Made L.A. Spotlights Los Angeles Fashion

Kanye, Kendall and others were wooed to the two-day event, but time will tell if there are greater implications for designers and brands here.

BY KARI HAMANAKA AND MARCY MEDINA WITH CONTRIBUTIONS FROM KHANH T.L. TRAN

LOS ANGELES — L.A.’s weekend fashion moment: Was it just a blip on the radar or did it mark a sea change? There was nary a consensus as to what Los Angeles means to the fashion world as day two of Made L.A.’s premiere wound down Saturday at the L.A. Live Event Deck in downtown. The celebrity-fueled environment accompanying Friday’s colorful Moschino runway show and Jeremy Scott-hosted after party gave way to a crowd donning streetwear-inspired looks and hipster garb for the Hood By Air and Golf Wang presentations.

“We set out to create a fashion event in L.A. that is ultimately authentic to...

CONTINUED ON PG.9

Ralph Lauren Conjures Worlds Of Luxury Scent

The designer is launching a collection of 10 fragrances positioned around the opulent experience of travel.

BY PETE BORN

Ralph Lauren is making a bold move in luxury marketing by launching a collection of 10 fragrances positioned around the opulent experience of travel.

One of the lifestyle accessories being offered is a leather travel case, priced at $3,900. If the large sizes of all 10 fragrances are also purchased, the tab jumps to $6,300. If accompanying $300 kidskin leather sleeves are bought for each fragrance, the total tops out at $9,300.

It is the most premium and ambitious...
New York Fashion Week: Men’s Pushes Ahead Despite Challenges

The challenging retail environment coupled with the growing trend toward see-now-buy-now is prompting changes in the traditional New York Fashion Week for men. The three-day calendar, the same or slightly more than the fall shows, is prompting changes in the fledgling New York Men’s Fashion Week calendar, the brand will hold a presentation at its offices instead of the Skylight Clarkson Sq location, Michael Maccarone, creative director, said: “Being first felt appropriate. Perry Ellis is an iconic American brand with a long history in New York, so opening the new location is something we’re excited to do. This season we’re moving from the traditional runway format to a more focused presentation that will leverage our approach towards the digital and social space to best engage consumers.”

Duckie Brown, which showed only six looks at its fall show, this time is skipping the catwalk altogether. Instead, the design duo will create a short 45-second film that will feature one look they believe will capture the essence of the collection. A poster will also be produced that will be sent to retailers and press.

Louis Fernandez, creative director of Craft Atlantic, is also taking a pass. The brand instead is hosting private appointments in its showroom and is contemplating showing in February at a combined industry and consumer event when the collection hits stores.

Although not all the brands are returning, CFDA is moving ahead aggressively to promote the group. The shows are scheduled to run Monday on Wednesday in Manhattan, and even more Grand Central and Liberty, Capsule, Project and Mrkt to leverage their attendees.” The Liberty and Capsule shows will be held concurrent with NYFWM: Men’s to the show at Pulse addition, Mrkt, will be held immediately after the runway shows. A new space, Cadillac House on Hudson and West 15th Street, will be opened immediately after the runway shows.

Law Enforcement on High Alert After Orlando Mass Shooting

Law enforcement and federal officials are on alert pending further information. It also includes a presentation to a virtual reality experience at the shows, Beckham said.

The Shows will be held July 11-14 and more than 65 designers are expected to participate.

Jeffrey J. Palmeri

The shooting at Pulse Orlando, located at 1918 South Orange Avenue, killed 50 people and wounded 53 others. Certain streets in the area’s LGBT community. Poma’s brother said, but Samsung has stepped up to sponsor the teen and his student government. Nine up and coming brands, some new and others returning, will be included and their names will be revealed in the next few weeks. The calendar is also planned to show resolve. Congress must move immediately to pass legislation to address the next would-be terrorist.”

The shows are scheduled from Monday, July 11, through Thursday, July 14, and the main venue will again be Skylight Clarkson Sq.

Among those on the official schedule are Perry Ellis, which opens the week on Monday morning, and Tommy Hilfiger, Todd Snyder, Rag & Bone, Robert Geller and John Elliott. John Varvatos will once again close the week on Thursday night.

But there are also some notable names missing: Ralph Lauren, his nephew Greg Lauren, Billy Reid, Calvin Klein, Moncler and Dries Van Noten among them. Beckham said that several designers are pondering the results of a recent CFDA-sponsored survey by the Boston Consulting Group on the viability of fashion shows “to see what makes the most sense for them.”

As a result, several of the participating brands including Todd Snyder, Rag & Bone, Nautica, Cadet, Timo Weiland and Stamp will include a number of shows that will be sent to retailers and press.

Several brands are planning an increased police presence at lesbian, gay, bisexual and transgender institutions and their showrooms, which launched with the support of the Council of Fashion Designers of America. Last year, some shows were held in the area’s LGBT community. Poma’s brother said, but Samsung has stepped up to sponsor the teen and his student government. Nine up and coming brands, some new and others returning, will be included and their names will be revealed in the next few weeks.

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J.W. Anderson

A little prince falls to Earth from a tiny asteroid. No wonder Jonathan Anderson was smitten with the bittersweet narrative of Antoine de Saint-Exupéry’s famous novella, pouring its intergalactic fantasy — and the protagonist’s naivety — into his fascinating yet challenging spring collection.

It’s easy to imagine the young royal wearing J.W. Anderson and wandering the desert in breezy linen caftans with spray-painted seams; satin jumpsuits with utility pockets and jaunty hoods, or culottes topped with a big patchwork shirt with a padded bib.

(It’s also easy to imagine those attention-seekers coagulating outside of show venues immediately adopting the gogglelike aviators and two-tone Dr. Seuss sweaters with sleeves dangling to the ankles.)

Anderson remains uncompromising with his androgynous view of men’s wear, styling many looks with glossy shoulder bags, which models toted the way a woman would.

Fey, too, were the shrunken trenchcoats, the slim house dresses and the arty smocks in loud puzzle prints or gorgeous sunset degrades. Masculine touches included military bombers and trenches with dropped shoulders and puffy sleeves, and the Nirvana plaids fronting big shirts or slim tunics. Sweater sleeves occasionally wound around their hips and dangled down the front.

Here were plenty of ideas on which many other designers will feed and translate into more wearable versions. To be sure, the culottes and those long, loose tunics are bound to be influential. Kudos to Anderson for continuing to dare — and for breaking free of retro retreads of past seasons. Backstage he talked about his wish to “escape nostalgia, because maybe that’s boring.” — MILES SOCHA

Wales Bonner

The mood of the show — Grace Wales Bonner’s first full outing of men’s and women’s wear — was eerily serene and a fitting backdrop for this spare, poetic collection that conjured the messianic figure of the late Ethiopian emperor Haile Selassie.

Men’s and women’s clothing appeared side by side, and it was often difficult to tell which was which in this collection that was filled with fine tailoring and narrow, nipped and elegantly elongated silhouettes. A palette of cream, white and black only added to the ecclesiastical air of this collection.

There were frock coats with cropped sleeves showing off delicate wrists and arms, while a cream narrow-waisted suit was paired with slim trousers that grazed the ankles.

Separates came in the form of a starched and long white poet’s blouse that was layered over narrow dark trousers; a cream narrow-waisted suit was paired with slim trousers that grazed the ankles.

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Wales Bonner embellished judiciously — and, boy, what an impact it made. Embroidered trouser waistbands flashed from beneath slim and sober jackets, while tiny white seashells and beads were dotted across a short, dark cape.

Colorful crocheted collars adorned a leather jacket or a crinkled, shiny black coat; while colored trinkets, meant to mimic ceremonial honors, dangled from the breast of an austere black tailcoat.

Wales Bonner said she wanted to put the marriage of European tailoring, Carribbean influences — such as the crocheting and home-made-looking handwork — and the spiritual figure of Selassie under the spotlight and explore “how you find some sense of identity.”

Let’s hope this thought-provoking journey has only just begun. — SAMANTHA CONTI

E. Tautz

Like many designers participating in London Collections: Men, Patrick Grant weighed in on the Brexit referendum question, taking his bow in a T-shirt blaring his pro-Europe stance in huge capital letters: IN. As an additional subliminal signal, all of the billowing linen shirts in his E. Tautz collection for spring were also tucked in — into his fetish high-waist bottoms.

Apart from the cloying white Mary Janes, this smashing show rarely set a foot wrong, the rounded shapes, crisp coats and Armani-esque colors adding up to a compelling brand of easy chic. Consider but one ensemble: Short raglan-sleeve denim coat; oversized sky blue shirt; and Fifties-dad chinos. Smashing.

There was a youthful verve to his short-shorts in the shape SpongeBob favors, paired with oversized T-shirts and tab-collared shirts, many in uneven, hand-painted stripes.

Backstage, Grant did not wish to elaborate on his political views. But he is getting behind another cause — the suit — a men’s wear mainstay overshadowed by outerwear and ath-leisure in recent years.

“We’ve just relaxed the whole thing, and all of a sudden it feels like a different attitude to the tailoring,” he said of his dropped-shoulder jackets and loose-yet-tapered trousers that mix more naturally with casual tops and daines. “I think it works.”

It does. You might even say it’s in. — M.S.
The Reviews

Agi & Sam

Agi Mdumulla and Sam Cotton spiked their snappy tailored clothing collection with humble, homey inspirations and bits of traditional female dress. Sillouettes ranged from the fluid and loose to the more fitted and structured. They paired wide trousers that pooled around models’ feet with shrunken military jackets in shades of pale pink or khaki, and sent out a lineup of belted bathrobelike jackets done in a windowpane check and worn with rolled or cropped trousers.

The tailored suits done in tapestry fabrics — “they were inspired by talabasas,” said Mdumulla – were standouts as were the ribbed knit and fur hybrid zip-front sweaters.

“Agi and Sam were thinkers that forayed into the world of clothing without much of a fear of the unknown. We wanted to bring this collection back to tailoring — young designers need to bring a certain kind of craft and attention to detail. This show was about the process and the narrative.”

— MILES SOCHA

Topman Design

Christopher Raeburn

Urgent astronaut dialog intermingled with Quindar tones created an unsettling atmosphere ahead of Christopher Raeburn’s spring show, which referenced the 1971 sci-fi film “THX 1138,” the debut effort for “Star Wars” director George Lucas.

The show riffed on space travel, opening with glazing walls and parachutes in Tynex, a team resistant, fireproof fabric. A sweatshirt appliquéd with the word “Margate” — an English seaside resort — paired with salmon-pink shorts.

Or a Teddy Boy-style pale gray frock coat and cropped pants combo, worn with a boxy sweater appliquéd with an ice-cream-cone motif that spelled out “TNZ”. The look was anchored by a black mesh tank top, with a black mesh tank top, with a black mesh tank top, with a black mesh tank top.

But the cosmic theme quickly got thrown out of the airlock and the show settled into a parade of fine yet unremarkable sweatshirts and shorts for him and her, detailed with science-class doodling or bands of grosgrain.

“Romantic” is the word he repeated backstage, highlighting the flag patterns that added graphic verve to his enveloping ensembles, in the past mostly rendered in searing, monochromatic colors.

“ His clothes have more soul than most, it’s because so much labor goes into them as Green described a process of bleaching garments and then dyeing color back into them, lending a lived-in, sun-baked appearance to his pastel palette, an emerging trend on day one of London Collections: Men.

Christopher Raeburn

Elizabeth Fraser’s angelic, otherworldly voice on the soundtrack accentuated the emotional charge of Craig Green’s spring collection, marked by a softer, more contemplative mood.

The designer hammers away with his monastic layers and bold deconstruction, padded panels flapping or dangling when they’re not lashed to the garment with Frankenstein lacing. Yet this season he kept things rugged and masculine.

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As in past seasons, the tongue-in-cheek collection drew heavily on elements from British culture — and the nation’s subcultures. Take a salmon-pink sweater appliquéd with an ice-cream-cone motif that spelled out “Margate” — an English seaside resort — paired with salmon-pink shorts.

Or a Teddy Boy-style pale gray frock coat and cropped pants combo, worn with a black mesh tank top. There was also a Mohican influence, seen in sharp silhouette wares such as a boxy jacket and pleated pants in black and white houndstooth.

While this outing didn’t sit on pattern, color or embellishment — with the extragrand antimal jarrov having an ode to Alessandro Michele’s Gucci — its crisp stripes lent a grounding influence to the lineup. Placard like they may be, but these clothes had a fun, real-world appeal that’s been missing from some of the label’s past collections.

— M.S.

Elizabeth Fraser performed as part of “THE MEETING” at the Carlos Alvarez-staged “WWD: A Fashion Film Festival.”

Topman Design

Topman Design took its muse on a jaunt through Britain’s gritty seaside towns with an on-trend lineup. As in past seasons, the tongue-in-cheek collection drew heavily on elements from British culture — and the nation’s subcultures. Take a salmon-pink sweater appliquéd with an ice-cream-cone motif that spelled out “Margate” — an English seaside resort — paired with salmon-pink shorts.

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Christopher Shannon

Christopher Shannon put shirring spin on leisurewear staples and humble denim this season. Dubbed “Provencial heartthrob,” the lineup revolved around what Shannon’s show notes described as “Functionality and hard wearing textiles.”

The designer took that idea in a fun, experimental direction. He rendered double-sided funnel neck leisure suit in dark denim jeans with chevron stripes in lighter denim washes, while a pair of Nineties-style baggy jeans were fashioned with three trompe l’oreillette pockets, stacked one on top of the other. More out there still—a denim jacket and jean combo that was stitched with scores of spraying bell loops, a pair of years re-imagined as denim shorts and slouchy denim leg warmers.

Cheeky takes on logos have long been a part of Shannon’s aesthetic, and this season he took that idea in a fun, experimental direction. He rendered the blue and white striped shirt and with voluminous navy trousers.

Lou Dalton

Lou Dalton has been going on a lot of walks lately. She’s been spending a good amount of time on the Yorkshire moors with her boyfriend, getting away from the frenetic pace of city living. These bucolic excursions inspired her confident spring outing, with silhouettes and details conjured a tender mood of youthful idealism.

Lou Dalton’s collection was as cool and serene as ever, hinged on clean lines and pastel colors. But there’s always a subtle sense of newness. This time it came in allusions that evoked 1950s schoolboy uniforms. There were high-waisted, pleated front pants, worn with short-sleeve, boxy shirts tucked in at the waist, or knee-length, tailored shorts paired with heavy-knit cardigans.

Margaret Howell

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As for colors, the designer focused on navy and royal blue, deep brown, cream, gray and khaki.

The collection’s high point was a jacquard inspired by moorland landscapes and folklore attached to landmarks near where he grew up. “It’s all about Yorkshire again but it’s more like a personal memory this time,” he said, adding that this collection was a means for him to flex his muscles as a textile designer.

Matthew Miller

Matthew Miller’s collection conjured a tender mood of youthful idealism, with its slouchy tailoring spiced with ribbed touches. Consider silk bomber jackets with multiple butterfly motif button pins pinned over the chest, or a fluid rammed duster coat with a switch of material hooked onto its back with large safety pins, bearing the words “megasonic teenage warhead” and a mushroom cloud image.

Among the disparate influences Miller cited in his show notes were English first wave of skinhead culture, and John Constable’s paintings, specifically one of his cloud studies. The designer still displays on that tension between the aggressive and the romantic. He fashioned a season-denim jacket combo — worn by a tough model with a shaving head — in a dreamy duster coat with a swatch of material tacked onto its back with large safety pins and jackets — their cut based on a kimono — was inspired by the checks that were a hallmark of skinhead style.

These men’s and women’s looks made a powerful statement, their raw elements giving Miller’s tailoring a pull.

The Reviews

Edward Crutchley

Newcomer Edward Crutchley is on the lookout for more wholesale clients. On the one hand, his Kim Jones style (and that alone could lead to talks from retailers hungry for the next Jonathan Anderson). On the other, Crutchley’s collections are not exactly commercial. But that’s not to say that there weren’t beautiful, saleable pieces in the mix.

This collection’s second stand-alone outing in London, was inspired by the landscapes and falcons attached to landmarks near where he grew up: “It’s all about Yorkshire again but it’s more like a personal memory this time,” he said, adding that the collection was a means for him to flex his muscles as a textile designer.

He referenced those hills and cows through exquisite embroidered motifs like a coo sly in a kimono on wearable pieces like a black bowler shirt or men bomber jacket, worn with either great wide-leg trousers in oversized plaid trousers or shorts. Also tame (in a good way) was the tan bowler jacket worn over a pastel striped shirt and camp collar on the Y orkshire moors with white socks, and noodle open-toe, single strap sandals. And for the designer’s eminently wearable audience, there were practical, boxy parkas, cotton raincoats and mini Sou’wester hats. — N.J.

Cottweiler

Cottweiler held its first runway show, as part of Topshop’s NewGen Man showcase, with designers Matthew Daniety and Brian Cottwell sharing a dollop of vision.

They created a runway set based on a “future run of a hotel resort” where crashes and broken pieces of pink ceramic pottery were amply scattered on the catwalk.

Then the duo took that idea in a fun, experimental direction. He rendered the blue and white striped shirt and with voluminous navy trousers.

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Astrid Andersen

Astrid Andersen’s spring 2017 show marks her launch into women’s wear, with a full one of her nautical polo dresses to the fairer sex. They come in country club and delivery man colors and look cool, cute.

Fashion’s youngest guns — many of them deal with gender fluidity, hopped the bed and featured contrasting sleeves, unique patterns and stripes, or stars dotted down the arms. Leathers came in black, camel, burgundy, yellow and white and were often patched together and made to look pre-owned.

Never has this collection felt so real, sporty and packed with covetable objects. Dyhr himself was wearing a baggy teddy bear jacket, smiling and laughing at his creations.

The beauty for men and women came skyline and立案 in a white duffel coat, spangled with Nike, snakeskin was the one to cop. The collection also featured graphic hopping patchwork, an artful use of leather and denim, as well as a few more Vetements than Savile Row, but that’s the whole point.

The latest collection, showing as a presentation at the brands Soho Row store, was filled with sun-bleached hues and tailoring done in tropical-weight cotton and linen.

It’s almost as if the designers had read the book on how to make clothes functional and current, yet with the same restraint as the tech team. playground, but took Beige aesthetic and monochrome to something more free-wheeling. Sweatshirts with printed letters spelling out “Yes” or “No” were almost — almost — cheery.

Belstaff

Belstaff showed off its first collection that was packed with Bellovalle de moda, and leather pants, and leather shoes — all with a very Seventies feel. Taking their cue from the 1970s motorcycle film “On Any Sunday,” which Steve McQueenBelstaff’s designer Frederik Dyrh and Delphine Nécro’s road riders’ personality and racing lines into a relaxed, more casual vibe, the pieces are still reliant on prominent logos, athletic shapes and flash metal. For the bags, the designer concocted a modular system allowing additional pouches to be tacked onto weekend totes or backpacks. In the display were the technical and sustainable materials, including a dirt-repelling and UV-blocking stretch fabric and a nylon by Spanish firm Escoff made from recycled bottles.

Belstaff bikers aren’t in the mood for leather or sweatshirt form, a gray one was made from cotton cashmere with thick rib piping around the cuffs and waistband. When the Belstaff bikers do go leather or suede, they can turn to aviator jackets with a dry wax finish or elegant, flattering dressmaker coats and HotPants spangled with silver shower hose and sink strainers. When the brand by elevating sportswear — an abbreviated coach

Belstaff’s compositions in filmy black nylon, billowing here, wide billowing dresses, swishy dressmaker coats and HotPants spangled with silver shower hose and sink strainers.

It was a quiet outing by Andersen’s noisy standards, with the latest collection that was full of her nautical polo dresses to the fairer sex. They come in country club and delivery man colors and look cool, cute.

Richard James

Richard James’ spring collection was full of Tomboy qualities, and the latest collection that was full of her nautical polo dresses to the fairer sex. They come in country club and delivery man colors and look cool, cute.

MCM X Christopher Raeburn

Collections designed specifically for modern travelers are almost as common these days as a library fax. Christopher Raeburn did exactly that with his latest spring collection done in collaboration with fast-growing German leather goods brand MCM, owned by South Korea’s Sungjin Group 2015. Sungjin’s mighty budgets were evident in the production values — and the front row was top international editors and model sensation. Lucky Blue Smith was flown in to model a ratcheted around a circular plinth as a storm of static was projected on a screen encompassing them.

The shapes were familiar — bombers, parkas, ponchos, shorts and leggings — and never fell by busy designers. cameo and pattern pants, or dense quilting. Raeburn excels at making clothes functional and current, yet with the same restraint as the tech team. playground, but took Beige aesthetic and monochrome to something more free-wheeling. Sweatshirts with printed letters spelling out “Yes” or “No” were almost — almost — cheery.

Belstaff

Belstaff showed off its first collection that was packed with Bellovalle de moda, and leather pants, and leather shoes — all with a very Seventies feel. Taking their cue from the 1970s motorcycle film “On Any Sunday,” which Steve McQueenBelstaff’s designer Frederik Dyrh and Delphine Nécro’s road riders’ personality and racing lines into a relaxed, more casual vibe, the pieces are still reliant on prominent logos, athletic shapes and flash metal. For the bags, the designer concocted a modular system allowing additional pouches to be tacked onto weekend totes or backpacks. In the display were the technical and sustainable materials, including a dirt-repelling and UV-blocking stretch fabric and a nylon by Spanish firm Escoff made from recycled bottles.

Belstaff’s compositions in filmy black nylon, billowing here, wide billowing dresses, swishy dressmaker coats and HotPants spangled with silver shower hose and sink strainers. When the brand by elevating sportswear — an abbreviated coach

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**The Reviews**

**Casely-Hayford**

The father-and-son team of Joe and Charlie Casely-Hayford looked to music — specifically grime and Seventies rock — for this collection that was packed with tailored clothing that was embellished, patterned or adorned with statement jewelry inspired by traditional Moroccan and Palestinian dress.

There were shawl-like paisley suits — some in green, others in dusty pink — and tailored pieces that flashed with bits of colored embroidery or other hints of adornment. A navy blue coat had colored horizontal stripes embroidered on the sleeves, while a red top spilled over the front legs of a pair of trousers. A navy suit, a navy suit and wool blend and a tailored tuxedo jacket looked fit for a city street in the tropics.

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**Xander Zhou**

Xander Zhou's collections often conjure outsiderish tribes, and this season was no exception.

With his show notes taking the form of a series of provocative words — "stimulates," "uncontrolled" and "punk" among them — the designer sent out at the front, a pair of paisley suit and an oversized coat with black and blue paintbrush pattern — SAMANTH W. COURT

**Thomas Pink**

"It was all very well thought out," said Thomas Pink head of design Frederik Willems last there should be any doubt as to the staging of the spring collection.

Inspired by an Annie Leibovitz shoot for Vogue from 2002, models wearing shirts and jackets with just crisp cotton lower shorts (shoes and soles were given — these are Brits after all) were seated on chairs, suspended at varying heights, on a wall. However, as Willems assured, all had been kitted out with regulation white briefs to ensure no mishaps occurred.

Publicity stunt notwithstanding, the idea he said was to "honor the City guy that we dress really go back to the roots of the brand and showcase all our best shirts in every single fit." That meant the Bengal stripe, Imperial 200s and tapered athletic fitted in simple whites, blues and pinks — paired with classic printed ties and suit jackets in steel grey linen to Prince of Wales check. There was also a standout in Loro Piana storm fabric "like a rather exclusive pac-a-mac," he said — a nod to the importance of travel to the Pink customer.

**Cmmn Swdn**

The dusty colors of a Marrakech in market — fused with sharp, modern silhouette — formed the backbone of Cmmn Swdn's collection. Designers Saif Bakir and Emma Hedlund said that they'd wanted to capture the mood of its bustling markets after taking a trip there earlier this year. "It's the spiciness, the smells, the mix of materials, the colors and the chaos," Bakir said on the sidelines of the label's static presentation.

But as for the cut of the garments, the designers mixed a vaguely Western motif inspired. Bakir said by the chaotic, wild-west feel of Morocco's bazaars. A dusty pink denim jacket was paired with brown calfskins, while a brown and white gingham shirt was worn with high waist, pale pink jeans. The duo also learned how to style front pants with mesh shirrings, topped off with leather blouson or biker jackets.

"It was a success, appealing collection from this contemporary brand."

— N.J.
the fashion culture here...music, art, pop culture. Between Moschino, Golf Wang, MAC and Ford Fusion, we had a unique mix of shows, content and brand activations,” said Barnett Zitron, Made’s managing director, who confirmed that the event would return. “Next year’s event will reflect what’s relevant from the fashion and entertainment perspectives next year. The basic structure of tentpole shows plus The Stores will stay the same, and the cast of designers will evolve like it does during Made Fashion Week in NYC.”

If celebrity is any indication of viability, then the sold-out event was a success, attracting Katy Perry, Kanye West, Kendall Jenner, Christina Milian, Vanessa Hudgens, Cindy Crawford, Caitlyn Jenner and Solange Knowles over the two-day event. The city’s heightened profile — not just for the fashion world but also in art, cuisine, music and technology — is now drawing celebrities beyond awards-show red carpets.

The final show of the weekend was the first-ever runway presentation by Golf Wang, the sportswear line by hip-hop artist and producer Tyler, The Creator, whose given name is Tyler Gregory Okonma. The 25-year-old’s rabid following was evidenced by the standing-room-only show in the main tent, where Moschino showed the night before. It opened with a performance art piece featuring Okonma that segued into him opening the “door” to his apartment-cum-runway for his friends/models, who strode in wearing his prep-meets-street looks. The flower-lined runway circled around a skateboard pit, where models performed a few tricks as others, including the artist himself, modeled looks and rode mini motorbikes on the runway. Okonma then performed a song and during the show’s finale, hugged each model before taking his bow and the mic. “Growing up as an inner-city black kid, I wasn’t the most masculine, I wasn’t into sports...and growing up liking pink and colors and patterns wasn’t cool. But luckily I have people around me who trust me and..."
allow me to keep pushing my sh-t. I don’t really know sh-t about fashion, I just know I like making clothes just like I like making music.”

Okonma then broke fashion news onstage, telling the crowd he’s launching a shoe line called Golf LaFleur. After beckoning West to the stage to thank him for coming and calling him “a beautiful human,” Okonma told the crowd that everyone who purchased a ticket would get a free pair of shoes. The resulting “You get a shoe! And you get a shoe line called Golf LaFleur. After making music.”

The takeaway: the future of the runway — at least in L.A., the global center of celebrity — may be as a place for cultural experiences, like that of Golf Wang, to explain clothing’s relevance to music, art and technology for a new generation of shoppers who now take their fashion cues from largely brand-agnostic bloggers and the streets as much as from designers.

Shayne Oliver may have been the most unconventional of the three Made L.A. presentations in the showing of his “Hallways” collection for Hood by Air. Guests were taken into a smoke-filled room where a dirt mound sat in the center. With the smell of marijuana thick in the air and blinking lights, viewers were taken into a dreamlike state that gave way to musician Sean Bowie — also known as Yves Tumor — who began his performance gyrating, falling and sometimes throwing dirt as the models came out, bumping into one another, kicking up dirt and dancing to the beat before bemused onlookers.

A slightly more traditional presentation streamed online with the collection available for pre-order on the HBA site, for September delivery. The collection was loud, brash and heavy with details such as zippers and drawstrings. There was a black crewneck pullover with sleeves that stretched to the floor to fit the words “Minority Movement,” red PVC flare-leg pants and a camouflage boiler suit reading “Remastered Brutality.” Four items — all outerwear — from the 28-piece collection were sold out by Sunday morning.

Sunday morning. Dressing commerce in art and performance, aided with the ease of digital, may have worked in captivating an audience. “I feel like they always tell a story with their presentation,” said Oliver Abbas, who does marketing for the local, unisex clothing line We Are Mortals, after the show. “We didn’t mind getting dirt thrown in our faces.”

Transaction was no doubt part of this debut experiment by New York-based Made, especially with more than 30 vendors set up to sell their wares in a portion of the rooftop space dubbed The Stores. People could hang out on lawn chairs or shop the mix of brands, which ranged from big names such as MAC Cosmetics to local brands and artists looking for exposure.

“It’s nice to have this New York energy come to L.A. [and] shine a light on what we’re doing out here,” said Los Angeles-based Hit City USA founder and principal Colin Stutz. The eight-year-old brand started out as a record label but began dabbling in fashion and lifestyle products about a year-and-a-half ago, now using deadstock fabric to make shirts.

“Events such as this aren’t necessarily a big money-maker but they educate people on the brand,” Hit City co-owner Cameron Parkins noted.

For L.A.-based Dazner, maker of delicious mesh socks, traffic was strong, with the event an interesting take on where the industry here has gone in the past decade, said co-founder Harold Kuhn, who worked at public relations firm People’s Revolution about 10 years ago.

“That was when Los Angeles Fashion Week was sponsored by Mercedes-Benz and [IMG] had it at Smashbox in Culver City and it was a big to-do. After that ended, several small groups tried to pick it up but nothing panned out,” Kuhn recalled.

Despite the runway shows and presentations, the weekend once again came down to the question of whether these events that help draw eyeballs and celebrities to L.A. are simply spectacles — one-time events to generate buzz — or a signpost of a longer-term movement happening at last for the city’s fashion, which has inspired countless designers in recent years — from Hedi Slimane at Saint Laurent to Tom Ford to Nicolas Ghesquière at Louis Vuitton — but whose local designers have failed so far to capitalize on all that outside attention. “With Made behind this, they can define this,” said Zitron. “It’s on a level of what Paris or New York fashion community remains to be seen. Any return on investment for the greater community has to that. We are connecting the dots and giving designers, brands and the people what they want,” said Zitron.

The payoff has been worth it at an individual level from Pogue’s perspective, but whether the overall event has any return on investment for the greater fashion community remains to be seen.

“If you look on Instagram, #madela, there’s Cindy Crawford, that’s a big deal. That solidifies this thing. But if you look at some of the other brands, I don’t think it’s on a level of what Paris or New York fashion is,” he said.

Still, some of L.A.’s globally known fashion insiders think there’s hope. China Chow opined that Moschino’s show helped secure Los Angeles’ position as a fashion capital. “A lot of things are shifting here — for the good,” she said, adding, “For resort, why would you go anywhere else?”

B. Akerlund, the stylist who collaborated with Scott on dressing Lady Gaga as well as styling Madonna’s recent videos, agreed. “Fashion is coming back to L.A. We’re bringing it back.”

Two Moschino runway looks.
This season found creative director Emily Smith questioning the nature of resort—what’s the climate? What are women doing? Is it holiday clothing? Is it travel garb?—and making sure she covered every answer, with a lineup of over 800 pieces to fit every occasion a global traveler could encounter.

Despite the size, a sense of ease and fluidity ran throughout the collection, along with playful little details like a ruching effect (particularly effective on off-shoulder cotton poplin tops). Hard was juxtaposed with soft: Ultrathin leather jackets could be paired with beachy silk dresses, then styled over wide-leg pants—a new silhouette for the brand—that came in both stretch cotton and double-face wool. A short bomber jacket over a color-blocked dress played on proportion, with a current-meets-vintage vibe.

As everything was meant to be layered, seasonless and interchangeable, weight (or lack thereof) was key, and so Smith did a chic beige trenchcoat in light nylon. She also dug through archival scarf prints and reinterpreted a geometric blue-brown combo onto statement patchwork coats, vibrant tops and skirts. — ANDREW SHANG

Resort Now

Lela Rose

Maritime with a modern twist summed up the vibe at Lela Rose. The namesake designer referenced a coastal theme with looks featuring nautical stripes, stylized wave patterns and abstract minnow prints in soft corals and sea-foam greens. Anchored by relaxed silhouettes in dotted organza fil coupé, embroidered lace and fluid silk crepe, the collection’s feminine dresses featured draped necklines, exposed shoulders and romantic cutaway sleeves; an ivory stretch crepe gown with a ruffled, open back was among the most elegant.

For day, Rose offered ruffled peplum tops, crisp white cotton shirting and high-waisted, wide-leg sailor pants—the latter two styles embellished with grommets and multicolored stars on more relaxed denim jackets, jeans and sweatshirts; the stars also provided visual punch as studs lining jean pockets. It was all a little tacky, but fashionably so. — A.S.

Philipp Plein

Philipp Plein’s resort collection was a classic play on good girl meets bad girl. On one end were the Fifties biker chicks: skin-tight, regular and cropped motorcycle jackets with leather appliqués and a fiery red, white and black palette, realized in graphic designs on separates—skin-tight tops and skirts with a flame print, a Pop Art–inspired T-shirt, a white skirt with a lip and lipstick motif. There was plenty of sex appeal in Plein’s second-skin jeans—bedazzled and beaded as flames in gradient hues—and leather corseting and grrommets on other T’s, jackets and jeans.

The sweet girls were considerably more playful, sporting lipstick prints, paint splatters, rainbow waves and multi-colored stars on more relaxed denim jackets, jeans and sweatshirts; the stars also provided visual punch as studs lining jean pockets. It was all a little tacky, but fashionably so. — A.S.

Johanna Ortiz

Johanna Ortiz designs for the traveling woman who never met a ruffle or flower she didn’t like and has “a lot of events.” Her resort collection was practically a party unto itself, with its mood-lifting, Caribbean-inspired colors, floral prints and fresh mariner stripes worked on ruffled rose silk, linen and cotton dresses that exuded an island feel.

All of the clothes were festive and undeniable feminine, and several of them were clever too. Romantically constructed obi belts could be worn over dresses and pants or as corset tops, and the range of ruffled takes on men’s wear shirts could be easily dressed up or down. — JESSICA IREDALE
Ellery

Kye Ellery took cues from the eccentric female in Alejandro Jodorowsky’s 1973 cult fantasy film “The Holy Mountain,” moving her collection into a groovy, psychedelic realm for resort. Ellery is known for working with voluminous proportions— an exaggerated flare pant here, a dramatic bell sleeve there—and this season she augmented those Seventies silhouettes with funky details, including circular cut-outs, ceramic buttons and clusters of silver studs.

Most of the collection bore a subtle Victorian vibe, with high necklines and ruffled bibs—not ever mind that one bib was dropped sideways around a very sheer mesh top. One turtleneck blousé also came with a matched petal-shaped necklace (gold-plated jewelry is a new category for the brand). Moving beyond her traditionally monochromatic palette, Ellery rendered the looks in shimmering blue Lunex, flamingo pink and a red wood-cut floral print. She also upsized the lace factor with a black mini fur coat and a croc-embossed dark brown leather coat with red contrast stitching.

Caroline Constas

Caroline Constas has been offering Mediterranean vacation-ready tops and dresses for a while now, but lately she has been having a moment. In fact, she “explored,” the designer said of her preview. “We are in Hainan’s, Bergdorf’s, Shopbop, Net-a-porter and all the target stores I have. This time, Constas ventured out printwise, using blue and white stripes, wispy florals and a color palette. All very Malonesque-appropriate, of course, and...stuff that’s really true to myself,” as she said. Clearly, you can take the girl out of Greece, but you can’t take Greece out of the girl.

Mantù

Shooting its resort look book on the grounds of the Gonzaga palace in Mantua—the Renaissance structure’s architecture and interiors had inspired some of the clothes’ patterns and jacquard prints—Mantù delivered a collection that was light in mood and heavy on tailoring.

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Ralph Lauren Conjures Worlds of Luxury Scent

CONTINUED FROM PAGE 1

By Jeanine Poggi

effort Lauren and L’Oréal have made since the beauty giant acquired the designer’s fragrance license in 1985.

The other departure is the position of the fragrances is framed by travel destinations, rather than purely by ingredient stories. The geographic destinations have been turned into glamorized metaphors with the names Riviera Dream, Legacy of English Elegance, Song of America, Portrait of New York and Treasure of Safari.

“I have always been inspired by different ways of living,” Lauren said. “My new collection fragrances are the sensual expression of these worlds in the most personal way. They evoke the spirit of what I’ve loved for almost 50 years.”

“We aren’t coming with a collection of fragrances,” said Guillaume de Lesquen, president worldwide of Ralph Lauren Fragrance at L’Oréal USA. “We are coming with a collection of experiences. We don’t want to launch another collection of fragrances.”

The fragrances will be unveiled Tuesday evening in Lauren’s flagship at 888 Madison Avenue. The launch comes as Ralph Lauren Corp. is retooling its business model under its new president and chief executive officer Stefan Larsson. The plan for the fashion house includes speeding up the supply chain; focusing on the core brands; shutting 50-plus stores, and making job cuts of about 8 percent of the company’s workforce, or 1,000 people.

But L’Oréal couldn’t be more bullish about the fragrance collection. The beauty giant has worked for four years in developing the project, employing a team of three leading perfumers — Calice Becker of Givaudan, Carlos Benaim of International Flavors & Fragrances and Harry Fremont of Firmenich.

De Lesquen said the game plan was to have top perfumers from the three major fragrance houses, who had been born in France but have lived in the U.S. for a considerable length of time. “The idea was to mix French haute perfumery and American modern style,” he said.

Each of the “worlds” has two unisex fragrances and each scent has a statement accord, which doubles as the name of the product. Two supporting accords complete the olfactory idea.

In Portrait of New York, Fremont said he envisioned Vetiver as reflecting the energy and modernity of the city and the scent became the most masculine in the collection. “My main inspiration was black tie parties,” he said, adding that he created a “rich slick fragrance” to gain sophistication. Haitian vetiver was contrasted with fresh green cardamom to add freshness in addition to warm black pepper.

The other New York fragrance is White Lily, also by Fremont. That also is the signature flower at Lauren’s flagship. The perfumer took the opulence of the white Casablanca lily and mixed it with creamy Madagascar vanilla and spicy fresh pink pepper to add sensual depth.

The perfumers also used cutting edge technology in creating desired effects. In developing a scent conjuring images of the South of France, Becker used a Givaudan technique called freeze frame, which involves freezing a lime, then as it thaws using head space technology to capture escaping molecules. “Zesty and crisp, Lime conjures the brightness of a coastal retreat,” she said. The other Riviera Dream fragrance is Orange Flower by Fremont.

Becker paired Damascena rose with a black currant accord and the sensual- ity of patchouli to suggest a stroll in an English garden surrounded by femininity, Benaim created White Teas as the other English elegance entry in a nod to the English tradition of afternoon tea. Fremont used the fresh, aromatic aroma of Sage to portray the American West, and Benaim chose Magnolia with its top fruity note as the centerpiece of a fragrance that he maintains possesses “floral luminosity and effortless elegance.”

The Safari fragrances consist of Benaim’s warm and sensual Amber and his Oud, which Benaim also created. Personalization, a strong trend in the industry, is another characteristic of the project. The leather sleeves for the bottles can be monogrammed at a point of sale and each bottle comes with a removable silver collar that can be engraved.

“Each product could be personalized,” de Lesquen said. “Each product could be accessorized in a luxury way.”

Prices of the 10 eaux de parfum are $140 for the 50 ml. version. A compact metal diffuser for travel is $65 and a 150 ml. universal body cream that can be scented with each of the fragrances is $95. Scented candles are priced $70.

The Madison Avenue store will be one of two New York points of sale for the collection this fall. A 250-square-foot salon has been created, where the jewelry was previously sold. The other key door is Bergdorf Goodman, which is expected to start merchandising the line in July or August.

Globally, distribution will be limited to 32 doors this year, including Palacio de Hierro in Mexico City, Oberpollinger in Munich and Tsuim in Moscow. The collection will also be carried in key Ralph Lauren stores in Mexico, Germany, Russia and Dubai. “We are going to open Beverly Hills in the second half and we are working with the Ralph Lauren fashion team to open the same kind of installation in their key stores. Ste. Germaine in Paris, the fashion store in Moscow and the fashion store in Dubai,” de Lesquen said. He said the strategy is to have in each country, “the most luxurious department store and the key Ralph Lauren fashion store.”

L’Oréal expects distribution to climb to 50 doors globally in 2017 and 80 doors worldwide in 2018.

The beauty company also is going to make extensive use of e-commerce and in-store technology. iPads will be available for beauty advisers to use to create a L’Oréal-created Compass iPad app as a selling tool and help customers learn about the scents. Glass jars will hold “scented pearl notes” — or fragrance impregnated beads — which will exude the scents of the individual accords and finished products.

Alex Choureui, president of International Designer Collections of L’Oreal USA, talked up the distribution strategy “because it’s focusing on what’s working, which is flagship experience, theater in store and beautiful online experience. This is as pure as it gets.”
Urban Outfitters Warns of Weak Sales

Urban Outfitters Inc. is falling over 8 percent to $27.93 in early trading after the specialty retailer gave a second-quarter same-store sales warning when it filed its first-quarter 10-Q report with the Securities and Exchange Commission.

In the filing, Urban stated, “Thus far during the second quarter of fiscal 2017, comparable retail segment net sales are mid-single-digit negative.”

The response from the market was swift, with investors selling shares and analysts taking out their pencils and revising numbers. Brian Yastinek, an analyst with BRC Capital Markets, cut his price target to $29 from $32 and trimmed his earnings estimates. He dropped his second-quarter earnings estimate per share to 53 cents from 57 cents and his 2016 number to $1.88 from $1.98.

While an improvement in trend in the last three weeks, tight inventories and merchandise margin integrity are the bright spots, we’re lowering our estimates and price target on the softer 2Q16 comp and tempered 2H16 earnings assumptions,” he said. He noted that despite the negative comps there were green shoots at Anthropologie with newer dresses and product extensions outperforming other categories. Free People is expected to remain negative.

William Blair analyst Amy Noblin also cut her estimates on the news. She reduced her second-quarter estimate from 50 cents to 53 cents and her full-year estimate to $1.96 from $1.98. She also cut her comp estimate from flat to negative 2 percent, but she does expect gross margin improvement at Anthropologie.

“Encouragingly, business picked up over Memorial Day weekend, in line with commentary we have heard from other operators,” said Noblin. “The loss of a Saturday in May when the company’s reporting schedule was expected to have a 200-basis point impact in the month, lessening through the quarter, and will be completely reversed by the end of the quarter, but is still affecting comp currently to some degree.”

Noblin said she maintains her long-term positive view on shares and the brands continue to make a recovery. She believes further stock price downside is limited because the company may buy back shares. Her price target is $27.93.

Aéropostale Settles Dispute With Sycamore Partners

The chain has until Aug. 26 to reorganize or sell the company.

Bankrupt teen retailer Aéropostale Inc. has gained a few more weeks of breathing room over the back-to-school selling season, following an agreement reached with affiliates of Sycamore Partners.

Aéropostale’s affiliate is the top secured pre-petition lender to the bankrupt chain and the two have been fighting since before the chain filed its voluntary petition for Chapter 11 bankruptcy court protection on May 4. A separate affiliate of the private-equity firm had been a key supplier for the chain. That dispute also has been settled.

Since the filing, Aéropostale has been pursuing a dual track that includes a reorganization and a sale process to see which option creates the best return to creditors. Sycamore has been pushing the company to identify a stalking horse for a bankruptcy court auction of the firm’s assets. A court document from an expert working with the private-equity firm said an analysis indicated July as the optimal period for a liquidation. Aéropostale said an expert working with the private-equity firm said an analysis indicated July as the optimal period for a liquidation.

The settlement is a nuanced agreement with Sycamore that allows the company to gain a few more weeks of breathing room, but also likely means that Aéropostale is holding onto its licenses for its key brands, according to industry insiders.

Separately, Aéropostale on Friday said it received bankruptcy court approval to access its $160 million of debtor-in-possession financing from Crystal Financial. The retailer said the financing would allow it to “focus its cost-reduction move. The retailer then said a few weeks later that it was considering its options, including a sale of the company. Shortly after filing its filing, rumor began surfacing over a possible Chapter II petition due to its dispute with a key supplier.

Separate Aéropostale insiders said it received bankruptcy court approval to access its $160 million of debtor-in-possession financing from Crystal Financial. The retailer said the financing would allow it to “focus on completing its restructuring process, confirming a plan of reorganization and emergence from Chapter 11 during the third quarter of 2016.”

The markets:

Docksiders’ Lisa Collier Heads to NVDJ to Serve as President and CEO

Collier previously served as president of Global Dockers and chief transformation officer at Levi Strauss & Co.

NYDJ Apparel LLC has named Lisa Collier as president and chief executive officer of the Vernon, Calif.-based company.

Collier, who previously served as president of Global Dockers and chief transformation officer at Levi Strauss & Co., replaces Robert C. Skinner, chairman of the NYDJ board of directors and senior advisor to Crestview Partners (NYDJ’s majority owner), who stepped down this year “has a rich knowledge of denim and retail, as well as a track record of successfully transforming organizations for growth. Moreover, Lisa has a unique blend of operational expertise coupled with strategic vision and palpable creative energy. We feel confident that her leadership and passion for building brands will help take NYDJ to new heights.”

Collier said the NYDJ brand “has carved a unique niche in the premium denim space and I see tremendous opportunities ahead. I look forward to working with the team to further tap into the consumer mindset, deliver innovative product, create financial growth, and develop NYDJ into a formidable global leader in women’s fashion.”

In dollar volume, according to the NPD Group, NYDJ is the top denim brand at U.S. department stores. The brand targets women over 35 with its “Original Slimming Fit” design, which includes strategically located pockets and “Lift Tuck Technology.” Innovations in fabric has also allowed the jeans to have a better fit, and movement – which consumers have been demanding.

At Levi Strauss & Co., Collier’s role as Dockers was to set the strategic vision of the brand as well as contribute to the executive leadership team. She was named chief transformation officer, which involved developing and implementing initiatives across all of the company’s brands and regions. She joined Levi Strauss & Co. in 2003 and served in a variety of roles.

Prior to Levi Strauss & Co., Collier held various positions across the industry including EVP of Global Dockers, chief transformation officer and chief transformation officer at Tandart Apparel Group, The Limited and Hess’s Department Stores Inc.

Skinner held the CEO and president title since January 2014, which was when Crestview Partners and Maybrook Capital Partners acquired NYDJ Apparel from Falconhead Partners – along with NYDJ’s founding family.

The company was founded in 2003 under the name Not Your Daughter’s Jeans. In 2012, the company said the brand “transitioned its name in 2003 to NYDJ to reflect a new generation consumer mindset and facilitate product expansion beyond denim into sportswear and other fashion bottoms.”

McDonald thanked Skinner for his contributions to the business and said that “despite a difficult retail environment, [Skinner] helped position NYDJ for growth by expanding the product portfolio and NYDJ’s direct-to-consumer business.”

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Men’s Fashion Week
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FOR MORE INFORMATION, PLEASE CONTACT PAMELA FIRESTONE, ASSOCIATE PUBLISHER AT 212 256 8103 OR PFIRESTONE@WWD.COM
Alexander Wang Recaps 10 Years in Fashion

BY ROSEMARY FEITELBERG

The designer was only 29 when he decided to take a break from Balenciaga. He wound up starting his own label, which has developed into a global one.

Sometimes serious, sometimes laughing, Alexander Wang raced through his 10-year career Thursday night at “The Atelier With Alina Cho.”

Guests at the hourlong talk at the Metropolitan Museum of Art learned how the designer left Parsons at the age of 19 for the $115,379.48 he was owed by the design firm, which has developed into a global business. Along with a cadre of awards, Wang spoke of his three-year run as Balenciaga’s creative director, his new deal with Apple and one “very special” lesser-known gift — he never gets hangovers.

Wang also chided them in the fact that “Everywhere I go people say, ‘Is your Mom Vera Wang?’” he said. “It probably would have made everything a lot easier, but no.” Such off-handed remarks probably would have made everything your Mom Vera Wang?” he said. “It’s kind of how I see the world today. There’s no right or wrong answer. It’s about resources, platforms, infrastructures and statistics, that could make a very interesting business.

Being Apple’s first fashion curator and creating their playlists “Chill,” “Hype” and “Vibe”: “A.W.” This is the first time they are kind of venturing into the fashion sector. They really wanted to create a seamless kind of world — a platform for people to go for music and fashion. That’s kind of how I see the world today. There aren’t much clean lines that segment a musician from a fashion designer. Everyone is their own brand today.

Debtor’s List

Gawker Media’s filing for Chapter 11 bankruptcy court protection may not have been a total surprise Friday, following a final judgment issued by a Florida judge for $410.1 million in favor of Terry Bollea aka Hulk Hogan.

Gawker is disputing this judgment in appeals court, and offered that publisher Ziff Davis has entered into an eight-year arrangement to buy its seven media brands. The process will allow it to “fund the appeal.”

Gawker said Friday. During the trial against Bollea, lawyers for Gawker noted that all of the media firm’s assets amount to $83 million, and that last year it earned a gross revenue of $48.7 million. Drilling deeper into the bankruptcy filing, Gawker listed 20 other debtor claims. Below are the top 10 highest debts.

1. Terry Bollea owed $130 million in compensatory damages. (No surprise there.)
2. 1st Street Group: $82,300,38
3. Simple Roach Inc., digital adver-
4. Google Inc.: $76,602,25
5. Cloudinary Ltd., a cloud-based-manage-ment firm: $51,143,32
6. Fastly, a content delivery firm: $42,051,23
7. Law firm Frisd, Frank, Harris, Byer & Jacobsen LLP: $37,578,48
8. Medialink, a strategy firm: $37,300 — ALEXANDRA STEIGRAD

Editor Out

Bill Phillips, the editor in chief of Men’s Health, is leaving the company.

His exit is the latest of a string of departures since chairman and chief executive officer Mario Rodalle installed Michael Lafavore as editorial director last year.

According to insiders, Phillips, who worked at Rodale for 13 years, was let go. Phillips, who became vice president and editor in chief in November 2012, will for the time being be succeeded by executive editor Bill Stump.

Rodalle circulated a memo Friday thanking Phillips for his service, noting that he “was successful in successful integrations programs such as ‘The Ultimate Men’s Health Guy,’ as well as ‘significantly’ expanding the glossy’s digital and social footprint. He also brought the company a General Excellence Award at the 2015 National Magazine Awards. The editor’s last day is today. Russo has it that many at the company have been unhappy, and as a result, there has been a steady stream of departures (mixed with layoffs) since Lafavore returned to the company in the fall.

They include executive editor Matt Marion, vice president and editor Peter Mooney, senior art director Mike Schmidt; senior editors Bill Paynter and Clint Carter, deputy art director Groce Martinez and managing editor John McCarthy.

Lafavore, who served as editor in chief of Men’s Health from 1998 to 2000, was brought back to Rodale to work with the brands, and in particu-lar, to bring in Men’s Health.

But his management style has rubbed many of the staff the wrong way. He has been dismissive of editors’ ideas, sources noted, and the changes he implemented came across as dictatorial. Other employees’ ideas included limiting the use of celebrities on covers, which Lafavore speculated may be also budget related.

In fact, morale is so low that an anonymous employee mailed out a hard copy of a letter to top brass at Rodale in recent weeks. The letter was sent to Rodale herself, and copied to the executive team, including the legal department, human resources and all editors in chief and publishers, decrying Lafavore.

A company spokeswoman cited its policy of not commenting on personnel matters.

A source who read the letter described the multipage missive to be very “mother of fuck” and not very vindic-tive, but more meant to illuminate the problem to the core. Insiders said that the letter prompted Rodale to have a meeting with Lafavore but that no discussion of the letter was taken.

But back to Phillips who joined Men’s Health in 2003, first serving as executive editor and editor of Men’sHealth.com. His exit follows a sizeable round of about 40 layoffs at the company this year at the company, which also publishes Prevention and Runner’s World, among others.

Rodalle also decided to move Prevention to an advertising-free model, which, sources noted, allows the company to slash business-side staffing, and thus significantly reduce operating costs.

...and Leaving Balenciaga:

A.W.: By year three, there, it was like, “OK, what am I doing? Where does my focus need to be?” It was my brand — it own it with my family. It was time to go home to take Alexander Wang to the next chapter. It was hard to walk away, but Mr. Pinaud has really sort of understood. We’ve had a few conver-sations. You know, it’s always so hard to keep a secret in this industry.

Selling in the digital age:

A.W.: We will make the pre-collection bigger and create their playlists “Chill,” “Hype” and “Vibe”: “A.W.” This is the first time they are kind of venturing into the fashion sector. They really wanted to create a seamless kind of world — a platform for people to go for music and fashion. That’s kind of how I see the world today. There aren’t much clean lines that segment a musician from a fashion designer. Every-one is their own brand today.

Wang photograph by Matteo Prandoni/BFA/REX Shutterstock
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A sketch by Karl Lagerfeld.

**Fashion Scoops**

**Fashion Director Exits**

**Barneys New York’s senior fashion director Tomoko Ogura has left the post after nearly four years.**

Ogura has this company for another opportunity, according to a Barneys spokesperson. Ogura could not be immediately reached for comment.

Friday, she joined the retailer as a fashion merchandising assistant right after studying economics and picking up her diploma from Dartmouth College in 2005. Rising to the ranks, she served as fashion director for the women’s Co-op at Barneys, before taking on the top fashion job at the age of 29. At Barneys, Ogura, who was born in New Jersey and raised in Japan, wasn’t only on the lookout for new designers, collections and trends. She was also involved with developing the retailer’s private label collection — **Rosamund Fettes Birt**.

**Pencil-Pusher**

A line of Faber-Castell coloring pencils, as enticing as jelly beans, are never far from Karl Lagerfeld’s kid’s elbow. Over a career spanning more than six decades, he has used them to create hundreds of thousands of designs. One can always find his inimitable sketches pinned to the wall at Rue Cambon in Paris, Largo Carlo Felice in Rome and Rue Saint-Guillaume at Rue Cambon in Paris, Largo Carlo Felice in Rome, Rue Saint-Guillaume at Rue Cambon in Paris, Largo Carlo Felice in Rome, and headquartered in Stein, Germany, Faber-Castell sells itself as the world’s largest pencil manufacturer capable of producing more than 2 billion a year. The family-owned firm generates annual revenues of about $777 million, or €582 million, according to its web site. Other famous users of its colored pencils from the past include Vincent van Gogh and Paul Klee. — **MILES SOCHA**

**Monaco Royals**

**Tommy Hilfiger and QG editor Dylan Jones held court on Saturday night at the bar of Cafe Monico, a new London hotspot courtesy of Soho House, and the site of Hilfiger’s annual dinner during London Collections: Men.**

“What can I get you to drink?” he asked, as he welcomed guests including art dealer Tim Jeffries and models Robert Konjic, Johannes Huebl and Andrea Velenescu. The men’s week ambassadors, including David Gandy and Oliver Cheshire, also gathered to drink champagne around the big square bar. Eventually, the crowd moved upstairs and settled at tables on the mezzanine, with model Paul Sculfor and Slicefridges executive Sebastian Mannus posing on iPhone back and forth showcasing photos of their favorite vintage sports cars in between a meal of burrito, salmon caesar, steak, sea bass, sorbet and creme brûlée.

The American dancer Eric Underwood, a soloist with The Royal Ballet, famously grew up in a family whose work I admired,” he said. “I was always looking at their work and thinking ‘wow, I wish we had space to showcase artists whose work I admire,’ he said. “When I opened my shirt, they were amazed by the Perrier-Jouët champagne and faceted cocktail glasses but, then again, this was Mayfair, after all.”

— **JULIETTE**

**Making Her Mark**

“Let’s go upstairs to Studio 54” teased Tommy Hilfiger after dinner as music filtered down from the upper floor of the grand but cozy Georgian townhouse that houses Mark’s Club London.

There was a small, lively affair hosted by Sabrina Fung and her family. the retail group refused to cut a fedora when she arrived in a frothy lace dress with a high thigh slit.

**Punk Party**

**Outside, it was all punky by nature, as guests donned on a soundtrack by Josh Mayfair. But downstairs at Paul Smith No. 9 Albemarle Street, it was a different scene as the chaos and anarchy of the punk movement was having a moment.**

**Jim Chapman, Oliver Cheshire, Robert Konjic, Johannes Huebl, Andy Macdonald, Andrea Velenescu, Paul Sculfor, David Gandy, Toby Huntington-Whiteley and Dougie Poynter.**

Paul Smith and the British Fashion Council celebrated the 40th anniversary of punk with an exhibition of work from photographer Denis Ridgers’s new book, “Punk London 1977,” which will run through Monday. Debbie Harry was among the faces in the moody black and white images lining the walls in the downstairs gallery, as guests including Caroline Rush, Smith and Ridgers and QG editor and London Collections: Men chairman Dylan Jones milled about to a soundtrack provided by founder of Radical People magazine, Roba Maybury, who played a mixture of music from the era.

The book, published by Carpet Bombing Culture and launching to coincide with the exhibition, is a frank look at the Seventies punk scene and will be available from No. 9 Albemarle Street for the duration of the show for 14.95 pounds (about $21.30 at current exchange). There is also a limited edition of 150 T-shirts created in collaboration with Smith and Ridgers featuring an image from the book of a young girl with smokey eyes and her short hair styled into devilish horns. The tee retails for 80 pounds (about $114) at Paulsmith.co.uk and Paul Smith No. 9 Albemarle Street.

Smith said that exhibitions were also part of his grand plan for this shop. “Mayfair is world famous for its galleries. When I opened my shirt, I had an eye on his watch because he had to leave New York — and you can’t be in multiple places at once. It’s just too expensive.”

Hilfiger was leaving London the following day and said he spent much of this trip window-shopping. “I saw the Harrods windows, the Selfridges ones and I did South Molton Street, but no, I didn’t do any shopping. I might save that for Italy.”

Hilfiger mused. “We always talk about moving to Rome — I’d be closer to my family in Germany — but then we’ve have to leave New York — and you can’t be settled in both places at once. It’s just too expensive.”

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