer

**Shopping for:** "As I use Première Vision for additional elements, I try to keep an open mind about where to go, though I seem to end up in the fantasy section every season."

**New directions:** "Eco-friendly has to be a way forward. The great thing is that [manufacturers] are now becoming more precise in their execution. We always try to develop new techniques and manipulations with the fabrics that we use, trying to make them more personal and unique."

**Budget:** "[It's] always increasing, thank God, generally by 20 percent each season."

**Climate change:** "Climate change is an ongoing design dilemma. Do not think you have it all under wraps yet."

**Kaito Hori**, designer for Commuun

**Shopping for:** "Organic fabrics, natural fabrics, fancy fabrics, especially jersey."

**New directions:** "Techno, eco-friendly. [The industry] needs to develop techniques to make not only natural, but also high-quality fabrics because often natural fibers are difficult to treat."

**Budget:** "Up 300 percent."

**Climate change:** "We prefer to take lighter fabrics. Clothing is becoming seasonless."

**Camilla Emilsson-Falk**, spokeswoman for Hennes & Mauritz

**Shopping for:** "We don't really decide on what to look out for, but try to keep an open mind and get inspired."

**New directions:** "Eco-friendly and technological, wishfully in perfect harmony."

**Climate change:** "We still work around the four seasons: spring, high summer, fall and winter holiday."



Giles Deacon

PHOTO BY TIM JENKINS

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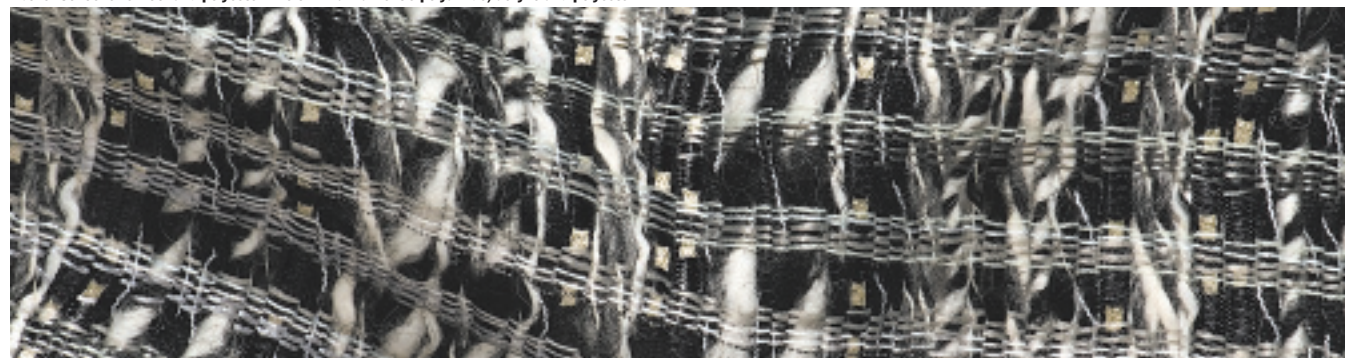
Textiles & Trade



# Uncommon Sense

Nothing's what it seems. For fall 2008, voluminous fabrics come featherweight, classic prints go wayward and traditional fabrics fuse with smart textiles. Take Malhia Kent's off-kilter tweeds and Schoeller's Prince of Wales check wool lined with an insulating techno fabric designed to resemble old-fashioned felt. This season, textile manufacturers are out to challenge the senses, both to the eye and to the touch. — Katya Foreman

Above: Schoeller's wool and polyester. Below: Malhia Kent's polyamide, acrylic and polyester.



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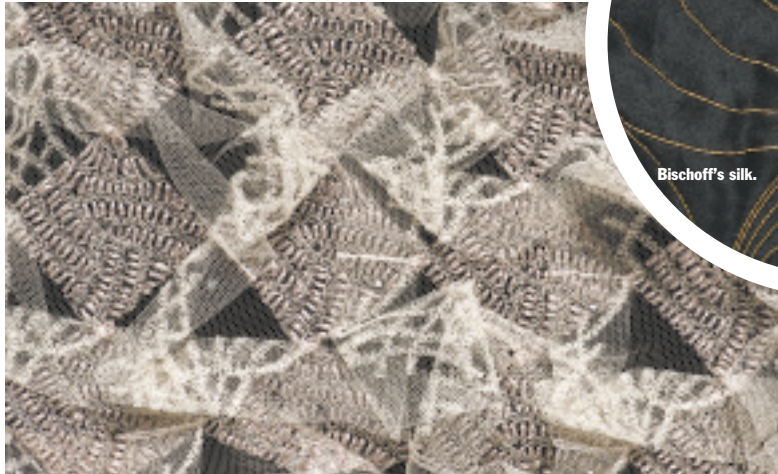
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▲ Weisbrod-Zurrer's acetate and polyester.



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PHOTOS BY FRED BOVALDIAN

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Textiles & Trade

# Texworld Expanding in Apparel Arena

By Katya Foreman

**PARIS** — Texworld will mark its 10th anniversary during the edition of the fabric fair slated to convene Sept. 17 to 20 at Le Bourget here.

The number of American visitors to the event is expected to remain stable at around 300, with regulars such as Banana Republic, Macy's and Polo Ralph Lauren confirmed.

But new adventures are afoot for Texworld, which plans to accommodate a rising contingent of exhibitors proposing finished garments and full-package services.

"Texworld is about the world of textiles and I'm delighted that all levels of development are mixing," said Michael Scherpe, the fair's president, adding that about 3,500 of the visitors expected, in particular those from the mass distribution sector, have expressed demand for fabrics and finished garments at the fair.

"One of our main strengths is our representation of non-European garment manufacturers," he said.

For example, the event's new hall three will introduce the CTAF, Salon Professionnel du Tissu et du Prêt-à-porter Chinois (Professional Salon of Fabrics and Ready-to-Wear).

**“The main attraction is the lower price points and flexibility offered by these firms that control the entire chain of production.”**

— Michael Scherpe, Texworld

The initiative, covering about 10,000 square feet, will showcase around 85 mid- to high-level Chinese textiles firms, made up mainly of garment manufacturers. Catwalk shows will take place twice daily. Key players from Ningxia, the world's largest cashmere producing region, will be in attendance, as well as some of the country's most important denim manufacturers.

"In February, we'll be extending the hall's finished garment section to international players," Scherpe said.

After its introduction in February, the salon's international full-package section, which represents firms offering thread to finished product services, will double in size to around 40 exhibitors, principally from Asia.

"The main attraction is the lower price points and flexibility offered by these firms that control the entire chain of production," said Scherpe, adding that the sector primarily concerns big-volume buyers.

Computer-savvy fabric hunters, meanwhile, will be able to log on to one of 10 new research terminals as part of a new fabric database dubbed i-tex. The service will enable visitors to peruse textiles available at the show according to criteria such as composition, delivery dates and prices.



"For now, each exhibitor was asked to submit around 10 fabric samples, but we hope to catalogue entire collections in the near future," said a spokeswoman for the event.


The system soon may be made available for restricted long-distance access.



A view of Hall 2 at the last Texworld fair.

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# Scene

A look at places to go, eat and stay during Première Vision and Texworld.

## L'ARCHITECTURE DE TRIOMPHE

At La Cité de L'Architecture & Patrimoine, visitors can view France's architectural delights under one roof.

Facing the Eiffel Tower on the Right Bank, the museum's collection of plans, models and blueprints for the country's architectural treasures, as well as shards of historical monuments, is billing itself as the biggest center of its kind in the world. While its temporary galleries opened their doors March, the permanent collection of French architecture and monuments from the 12th century to the present will open Friday.

Located in the Palais de Chaillot at the Place du Trocadéro, La Cité de L'Architecture, with a rooftop terrace and a stunning view of Paris, was designed by French architect Jean-François Bodin with galleries that curb around the building's original foundation.

Temporary exhibits include La Villa de Mademoiselle B., a Barbie doll villa and fashion line designed by nine French women architects, which runs Oct. 11 until Jan. 27. On the second level, projects for the Mies van der Rohe 2007 prize, Europe's most prestigious biennial architectural prize, will be on display by architects such as David Chipperfield, Norman Foster, Zaha Hadid and Jean Nouvel.

— Emilie Marsh



La Cité de L'Architecture & Patrimoine

## LE FAST FOOD

He may already have a Michelin-starred restaurant in Le Violon d'Ingres, an annex and a noted fish restaurant Les Tables de la Fontaine on the Rue Saint-Dominique, but chef Christian Constant has just opened a fourth venue on the same street. Les Cocottes de Christian Constant specializes in seasonal dishes in single-serving cast iron cocottes (French ovens).



The interior of Les Cocottes de Christian Constant.

"I wanted to do fast food à la Française," the chef said. "My idea was to offer good food and good prices in a setting where people don't linger at the table," although President Nicolas Sarkozy called a lunch meeting here recently.

That seating is limited — there are three tables and the rest of the seating is counter-side — and has le tout Paris angling for a spot. Constant's protégé, Philippe Cadeau, changes the menu weekly; look for mushrooms, game and scallops at the moment, but prices stay the same at about 15 euros, or \$20.68 at current exchange, for a cocotte, and 7 to 10 euros, or \$9.65 to \$13.79, for soups and salads.

There are no reservations, not even a phone, so the best shot at beating the line is to show up early, by 12:15 p.m. for lunch and 7:15 p.m. for dinner, or opt for the basic menu during off hours.

Les Cocottes de Christian Constant is located at 135 Rue Saint-Dominique, 75007

— Tina Isaac

## SWEET DREAMS

Located on Rue Saint Sulpice in the heart of Saint-Germain des Prés, the charming Hôtel Odéon Saint-Germain offers luxurious intimacy and a convivial atmosphere.

Recently decorated by Jacques Garcia, the 27-room hotel has a refined decor with warm colors like ochre and grayish beige for the velvet and taffeta curtains or prune for the thick carpets. But the designer also kept the original white beams and cut stone. Price ranges from 150 euros, or \$205, for a classic room, to 480 euros, or \$657, for the junior suite equipped with a hammam.

Hôtel Odéon Saint-Germain is located at 132 Rue Saint Sulpice, 75006; +33.1.4325.7011.



Hôtel Odéon Saint-Germain

# Lace Firms Run the Trend Gamut

By Katya Foreman

**PARIS** — Lace manufacturers are ready to unveil a cornucopia of styles for the latest session of Première Vision, ranging from all-natural to experimental designs.

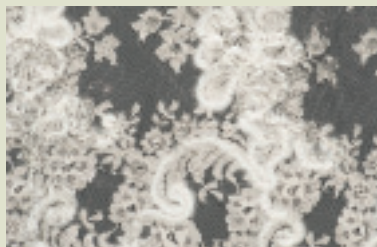
Designers at Sophie Hallette, for example, have been trying out new architectures and volumes for fabric.

"Rather than using [external] ornamentation such as beads, we've treated lace as a material in itself, using tulle and unusual threads [such as mohair] to achieve new visual and tactile effects," said Pierre-Alain Cornaz, the house's artistic director.

One new "phantom flower" design features motifs that appear to shift like shadows across the fabric, an effect achieved through a multi-layering and interweaving of threads.

"[In certain cases], we've manipulated the fabric to such a point — by ruching it, weaving it, lacquering it, say — that it stops resembling lace," said Cornaz, adding that the house's more technically adventurous designs nonetheless remain functional.

Many houses elected gray as the season's ruling shade, with broken tones and muted metallics also rife.



Sophie Hallette's sculpted mohair lace.

"Shimmery fabrics always work well for the holiday season," said Anne-Marie Langry, head of marketing and creation for Noyon.

Alchemy, Eastern Europe and "camouflage revisited" count among new themes for the house, with an emphasis on natural fibers.

"A natural touch is especially important," Langry said.

Also on the nature trail, Solstiss will be exhibiting a number of vegetal laces, combining natural fibers, such as cashmere and wool, with botanical prints, such as bamboo and foliage.

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PHOTO BY FRED BOVAJIAN

# Z Zegna Extreme: A Fashionable Fragrance

By Matthew W. Evans

**NEW YORK** — Fashion and fragrance went hand in hand at the Z Zegna spring men's show here Sunday evening, where the fashion house unveiled a limited edition version of its Z Zegna men's scent, called Z Zegna Extreme.

During a reception prior to the show at Skylight Studios, Ermenegildo Zegna's fragrance licensee, YSL Beauté, hosted a preview of the new fragrance

## BEAUTY BEAT

in a space adjacent to the runway area. Attendees sipped Prosecco, sampled Z Zegna Extreme and observed a mural-size version of the ad visual, along with a table displaying small bowls of the essential oils found in the scent.

There was also a Ducati Monster motorcycle on display in the space, which was dubbed the Z Zegna Extreme Experience room.

A Ducati motorcycle appears in the ad visual for Z Zegna Extreme, along with model Guillaume Gabriel. And, as part of a sweepstakes promotion for the scent, YSL Beauté is planning to give away a Ducati in conjunction with Bloomingdale's.

"The concept is all about being the complementary part to Z Zegna fashion," Gillian Gorman, vice president of marketing at YSL Beauté, said of the Z Zegna Extreme Experience space. "It's about building the fragrance in with the fashion."

After the show, Z Zegna designer



The ad for Z Zegna Extreme.

Alessandro Sartori discussed the inspiration for Z Zegna Extreme. "This guy is a young guy surviving in a city landscape," he said of the Z Zegna man. The scent is "fresh and the fragrance is linked [to the fashion] because he is looking for fresh things."

"Fragrance is absolutely important to the overall [image]," Sartori added. "He wants style and style is about the look, which includes fragrance."

Sartori noted that there are "big

plans" in men's fragrance for Z Zegna next year but he was mum on specifics. "The fragrance and fashion are evolving together," he said.

Z Zegna Extreme, a flanker to the two-year-old Z Zegna scent, is due to be launched at 1,000 doors in November. In addition to Bloomingdale's, YSL Beauté executives anticipate its distribution network will include Macy's and Sephora.

The shape of the metallic silver Z Zegna Extreme bottle was inspired by a flask and a black band runs around the bottom, sides and collar of the bottle, lending a sporty feel. The scent, which was blended by Antoine Lie at Givaudan, features top notes of mandarin, casao fruit and grapefruit; a heart of cardamom, rose and juniper, and base notes of Kashmir wood, patchouli and vetiver.

Z Zegna Extreme will be available in a single 3.3-oz. size for \$66 and it is expected to be on counter through next spring. Industry sources estimate the scent could generate between \$6 million and \$8 million in the U.S. The scent will be promoted via a sampling campaign in its full distribution network.

Commenting on the association between Z Zegna and Ducati — which began when one of the bikes appeared in the original Z Zegna fragrance ad campaign, and continued when Ducati designed a special edition Z Zegna bottle last year — Gorman said that while there is no formal business relationship, there is a so-called "synergy of lifestyle."

"The spirits of the two brands share similar aspects," she said. "Both [Z Zegna and Ducati] are marketing to the same demographic."

## Obituary

WWD.COM

# Clare Cain, 73

**NEW YORK** — Funeral services will be held this morning for Clare Cain, a retired Elizabeth Arden Inc. executive who developed Elizabeth Taylor's landmark White Diamonds fragrance. She died at home in East Hampton, N.Y., Saturday, the day after her 73rd birthday, according to her daughter, Clare Farella. She had suffered a long battle with breast cancer.

In the early Nineties, Cain was one of the most productive and influential executives working in the American fragrance industry. As vice president of global fragrance development, she spearheaded the development of White Diamonds, which won a coveted FiFi award in 1992, and a number of other designer projects in the Arden stable.

"Clare had some of the great successes, especially Elizabeth Taylor's White Diamonds, and I'm going to miss her very much," said Joseph Spellman, who was executive vice president of marketing at Arden at the time and is now a special consultant at the Estée Lauder Cos. Inc.

Cain retired from Arden in 1996, ending an 18-year career with the company. Previously, she held similar positions at Revlon.

In addition to Farella, she is survived by another daughter, Maureen Cain; a son, Harold Cain, and two grandchildren, Nicole and Kaitlin Farella.

Services will be held at 10 a.m. this morning at Most Holy Trinity Church, 79 Buell Lane, in East Hampton, N.Y.

The family requests that in lieu of flowers, donations be sent to the Susan G. Komen Breast Cancer Foundation or the East End Hospice.

— Pete Born

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# WWD LONDON PREVIEW

SECTION II



"The collection is inspired by the elegance of Capri, Palm Beach and Portofino in the Fifties, Sixties and Seventies.

A glamour and elegance epitomized by icons such as Babe Paley, Gloria Guinness, Talitha Getty and Slim Keith.

The collection is a modern interpretation of that style — luxury and elegance translated in a contemporary, easy way."

— Hakan Rosenius, Asprey



## DREAM A LITTLE DREAM

The Brits are revving up for their days in the sun.

## LONDON PREVIEW

## Scene

Lots to do and see in London.

**LUELLA LOVES LONDON:** For a designer whose collections have been inspired by musicians from The Clash to the Sex Pistols, it's fitting that Luella Bartley's first store, on London's Brook Street, was once home to Handel, and that Jimi Hendrix was once a next-door neighbor. The new 1,400-square-foot store will carry Bartley's entire collection, alongside limited edition pieces such as riding boots designed with the artist Noki. The space itself showcases Bartley's English countryside-meets-London avant-garde aesthetic. Antique leather and dark wood fittings rub elbows with edgy artwork and touches of graffiti. "Everything I do is connected to London. It is the constant inspiration for my collection — so it makes me really proud to stamp my mark here with my first stand-alone store," said Bartley.

*Luella, 25 Brook Street, W1  
+44.207.518.1830*

**IT'S A WRAP:** London girls will have a new source for everything Diane von Furstenberg come fashion week when the designer unveils her third boutique in the city — and her first in central London — on Bruton Street in Mayfair. "I went to school in England, and Mayfair for me is the center of the world — shopping there is something special," says von Furstenberg, whose store will carry her entire range, from cult jersey wrap dresses to her jewelry line for H Stern. Like von Furstenberg's first store in New York's Meatpacking District, the 2,650-square-foot space is inspired by a jewel box. The ceiling is covered with mirrors, there are pink velvet banquettes, and deep purple carpets line the dressing rooms. And the New York designer is in good company on the street: Matthew Williamson, Stella McCartney and Miller Harris all have stores there, and Ronnie Wood's *Scream* contemporary art gallery is right nearby.

*Diane von Furstenberg, 25 Bruton Street, W1  
+44.207.221.1120*

**MAKE SOME ROOM:** Selfridges is out to seduce customers of every age, budget and background with its new Wonder Room that's selling gifts ranging from vinyl Gorillaz figurines to Chanel diamond brooches and Tiffany earrings. Selfridges has tried to re-create the eclectic spirit of a *Wunderkammer*, or cabinet of curiosities, in the new 19,000-square-foot hall on the ground floor of the Oxford Street store. For those weary of retail therapy, there's also a Wonder Bar, where customers can savor fine vintage wines — by the glass — at the bar's self-service wine jukebox.

*Selfridges, 400 Oxford Street, W1  
+44.113.369.8040*

**SISTER ACT:** A-listers may be thin on the ground at London's fashion shows, but what does that matter when the city is filled with celebrity clothing collections? Sienna and Savannah Miller are the latest to hop on the trend. They've recently opened *Twenty8Twelve* on Westbourne Grove, which offers their fall collection of soft leather biker jackets, silk tunic dresses and wax trenches in a suitably shabby-chic environment. There's also a dash of culture in the mix. David Cooper, who designed the prints for the sisters' collection, is displaying his conceptual ink line drawings at the store.

*Twenty8Twelve, 172 Westbourne Grove, W11  
+44.207.221.9287*

**MILLER'S TALE:** The model-turned-actress may be a path well trod, but model-turned-photojournalist Lee Miller, a muse to Man Ray who went on to win acclaim for her Surrealist photography and her coverage of WWII for *British Vogue*, is one-of-a-kind. "The Art of Lee Miller," an exhibition that opens Saturday at London's Victoria and Albert Museum, celebrates the photographer's diverse body of work, from portraits of Charlie Chaplin and Picasso to photography documenting the liberation of Paris in 1944 and The Blitz. The show, which coincides with the centenary of Miller's birth, will also feature her drawings and war reportage from the Forties *Vogue* spreads. "Lee Miller's life has been described as a jigsaw puzzle," said Mark Haworth-Booth, the exhibition's curator. "This exhibition finally weaves together her many arts, and tells the tale of one of the 20th century's most creative women."

*The Art of Lee Miller, Sept. 15-Jan. 6, V&A Museum,  
Cromwell Road, SW7  
+44.207.942.2000*



Selfridges' Wonder Room.

Wahaca

**SHOREDITCH HOUSE:** In London, bar-hopping used to mean choosing between London's edgy and gritty East End and the glamorous but less trendy West End. Now, Shoreditch House, the East London outpost of Nick Jones' members' bar Soho House, has brought the best of the two worlds together. The four-story space is housed in a former tea factory and preserves the original architecture, with wooden beams and exposed brickwork. There are new, luxe details too, such as a rooftop swimming pool and bar, an underground bowling alley and a spa. "It's the fashion industry's MySpace come to life," said designer Henry Holland. "You can't make your way to the loo without striking up a deal or agreeing to a collaboration."

*Shoreditch House, Ebor Street, E1  
+44.207.739.5040*

**MULBERRY'S NEWEST TREATS:**

Those with a yen for a more cerebral type of fashion collaboration would do well to check out the Julie for Mulberry pop-up shop on Westbourne Grove, which showcases a capsule collection of Mulberry-branded pieces designed by the artist and illustrator Julie Verhoeven. Verhoeven's quirky prints of thorny roses, teaspoons and doll-like faces adorn items such as a quilted shopper, a billowing silk dress, silk scarves and a cotton T-shirt. And, as nothing says London more than a tea party, the store will launch Saturday with tea, champagne and Julie for Mulberry cupcakes baked by Portobello Road's Hummingbird bakery. But catch it while you can, as the store's open for a mere three weeks.

*Julie for Mulberry, 199 Westbourne Grove, W11  
+44.207.229.1635*

**MOTHER'S DAY:** Pedro Almodóvar's 1999 film, "All About My Mother," which first put Penélope Cruz on the map, will have its stage debut at The Old Vic theater this fall. The play, directed by Tom Cairns and adapted by Samuel Adamson, tells the story of Manuela, a mother who, following her son's death, encounters a life-affirming cast of characters in Barcelona, where she's searching for his long-lost father. The play boasts some big British names, too — Dame Diana Rigg plays Huma Rojo, an ageing starlet, and Lesley Manville, a veteran of Mike Leigh films, plays the protagonist Manuela. And the production has Almodóvar's seal of approval. "The characters I had created for film did not yield an inch of their nature, yet fitted the stage perfectly," said Almodóvar.

*"All About My Mother," The Old Vic  
The Cut, London, SE1  
+44.870.060.6628*

**MEXICAN WAVE:** One thing London can guarantee is rain, so a new Covent Garden restaurant inspired by Mexican market food provides a welcome infusion of sunshine. Thomasina Miers, who won the BBC's *MasterChef* competition in 2005, has re-created a south-of-the-border atmosphere with long canteen tables, walls paneled with reclaimed wood and vibrant pink, green and aqua crockery and counters. Dishes run from street food, such as fish tacos with an achiote marinade — made from the colorful seeds of a Mexican plant — smoky aubergine quesadillas and char-grilled beef through to a selection of tequilas and Agua Fresca, made from sugared water and hibiscus flowers. The eco-conscious Miers won't be transporting the ingredients from far-away shores, however. She aims to source most of the produce from within the U.K.

*Wahaca, 66 Chandos Place, London WC2  
+44.207.240.1883*

**DONOVAN'S DARLINGS:** What with a new influx of club kids and a thriving music scene, London may be enjoying an "It" moment now, but an exhibition of the late photographer Terence Donovan's photographs, at London's Chris Beetles Gallery, spotlights swinging London the first time around. The rich black-and-white images, mostly from the Sixties and Seventies, capture the era's icons, such as Julie Christie and Terence Stamp

— shot on the set of "Far from the Madding Crowd," alongside portraits of the model Celia Hammond, Mary Quant and Kingsley Amis, who is pictured peering into the camera with a teacup of red wine.

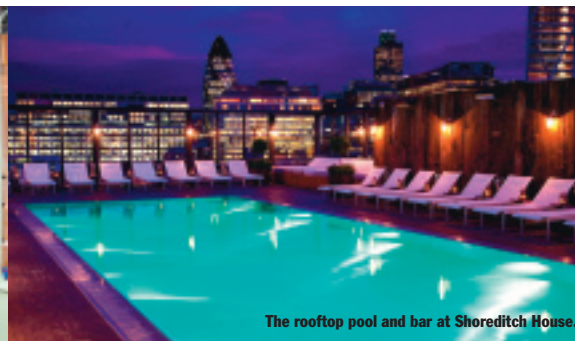
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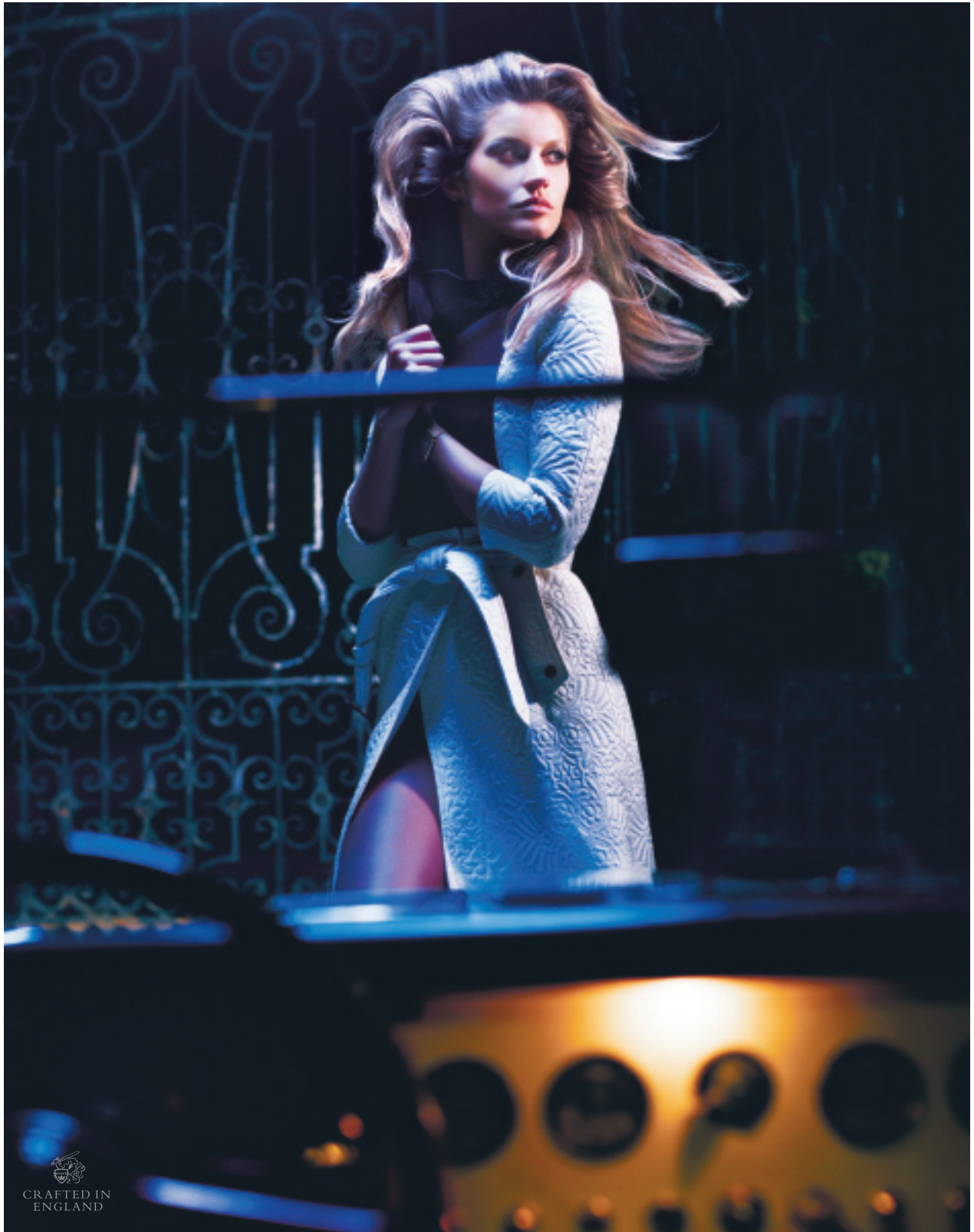
A Julie for Mulberry bag.



The Miller sisters' *Twenty8Twelve*.



The rooftop pool and bar at Shoreditch House.



  
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## LONDON PREVIEW

# Alternate Route

An increasing number of London designers are cautious about jumping on the big-bucks bandwagon. **By Samantha Conti**

**GILES DEACON, ONE OF LONDON'S** leading lights, doesn't have a financial backer — and he's in no hurry to find one. Matthew Williamson waited nine years before taking an outside partner, and he's only given up a minority stake. Footwear designer Rupert Sanderson recently agreed to join forces with a backer, but only because that person happened to be a mentor.

They may be running small businesses, but a growing number of London-based designers are choosing to forgo the security and big bucks of a large fashion house or financial backer, and remain independent and free to run their businesses their own ways.

"I know plenty of people who've been acquired by large houses, and they've lost their freedom, creative control and direction," said Deacon. "At the same time, they have nice salaries."

Deacon is talking all the time to potential investors, but so far he's been happy to grow his business organically: He has 35 wholesale accounts worldwide, including Barneys New York, Nordstrom and Neiman Marcus; he's launched pre-collections, and he plans to unveil full accessories and men's wear lines next year. He also keeps his war chest filled with design consultancies: He works for the British luxury label Daks and does a collection for the high street chain New Look.

"It's never a question of an investor saying, 'Here's a million quid. Do what you want,'" said Deacon. "It depends on who is giving you the money and what their vision is. The partnership has to be absolutely right and have what everyone wants."

By now, everyone knows the story of Roland Mouret: How he fell out with his banker backers Sharai and Andre Meyers, lost the rights to his name and then came back — in spectacular style — in a new partnership with entertainment mogul Simon Fuller.

But the catwalks of London — and so many other fashion cities — are littered with stories like Mouret's. Elizabeth Emanuel, who rocketed to fame designing Lady Diana Spencer's wedding gown with her former husband and business partner, David Emanuel, lost her name to an investor in the Nineties. She's been fighting to reclaim her name and trademark for the past 10 years.

Most recently, the Danish-born Camilla Staerk fell out with her backers, moved from London to New York and now designs under the name Staerk.

In July, Gianluca Brozzetti, former chief executive of Asprey, mysteriously fell out with Sciens Capital Management LLC, a New York-based private equity firm, and Plainfield Asset Management LLC, a Greenwich, Conn., hedge fund, the investors he personally brought in to rescue the brand last year.

Neither the shareholders nor Brozzetti, who is still an Asprey shareholder, have commented since the split. At press time it was still unclear who, exactly, is running Asprey.

It's no wonder, then, that smaller designers are becoming increasingly wary. "It's so lonely out there, and it's tempting to go with the money option. And the idea of having investors seems frightfully grown-up," said Sanderson, who left the advertising world to start up a namesake luxury shoe label five years ago.

"But instead of solving your problems, investors can be the start of them. It can become a second job dealing with them because you're often beholden to them. When they call up and say, 'Can you do me a little favor and make my friend a dress for a party next week?' what are you going to say? And there is often a mismatch of expectations."

But many times, the story is a happy one.

Last year, after growing his business organically, Sanderson took on an investor — the father of an old friend, a lifetime entrepreneur who'd already become a business mentor to him.

With the new cash injection, Sanderson was able to buy the factory near Bologna, Italy, that had been producing his shoes. Now, he's even producing shoes for Anya Hindmarch. In May, Sanderson opened a second stand-alone store in Knightsbridge, London, near Harrods, and now he's looking to open one in the U.S. next year.

Sanderson considers himself very fortunate. "There are always investors sniffing around small businesses, but they are rarely assessing you as a 'proper' activity. That's because it's hard to value small fashion businesses and because you may have had a few rubbish sales seasons. Then they tend to meddle, and it becomes a nightmare."

Graeme Black, the Scottish designer who for years worked with Giorgio Armani and Ferragamo in Italy, would agree. Before launching his eponymous label in 2005, he said he talked to a lot of potential investors, and was confident he could secure the right amount of start-up funds.

But he turned them all down. "I looked at these financial people across the table and thought 'Can I spend the rest of my life working with you?' What a designer needs is someone who loves fashion because let me tell you, it's a 24/7 job."

In the end, he joined forces with an architect and interior designer friend, Jonathan Reed. They're



Roland Mouret

active control," said Williamson.

More recently, Williamson and Velosa took on another minority partner, TSM Capital, the new investment company founded by Marvin Traub. Baugur holds 26 percent of Matthew Williamson, while TSM has a 22 percent stake. Thanks to Traub's investment, Williamson now plans to open two more stand-alone stores, in Los Angeles and Paris.

But Williamson and Velosa were far from hasty in their decision to take on outside partners. They worked together for nine years, kept tight reins on the business and only turned to Baugur when they needed to expand in a big way.

Williamson said what kept them going for the first nine years was their own partnership. "Joseph has the skills I didn't have. I think it's rare for a designer to have both the creative and business acumen, so the sooner a young designer realizes that, the better."

PPQ founders Amy Molyneux and Percy Parker, who partnered with Baugur last year, have a similar story. They had been growing their business organically and joined forces with Baugur when they were ready to take the next step. Today, they have a freestanding

store on London's Conduit Street and will be launching a full sales Web site in the fall, ppqclothing.com.

"Investors that you up all the time — but most people are actually scared of fashion," said Molyneux. "From the very beginning, the Baugur people knew what we were talking about. They have a retail history, they understand our problems and they didn't need educating about fashion," she said.

There is no doubt designers are becoming increasingly wary of potential investors. The same could be said for the more savvy investors out there. After all, they're the ones putting their money on the line.

"Generally speaking, serious investors aren't going to look at any company with less than \$4 million to \$6 million in annual sales, and they're not that interested in how much publicity a label is getting," said Guy Salter, who works in private equity and serves as deputy chairman of Walpole, the organization that represents Britain's luxury brands.

"And they should have their supply chain worked out. As a designer, you can have everything else in order, but if the supply chain isn't right, it can kill the business. Fixed costs can also kill a business. I don't know why the design colleges in London don't put more emphasis on things like the importance of supply chain," he added.

Salter said the most attractive businesses for an investor already have a proven "footprint and history" — and that often comes not with money but with time.

"What smaller fashion businesses actually need are four to six amazing seasons, some kind of bread-and-butter product that sells every season, and an understanding of their market niche," said Salter. "Sometimes new money can be the worst thing to happen to a young business."

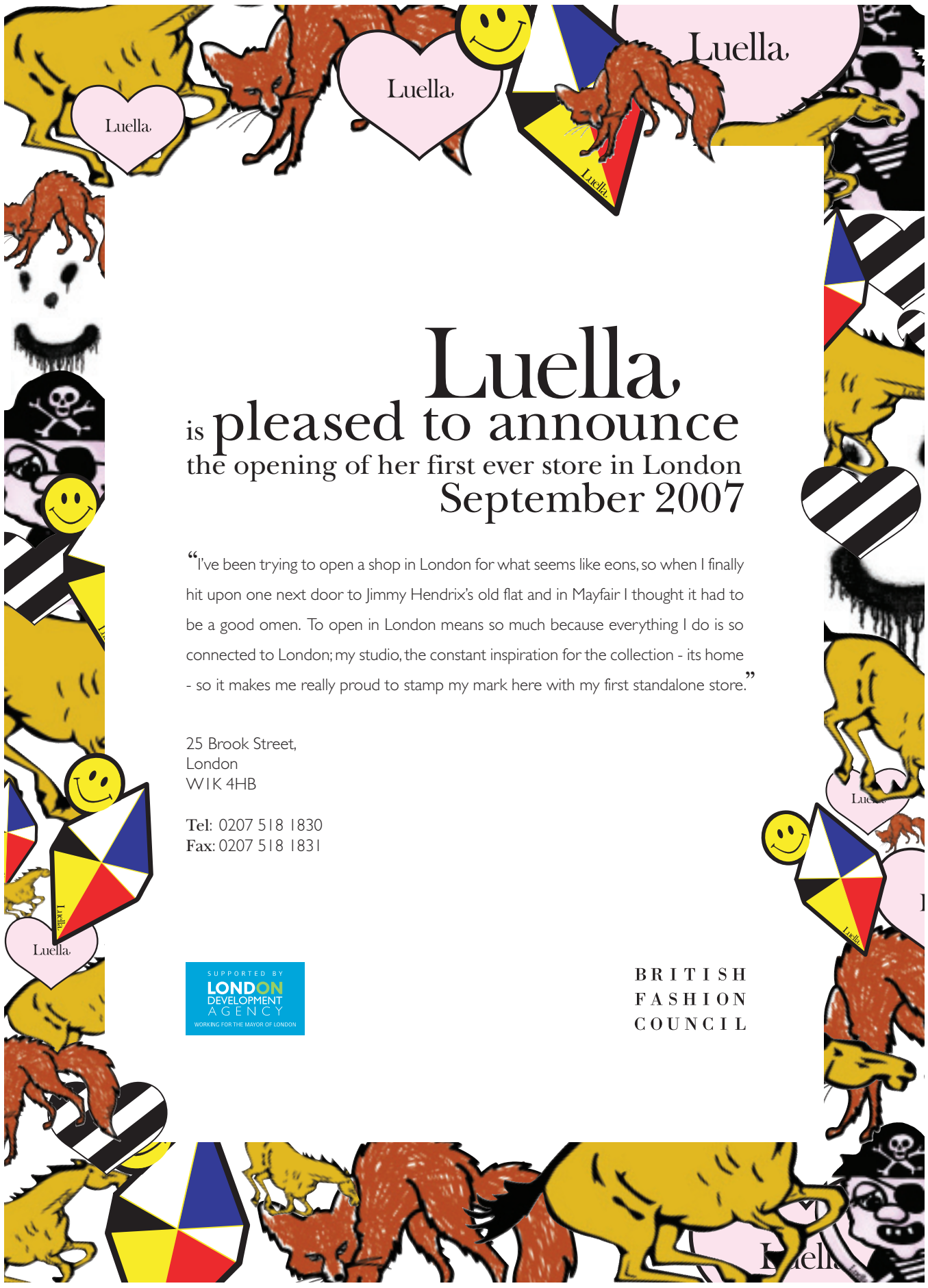
Salter said the most attractive businesses for an investor already have a proven "footprint and history" — and that often comes not with money but with time.

"Baugur has a great team in place and they know we are the experts in what we do. They're very respectful of our skills, and I still have complete cre-



Giles Deacon





Luella.

Luella.

Luella.

# Luella

is pleased to announce  
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September 2007

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SECTION II

## LONDON PREVIEW

Philip Colbert  
and Richard  
Ascott of Rodnik  
with a model. ▶



# Ones to Watch

A few emerging designers on London's fashion front.

## Louise Goldin

The Central Saint Martins alumna came to prominence two seasons ago via the Fashion East incubator for young talent, and has since attracted the attentions of Biba, where she's scored a knitwear consultancy starting with the spring collection.

Goldin's signature knits are the opposite of cozy. For her fall collection she whipped up body-conscious rollneck sweater dresses with intarsia patterns, some with sheer panels on the chest and others worn with swathes of black wool as veils. This season, Goldin will stage her first on-schedule show in a joint presentation with fellow Brit Danielle Scutt. For spring, Goldin plans to experiment with a brighter color palette than she's used in the past, and has been inspired by Wassily Kandinsky's abstract paintings.

## Armand Basi

The label's designer, German-born Markus Lupfer, is a London Fashion Week veteran, having shown his eponymous label here until he took a two-year hiatus in 2003 to work for Katie Hillier, Cacharel and Mulberry. While the designer has returned to producing his signature collection, he has also taken on the women's wear design helm at Barcelona-based Armand Basi. Lupfer has used his voluminous, playful silhouettes to update the 20-year-old label, which now features puff-sleeve satin cocktail dresses and cocoon coats. His spring collection is set to take a boy-meets-girl stance, riffing on themes from Jackson Pollock to Samurai warriors.

## Rodnik

Richard Ascott and Philip Colbert may have garnered the fashion world's attention with a spot of grandstanding — like parading around with parasols at previous shows in London, and forming their own rock band. Their first full collection was for fall, and it offered ornate, draped print dresses, sculpted wool skirts and coats that attracted stockists including Barneys New York, Maxfields and Selfridges. Not bad for a couple of art history and philosophy graduates who have no formal fashion training. Following their spring show, Rodnik will once again morph into a rock band and perform at the Topshop flagship in Oxford Circus.

## Osman Yousefzada

Known for his deft, simple cuts and touches of volume — a ruffle at the hem of a gray wool jacket, a pencil skirt gently flared at the hips — Yousefzada, a Central Saint Martins graduate, has managed his transition from investment banker to designer with aplomb. He's also reeled in the buyers — Saks Fifth Avenue, Fred Segal, Selfridges and Liberty all carry his collection. For spring, Spanish fast-fashion giant Mango will offer the designer its London flagship as a show venue.

## Louise Gray

While the Scotland-born Gray will show her collection as part of Fashion East for the first time since graduating from Central Saint Martins this year, she's no stranger to runway exposure. Her bold embroidery has adorned clothing by labels including Lanvin and Diane von Furstenberg. Her graduate collection last season featured blocks of colored embroidery in primary colors, as well as textured wool pom-poms on delicate silk shifts. Her first full collection, for spring, takes its cue from the work of Paul Klee.

## Modernist

Abdul Koroma and Andrew Jones, both graduates of Kingston University, met in 2000 when they were working as consultants at MaxMara. After reaching the final stage of London's Fashion Fringe competition in 2005, the duo went on to produce a monochrome collection of deconstructed dresses, jackets and capes for fall 2007, which reference silhouettes such as the wrap dress from the Seventies and a Marlene Dietrich-esque tuxedo jacket. Modernist will show on the schedule for the first time at London Fashion Week this season, and the spring collection is set to feature punky fallen angels, in the vein of Siouxsie and the Banshees.

## Noki

London's anarchic spirit is alive and well in the customized collections of Noki, a label designed by the Brighton-based designer JJ Hudson. "I aim to stage an assault on the homogeneity of mass-produced, globalized ready-to-wear," says Hudson. The designer will show his collection for the first time as part of Fashion East. His past pieces have included shredded Nirvana T-shirts and thigh-high leather boots made from motorcycle trousers. But despite his rejection of mass fashion, the designer isn't above collaborating with the big brands. He customized the accessories for Luella's fall 2007 show with dreadlocks and graffiti, and he's just released a quilted black and orange leather shoe with Kickers.

## Duro Olowu

Olowu, a Nigerian-born former lawyer, used to be famous for his silk print dresses. That was until last season, when his debut at London Fashion Week showcased bold black and lilac African prints on Sixties-style swing coats and color-blocked jersey dresses. Now, the designer counts Barneys New York, Jeffrey and Liberty among his retailer clients, and he's set to open his own revamped Portobello Road store during fashion week. His spring collection will contrast sharp tailoring with floaty silhouettes, and take its cues from what the designer calls "old-school romance."



Osman ▲  
Yousefzada



Modernist



Noki

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SECTION II

LONDON PREVIEW

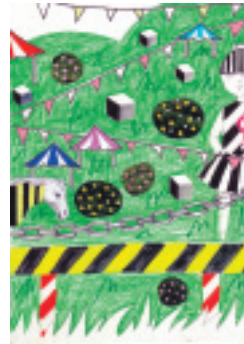


# Retro Rockets

The influence of previous eras peppers London's design scene, which is riding high once again.

"The spring collection draws inspiration from David Hockney and the Bloomsbury set, who encapsulated the creative individualism of London bohemia. I was influenced by artists that had a strong bohemian existence, and the present-day, more graphic approach of Hockney. Musty, organic colors — pinks, beiges, taupe, along with bolder, rich primary colors. There is a real sense of freedom and experimentalism."

— Paul Smith ▶



"This is a scene of a village fete, a temporary transformation of normality to hyperreality, its compulsory tendency for DIY geometric decorations, incongruous harmony of grit and fluff. I've been working with fabrics that are sleepy and alarmed. Beige, stone and gray are invaded by strong brights. The look is young and proud."

◀ — Eley Kishimoto



◀ — Luella Bartley, Luella



▲ "The lemon jacket is one of my favorite pieces in the collection, its exaggerated sleeves are making [the] waist look smaller and willowy. It also combines two themes of the collection — graphic with feminine."

— Roksanđa Ilincić



"I looked at the rite of spring, Fifties motorcycle jackets, Baltic peasant scarves and Eighties French Vogue. It's all about contrast. The feel is accidental, relaxed, quite chic, a little androgenous and a bit mean."

— Erdem Moralioglu, Erdem



ANDREAS VESALIUS: WORLD PUB. CO., 1960, CLEVELAND

▲ "I've been working with lots of high-tech materials for spring. It's cool, dramatic and urban."

— Marios Schwab

— Stella  
McCartney



COURTESY OF ADDAS

"An English Rose dreams of adventure and travel. She takes a voyage to Africa and picks up souvenirs on the way. There are subtle references to Africa, travel, the military and the Twenties. I looked at Henri Lartigue and his photos of the aristocrats enjoying travel, they capture the heady glamour of the Twenties and Thirties perfectly."

— Matthew  
Williamson ▶



▲ "The collection is called Brave New World, exploring man's idea of paradise: Eldorado, Shangri-La, Elysium, Babylon, Eden and the Fountain of Youth. Generally all Utopian and magical places have fascinated our imagination."

— Bruno Basso and Christopher Brooke,  
Basso + Brooke

"I had a vision of this rather international woman traveling in Africa. The collection is sophisticated with a rather bohemian atmosphere. I have been looking at books and photographs by Keitou Seita, I like the seriousness of the sitter while wearing a mad, wonderful and crazy mix of fabrics and prints."

— Nicole Farhi ▶



## more more more

"I looked at Auguste Rodin's drawings and watercolors. I have used fabrics — organza over cotton and silk chiffons over crepe de chines — to create layering and shadowing. It's graphic, with a play on fabric and color blocking, contrasted with fluid shadows of fabrics."

— Amanda Wakeley

"We used shoulder pads to enhance the body's contours...creating a sloping silhouette instead of a straighter one. We also used the actual glass from aviator sunglasses as huge sequins on evening capes, dresses and tops."

— Ann-Sofie Back

"The key for spring has been a sense of freedom, a playfulness that hasn't been around for a while. We've used colors that evoke walks along a Cornish beach, or lazy summer days warming your blood like chameleons in fields of wild grasses."

— Michael Herz and Graeme Fielder,  
Aquascutum

"The idea for spring was of a strong feminine, sophisticated, youthful woman with a detailed and considered eye. A fresh-faced Biba. There's a definite feeling of a free-spirited girl. We were inspired by the casual elegance of Jane Birkin."

— Biba

"The inspiration has come from various places including 'Prisoner Cell Block H,' which was an Australian soap opera. It was on late at night when I should have been in bed. The look is very fresh and the atmosphere is quite eerie — Stephen King's films are also quite influential."

— Christopher Kane

"I have been looking at New York Eighties hip-hop. It's inspired by Basquiat, in a big way."

— Clare Tough

"My starting point for this collection was 'Moonwalker.' The film splices music with a plot about [Michael Jackson] running away from adults, before he finds sanctuary with these four kids. He thinks he's Peter Pan, but then there is an obvious dark undertone to that. Everything I do is always about contrast."

— Gareth Pugh

"I have been inspired by the Memphis movement, applying art and architectural references to create a simple, playful but sophisticated collection."

— Jonathan Saunders

"I was inspired by utilitarian workwear and sportswear, strong revisions of classic fabric and sexy biker girls. We were enjoying Andy Warhol, too. The look of the collection is utilitarian details contrasted with delicate prints and craft techniques. We were rebelling. It's quite a bold move forward for us."

— Stuart Vevers, Mulberry

"She who must be obeyed.' Hip-hop ballerinas lost in the jungle."

— Nathan Jenden

"I always have a female muse and this time it's Mink Stole, the John Waters actress. I love John Waters' films. I've also been looking at a lot of old mug shots and crime photos. The look of the collection is demented. Its clothes are for teenage delinquents and stuck-up princesses."

— Peter Jensen

"There's a tough tropical theme for the new summer dresses. Ghoulish Fifties psyche adds a vampish edge to patterns with graffiti borders."

— Amy Molyneux and Percy Parker, PPQ

"We were inspired by New Fashion Japan (from the Seventies to the early Nineties), looking at the shape and form of the movement, the clean lines and oversize shapes, extremely precise ways of folding fabric, almost origami."

— Sinha-Stanic

"The inspiration for spring is the hair metal bands of the Eighties. I am constantly inspired by the world of music. This season is drawing from the metal bands and their approach to the metal-band aesthetic."

— Todd Lynn

## LONDON PREVIEW

# It's a Man's World

**LULU KENNEDY IS THE FORCE BEHIND FASHION East and Man, shows dedicated to featuring and supporting new British fashion design talent.**

Kennedy founded Fashion East in collaboration with Topshop six years ago, and added the Man men's wear show to the mix — with Topman's support — in fall 2005. Those runway projects have since launched the careers of Louise Goldin, Danielle Scutt, Siv Stoldal, Gareth Pugh and Carola Euler: Fashion East is a permanent fixture on the London Fashion Week schedule, and Man joins the official London lineup this season.

Kennedy started out as an events and production planner at East London's Truman Brewery complex. Her first exposure to the fashion world was in the late Nineties leasing studio spaces to young designers, including Preen, Emma Cook and Camilla Staerk. It was actually the landlord at the Brewery who suggested she find a sponsor and organize something "creative" in the space, which was when Fashion East was born.

Not long after, Kennedy came up with the idea of Man after attending a Central Saint Martins fashion show — and being wowed by the talent on offer.

"I just said to myself: 'Look at all these men's designers — we have to do something, or they will all go away and get jobs somewhere else.'" Kennedy said there is no criteria for choosing the designers at Fashion East and Man. "It's completely instinctive. I don't do it by trends. You can't doubt yourself, either. Not everyone is going to like what you pick."

Here's a rundown of the Man labels, Topman

Design, Kim Jones, Cassette Playa by designer Carri Mundane and Aitor Throup.

## TOPMAN DESIGN

Launched in 2002 as an in-house design label at Topman (Topshop's twin brother), Topman Design now has a 13-strong core team known for creating affordable, fashion-forward collections. "We launched Topman Design because we wanted a vehicle for more interesting pieces, and to take Topman to another level," said design director Gordon Richardson. The label is sold to international retailers including Barneys New York, Selfridges and Laforet in Tokyo.

This season, the Topman Design collection has three themes: Academic, Lost Future and River Rats. Each will explore a different area, from the collegiate aesthetic to new technical fabrics to tailoring.



Kim Jones



Aitor Throup



Topman's design team.



Cassette Playa

## KIM JONES

After a four-year absence from London Fashion Week, Kim Jones returns to show his KJ diffusion line as part of Man. "I wanted to do something here, where all the people who had supported me in the past could see me," said Jones. He first showed in London in 2003 after graduating from Central Saint Martins with a master's degree in men's wear. Since then, Jones has collaborated with Umbro on a sportswear collection and shown in Paris and New York, and in 2006, the British Fashion Council named him Men's Wear designer of the year. Jones' spring collection will focus on tailoring. "We have neon seersucker suits, and jersey mixed with tailored pieces. It's still tailoring, but with a quirky edge."

## AITOR THROUP

Aitor Throup is showing with Man for the second time this season. The Argentine-born designer and illustrator created an installation of sketches and sculpture for fall, and this fashion week he will be showing a fashion collection for the first time. Throup is best known for his whimsical, costume-inspired designs, which are based on his own imagined characters. "The garments are like wearable versions of the characters I create," he said. Throup graduated with a bachelor's degree in fashion from the Manchester Metropolitan University, before completing his master's degree at the Royal College of Art.

## CASSETTE PLAYA

"I call this collection Pixel Warriors," said Carri Mundane, the 27-year-old designer behind Cassette



Lulu Kennedy

KENNEDY PHOTO BY BEN WRIGHT

Playa. "It's building on virtual reality, but in this reality." Mundane is showing for the fourth time as part of the Man lineup. The designer is known for digital-inspired graphics, pixelated prints and "Nu Rave" sportswear. Mundane is also a regular stylist for I.D. and Dazed and Confused magazines, bands including The Klaxons and rapper M.I.A.

— Lucie Greene

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*Christopher Kane, Danielle Scutt, Duru Olowu, Erdem,  
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Osman Yousefzada,  
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*[www.topshop.com/londonfashionweek](http://www.topshop.com/londonfashionweek)*

## LONDON PREVIEW

# Off the Runway

The Exhibition @ London Fashion Week, running Sept. 16 to 19, will showcase a mix of established designers and fresh-faced start-ups. Take six-month-old T-shirt brand Bluebretzal, for example, which will share the floor with millenary maestro Stephen Jones. Below, WWD's whistle-stop tour of some of the exhibition's buzziest prospects.

## BLUEBRETZAL

The French fair trade T-shirt brand is bringing a touch of color to the Esthetica ethical fashion section of the exhibition. As brand founder Jean-Gabriel Causse says, "The best T-shirts take care of the earth and of people." Bluebretzal uses fair trade cotton. Its playful color palette comprises hues inspired by art, cultural landmarks and the environment. Take tops in the exact shade of the Mona Lisa's brown eyes, for example.

Wholesale prices range from 32.60 euros, or \$44.55 at current exchange, to 36.95 euros, or \$50.50.

## CRUMPET

For spring, LFW newbie Crumpet is giving cashmere a contemporary twist. As well as cardigans, tunics and dresses, it will offer luxurious lounge pants and racer-back tops. "I have designed this collection to take the preciousness out of cashmere, taking a luxury fiber and adapting it to everyday life," said designer Zara Juricic, who founded the company last year with her husband, Dana.



## DEMURE UNTAMED

For her first presentation within the exhibition, public relations and sales agent Valery Demure handpicked eight jewelry and accessories designers to showcase as part of her Demure Untamed space. "I have selected these designers for the quality, originality and strong visual elements of their work," said Demure of the lineup, which includes Alexis Mabile, Florian Ladstaetter, Husam El Odeh and Scott Stephen. The invitation-only stand will feature installations inspired by Demure and American socialite Iris Apfel.

## GOAT

Jane Lewis never trained as a fashion designer, but that didn't stop her from creating a collection of luxurious basics in muted neutrals that now counts Nicole Kidman, Gwyneth Paltrow, Elle Macpherson and Sienna Miller among its fans. Goat, which Lewis launched in 2001, offers wardrobe staples like four-ply chunky cashmere sweaters, flannel trousers that flatter a wide range of figures, little wool crepe shifts and jersey tunics. Her Library line stocks greatest hits from past seasons, and that's part of the philosophy behind it. For Lewis, fashion isn't just about trends, but about building up a wardrobe.

## GLASGOW: SCOTLAND WITH STYLE DESIGN COLLECTIVE

The collective unites designers who are either from Glasgow, or have trained or chosen to be based there, and their presence at London Fashion Week is growing. The Scottish city will showcase Aimee McWilliams, Deryck Walker, Jamie Bruski Tetsill, Scott Ramsay Kyle and Vidler & Nixon this season, in addition to past participants Christopher Kane, Brazen and Olanic.

## MAWI

Mawi Keivom's designs for spring are not for shrinking violets. "Jewelry is all about statement pieces at the moment, and these do not forgive," said Keivom. The five-year-old brand's lineup has a global-tribal-princess-meets-sci-fi vibe, with color and voluminous shapes as major themes. The London-based brand is distributed worldwide, including through Harvey Nichols, Barneys New York, Joyce, Maria Luisa and Galeries Lafayette. Wholesale prices range from 45 pounds, or \$91, to 200 pounds, or \$404.50.



## JAS M.B.

Accessories designer Jas Sehmbi likes his women's collection to be "feminine but strong." The women's line is largely stripped of hardware. Evening bags are key, as are styles featuring ruffles and woven leather, plus looks meant to recall a knotted handkerchief. For his men's collection, he added looks in patent leather, as well as silver and gold leather stamped with geometric shapes. Retail prices for bags range from 110 pounds, or \$222.45, to 600 pounds, or \$1,214, at current exchange. The brand will also showcase The Cause By Jas M.B., a less expensive line of bags for men and women. A portion of the line's profits benefits local charitable causes.



## MiH JEANS

Chloe Lonsdale has denim in her genes. Daughter of denim retailer Tony Lonsdale, Chloe has been injecting new life into Made in Heaven, a brand founded in 1969 by her godfather, Tony O'Gorman, since its relaunch two years ago. Now known as MiH, for spring the brand will add a collection of shirts to its denim offer. "[It] captures so much of the mood of the MiH girl and what she would wear with her jeans," Lonsdale said. In addition, a new high-waist, nautical-inspired cut, dubbed Valencia, will be shown.

Jeans prices range from 46 to 57 pounds wholesale, or \$93 to \$115.30, while shirts run from 35 to 60 pounds, or \$70.80 to \$121.34.

## OLIVIA RUBIN

Short-listed for the semifinal of this year's Fashion Fringe, a project that aims to find and nurture undiscovered British designers, Olivia Rubin will show her debut apparel collection at the exhibition. For her eponymous line, Rubin took inspiration from construction wear and added splashes of color and graphic prints. Wholesale prices start at 30 pounds, or \$60.70, for tops and run to 300 pounds, or \$607, for long dresses. "This collection is all about creating strong sculptural silhouettes whilst retaining a touch of femininity," she said. She'll also show accessories and shoes.

## SARA BERMAN

London-based Sara Berman, designed by sisters Sara and Amiee Berman, will show its Berman Black line for a second season at the exhibition, as well as its flagship brand. Black comprises black versions of best-selling items from past Sara Berman collections. "We tweak them to make them relevant for now," said Sara. The designing siblings were also named creative directors of luxury cashmere label N.Peal this summer, which will be relaunched this month in the Burlington Arcade here.

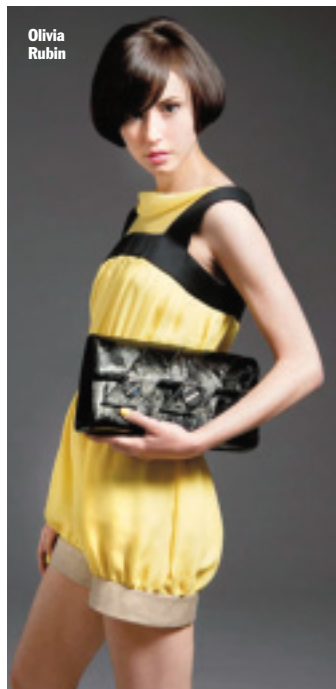
Skirts from the Sara Berman line wholesale between 65 pounds and 85 pounds, or \$131.50 and \$172, while Berman Black is between 35 pounds and 45 pounds, or \$71 and \$91.

## STEPHEN JONES

Having topped the coifs of pop culture icons from Lady Diana to Marilyn Manson, Stephen Jones is firmly ensconced among the most established names in modern millinery. For spring, Jones was inspired by a trip to a friend's cabin in the Utah desert. The collection is reminiscent of rock formations, bleached mesquite, dawn and dusk.

"This is the first collection since 1980 [where] I've personally made all the hat prototypes, creating in 3-D, in the cabin, in the middle of nowhere," said Jones. "Quite a challenge."

— Brid Costello, Tamara Leacock and Samantha Conti







## HOUSE OF FRASER

LANVIN • CHLOE • CELINE • MULBERRY • NICOLE FARHI • DAY BIRGER ET MIKKELSEN • HUGO BOSS • ARMANI • PAUL SMITH • DKNY

## SECTION II

## LONDON PREVIEW

# A Peacock's Path

Matthew Williamson marks 10 years in business.

**IN SOME WAYS, MATTHEW WILLIAMSON EMBODIES THAT UNIQUE London blend of glamour and grit.**

For his first runway show in fall 1997, his new friend, Jade Jagger, offered to model for him. She called her pal Kate Moss, who quickly volunteered her services. Not long after, Helena Christensen and Diane Kruger came on board to model the 11 pieces that Williamson had lovingly embroidered with butterflies and peacock feathers.

Despite the impressive runway lineup, there was nowhere to sit. "We couldn't afford seats, and we thought nothing of it. Now, I can't believe we expected people to stand!" said the Manchester native from his slick new headquarters in a Georgian town house in Mayfair.

But Williamson also has defied other London stereotypes, including that of the utterly creative — but poor — spirit who wins rave press reviews but can't sustain a business, or the young buck whose fledgling business gets gobbled up by a big conglomerate.

In the 10 years he's spent designing his own label, famous for its flashes of fluorescent color, embroideries, beading and whimsy, Williamson and his business partner, Joseph Veloso, have blazed an alternative trail.

They've kept their headquarters in London, grown the business organically and recently partnered with Baugur, an Icelandic investment company specializing in retail, and TSM Capital, Marvin Traub's new investment vehicle.

Thanks to cash injections from Baugur, which holds a 26 percent stake in the Williamson business, and TSM, which holds a 22 percent stake, Williamson is in rapid-expansion mode.

He will open his second freestanding store on Manhattan's Upper East Side next spring and will launch his first full accessories business in February. A third store, in Los Angeles, will follow at the end of next year, with a Paris store after that.

The company's annual volume was 8.1 million pounds, or \$16.2 million at current exchange, in 2006, and is expected to close this year with sales of 9.5 million pounds, or \$19 million.

Williamson said his success so far is due to a really good marriage.

"If you were to caricature us, it would be me throwing pink chiffon in the air all day, and Joseph presiding over piles of money," said Williamson with a smile.

But, of course, that's not all true.

"I'm business-minded. I'm a commercial designer making a product that I want women to pay hard cash for and to wear," said Williamson. "And Joseph is incredibly creative. He'll come to me with a business strategy, and I'll go to him with a dress design."

They've kept a rein on expenses, and have never advertised. Even Williamson's consultancies are testimony to his work ethic: He's served as creative director of Pucci for the past three seasons. On the other end of the glamour spectrum, he designs a collection for the decidedly unglamorous British department store Debenhams. The line, Butterfly by Matthew Williamson, is part of a series of collaborations known as Designers at Debenhams.

Williamson is celebrating his anniversary with a return to the London runways this season — he'll be showing under a tent in Eaton Square — as well as a retrospective at the Design Museum here.

His spring collection is inspired by an English rose who travels to Africa — and is transformed.

"But there's no batik," said Williamson. The collection is filled with raffia flowers and necklaces, colored beading, metallic sequins, prints inspired by butterfly wings and world maps. Williamson has even slipped in some black-and-white men's wear fabrics, because "the English rose loves to mix vintage with African."

Although Williamson has been showing in New York for the past five years, he said it was appropriate for him to return to London to celebrate in the town that gave him his start.

Writer Plum Sykes remembers those days. She was a features assistant at British Vogue, and received an envelope — out of the blue from Williamson — with fabric swatches in them.

"They were jewel-toned, embroidered, so original and brilliant. I remember thinking, 'I really want a dress made out of these.' He was so original at a time when everything was drab and Helmut Lang-y. And he's remained true to himself, and his luxurious bohemian style," she said.

The exhibition at the Design Museum opens after London Fashion Week, on Oct. 17, and runs until Jan. 31. The show traces Williamson's history, and the designer believes it tells a very personal story.

"I picked the dresses I instinctively loved," said Williamson, who will be showcasing the ruffled, pale blue print gown he created for British Vogue's 90th anniversary issue; a pink, sparkly bias-cut dress from his first collection, and a strapless, striped dress worn by Sienna Miller.

Mario Testino has shot a series of photos of the designer at work, showing how Williamson creates a dress. In addition, there are mood boards, notebooks and print archives, and 15

looks from the fall 2007 collection on mannequins suspended from neon lights.

Williamson said he's as inspired today as he was in the standing-room-only days a decade ago.

"I'm proud I've come this far," he said. "The parameters of my work have changed, and I have less freedom than I once did, but the energy and excitement carries on."

— Samantha Conti



PHOTO BY TIM REWINS

Matthew Williamson

## Backstage Banter

CRAMPED QUARTERS, BUZZING HAIR DRYERS, frazzled designers, harried journalists, stressed public relations agents and models in various states of undress hardly translate to a glamorous scene backstage. Add to that a dash of British eccentricity and bare-bones budgets, and the result is often a hotbed of creativity, according to London Fashion Week behind-the-scenes stalwarts.

For many years, London was seen as the fashion circuit's scrappy sibling. However, makeup artists and hairstylists who have remained backstage fixtures at shows in Britain's capital believe that in recent seasons the city's mojo has been well and truly restored.

"People are coming to London again," said Terry Barber, director of makeup artistry at MAC Cosmetics, which sponsors a number of shows during London Fashion Week. "It's more professional, more slick, and designers are pushing the boat out. New designers are more credible than they used to be."

Backstage creatives maintain the city is a breeding ground for new talent and trends, often because of its underdog status.

"London is the home of ideas," said hairstylist Eugene Souleiman. "Because there isn't as much money [behind fashion brands] here, people have to make it up as they go along. [Designers] don't have much support and ideas are put together on a shoestring budget."

On the other hand, "There's more freedom as there are less controlling companies behind the designers," added session stylist Luke Hershenson, who regularly represents L'Oréal Professionnel

Tecni.art at the shows here. "Sometimes that's a pretty good thing."

Hairstylists and makeup artists credit designers like Giles Deacon, Todd Lynn, Richard Nicoll, Gareth Pugh, Christopher Kane and Marios Schwab with injecting renewed vigor into fashion week and upping the ante for British design in general.

"There is very good energy around at the moment," said Souleiman. "I haven't seen it like this for 10 years."

In addition to newer players making a splash on the scene, more established names returning to the London fashion fold for this season — including Luella Bartley and Matthew Williamson — are building a sense of renewed confidence.

"London is on a high," said Barber. "I think things run better backstage, it's more slick than it used to be — less rough-and-tumble."



Getting ready for Marc by Marc Jacobs last February.

Souleiman added that since headliners like Paul Smith and Nicole Farhi attract high-profile models who then also walk for smaller design houses, everyone benefits from the media coverage.

"Good models help shows look great," said

Souleiman. "Beautiful clothes on beautiful girls always look better."

It also doesn't hurt that many fresh-faced yet quirky British mannequins, such as Georgia Frost and Agyness Deyn, are finding success on the international scene.

"London has always had an antiestablishment vibe, which challenges people's perception of beauty and fashion," said Barber.

To wit, hairstylists and makeup artists say they often enjoy a sense of creative freedom in London that they might not feel elsewhere.

"Designers are more spontaneous and willing to take a risk," said Hershenson. "You can do things here that are not acceptable in Paris and Milan — you can make mistakes."

Makeup artist Charlotte Tilbury recalled painting models' faces at Biba to look like silver butterfly wings as among the wackier briefs she's received in London.

"The shows here are more underground with a real feeling of the young innovative designers," said Tilbury. "I think that London-based fashion brands have a great understanding of what their customers want and keep trends new and exciting, pushing the boundaries in order to keep fashion fresh and moving forward."

Much of the current momentum is attributed to London's vibrant clubbing scene, according to Barber, who added a number of high-profile designers glean inspiration at boites such as BoomBox.

"London is not about money or luxury goods or wearing your money, it's about the street," he said, adding street-inspired fashion also impacts makeup looks. "The club-kid trend has seen girls wearing techno-neon nails and fuchsia lips."

"There is a youth culture here that is really important," agreed Souleiman. "A lot of groundbreaking design starts here."

— Brid Costello

LONDON PREVIEW

# Show Calendar

Following is the schedule of ready-to-wear shows for London Fashion Week, Sept. 14-20. Information is accurate as of press time but attendees are encouraged to confirm times and locations.

**Editor's note: Addresses for the main show venues are as follows:**  
**BFC Tent:** British Fashion Council Tents, Natural History Museum, Cromwell Road, SW7.  
**VFS:** Vauxhall Fashion Scout, Baden Powell House, Queensgate Terrace, SW7.  
**TS Venue:** Topshop New Generation Venue, Victoria House, Bloomsbury Square, WC1.  
**OnOff:** Royal Academy of Arts, 6 Burlington Gardens, W1.

**Friday, Sept. 14**

**4-4:45 p.m.:** Unique, Victoria House, Bloomsbury Square, WC1

**Saturday, Sept. 15**

**9:30 a.m.:** Paul Costelloe, BFC Tent  
**10:30 a.m.:** Gavin Douglas, Harrods Loading Bay, Trevor Square, SW7  
**11:45 a.m.:** Caroline Charles, BFC Tent  
**1 p.m.:** COS, 80 Vincent Square, SW1  
**2 p.m.:** Ben De Lisi, BFC Tent  
**3 p.m.:** Bjork & McElligott, The Collection, Brompton Cross, SW3  
**3:45 p.m.:** Bora Aksu, BFC Tent  
**5 p.m.:** Ashley Isham, Royal Opera House, WC2  
**6:15 p.m.:** Unconditional, BFC Tent  
**7:30 p.m.:** Issa, 80 Vincent Square, SW1

**Sunday, Sept. 16**

**9:30 a.m.:** PPG, BFC Tent  
**10 a.m.:** Nicola De Main, VFS  
**10:45 a.m.:** Armand Basi, TS Venue  
**11 a.m.:** Xterity by Tracy Mulligan, VFS  
**Noon:** Danielle Scutt, TS Venue  
**Noon:** Louise Goldin, TS Venue  
**1 p.m.:** Kristian Aadnevik, 55 New Oxford St, WC1  
**1:15 p.m.:** Amanda Wakeley, BFC Tent  
**1:45 p.m.:** Georgina Harley Smith, VFS

**2:30 p.m.:** Peter Jensen, TS Venue  
**3:45 p.m.:** Gareth Pugh, BFC Tent  
**4:15 p.m.:** Julia Clancey, VFS  
**5 p.m.:** Todd Lynn, TS Venue  
**6:15 p.m.:** Eley Kishimoto, BFC Tent  
**7:30 p.m.:** Julien MacDonald, London Hilton Hotel, Park Lane, W1  
**8 p.m.:** Another Story, 35-47 Bethnal Green Rd, E1

**Monday, Sept. 17**

**9:30 a.m.:** Mario Schwabb, TS Venue  
**10:45 a.m.:** Luella, Claridge's, Brook Street, W1  
**11:15 a.m.:** Reem, OnOff  
**11:45 a.m.:** Afshin Feiz, OnOff  
**Noon:** Carolyn Massey, Wilton Music Hall, E1  
**Noon:** Jasper Conran, BFC Tent

**Tuesday, Sept. 18**

**12:30 p.m.:** Peter Pilotto, OnOff  
**12:45 p.m.:** Ana Sekularac, VFS  
**1:15 p.m.:** Margaret Howell, W1  
**2:30 p.m.:** Christopher Kane, TS Venue  
**3:45 p.m.:** John Rocha, BFC Tent  
**3:45 p.m.:** Denyck Walker, OnOff  
**4:15 p.m.:** Felder Felder, VFS  
**5 p.m.:** Basso & Brooke, 3 Olaf Street, W11  
**6:15 p.m.:** Jonathan Saunders, The Barbican Centre, Silk Street entrance, Main Gallery, EC2  
**6:45 p.m.:** Christopher Portet, Forbes House, Belgravia, SW1  
**7:30 p.m.:** Ann-Sofie Back, TS Venue  
**8:30 p.m.:** Gavin Pierre Medford, VFS

**Wednesday, Sept. 19**

**9:30 a.m.:** Duro Olowu, 95-99 Lancaster Gate, W23NF  
**10:30 a.m.:** Paul Smith Women, 80 Vincent Square, SW1  
**Noon:** Isabella Blow Private Memorial Service, Guard's Chapel, SW1 (invitation only)  
**1 p.m.:** Ioannis Dimi Dimitrousis, Jewel Bar, 4-

6 Glass House Street, W1  
**1:30 p.m.:** Nicole Farhi, Royal Opera House, Bow Street, WC2  
**2:15 p.m.:** Avsh Alom Gur, VFS  
**2:45 p.m.:** Jens Laugesen, BFC Tent  
**3:15 p.m.:** Aganovich, VFS  
**4 p.m.:** Sinha-Stanic, Royal Academy of Arts  
**4:30 p.m.:** Jacob Kimmie, OnOff  
**5:15 p.m.:** Erdem, 9 Grosvenor Place, SW1  
**5:45 p.m.:** Steve J & Yoni P, OnOff

**6:30 p.m.:** Clare Tough, BFC Tent  
**7 p.m.:** Victim, VFS  
**7:30 p.m.:** Yuko Yoshitake, 2 Newburgh Street, W1  
**8:30 p.m.:** Sado, OnOff  
**8:30 p.m.:** Eternal Spirits, 78 Wells Street, W1

**Thursday, Sept. 20**

**9:30 a.m.:** Betty Jackson, BFC Tent  
**9:45 a.m.:** Bernard Chandran, VFS  
**10 a.m.:** Penkov, OnOff  
**10:30 a.m.:** Roksanda Ilincic, The Lansdowne Club, 9 Fitzmaurice Place, W1  
**11:45 a.m.:** Matthew Williamson, Eaton Square, SW1  
**12:45 p.m.:** Ashish, BFC Tent  
**1 p.m.:** Mac-Millan, OnOff  
**1:15 p.m.:** Mustafa Aslanturk, VFS  
**1:45 p.m.:** Aquascutum, BFC Tent  
**2:30 p.m.:** Kisa, Ballroom Suite, Claridge's, Brook Street, W1  
**2:45 p.m.:** Spijkers en Spijkers, OnOff  
**3 p.m.:** Rodnik, Smithfield House, Lindsey Street, EC1  
**4:15 p.m.:** Richard Nicoll, Victoria House, Vernon Place, WC1  
**4:45 p.m.:** Smithspence, OnOff  
**5:30 p.m.:** Fashion East, 15 Hanbury Street, E1  
**6:30 p.m.:** Nathan Jenden, York Hall, Old Ford

Road, E2  
**6:30 p.m.:** Samia Malik, Leicester Square, W1 (venue TBA)  
**8 p.m.:** Daydream Nation, ICA (Institute of Contemporary Arts), The Mall, SW1  
**8 p.m.:** SuperSuper Show, VFS  
**8:30 p.m.:** Giles, The Rochelle School, Arnold Circus, E2  
**8:30 p.m.:** Pierre Garoudi, Arch 6, Crucifix Lane, SE1  
**9 p.m.:** Sir Tom Baker, 100 Club, Oxford Street, W1

**Friday, Sept. 21**

**9:30 a.m.:** Osman Yousefzada, Mango Store, 250 Oxford Street, W1  
**10:30 a.m.:** Asprey, 22 Albermarle Street, W1  
**11 a.m.:** Aimee McWilliams, OnOff  
**11:45 a.m.:** Antoni & Alison, 38 Curzon Street, W1  
**1 p.m.:** Fashion Fringe, 1 Covent Garden Piazza, WC2  
**2 p.m.:** Nico D, VFS  
**2:45 p.m.:** Modernist, BFC Tent  
**4 p.m.:** MAN, 21-23 New Oxford Street, WC1  
**4:30 p.m.:** Jean-Pierre Braganza, Two See, 17 Monmouth Street, W1  
**5:15 p.m.:** Biba, 3 Olaf Street, W11  
**6 p.m.:** Petra, OnOff  
**6:15 p.m.:** Satoshi Date, The Tab Centre, Godfrey's Place, E2  
**6:30 p.m.:** Allegra Hicks, OnOff  
**6:45 p.m.:** Irene Luk, The Tab Centre, E2  
**7 p.m.:** Ross Jenkins/Gash, The Horse Hospital, WC1  
**7:30 p.m.:** Junky Styling, Dray Walk, Brick Lane, E1  
**7:45 p.m.:** Adidas by Stella McCartney, W10 (TBA)  
**8:30 p.m.:** Fashion For Relief, BFC Tent  
**9:15 p.m.:** Laura Lees, 8-10 Brewer Street, W1  
**9:30 p.m.:** Kea, 1 Leicester Square, W1



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