We introduced the Digital Daily in April 2015 as a more efficient, modern delivery method for our growing number of readers — not only in the U.S. but worldwide. Our steady flow of news, insights and imagery has helped us push digital subscriptions past 60,000 readers daily — a record in the history of WWD — and we are confident we will gain many more in 2017.

To further that goal, and to provide even more insightful coverage, I am pleased to announce the arrival of a new, bespoke format for our Digital Daily, whose editor-curated issues contain the most important fashion, beauty and retail news, features and photos of the past 24 hours, delivered each business morning to your inbox.

This new technology platform provides a seamless desktop-to-mobile experience and improved readability so subscribers can access the most crucial news, business insights, trends — and the most fabulous parties — from anywhere in the world.

This enriched format will also afford us a greater scope to provide readers with even more of the exclusive, business-to-business content that has been WWD’s lifeblood for more than 110 years.

We will continue to produce print issues, more selectively — daily in tandem with key industry events, and seasonally following fashion weeks, diving deeper into the biggest moments of the industry calendar.

Since becoming editor in chief last month, I have begun to retool and energize our operation so it is better positioned to dig out more exclusive news and scoops, plus vital industry data and insights. Over the coming weeks and months, you will also discover a slate of recurring features, including CEO Talks, Digital Download, WWD Predicts and WWD Dirt, the latter of which is dedicated to the spectacular homes designers and industry titans build and flip.

WWD plans to continue investing in journalistic excellence to deliver more powerful and indispensable content. We recently fortified our Eye and financial desks, reflecting our commitment to the serious — and the fun — in our vibrant and fast-changing industry. And under the ownership of Penske Media Corp., we established bureaus in China and Silicon Valley. How could we ignore the world’s most populous nation, and the technologies that are transforming how we live and spend?

Of course, we would never. And we will continue to keep you, our dear reader, at the forefront of our efforts as we expand our international reach and ramp up our commitment to leading the industry conversation in fashion, beauty and retail.

Born and raised in Canada, and a news reporter my entire career, I joined WWD in the late Nineties, discovering the best school in the world for serious fashion journalism. I spent the last 16 years in Paris, documenting the incredible ascent of the European luxury sector, and the flattening of the world thanks to the Internet and social media revolutions.

I’m thrilled and honored to return to New York to lead this great media brand, and embrace digital and mobile media first. WWD is often called the bible of fashion. Get ready for version 2.0.

— Miles Socha
Editor in Chief
Beverly is the new black. So is pink. And taupe. And cognac. And deep, dark green. We could go on but, instead, let's make this simple: Every color is cool when it comes to fur this fall—except black. That’s not to say that black doesn’t serve a purpose. It came in handy as a sweetly-tied bow cinching the waist of a neutral number at Sally LaPointe. It grounded the bright white and bold red at Tory Burch. And it was the much-needed background shade to make the pastel-and-jewel-tone embellishments at Naeem Khan pop.

“The collection is sophisticated and elegant, with a touch of boho.”

DENNIS BASCO
Kate Spade Shares Spike As Wall Street Bets on a Deal

Speculation has centered on an arrangement set to be cemented by midsummer at $24 or $25 a share.

BY VICKI M. YOUNG

Shares of Kate Spade & Co. spiked Thursday after the company confirmed it was reviewing its strategic alternatives, but not everyone agreed about how much Kate could provide in terms of growth trajectory.

The company—which also posted fourth-quarter results—confirmed that it was undergoing a strategic review that includes, primarily, sale. The story in November had been pushed to undertake that action by activist investor Caerus Investors, a New York hedge fund. The accessories firm said, “The board plans to proceed in a timely manner, but has not set a definitive timetable for completion of this process.” Kate noted there was no guarantee that the process would result in a sale.

Speculation has centered on Coach Inc., and Michael Kors Holdings Ltd. as possible acquirers. There has also been talk that private equity firms might have considered Kate, but the consensus seems to be that a strategic buyer would make more sense. Shares of Kate rose 14.7 percent to close at $22.56 on the Big Board.

The accessories firm’s fourth-quarter results—net income rose 39.2 percent to $19.4 million, or 67 cents a diluted share, on a 9.8 percent net sales gain to $470.8 million that included a same-store sales decline of 1.5 percent—for the three months ended Dec. 31, had some Wall Street analysts betting that a sale would occur this year.

The results, and the adjusted EPS of 41 cents that easily beat analysts’ consensus estimate by 6 cents, had Wunderlich Securities Inc. analyst Eric Beder concluding that its fourth quarter was “solid” on many levels. “Driven by better-than-expected international margins and strong overall operating leverage, as well as a direct-to-consumer comp gain of 5.3 percent, we believe that results were even more impressive,” he said.

Jeffries analyst Randall Konik said Coach Continued...
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Marc Jacobs

“Every one of the creative decisions – from music to styling to accessories to shoes to bags to clothes to the girls, the diversity of the casting or the lack of diversity of the casting, everything – it’s all part of the experience,” Marc Jacobs told WWD last week when explaining his approach to his shows.

Show notes (which he doesn’t typically do) included. His, titled “Respect,” explained his inspiration, the Netflix documentary series “Hip-Hop Evolution.” After last season’s social media storm over his pastel dreadlocks, Jacobs’ decision to go there at all seemed a statement of both bravado and the desire to be understood. He wrote that he first experienced the impact of hip-hop on the broader culture as a high school kid in New York, and that this show is “an acknowledgment and gesture of respect for the polish and consideration applied to fashion from a generation that will forever be the foundation of youth culture street style.”

And what better place to celebrate the origins of street style than on the street? While Jacobs had said that he wanted to strip away elaborate production trappings – and that he hoped his guests would respect his wishes to put away their phones and enjoy the live-show experience – anyone expecting a lack of theatricality was dead wrong, and most likely, in short order, delighted. Guests entered the cavernous Park Avenue Armory from Lexington to find it completely empty and raw but for two rows of chairs down the middle. That was the extent of the set. There were no lights, nor even a musical note to signal the start of the show. Just a girl starting down the runway, followed by 39 more.

They wore real clothes of the casual sort – early hip-hop here with a soupçon of Seventies sportif in a palette of warm neutrals shot with red, wine and maroon. In a reversal from last season’s dizzying, decorative overstatement, these clothes weren’t at all tricked-out or exaggerated, unless you consider a tracksuit in thick, bright red cashmere or a teeny, bugle-beaded, feather-hemmed dress exaggerations of sorts. “Everything is kind of dressing to be outside,” Jacobs said in a preview the night before the show. To that end, the anchor look was a short coat over a little dress, often in Twenties-inspired laces, or wide, extra-long pants that puddled over boots. There was fur galore, both real and faux, and thick, patterned knits. Jacobs punctuated it all with big bubble caps by Stephen Jones and bigger “gold” chain necklaces by artist Urs Fischer. (Those girls are slight but strong; the necklaces weighed a ton.)

It was feisty and fun while putting a hyper-polished spin on the concept of everyday clothes. (“Considered” is Jacobs’ word for his approach.) It was also one of the most overtly commercial collections he’s ever done. Too short for ya? “For VIP customers who want any of those dresses made longer, we have that service. We are happy to do that, for the red carpet or whatever,” Jacobs said.

For now, his girls were dressed for the street, and there they went. After traipsing the block-long length of the Armory, they exited through its entrance to Park Avenue, taking seats in a tableau vivant that seemed to ape the kind of Instagram-obsessed front row Jacobs wanted to eschew. They pulled out cell phones and started taking pictures of the exiting guests, who in turn started taking pictures of the models as passersby stopped to take pictures of the models and guests taking pictures of each other.

“What we’re working toward this season might not seem like the spectacles of the past,” Jacobs said last week. Yeah, right Marc. Nothing spectacular here. Just experimental street theater, costumed in everyday chic. – Bridget Foley
There's much to be said for fashion's ability to tell stories. On Wednesday, Ralph Lauren spun a beauty, a tale of nomadic meanderings through the proverbial, non-specific realm of far away. That lack of geographic definition imbued the collection with a dreamlike feel, especially by night. You didn't want to wake up.

Lauren showed at his women's flagship on Madison Avenue, where the first two floors were transformed into a floral wonderland, their walls completely covered in orchids, 100,000 or so, intertwined with air plants, desert agave, vines and moss. “It’s a little bit exotic,” Lauren said during a preview. Just the right bit. Themes can be cheesy. The strength here was that Lauren telegraphed that sense of romantic distance with discretion, never crossing over to cliché.

Continuing the course he embarked on last season, this was an instant fashion, buy-now show. Beginning Thursday, the spring clothes will be available online as well at select stores around the world. Early shoppers at the flagship will experience the installation, which will remain intact through Monday.

The lineup's opening palette drew from sand and dunes — off-whites, beiges, almost-golds — and set the mood of subtle sensuality borne as much from the models' ownership of the clothes as from discreet displays of skin, whether bared shoulder or exposed midriff. Yes, there were nods to traditional sportiness in relaxed jackets and pants, yada, yada. But this show was really about big picture ease, a lifestyle philosophy manifested fashion-wise in a fluid silhouette. In that sense, chicken or egg: Which came first, the unfettered, textured layering that allows for a psychological exhale, or the relaxed, bohemian mindset that can't be confined or corseted?

Unfettered — definitely. Yet not a synonym for plain. These clothes were packed with surface interest — a jacket handwoven from strips of suede and leather over a washed silk dress, a burnished gold dress with petal skirt under a distressed leather jacket, a dress in what appeared to be an open, artisanal lace — all high interest and high impact.

Yet the real stars were the micro paillettes, liquid lamés and other silks that Lauren used for spectacular evening dresses: goddess gowns in jade and purple, an embroidered lilac Lurex lamé embroi- dered gown in a modified sac shape, a strapless in pale printed gold. A pair of skin-baring black cady gowns were equally stunning.

While these were high evening, some looks will traverse between night and day. Case in point: the airy gown-cum-anorak in a watery silk print that closed the show. Lauren showed it over the collection's lone pair of jeans. Because no matter how remarkable the trip, the best roads lead home. — Bridget Foley
Ralph Lauren Says It With Flowers

New York — Retail theater is dead, someone forgot to tell Ralph Lauren.

At a time when physical stores are fighting for increasingly digitally driven shoppers, Lauren created an uplifting environment that’s attracting shoppers and inviting them to linger and smell the orchids.

The designer’s Madison Avenue flagship through Monday was a banquet for the senses with an immersive floral installation replete with the sounds of chirping birds and fluttering mechanical butterfly wings, created for Lauren’s February see-now-buy-now runway shows.

The living walls throughout the first and second floor are made up of about 100,000 orchids, give or take a few, 300 air plants and desert agave, intertwined with moss. The living set has soil that needs to be replenished throughout the day and designers were moving the white blooms around until they had it just right until the doors opened for the runway shows on Wednesday night.

At a shopping event on Thursday for the collection, clients swooned over the romantic, blossom-filled tableaux. There was informal modeling for inspiration, canapés for fortification and Champagne and wine for the lubrication of wallets.

Leila Schwebel, a longtime customer, attended Lauren’s consumer-facing runway show Wednesday night and returned Thursday for a closer look at the collection.

"I’ve been wearing Ralph Lauren since before he had stores," said Schwebel, who lives mostly in California. "I’ve gone to a lot of his shows way downtown. This [setting] is beyond my expectations. It’s magnificent. The collections are always gorgeous."

The designer sent a floral arrangement to her hotel before a show, which sometimes provides a clue to its theme, Schwebel said.

"On Feb. 14, I received flowers in my room and they were all orchids," she explained. "Never did I think it was going to be floor-to-ceiling, and upstair and downstairs."

Schwebel got a tease of the flower walls on Wednesday morning when she showed up at the flagship, forgetting that it was closed in preparation for the runway shows that night. "The doors to the store were blacked out, but a [worker] opened the door and I saw the back wall," she said. "When I walked in last night, I was in awe."

Jeanette Norrisworthy, who attended one of the shows, was smitten with the floral displays. "$1 don’t think I could forget that feeling," she said. "I’ve been to four Ralph Lauren shows. The collection was elegant but wearable. I don’t think there was one thing that I saw where I didn’t say, ‘Oh my God, I want that. It was absolutely stunning, just gorgeous.’"

Norrisworthy said the see-now-buy-now aspect of the collection is appealing. "It has a huge impact, seeing a show and not having to wait six months to get the clothes."

"The flowers are so appealing," said Dana Giarrizzo. "How many do you think there are? There could be a million orchids here. The collection really hit me in the heart. It’s iconic and modern in a way that only Ralph Lauren can do. It’s like I would want to wear everything."

"Oh my goodness, those are my colors. I’m a New Yorker visiting from Colorado, where I moved," said Stefany Lys. "It’s just a happy, serendipitous stop."

"The flowers are magnificent. I knew right away they were not going to be fake. It was great to bump into my friend, Richard Schminto [executive sales associate], who’s been with Ralph Lauren for years."

"I don’t think I could ever forget the smell...distressed leather with a button on the neck. I’ve got my eye on it."

Designer Names CMO, Men’s Brand President

Jonathan Bottomley has been named chief marketing officer; Tom Mendenhall has been appointed brand president, Men’s Polo, Purple Label and Double RL businesses.

By Lisa Lockwood

New York — Signaling its commitment to growing the linchpin men’s business, Ralph Lauren Corp. has named longtime Tom Ford International executive Tom Mendenhall to become brand president of men’s.

In this new role, all men’s brand functions will funnel through Mendenhall, including design and merchandising, and he will be charged with maximizing the potential of the Polo, Purple Label and Double RL businesses.

For his merchandising skill, Mendenhall served as Ford’s chief operating officer; Tom Mendenhall

Prior to Ford, Mendenhall was a senior vice president at Abercrombie & Fitch, and before that, spent eight years as worldwide director of merchandising at Gucci. He starts at Ralph Lauren on March 29 and reports to Valerie Hermann, president of Global Brands.

Ralph Lauren also hired Jonathan Bottomley as its new chief marketing officer, another new post. He will be charged with “evolving Ralph Lauren’s brand voice,” leading the global marketing team and developing marketing strategies across the company.

Bottomley most recently was chief strategy officer of Virtue, a Vice Media Co. Prior to that, he was chief strategy officer and managing partner in the London headquarters of Bartle Bogle Hegarty where he led strategic brand-building efforts for clients across the luxury and consumer lifestyle sectors. He will be part of the company’s executive team and dually report to Hermann and Ralph Lauren, executive chairman and chief creative officer, on an interim basis.

Earlier this month, Stefan Larsson stepped down as president and chief executive officer of Lauren, effective May 1. Bottomley, who joins April 3, will report to the new CEO, once that appointment is made.

The key hires are part of a strategy to fortify the firm’s leadership in support of its Way Forward Plan. “As we write our next chapter, we continue to add exceptionally strong leaders with the passion, energy and talent to lead our company into the future,” Lauren said. “Both Jonathan and Tom bring a fresh perspective and incredible depth of brand experience to Ralph Lauren. They each have impressive track records and we are looking forward to welcoming them into our leadership as our evolution continues. Hermann, who was promoted to her current role in September, said, “Jonathan and Tom will play critical roles as we move forward in our evolution as a brand and company.”

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Thom Browne

Don’t be fooled by the penguins.

Thom Browne chose them as his “animal of the season,” making funny bags in their shape, and embroidering penguins on various jackets and skirts, but his fall collection was not about lovable birds who can’t fly. Nor was it about ice-skating, though the set was a storybook frozen pond from another time, surrounded by barren trees, a beached rowboat and fake penguins. The models glided over the rink — actually, some staggered — wearing boots that looked like literal ice skates including the blades.

Browne likes to play, but he is extremely serious about his work, the craftsmanship of clothes, and that was really the focus of this extraordinary collection. “This season, between men’s and women’s, it was really about appreciation of fabric and construction,” he said after the show, understating it all.

Browne paints a full picture. Here, it was colored mostly in icy shades of gray — both the set and the clothes, which were compilations of traditional, buttoned-up men’s suiting, feminized in silhouette but done with all the masculine finishes. Neckties, sock garters, elongated starched cuffs with thumb-holes and long john layers emphasized the bundled, just-in-from-the-cold look.

There’s not enough space here to go on about all the incredible, imaginative treatments Browne cooked up within the context of classic tailoring, but to talk about a few: A double breasted overcoat in gray herringbone Harris Tweed with black tulle overlay was shown “inside out” to make the construction the decoration. A striped sport coat — worn over striped pants with a giant striped intarsia mink muff — was composed of strips of linen-chest canvas, blue mink, dark gray Ulits and grosgrain ribbon. A double-breasted sack jacket in gray cavalry twill was covered in exquisite chandelier embroideries of tiny buttons and worn over down puffer trousers.

There were tweeds, argyles and blown-out houndstooth. Some pieces qualified as relative basics, others were delightfully out-there explorations of an anything-is-possible approach to tailored fabrics. For example, an embroidered chesterfield covered in loops, almost like a tailored approximation of faux fur, made from silk and lace suiting. It was worn over an amazing shredded lace skirt. At some point, Browne introduced sporty color, and he closed the show with elegant, creative riffs on black tie tuxedos — oh yes, the penguin suit — including a bride in a black puffer tuxedo jacket with a train, trailed by a maiden to carry it.

That was just the clothes. Browne did not miss any opportunity to kick up the details: bags that were shaped like white shirts and black jackets, white boots done in white-shirt-black-tie trompe l’oeil. Taking the idea of fabric appreciation to another level, he wrapped all the set’s trees and reeds with gray tailored fabrics. The models’ lips, eyebrows and manicures were cut from stick-on gray herringbone and plaid. Their hair trailed with ultralong braids made from more gray fabric.

The sum of the many parts was a powerful, lyrical, complete look. If it tickled the fashion crowd, one can see how it might confuse or intimidate a civilian. But the truth is, any one of the lineup’s spectacular jackets or coats could be worn with a pair of jeans. In that sense, there’s a lot of reality in Browne’s wild imagination. – Jessica Iredale
CORPORATE LADDER? WHY NOT TAKE THE elevator TO THE TOP FLOOR?

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Yeezy Season 5

**Fashion and music**’s most famous prodigal son has come home – home in this metaphor being a traditional fashion show venue, a show conducted in a reasonable time frame with a remarkably organized front-of-house staff and little to no pretension to the scene. Yes, it seems Kanye West’s perceived karmic comeuppance after a disastrous Yeezy Season 4 last September yielded to a Yeezy Season 5 that was, comparatively, a picture of refinement.

People who might have expected him to stumble again were pleasantly surprised. West checked all the professional boxes this time, without abandoning that Yeezy swagger. He ceased his collaboration with Vanessa Beecroft, at least for this season, which immediately toned down the gimmicks by half. The 300-person show was in one of the standard studios, pitch black (for those who couldn’t see their seat, there were plenty of Karla Otto escorts) with four wall-like screens that stretched upward at least 20 feet and broadcast each look live, one at a time with a 360-degree camera. The audience didn’t actually see the models, including Luka Sabbat and Lauryn Hill’s daughter Selah Marley, until the video finished and the cast walked around the screens for the finale. But in terms of getting a good, long look at the clothes, shoes and bags, this method worked.

As for the collection, it was perfectly in line with the current Nineties worn-in, weathered streetwear revival given an improbable aura of glamour. For women, a teal plaid workwear jacket was worn over a teal sweater and stone-washed straight-leg cool-mom jeans tucked into knee-high, slouchy suede high-heel boots. The boot-and-casual pants combo continued with rusty suede over-the-knee stilettos over faded black jeans, and burgundy leather thigh boots hiked up over a burgundy Adidas tracksuit with the jacket tucked into the pants. That look is not ultra nerdy anymore – it’s cool. There was a lot of camouflage, for guys and girls, as well as big hoodies and varsity jackets that displayed the “Calabasas” logo West and his wife, Kim Kardashian, have been photographed wearing. For example, an oversized bomber with a black panther on the back and the words “Calabasas Lost Hills 91302 Acura,” all Los Angeles references. To accessorize, there were gigantic duffels, baseball caps and a white and teal sneaker for men that would make suburban dads look like suburban dads, but captured that mood of ironic cool in this element.

West didn’t do interviews, get on the mic and rant or play his own album. The show ended so quietly the audience sat for a prolonged awkward moment of silence collectively wondering if it was time to go. — Jessica Iredale

**Derek Lam**

What do women really need from fashion? That was the question that Derek Lam wanted to answer with his intimate runway show. “They love fashion, but they are busy-busy,” said the designer during a speech to introduce his fall collection, which offered a realistic wardrobe for dynamic, modern women. Lam explored quite reassuring territory, offering a realistic wardrobe for busy-busy dynamic, modern women. Lam explored quite reassuring territory, offering a realistic wardrobe for dynamic, modern women. Lam explored quite reassuring territory, offering a realistic wardrobe for dynamic, modern women. Lam explored quite reassuring territory, offering a realistic wardrobe for dynamic, modern women. Lam explored quite reassuring territory, offering a realistic wardrobe for dynamic, modern women. Lam explored quite reassuring territory, offering a realistic wardrobe for dynamic, modern women. Lam explored quite reassuring territory, offering a realistic wardrobe for dynamic, modern women.

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Marchesa

Imperial China set the mood for Georgina Chapman and Keren Craig this season. With the caveat that it was “just a nod” to the era, Chapman said they ultimately aimed to draw from the empire’s grand opulence while fusing it with Marchesa’s soft, sensual romance. “We mixed in new color stories that we haven’t done before,” added Craig, highlighting the use of chartreuse and red mixed with pastels. “And we had a lot of fun.”

The show’s opening gown — a cap-sleeve, black Chantilly lace column covered in floral embroidery with a long skirt made from rainbow tassel fringe — was straight out of the Qing dynasty. A more delicate version trotted down the runway soon after, this one with a sheer, plunging neckline bodice and long, romantic sleeves and a white skirt with floral-patterned bugle beading at the end. The collection could have used an edit. A key part of the fall collection were select words and phrases he experimented with, like the ring-adorned fur coats, the aqua color palette didn’t help. Elements of the theme were seen as 3-D faux-fur floral patches on outerwear, floral printed velvets and snakeskin floral combinations on button-down shirts and dresses.

Individually, there were highlights, like the military-inspired fringes used as trim, the Garden of Eden — with elements of florals, feathers, fur and leopard, all-inclusive. The resulting visual punch of mixed prints and contrasting texture and a wide-ranging color palette didn’t help. Elements of the theme were seen as 3-D faux-fur floral patches on outerwear, floral printed velvets and snakeskin floral combinations on button-down shirts and dresses.

Victor Alfaro

Is it OK for a designer to go wherever the wind blows, aesthetically speaking? Victor Alfaro has been quietly figuring that out over the past few seasons, as he’s ping-ponged from sporty polish to superchic polish to raw, Japanese-influenced denim, followed by Victoriana crossed with modern street. Now, he’s in gender-fluid street territory, shooting his fall women’s collection on girls and guys in Bushwick for a gritty Brooklyn vibe. He captured that mood and did it well with statement coats, such as an oversize denim robe coat with the word “Hope” and a dove embroidered on it, a hoodie with a peace sign, a jacquard bomber shown over a sweater with a star and the word “wish,” and dressed-up track pants. There were long, loose floral dresses that could swing grungy or pretty, depending on how they were styled.

Alfaro, like so many of his peers, was impacted by November’s election. “It’s going to become cliché, but I was struggling with how relevant what we do is,” he said, noting that a friend reassured him that dressing women and making them feel good is important. Aside from that, he said he’s looked around the stores he’s been in and didn’t feel that the perfect, polished stuff is what women want to wear. The stores are asking for emotion, novelty, a message. Alfaro knows he’s been here and there in terms of the look he’s presented and his business is probably small enough to get away with experimentation. A key part of the fall collection were select words and phrases he embroidered or printed on various items: happy, always, love and be you.
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Baja East

Scott Studenberg and John Targon know how to make an entrance.

On the night of Feb. 14, the Baja East duo arrived at their dinner cum-fall presentation at Kola House — both of them sporting freshly dyed blue hair — in a white limo with a gaggle of supermodels in tow. The dinner party, which they described as “Studio 54 meets the Daily Mail,” featured a cast of friends, “It” girls and models — including Sara Sampaio, Alexandria Richards, Crystal Renn, Alana Hadid, Céline Guerreirmand, Caroline Vreeland, Riley Montana, Cindy Bruna, Soo Joo Park and Shea Marie — all of them in looks from Baja East’s latest collection — of sexy, decadent streetwear.

There was nothing contrived about the format — Baja East makes clothes to get loose in, and that’s exactly what their Baja bars were doing. What better way to experience their collection than to have Angela Lindvall reenacting a catwalk moment, or Coco Rocha twirling up out of her dinner seat to let you inspect the details of her metallic lapel?

Studenberg said they aimed for a “glam-grunge” vibe. Added Targon: “It was about mixing these rich things with flannel….. How do we capture this moment that’s both luxe and street and edge it all out?”

One model worked the room in a plaid robe coat — the label’s cheeky graphic teddy jackets and lace velvet knit sweats. There were pretty pussy-bow hippie look for which the collection is known. There were pretty pussy-bow blouses; long, loose floral dresses; oversize teddy jackets and lace velvet knit sweats.

There’s always a rustic side to Chloé and here Wahter Kiglin dug in, oversizing proportions on everything, which worked very well on some very cool wide-leg workwear pants — denim and twill — cropped above the ankle and worn with polished yet rugged knee-high combat boots that looked good laced up to the knee or folded down and tied around the ankle.

Nicopanda

If everything is relative, then when Nicola Formichetti decided he wanted his fall Nicopanda collection to be more “basic,” he was not talking white T-shirts and jeans. Rather, it was the beginning of a core collection to make the Nicopanda brand, which is about cute-but-bold stuff — as in her signature military jackets and anchor the aesthetic in key sporty items: oversized puffers, big faux-fur coats, T-shirts, polos and baseball caps, many of them dashed up with his panda logo and signature ruffled trims. It’s smart for him to clarify his language. Though early to the street party, Formichetti has been swept up in the tide of designers — mass to luxury — desperate to commodify the look.

“We have been going different directions in past seasons, and we want to kind of regroup and make it tight — pure colors, sportswear, streetwear and some dresses and feminine silhouettes all mixed up,” said Formichetti, noting that he also brought the collection prices down by 20 percent so that most things are under $400.

A giant puffer came in powder pink. A snow-white fur coat was layered with a faux-fur stole with the word “Pandas” emblazoned on it in black. A red hoodie was logo-ed with “Nicoboy” and a brand crest and worn with a red tulle skirt. Everything was styled with Uggs, which could very well be up for an earnest/ironic revival. – Jessica Brendle
Rebecca Taylor
Rebecca Taylor explored an “athletic moment” for fall, blurring the lines of dressy and casual in a chic, varied lineup. “I love the idea of wearing a sweatshirt with a ballgown skirt,” she said. “It’s really important that people are dressing high and low, always with that mix.”

Taylor delivered tons of pieces for her girl to play with, from floral-printed hoodies and smoked-waist velvet trousers to a pink metallic leather miniskirt. Victorianna is a frequent touchstone for her collections — as well as in a high-necked, floral-printed dress with puff sleeves.

“Not all times are a great time to have a happy collection,” she said. “It’s really important that people are dressing high and low; always with that mix.”

Lisa Perry
Art always informs Lisa Perry’s collection — after all, the designer grew up surrounded by it at her mother’s gallery. This time, Joan Miró had the honors. “I went to the south of France and there you can really feel a bit of this whole aesthetic,” she explained. The result was an optimistic, colorful lineup with some noteworthy pieces, such as a Miró motif on a silk jacquard that came on dresses and a velvet pajama set as well as on an elegant coat – “perfect over black pants and top, for Art Basel,” she said. But it was a black short crepe dress with a pink marabou- feather hem that she also offered in an elegant coat — “perfect over black pants and top, for Art Basel,” she said. But it was a black short crepe dress with a pink marabou-feather hem that she also offered in a coat version with the feathers on the sleeves and in allover marabou in different tones of pink that evoked the most festive tone. “Now of all times is a great time to have a happy collection,” she said. — Maybe Molybde

Maki Oh
Designer Maki Osakwe’s design ethos fuses traditional African techniques with playfully modern construction. She’s focused on creating a narrative of identity and culture through her clothes, this season inspired by the Nigerian working-class girl going out at night for a casual encounter. In a display of eclectic confidence, the presentation, cast entirely with women of color, featured lively prints and quirky bits.

Osakwe’s reimagining of night-time wanderings is more chic than you might imagine; you won’t find a “booby-call dress,” as the designer put it. She’s casual and cool with hints of glam, taking public transportation in Nigeria (which is evidently uncommon), roughing it to get to her lover. Silhouettes, therefore, assumed elements of the hard and soft. Pops of bright yellow referencing bus colors were splashed atop long-sleeved tops with stitched slogans and traditional Nigerian prints, hand-painted and hand-dyed with indigo to mimic curving roads. Elements of seduction were incorporated via transparency and lingerie-inspired garters. Wrapping and ties referenced traditional clothing, and punched-out holes provided a quirky sense of subversion. — Andrew Shang

Zoë Jordan
Zoë Jordan looked to Drew Barrymore and the cast of “My So-Called Life” as her muses, aiming to fuse grunge with a feminine spirit in her latest collection of playful knits, relaxed suiting and outerwear. Elements of disrepairing home the Nineties slacker aesthetic: cashmere and wool sweaters featured generous cutouts and were bleached and tie-dyed for a sun-faded look.

Other looks didn’t play into the grunge theme — as in oversize sweaters artfully decorated with fringe, or mesh knit hoodies, which read more street — but were just as cool and covetable. Ditto to Jordan’s cashmere wood trackslacks, a luxe take on the ath-leisure trend pervading the runways, which she styled as matching sets or with tailored blazers for a touch more polish. A bleached Mongolian fur accented bomber paired with fluid silk pale-pink cargo trousers, meanwhile, conveyed off-duty elegance. — K.G.

Easter Island Treasure Hunt
Jewelry designer Monique Péan has always used her travels to far-flung, remote places on the planet to inspire her fine jewelry collections, which has also led to deep concern about sustainability and the environment. In fact, Péan has built several clean-water wells in communities affected by jewelry production; it adds a hefty dose of authenticity to her modern yet organic designs.

For her new Taran collection shown at MemofuKu, she traveled to Chile, where she explored Easter Island and Patagonia, among other places. On Easter Island, she discovered a native stone, cosmic obsidian, which is found on the ground so there’s no need to mine it. Péan worked with the local indigenous artisans, who are the only people skilled to work with the stone, to create a centerpiece of this collection, an 18-karat white gold diamond pavé ring with Scandinavian meteorite and the rare gemstones. The designer also looked at the structures she saw along the way, such as the amazing marble caves in Patagonia and the Moai on Easter Island that the local people use as refuge from storms. The former became a linear gold pendant with a plume agate stone, and the latter inspired long cylindrical shapes with pointed edges for a canoe shape that resembled the ancient structures. These became a torque-style ring with the canoe shape on each side of the band as well as pair of “front-back” earrings. The Most structures, which boast of a Stone-henge-like mystique, also influenced a banded motif on pendants and earrings that suspended gemstones within the framework of the jewelry. The result gave an open airy effect to a triangular pendant with green rutile and diamonds and a linear hoop earring in oxidized white gold with moss agate and diamonds.

Péan learns about more than just the local gemstones in each locale, often meeting with geologists, marine biologists, scientists and locals to get to know the specific environmental concerns of the places she visits. Recalling an interview she and her assistant had on a glacier, she learned of its disappearing size, something she has witnessed in its last 10 years. And global warming has affected many of the people she works with. “The Shirakar people of Alaska have declared a state of emergency as their homes are going underwater,” she said. “Multiple species will cease to exist in the next 10 years. To hear the scientists say you the facts, it’s shocking to hear those who deny global warming.” — Roxanne Robinson
“Capturing the elusive millennial customer can be achieved through intelligent site selection in certain critical global fashion markets. Soho is one of those markets.” Peter Ripka – Ripco Real Estate
Soho is the retail market in Manhattan, and one of just a few in the world, where fashion and Millennial shopping intersect. In the center of it all sits 555 Broadway, the Charles Broadway Rouss Building. At the turn of the century this legendary department store was the city’s greatest retail emporium. The building today still has the “bones” of a great department store. With its distinguished facade, superior frontage, high ceilings and ideal column spacing, this location creates a powerful customer experience for shoppers from both the inside and out...

555 Broadway, Soho – Your Brand’s Way Forward
Truth or Dare: Would Amazon Buy Macy’s?

Experts are doubtful that the heritage department store has found a suitor in the e-commerce leader.

BY MAGNAN MCCOWELL

Wall Street loves to pit Amazon against legacy retailers, but the most recent buzz has the two sides cozying up, with the web giant touted as a potential suitor for Macy’s Inc.

“It’s a crazy ‘if,’ but as far-fetched as that might seem, it’s still too sexy a notion to ignore,” said Oliver Chen, a Cowen retail analyst. “Amazon needs better brands, a more curated assortment, a physical place to return items, and customers could use help with ensuring fit – Macy’s would also give Amazon greater credibility in curating and fashion authority.”

Whatever case could be made, many experts eye such postulations as more fantasy than fact. It’s just not Amazon’s style, they say.

As the e-tailer enters physical retail, it is rethinking all aspects of what a store looks like and it hasn’t typically been Amazon’s approach to make large acquisitions. “They have a lot of department store lines that are already willing to distribute like they are acquiring a relationship with the Macy’s brand is,” McLean said.

“Most of these types of investments could be about testing and learning,” she said, although intimate is much smaller than Macy’s, which has more than 700 stores.

But Mulpuru said that it didn’t seem Macy’s was keen to sell and added that, “I honestly don’t know why any Amazon investors would be excited about it.”

Although Amazon makes waves with the smallest move, its push into physical stores has been slow. Mabel McLean, director of Amazon IQ at research firm L2, noted the e-tailer’s retail footprint is “extremely limited.” In two years, it’s opened a few bookstores, just more than 30 mall kiosks and has 10 planned “click-and-collect” locations. The most recent concept is a Seattle convenience store pilot called Amazon Go, which mimics Amazon’s digital efficiency by eliminating the checkout process.

McClean argued that if physical retail locations were a more viable concept for Amazon, there would be more of them by now.

Buying a legacy retailer such as Macy’s would mean a new set of operational responsibilities that are “completely outside of Amazon’s core competencies,” she said.

Amazon could buy real estate without acquiring a preexisting entity and it’s worth noting that the company’s rumored takeovers of Radio Shack and Sports Authority never came to fruition.

“It boils down to how valuable you think the Macy’s brand is,” McLean said. Although it would acquire Macy’s vendor relationships, she noted, “It’s not like they are acquiring a relationship with LVMH. It’s mid- to low-market clothing lines that are willing to distribute through Amazon.”

If Amazon is interested in those loftier brands, it could make sense for them to acquire luxury marketplaces – like a Lyst or a Farfetch – but keep them operating under their existing branding, a la Zappos, which the web giant bought in 2009.

Moritz Singer, president and CEO of Marvin Traub Associates, said a market-place would help Amazon build both flexibility and scale.

“Think of Kering, which has many brands,” he said. “When Gucci isn’t doing well, or YSL isn’t doing well, they hedge each other. It can be all things to everyday body if you have a different mask to the customers.”

But if Amazon did acquire Macy’s, what would that look like? The best bet is: like nothing the market has seen from Amazon before.

“They have a lot of department store retail space that is completely out of line with the type of concept stores they have been piloting in the market,” said L2’s McLean. “Even the format of Macy’s is at odds for what would make sense.”

Experts are doubtful that the merger machine remains to be seen.

“Where Amazon goes next is probably ‘more things in the order basket,” said Sucharita Hobsbawm, an independent consultant. “I wouldn't put it past what they can do, but what do they want to do?” he said. “I don’t think they are interested in the experience and the brand, other than, ‘Does it help me sell more stuff?’”

The apparel created by the Evrything and Avery Dennison partnership has technology that can link to a customer’s smartphone to automate a loyalty rewards program, power product reordering in the vein of the Amazon Dash button, make related product recommendations and can allow for automated checkout like that being piloted in the Rebecca Minkoff store in New York’s Soho.

Hobsbawm said this technology is possible now and thinks it should be more widespread. It could be a way for Amazon to translate its approach into apparel.

For now, any moves by Amazon, physical or otherwise, are exciting, simply because it’s become such a powerful consumer that has managed to make ideas like delivery drones and “dash” buttons a reality. Whether it can or would turn Macy’s into a hyper-efficient conversion machine remains to be seen.

“Amazon has shown again and again they can do amazing things, and their content business is a great example,” said Hobsbawm, who pointed out that the company’s TV series offering might have originally faced the same levels of doubt from the traditional film industry.

“Wouldn’t it put it past what they can do, but what do they want to do?” he said. “I wouldn’t think they are interested in the experience and the brand, other than, ‘Does it help me sell more stuff?’”
PVH’s Emanuel Chirico Talks Border Tax, Trade

● Chirico said a border tax on imports will create uncertainty and potentially impact investments.

WASHINGTON – Emanuel Chirico, chairman and chief executive officer of PVH Corp., who participated on a panel addressing tax reform issues in the nation’s capital on Thursday, said a Congressional proposal to impose a border tax on imports has created volatility and uncertainty and has real implications on future investment decisions.

Chirico also cautioned that putting up a "wall" to trade is not the answer to future growth and declared that the "ship has sailed" on apparel manufacturing in the U.S., which he does not believe will return on a large scale. He didn’t comment on textile production, which has seen a revival in areas such as yarns and knitwear.

President Trump has outlined a broad framework for revitalizing American manufacturing and bringing jobs and companies back to the U.S., proposing both incentives and penalties to carry out his plan. Trump supports a major overhaul and reform of the U.S. tax code, simplifying and lowering the corporate tax rate, as well as that for families and individuals.

At the same time, House Republicans are also crafting legislation based on a blueprint they released last year to lower corporate taxes to 20 percent from the current 35 percent and pay for it in part by a concept known as the border "adjustment" tax (BAT).

Chirico participated on a panel at the Tax Council Policy Institute’s annual symposium at a time when the BAT is a lightning rod on Capitol Hill. The symposium came on the heels of a meeting that Della Valle has been with the company since the beginning of the rejuvenation period initiated by Vittorio Radice, now

Alberto Baldo

Pierluigi Cocchini will succeed as chief executive officer.

MILAN – Alberto Baldan has resigned as chief executive officer of La Rinascente after 10 years at the helm of the Italian department store chain. He will be succeeded by Pierluigi Cocchini, previously sales director of the group. Baldan had agreed to remain in his position until the end of June and to oversee the celebration of the 100th anniversary of La Rinascente.

Cocchini joined La Rinascente in 2008 and “substantially contributed to the successful repositioning strategy of the company. His popularity and fairness among employees will facilitate and drive momentum in his new role,” the company said. In the short term, Cocchini is tasked with the opening of the new La Rinascente flagship in Rome in the fall.

Monica Marsili will take over as buying director and Stefano Della Valle, currently chief financial officer, will assume responsibilities as chief operating officer of all Central Group Businesses in Europe. Della Valle has been with the company since the beginning of the rejuvenation project initiated by Vittorio Radice, now
Maison Margiela Taps New CEO

The Paris-based brand will name former Diesel executive Riccardo Bellini as chief executive officer, sources said.

PARIS – Maison Margiela is switching up its executive ranks. The Paris-based brand is to name Diesel executive Riccardo Bellini as chief executive officer, succeeding Giovanni Pungetti, a spokesman for Margiela parent OTB confirmed.

Meanwhile Pungetti, one of the most senior executives in the Italian group, is to become CEO for the Greater China region, overseeing all of OTB’s companies present in the region: Diesel, Maison Margiela, Marni and Staff International, she added.

Pungetti has been at the management helm of Margiela since 2002, and between 2011 and 2015 also held the CEO title at Viktor & Rolf. His resume also includes stints at Diesel in Italy and France, and at Unilever.

Bellini joined Diesel in 2007 and his most recent post was executive vice president of branding at Diesel and Diesel Black Gold and chief marketing officer at Diesel, according to his LinkedIn profile. He previously worked at Procter & Gamble for a decade.

Maison Margiela has been on an expansion path since owner Renzo Rosso rescued John Galliano from fashion limbo and appointed him as creative director in 2014.

Rosso’s OTB bought its majority stake in Margiela in 2002, seen then as an odd fashion coupling. And while the hubbub around Margiela died down since the founder made his exit in 2009 after celebrating the brand’s 20th anniversary, the company continued to make progress.

In 2014, it generated consolidated revenues of about 100 million euros, or $131 million at average exchange, according to the last available figures.

In an interview in 2015, Pungetti told WWD the company saw “big potential” in women’s ready-to-wear and accessories, the latter category accounting for less than 30 percent of sales, the biggest chunk being footwear. It also saw scope to expand its retail footprint as it was under-exposed in some markets.

Meanwhile, fashion with the Margiela brand continues unabated. The label’s notoriously low-profile founder has been working with Olivier Saillard, director of the Palais Galliera fashion museum in Paris, on a retrospective that is slated to bow next year.

Meanwhile, Rotterdam-based production company Mint Film Office is working on a documentary titled “We Margiela” that will feature interviews with cofounder Jenny Meirens and is scheduled to be released this year. In a summary on the movie’s web site, wemargiela.com, the filmmakers said Meirens is no longer in contact with Margiela.
NPD Tracks L&T-Macy’s Shopper Overlap

HMC won’t cannibalize its Lord & Taylor and Saks Fifth Avenue stores by buying Macy’s.

By David Mon

There’s plenty of logic to a Hudson’s Bay Co.-Macy’s Inc. deal, based on customer transactions from the NPD Group.

“When you look at this potential deal, there is opportunity for the Hudson’s Bay group to get some of the Macy’s customers to come over into their portfolio,” Marshal Cohen, chief industry analyst for The NPD Group, told WWD. “The Hudson’s Bay Co. would not be cannibalizing their own business by buying this business.”

NPD Group’s Checkout Tracking unit examined purchase data at the receipt level to form an analysis of customer overlap. Officials at NPD indicate that while there are “obvious similarities” among the items sold at Macy’s and Hudson’s Bay’s Lord & Taylor and Saks Fifth Avenue divisions, there are also “clear differences among their customers.”

According to NPD officials, the data held some surprises about overlap among apparel buyers at Macy’s, Lord & Taylor and Saks. Among the key findings:

Customers who buy apparel at Macy’s tend to be a fairly loyal group. They give a full 16 percent of their apparel share of wallet to the chain.

But those same people tend not to buy clothes at Lord & Taylor and Saks Fifth Avenue, as the data shows that Macy’s apparel buyers give just 1 percent of their apparel share of wallet to Lord & Taylor, and less than 1 percent to Saks.

Lord & Taylor apparel buyers, by contrast, are about as fond of that chain as they are of Macy’s. Off-Macy shoppers are providing Macy’s with a 10 percent share of their apparel wallet.

There are several reasons why Hudson’s Bay Co. would want to take over Macy’s, including opportunities to pick up some valuable flagship real estate and create synergies for cost savings. Yet as NPD suggests, there’s also the opportunity “for the holding company to grab back a considerable percentage of the apparel sales it loses to Macy’s.”

Talks between Hudson’s Bay and Macy’s are ongoing. If a deal is struck, the surviving company could decide to fold L&T into Macy’s or continue to operate it as a separate division. “You could argue a case for either,” said Cohen. “Lord & Taylor and Macy’s certainly could continue to operate separately on their own, but each have to have their own personalities. The key is how are going to be able to create uniqueness. In today’s environment, operating department stores it really tricky. Which department store does well? They have to change.”

Despite its recent sluggish performance, Cohen said Lord & Taylor maintains “a very loyal customer base, and strength in women’s business attire, special event dressing, dresses and appealing to mature customers, while just starting to lure younger customers, 21- to 35-year-olds, to the store. They also do a very good job of creating exclusives with smaller boutique brands.” L&T does less with sportswear overall, has a mixed performance in men’s wear, and doesn’t do enough volume in footwear.

At Macy’s, the biggest challenge is managing a high number of locations, fighting off competition at the high and low ends of the business. However, the department store has “great consistency, the consumer knows what exactly to expect, there’s a wide gamut of customers and the company has done a good job of increasing its omnichannel presence. There is a focus on making the product available,” Cohen said, though he believes “a strong dialogue” with the customers preceding and following the transaction is lacking. He believes Macy’s is strongest in men’s, juniors, home and private label. Sportsewear, overall, is said to be weak.

Supima Creates ‘Everyday Reimagined’ Ad Campaign

The campaign was shot by Scheltens & Abbenes under the direction of creative agency Graj + Gustaveson.

Supima’s new ad campaign offers a tight focus on the high-grade cotton through still-life images with four brands — Everlane, 3x1, Stance and Casper.

The print campaign, which bows in this Sunday’s issue of the New York Times‘ T Women’s Fashion Magazine, will appear three more times in T issues through April. Boston Midyette, vice president of marketing and promotion at Supima, which represents U.S. growers of pima cotton, said it’s to brands selected for the campaign “reinvent and elevate everyday product.”

“They tell their story on their web sites and Supima is part of it.” Everlane is the first brand from the campaign to be featured.

“Everlane’s simple, clean design aesthetic, lifetime use of Supima and focus on ‘radical transparency’ of their supply chain make the brand a natural for kicking off Supima’s ad campaign,” Midyette said. Everlane brings the highest level of passion and innovation to their products, materials and design.”

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Many Saks shoppers also head to Macy’s to supplement apparel. Regular Saks shoppers tend to spend 6 percent of their apparel wallet at Saks. But those same shoppers also spend 6 percent of their apparel wallet at Macy’s.

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Lights, Camera, Python: Natasha Bassett on Becoming Britney Spears

The actress talks playing one of pop music’s most iconic stars in Lifetime’s “Britney Ever After.”

Natasha Bassett had no idea what she was getting herself into when she auditioned for “Britney Ever After.” In fact, she didn’t even know it was about Britney Spears. “They didn’t give me a script and her name was Jenny Jean,” Bassett said over the phone. “For some reason, I thought this was set in The Fifties. She was only about half my height.”

Born in Sydney, Bassett caught the acting bug when she was 3 years old. She participated in theater productions throughout high school and moved to New York at 19, eager to pursue a career in the field. After a year in the city, she relocated to Los Angeles, where she’s lived for the past three years. “The Britney opportunity came to Bassett just two days before she was meant to travel to London. Less than an hour after completing the audition, she was checking out the airport when she got a call from her agent. ‘You may not be able to get on the plane. Just hold up. So all around overwhelmingly of check-in, just waiting to find out,’ she said. ‘Tapped up being able to go for shorthand to it and a few days later, my agent called back and basically I’d been offered the role and by the way, it’s about Britney Spears.”

Playing a pop icon is no small task. Bassett grew up listening to Spears. “I can imagine the hairbrush was her microphone and she’d put on shows in her bedroom to Spears’ songs. But she didn’t know much about the singer’s personal-turned-public affairs, including her infamous 2007 meltdown and her whirlwind marriage to Kevin Federline. “Those were really pivotal moments in her life that played out very publicly,” Bassett said. “As I played her, I was just trying to bring to life the emotions that led to those moments. Of course it’s not easy, but she’s overcome everything so beautifully, and it’s now stronger as a result of what she went through and you really see that in the movie.”

She did “obviously over them,” studying Spears’ disposition and facial movements and keeping interviews and report on her phones. “Every second I wasn’t rehearsing or filming, I was listening to her,” she said. Of course, she had to master the accent. “As soon as I found out I got the part, I went straight into accent,” Bassett explained. “I drove my mom and my friends crazy for a few weeks before I went to Vancouver and stayed in accent the whole time before I got back on the plane to L.A.”

As has been the case with previous Lifetime biopics, fans raised questions over the casting choices of “Britney” shortly after they were unveiled, and Spears’ team later revealed that the singer did not approve of the movie altogether. Despite these reactions, the “Britney” crew stayed positive. “It is really difficult to play someone who’s still with us,” Bassett said. “It is huge responsibility, which is exciting and nerve wracking at the same time. But the film shines a really positive light on Britney and her not only is she one of the world’s greatest entertainers, she’s a mom to two gorgeous boys, she has a residency in Vegas, and still shines bright on all these positive attributes to her personality. I can only hope she watches it and she enjoys it.”

Filing “Britney Ever After” taught Bassett a lot about just how much of an icon Spears had in her own creative direction. It also gave her a newfound appreciation for Spears’ epic python moment at the 2007 MTV Video Music Awards. After a period of denial questions, trying to distract her from this seven foot python wrapped around her shoulders, she managed to finally distract her and move forward. “There were no stunts, no special effects — just me and a massive python,” she said of filming that particular scene. “I had the python take off camera, a lot of pythons try to distracting me from off stage, random questions, trying to distract me from this massive python wrapped around my shoulders.”

Since filming finished, Bassett has been spending her time completing a Fifties romance novel. “It’s about a girl who makes her way from Mississippi to Hollywood and becomes quite dark when an estranged half sister tracks her down and insists herself into this actress’ life to seek her own revenge,” she said. “I was working on the novel before I started working on the Britney project, and Britney was born in McBride, Mississippi, so that was quite coincidental. My main character’s from there, too.”

Call it a coincidence, call it fate. Some things are just meant to be. “Britney Ever After” premiers on Lifetime on Feb. 18.

— Alexa Telen
ATTEND: PATRICIA REIDY, PREIDY@WWD.COM, 646.356.4724
SPONSOR: ALEXIS COYLE, ACOYLE@WWD.COM, 646.356.4719
Fashion Scoops

Awards Change

The CFDA Fashion Awards, in partnership with Swarovski for 15 years, will undergo a major reimagining this year. The CFDA will no longer call the awards the Swarovski Awards for Positive Change. The new name, CFDA Fashion Awards, will take place at the Hammerstein Ballroom in New York on June 4 and will include six new categories. The awards will honor people who have made a positive impact in the world through the power of fashion.

The centerpiece award will be the CFDA Fashion Icon Award. Other new categories include CFDA Fashion Icon (a lifetime achievement award), CFDA Fashion Foundation, CFDA Fashion Achievement, CFDA Fashion Visionary, and CFDA Fashion Innovation.

The CFDA will also introduce a new award, the CFDA Fashion Innovation Award, which will be given to a young designer or team of designers who have made a significant impact on the industry.

CFDA President and CEO Steven Kolb said, “These changes represent a new chapter in the CFDA’s commitment to embracing the transformative power of fashion and elevating it to be a force for good.”

Further Reading

- “Swarovski Photograph by Evan Falk”
- “We have regularly refreshed column but the changes at the Journal are all the writers were offered buyouts, Journal in recent months.”
- “Less Focus on Fashion

Memo Pad

Less Focus On Fashion

As news organizations prioritize resources, lifestyle coverage has often taken a back seat—despite the fact that women make up the majority of the workforce and are responsible for a significant portion of household spending. The Wall Street Journal recently announced that it would be eliminating its Style and Life & Arts sections, which had focused on fashion, food, and lifestyle topics. The move is part of a broader effort to cut costs and invest in other areas, such as business and finance.

The move has sparked controversy, with some fearing that it will lead to a decline in coverage of fashion and lifestyle topics. Others have praised the move as a necessary step for the future of the newspaper industry. Whatever the outcome, it is clear that the role of the news media in covering fashion and lifestyle topics is changing, and it remains to be seen how these changes will impact the industry as a whole.