TWICE AS NICE!

Two-tone plastic sunglasses make for a graphic eyewear statement with retro appeal.
IN THE MIX
A few fresh lines to keep on the radar. By Rachel Strugatz

LUXE FOSSILS
Sara Beltrán scours the markets of Jaipur, India, for fossil shells that are more than a million years old to fashion her jewelry collection Dezso by Sara Beltrán, which began in 2010 as a contemporary line with colorful cotton friendship bracelets adorned with silver or gold shark teeth.

Since then, Beltrán—who splits her time between Jaipur, New York and Tulum, Mexico—has honed her craft and spends the majority of her time working with fossils, rose gold, coral, pietersite, tanzanite, kyanite and polki diamonds (which are naturally mined, uncut and rough).

"Many of the materials I work with—such as shells, shark teeth and coral—come directly from the ocean, as well as the mines throughout my line that are carved in different precious and semiprecious stones or cast in gold or silver," Beltrán said.

The result is a fine jewelry collection that feels more fun than fine. The pieces possess a surf of sophistication—such as her fossil shell necklace with kyanite on a rose gold chain, retailing for $7,070—but are still extremely wearable. A polki diamond gold cuff with three rows of tanzanites might retail for $25,000, but not all of her pieces are that expensive. The El Paso-born Beltrán’s pieces range from $100 for a single petite shark tooth on a Mexican tassel necklace to coral and polki diamond earrings for $1,050 to a kyanite open-water gold cuff for $18,000.

"In Mexico, I am able to go back to my roots to find artisanal ethnic materials that are incorporated into my line, such as my Mexican handwoven bracelets and the use of Mexican tassels for necklaces and bracelets," Beltrán said. "In India, I have found inspirations in the colors I see there, as well as the tradition and workmanship. This has all helped me develop my designs. I have worked with craftswomen in India who’ve helped me produce the carved shell and shark fin shapes in semi-precious stones set with polki diamonds."

The pieces are sold worldwide at Barneys New York, Forty Five Ten in Dallas, Roseark in Los Angeles, Muse in Luxembourg, Liberty in London as well as at Ron Herman, Restir and The Secret Closet, all in Tokyo.

The recipient of the 2012 Ecco Domani Fashion Foundation award for accessories, the designer will host her first presentation as New York Fashion Week kicks off on Thursday, and plans to expand into the lifestyle category with furniture. Besides the chairs and tables containing the same themes as her jewelry, she also works with her friend Jennifer Binney on a line of bags and clothing called Samuda.

EXOTIC MIX
The vibe is "Moroccan babushka meets English gentleman," according to sisters Maryam and Marjan Malakpour, founders of Newbark, describing their signature smoking slippers. And they’re expanding in the spring with a modified ballet flat.

The two-and-a-half-year-old handbag and footwear line—known for a range of shoes with soft soles that make them compact enough to carry in a purse and bags with python embossed leather detailing—will see five new styles come spring. Production is in Los Angeles.

The new footwear silhouettes include the "Catalan," an espadrille inspired by Catalan farmer shoes; the strappy "Estelle" sandal, and the "Sophia," the brand’s take on a ballerina slipper. Prices range from $425 to $3,500.

In handbags, there’s the "Paye," a $1,200 messenger with embossed python suede on the flap, and the "Pouchette”—three zip cases in varying sizes with heart cutouts in light pink vinyl that cost $385, $410 and $550.

The spring collection—heavy on taffeta, black and white with punchies of "sugar pink" and metallic yellow and bronze—will be sold at Bergdorf Goodman, Maxfield Los Angeles, Net-a-Porter, Dover Street Market in London and Colette in Paris. The founders plan to open their first freestanding store this year.

Newbark’s "Paye" bag.

Jennifer Fisher bracelets.

ARM PARTY
She might have started out creating dainty, fine jewelry, but Jennifer Fisher’s new contemporary offerings are anything but. Fisher illustrated this by taking a massive skeleton-head cuff and placing it on her wrist in her SoHo showroom in New York last week—alongside the seven brass gold and rose gold bracelets she was already wearing. Among them were a textured bone cuff, a skinny bangle with skulls on each end, a perforated “Band-Aid” bracelet and various geometric-shaped bangles—or an “arm party,” a term coined and trademarked by blogger-of-the-moment Leandra Medine, also known as the Man Repeller.

“I always said I’d never do costume jewelry,” Fisher said. “But I started to do brass because editors wanted larger, gold pieces. This directly led to creating brass pieces that weren’t plated. I always hated looking at costume pieces and seeing that they were chipping—which is why I never wanted to do it.”

The energetic designer, wearing one of her 17 pairs of leather pants, buzzed around the downtown space, pulling out her latest brass bones, spikes, skeletons, chains, wings, cones, handcuffs, bullets, words, heated hearts, vertebrae, snakes and Gothic letter charms. She calls the showroom a “cool cave”—a mix of warm gray python walls and nickel fixtures that give off a rose-tinted light.

“I started to do full brass [jewelry]—and not silver because everyone did silver. I always pair pieces that are clean and minimal with pieces that have texture. I like to mix the clean, flat metals with ones that have an edgier gritty feel. That’s how I like to mix the brass, so you don’t have this one-dimensional arm of flat, polished, pretty jewelry.”

Fisher’s brass range starts at $65 for a simple ring and goes to $2,000 for a 14-karat rose gold-plated quadruple buckle cuff—a new addition to her contemporary range for spring. The bulk of the pieces are around $300, but she said the “sweet spot” is definitely in the $300 to $400 range.

The brass range was picked up by Barneys New York last year—and come spring, the retailer will carry the collection in all of its Co-op locations and on barneys.com.

As a whole, the company saw 60 percent growth in 2011, especially due to international e-commerce sales on the brand’s site, jenniferfisher.com, which is the source of 90 percent of the company’s revenue.

“I wanted [the showroom] to feel like an underground store. People don’t realize that you can come in and shop—I always felt a storefront was so expected,” Fisher said—but added that she might have to take the plunge next year and open her first freestanding boutique.”
OUT TO LUNCH

These Snak, Picnic and Dinner bags are nothing like the ones you tooted to school with your lunch — unless yours happened to be gold, handmade, laser-cut leather styles with intricate lace patterns.

Designer Beth Goodman’s range of slouchy leather foldable bags she created for her Marie Turnor collection might have been modeled after the brown paper bag, but these are certainly not intended for carrying the PB&J.

Before starting Marie Turnor, she had wanted to open a housewares store in Los Angeles. On a 2008 buying trip to Paris for that potential store, she said, “I discovered that what I really wanted to do was design leather goods. I actually did see a woman carrying a small red paper bag rolled at the top and I thought ‘What a cool bag.’” Goodman said. She spent the following year making samples in different leathers before finally coming up with her first small collection.

Her two-year-old line of satchels, clutches, wallets, card cases and totes made primarily of calf, buffalo and lamb leather are available at Christina Lehr, Albertine and Hirshleifer’s — but the foldableclutches are fast becoming her signature.

Goodman said business doubled in 2011 — mostly due to her creative take on the “attractive practicality of a lunch bag clutch.” An accessible retail price range of $60 to $680 also probably helped.

“The oxidized metal gave an edgy feel to the pieces and opened up a whole new audience and clientele,” he said. “We have done well with the contrasted pieces, and the added depth in metalwork ultimately pushed me to explore other options, thus arriving at this stunning silver collection. (It) is inherently lighter in feel and tone, adding a fresh layer to my jewelry.”

The earrings, necklaces, wrap necklaces, chain links, cuffs and bangles will be available at Bergdorf Goodman and Stanley Korshak, starting this spring at $180 to $6,000.

Slane — the fine jewelry collection founded 15 years ago by sisters Heath and Landon Slane — will unveil the Aura collection, a range of 18-karat gold overlay on fully recycled sterling silver.

Most often used in luxury timepiece making, the three- to five-micron gold overlay is paired with silver to preserve the integrity of the line’s handmade pieces.

Priced significantly lower than the brand’s gold collection, which ranges from $800 to $16,000, the 100-piece group of necklaces, earrings, bracelets, cuffs and rings retails from $650 to $4,900 — about 20 to 30 percent more than its sterling silver line.

“Aura was really created based on a need we felt existed in the bridge category between designer and fine jewelry. We see [this] as part of designer jewelry, but creating a more affordable price point. It offers a big gold look over our fine sterling silver jewelry,” Landon Slane said. “The response has been surprising. The customer really wants that bold look and [we’re] able to make it approachable. This attracts a different collector to Slane.”

The line will be carried at Bailey’s Fine Jewelry, Schiffman’s, Carats Fine Jewelry and Fink’s Jewelers.

THE SHINING

Two fine jewelry lines have produced an intelligent response to gold’s soaring prices: unveiling collections predominantly comprised of sterling silver.

Yossi Harari’s new silver range offers an alternative to his 24-karat gold pieces, giving customers the same aesthetic they’ve come to expect from the designer — but at a 10th of the price of his original line.

“It made [the] most sense for us to use sterling silver,” he said. “We are making Yossi jewelry accessible to more people, bringing the overall average price point down while allowing us to add a fresh new way to wear the collection.”

Harari introduced “gilver” — a term he trademarked for the unique alloy made from mixing predominantly silver with a small amount of gold, which is then oxidized.

The designer also uses amber, sapphire, turquoise, lapis, onyx, as well as white and cognac diamonds — full and rose cut. He expects this will add 20 percent growth to his overall wholesale business.

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From a retail perspective, mid-January is largely considered the off-season, an in-between time devoted to clearing the last of fall sale merchandise (shoes at 70 percent off!) before the bulk of resort and spring hits shelves. So what accessories are people buying in the interim? A survey of department stores across the U.S., Europe and Asia found a mix of popular staples. Proenza Schouler’s PS1 bag, the tried-and-true YSL Tribute shoe, Alexander McQueen’s skull scarves and Stella McCartney’s Falabella bag were big sellers in multiple stores. The rest of the items could best be described as random.

Net-a-porter reported that M Missoni’s woven doll key fob was tracking well, while Brooke Jaffe, Bloomingdale’s fashion director of accessories, said Native Union’s plastic Pop phone, a retro telephone receiver that plugs into your smartphone, was flying off shelves: “Anything that’s a standout ‘wow’ that the customer hasn’t seen before is great.” At press time, the euro traded at $1.31, the yen at $0.013, the pound at $1.58 and the Hong Kong dollar at $0.13.
Stella McCartney’s faux python Falabella tote, 825 euros at Tiziana Fausti; in faux suede, $1,084 at Saks Fifth Avenue.

B Brian Atwood’s stamped leather Cassiane sandal, $400.

Isa Tapia’s snakeskin and leather sandal, $495.

M Missoni’s cotton and viscose key fob, $135.

Roberto Cavalli’s gold-plated earrings, $600.

Alexander Wang’s leather Rocco handbag, 730 British pounds.

Yves Saint Laurent’s leather Tribute sandal, 565 British pounds at Selfridges; in suede, 795 euros at Tiziana Fausti.

Native Union’s plastic Pop phone, $30.
Soften Up

Sunglasses are looking to the light side with pale colors such as pink, peach, light brown and cream for a fresher look. — Roxanne Robinson-Escriout
Fit for the East

Eyewear makers look to capitalize on a consumer market with vast potential. By Rachel Strugatz

EYEWEAR BRANDS ARE RUSHING to cater to one of the world’s fastest-growing markets — Asia — offering a host of frames tailored for the Asian consumer, abroad as well as in the U.S.

To better accommodate Asian facial characteristics, Ray-Ban, Vogue Eyewear, Oakley, Oliver Peoples, Cover Girl Eyewear, Gucci, Dior, Giorgio Armani and Salvatore Ferragamo have developed silhouettes with adjusted nose pads, lens bases, temple width, angle, length and even front curvatures.

Salvatore Ferragamo, a license held by Marchon, introduced Asian-fit frames last month with an expansive range that includes 27 sunglass and 29 optical styles. Coach, Dolce & Gabbana, Prada, Burberry, Celine and Kate Spade will also make their debuts in the category this year, producing frames specifically for this growing market.

Oliver Peoples was one of the first to introduce Asian-fit frames in 1989 with the opening of its first store in Tokyo. It brought the frames to the U.S. about 10 years later. And while many of the styles are identical to those in the main collection, subtle differences do exist — such as adjustable nose pads that properly fit a shallow bridge.

Michelle Cifuentes, director of sales for Oliver Peoples Asia, contends that this market is the fastest growing in terms of overall business — and the silhouettes that contain specific modifications for this market constitute about 20 percent of the line sold in Asia.

“We are a global brand, we drive our assortments with consistent bestsellers relevant to all markets mixed with styles intended for a specific region,” she said.

“The idea was to create a mix of key silhouettes to be successful there.”

The frames range from $400 to $600, and Cifuentes added that the brand has plans to open additional stores in Korea, Hong Kong and China.

It’s nearly impossible to discern the difference between the original and the Asian-fit version of an Oliver Peoples bestseller, the Sheldrake, when viewing them side by side with the naked eye. The frame in particular is nearly identical, but the nose piece on the Asian-fit style is built up slightly so the frame sits higher on the bridge of the nose, which is typically more shallow than on a Caucasian face.

Currently, Luxottica Group’s brands that include Asian design options are Ray-Ban, Vogue Eyewear and Oakley. Luxottica plans to launch styles dedicated to this market from licensee partners Dolce & Gabbana, Prada, Burberry and Coach in the near future.

Ray-Ban offers 44 percent of its international icons silhouettes in Asian-fit styles, as well as 28 percent of its internal collections, and although the company adopted Asian-fit frames several years ago, it’s made a strategic decision to invest in the category more aggressively.

In May, it opened a design studio in Shanghai, the Luxottica Design Hub, where 28 percent of the styles created are specifically designed for that market.

“It’s devoted not only to creating Asian-fitting frames and maintaining quality standards, but developing and cultivating Asian-designed eyewear collections,” said Antonio Miyakawa, executive vice president of product, style and marketing at Luxottica Group.

He said the team consists of 19 people whose duties range from reinterpreting international trends and iconic silhouettes for the region.

“In addition to the exclusive Asian designs, worldwide bestsellers are being adapted with technical tweaks to better fit Asian facial features, such as a lower nose saddle, where glasses rest on the face, and prominent cheekbones.”

Coach, which has spent much of the past two years bolstering its presence in Asia, is looking to introduce eyewear in this category. The designing and producing of an Asian-fit range tailored to the market for the brand will take place at the Design Hub in Shanghai.

Technical and fit aspects aside, Miyakawa said frames mirror local style preferences and trends. This includes materials, which are mainly metal and titanium for optical and premium acetate for sun; shapes, which are, for the most part, round and rimless; decorative details and brand logos, which consumers prefer to be recognizable on the temple portion yet discreet, and the color of the
lenses, most gravitating toward gradient lenses consisting of light colors such as red wine, violet and gray.

Besides the role of the nine-month-old Design Hub, significant retail investments are being made with the Luxottica-owned Sunglass Hut and LensCrafters retail operations. The former has 26 stores in China and Southeast Asia and the latter has 221 stores between Mainland China and Hong Kong — and both sell the company’s Asian-fit frames.

Emerging markets are expected to deliver double-digit volume growth through 2014 for Luxottica, according to Miyakawa, who projects that China and India will see upward of 120 percent growth in this category. He expects the number of LensCrafters doors in China to jump to 500 during this time.

“Today, China represents great potential for Luxottica’s expansion, especially for quality prescription frames — optical and sun — which, hopefully, will lead to broader consumer use of eye-wear in general. The plan is to have China enter Luxottica’s top three markets over the long term,” Miyakawa said.

“The company has also invested in marketing strategies that target the local consumer in these areas. It has adapted the global Ray-Ban Never Hides advertising campaign from last year in a way that appeals to the Asian audience while remaining consistent with brand image.

At Safilo — where licensees such as Gucci, Dior, Giorgio Armani, Emporio Armani, Yves Saint Laurent, Bottega Veneta, Jimmy Choo, Juicy Couture, Marc Jacobs, Max Mara and Tommy Hilfiger offer Asian-fit frames — the company has made creating eyewear on this design platform a priority for more than a decade.

“In boutiques, department stores and optical doors alike, very often our most highly ranked styles were developed with special-fitting needs in mind, and we can only envision extending this offer going forward,” said Roberto Vedovotto, chief executive officer of Safilo Group. “Eyewear is about style and comfort. We cannot deliver on only part of that promise — and with diverse ethnicities locally, plus increased international travel bound to escalate — the opportunity is very real.”

Beginning this year, Safilo’s licensed Celine and Kate Spade brands will unveil a range of frames for the Asian market.

Cover Girl Eyewear, a license held by Marcolin, has introduced two optical styles that have a wider head-to-head and bridge area to service its African-American as well as Asian consumers, each retailing for $149. Both frames, fashioned in a modified rectangular shape, have spring hinges and longer temples.
ETIENNE AIGNER AIMS AT NEW AUDIENCE

The 60-year-old Etienne Aigner is gearing up for a major overhaul. In preparation for a fall comeback, the brand—formerly based in the Seventies and Eighties to be seen as a dated, mass brand appealing to an older, more conservative consumer—hired a new executive team, which the brand is also to elevate its image—which went from its heyday in the Seventies and Eighties to being seen as a dated, mass brand appealing to an older, more conservative consumer.

Under the direction of president Jim Piotto, who rejoined the company in October, and a new design team, the brand is also to elevate its image—which went from its heyday in the Seventies and Eighties to being seen as a dated, mass brand appealing to an older, more conservative consumer—hired a new executive team, which the brand is also to elevate its image—which went from its heyday in the Seventies and Eighties to being seen as a dated, mass brand appealing to an older, more conservative consumer.

Aigner launched jewelry in 2005, and the handbags and jewelry business combined reached $35 million in 2008, said Piotto. “As a privately held company, our decision to take the business down to zero demonstrates our long-term commitment in repositioning Aigner with a focus on increasing and improving brand awareness and equity.”

The company is looking for space in SoHo to open its first freestanding shop this year. A new Web site will be running by August, and a national ad campaign will hit in 2013. The brand is also looking at men’s accessories, and plans a range of belts, wallets and mobile device cases for holiday.

Licensed lines, including shoes, gloves and handbags, are being developed to take over come 2013, and Piotto added he’s eager to expand into women’s apparel.

— RACHEL STRUZAT

GHURKA’S NEXT PHASE

Leather luggage and handbag brand Ghurka is on a crusade to reconstruct its archives, urging collectors and long-time owners to come forward with rare and discontinued styles.

This is among the initiatives the 37-year-old company is taking to reposition itself. New ownership has appointed a new creative director, Steven La Guardia, and a vice president of sales from 1999 to 2003, who said the ceo is determined to get his hands on obscure silhouettes (including worn gold, silver and copper ox jewelry with leather and fringe detailing. The brand will continue to use its classic, horseshoe “A” logo. Formerly, retail prices for handbags topped out at $170, but under the new label will start at $175 and run to $430 for a larger tote bag. La Guardia said 75 percent of the line will retail for less than $300, but the higher price point was carefully thought out to “make the brand special again.”

“Aigner launched jewelry in 2005, and the handbags and jewelry business is to evolve from the original collection,” said Piotto. “We’ve been a mainstay on the first floor [of department stores] for almost 60 years, and while Aigner products have always resonated with our customers, we’re targeting new consumers as well.”

“We are deeply committed to repositioning ourselves as a complete lifestyle brand beyond women’s and men’s apparel and licensed products. The line will be approximately double the price of previous offerings. We are focusing on expanding the distribution base as well, aiming for stores that didn’t carry the brand in the past, citing Nordstrom as an example.”

When asked what challenges the Etienne Aigner face as it prepares to relaunch, Piotto said he’s still concerned about overall consumer attitudes, even though the economy has been on an upswing. “As with most companies, the economy is the most challenging aspect of relaunching.”

Aigner will unveil a reimagined handbag and jewelry range in early 2013, and Piotti added he’s long term commitment in repositioning the business down to zero demonstrates our long-term commitment in repositioning Aigner with a focus on increasing and improving brand awareness and equity.”

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KIPPLING TURNS 25

Fans of Kipling might recall the brand’s nylon backpacks and ubiquitous monkey key chains—which saw a major moment in the U.S. in the Nineties—with a hint of nostalgia.

“We find that particularly women remember Kipling from their childhood,” said Julie Dimperio, president of Kipling North America.

Twenty-five years later, as a division of the Spanish firm since 2004, the brand has grown exponentially. Though backpacks catalyzed its brand awareness, Kipling—loath to pigeonhole itself—has since fully expanded into the lifestyle category.

“We’ve really been able to drive business by innovation, within and beyond crinkle nylon,” said Dimperio.

Crinkle nylon, Kipling’s fabric of choice, was born out of a “happy accident” in Antwerp, Belgium, in 1967 when the brand’s founders witnessed a malfunction: a piece of overdyed nylon fabric got caught in a loom, creating an accidental crinkle effect that would become the brand’s signature.

“Since then, we’ve added prints to it, texturized it, metallicized it, coated it, whatever you want to name it,” said Dimperio. “And by extending our product categories we’ve been able to stretch and grow the brand.”

Kipling plans to celebrate this year’s milestone with a series of global initiatives and projects, including a new Classics Collection of six redesigned hits from its archives.

“The vision was to look back but make it more forward,” said Dimperio. Weekend, duffel, backpack and cosmetics bags will boast updated details like leather trim and new color ranges. They will be available starting Tuesday both via e-commerce at Kipling.com and at Macy’s, the brand’s exclusive U.S. department store retailer.

Kipling has also collaborated with renowned photographers Rankin, Paul Graves, Sarah Illenberger, Alex Salinas and others on a project called “Play With Bags,” in which the artists were asked to cut, sew or fold bags from the Classics Collection to create their own photographic works of art.

This project as well as other events and promotions can be seen at Kipling’s special anniversary site, 25yearsKipling.com.

— KRISTI GARCED
The Red Carpet: Hide and Seek

It’s a boost for any brand to get a shout-out on the red carpet — shoe designers just wish they’d get a little more visibility. By Marc Karimzadeh

AT LAST month’s Golden Globe Awards, Charlize Theron wore a soft pink Dior Couture gown, a vintage Cartier diamond bandeau in her hair and a jeweled brooch at her waist. While the dress’ ultrahigh slit allowed her to show some serious leg, it also brought major attention to her Givenchy sandals.

The next morning, nearly every photo of Theron also prominently featured her shoes — too bad those Givenchs were practically the only shoes so visible on the red carpet.

Even though many shoe designers actively participate in the race to get their designs on the stars, they don’t often get the credit they deserve because their creations are too often covered by the floor-length gowns and overshadowed by the glitzy diamond the celebrities prefer to give credit to when talking to reporters.

“We shoe designers’ greatest nightmare is the long dress,” said Stuart Weitzman. “It’s a true obstacle because it covers the gorgeously designed evening shoes, as well as the actress’ memory of wearing them.

“I got tired of the media always asking about the dress and jewelry only on the Oscar red carpet, so that’s exactly why I started to create footwear that demands a spotlight of its own, back in 2002,” Weitzman added, referring to his “Million Dollar Shoe” initiative, which made its debut at the Academy Awards in 2002 featuring 464 diamonds. This year marks its 10th anniversary (albeit with a more affordable remake of the original shoe called the “Millionairress,” which features Swarovski Elements and is available at Weitzman boutiques for $995).

Stylists, for their part, are well aware of the dilemma, and most agree that shoes are the unsung heroes of the red carpet. After all, if the shoe fits and the celebrity feels good, she is likely to feel more comfortable on the walk, and she may even be more inclined to flash her heels here and there.

“I always treat the shoe as equally important as the dress and jewelry, the hair and makeup, but I have to say that it often gets overlooked,” said celebrity stylist Tanya Gill, who works with Hilary Swank, Jane Fonda, Michelle Driver and a galaxy of young English actresses. “It’s a shame that the shoe looks amazing — and you can see it — it will get great press.

“If the shoe fits and you feel great and the client is happy, they walk differently,” she added. “I find that if they’re really happy with the whole look, they are more likely to show that shoe than just having it tucked under the dress.”

Stylist Jennifer Rade, whose clients include Angelina Jolie, Pink and Cher, noted that finding the right shoe can be a major project.

“Sometimes I feel I need to start my own shoe line, because it’s hard to find the really simple shoe, and the right heel height for the dress, and you want the actress to be comfortable,” she said. “I spend time calling everyone from Giuseppe Zanotti to Jimmy Choo, to Christian Louboutin and Cole Haan to find the right shoe, and sometimes it makes me sad because you have this great shoe and then, in 15 pictures, only see the tip of it,” she says. “I am always scrolling through pictures to find the great shoe shot. I appreciate that designers loan them so much, and I want them to be credited — no matter if people are able to see them on screen.”

Jolie, for her part, accessorized her white Versace goddess gown with white heels from the Italian fashion house — and she let them peek out from beneath her hem for some of the photographers.

Brian Atwood, whose shoes have adorned stars from Cameron Diaz to Anne Hathaway and Amanda Seyfried in past red-carpet moments, says his fantasy is to see a pair of “killer shoes” peaking out from beneath a long gown on the red carpet.

“Don’t get me wrong,” he said. “There is a part of me that fantasizes about Hollywood’s leading ladies walking the red carpet in short dresses that let the shoes take center stage.”

While long dresses continue to dominate at awards ceremonies, recent fashion trends could boost need for the shoe — perhaps even as soon as the upcoming Academy Awards on Feb. 26.

“The statement shoe is getting bigger — just look at the incredible shoes Miucrada Prada did for spring,” said stylist George Kotsiopoulos, best known for his turn as a commentator on the E network’s “Fashion Police.” He added that the recent trend for cutaway hems should also boost shoes on the red carpet. “I saw them at Oscar de la Renta, Michael Kors and several other designers. You have to just hope that several actresses will be wearing short dresses on the red carpet this season.”

Even if they don’t, some shoe designers are content just to be considered.

“Everyone looks to what designers their favorite starlets wear, so when a celebrity chooses to wear Casadei, it validates the brand to the public in an impactful way,” said Casadei creative director Cesare Casadei, whose shoes were worn by Julianne Margulies to the Screen Actors Guild Awards late last month — but were completely covered by the Calvin Klein Collection dress she donned for the occasion. “We are always flattered when she chooses Casadei for her big red-carpet moment — [whether] the dress covers the shoe or not.”
THE NAME BEHIND THE NAMES.
# House Codes

Newfound fame often brings the urge to capitalize on it. Bravo’s “Real Housewives” franchise has given birth to scores of reality stars, many hoping to extend their 15 minutes with the creation of accessories lines. WWD weighs in on the recent slew of collections. By Alexandra Steigrad

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<th>WHO</th>
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<td>Kelly Bensimon, “Real Housewives of New York”</td>
<td>Known for kooky behavior that some have called crazy, Kelly is an ex-model and former wife of Gilles Bensimon.</td>
<td>Rocker-inspired jewelry featuring studs, feathers and mixed-metal chains priced under $150.</td>
<td>A perfect spot to pick up “stoner” feather earrings and necklaces, which are aptly named after Bensimon’s favorite Seventies rockers.</td>
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<td>Ramona Singer, “Real Housewives of New York”</td>
<td>A tell-it-like-it-is housewife who either lacks a filter or doesn’t care what you think — or both. You either love her or you hate her.</td>
<td>Ramona Singer Jewelry for HSN, a gem-heavy line in sterling silver featuring classic silhouettes. Retail: $50 to $500.</td>
<td>Singer will likely make a fortune hawking “faux fine” jewelry to the masses on HSN, as most of her customers probably won’t care about the difference.</td>
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<td>Jill Zarin, “Real Housewives of New York”</td>
<td>Brazen, brash, bold and in your face, this redhead is infamous for her epic grudge match with her former cast mate and ex-BFF, Bethenny Frankel.</td>
<td>Set to hit stores in time for Valentine’s Day, the costume jewelry line, which is produced under a license with Glitterings, is inspired by Elizabeth Taylor’s gems. Retail: $28 to $110.</td>
<td>Liz Taylor’s jewels these are not — but this isn’t a bad go-to spot for statement-making cocktail rings for under $100.</td>
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<td>Adrienne Maloof, “Real Housewives of Beverly Hills”</td>
<td>Co-owner of the various Maloof Cos. businesses, Adrienne flies under the radar when it comes to controversy — unlike her sense of style. Just ask Isaac Mizrahi.</td>
<td>Shoe line with Charles Jourdan that retails for less than $300.</td>
<td>It’s impressive that she partnered with Charles Jourdan, but seeing the shoes certainly makes clear Isaac’s reference to Charo.</td>
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<td>Lisa Vanderpump, “Real Housewives of Beverly Hills”</td>
<td>Owner of various restaurants, clubs and bars, this British ex-pat is known for her strong opinions and extravagant taste.</td>
<td>Launching a shoe collection with Ryan Haber this spring that will incorporate Swarovski Elements. Retail: $600 to $902.</td>
<td>The Vanderpumps sell for as much as $902 — but why buy these shoes when you can buy Louboutin or Manolo for the same price, and in some cases, less?</td>
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<td>Gretchen Rossi, “Real Housewives of Orange County”</td>
<td>Based on a prior marriage, the platinum blonde 33-year-old has been dubbed a gold digger, but now the housewife is working to elevate her brand.</td>
<td>The Gretchen Christine Collection of handbags is priced under $300. The line comprises totes, hobos, satchels and doctor’s bags.</td>
<td>The customized makeup compartment is a nice touch — but for another 50 bucks, you can get a quality Coach bag.</td>
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<td>Teresa Giudice, “Real Housewives of New Jersey”</td>
<td>Known for her fiery temper and penchant for outerwear made of fur and bedazzled tight-fitting duds, Teresa is basically reality TV gold.</td>
<td>Stretch fabric belts under $40, costume jewelry and watches under $45. All items sold on tgfabulicious.com.</td>
<td>Don’t be misled. Her Fabulicious online boutique is a collection of wholesale-sourced tchotchkes found in the depths of New York’s Koreatown. With a tax ID number, you can buy it all yourself.</td>
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