



RESORT 2015

DESIGNERS DREW ON INSPIRATION FROM CALIFORNIA TO ENGLISH GARDENS FOR THEIR RESORT LOOKS. PAGE 9



MOURNING WEAR

THE COSTUME INSTITUTE AT THE METROPOLITAN MUSEUM OF ART WILL EXPLORE GRIEVING CLOTHES THIS FALL WITH "DEATH BECOMES HER: A CENTURY OF MOURNING ATTIRE." PAGE 12



NATURE WALK

VAN CLEEF & ARPELS CREATED A MAGICAL KINGDOM TO CELEBRATE THE LAUNCH OF ITS LATEST HIGH-JEWELRY COLLECTION. PAGE 12

WWD

TUESDAY, JULY 1, 2014 ■ \$3.00 ■ WOMEN'S WEAR DAILY

INSIDE THE C SUITE

Camuto's Second Act: An Explosion of Product

By LISA LOCKWOOD

NEW YORK — "Our motto is, 'You can do whatever you want in this company and you can grow very quickly.'"

That may sound like hubris, especially in a challenging fashion business, but the speaker is Vince Camuto, a man who's embarked on one of the industry's most ambitious, lucrative and successful Act Twos.

Act One was the Nine West Group, which he and partner Jerome Fisher sold to the Jones Group Inc. for nearly \$900 million in 1999. Act Two is Camuto's namesake brand, launched in 2006, which today generates \$1 billion in global sales across numerous classifications.

He's not done yet. Through his labels Vince Camuto, Vince Camuto Signature and Louise et Cie, Camuto is expanding at a rapid pace with new categories, stores and markets. He aims to reach the \$2 billion mark within five years — and remain private in the process.

At present there are 17 women's categories and 13 men's categories. The brand will have 65 stores internationally by year-end, and looks to operate 80 to 85 stores internationally over the next 18 months. Over the next five years, Camuto plans to open 100 stores in China. Also on deck: dedicated men's stores.

While other companies may be weeding out licensees, Camuto has expanded his empire, signing on licensees for such categories

SEE PAGE 6

Contract Deadline Arrives For West Coast Port Workers

By KHANH T.L. TRAN

LOS ANGELES — A surge of cargo is hitting West Coast ports as importers race to get their goods ashore before a key labor contract expires this evening.

The International Longshore and Warehouse Union and the Pacific Maritime Association are expected to continue negotiating a new contract today — and while the outlook is generally positive, importers are taking the better-safe-than-sorry route. A strike, were it to come, could take a toll of as much as \$2.5 billion a day.

There have been slowdowns and delays at some ports as importers rush to move cargo. At the port in Long Beach, Calif., the second busiest in the U.S., an increase in cargo, along with a shortage in chassis to transport shipping containers and a number of temporary workers covering for ILWU employees who are on vacation, has led to delays during the past week, according to Art Wong, a spokesman for the port. While there have been complaints about the wait to move cargo, he said he couldn't estimate how long the delay would be.

"It's not that anybody is doing

SEE PAGE 12



Lady Bingbing

After shooting more than 20 Chinese films, Beijing-based actress Li Bingbing is taking on Hollywood. She appears alongside Stanley Tucci and Mark Wahlberg in the summer hit "Transformers: Age of Extinction," and, along with stardom, fashion is playing an increasing role in her life. Here, Li wears Erdem's silk dress and Gucci earrings. For an interview with the actress, see pages 4 and 5.

PHOTOS BY THOMAS IANACCONE;
STYLED BY MAYTE ALLENDE

HAIR AND MAKEUP BY LIU HANGYUE; FASHION ASSISTANT: MILTON DIXON

American Apparel Denies Charney

By EVAN CLARK

THE FIREWORKS have clearly come early this year for American Apparel Inc. and its ousted founder Dov Charney — but the grand finale is still to come.

The company, which sidelined the former president and chief executive officer for alleged misconduct, said in a regulatory fil-

amended its credit agreement with Lion Capital.

In its refusal, the company said Charney's request for a special shareholders' meeting was "invalid and improper" in part because "Mr. Charney previously has been suspended as ceo and relieved of all powers to act on behalf of the company."

"The company does not intend to comply with such a request

The former ceo has filed for arbitration under the terms of his contract and is said to be seeking \$23 million to \$25 million for unfair dismissal.

He also signed a deal with Standard General, which agreed to buy at least 10 percent of American Apparel's stock and lend the founder enough to buy the position.

Following that revelation on Friday, the company scrambled and in the wee hours Saturday adopted a "poison pill" provision designed to prevent Charney from gaining control of the company by acquiring more stock.

Lion is said to have requested payment of its \$10 million loan after Charney was shown the door. On Monday, cochairman Allan Mayer said, "The talks with Lion are continuing, and if they do decide to call the loan, we have access to the capital that we'll need to pay it off."

The company is also continuing the investigation into allegations against Charney, who has been accused of sexual harassment on numerous occasions and was also accused of paying out significant severance payments to former employees to shield himself from personal liability.

American Apparel's stock fell 7 cents to 90 cents Monday.

— WITH CONTRIBUTIONS FROM ARNOLD J. KARR

"The company does not intend to comply with such a request to call a special meeting and intends to vigorously contest any action seeking to compel the company to do so."

— AMERICAN APPAREL INC. REGULATORY FILING

ing that it shot down a request by Charney to hold a special shareholders' meeting.

Charney ranks as the company's largest shareholder with a 27.2 percent stake and called for the meeting to expand the size of the board to 15 directors, fill board vacancies and repeal a number of actions taken since 2010, when American Apparel

to call a special meeting and intends to vigorously contest any action seeking to compel the company to do so," the filing said.

The back and forth potentially steers the two sides closer to the court house, where a judge might have to sort out the legal intricacies.

Already, American Apparel is clashing with Charney on at least two other fronts.

Sälzer to Lead Bench After Buying Stake

By MELISSA DRIER

BERLIN — Escada chief executive officer Bruno Sälzer has acquired a 15 percent stake in Bench and is to become the fashion brand's ceo and chairman.

In February, Sälzer made it known he would be leaving Escada when his contract expires on Nov. 30. He has been at the helm of the Munich fashion house since 2008. The search for his successor continues.

Prior to Escada, Sälzer spent 14 years at Hugo Boss, where he assumed the ceo post in 2002. At Bench, he takes over from cfo Paul Masters, who was serving as interim ceo.



Bruno Sälzer

Founded in Manchester in 1987, Bench was acquired in February by Munich-based Emeram Urbanics Holding Ltd.

from private equity firm Hg Capital.

Bench generated sales of 100 million euros, or \$132.8 million at average exchange, in 2013, plus additional licensing revenues of about 50 million euros, or \$66.4 million.

The casual lifestyle brand is targeted at men and women ages 20 to 30 and is sold in 26 countries in Europe and North America. Its largest markets are Great Britain, Germany and Canada, the latter as a license.

Sälzer remarked that the brand's target group "is of increasing importance for the fashion industry. What is important for me is that I am able to have a long-term entrepreneurial stake in Bench."

Marks & Spencer Shifts Executive Roles

By NINA JONES

LONDON — U.K. retailer Marks & Spencer disclosed a series of changes to its executive team's responsibilities Monday, as part of the firm's aim to "drive greater accountability and responsibility across the business," the company said.

As part of the shifts, Laura Wade-Gery, currently executive director, multichannel at M&S, will additionally be responsible for U.K. retail. And in order to accelerate M&S' global brand position, the company said, executives in M&S' international business will now report to Patrick Bousquet-

Chavanne, executive director, marketing and business development at M&S. Costas Antimissaris, business development director, has been appointed international director and reports to Bousquet-Chavanne. Meanwhile, Jan Heere, the current international director, is leaving M&S to return to Russia. Alan Stewart, chief finance officer, will be responsible for property as part of his financial asset management role. Hugo Adams, currently executive assistant to chief executive officer Marc Bolland, has been appointed property director, reporting to Stewart. The moves are effective immediately.

Bolland said of the changes: "We now have the right infrastruc-

ture in place to take our business forward, and as we enter the next phase of our plan, we need to make sure our team structures and internal processes allow us to move with pace, simplicity and speed." The company said it has also realigned responsibilities across the wider organization, in order to "promote swifter decision making and a speedier response to customers' needs."

M&S, whose general merchandise sales — which include clothing — have faltered in recent years owing to increasing competition and an unclear target market for its designs, is due to issue a first-quarter trading update July 8.

THE BRIEFING BOX IN TODAY'S WWD

Pilar Moraga, the subject of "Model Call" on WWD.com, outside WWD's office.



PHOTO BY LEXIE MORLAND

Vince Camuto is expanding at a rapid pace with new categories, stores and markets. **PAGE 1**

West Coast ports are bustling with a surge of cargo from importers that hope to avoid a possible port strike. **PAGE 1**

Li Bingbing, who stars in the latest edition of the "Transformers" film franchise, is taking on Hollywood. **PAGE 4**

Counterfeit crimes are in the spotlight at a new gallery at the Crime Museum in Washington. **PAGE 8**

Joh. A. Benckiser Holdings is eliminating its Labelux division, and will soon directly oversee a number of its brands. **PAGE 8**

Cotswold Industries Inc. has created an innovative pocketing fabric using Tencel fiber produced by Lenzing AG. **PAGE 8**

American Eagle Outfitters Inc. will enter the U.K. this fall with three owned-and-operated stores. **PAGE 10**

Ugg this fall will introduce I Heart Ugg, a new brand specifically aimed at the female teen consumer. **PAGE 10**

L'Oréal USA Inc. has agreed to settle charges of deceptive advertising against two of its products. **PAGE 10**

Sidney Kimmel has donated \$110 million to Thomas Jefferson University in Philadelphia. **PAGE 11**

The fall Costume Institute show, its first since 2007, will be "Death Becomes Her: A Century of Mourning Attire." **PAGE 12**

Van Cleef & Arpels created a magical kingdom in France to celebrate the launch of its latest high-jewelry line. **PAGE 12**

ON WWD.COM

MODEL CALL: Pilar Moraga, the half-Venezuelan, half-Chilean model with a septum piercing and countless tattoos, spent six years in Thailand before moving to New York. For more, see WWD.com.

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**TURNING
THE
FASHION
WORLD
ON ITS
HEAD**

COMING FALL 2014

Lady



PHOTO BY THOMAS IANNACCONE
STYLED BY MAYTE ALLENDE

Li Bingbing in
Vionnet's silk
macramé dress
and belt. Alexis
Bittar bracelet.

Bingbing

By MARC KARIMZADEH

SPAIN HAS Penélope Cruz, France has Marion Cotillard, and Italy, Monica Bellucci. But a breakout actress from China has yet to make a mark on modern-day Hollywood. That could change with Li Bingbing, whose profile is set to rise with her role in Michael Bay's "Transformers: Age of Extinction," which earned \$100 million in its debut weekend, the biggest of the year in North America.

A celebrity in her native country — "the Angelina Jolie of China," as Li's publicist put it — she has starred in more than 20 movies at home, many of them martial arts films. She crossed onto the American screen in recent years, notably with Paul W.S. Anderson's 2012 sci-fi flick "Resident Evil: Retribution," starring alongside Milla Jovovich. This edition of the "Transformers" franchise specifically appealed to Li, who's based in Beijing, because it features a story line with several Chinese elements. Li plays the role of Su Yueming, the owner of a Chinese factory that makes Transformers, and some scenes were shot on location at the Great Wall and in Hong Kong — which, as the movie goes, giant aliens are out to destroy. "The global audience will see something about China," she said. "And 'Transformers' will connect with the Chinese audience."

Li considers several American actors — most notably Matthew McConaughey, Julia Roberts and Meryl Streep — as her favorites, and, as with most actresses primed to break into Hollywood, fashion plays an important role in her career. She is a face for Gucci in China, and partnered with Gucci Timepieces & Jewelry to present a special edition of its Bamboo collection. In addition to Gucci, Li says, her favorite designers include Sarah Burton for Alexander McQueen, Alexander Wang and Beirut-based Georges Chakra, whom she has worn on the red carpet several times. In her downtime, Li says, she opts for looks that are more casually chic than dressy. "Comfortable" is how she described her personal style, though that doesn't extend to her feet: "I love high-heeled shoes. In the world, beauty sometimes comes from torture — the more torture, the more beautiful. I also love simple things, and my favorite is black and white." (Li made that point clear during the photo shoot for this story, at which she declined to wear any colorful prints or patterns.)

At last week's "Transformers" premiere in New York, the actress wore a Giambattista Valli haute couture gown that consisted of a yellow bra top, a blush peplum and a black skirt. The event came with a bit of anxiety for Li because she arrived in New York just hours before the red carpet started. To save time, she had her hair and makeup done in first class before landing. "I have to thank Air China because they understood me and had patience and gave me support," she said. "I also need to thank all the travelers who sat beside me and didn't complain to the cabin crew."

Spending time with Li, there is no mistaking her strong personality, so it comes as no surprise she prefers to play characters that share those attributes — Yueming in "Transformers" being one example. "She is so smart," Li said. "She is a ceo. She is capable and a cutting-edge scientist, educated, sexy, beautiful and in shape. Stanley [Tucci] plays my boss, but I treat him like I am the boss."



Li Bingbing at the Hong Kong premiere of "Resident Evil: Retribution" in 2012.



A scene from "Snow Flower and the Secret Fan" in 2011.



With Stanley Tucci in Li's new film, "Transformers: Age of Extinction."



Li stars alongside Milla Jovovich in "Resident Evil."



Li in a still from "The Forbidden Kingdom" in 2008.



Wearing Gucci at the 49th Golden Horse Awards in Taiwan in 2012.



Li with Chinese actor Dong Zijian in Beijing in 2013.



On the red carpet for the 17th Shanghai International Film Festival in 2014.



At a press conference in Beijing in 2013.

"SNOW FLOWER" PHOTO BY FOX SEARCHLIGHT/COURTESY EVERETT COLLECTION; JOVOVICH BY SCREEN GEMS/COURTESY EVERETT COLLECTION; "FORBIDDEN KINGDOM" BY LINDS GATE/COURTESY EVERETT COLLECTION; "TRANSFORMERS" BY PARAMOUNT/COURTESY EVERETT COLLECTION; ALL OTHERS BY MINGCHINA/CORBIS

What Makes Vin

(Continued from page one)

as dresses, coats, jewelry, fragrance, fashion scarves, belts, cold-weather accessories, watches, handbags, sunglasses, ready-to-wear and optical. In addition, the company has developed a robust men's program including shirts, sportswear, denim, tailored clothing, sunglasses, footwear, fragrance and ties.

"I'm very excited about the men's," said Camuto, the charismatic chief executive officer and chief creative officer of the Greenwich, Conn.-based Camuto Group, in an interview in his stylish New York showroom, amid displays of holiday 2014 footwear. Discussing the pace of signing new licensees, he said, "One thing leads to the other. It's people, fashion and opportunity." Categories he's looking to sign on next include intimate apparel, ath-leisure and extensions of the home category, said Leah Robert, executive vice president at Camuto Group.

and international headway for Camuto's namesake brand, which is known for being both fashion-forward and accessible.

At present, Camuto does about 10 percent of its business overseas, with stores in 62 countries, including Mexico, the Dominican Republic, Costa Rica, Panama, England, Ireland, Egypt, Saudi Arabia, United Arab Emirates, Ukraine, Israel, Singapore, Japan, the Philippines, Australia and Canada, where it will open stores this month. Depending on the region, the company always opens stores with a local partner.

In addition to its aggressive game plan in China, the firm is also looking to open in Chile and Brazil and double the number of stores over the next two to three years in Mexico. India represents another opportunity for Camuto in 2015. "We're looking at a double-digit store opportunity," said Robert. It is also

Vince Camuto



“We have a team of 20 key people. We're more agile. If we want to spend more on advertising, we can do it. If we want to open more stores, we can do what we want.”

— VINCE CAMUTO

The 78-year-old ceo is still as enthusiastic about the business as he was when he started his career at age 18, handling customer complaints at I. Miller.

"I really listened and learned, especially from the women. They told you what they liked, what they didn't like," said Camuto, who helped women with painful shoes and slipping heels. The ceo spoke about his passion for the business, why he has no plans to retire, sell or go public, and his overarching desire to build the company for his wife, Louise, 44, creative director, his five children, the 1,300 employees around the globe and his close-knit management team.

"These guys are like my extended family. We want to have a great company for them," said Camuto, whose father died when he was two years old. He started working at a local shoe store when he was 12 to help his mother pay the bills.

Once Camuto and Fisher sold Nine West to Jones in 1999, Camuto had a two-year non-compete. After that expired, he started developing footwear collections for Dillard's before turning his attention to his own namesake brand and launched the Jessica Simpson brand, which today rings up more than \$1 billion in sales through 32 categories of business, separate from the Camuto brands.

In fact, Camuto Group appears to be making domestic

looking at expanding stores in the Middle East and Australia, recently opened a store in Egypt and last year opened a store in South Africa.

It also unveiled a store on Kensington High Street in London last year with partner Kurt Geiger, a division of Jones. In 2012, Camuto signed an exclusive distribution partnership with Kurt Geiger, Europe's largest upscale footwear retailer, across the U.K., Germany and Ireland.

"Europe is a big opportunity," said Robert. A year from now, the company anticipates its international business will account for more than 20 percent of total volume.

Closer to home, there are 18 stores in the U.S. in cities such as New York; Miami; Paramus, N.J.; Chicago; Boca Raton, Fla.; Las Vegas; Newport Beach, Calif., and Atlanta. By yearend, the company expects to have 30 stores Stateside, adding locations such as Charlotte, N.C., and Pentagon City, Va. Most of Camuto's stores carry the footwear and apparel, and often the watches, jewelry, handbags and sunglasses. All of its domestic stores are owned outright, and there is a limited interest with the former 18 Shoe Box stores that were converted into Vince Camuto stores in the New York area. As for U.S. expansion, the company is looking at retail locations from Seattle to Miami, "and everything in

looking at expanding stores in the Middle East and Australia, recently opened a store in Egypt and last year opened a store in South Africa.

“Last year, Camuto started shipping its products internationally. “We feel very well penetrated in the U.S. market and rolling out categories. Having a balance is very important,” said Camuto, who eventually would like to see retail become 50 percent of the business. Right now it's 20 percent.

So what makes Camuto tick?

“It's the team. I'm a people person. Those who work here are really energized, and they can grow where they want to grow. Nobody can do it alone, but if you have great people you can do it. You can't micromanage everything that has to be done,” he said.

The Vince Camuto business has experienced double-digit growth over the last few years,

“and we anticipate the same growth in 2014,” said Camuto. “While the environment always has an impact, the brand is positioned for strong global expansion, and we continue to build the lifestyle for both men and women,” he said.

In addition to his namesake brand, Camuto also bought the master license in 2005 for Jessica Simpson for \$15 mil-

Vince Camuto Tick?

lion, which has mushroomed into a \$1 billion company. The brand was launched around the same time that Simpson appeared as Daisy Duke in "The Dukes of Hazzard."

"It was the right time at the right place. It's almost her 10-year anniversary and she never got into trouble. We gambled with it, but it worked out. We built a whole showroom. When the retailers came in, they were excited about it right from the beginning," said Camuto. "The good news is it really works, and so many celebrities have called us, but we don't like to repeat the same thing twice."

Another one of Camuto's major businesses is its footwear arrangement with Tory Burch, where Camuto Group designs, sources and collaborates with Burch. Camuto also has the license for BCBG and Lucky Brand shoes, and does private-label shoes for Banana Republic, Ann Taylor and Dillard's, among other retail partners.

As for taking the company public, Camuto has no interest. Nor is he interested in selling the company. But he will listen to overtures. "We get approached all the time. It would be stupid not to listen," he said. "If we were public, we'd have to push faster growth," he said. Camuto sees many advantages to being a privately held company and is happy not to have the pressure of Wall Street forcing him to grow. "We don't want to run, we want to walk. We don't have a timetable. Just to go public is not in the cards right now. We want to have something that can go on," said Camuto.

Plus, he enjoys what he's doing and calling his own shots.

"We have a lot of fun," he added. "We have a team of 20 key people. We're more agile. If we want to spend more on advertising, we can do it. If we want to open more stores, we can do what we want. We want to build. I love building. Louise loves it. She's so passionate. I not only found a great person and great wife, she has a great eye. She's involved every single day." Louise Camuto also happens to be a former Miss Sweden.

"We don't want this culture to change," he added. "It's the best thing we've been part of. That's what we want to preserve for everybody."

Camuto launched footwear brand Louise et Cie, designed by his wife, in 2013, which is priced between Vince Camuto and VC Signature. Louise et Cie is sold in such stores as Nordstrom, Dillard's and Lord & Taylor and is "more classic" than the other two collections. Vince Camuto has trendy, more fashion-forward looks, and VC Signature is the designer collection. Louise et Cie and VC Signature are also looking to extend their brands



A Vince Camuto boot.



The Amore fragrance.



Vince Camuto Signature's handbag.



A Vince Camuto men's shoe.



Vince Camuto's women's watch.



A Louise et Cie boot.

[Camuto] has a great feel for product and is a merchant. He knows how to market and build a business.

— ARIEL CHAUS, BERNARD CHAUS INC.

into additional categories. For example, Louise et Cie seeks to add perfume, handbags, jewelry and apparel.

When asked what the Vince Camuto brand will look like in five years, Camuto didn't hesitate. "I'd like to be a \$2 billion business," he said.

"We want to keep the brand going. We think we're in our infancy. Louise is in the business. My sons are in the business. We have great talent in the busi-

ness. Leah [Robert], Ed [Ferrell, chief merchandising officer], Jeff [Howald, chief financial officer], and Alex [DeCielo, president and chief operating officer], a whole bunch of people who are really devoted. That's not really on the radar right now. We're not looking to cash out because it's very difficult to be public right now. It takes away from the brand. I don't know how good it is for the employees. I've been through that

movie before," said Camuto.

His strategy right now is to continue creating a dynamic working environment and to keep the company's culture intact.

"I think we're going to expand. We're building a club. We all have a good time. There's no negativity coming around the corner. My son John is in the business and he has a great eye. My younger son Christopher got up at 3 in the morning and left at

3:30 a.m. on a plane with Alex [DeCielo] to the Dominican Republic [for a production trip]. We don't want this to be destroyed." The company produces most of its footwear in China, in addition to such countries as Brazil and the Dominican Republic.

With the Internet becoming a more important part of department stores' businesses, retailers are challenged to make the in-store experience more desirable, said Camuto. "Brands have become more important. Carrying the right brands at the right price will get people into stores," said Camuto, noting customers still like to come into stores to try on footwear.

What he attributes a lot of his success to is respect for the consumer. "We don't think that we can fool her. We give her the best value," he said.

At Camuto, the biggest category is footwear, followed by clothing. The rtw, which is produced by Bernard Chaus Inc., is performing well, said Camuto. Camuto owns 49 percent of Chaus, and the remaining 51 percent is owned by the Chaus family. The sportswear collection is geared to women between 30 and 45. "We're positioned in the better area. It's in the same department as Michael Michael Kors and Calvin Klein.

The biggest customer for the ready-to-wear is Nordstrom," said Camuto. The line is also sold in stores such as Dillard's, Lord & Taylor and Bloomingdale's. Too by Vince Camuto, a more casual line, has also been very successful. "It's for the girl who wants to wear jeans and tops. It's a big brand," said Camuto.

Ariel Chaus, ceo of Chaus Inc., said, "It's definitely been a win-win. The business is doing great. Vince has been an amazing partner, and I've personally learned a lot from him." He said when he was approached to become Camuto's partner, Chaus called a major retailer who told him, "He [Camuto] has got the Midas touch." Chaus added, "He has a great feel for product and is a merchant. He knows how to market and build a business. He's always in the stores and pays attention to the customers. All of our brands have been growing substantially since we've partnered. The Vince Camuto brand has been growing extremely fast, and we've done it in a healthy way," said Chaus.

When Camuto's not working, he said he enjoys spending time in the Hamptons and is an art lover. He and his wife rebuilt Villa Maria, a 20,000-square-foot former convent in Water Mill, N.Y., over a five-year period, which was featured last year in Architectural Digest. He's also involved in breast cancer research and the Ronald McDonald House, where Louise has served on the board.

TEXTILES

Crime Museum Takes on Counterfeits

By KRISTI ELLIS

WASHINGTON — Counterfeit crimes are in the spotlight at a new gallery in the nation's capital.

With the aim of raising awareness on the criminal activity and often deadly consequences associated with counterfeit products, the International Anti-Counterfeiting Coalition and National Intellectual Property Rights Coordination Center, with backing from several companies, unveiled a five-year gallery in the Crime Museum here on June 24.

"Counterfeit Crimes: Are You Part of the Black Market?" examines the impact of counterfeit products, challenging consumers looking for a bargain to rethink their purchases in the context of the organized crime they are often unwittingly funding with their purchases.

The gallery, supported by several industries and companies, including Oakley, Pfizer, Microsoft and Underwriter's Laboratories, features displays of a variety of counterfeit items, ranging from fake Coach purses, handbags and sunglasses; Ugg boots; Lululemon yoga pants, and Timberland footwear and apparel to Beats headphones, Gibson guitars and counterfeit pharmaceuticals, and often pairs the bogus items with the authentic versions to underscore the difficulty in distinguishing between them.

Interactive exhibits give people the opportunity to learn and test their knowledge on everything from the choking hazards of household items that receive no proper testing when they are counterfeited to downloading an app called "Save the Game" that lets the user become a special agent and investigate video-game counterfeiting.

"The new gallery asks visitors tough questions while educating them on the topic, calling them to rethink



A counterfeit versus authentic apparel and footwear display.

the purchases they make," said Bob Barchiesi, president of IACC. "It is so critical that consumers understand these implications and do their part. We can't stop the supply without stopping the demand."

Barchiesi said counterfeits cost U.S. companies across all industries an estimated \$250 billion annually, while the estimate worldwide is \$650 billion.

Apparel and accessories are among the top counterfeit products seized by federal officials in the U.S. In fiscal year 2013, officials made 9,894 seizures of counterfeit apparel and accessories, valued at \$116.1 million. That represented 20 percent more of the bogus merchandise year-over-year and 35 percent of the total amount confiscated, according to the report by U.S. Customs and Border Protection and U.S. Immigration and Customs Enforcement's Homeland Security Investigations. There were 28,212 seizures covering all consumer products, valued at \$1.7 billion, in the year.

Counterfeiters have long focused on high-priced luxury labels, and U.S. and foreign officials have been partnering in recent years to crack down on the illicit trade at physical loca-

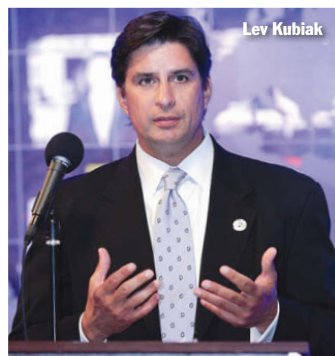
tions and through e-commerce sites. But federal officials attending the unveiling of the gallery stressed that they cannot fight the crime alone.

"This highly important counterfeit crime exhibit is a part of a public awareness campaign," said James Cole, U.S. deputy attorney general. "We realize the federal government cannot fight counterfeit crime alone. We cannot regulate, we cannot prosecute and we cannot inspect our way out of this issue. We need to enlist consumers and industry as our partner. The good news is the consumer awareness about counterfeit products is growing."

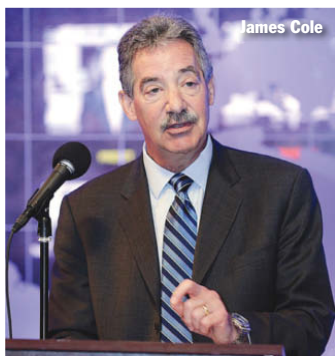
Cole noted that federal authorities have been somewhat successful in taking down counterfeit Web sites and seizing assets. The collaborative effort has resulted in the seizure of \$300 million in counterfeit merchandise and currency, as well as the "disruption" of more than 2,000 piracy and counterfeit organizations, he said.

Lev Kubiak, director of the IPR Center, said it has grown to include 21 federal agencies and international partners, a sign of how widespread counterfeit has become.

"I think the growth over the last 10 years is indicative of the growth of the problem we've seen, and unfortunately the combined efforts at the IPR Center hasn't been enough to overcome the problem or the growth and threat that counterfeiting poses," Kubiak said. "The fundamental change [by counterfeiters] is they are no longer just interested in selling you a cheap product that looks like the real thing. Today, they are interested in completely fooling the consumer and the industry and government, and selling them a product that looks exactly like the real thing costs an amount of money similar to the real thing, but does not perform the same and indeed jeopardizes the life and safety of Americans and the national security of the United States."



Lev Kubiak



James Cole

PHOTOS BY JONAH KOCH

Lenzing, Cotswold Team for Tencel Pocketing

By ARTHUR FRIEDMAN

NEW YORK — Cotswold Industries Inc. has developed an innovative pocketing fabric using Tencel fiber produced by Lenzing AG.

The fabric, intended for pocketing and waistbands, combines softness, strength and sustainability. Cotswold Industries and sister company Central Textiles of Central, S.C., will be the primary conduit for processing and weaving of Tencel pocketing, which will be produced in the U.S. and China.

Tencel is a man-made cellulose fiber derived from wood pulp from trees, with a distinctive closed-loop manufacturing process reusing 99.6 percent of the solvent. Tencel's structure allows moisture to transfer through the fiber, resulting in ease of wear and comfort. This optimal moisture management also supports reduced bacteria growth.

"As brands seek advancements in fabrics which provide not only comfort, but also performance, we are pleased to work together with Cotswold on Tencel pocketing application,"

said Tricia Carey, senior merchandising manager at Lenzing. "This development blends Tencel to provide comfort next to the skin, as well as strength and moisture management. With the expertise and global distribution, Cotswold is providing a viable alternative in pocketing for the market."

Most pocketing fabrics are made from cotton or cotton and polyester blends.

James McKinnon, chief executive officer of Cotswold Industries, a supplier to companies such as Levi Strauss & Co., VF Corp., Abercrombie & Fitch Co., Gap Inc., L.L. Bean, Kohl's Corp., J.C. Penney Co. Inc., True Religion, AG Jeans and Lands' End, called Tencel pocketing a "New Age functional fiber" that will serve specialty and mass-market channels. He said partnering with Lenzing "fits perfectly within our corporate strategy of being a leader in both innovation and environmentally friendly textile manufacturing."

The privately held, family-owned company provides textiles for industrial, nonwovens, apparel and technical applications. It was founded in 1954 and is headquartered in New York City.

Benckiser Cutting Labelux Division

By SAMANTHA CONTI

LONDON — Joh. A. Benckiser Holdings is eliminating its Labelux division, and from July will directly oversee the Jimmy Choo, Bally, Belstaff and Zagliani brands, WWD has learned.

Reinhard Mieck, chief executive officer of Labelux, is to leave the company.

Benckiser said the proposed changes are a result of Labelux's success in attracting top management for its brands, and the improving performance of the companies in its portfolio.

Benckiser said it wants to "increase its direct involvement with its luxury businesses," while the strategy of direct oversight will bring the luxury brands in line with the other companies in the holding firm's portfolio.

The changes are also aimed at facilitating growth, said Benckiser. There will be no layoffs across the 2,700 workers at Labelux companies or at the Global Business Services organization, the synergy platform that deals with operations such as media buying, real estate and IT for the brands. GBS will continue to be run by its ceo Mark West.

Going forward, the luxury businesses will be overseen by Peter Harf, a senior partner at Benckiser, and Fabio Fusco, who has been named partner at Joh. A. Benckiser Holdings and chief financial officer of Joh. A. Benckiser Luxury.

"The changed structure and JAB's greater direct involvement is a reflection of its increasing commitment to luxury goods as a key pillar in the JAB Holdings portfolio," said Harf, chairman of the luxury goods businesses at Joh. A. Benckiser Holdings.

"This is absolutely the right thing for the future of JAB, the luxury goods brands and its employees. At the same time, we would like to record our gratitude to Reinhard, who has been a major factor in both the success of the luxury goods businesses, and the fact that we now have world-class managers leading our luxury goods companies," he added.

Joh. A. Benckiser Holdings is a privately held investment firm whose assets are overseen directly by its senior partners — Harf, Bart Becht and Olivier Goudet. Its portfolio also includes a majority stake in Coty Inc., and a minority stake in Reckitt Benckiser Group plc, which owns health, hygiene and home products.

It also has majority stakes in the coffee and tea companies D.E. Master Blenders 1753 BV, Peet's Coffee & Tea Inc. and Caribou Coffee. Earlier this year, Benckiser and Mondelez International Inc. agreed to combine their coffee businesses, creating the world's leading pure-play coffee company controlled by Benckiser.

Benckiser set up Labelux in 2007. From the get-go, Labelux set out to establish itself as a luxury player, with a sharp appetite for acquisitions and a long-term vision for its brands.

In 2008, it took majority stakes in the London-based jewelry firm Solange Azagury-Partridge and the New York label Derek Lam. It bought Bally outright from TPG Capital, and went on to purchase Zagliani the following year, and Jimmy Choo and Belstaff in 2011.

In 2012, Labelux sold its stakes in Solange Azagury-Partridge and Derek Lam back to the founding designers, saying it preferred to focus on building its luxury leather goods and shoes businesses.

Finding the right managers to run the Labelux companies was often challenging: Mieck temporarily served as ceo of Belstaff and Bally, although he recently filled those posts with Gavin Haig and Frédéric de Narp, respectively. In 2012, he named Pierre Denis ceo of Jimmy Choo.

Labelux acquired Choo in 2011 in a deal valuing it at 549 million pounds, or \$889.4 million at the time, according to sources.

The brand has consistently been notching double-digit growth and could seek an initial public offering this year, with a market valuation of 1 billion pounds, or \$1.67 billion at current exchange, according to industry sources.

Rachel Zoe



PHOTO BY JOHN AQUINO

Andrew Gn



Balmain



Damir Doma



Véronique Leroy



Irfé



Christian Wijnants



Douglas Hannant



Resort 2015

Rachel Zoe: "A modern approach to a California girl in the 1970s" is how Rachel Zoe described her resort lineup in the press notes, an idea she translated through her recurring bohemian lens. A lovely white T-shirt dress featured a top in lace and skirt in tweed, for instance, while other looks worked a rock-chick vibe, i.e., crinkled leather moto jackets.

Balmain: Olivier Rousteing showed a very graphic Balmain collection, much of it with a California and New Mexico mood. He looked to Navajo blanket patterns for his rich embroideries, while flared pants and poncho-inspired volumes looked sleek and sexy in textured knits and soft leather. Draped jersey and leather wrap dresses, meanwhile, were worn over tight bell-bottoms.

Andrew Gn: With English gardens in mind, especially London's Chelsea Flower Show, which he visited as a child with his mother, Andrew Gn featured a delicate collection with an old-fashioned feel. Long gowns and cocktail dresses came in myriad flower motifs worked on rich brocades and printed satins and organzas. Pretty embroidered organza and guipure blouses had a grandmotherly feel but looked fresh with Bermuda shorts.

Véronique Leroy: Véronique Leroy showed a perfectly cut lineup featuring graphic elements and discreetly innovative fabrics. Focusing on sportswear, she showed skirt suits and dresses in terry cloth lined with jersey, and striped knit cardigans and skirts made from a rubbery yarn. An embroidered macro fishnet with industrial eyelet closures further emphasized the clothes' strong impact.

Irfé: For resort at Irfé, Olga Sorokina added a cool street attitude to two everyday classics — denim and khaki pants. The jeans and chinos were cut generously for a boyfriend look with a dropped crotch and tapered leg, and, in a play on proportions, were often worn with supersmall jackets, short trenches and cropped tops.

Damir Doma: Damir Doma said he wanted to play with texture and experiment with new prints, so he focused on pleating, laser cuts and paint-drip and brushstroke motifs. Graphic black-and-white dresses were gracefully cut on the bias, and sporty bomber jackets were worked in pleated silk. The Jackson Pollock-like paint drips came on everything from a delicate silk chiffon dress to more robust cotton pants and tank tops.

Christian Wijnants: For his first pre-collection, Christian Wijnants looked to the Indonesian sea gypsy tribes that live in harmony with the ocean, creating their homes and clothes with found materials. They inspired an abstract collage print that Wijnants featured on a silky dress. That same fabric was also shredded into ribbons and knit together for cardigans and sweaters.

Douglas Hannant: Wanting everything to be easy for resort, Douglas Hannant was inspired by the kind of clothes his art-collector customers wear. "It's a polished Bohemian spirit," said Hannant. He showed a silk tunic, pants and long halter dress in brushstroke prints while unstructured jackets had the relaxed look of a textured cardigan.

FOR MORE IMAGES, SEE
WWD.com/
runway.

American Eagle Sets U.K. Launch

By ARNOLD J. KARR

AMERICAN EAGLE OUTFITTERS INC. will enter the U.K. this fall with three owned-and-operated stores.

The units will be at the Bluewater mall in Kent and Westfield Group's London and Stratford City shopping centers in London. The Westfield mall units will include aerie shops and have about 9,000 square feet of selling space. Bluewater will measure about 4,500 square feet and won't include an aerie shop-in-shop.

Pittsburgh-based American Eagle operates more than 1,000 stores in the U.S., Canada, Mexico, China and Hong Kong and ships to 81 countries through its Web sites. At the end of the last fiscal year, there were 96 stores in Canada, six in Mexico, three in Hong Kong and four in China. There are an additional 82 stores in 13 countries operated through franchise arrangements.

In its annual report, the company specified Mexico, Asia and the U.K. as markets in which it might expand through owned-and-operated stores.

"We see tremendous global appetite for both the American Eagle Outfitters and aerie brands, and we believe that our presence in three of the most popular shopping destinations in England will provide great exposure for us in this significant new market," said Simon Nankervis, executive vice president, Americas and global country licensing for American Eagle. "We are focused on profitably sealing our international growth and believe that American Eagle Outfitters will have great traction in the U.K."

During a conference call to discuss first-quarter earnings in May, the company disclosed plans to close 150 of its North American stores over a three-year span, including nearly 100 American Eagle stores, and emphasize licensed stores in its pursuit of international expansion.

Without reference to the U.K., Nankervis told analysts on an earnings conference call that the company was exploring ways of achieving the best return on investment for its stores outside the U.S.

"For example," he noted, "Korea was a market that we have historically identified as a likely target for an owned-and-operated business. And as part of our restructuring of our strategy, we've now identified that that's an appropriate market for us to target a licensed store base, which is what we're in the process of working through at the moment."

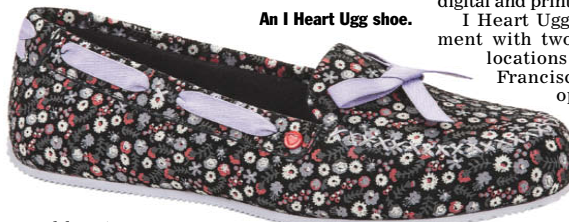
I Heart Ugg Geared Toward Tweens

By LAUREN MCCARTHY

NEW YORK — Ugg is turning its focus to the middle-school customer.

The company is hoping to build off the momentum of a successful 2013 fiscal year, where brand sales increased 9.7 percent, with its first stand-alone secondary brand. Named I Heart Ugg, the new label is aimed at the female tween consumer, defined as girls between the age of nine and 13. "We wanted to give [this customer] an exclusive product," said president Connie Rishwain. "It will definitely look different than the Ugg line, but it will have the DNA. This gives her her own identity."

The initial I Heart Ugg collection for fall will include boots, moccasins and slippers done in an array of colors and prints. Distinct design elements include an I Heart Ugg logo heel plate,



An I Heart Ugg shoe.

a red heart rivet, unique stitching and, on select boots, a cell phone pocket. Prices will be lower than the main line, with opening price points at \$79.95, with the most expensive boot at about \$160.

The brand will also include loungewear, accessories and handbag offerings. "It's a great way to get that customer for life," said Rishwain. "They can enter through I Heart Ugg, and once they outgrow it, they can go to

the main line. We wanted to give [this customer] an exclusive product. The market potential is huge." Rishwain cited the U.S. tween market to be about \$200 billion, with \$43 billion of that total being exclusive purchases versus those bought by parents, etc. The three most popular categories for tween spending, according to Rishwain, are video games, apparel and shoes.

Ugg aims to tap into a larger international consumer base through the brand as well. "We are primarily a domestic brand, but international is the fastest-growing segment," said Rishwain. "Japan and China are our fastest-growing [markets].... We think the product might skew older in Asia, the way that Hello Kitty skews to an older consumer there than it does here. So, it might be 17- to 25-year-old there." To ensure the new line reaches tweens through all channels, Ugg will embark on an expansive marketing plan that includes a stand-alone site, iheartugg.com, and a digital and print ad campaign.

I Heart Ugg will also get the retail treatment with two dedicated brick-and-mortar locations in Waikiki, Hawaii, and San Francisco. Both stores are slated to open in September. "Our current store in Waikiki is one of our top-volume stores," explained Rishwain. "The location gives an amazing tourist business from both Asia and the U.S., and we'll be able to get a really good read on the brand. In San Francisco, our store now is one block away from Union Square. Then, a location popped up in Center City that was perfect. The opportunity was there, so we took it."

Locations in New York and Las Vegas are being scouted for a 2015 opening. In addition to the dedicated stores, I Heart Ugg will be available at Nordstrom, Dillard's, Zappos.com and select Ugg stores beginning July 14.

MEMO PAD

SETTLING UP: L'Oréal USA Inc. has agreed to settle Federal Trade Commission charges of deceptive advertising about its Lancôme Génifique and L'Oréal Paris Youth Code skin-care products.

According to the FTC's complaint, L'Oréal made false and unsubstantiated claims that its Génifique and Youth Code products provided antiaging benefits by targeting users' genes.

"It would be nice if cosmetics could alter our genes and turn back time," said Jessica Rich, director of the FTC's Bureau of Consumer Protection. "But L'Oréal couldn't support these claims."

In national advertising campaigns that encompassed print, radio, TV, Internet and social media outlets, L'Oréal claimed that its Génifique products were "clinically proven" to boost genes' activity and stimulate the production of youth proteins that would cause "visibly younger skin in just seven days," and would provide results to specific percentages of users.

Similarly, for its Youth Code products, L'Oréal touted in English and Spanish advertisements the "new era of skin care: gene science," and that consumers could "crack the code to younger acting skin."

Charging as much as \$132 per container, L'Oréal has sold Génifique nationwide since February 2009 at Lancôme counters in department stores and at beauty specialty stores. The company has sold Youth Code, which costs up to \$25 per container at major retail stores across the U.S., since November 2010.

Under the proposed administrative settlement, L'Oréal is prohibited from claiming that any Lancôme brand or L'Oréal Paris brand facial skin-care product targets or boosts the activity of genes to make skin look or act younger, or respond five times faster to aggressors like stress, fatigue and aging, unless the company has competent and reliable scientific evidence substantiating such

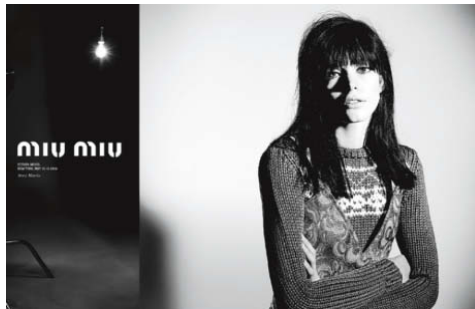
claims. The settlement also prohibits claims that certain products from the Lancôme and L'Oréal Paris brands affect genes unless the claims are supported by competent and reliable scientific evidence. L'Oréal is also prohibited from making claims about these products that misrepresent the results of any test or study. — ARTHUR FRIEDMAN

MIU MIU AT THE MOVIES: Miu Miu is

strengthening its ties with the cinema industry. The brand has tapped actress Stacy Martin to front its fall advertising campaign, hitting international publications this month.

Steven Meisel photographed Martin—who played the younger version of Charlotte Gainsbourg's character Joe in Lars von Trier's film "Nymphomaniac." The shoot was on a bare set with stark lights, enhancing the contrasts among the different textures of the clothes worn by Martin, whose gestures and poses are reminiscent of a Warholian character.

Images from the black-and-white advertising campaign are breaking in the



Stacy Martin photographed for Miu Miu by Steven Meisel.

July-August issue of Jalouse magazine.

Martin is the latest actress to appear in Miu Miu ads this season. Elle Fanning, Bella Heathcote, Lupita Nyong'o and Elizabeth Olsen fronted the brand's summer campaign, while Drew Barrymore, Chloë Sevigny, Maggie Gyllenhaal, Camille Belle, Kim Basinger, Kirsten Dunst, Hailee Steinfeld and Mia Wasikowska were among those appearing in previous seasons' campaigns. — ALESSANDRA TURRA



Winona Ryder in the Rag & Bone fall ad campaign.

WINONA FOREVER...... Or at least until fall. Winona Ryder is the face of Rag & Bone's fall campaign, chosen for her "beautiful, timeless quality," said Marcus Wainwright, managing partner of Rag & Bone. "To us, Winona Ryder is a bona-fide icon. One of the things that makes her so cool is that although she has this incredible career, she isn't interested in being a movie star."

Glen Luchford shot Ryder—and actor Michael Pitt, for the men's campaign—in Coney Island, N.Y. The campaigns will run in international editions of Vogue and GQ, as well as in issues of WSJ. Magazine, Vanity Fair, Interview, Lui and Gentlewoman.

— JESSICA IREDALE



Cara Delevingne photographed by Tim Walker for Mulberry.

HIGHLAND HIGH: Team Mulberry took to the Scottish Highlands for its fall ad campaign, which was shot by Tim Walker and features Cara Delevingne against a backdrop of mossy rocks, rolling hills, and clumps of heather—all lit by the rare Scottish sunshine. "Big space, fresh air, wind in the hair, away from it all.... Mulberry is a brand that is at home in town and country, and we wanted to capture that feeling," said Anne-Marie Verdin, Mulberry's brand director. "When we arrived in Scotland, it was pouring with rain, but once Tim arrived this golden sun appeared."

The ready-to-wear on show is inspired by traditional British cold-weather gear, and includes short kilts, argyle and Aran-inspired knits, lots of plaid and warm woollens. Accessories include slip-on brogues, Wellington boots with buckles at the side, the Tessie and Bayswater Buckle bags, as well as the Delevingne-designed backpacks. Creative directors were Ronnie Cooke Newhouse and Stephen Wolstenholme at House and Holme, with styling by Edward Enninful. The ads will break in the September issues of titles including British Vogue, Harper's Bazaar and Elle.

— SAMANTHA CONTI

FASHION SCOOPS

KIMMEL'S GIFT: **Sidney Kimmel** is at it again. The former Jones Group Inc. chairman, Hollywood producer and philanthropist has donated \$110 million to Thomas Jefferson University in Philadelphia, which will rename its medical school the Sidney Kimmel Medical College. The funds will be allocated for medical school scholarships, to attract top faculty and to build state-of-the-art medical school facilities. — **LISA LOCKWOOD**

ARMANI'S WINNING TEAM: Much to the delight of **Giorgio Armani**, enthusiastic owner and sponsor of the EA7 Olimpia Milano basketball team, the "Red Shoes," as they are dubbed, claimed the Italian championship title on Friday evening, after winning a thrilling final game seven of the playoff against Siena. It is the first time in 18 years the Milan basketball team is league champion.

Leveraging American aces **Curtis Jerrells**, **Keith Langford**, **David Moss** and **Gani Lawal** and Italian **Alessandro Gentile** — who last week was drafted by the NBA's Minnesota Timberwolves and then traded to the Houston Rockets — the Milan team's performance led Armani to rejoice. "Finally, after years of sacrifice finally rewarded," according to media reports. He spoke during a celebration on the court, where he was surrounded by thousands of team supporters, the technical staff and the players. Armani's long-standing passion and financial investments helped save the team, which had been on the verge of bankruptcy before he stepped in to back it. — **LUISA ZARGANI**

FIRST IN ITALY: **Rick Owens'** first flagship has opened in Milan, located in the arty Brera district, on Via Monte di Pietà, near the La Scala theater.

Created by Los Angeles architect **Patrick Tighe**, the boutique's minimal design includes pillars in rough wood, walls with a white cement casting and mirrors all around. "The architect has created monoliths of environmentally responsible Styrofoam, which have been



Inside the Rick Owens flagship in Milan.

digitally etched with the music of the finale to "Salome," my favorite opera by Richard Strauss — a recurring motif in everything I do," said Owens.

The boutique carries the women's and men's main lines as well as Drkshdw, the denim collection, and the Lilies line, a collection of draped jersey. Pieces from Owens' furniture collection will rotate in the boutique.

Vogensen Promoted at Chico's FAS

TODD VOGENSEN has been promoted to senior vice president and chief financial officer of Chico's FAS Inc.

He succeeds Pamela Knous, who'd been executive vice president and cfo and has left the company. Vogensen reports to Kent Kleeberger, executive vice president and chief operating officer, who served as cfo for over three years until February 2011.

Vogensen is a five-year veteran of Fort Myers, Fla.-based Chico's who was most recently senior vice president of finance and earlier vice president of planning and strat-

The Milan flagship is the eighth store for the edgy brand, after the opening of a Miami boutique last December.

— **ALESSIA BANI**

SLIPPERY WHEN WET: Kenzo designers **Humberto Leon** and **Carol Lim** were banking on blue skies as the backdrop of their spring men's collection, shown in an open-air venue on the banks of the Seine on Saturday.

But the weather gods decided otherwise, leaving guests including **Jesse Metcalfe**, **Joe Jonas** and label founder **Kenzo Takada** huddling under umbrellas as a fine drizzle dusted the seats and catwalk.



Joe Jonas, Cara Santana and Jesse Metcalfe.

French musician and video director **Yoann Lemoine**, who goes by the stage name **Woodkid**, came straight from the airport, having just returned from his performance at the Montreal International Jazz Festival. "It was crazy. The audience in Montreal is incredibly welcoming," he said.

He performed again on Sunday at the Solidays music festival on the outskirts of Paris.

"Often, you learn from your mistakes, but this was just a gratuitous act. I didn't learn anything," he said ruefully. "It's just something that keeps me awake at night."

Nicolas Godin, one-half of the French band Air, is going back on the road solo next January, but pledged he would be bringing a tent.

Weather notwithstanding, the show was an upbeat affair with a thumping soundtrack specially created by rising British electro duo Disclosure. French actor **Théo Cholbi**, who will be seen shortly alongside **Michael Pitt** in the new **Larry Clark** movie "The Smell of Us," closed the display.

Leon took his bow solo, as Lim is expecting her second child in a few weeks. — **JOELLE DIDERICH**

DIFFERENT STROKES: The front row at the Givenchy men's show in Paris on Friday made for an improbable meeting of musical styles.

Killing time before the display, Primal Scream front man **Bobby Gillespie** made small talk with French classical pianists **Katia** and **Marielle Labèque**. "Do you write your own music?" he enquired. Katia Labèque explained they play a classical repertoire that

will appear on their upcoming album "Sisters," set for release Aug. 28.

"It's a mix of pieces that have been with us at various times of our lives, or that are still with us practically since childhood, from the first piece we played with four hands when we were six and eight years old to things that we play now," she said.

"I'm open to all music," mused Gillespie. "If something is really beautiful, then it's beautiful. I don't try to put things into categories or say that these ladies are classical and I'm rock 'n' roll. You can say that, but at heart, if we played together, I'm sure we would write something good. I'm sure we would find some common ground."

Further down the row, disco queen **Amanda Lear** revealed that she finally indulged in her real musical passion with "My Happines," her recent album of Elvis Presley cover songs. It turns out her first ever single was a cover of "Trouble" from the soundtrack of "King Creole."

"But then my record company told me, 'Oh no, you have to do disco.' I said, 'Disco? You're pissing me off with disco,'" she recalled. "I'm finally indulging myself. At last, I'm doing what I wanted to do all along, and it only took 30 years."

Fresh off the release of his debut album "Sweet Disarray" in March, **Dan Croll** was gearing up for a tour of the U.K., Europe and the U.S. in October and November. The British singer-songwriter was attending his first fashion show.

"I think I'm in the deep end here," he said with a smile. "It's really important to have a connection between designers and musicians. It's a good bond to have, really, so I'm just kind of branching out, I suppose."

Rounding off the eclectic guest list were **Russell Westbrook**, **Victor Cruz** and **Salim Kechiouche**. — **J.D.**

ACTION-PACKED: Surfboards dotted the set of the Y-3 show in Paris on Sunday, but it looks like riding the waves will take a backseat in the reboot of Nineties classic "Point Break," which started shooting this week.

Front-row guest **Clemens Schick**, who succeeds **James Le Gros** as Roach in the film, kept mum on reports that the remake will focus on the world of extreme sports, with stunts including snowboarding, wing suit flying, free rock climbing and high-speed motorcycle tricks.

But the daredevil actor, whose passions include motor sports, said he was excited about the shoot, which will take place in locations including Austria, Switzerland, Venezuela, Mexico and India. He hopes the resulting film will measure up to the original, starring **Keanu Reeves** and Patrick Swayze.

"Point Break" was one of the best movies of the Nineties. It's one of those movies which gets stronger — it's like a good old wine," he said. "We take it as an inspiration."

Alexander Ludwig, best known for his role as Cato in "The Hunger Games," is also a sports fanatic, so he had no trouble taking up American football for "When the Game Stands Tall," based on the real-life story of the De La Salle High School football team's record-setting 151-game winning streak.

"I'm actually from Vancouver, Canada, originally, so I played every sport except for football. It was very new to me — now I'm hooked," he said. "It's such an American thing, and you know, you play it every day for three months of your life, you just grow this camaraderie with everyone on set and you just love the sport."

Ludwig added that he would shortly start filming season three of "Vikings" for the History Channel. "Game of Thrones" star **Joe Dempsie** and Chinese actor and singer **Wei Chen** rounded off the guest list. — **J.D.**

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Met Exhibit Explores Mourning

By MARC KARIMZADEH

NEW YORK — This fall, the Costume Institute at the Metropolitan Museum of Art will explore a different kind of fashion history with “Death Becomes Her: A Century of Mourning Attire.”



A mourning ensemble, 1870-1872.

PHOTO © THE METROPOLITAN MUSEUM OF ART BY KARIN WILLIS

The exhibition will examine the impact of high fashion on mourning between 1815 and 1915, with the 30 or so garments including gowns by Queen Victoria — arguably history’s longest grieving widow — and Queen Alexandra.

The idea for it did not have its origins in death and subsequent grief. “For years, I have wanted to do a silhouette show, something that looks at the most exaggerated elements of the fashionable silhouette, which, in the 19th century, takes really extraordinary transformations,” said curator-in-charge Harold Koda, who worked on the exhibition with assistant curator Jessica Regan. “I was talking with Jessica, and said, ‘Why don’t we do a show with all of our black dresses on the theme of mourning?’ It’s a sociohistorical survey of this cul-

ture of memorializing and grieving. It’s the intersection of this really sobering and quite poignant narrative about dealing with grief, and at the same time a really chic fashion story.”

Needless to say, it will feature mostly black ensembles, as well as jewelry and accessories (“Veils,” Koda exclaimed).

“Our selections are based on trying to find expressions of each of the silhouettes that existed these decades, and to represent different stages of mourning and different textiles that were required according to the dictates of mourning etiquette,” Regan noted. For example, this includes a progression of fabrics from mourning crepe to corded silks, and later, the introduction of subtle color via shades of gray and mauve.

“There is this overlay of fashion with this really ritualized aspect of mourning,” Koda said, adding that there will also be 19th-century photographs of women in mourning.

He said the main takeaway is going to be how “even in a subject that is so fraught with emotion, clothing is a very active participant in addressing these more intangible issues. It becomes a physical manifestation of grief and in a way becomes something that is a mechanism for dealing with it.”

This marks the Costume Institute’s first fall exhibition in seven years. It will take place at the Anna Wintour Costume Center, and will be open to the public Oct. 21, 2014, through Feb. 1, 2015.

“The focus,” added Koda, “might seem somber, and, of course, the content is necessarily serious, but I think people will leave astonished by the range of how fashion insinuates itself into all of this.”



The “Black Ascot,” 1910.

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Van Cleef & Arpels’ magical land to mark the launch of its Peau d’Âne jewelry collection.

Magical Moments With Van Cleef

By ALEX WYNNE

CHAMBORD, France — Van Cleef & Arpels created a magical kingdom in which unicorns exist and elephants roam at the Loire Valley’s Château de Chambord to celebrate the launch of its latest high-jewelry collection, Peau d’Âne (or “Donkey Skin”). It was inspired by the Charles Perrault fairy tale of the same name.

The sumptuous event, for which the château was privatized, was held Thursday and Friday — the first day exclusively for customers, while the second was designed to give the international press a glimpse of a rarefied world.

“We decided to create an event that is really the same sort of experience that we create for clients,” said Van Cleef & Arpels president and chief executive officer Nicolas Bos. “This type of event is an experience that becomes an expression of the house that you never see.”

Van Cleef normally shows its high-jewelry collections to journalists in presentation format during couture week, alongside the other Place Vendôme houses.

“[Presentations are] a way to show on a very regular basis that there is creation in jewelry, but when we do projects like this, we want...to show the collection in conditions that we feel are appropriate and exceptional,” Bos explained.

Guests were welcomed into the 16th-century château, which was transformed for the occasion into a magical realm with floral bowers and chambers peopled by masked dancers in medieval costume, men with deer’s heads and performing owls. The edifice features in Jacques Demy’s 1970 movie “Peau d’Âne,” starring Catherine Deneuve and Jean Marais.

Thirty-six pieces from the high-jewelry collection, which will total around 120 creations, were on display, and several had al-

ready been sold the previous evening, according to brand executives.

The collection includes several house references, like the Zip necklace and fairy clip, the latter created in various manifestations inspired by the ever-more-elaborate gowns sported by the heroine of “Peau d’Âne.”

Everything is infused with the magical world of the tale itself, from the Château Enchanté clip centered with a 39-carat oval-cut Brazilian emerald to the Gateau d’Amour ring made of white and yellow gold set with graded yellow to brown diamonds and centered with a 4.48-carat emerald that plays an integral part in the original story.

“High jewelry is the identity of the brand,” said Bos. “It’s not only image for us. This house was built on high jewelry. For us it is a core activity. We have a real group of high-jewelry clients and collectors all over the world.”

Van Cleef & Arpels makes between 500 and 600 pieces of high jewelry in its dedicated workshops each year, he said.

Although Bos could not be drawn on numbers, he maintained that the activity is a “quite significant” part of the house’s business.

The Peau d’Âne collection will be shown again at the Biennale des Antiquaires in Paris in September.

The evening continued across the lawn from the château in an especially erected oriental-style marquee past which swept a parade featuring an Indian elephant and a unicorn, as well as other mythical creatures and horses and carriages out of which stepped models sporting the collection’s designs.

Guests were then treated to a medieval-style banquet concocted by three-star Michelin chef Marc Meneau. This was followed by a performance of songs from “Peau d’Âne” by opera singers Natalie Dessay and Laurent Naouri accompanied by musician and composer Michel Legrand, who wrote its original score.

Importers Rush Goods Ahead of Contract Deadline

(Continued from page one)

anything intentionally or making it slow,” Wong said. “Everybody is in a rush to get it out of the port. Once it’s out of the port, they’re done. It can sit for a week or two weeks. This is stuff they don’t need to get into the stores until August or September.”

A strike, if one were to happen, would be a blow to the recovering U.S. economy. According to a report issued Thursday by the National Retail Federation and the National Association of Manufacturers, a 20-day stoppage would reduce the gross domestic product by \$2.5 billion a day, disrupt 405,000 jobs and cost the average household \$366 in purchasing power. A 20-day port shutdown scenario also would lead to a \$6.9 billion loss in exports this year, and its effects would linger into next year with a \$1.7 billion loss in export activity. An import disruption during this same 20-day

period would cost the economy \$8.3 billion this year and an additional \$2 billion next year.

“For retailers and their customers, a port closure would mean a delay in back-to-school and holiday shipments that could significantly drive up consumer prices,” said Matthew Shay, president and chief executive officer of the NRF.

A protracted dispute at the ports also could pose another obstacle to the nation’s inconsistent economic recovery. Last week, the U.S. Commerce Department revised its estimates of first-quarter GDP, reporting that the economy shrank at an annual rate of 2.9 percent, instead of 1 percent as announced in May.

The ILWU and the PMA have been engaged in negotiations since May 12 to hammer out a new contract covering 13,600 workers at 30 U.S. West Coast ports, including those in Los Angeles; Long Beach; Oakland, Calif.; Portland, Ore.; Seattle,

and Tacoma, Wash. These ports handle 1 million tons of cargo daily. Los Angeles and Long Beach combined handle \$1 billion worth of cargo each day.

The current six-year collective bargaining agreement is set to expire at 8 p.m. Eastern Daylight Time today, contrary to previous reports stating that it was to end 20 hours earlier. The ILWU represents dockworkers, while the PMA covers waterfront employers. If recent contract negotiations are any indication, both parties won’t likely settle on a new agreement before the expiration. But it appears the PMA will keep the ports open and the ILWU will keep its members working under existing terms until a new one is finalized.

Among the issues the ILWU and the PMA are negotiating is the impact of the Affordable Care Act’s excise tax, which goes into effect in 2018 and could cost up to \$150 million. Both the

ILWU and the PMA have considered a shorter duration for the new contract, lasting possibly three years instead of six.

In order to avoid any potential disruptions at the ports, importers have increased their shipments ahead of the contract’s deadline. The NRF and Hackett Associates reported last month that import volume at major U.S. container ports was expected to increase 7.5 percent in June. The Port of Los Angeles said import volume was up 8 percent in May from a year ago and estimated that June figures could show a similar increase.

Adding to the economic burden, carriers may charge port congestion surcharges. According to the Outdoor Industry Association, a Boulder, Colo.-based trade group for manufacturers, retailers and other companies in the outdoor recreation industry, at least three members of the Transpacific Stabilization

Agreement — Hapag-Lloyd, Zim Integrated Shipping Services and United Arab Emirates — have said they will impose a surcharge in the event of “labor-related unrest” resulting in congestion at port terminals.

The last time there was a major disruption at the ports was in 2002, when the PMA locked out workers and the White House sought a federal court order to end the 10-day lockout. The OIA said the work slowdown and subsequent lockout from 12 years ago resulted in nearly \$1 billion in losses a day. The ILWU said the only time its members went on strike over port contract negotiations was in 1971.

“Manufacturers depend on the ability of West Coast ports to efficiently move cargo valued at 12.5 percent of U.S. GDP,” said Jay Timmons, president and ceo of the National Association of Manufacturers. “A shutdown would erode that figure and inflict long-term damage to our competitiveness as manufacturers and as a nation.”