



Letter From The Editor

Dear Reader,

It's a new day at WWD, and the largest news-gathering force in our industry is running full steam ahead as the fall fashion shows move from New York on to Europe and Asia. ¶ WWD is also forging ahead on the digital front. Our global network of reporters, editors and photographers now produces more than 100 exclusive news items per day on WWD.com and the Digital Daily, which is poised for a major enhancement.

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


 Fall
Collections
 2017



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, extralong 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

Fashion Scoops

Awards Change

The CFDA Fashion Awards, in partnership with Swarovski for the 16th year, will feature some changes this time.

This year there will be one Swarovski Award for Emerging Talent that applies to women's wear, men's wear and accessory design. The number of nominees will increase to five. Previously, there were three emerging awards in women's wear, men's wear and accessory design, with three nominees for each. Nominees must be American or U.S.-based and have shown their collections for five or fewer years.

In addition, the CFDA will introduce the Swarovski Award for Positive Change, which recognizes an American individual in the fashion industry who has made an impact on American communities and improves the welfare of others through their resources and time. The honoree has also demonstrated an ability to herald change in the U.S. and to make a positive impact in such areas as civic responsibility, philanthropy and sustainability.

Discussing the decision to have one award for emerging talent, Steven Kolb, president and chief executive officer of the CFDA, said, "We decided to focus on one award to better reflect the realities of fashion and to strengthen the honor of this prestigious award."

Nadja Swarovski, member of the Swarovski executive board, added, "We recognize that many emerging designers push boundaries across multiple categories, and this is a fantastic opportunity to spotlight designers with multi-aceted visions across women's wear, men's wear and accessory design."

On Friday, the 1,500-plus members of the 2017 CFDA Fashion Awards Guild will receive an e-mail with a ballot to nominate designers and honorees for this year's awards. Besides the two Swarovski awards, the other honors include Womenswear Designer of the Year, Menswear Designer of the Year, Accessories Designer of the Year, Geoffrey Beene Lifetime Achievement Award, Fashion Icon and the International Award.



Nadja Swarovski

The 2017 CFDA Fashion Awards will take place at the Hammerstein Ballroom on June 5. The nominees and honorees will be revealed on March 23. — LISA LOCKWOOD

BFFs

Lil' Kim and Marc Jacobs are close. The designer took the rapper as his date to Fashion Group International's Night of Stars gala in 2004 and the Met Gala in 2005, a few charitable "Marc Jacobs Lil' Kim" shirts were made in 2006 while she was serving time, and the rest of the friendship is history.

At his runway show on the last day of New York Fashion Week, Kim had a different date accompanying her out on the town: Marc Jacobs' boyfriend Char DeFrancesco. Afterward, the pair emerged from the Armory's Park Avenue exit for the postshow presentation, stopping to take selfies with each other and the various fans in attendance. While the designer had outlawed social media during his silent showing, the floodgate opened up postshow. Kim, holding a single red rose, asked someone to take her photo in front of the models lounging on chairs in front of speakers blasting music, while a blonde Katy Perry captured the action

on her phone from the top of the staircase leading to the street.

Before the show, guests filed into the Armory, which was bare except for two long rows of folding chairs on each side of the narrow runway. "You want to walk down the center, or you're going to have to climb over the chairs," the publicist flanking the entrance instructed. Not that anyone had much attention to dodge; no photographers were allowed inside, and the typical pre-show clamor was absent. Not even a soundtrack played, and the wooden floor amplified the clicking of Emily Ratajkowski's towering platform boots (they were Marc, of course.)

"If Marc calls, you show up," remarked Bethann Hardison. "He keeps us on our toes. First of all, he's always so whimsically, beautifully creative, and he's like the last of the Mohicans at some of these things. I believe in shows, and he likes to put on a show." — KRISTEN TAUER

Prada at Last

Through many years and several regime changes, Saks Fifth Avenue has wooed Prada for its designer ready-to-wear floor.

Whether Prada felt it was overdis-

tributed or didn't want to worry other retail accounts, Saks was left out of the party for so long. On Thursday, the chase finally ended with the opening of a 1,000-square-foot Prada women's shop at Saks' Manhattan flagship, bringing some extra cache to the third floor and filling a big void in the merchandising.

"The new shop is one of the cornerstones of our newly-renovated and reimagined designer third floor," said Tracy Margolies, Saks' chief merchant. "This is just the beginning of an expanded partnership with Prada this spring."

No additional Prada women's rtw shops at American stores have been revealed. Saks did lay some groundwork for a stronger collaboration with Prada last year when a separate Prada shoe salon on the eighth floor, with a made-to-order program and enhanced marketing was installed at the flagship. Previously, Prada footwear was set alongside other designer brands in a central part of the 10022-Shoe floor on eight, making for a rather undistinguished presentation.

For the women's rtw, the Prada shop is strategically located near the escalators, with ample space. The decor reflects Prada's signature aesthetics seen in other luxury department stores and at the Prada stores — the black-and-white marble checkered floor, wide black marble gateways with a window in between, the green canvas walls, and Osvaldo Borsani's green velvet chairs reproduced exclusively for Prada. What's inconsistent is that the shop is not leased. Most Prada shops and other designer shops such as Gucci and Dior are often leased. Officials from Saks and Prada were not available Thursday to comment on the business model they agreed upon.

The women's collection is displayed in light, clear acrylic glass cases and on steel/glass tables and acrylic glass tables. While there is some resortwear, the message is really about spring, with glam ostrich feathered silk pajamas, feathered trenches and dusters, and the "sporty girl" leather jackets, all complemented by the "plex ribbon" leather bags with wide straps, among Prada's larger investments and fun statements for the season. — DAVID MOIN



ACCESSORIES

Paula Cademartori To Open Pop-up in Milan

- The temporary shop will carry an exclusive selection of the brand's handbags and shoes.

BY ALESSANDRA TURRA

Paula Cademartori is opening her first temporary store in Milan on Feb. 20.

"I'm very happy with this pop-up store, which represents my first foray into the retail business," said the Brazilian designer, who launched her namesake brand of eye-catching luxury bags in 2010. "I'm proud it is located in Milan, which is the city where everything started. It represents a great step in our business development."

The opening of the pop-up store marks the first initiative developed with Renzo Rosso's OTB group, which acquired the label last October.

"She really stole my attention when she was on the stage at a fashion forum," Rosso said. "While she was speaking, I immediately went to her web site and I fell in love with the product. I love Paula's positive attitude, the fact she is extremely versatile and that she's able to take care of the different aspects of the business."

Located on Galleria del Toro, in the heart of Milan, the two-story shop was designed by architect Ferruccio Laviani to reflect the joyful, sophisticated aesthetic of the label.

"It's a kind of magic place where people have to feel comfortable," Cademartori said. The store will feature a combination of materials, including brass and velvet, as well as a carpeting featuring an intarsia inspired by her bags' decorations. The hip Milanese interior design firm Dimore Studio developed chairs.

The store, which will be open until April 16, will carry a selection of exclusive bag styles available in monochromatic versions and decorated with florals, intarsia and embroidered birds. Four shoe designs and a range of charms, will also be sold there. In addition, special products will be available at Farfetch. Prices range from 890 euros to 2,000 euros, or \$948 or \$2,131.

"I think this store will give more visibility to Paula Cademartori products, which, with their colors and energetic vibe, look very modern to me," said Rosso, adding that OTB's goal is to help the label expand in international markets.

Besides Cademartori, OTB controls the Diesel, Maison Margiela, Marni and Viktor & Rolf brands, and manufacturing arms Staff International and Brave Kid.

Memo Pad

Less Focus On Fashion

As news organizations prioritize resources, lifestyle coverage has often taken a back seat — and that has become apparent at The Wall Street Journal in recent months.

The Journal, which restructured its newsroom late last year, has done away with Teri Agins' fashion column "Ask Teri," Marshall Heyman's party column "Heard and Scene," Christina Binkley's "On Style" column and Elizabeth Holmes' style column. It couldn't be determined if all the writers were offered buyouts, but the changes at the Journal are part of a larger reorganization of its arts and culture coverage, as well as select business sections.

A spokeswoman from the Journal confirmed the termination of the regular columns, adding: "Over the years we have regularly refreshed column

topics. While there have been some recent changes, the Life & Arts section continues to feature Sue Sheltenberger's 'Work & Family,' Elizabeth Bernstein's 'Bonds,' Sumathi Reddy's 'Your Health,' Scott McCartney's 'Middle Seat,' A.J. Baime's 'My Ride,' Marc Myers' 'Anatomy of a Song,' 'Turning Points' by Clare Ansberry and 'What's Your Workout' (by various people) among others."

None of those refreshed columns include style-centric criticism, however. The spokeswoman emphasized that the paper still covers fashion in its Life & Arts section, via its Off Duty teams and in the pages of WSJ Magazine. (Off Duty also has a society column dubbed "Fete Accompli," which appears to take the place of Heyman's column).

The new Journal now includes the combination of Personal Journal and Arena under Life & Arts. Greater New York, a Rupert Murdoch machination, was cut late last year. The Saturday

The Wall Street Journal

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What's News

Trump Defends Himself, Denies Links to Russia

U.S. Defense Secretary Jim Mattis rejected any kind of military collaboration with

Markets

Index	Value	% Change
DAX	2049.77	7.91
S&P 500	2147.22	-0.23
Nikkei	184.90	-4.54
Russel 2000	1999.13	-0.57
DJ Total Ret	24404.57	-0.88

paper continues to have a main news section, Business and Finance, Review and Off Duty, as well as the occasional WSJ magazine.

The restructuring at the newsroom is central to The Journal's WSJ2020 strategic review, which is supposed to help the company trim \$100 million from its budget. Following a round of layoffs, about 200 buyouts and the redesign of the paper, the newsroom took another blow as Rebecca Blumstein, a well respected

deputy editor in chief, left the company for rival The New York Times.

The Journal's editor in chief Gerard Baker called a town hall style meeting Monday to address concerns about the paper's strategy, as it expands its digital efforts in the face of print revenue declines, as well as coverage of President Trump, which some at the company deemed as too soft, in comparison to its competitors.

— ALEXANDRA STEIGRAD