Heavenly Creature

Olivier Theyskens went with his strong suit — stunning evening dresses that are soft and fluid — in the spring collection he showed for Nina Ricci on Sunday. Here, one of those beauties, which were cut away in front and long in back. For more on Ricci, see pages 6 and 7; for more on Paris, see pages 8 and 9.

New Chapter at L&T: Hoffman Replaces Elfers in Revamp of Exec Ranks

By David Moin

A shake-up at Lord & Taylor has hit the top ranks and could spread further.

On Friday, the company divulged that Jane Elfers, president and chief executive officer, is leaving and will be replaced by Brendan L. Hoffman, president and ceo of Neiman Marcus Direct.

Mark Weikel, Lord & Taylor's chief operating officer, also will be departing. Weikel has been instrumental in partnering with Elfers in repositioning L&T, as well as improving the level of service and operations in the business. Hoffman takes over at Lord & Taylor on Oct. 6. News of the executive changes at L&T was first reported on WWD.com Friday afternoon.

More personnel changes at Lord & Taylor;

See Change, Page 3

LOVE AT FIRST LIGHT

You feel it in your heart. You see the tag. When a design sparks wonder, it is made with CRYSTALLIZED™ – Swarovski Elements.

WWW.CRYSTALLIZED.COM
Investors Decry Dillard’s Share Plan

By Evan Clark

ACTIVIST INVESTORS ARE AGAIN CHALLENGING the Dillard’s family — this time trying to get Dillard’s Inc.’s top executives to effectively relinquish their control over the board by selling their Class B stock and allowing the company’s two-tier share system. The petition was filed with the Securities and Exchange Commission.

“Currently, a number of the senior executives of Dillard’s control the company’s Class B common stock through their ownership interests in W.W. Dillard, Inc. by which the family holds 99.4 percent of the Class B shares,” the letter said. “While the Class B shares have the same per share economic interest in the company as the Class A shares, such shares provide the Class B shareholders with effective control over the company through their ability to elect two-thirds of the members of Dillard’s board of directors.”

The investors noted that there are 4 million Class B shares outstanding and said the holders of the 70 million Class A shares could buy out the other class at a “substantial premium.”

Clintongroup and Barlington Capital Group, which are among a cohort of investors that holds 5.7 percent of the retailer’s Class A common stock, has sent a letter to the board arguing that public shareholders are penalized by the company’s two-tier share system. The correspondence was filed with the Securities and Exchange Commission.

Arcandor Stock Drops 27 Percent

By Melissa Drier

BERLIN — The Arcandor AG debacle continued to deepen Friday, as the company’s stock fell 27 percent in early trading after registering a similar decline Thursday.

The stock has dropped more than 90 percent of its value in the last year. After hitting an all-time low of 1.01 euros, or 1.46 dollars, earlier in the period, Friday, shares dropped 1.86 euros, or 2.76 dollars. The company’s 52-week high was 24.19 euros, or $35.33. All dollar figures are converted from the euro at the current exchange rate.

Arcandor — the parent company of the ailing Karstadt Warenhaus GmbH department store chain, the Primmoco (Quelle, etc.) catalogue business and Thomas Cook Group plc travel — is the target of a much-publicized plan for an alliance with La Rinascente and Printemps for its premium house brands. The group’s attempts to establish international partnerships for the 90 department store and 28 sporting goods stores Arcandor said negotiations with English retailer Debenhams has gotten nowhere to date, nor have the group’s much-publicized plans for an alliance with La Rinascente and Printemps for its premium houses yielded results.

Besides setting off a dramatic downward spiral, Arcandor’s communications policy has now come under the scrutiny of the German stock authority BaFin. The authority said it is reviewing Arcandor’s announcements as well as stock sales over the last few days. It is not clear if this will lead to an investigation.

The shareholders’ association SDK, however, called for Arcandor’s chief executive, Thomas Mildenhoff’s resignation. “There must be a reaction. Middlehoff’s strategy has failed and there’s no trust left,” said SDK spokesman Lothar Gries.
Change Atop L&T: Hoffman In, Elfers Out

Continued from page one

and other divisions of parent Hudson’s Bay Trading Co., are expected.

Jeffrey Sherman, president and ceo of Hudson’s Bay Trading, is assumed to be the biggest player in the group.

Jeffrey Sherman, president and ceo of Hudson’s Bay Trading, is assumed to be the biggest player in the group.

In addition to being the head of Hudson’s Bay Trading, Sherman will also head up the Fields division in Canada and the Fields division in the U.S. Lord & Taylor division.

Hoffman will report to Sherman. Hudson’s Bay Trading also operates Creative Design Studio and Fortnum.

Jane has done a spectacular job,” Richard Baker, who is coo of Hudson’s Bay Trading, said Friday. “But her contract was up, and we came to the conclusion it was time for her to explore other options, and for us to move forward in our consolidation of executives.

It’s a reorganization of management in order to capitalize on efficiencies. There is a real opportunity for us to save money on the bottom line while continuing to move Lord & Taylor up market.”

Baker’s decision came suddenly to Elfers. When asked when she was informed of her future employment status, Elfers said Saturday that just a few days before, she still had on her desk a contract extension through 2011 that she was mulling. However, last Wednesday, she was informed the strategy had changed.

A 19-year veteran of Lord & Taylor, Elfers expressed sadness over leaving those she had worked with for so long, including the store’s three general merchandise managers who had all been on board for 15 years or more. “It’s been an honor to work with such a talented group at Lord & Taylor,” she said Saturday. “This team, coupled with the strong partnership of the vendor community, has accomplished a great deal. I am very proud of them.”

Elfers’ departure has been seen as surprising considering Lord & Taylor under her watch has been gaining traction, and generally retailers were apprehensive not to disrupt the organization just before the fourth quarter with crucial holiday selling about to begin.

Elfers became the retailer’s ceo in May 2000 at age 39 and saw the potential of the big trend to the Web. She kept the chain going through years of corporate neglect at May and used both image and fashion issues to put any regional retailer out of business. While Lord & Taylor was still part of May, she triggered a huge downsizing, closing 32 stores over a few years. Lord & Taylor had become very moderate and coupon-oriented under the ownership of May, but Elfers eliminated much of the merchandise clutter, modernized offerings and pricing confusion, and redirected the business to better, bridge and contemporary lines to try to fit it into a niche between Macy’s and Bloomingdale’s. She also began a huge $300 million renovation for a fresh image. She is free to join another company since she does not have any non-compete agreements.

Baker and Elfers maintain the company has been profitable even through the current economic turmoil, and that it generally does particularly well in some sub-metropolitan areas such as Columbia, S.C. But there has been some question as to whether the chemistry was right between Baker and Elfers, particularly as Lord & Taylor evolved into more of a division of Hudson’s Bay Trading, from what had been a completely freestanding operation.

Filling Elfers’ shoes won’t be easy for Hoffman, considering many members of the team have long worked for Elfers. She has also been highly regarded in the marketplace.

Hoffman, however, as ceo of Neiman’s successful Internet and catalogues business, represents a modern and upscale image. She is also an experienced Internet and catalogues executive, has been able to grow Internet revenues from less than $100 million to currently just south of $600 million. Direct, including catalogue sales, is about $700 million in volume at Neiman’s. Hoffman also quadrupled profits to earnings before interest, taxes, depreciation and amortization of $130 million, and started doing Web sites for vendors, including David Yurman, Burt Tandy, and ceo of the Neiman Marcus Group, will serve as executive chairman of NM Direct.

Though Hoffman’s experience running stores is limited to Last Call, at Lord & Taylor he will be backed up by Sherman, a retail operations veteran, and a former Bloomingdale’s president and former chief operating officer of Polo Ralph Lauren Retail.

The $8 billion Hudson’s Bay Trading Co. generates 85 percent of its revenues in the Canadian market, which he characterized as “very stable. We have tremendous opportunity at both The Bay and Filson, which are moving along well. In the U.S., Lord & Taylor continues to be a product of its peers. We are dealing with the current economy and continues to perform better than others. We are making lots of money.”

“The real story,” Baker added, “is that we have assembled four of the hottest executives in North America in the last 60 days — Jeff Sherman, Bonnie Brooks, Mark Foote and Brendan Hoffman. We have a lot of talent focused on moving our brands forward.”

Asked if he plans any shifts in Lord & Taylor’s strategy, Hoffman replied: “Richard is quite clear on where he sees Lord & Taylor going. It’s a matter that Richard and the team have started to see that they need to get in there myself. Naturally, I am very excited. A piece of me is sad to leave Lord & Taylor, but I have been no issues getting paid for opportunities about to do just that,” said Baker.

Baker added the executive reorganization enables Hudson Bay Trading and its subsidiaries to “sizeable economies of scale through improved purchasing, shared services, and more efficient utilization of information technology including Internet retailing. In addition, the subsidiaries will be able to bench-mark and share best practices across the various organizations,” he said.

Baker also said Hoffman’s Internet experience will be tapped for the retail group which will become “much more aggressive going forward” seeking business of the Web.

“Lord & Taylor has shown a lot of progress over the last four years. Maybe it’s time for some fresh eyes to come and help speed up the growth.”

— Brendan L. Hoffman, Lord & Taylor
Cinderella Man

DOMENICO DOLCE’S 50TH BIRTHDAY PARTY IN
Milan Thursday night was never intended to be a subdued affair; hence the procession of horse-drawn carriages.

After a dinner at Dolce & Gabbana’s restaurant, Gold, attended by the celebrity lineup from the runway show earlier in the day — save for Naomi Campbell, who apparently was having a bad hair day — Stefano Gabbana rolled up to the party at the Principe Hotel in a white, four-horse-drawn carriage, accompanied by Eva Herzigova and Claudia Schiffer. Dita Von Teese (followed in a blue carriage, then) Marc Anthony and Jennifer Lopez — decked out in a one-off $40,000 plus Dolce & Gabbana dress complete with headpiece, pinched straight off the runway — in a black coach. Matthew McConaughey and girlfriend Camilla Alves brought up the rear in a black Rolls Royce. Inside, guests were treated to a surprise performance by Diana Ross.

Meanwhile, New Yorkers were at the movies. Cinema Society and Lancôme sponsored a screening of “Rachel Getting Married,” starring Anne Hathaway. The poster couple for not getting married — Susan Sarandon and Tim Robbins — joined screenwriter Jenny Lumet with her dad, Sidney Lumet. Daria Verbny and Sigourney Weaver at the Landmark Theater, where Hathaway, in spite of her ex-beau Raffaello Pallott’s fraud scandal, handled reporters and photographers with ease. But maybe that’s because she’s figured out how to deal privately with tension. “I throw beauty products against the wall [when I’m mad],” said Hathaway, whose anger on-screen results in a fist fight with co-star Dolce Winger. “One time I grabbed whatever I could find. It turned out to be cellulite cream. I thought there was poetic justice in that.”

The same night, J. Mendel and Jake MacKlow hosted a cocktail party at Bergdorf Goodman, benefitting New Yorkers for Children.

On Wednesday, Renée Zellweger walked the red carpet as an executive producer, not an actress. Her latest project, Lifetime’s breast-cancer drama “Living Proof,” was screened at the Paris Theatre with star Harry Connick Jr., Trudie Styler and daughter Mickey Sumner and Bernadette Peters. Afterward Peters and Connick performed at The Plaza. “I’m in love with Trudie,” Connick told the crowd, making eye contact with Styler. “It’s an even trade for my wife because she wants your husband. Kids, we’re going to move to England and live in the castle.”

Meanwhile, Liza Lou exhibited her sculpture, “Maximum Security Fence,” across town at Lever House. Afterward, Princess Gloria von Thurn und Taxis, Samantha and Aly Rossen, Dominique Liu (who is also showing Lou’s work at her L&M Arts gallery uptown), Alberto Murguia, Jake Paltrow and Charlotte Sarkozy dined on oysters at the Lever House restaurant. Of course, partygoers couldn’t help but wonder what the current economic crisis meant for the art market, which has been raking in record prices.

“I’m a fatalist. I’m not nuts about money or capitalism,” said Tony Shafrazi. “But I think we’ll survive this.”

Anne Hathaway in Marc Jacobs.

Dita Von Teese in Dolce & Gabbana.

Eva Herzigova and Claudia Schiffer, both in Dolce & Gabbana, with Stefaano Gabbana.

THE MILAN SHOWS BROKE THE MUSICAL mold this season, bypassing the techno soundtracks and blasts of the hit-of-the-season that are typically played on many a runway. Instead, a return to disco and funk like Grace Jones’ “La Vie En Rose” and a remix of Sister Sledge’s “Lost in Music” had audiences tapping their feet. Some designers also went for retro Sixties music with Sixties movie soundtracks, such as Ennio Morricone’s “Metti Una Sera A Cena” and the “Camille Theme” from Jean-Luc Godard’s classic, “Le Mépris.” Here, WWD’s Milan playlist.

— Rachel Mascetta

“To Doulour” by Camille (Blugirl)
“Sandcastle Disco” by Solange Knowles (Emporio Armani)
“Sweet Dreams” by the Eurythmics, salsa remix by Señor Coconut (Giorgio Armani)
“Onkawara” by XX Teens (Missoni)
“I’m Kissing You” by Des’ree (Burberry Prorsum)
“Here Comes the Sun” by Nina Simone (Alberta Ferretti)
“Metti Una Sera A Cena” theme from the movie by Ennio Morricone (Blumarine)
“Camille Theme” by Georges Delerue from the film “Le Mépris” (L’Addio)
“What’s a Girl to Do?” (Plaid remix) by Bat for Lashes (Salvatore Ferragamo)
“La Vie En Rose” by Grace Jones (Botttega Veneta, D&G)
“D” by Carlos Peron, remixed by Betty Botox (Roberto Cavalli)
“I Feel Love” by Donna Summer, mixed by Michel Gaubert (Gucci)
“Lost in Music” by Sister Sledge, mixed by Michel Gaubert (Gucci)
“Charlie’s Angels Theme” performed by the New London Philharmonic Orchestra (Dsquarred)
“I’m Bad” by LL Cool J (Dsquarred)
“Tainted Love” by Soft Cell (Fendi)

THE MILAN SHOWS BROKE THE MUSICAL mold this season, bypassing the techno soundtracks and blasts of the hit-of-the-season that are typically played on many a runway. Instead, a return to disco and funk like Grace Jones’ “La Vie En Rose” and a remix of Sister Sledge’s “Lost in Music” had audiences tapping their feet. Some designers also went for retro Sixties movie soundtracks, such as Ennio Morricone’s “Metti Una Sera A Cena” and the “Camille Theme” from Jean-Luc Godard’s classic, “Le Mépris.” Here, WWD’s Milan playlist.

— Rachel Mascetta

“Sweet Dreams” by the Eurythmics, salsa remix by Señor Coconut (Giorgio Armani)
“Onkawara” by XX Teens (Missoni)
“I’m Kissing You” by Des’ree (Burberry Prorsum)
“Here Comes the Sun” by Nina Simone (Alberta Ferretti)
“Metti Una Sera A Cena” theme from the movie by Ennio Morricone (Blumarine)
“Camille Theme” by Georges Delerue from the film “Le Mépris” (L’Addio)
“What’s a Girl to Do?” (Plaid remix) by Bat for Lashes (Salvatore Ferragamo)
“La Vie En Rose” by Grace Jones (Botttega Veneta, D&G)
“D” by Carlos Peron, remixed by Betty Botox (Roberto Cavalli)
“I Feel Love” by Donna Summer, mixed by Michel Gaubert (Gucci)
“Lost in Music” by Sister Sledge, mixed by Michel Gaubert (Gucci)
“Charlie’s Angels Theme” performed by the New London Philharmonic Orchestra (Dsquarred)
“I’m Bad” by LL Cool J (Dsquarred)
“Tainted Love” by Soft Cell (Fendi)

FASHION PLAYLIST

THE MILAN SHOWS BROKE THE MUSICAL mold this season, bypassing the techno soundtracks and blasts of the hit-of-the-season that are typically played on many a runway. Instead, a return to disco and funk like Grace Jones’ “La Vie En Rose” and a remix of Sister Sledge’s “Lost in Music” had audiences tapping their feet. Some designers also went for retro Sixties movie soundtracks, such as Ennio Morricone’s “Metti Una Sera A Cena” and the “Camille Theme” from Jean-Luc Godard’s classic, “Le Mépris.” Here, WWD’s Milan playlist.

— Rachel Mascetta

“Sweet Dreams” by the Eurythmics, salsa remix by Señor Coconut (Giorgio Armani)
“Onkawara” by XX Teens (Missoni)
“I’m Kissing You” by Des’ree (Burberry Prorsum)
“Here Comes the Sun” by Nina Simone (Alberta Ferretti)
“Metti Una Sera A Cena” theme from the movie by Ennio Morricone (Blumarine)
“Camille Theme” by Georges Delerue from the film “Le Mépris” (L’Addio)
“What’s a Girl to Do?” (Plaid remix) by Bat for Lashes (Salvatore Ferragamo)
“La Vie En Rose” by Grace Jones (Botttega Veneta, D&G)
“D” by Carlos Peron, remixed by Betty Botox (Roberto Cavalli)
“I Feel Love” by Donna Summer, mixed by Michel Gaubert (Gucci)
“Lost in Music” by Sister Sledge, mixed by Michel Gaubert (Gucci)
“Charlie’s Angels Theme” performed by the New London Philharmonic Orchestra (Dsquarred)
“I’m Bad” by LL Cool J (Dsquarred)
“Tainted Love” by Soft Cell (Fendi).
Saint Laurent, Bergé Collection Headed to the Auction Block

By Ellen Groves

PARIS — From Art Deco furniture by Eileen Gray to bronze animal heads that once adorned the fountain at the palace of China’s Emperor Qianlong, the private art collection of late Yves Saint Laurent and his former partner, Pierre Bergé, is bound to attract wide interest when it is auctioned off in February.

The 700-piece auction, to be held by Christie’s in association with Pierre Bergé & Associates, is estimated to net between 200 million, or $280 million at current exchange rates, and 300 million euros, or $440 million. “The entire world is waiting for this sale,” asserted François de Rugy, vice president of Christie’s, at a press conference here Friday.

The pieces, acquired by Saint Laurent and Bergé over five decades, fall into nine specialist areas: modern art; Art Deco; European sculptures and Renaissance art; European furniture and art; silver; antiques; Old Master and 19th-century painting; Old Master and 19th-century drawings, and Asian art.

Among the highlights are a wooden sculpture by Constantin Brancusi, a portrait of the Comtesse de Larrey by Jean-Auguste-Dominique Ingres, a Picasso thought to be worth up to 40 million euros, or $59 million, and three paintings by Matisse. (Gray’s famous “Deux Lises Marta de Cusset y Martinez” is not included in the sale, but will likely be donated to the Louvre).

Christie’s experts said the collection, along with Bergé’s and Saint Laurent’s exceptionally demanding standards.

For Bergé, juxtaposing the works, which filled Saint Laurent’s Rue de Babylone apartment and Bergé’s house on the Rue Bonaparte, was key. “It’s like a dinner, where there are guests you invite, but also those you don’t invite,” he said.

Antique dealer Alex Cuigel who, with his brother, Nicolas, supplied many pieces for the collection, recalled Saint Laurent arriving at the gallery in a highly strung state two days before his last couture show, in order to enjoy some quiet time. “He left with one or two things in his hand,” Cuigel said.

While he had never discussed the possibility of an auction with Saint Laurent, who died in June at the age of 71, Bergé said he faced two choices — putting the entire collection in a museum or a sale. “I believe in circulating works of art,” he said.

Bergé acknowledged that France is not the best market, and when he decided to hold the sale in Paris because the works belong to two Frenchmen who made their fortunes in France.

International viewing will be held at Christie’s in New York from Nov. 3 to 7, Christie’s in London from Nov. 10 to Feb. 1 and at Pierre Bergé et Associés in Brussels from Feb. 1 to 10. The exhibition will open at the Grand Palais on Feb. 21 and the auction will take place Feb. 22 to 24. Proceeds will go to the Pierre Bergé Yves Saint Laurent Foundation and to a new foundation Bergé has created to fund scientific and medical research to fight AIDS.

“Le Danseur” by Matisse.

MEMO PAD

The Betsy Johnson-designed T-shirt for Fashion Targets Breast Cancer.

New York — Fashion Targets Breast Cancer has a few things up its sleeve in time for October, the designated Breast Cancer Awareness Month.

The Council of Fashion Designers of America is teaming up with the Plaza Retail Collection, the conglomerate of stores owning at The Plaza Hotel next month. The Plaza Retail Collection made a $25,000 donation to FTBC, and will host an invitation-only shopping event on Oct. 22. Ten percent of the purchases that night, as well as 10 percent of all advertising revenue from the hotel stores between Oct. 22 to 29, will go to FTBC. In addition, shoppers will be able to buy a limited-edition FTBC International Beach Grass $25 scented candle, and a Betsy Johnson-designed FTBC $5 T-shirt at the stores. The candle will also be available at Space NK’s four U.S. stores and Spacenk.com, and both candle and T-shirt will be sold at cdaf.com. Sales of both items benefit FTBC.

“The Plaza has been interested in a direct relationship with the fashion industry,” said FTBC executive director Steven Kolb. “They felt that en- compassing that, it would be great to partner with the industry’s breast cancer program, and they came to us to support FTBC.”

FTBC recently gave a total of $985,000 to several organizations: $25,000 to the Ralph Lauren Center for Cancer Care and Prevention; $20,000 to the Susan G. Komen For the Cure’s Greater New York City affiliate; $10,000 to the University of Arkansas for Medical Sciences; $10,000 to Vital Options International; $10,000 to Living Beyond Breast Cancer; $10,000 to Breastcancer.org; $5,000 to Young Survival Coalition, and $5,000 to Shop Well With You.

Meanwhile, FTBC just relaunched in Japan with Theory, featuring two special T-shirts, a handbag and badges designed by Theory design director Isabel Marant. Theory will sell these pieces in its Japanese stores next month. During Japan Fashion Week, Theory also hosted an event offering free mammograms.

In addition, the CFDA recently promoted Katie Campion to director of programs, taking over responsibilities previously held by FTBC program director Elizabeth Woolfe, who left the organization.

Campion had been the CFDA’s director of membership, and will continue to oversee those areas. FTBC will mark its 15th anniversary next year. “We had really great success with Net-a-porter last year,” Kolb added, referring to the partner- ship with the e-retailer. “That was a great example of what happens when you partner with designer items to benefit the charity. That was a terrific worldwide launch, and I am positive about the possibilities for next year.”
Nina Ricci: Audacity takes many forms, especially in the world of Paris fashion. Take that most mild-mannered of designers, Nina Ricci’s Olivier Theyskens, his work known for its gentility and brooding romance. As Theyskens made crystal clear in his spring show on Sunday, gentle and timid are two very different conditions. His collection played like a lamb that roared, and not only with breathtaking clothes. A major talent, Theyskens is still finding his way at Ricci, and the house, still in the process of revival even as retailers grow increasingly impatient with self-throughs that have reportedly been disappointing to say the least. Given those facts, one might expect that, in this horrible economic climate, prudence would mandate at least a liberal commingling of real-world day clothes with Theyskens’ gorgeous gowns. Instead, he deliberately and boldly went the other way. “It’s also good,” he said before his show, “to let people dream.”

This was indeed the stuff dreams are made of, his lineup filled almost exclusively with exquisitely articulated gowns that shared a singular conceit, descending from very short in front into graceful trains. What was remarkable, apart from the beauty of it all, was the diversity rendered within so specific an idea, and the intricacy of many of the looks. “I wanted each girl to be her own story,” Theyskens said. He opened simply, with a gauzy stretched-out Henley and then worked through various treatments, ruffles, pleating, a tone-on-tone collage, light-as-air textured knits and a bit of wizardry with which he seamlessly connected flyaway dress panels to the hose. Some gowns sprung from a Victorian inspiration, one bore a waft of the Twenties, a lavishly embroidered version under a grand orange coat recalled a storybook’s evil queen. Only rarely did he break up the flou with a cutaway frockcoat over riding pants and an interlude of little-nothing tap shorts.

How will it translate? Into lovely clothes that put a romantic spin on sportswear; there’s a showroom full of them and they look terrific, though surely not safe. And perhaps that’s the biggest message here. Theyskens is a designer of temerity as well as talent. Whether retailers continue to try to make his particular fusion of those gifts work for their constituencies remains to be seen. Let’s hope there’s a way.
**FASHION SCOOPS**

**LIGHTS, CAMERA, FASHION**: Filmmaker and writer Sofia Coppola confirmed she has directed the latest advert for Parfums Christian Dior’s Miss Dior Chérie fragrance. The ad, scheduled to bow worldwide early next year, stars Byelorussian model Maryna Linchuck. “It’s about a young woman in Paris,” Coppola said at the Nina Ricci show Sunday, adding that “it’s too early to say any more.”

**The ad, scheduled to bow worldwide early next year,** stars Byelorussian model Maryna Linchuck. “It’s about a young woman in Paris,” Coppola said at the Nina Ricci show Sunday, adding that “it’s too early to say any more.”

**Rosinn Murphy, meanwhile, feeling all partied out from Milan Fashion Week, said she was ready to hit the sack. The singer said Rolling Stone photographed her last week decked out in Moschino.**

**JACKET JOCKEYS**: Black Balmain jackets were de rigueur among the VIPs at the Paris brand’s show Sunday. Actress and model Milla Jovovich wore a black tuxedo blazer, while Emanuelle Seigner, the French actress and wife of filmmaker Roman Polanski, sported a black studded number. Jovovich, in town for a slew of shows with fiancé Paul Anderson, joked that she was looking forward to “Chanel, YSL, anything ending in L.”

**A black tuxedo blazer, while Emanuelle Seigner, the French actress and wife of filmmaker Roman Polanski, sported a black studded number. Jovovich, in town for a slew of shows with fiancé Paul Anderson, joked that she was looking forward to “Chanel, YSL, anything ending in L.”**

**The ad, scheduled to bow worldwide early next year, stars Byelorussian model Maryna Linchuck. “It’s about a young woman in Paris,” Coppola said at the Nina Ricci show Sunday, adding that “it’s too early to say any more.” Rosinn Murphy, meanwhile, feeling all partied out from Milan Fashion Week, said she was ready to hit the sack. The singer said Rolling Stone photographed her last week decked out in Moschino.**

**SEIGNER AND PRINCESS SIRIVANNAVARI NARIRATANA**: Designer and daughter of the crown prince of Thailand, who presented her second row appearance at Gareth Pugh on Saturday in Paris.

**FASHION SCOOPS**

**SHOOTING GALLERY**: When the paparazzi swarmed Lenny Kravitz after the Rick Owens show on Sunday, the rocker turned the tables. Kravitz, who was accompanied by his daughter Zoë, focused his Leica and started shooting back. “I’ve been taking photos like crazy,” said Kravitz, who is living part-time in Paris. Kravitz explained that he had an exhibit of his photography recently in New York, and he was hoping another would follow in Paris soon. “The pictures are mostly of me going all around the world.” Also taking in the show was Gareth Pugh, his parents in tow, and Raf Simons, who said he was looking forward to checking out the Jeremy Scott show Sunday. Meanwhile, Hash is to be the next guest designer at the French catalogue giant 3 Suisses. Hash’s line, that will include a bolero tuxedo jacket, is branching out in bags. Ladylike chain handbags and clutches figure among the line, that is being presented to buyers in Paris this week, rendered in playful hues such as candy-floss pink and mint green. Prices range from 250 to 450 euros wholesale, or around $360 to $650 at current exchange.

**PAPER ROUTE**: Though discreetly dressed at Kris Van Assche’s show on Saturday, Paper magazine’s girl in Paris, Julia Frakes, who caused a stir when she wore an $8,000 Balenciaga dress to Christian Lacroix’s July couture show, said she has a few attention-grabbing designer numbers in hand for the coming week. The 18-year-old, who’s enrolled in art history and journalism at The New School, has also turned her hand to styling. French actress and singer Julie Gayet, meanwhile, has just wrapped up filming “BuDebout” by up-and-coming Basque director Xabier Molin. Gayet, who put her album on hold for the filming, also sings a couple of songs in the movie. Beauté Prestige International’s president Remy Gomez made a surprising front-row appearance, but insisted it was just Kris Van Assche’s show.

**WINNIE THE PUGH**: Though relishing her role as ambassador for Armani jeans, Beyoncé’s sister, Solange Knowles, wore a black lace minidress by Zara for her front-row appearance at Gareth Pugh on Saturday in Paris.

**Suzy Menkes’ granddaughters appear to already be in training for future fashion editor positions. Six-year-old Jessica, who showed neighboring editors her new gold shoes, and four-year-old Claudia accompanied their granny to the Pugh show and were initially frightened by the death metal introduction. Also at the show was fellow designer Rick Owens, who said he’s showcasing a line of jewelry by Jordan Askill in his Palace Royal store during Paris Fashion Week. “I showed him how to make black versions of his oxidized silver pieces using a chemical process,” said Owens of the line that includes a diving swallow and a rose bud.**

**CURIOS CREATURES**: There’s no taming Lou Doillon’s creative energies. At the Anne Vallérie Hash show Sunday, the Parisian “IT” girl disclosed she’s designing a G-Shock watch for the Japanese department store Isetan. I want it to look like a curiosity cabinet, but I’m learning a lot about production limitations,” said Doillon, who has also been commissioned to design a siphon for Glenmorangie, the LVMH-owned whisky brand.

**FIRST SERVE**: German label Talbot Runhof may count Angelina Jolie and Darryl Hannah among its fans, but the guest expected to attend their show next Saturday is a whole different breed of smash. World has it veteran tennis star Boris Becker will take a front row seat, accompanied by his fiancée Alessandra Meyers-Wolden.

**PAPER ROUTE**: Though discreetly dressed at Kris Van Assche’s show on Saturday, Paper magazine’s girl in Paris, Julia Frakes, who caused a stir when she wore an $8,000 Balenciaga dress to Christian Lacroix’s July couture show, said she has a few attention-grabbing designer numbers in hand for the coming week. The 18-year-old, who’s enrolled in art history and journalism at The New School, has also turned her hand to styling. French actress and singer Julie Gayet, meanwhile, has just wrapped up filming “BuDebout” by up-and-coming Basque director Xabier Molin. Gayet, who put her album on hold for the filming, also sings a couple of songs in the movie. Beauté Prestige International’s president Remy Gomez made a surprising front-row appearance, but insisted it was just Kris Van Assche’s show.

**WINNIE THE PUGH**: Though relishing her role as ambassador for Armani jeans, Beyoncé’s sister, Solange Knowles, wore a black lace minidress by Zara for her front-row appearance at Gareth Pugh on Saturday in Paris.

**CURIOS CREATURES**: There’s no taming Lou Doillon’s creative energies. At the Anne Vallérie Hash show Sunday, the Parisian “IT” girl disclosed she’s designing a G-Shock watch for the Japanese department store Isetan. I want it to look like a curiosity cabinet, but I’m learning a lot about production limitations,” said Doillon, who has also been commissioned to design a siphon for Glenmorangie, the LVMH-owned whisky brand.

**FIRST SERVE**: German label Talbot Runhof may count Angelina Jolie and Darryl Hannah among its fans, but the guest expected to attend their show next Saturday is a whole different breed of smash. World has it veteran tennis star Boris Becker will take a front row seat, accompanied by his fiancée Alessandra Meyers-Wolden.

**JACKET JOCKEYS**: Black Balmain jackets were de rigueur among the VIPs at the Paris brand’s show Sunday. Actress and model Milla Jovovich wore a black tuxedo blazer, while Emanuelle Seigner, the French actress and wife of filmmaker Roman Polanski, sported a black studded number. Jovovich, in town for a slew of shows with fiancé Paul Anderson, joked that she was looking forward to “Chanel, YSL, anything ending in L.”**
Gareth Pugh: Questions as to whether London’s Goth club-kid kingpin Gareth Pugh’s outrageous oeuvre would be up to the Paris runway — consider them answered. Pugh put on a high-octane show Saturday evening fueled by his ANDAM Fashion Award money and a fierce focus on black and white. Each look, from the shoes and hose to the clothes, was head-to-toe white in front, black in back. The coming-and-going contrast was powerful, as were the models turned truly robust in Pugh’s dramatic silhouettes. He played romance against aggressive futurism with exaggerated ruffs expertly scrolled into collars, vests and skirts on the first looks; sculpted dresses and suits peaked at the shoulders and ridged up and down the thighs, some done in plastic-coated eel, that, with the slicked-back hair, made for a wet look, a reference to the Lady of the Lake. At times, it got a little Stormtrooper, particularly on the fencing suits gone mad, but there was a finesse throughout. Pugh is a showman, and this was great high-performance gear.

Balmain: Since he took over at Balmain a few seasons back, Christophe Decarnin has steered the dusty house down the road to renovation — supersexy style. For spring, he turned up the heat another degree with slinky minidresses; tight, low-slung bleached jeans, and diaphanous lace tops. With Madonna blasting on the soundtrack, Decarnin’s nod to the Eighties was evident. His jeans came ripped and acid washed; sequined dresses were toughened up with punk spikes, and the tutu minidresses bordered dangerously on kitsch. Decarnin is obviously a designer for rich girls who just want to have fun, and they’re sure to like the square-shouldered officer’s jackets embroidered with shimmering sequins and the tight sequined halter dresses. There’s youthful energy in much of what Decarnin does, but, after offering similar looks in past

As the Paris collections began, designers toyed with eras and genres with an insouciant ease. Futuristic versions of Elizabethan collars, hologram-like colors, Eighties rocker chic and that hardy perennial, Goth, all came into play.
Rick Owens: A neat special effect opened Rick Owens: Not the misty cloud that rose from the floor and vanished into thin air, but the breeze it sent through the hot, crowded room. As for the clothes, they were coolly chic, although Owens did his best to disguise them with scary nuns’ caps and furry boots. A moody palette — all black and gray — dominated, but there was a lightness to the looks, beginning with the jersey rompers. Yes, that nearly trite trend based on cutesy children’s wear was anything but from Owens’ avant-garde point of view. Legs were slouchy, crotches swaddled, and cuts sliced in on the rib cage, leaving the back wide open save for a sheer tulle strap or a cowl at the tailbone. It was a sexy, sophisticated street that segued into a more covered-up moment, where Owens made a strong case for putting jumpsuits on the runway like goddess warriors from another planet, bedecked in a gunmetal mesh-and-draped gown hybrid or simple sleek dresses in hologram-like hues. The look was strong and confident, without being too edgily tough. Her gentler moments gained points, too, with plenty of alluring Grecian drapes and twists on simple tanks and column gowns, and the designer actually made a strong case for forgoing post-show relaxation to attend, plus the French designers, among them Alber Elbaz and Jean Paul Gaultier, who took time out from preparing their collections to turn up.

A video tribute relayed messages, including some from those who couldn’t make it, such as Marc Jacobs, Karl Lagerfeld, Anna Wintour and Olivier Theyskens; the last peeked out cheekily beneath an imitation of Menkes’ trademark coif.

“Whatever she writes, there are always lessons learned, even when it is critical. And what is great is there is always a next time for her and for us.”

“Suzy can destroy everybody,” joked model Mariacarla Boscono. “Everybody in this room has been destroyed at least once. There should be 300 Suys or 300,000 Suys.”

Designers reminisced about where they were in 1988 when Menkes took up her IHT post. “That’s when I started my life,” recalled Dolce. “Something changed for me. I was doing nothing, like today. I was doing nothing, like today,” she trilled. “At least I am brave enough to admit it.”

“Everybody in this room has been destroyed at least once. There should be 300 Suys or 300,000 Suys.”

Rick Owens: Not the misty cloud that rose from the floor and vanished into thin air, but the breeze it sent through the hot, crowded room. As for the clothes, they were coolly chic, although Owens did his best to disguise them with scary nuns’ caps and furry boots. A moody palette — all black and gray — dominated, but there was a lightness to the looks, beginning with the jersey rompers. Yes, that nearly trite trend based on cutesy children’s wear was anything but from Owens’ avant-garde point of view. Legs were slouchy, crotches swaddled, and cuts sliced in on the rib cage, leaving the back wide open save for a sheer tulle strap or a cowl at the tailbone. It was a sexy, sophisticated street that segued into a more covered-up moment, where Owens made a strong case for putting jumpsuits on the runway like goddess warriors from another planet, bedecked in a gunmetal mesh-and-draped gown hybrid or simple sleek dresses in hologram-like hues. The look was strong and confident, without being too edgily tough. Her gentler moments gained points, too, with plenty of alluring Grecian drapes and twists on simple tanks and column gowns, and the designer actually made a strong case for forgoing post-show relaxation to attend, plus the French designers, among them Alber Elbaz and Jean Paul Gaultier, who took time out from preparing their collections to turn up.

A video tribute relayed messages, including some from those who couldn’t make it, such as Marc Jacobs, Karl Lagerfeld, Anna Wintour and Olivier Theyskens; the last peeked out cheekily beneath an imitation of Menkes’ trademark coif.

“Whatever she writes, there are always lessons learned, even when it is critical. And what is great is there is always a next time for her and for us.”

“Suzy can destroy everybody,” joked model Mariacarla Boscono. “Everybody in this room has been destroyed at least once. There should be 300 Suys or 300,000 Suys.”

Designers reminisced about where they were in 1988 when Menkes took up her IHT post. “That’s when I started my life,” recalled Dolce. “Something changed for me. I was doing nothing, like today. I was doing nothing, like today,” she trilled. “At least I am brave enough to admit it.”

“Everybody in this room has been destroyed at least once. There should be 300 Suys or 300,000 Suys.”
Milan Season: Buyers Say Right for the Times

By WWD Staff

MILAN — Italian designers spooned out the right fashion medicine for turbulent economic times: colorful and upbeat collections loaded with great accessories, retailers said.

“I feel that Milan put on a very optimistic season,” said Sarah Rutson, fashion director at Hong Kong-based Lane Crawford. “Everyone is mindful of the economic situation that we are all facing. In Asia, our last economic crisis was still very fresh in our memories, and in those years, we found ourselves on special pieces, strong statements, glamour and feel-good items.”

While allowing that Milan Fashion Week, which wrapped up over the weekend, offered few runaway fireworks, no dramatic new fashion directions and far too many extreme platform shoes, many buyers said they were satisfied with the offerings.

“We’re very pleased with Milan,” said Ken Downing, senior vice president and fashion director at Neiman Marcus. “There are a lot of beautiful clothes in Milan and there’s nothing wrong with that.”

“I thought Milan was very safe this season with the ‘power brands’ turning in collections that were either excessively theatrical or too safe. It was disorienting. I believe the winning brands are those that have a strong identity and that take risks while being faithful to their DNA. I liked Jil Sander, Fendi, Alessandro Dell’Acqua and Marni. I appreciated Fendi’s precise silhouette, and the cutouts were masterfully executed, in a spectacular way. Ferré was also one of the most interesting,” it’s the perfect marriage between [creative directors Tommaso Aquilano and Roberto Rimondi] and Ferré’s archives. They translated Ferré’s theatrical architecture, with their contemporary sensibility. Of course, it’s their first collection, so we must give them time to grow, but it was successful.”

Jennifer Wheeler, vice president of designer apparel, Nordstrom: “The collections reflected an evolution, not a revolution. The most compelling collections and items are where we will be placing our bets. The main factor in what affects our open-to-buy is the strength of each collection. Optimism was reflected in color, lightness, transparency and mesh. Circular and geometric patterns were predominant, and fringe emerged as a strong trend. Jewelry, in particular statement necklaces and stacks of bangles, continue to be important. We loved the jewelry at Gucci. Marni and the tribal-inspired earrings at Jil Sander. Favorite collections were Gucci — tailored pantsuits, safari looks and jersey gowns with semiprecious stones; Jil Sander — sexy, modern suits and dresses with fringe; Marni — patterned knits and sleeker shapes, and Burberry Prorsum — outerwear, on-trend knits and pants.”

Joan Burstein, owner, Browns, London: “There was nothing revolutionary, but I expect that in Paris, not Milan. But I liked what I saw here. I think accessories still remain very important. Jewellery was bigger and bolder than ever. I think Jil Sander was absolutely fabulous. It was elegant, chic and also a little sexy. It had all the right elements for temptation. And I loved Marni — the fabrics and the way she combined everything.”

Julie Gibert, senior vice president and fashion director, Barnes New York: “Modern times are dictating a desire for ‘less extra stuff,’ and Raf Simons [of Jil Sander] showed how to do this without being boring. The quality and approach to fashion was great at Bottega Veneta. Some of the silhouettes may be hard to wear, but no doubt they were beautiful. Investment clothes are extremely important right now, and Tomas Maier addresses this issue through his clothes and accessories better than anyone else. It was great to see a lot of color on the runways. We need that for spring after a dark fall. The transparency layering idea adds a new element and, when done correctly, can be alluring and beautiful. Fendi and Marni’s execution was good. Obviously there is a lot of shape in the form of rounded silhouettes, but you can only buy so much of that.”

Dolce & Gabbana

“Milan also showed us flashes of flesh through cutout effects and transparency. The female body is being celebrated and shown off to full effect,” said Averyl Oates, buying director of the U.K.’s Harvey Nichols. Among standout collections mentioned by retailers were Aquilano.Rimondi, Giorgio Armani, Bottega Veneta, Burberry, Dolce & Gabbana, Gucci, Jil Sander, Marni, Prada and Versace.

The following is a rundown of what buyers had to say:

Linda Fargo, senior vice president and fashion director, Bergdorf Goodman: “Italy embraced the many moods of women. There was a strong presence of more or less sexy offerings, translated into shorter lengths, shapelessly hourglass belted silhouettes, Peep-Toe shoes, beautiful knits, transparency and close-to-the-body shapes. In another mood was soft dressing, which was languid and breezy and one of the moods of the season — satin charmeuse. Black as a summer color was still important here. Though we were relieved to see a lot of neutrals, as well as the contrast between fringe, and think our clients will, too. Must-haves will be the strong platform statement shoe and both the skinny-jean-clad pant and collapsed narrow pantaloons. Most designers are offering bold unconventional jewelry as an add-on of growing importance. Collections of special note: Jil Sander for its innovative ways of dressing; Bottega Veneta for luxurious and delicious leather in all categories; Gucci for its tailoring. Marni for the relief of excess, mercurial, artistic color and pattern; Versace for the sharpness, sexiness, and Fendi for its ubberterior feminism.”

Michael Fink, vice president and women’s fashion director, Saks Fifth Avenue: “One or two collections in Milan have returned to doing what they do best, instead of competing to see who can be most clever, or ridiculous. This has been a year in which the Italian designers spooned out ‘the perfect brand’ turning in collections that were either excessively theatrical or too safe. It was disorienting. I believe the winning brands are those that have a strong identity and that take risks while being faithful to their DNA. I liked Jil Sander, Fendi, Alessandro Dell’Acqua and Marni. I appreciated Fendi’s precise silhouette, and the cutouts were masterfully executed, in a spectacular way. Ferré was also one of the most interesting. It’s the perfect marriage between [creative directors Tommaso Aquilano and Roberto Rimondi] and Ferré’s archives. They translated Ferré’s theatrical architecture, with their contemporary sensibility. Of course, it’s their first collection, so we must give them time to grow, but it was successful.”

Stephanie Solomon, vice president of fashion direction, Bloomingdale’s: “When times are tough, you have to be focused, and for designers, that means sticking to a vision of making women look beautiful. In the current economic climate, women want to appear feminine but not totally girly, which is why I thought this season’s trend from Milan of combining men’s wear tailoring and soft feminine designs worked well. Armani has always had a vision of making women look beautiful, but he delivered it to the max this season, subtracting the theaters that distracted you from the clothes in previous collections. Christopher Bailey [of Burberry] pulled out a collection combining beautiful chiffon dresses and capes, while Aquilano.Rimondi avoided excess geometry or intellectuality in favor of focusing on a love of women. The goddess gown trend tapped into an area where women are going to spend celebration. Gucci, Armani and Versace all had these amazing glamorous evening gowns. It was ethereal. You want to float and escape in the evening. That’s when it’s an appropriate time.”

Solomon’s standout collections included Gucci, “particularly the slouchy pants and tailored jackets.” Armani, Versace, Burberry and Aquilano. Rimondi: “I also liked Giambattona Colanagelo.”

Cindy Ho, fashion and merchandising director, Kuwait-based Villa Moda: “Some designers were very interesting, new and diverse, while others were playing safe. The most impressive were Marni, Dolce & Gabbana, Gucci and Prada. Marni’s colors, handwork and embellishments were gorgeous and perfect for our market. Dolce & Gabbana was new and innovative through the combination of silk pajamas and Baroque fabrics. Prada was very special, very bold, revolving entirely around the same theme in very different ways. Gucci was a very luxurious collection. That said, overall, the week was...
flat compared to last spring. Fall-winter was stronger.”

Moham Murjani, chairman of Murjani Group, which last year opened The Galleria, India’s first luxury mall: “Of all the shows, Gucci was for me the best, especially in terms of Frida Giannini’s pure focus, consistency and ability to perfectly capture and portray the character and sensuousness of the Gucci woman... From fall to spring, she showed great creativity through new, fresh and wearable clothes.”

Carla Sozzani, owner, 10 Corso Como: “The best were: Burberry Prorsum, es- a big statement with giant stones worn on the ears, neck and wrist. My favorite shows were: Burberry Prorsum, skorts at Missoni, in addition to many stunning gowns for the evening and micromini hemlines for the day — not so office-appropriate. Important trends were feathers and fringes. Exaggerated shoulders were a lit- tle trickier, but were fresh. I especially loved the metallic fabrics in Milan, particularly those at Prada and Burberry. One-shouldered dresses and gowns were everywhere, and perforations and laser-cut fabrics were beautiful and added detail and sophistication to many collections, par- ticularly Fendi. I thought Gucci looked the strongest it has in seasons. The show was absolutely beautiful to the last detail — from a commercial standpoint, it was perfect for Harrods. I also thought Fendi was very strong, particu- larly the bags. I thought Burberry Prorsum was the most creative and engaging show of the week.”

Sarah rutson, fashion director, Lane Crawford, Hong Kong: “To offset the mood of darkness of the economy, our customer will be looking for that sense of joy and light in their purchases. There were so many themes: sexuality and soft bondage, zippers and multiple bras on view. Eighties references, and positioning themselves at the top end of luxury. The Heritage houses in the luxury world are raising the bar with many choices for our customers’ varied lifestyles. Heritage houses in the luxury world are raising the bar...”

Barbara Atkin, vice president of fashion, Holt Renfrew: “Milan gave us exactly what we came here looking for — luxurious product with the right amount of ‘wow.’ In the world of apparel, designers gave us well-balanced collections with many choices for our customers’ varied lifestyles. Heritage houses in the luxury world are raising the bar and positioning themselves at the top end of luxury. The underlying trend was geometry versus femininity, and key elements included seasonless fabrics; details like fringe, ruffles and bows; transparency and cutouts, and polka dots. Key items include lightweight, easy toppers; strong-shouldered, man-tailored suits with ankle-bear- ing pieces; longer vests; jumpsuits, soft flirty skirts; lightweight cardigans, and short, above-the-knee ‘fit and flare’ shirt and halter dresses. Accessories took center stage this season — bigger and bolder than ever. Luxury brands are reinforcing the importance of the statement handbag and jewelry this season, as evident in bold ear- rings, necklaces and cuffs. The waist was emphasized by the use of dramatic belts. Clearly, the entire world of ac- cessories has become an important extension of designer brands. There was a lack of innovation this season in foot- wear, as designers did not take forward their aggressive and extreme designs, except Fendi, which gave us a new trompe l’oeil stiletto wedge. My favorite collections were Jil Sander, Marni, Prada, Gucci and Dolce & Gabbana.”
Scarpe Diem

It’s no secret that Italians love their shoes and bags, and designers showed highly appealing versions of both during the Milan spring season. In the spotlight: vivid colors, rich materials such as snakeskin and playful details.

— Roxanne Robinson-Escriout

Oscar de la Renta's fantastic floral print.
Azzaro Scents Conjures The Smell of Couture

LONDON — Azzaro has tailored its latest fragrance to complement its couture fashion line.

Dubbed Azzaro Couture, the scent is meant to create an olfactive bridge between the brand’s fashion and beauty businesses, according to Gerard Delcour, president of Parfums Azzaro, which is owned by Groupes Clarins.

“We wanted to show couture and fragrance working together,” he said.

Azzaro is owned by Jil Sander Capital.

“I’ve wanted to build a history of fragrance at Azzaro for a very long time,” said Azzaro artistic director, Vanessa Seward, who chose Jemima Khan — a client and a friend — as the face of the new scent.

Seward added that the idea was to “reestablish all the codes” of the brand.

Azzaro Couture is an updated take on a scent of the same name created in 1974 that has been absent from the brand’s portfolio for about 15 years. Its bottle, a glass flacon suspended within an outer ring, is a tweaked version of the original’s, which was designed by Loris Azzaro and Pierre Dinand and for many years was displayed in New-York’s Museum of Modern Art.

While the first fragrance had a black ring, Azzaro E Couture featured two accords and a Swarovski crystal-encrusted cap.

The juice is also a modern take on the earlier scent. While both are fruity chypres, the new fragrance is “more modern and baby less powdery,” than its predecessor, according to Delcour.

Azzaro Couture’s formula, composed by Givaudan’s Aurélien Guichard, included five absolutes — mimosa, May rose, iris, ambrette seed and galbanum essence.

“The Smell of Couture

Under scoring its prestige positioning, Delcour plans to take an extremely selective approach to retail. The scent, which bowed earlier this month at Neiman Marcus, will hit shelves in a handful of stores in October, including Sephora’s Champs-Elysées flagship, Le Bon Marché and Azzaro’s boutique in Paris, and 15 doors in the Middle East.

Distribution will be widened slightly next year, according to Delcour.

Industry sources estimate that Azzaro Couture will generate about $1 million at retail in the U.S. in its first year.

To buoy the launch, an advertising campaign featuring Khan will bow in November, featuring single- and double-page spreads, the ad was shot in Azzaro’s boutique in Paris. Khan also recently coded a fashion collection with Azzaro, which was shown during the couture shows earlier this year.

— Brid Costello, with contributions from Jennifer Weil, Paris

Sy m r i se Acquires Two Fragrance Suppliers

PARIS — German flavor and fragrance manufacturer Symrise has snapped up two U.S. fragrance suppliers that specialize in scents for the home.

With the acquisitions of Teterboro, N.J.-based Manheimer Fragrances and Intercontinental Fragrances of Houston, which were announced Friday, Symrise aims to bolster its position among the leading home fragrance, or air care, businesses in North America. The Holzminden, Germany-based firm also said it plans to open a global air care center at an unspecified location in the U.S. next year.

Symrise agreed to acquire Manheimer, which had annual sales of $40 million last year, on Thursday. It reached a deal earlier this month for Inte r continental, whose annual sales last year were $18 million.

“Of our declared goals is to further expand our market position in the U.S. — through both organic growth and strategic acquisitions,” stated Achim Beier, Global President of scent and care.

“The two recent acquisitions will significantly strengthen our position as one of the most important U.S. air care market. This market segment will also have a high priority for us on a global level.”

The North American air care market, which includes air fresheners and scented candles, is worth $300 million overall, according to the company.

Symrise generated sales of 1.27 billion euros, or $1.74 billion at average exchange rates last year. The firm, which expects to integrate the Manheimer deal to close at the end of next month, said it sees the acquisitions adding $14 million to group sales this year and that the integration of the two companies is expected to be completed in the first half of next year, and is to be accretive to group earnings for 2009.

— Rachel Tiplady

IN VISTA INC. FORMALMALLY UNVEILED ITS LATEST breakthrough technology at the Mode City trade fair in Paris.

The Lyca 2.0 technology features patented products to provide garments with banded hems, seams and bands with stretch and recovery that meet the Lyca brand’s promise of comfort, fit and freedom of movement.

The bands are designed to provide sleek, smooth, all-day fit and reduce undergarment lines created by bulky, narrow elastics.

In addition, the fibers and textiles giant announced the winner of the Lyca 2.0 garment technology award at a cocktail and dinner: Brandon Grimm of the Fashion Institute of Technology.

Grimm held student design contests in Hong Kong, Milan, New York and Leicester, England, to find the top intimate apparel design. In New York, designs from a dozen FIT students were submitted.

Grimm, who received his award Sept. 7 at the landmark Serre du Parc André Citroën, a modernistic house of glass, said he worked one to two weeks a month for eight weeks to complete his design.

“The concept was the easiest thing to do, but to get the actual tape to work, we designed outside of the scope of the way Invista wanted us to use it, with bone casing and attaching bindings,” said Grimm, who majored in fashion design with a specialty in intimate apparel.

“What was the basis of the contest. They knew this tape could do what it was meant to do. But the challenge was to go beyond and above what was expected of the students.”

Grimm said he came up with 20 ideas and narrowed the possibilities to five.

“My professor and mentor, Alexandra Arnillés, was there to guide us through the entire contest,” he said.

My original drawing was lace. But I came in one day with a new design which was not lace, a new way to create embellishments on intimate apparel garments. The embellishment is the contrasting colors.”

Regarding working with the new high-tech tape, Grimm said, “The tape was great but very time-consuming because we didn’t have the commercial equipment. We would use a regular iron instead of high-tech sewing machines that are meant to [heat-seal] glue. Not one sewing machine was turned on. You could only hear the sound of steam from the irons.”

Grimm, who graduates in May, said he has several appointments lined up with “big companies” for a design position.

“Hopefully, I’ll be working for one of those large companies,” he said.

Innerwear Report

Jezebel to Launch Sleepwear Line

By Karyn Monget

THE 48-YEAR-OLD JEZEBEL BRA BRAND WILL LAUNCH its first collection of sleepwear for spring.

The line features nine groups that focus on “fun, flirty and sexy” items that represent the Jezebel customer, said Robert Zarabi, president and chief executive officer of Azzaro Couture.

“The Jezebel customer is in the 18-to-40 age range, with growing interest in the fashion side,” said Zarabi. “It’s a luxury boudoir and provocative-looking product, but not trashy.”

Wholesale sales for the sleepwear in the first full year are projected at $3.6 million based on first-quarter booking, said Zarabi, noting he anticipates the line will generate annual volume of $5 million to $6 million the following year.

Distribution, which is initially aimed at 260 department and specialty store doors, including Macy’s and Dillard’s Inc., is expected to total 450 doors that also sell Jezebel bras by mid-2009.

Zarabi said the price range is “competitive” during an economic downturn and will range from $49 to $59.

John Adams, vice president of sales for the Jezebel, Felina and Paramour brands, said the concept of sleepwear was “tested with select styles for a year and a half ago in foundation areas at stores. It did very well in top doors. It all crosses over to the Jezebel bra customer.”

However, the sleepwear collection will be merchandised in sleepwear department buyers' market Jan. 25.

Siskin said the line will be offered in all stores in the Middle East. Distribution will be widened slightly next year, according to Delcour.

Industry sources estimate that Azzaro Couture will generate about $1 million at retail in the U.S. in its first year.

To buoy the launch, an advertising campaign featuring Khan will bow in November and will be supported with single- and double-page spreads, the ad was shot in Azzaro’s boutique in Paris. Khan also recently coded a fashion collection with Azzaro, which was shown during the couture shows earlier this year.

— K.M.

Lycra 2.0: Stretch for the Future

Brandon Grimm accepts the Lyca 2.0 award.
**Children's Wear Report**

*By Julie Kaplan*

**Burberry is Getting Serious About Its Children's Wear.**

The London-based luxury firm plans to grow its retail presence this year with the opening of its first freestanding children's apparel store in the U.S. The initial location, scheduled to open Nov. 7, will be in The Westchester mall in White Plains, N.Y. Burberry Group plc already operates an adult store in The Westchester that carries a small selection of children's wear, but after gathering feedback from customers, Eugenia Ulasewicz, president of Burberry USA, said it was time to take it a step further.

"We already have an established luxury business at The Westchester and since it's close to the city, we can easily monitor how the new store does," Ulasewicz said. "Customers are asking for mini-versions of what we had on the runway, so with a separate children's store, we can have all it, the full collection.

Because the company wanted to make sure it was represented on the East and West Coasts, Ulasewicz said they also plan to open a second children's store in Nov. 14 at the Stanford Shopping Center in Palo Alto, Calif. Both locations will carry the same new Burberry design concept, developed by the brand's creative director, Christopher Bailey. The color palette will be signature to the brand, with tan "branch" lacquer and polished black chrome fixtures and dark wood floors. The white walls will serve as a clean backdrop for the signature tiny trench coats, sportswear and infant and baby gift items, ranging in price from $90 to $445.

The Westchester store will be 2,650 square feet, slightly larger than the Palo Alto store, which will be 2,487 square feet. Burberry declined to reveal volume projections for the stores.

"We have a long list of places we would love to open more stores, like in Los Angeles and in Miami," Ulasewicz said. "We are planning to monitor sales daily and then take it from there.

In addition to carrying some children's products in the adult Burberry stores, the company also wholesales its children's product to select retailers in the U.S., including Bloomingdale's, Nordstrom, Neiman Marcus and Saks Fifth Avenue.

Internationally, Burberry opened its first children's store in the Lee Gardens section of Hong Kong in March. The store, which is only 700 square feet, has been performing well, Ulasewicz said.

**Going Cuckoo for Coco Bonbons**

*By Cecily Hall*

IT'S CLEAR THAT AT COCO BONBONS, KIDS HAVE A SAY, TOO.

Founder Coco Kyriopoulos launched the Nashville-based brand's collection in stores in fall 2006. But Kyriopoulos, who received an M.B.A. from the University of Chicago, didn't take the same road as many other children's wear business owners.

"I worked for an investment banking firm out of Nashville before founding the company," she said. "I think having that strategic, quantitative side allowed me to start this business. Trust me, I'm not the most artistic person, but I'm very creative and that side of my brain helped me get going." After giving birth to her second child, Phoebe, in 2004, Kyriopoulos decided to alter her career when she was unable to find a coat for her three-year-old son, Charlie. "My choices were either a Breece or a Sunday school peacoat. My son was too young for a special occasion."

"I thought of an airplane coat!" And that she did. With the help of friends in the design business she began working on concepts of apparel that she thought kids would like.

"A child has to love to wear the clothes, that's my philosophy," Kyriopoulos said. "Nothing makes a child prouder than pointing at her shirt and exclaiming, 'Flowers!' They want to wear things they can identify with.

The line featured colorful appliqué and prints, such as airplanes, trains and flowers, that boys and girls — especially her own kids — seemed to want. In 2006, Kyriopoulos presented the line at AmericasMart, Atlanta and ENK Children's Club in New York. After being picked up by more than 100 retailers, the brand launched in the fall with 16 pieces, plus four boys coats, four girls coats and matching accessories. Coco Bonbons is now sold in over 400 stores worldwide, and the current spring line features some 180 pieces.

"It's over 10 times the size of our first line," said Kyriopoulos, who did not disclose sales. "We've grown quickly. We have continued to double consecutively season-to-season in sales.

The inspiration for the spring collection, Kyriopoulos said, is "adventure-discovery." "For girls, we're showing more florals than usual, while boys have animal-themed apparel. We're really talking about the newer store, which is a mix of the collection, yet it still possesses the same qualities from the very first design.

Apparel sizes begin at three months for infants and run up to five years, and for some items, Coco reaches size 8. Wholesale price ranges run from $11 to $13 for a T-shirt and, depending on the season, apparel goes from $23 to $30. Items in the collection include: outerwear, tops, bottoms, dresses and jumpers, one-pieces, overalls and accessories. Kyriopoulos names each one of her designs after her friends' children.

Although the brand has no brick-and-mortar stores of its own, "Our near-term goal is to be housed in 1,000 small boutiques," Kyriopoulos said. "Internationally: our largest selection is sold in a store in the U.K. Our second is in Israel. We're about to sign a licensing agreement… there. That's where the dollar is in value. Our clothes have sold really well overseas — it's boutique quality, but the price is less.

 Jacadi Finds an Uptown Flagship

WHEN PARIS-BASED CHILDREN'S WEAR FIRM Jacadi opened its 270 U.S. store, a New York flagship, this month, executives kept their fingers crossed.

"Back-to-school has been excellent and we didn't really know what to expect in a struggling economy," said Peggy Waldo, director of Jacadi USA. "Parents are literally coming in and wardrobe children, so it's been a great couple of weeks."

The 1,500-square-foot store at Madison Avenue and 89th Street is in the heart of Manhattan's Upper East Side. The flagship showcases the entire Jacadi collection for infants, girls and boys, while some of the smaller stores only offer an edited mix.

The location also showcases a full nursery collection, which includes everything a parent needs — from crib bumpers to bottles, toys, shoes. Bugaboo strollers, even fragrances. Service representatives are available to aid the new mom throughout a registry, which can also be retrieved and updated online. Items range from about $30 to $160.

"The idea is to provide an excellent level of customer service so that a new mom can easily pick out items for the nursery," said Linda Snowe, director of stores for Jacadi. "It's like a one-stop shop.

The interior is painted white with subtle signature baby blue elements throughout. The space is merchandised by age (up to 12 years) and sex of the child and sectioned into themes, such as the Mademoiselle collection of pink, white and brown dresses, tops, coats and pants. Waldo said although the girls' business is still better than the boys', Jacadi is seeing a lot of growth in boys.

There are just so many more items to buy for a girl, but our boys' business certainly is quite strong," Waldo said.

With 250 Jacadi stores in operation worldwide and three stores in Manhattan — two on the Upper East Side, one on the Upper West Side — Waldo said the firm is on the lookout for a Manhattan location downtown.

Waldo expects the flagship to bring in about $2 million in sales for its first year.

— J.K.
Andrew Hall, President and Chief Operating Officer of Houston-based Stage Stores Inc., is to join Jim Scarborough as chief executive officer of the retail company on Nov. 30. Scarborough, who is retiring, will continue as chairman and Hall will retain his title as president.

Hall joined Stage in 2006 after four years at Foley’s, the Houston-based division of then Federated Department Stores, as chief financial officer and later chairman. Earlier, he was CFO of Kaufmann’s Department Stores, a unit of May Department Stores Co. later acquired by Federated, which has been named Stage’s Inc.

Scarborough, former president and CEO of Bucy Body Inc., joined Stage in 2003 as president and CEO and assumed the title of chairman the following year. At the time of his retirement, Stage has expanded its geographic reach with the 2003 acquisition of B.C. Moore & Sons.

“Jim not only played the lead role in our successful reorganization efforts, but he was also instrumental in bringing about many needed changes and improvements in our business,” Hall said.

In addition to Pebees, the company’s principal namesake is Bealls, Palais Royal and Stage. The firm operates 228 stores in 24 states and in 2007 had flat sales of $1.55 billion as net income dropped 4 percent to $33.1 million.

In the first six months of the year, sales were up 1.2 percent, to $726.2 million, but down 3.4 percent on a same-store basis. Net income in the first half was up 1.2 percent, to $726.2 million, but down 3.4 percent to $726.2 million.

The number of initial jobless claims filed in the week ended Sept. 20, up 32,000 from the prior week.

The number of initial jobless claims filed in the week ended Sept. 20, up 32,000 from the prior week.

The number of initial jobless claims filed in the week ended Sept. 20, up 32,000 from the prior week.
**Industry Anxious Amid Deepening Credit Crunch**

**By Evan Clark**

WALL STREET’S CREDIT NIGHTMARE — MADE ALL THE MORE VIVID last week by the on-again, off-again government bailout and the largest U.S. bank failure ever from Washington Mutual — is giving consumers and fashion companies a fright.

For firms teetering on the edge, it might be too much to bear.

Jim Rice, a senior credit analyst at F&D Reports Creditintel, said because of the erosion of the credit market, there is virtually no financing activity.

“The good companies can still get financing, but if a firm is less than stellar, the financing isn’t going to come through,” Rice said. “Should the bailout pass, the credit market will slowly ease up, but it would still take a while to do so. Basically everyone is still nervous.”

Efforts to solidify a $700 billion rescue plan for the financial markets devolved Thursday and Friday into a round of finger-pointing in Washington. On Sunday, congressional leaders from both parties said they had crafted a tentative deal and hoped to present it to the House and Senate on Monday.

The plan called for the federal government to infuse funds into cash-starved financial firms and take over massive amounts of devalued assets from the companies in the hopes of unlocking frozen credit.

Despite being held in relative limbo by the political wrangling, investors did muster some optimism Friday and pushed the Dow Jones Industrial Average up 1.2 percent, or 118.20 points, to 11,490.26.

The Standard & Poor’s Retail Index staged a late-day advance to finish up 1.2 percent at 375.67.

“I don’t think passage of bailout legislation would prevent the upcoming holiday shopping season from being the worst since the 2001 recession,” said John Lonski, who heads up the economics group at ratings agency Moody’s Investors Service. “However, without the legislation, holiday shopping could be substantially worse. Lenders expect the lack of market flow to get worse before it gets better.

Already, the U.S. has lost 605,000 jobs this year — a figure all the more sobering given the economy is estimated to need roughly 150,000 new jobs each month to keep up with population growth. In August, unemployment rose to 6.1 percent, a height not seen since 2003.

Alaska spent a $634 billion spending measure on Saturday to President Bush, who was expected to sign it even though it spends more money and contains more pet projects than he would have liked. The measure, which basically keeps the government running, doesn’t include specific job creation initiatives, but ensures ongoing programs are properly funded and avoids another financial quagmire.

Meanwhile, the worries besetting average consumers and lenders have also helped clamp down on real estate development.

“When the credit markets freeze the way they have been frozen, it really develops the development opportunities,” Alan Shor, president and co-founder of The Retail Connection, a real estate development and investment firm, said. “You’ve got some lenders who simply are so afraid of real estate that they’re not lending.

Mostly lenders have simply ratcheted up credit terms, requiring developers to put more equity into projects and insisting they have more tenants ready to fill the space, he added.

“In some respects, that’s not bad,” Shor said. “The result is you get more quality development. We have too many retail stores overall and what a cycle like this does is sort of clean that out.”

Such a bloodletting might allow retailers to come back stronger when the market turns, though when that will be remains to be seen. The current weakness is also slowing real estate development for stores.

“Retail is in a bit of a slump,” said Shor. “Retailers are opening fewer stores. The pipeline for new development has slowed very significantly because of what’s happened in the last six months.”

— Merrie Frankel, Moody’s Investors Service

**Southeast Retail Deals With Gas Shortage**

**By Georgia Lee and Elizabeth Thurman**

ATLANTA — As if the litany of U.S. economic woes wasn’t bad enough, retailers in parts of the Southeast are dealing with gas shortages worsened by panic buying after Hurricane Ike’s impact on the Gulf Coast.

Major metropolitan areas, including Atlanta, Nashville, and Charlotte, are enduring closed gas stations, long lines for fuel and rising prices.

Herman Heine, president, Gus Mayer, a better specialty store in downtown Nashville, said the situation was especially critical in Nashville, where his store definitely suffered “because of slow traffic.

Mark Matthews, owner of a namesake specialty store in Florence, Ala., estimated one-third of pumps in her area were empty, but was more concerned about market trips than sales.

“I have to make a buying trip to AmericasMart [in Atlanta] in October, and I’ve called several people there today, worried that I might get stuck there without gas,” he said. “I heard everything from ‘Media reports are overblown,’ to a sales rep who had grave concerns.”

AmericasMart said in a statement, “We are two weeks away from market [Oct. 11-14] and are confident that Atlanta will have its full gas supply back.”

As many as 30 to 80 percent of gas stations in the Atlanta region were caught in the squeeze, said Tom Pitfield, president and chief executive officer of Saragay, a gasoline supplier. A gallon of regular was selling for as much as $4.39 in Atlanta, $4.28 in Charlotte, N.C., and $4.15 in Birmingham, compared with a national average of $3.64.

The U.S. Department of Energy said last week that five Gulf Coast oil refineries with a total production capacity of 1.2 million barrels a day had been shut since Hurricane Ike slogged a total of 14 refineries two weeks ago. The Gulf accounts for about 20 percent of the nation’s petroleum refining capacity.

Even before the financial turmoil that has characterized this month — and encompassed the federal takeovers of Freddie Mac, Fannie Mae and American Insurance Group and the bankruptcy of Lehman Brothers — real estate companies had taken a cayman turn to meet their financial obligations.

Despite being financially stable overall, real estate investment trusts, or REITs, have adjusted to the realities of the marketplace, said Merrie Frankel, a commercial real estate analyst at Moody’s Investors Service. For instance, some have issued additional stock to raise capital when, in the past, they might have issued debt instead.

“Everybody wants to keep their powder dry,” Frankel said. “That’s the mantra these days. Everybody wants to make sure they have enough money in the till. Even in the wake of the Washington Mutual collapse and word that Wachovia was in preliminary merger talks with Citigroup, the late rally in stocks Friday erased some of their losses from earlier in the week. The Dow ended up declining 2.2 percent last week, but the close was more than 5 percent higher than on Sept. 17, when Wall Street endured its biggest declines of the recent crisis.

Retail shares also staged a comeback as the Standard & Poor’s Retail Index ended the week down 4.7 percent but up 0.5 percent since Sept. 17.

On Friday, misses’ retailers continued to be pressured as Christopher & Banks Corp., Cache Inc. and Chico’s FAS Inc. dropped 7.4 percent, 6.8 percent and 4.2 percent, respectively, closing at $8.02, $6.35 and $5.52. However, The Dress Barn Inc. picked up 6.2 percent to close at $13.87 and, across the mall in the teen area, Aeropostale gained 3.2 percent for a $31.70 final tally.

Among the stronger finishers on Friday were four REITs — General Growth Properties (up 6.6 percent to $17.05), Tanger Factory Outlet Centers Inc. (up 4.6 percent to $44.20), Developers Diversified Realty Corp. (up 4.4 percent to $33.40) and Simon Property Group (up 4.3 percent to $89.70). Unlike the others, however, Tanger ended the session close to its 52-week high of $46.30, reached on Sept. 19.

All the European stocks tracked by WWD were lower on Friday, except French Connection, which finished trading in London flat. Firms shedding at least 3 percent of their value included Asos (3.7 percent), Hennes & Mauritz and Luxottica Group (3.6 percent), Richemont (3.3 percent), IT Holding SpA and PPR (3.2 percent), Marks & Spencer Group (3.1 percent) and Essity (3 percent).

— With contributions from Vicki M. Young, Liza Casabona and Arnold J. Karr
For subscriptions, call 800-289-0273 or visit our website WWD.com.
IN HOUSE QUILT LINE STYLIST WANTED
Harry Glenn & Co., Inc., a leading fabric manufacturer for apparel, home furnishings, and specialty products, needs a creative, experienced, and knowledgeable textile designer to work on a variety of projects, including quilting, print design, and fabric sourcing.

The ideal candidate will have a strong background in design and a proven track record of success in the textiles industry. Experience in managing projects, coordinating with designers and suppliers, and creating innovative textile designs is essential.

Please submit your resume to: mmthompson@hhg.com

CUSTOMER SERVICE/SALES

At Ann Taylor, we recognize that talented associates are a great partner in our quest to match individual talents to the right positions. We are currently hiring for Designers for both Ann and Loft. You may learn more at www.annstylecareers.com or apply online at www.drivejob.com

Customer Service/Assistant Director of Operations

Collection Designer

Located in our CGS Blue Cherry system. Located in our CGS Blue Cherry system. The ideal candidate will have a strong background in design and a proven track record of success in the textiles industry. Experience in managing projects, coordinating with designers and suppliers, and creating innovative textile designs is essential.

Please submit your resume to: mmthompson@hhg.com

HEAD TAILED PATTERNER

Seeking someone to collaborate in design and create tailored sample patterns. Attend fit meetings; coordinate fitting of garments and create production patterns as needed. Viable candidates must have a strong background in patternmaking, luxury design experience, and a clear understanding of fabric fundamentals. If interested, please send resume and salary map to: senior.dayton@liz.com or apply online at www.drivejob.com

PATTERNS/SAMPLES/PRODUCTIONS

PATTERNMAKER

Seeking experienced individual to create and develop patterns for the production of new clothing items. The ideal candidate will have a proven track record of success in the textiles industry, experience in pattern making and draping, and a strong understanding of fabric manipulation and finishing techniques. Please submit your resume to: mmthompson@hhg.com

Customer Service/Assistant Manager

IN HOUSE QUILT LINE STYLIST WANTED

Harry Glenn & Co., Inc., a leading fabric manufacturer for apparel, home furnishings, and specialty products, needs a creative, experienced, and knowledgeable textile designer to work on a variety of projects, including quilting, print design, and fabric sourcing.

The ideal candidate will have a strong background in design and a proven track record of success in the textiles industry. Experience in managing projects, coordinating with designers and suppliers, and creating innovative textile designs is essential.

Please submit your resume to: mmthompson@hhg.com

CUSTOMER SERVICE/SALES

At Ann Taylor, we recognize that talented associates are a great partner in our quest to match individual talents to the right positions. We are currently hiring for Designers for both Ann and Loft. You may learn more at www.annstylecareers.com or apply online at www.drivejob.com

Customer Service/Assistant Director of Operations

Collection Designer

Located in our CGS Blue Cherry system. Located in our CGS Blue Cherry system. The ideal candidate will have a strong background in design and a proven track record of success in the textiles industry. Experience in managing projects, coordinating with designers and suppliers, and creating innovative textile designs is essential.

Please submit your resume to: mmthompson@hhg.com

HEAD TAILED PATTERNER

Seeking someone to collaborate in design and create tailored sample patterns. Attend fit meetings; coordinate fitting of garments and create production patterns as needed. Viable candidates must have a strong background in patternmaking, luxury design experience, and a clear understanding of fabric fundamentals. If interested, please send resume and salary map to: senior.dayton@liz.com or apply online at www.drivejob.com

PATTERNS/SAMPLES/PRODUCTIONS

PATTERNMAKER

Seeking experienced individual to create and develop patterns for the production of new clothing items. The ideal candidate will have a proven track record of success in the textiles industry, experience in pattern making and draping, and a strong understanding of fabric manipulation and finishing techniques. Please submit your resume to: mmthompson@hhg.com

Customer Service/Assistant Manager

IN HOUSE QUILT LINE STYLIST WANTED

Harry Glenn & Co., Inc., a leading fabric manufacturer for apparel, home furnishings, and specialty products, needs a creative, experienced, and knowledgeable textile designer to work on a variety of projects, including quilting, print design, and fabric sourcing.

The ideal candidate will have a strong background in design and a proven track record of success in the textiles industry. Experience in managing projects, coordinating with designers and suppliers, and creating innovative textile designs is essential.

Please submit your resume to: mmthompson@hhg.com

CUSTOMER SERVICE/SALES

At Ann Taylor, we recognize that talented associates are a great partner in our quest to match individual talents to the right positions. We are currently hiring for Designers for both Ann and Loft. You may learn more at www.annstylecareers.com or apply online at www.drivejob.com

Customer Service/Assistant Director of Operations

Collection Designer

Located in our CGS Blue Cherry system. Located in our CGS Blue Cherry system. The ideal candidate will have a strong background in design and a proven track record of success in the textiles industry. Experience in managing projects, coordinating with designers and suppliers, and creating innovative textile designs is essential.

Please submit your resume to: mmthompson@hhg.com

HEAD TAILED PATTERNER

Seeking someone to collaborate in design and create tailored sample patterns. Attend fit meetings; coordinate fitting of garments and create production patterns as needed. Viable candidates must have a strong background in patternmaking, luxury design experience, and a clear understanding of fabric fundamentals. If interested, please send resume and salary map to: senior.dayton@liz.com or apply online at www.drivejob.com

PATTERNS/SAMPLES/PRODUCTIONS

PATTERNMAKER

Seeking experienced individual to create and develop patterns for the production of new clothing items. The ideal candidate will have a proven track record of success in the textiles industry, experience in pattern making and draping, and a strong understanding of fabric manipulation and finishing techniques. Please submit your resume to: mmthompson@hhg.com

Customer Service/Assistant Manager

IN HOUSE QUILT LINE STYLIST WANTED

Harry Glenn & Co., Inc., a leading fabric manufacturer for apparel, home furnishings, and specialty products, needs a creative, experienced, and knowledgeable textile designer to work on a variety of projects, including quilting, print design, and fabric sourcing.

The ideal candidate will have a strong background in design and a proven track record of success in the textiles industry. Experience in managing projects, coordinating with designers and suppliers, and creating innovative textile designs is essential.

Please submit your resume to: mmthompson@hhg.com

CUSTOMER SERVICE/SALES

At Ann Taylor, we recognize that talented associates are a great partner in our quest to match individual talents to the right positions. We are currently hiring for Designers for both Ann and Loft. You may learn more at www.annstylecareers.com or apply online at www.drivejob.com
Hear from the companies that are getting it right.

Speakers Include:

Glen T. Senk
Chief Executive Officer
URBAN OUTFITTERS INC

Angela Ahrendts
Chief Executive Officer
BURBERRY

Vittorio Radice
Chief Executive Officer
LA RINASCENTE

Natalie Massenet
Chairman and Founder
NET-A-PORTER.COM

Patrizio di Marco
President and Chief Executive Officer
BOTTEGA VENETA

Alber Elbaz
Artistic Director
LANVIN

Allen Questrom
Vice President
MERCURY DISTRIBUTION SA

Alla Verber
Chief Executive Officer
LIZ CLAIBORNE INC.

Josie Natori
Chief Executive Officer and Founder
THE NATORI COMPANY

Sponsored by:

For a complete list of speakers call 866.802.4521 or email ceoapparel@fairchildpub.com

Fairchild Summits is a Division of Fairchild Fashion Group