



GIORGIO LETS LOOSE

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BERLIN PREVIEW

A LOOK AHEAD AT THE RUNWAYS, PRESENTATIONS AND TRADE FAIRS.
SECTION II



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SPRING 2014
MILAN
MEN'S
COLLECTIONS

WWD

TUESDAY, JUNE 25, 2013 \$3.00 WOMEN'S WEAR DAILY

Hi, Sport

MILAN — Gucci's Frida Giannini tapped into the activewear-inspired mood that is all over the men's runways here for spring 2014, sending out a strong collection of oversize outerwear, slim pants, sneakers and relaxed floral-print suits perfect for the mountains, the beach — or just lazing at home. She also is in the mood to complete the look with Gucci's new **Made to Measure** men's fragrance, which will be fronted by James Franco and make its debut at Harrods in July. For more on the Milan men's collections, see pages 4 to 6.



RUNWAY PHOTO BY DAVIDE MAESTRI; PRODUCT BY THOMAS IANACCONE

IT'S A GO

Neiman Marcus Files For Public Offering

By EVAN CLARK and DAVID MOIN

NEIMAN MARCUS INC. is headed back to Wall Street. The Dallas-based luxury stalwart filed its long-awaited registration statement for an initial public offering Monday. Details are still vague, with no read on how many shares would be sold or at what price.

The filing with the Securities and Exchange Commission said up to \$100 million would be raised in the offering, but that figure is surely a placeholder. The timing suggests an IPO could come as soon as September or October, assuming a bidder with very deep pockets doesn't take a sudden interest.

There were recent rumors that private equity giant KKR wanted to buy Saks Inc. and then merge it with Neiman's. That overture appears to have been shot down by Neiman's owners, but anything could still happen and the filing for an IPO could bring a new sense of urgency.

"It sends a signal that they're serious about making some move with it," said Bob Haas, head of the private equity practice at A.T. Kearney, of the filing. "They're probably eager to do something and the IPO is just one option available to them. A merger with Saks is probably still a possibility. If [the stock market] continues to go down and sideways, the IPO will suddenly become less likely."

Despite a pull back in stocks over the last week — tied to fears of higher interest rates and instability in China — it's been a good year for both retail and the broader market. According to Renaissance Capital, there have been 82 IPOs priced in the U.S. this year, a 14 percent gain.

Neiman's, among a handful of the world's top designer retailers, has gotten its groove back after stumbling during the recession, but it still has to sell itself to the Street.

"They've rebuilt the business to essentially peak prerecession health," said one retail banker. "It's all dressed up now. The [profit] margins are good, SEE PAGE 14

Coach Taps Vevers As Creative Head

By ALEXANDRA STEIGRAD

THE WINDS of change are blowing at Coach Inc.

The New York-based handbag and accessories maker has named Stuart Vevers, former creative director of Loewe, as its new executive creative director.

Vevers replaces executive creative director and president Reed Krakoff, who told WWD two months ago that he would not renew his employment contract with Coach, opting instead to focus on growing his namesake line.

Although Krakoff's contract expires next June, Coach was unable to provide a definitive start date for Vevers, who will report directly to Coach president and chief commercial officer Victor Luis.

For Coach, Vevers' hire is an integral part of the brand's evolution. In February, longtime chairman and chief executive officer Lew Frankfort said he would resign as ceo but remain executive chairman. The company anointed Luis as ceo, effective January 2014. The changing of the guard, so to speak, after 33 years at Coach for Frankfort, and 16 for Krakoff, closes the chapter on one of retail's most successful duos.

"Stuart is recognized as one of the world's leading accessories designers. His passion, leadership skills and broad luxury brand experience, focused on leather goods, uniquely qualify him to lead the next chapter of Coach," Luis said. "I am confident that his creative expertise — grounded in accessories — will enable him to draw upon Coach's rich history to create innovative product and brand imagery, elevating the customer experience and creating a fuller expression of the brand."

SEE PAGE 9

Delphine Arnault Headed to Vuitton

By MILES SOCHA

MILAN — Delphine Arnault, the daughter of luxury titan Bernard Arnault and Dior's deputy general manager since 2008, is moving to Louis Vuitton, WWD has learned.

She is to start in September as deputy general manager and report to chief executive officer Michael Burke, who started last December at the leather goods powerhouse, following stints as ceo at Bulgari and Fendi.

Burke has initiated an upscaling drive to secure Vuitton's brand positioning and leadership, and will no doubt leverage Arnault's expertise in accessories and high-end leather.

It is understood Arnault will take over duties previously handled by Vuitton's executive vice president Pietro Beccari, who in February 2012 became chairman and ceo of Fendi, succeeding Burke, but her remit will be larger.

Reached Monday evening, an LVMH Moët Hennessy Louis Vuitton spokesman declined to comment.

That a member of the Arnault family, the controlling shareholder of LVMH, is becoming second-in-command at the luxury group's largest company is a strong signal that Vuitton will get the resources and management attention needed to sustain its growth.

Delphine's brother, Antoine, was director of communications at Vuitton until 2011, when he left to become ceo of Berluti, an elite cobbler he is transforming into an elite lifestyle brand for men offering broad ranges of apparel and accessories, in addition to shoes.

The moves signals that the siblings, Bernard Arnault's eldest children, are being groomed to

take on even larger roles at the group in the future.

Since 2003, Delphine Arnault has been on the board of LVMH, where her father is chairman and ceo.

A graduate of Paris' EDHEC Business School and the London School of Economics, Delphine Arnault started her career at McKinsey & Co., the consulting firm.

Within LVMH, she was in charge of business development at John Galliano for a year before moving over to Dior as commercial director in 2001. She has served as a director for many other group brands, including Emilio Pucci, Loewe and Céline.

She is said to have a strong rapport with designers across the group, including Vuitton's Marc Jacobs, Céline's Phoebe Philo and Givenchy's couturier Riccardo Tisci. She has also worked for several years with Burke when he was worldwide managing director of Christian Dior Couture in Paris.

Earlier this year, she was elected to the board of 21st Century Fox, and she also sits on the board of French media player Groupe M6.

A friendly, yet discrete executive, Arnault rarely gives interviews, leaving the spotlight to Dior ceo Sidney Toledano and its three designers — women's creative director Raf Simons, Dior Homme creative director Kris Van Assche and fine jewelry designer Victoire de Castellane.

It is understood Arnault is involved in most facets of the Dior business, with a particular focus on accessories and leather goods, having learned the ins and outs of that métier at Toledano's elbow. In 2011, she was on the front lines promoting a vivid accessories line Dior made in collaboration with German contemporary artist Anselm Reyle.



Delphine Arnault

PHOTO BY STEPHANE FEIGERRE

Nordstrom Takes Stake in Gifting Site Wantful

By DAVID MOIN

NORDSTROM INC. has taken a minority stake in Wantful, a fast-growing, two-year-old online gift retailer.

It's a move consistent with Nordstrom investments in other Web sites the last couple of years, including HauteLook, Bonobos and Sole Society, as well as in multichannel retailers Jeffrey and Peek. Though Nordstrom is already considered to be among the most advanced retailers online, the investment strategy enhances the Nordstrom experience by sharing technologies and online tools for customers and supplementing the merchandising.

The Seattle-based Nordstrom would not disclose the amount of its investment in Wantful. Ken Worzel, Nordstrom's executive vice president for strategy and development, has been named to the Wantful board. On Monday, the partnership launched with the Nordstrom Gift Collection by Wantful, which can be found at nordstrom.com/giftcollection.

"Making it simple for customers to give the right gift has always been important to the service experience we hope to offer," said Kirk Beardsley, vice president of e-commerce at Nordstrom. "The experience that Wantful is helping us deliver is an in-

tuitive blend of traditional and digital media that offers customers another way to solve an age-old challenge — choosing that perfect gift for someone."

"Nordstrom's investment gives us the ability to bring what we do to a very large audience," said John Poisson, founder and chief executive officer of Wantful.

Poisson said his company was looking at other possible investors to accelerate growth but chose Nordstrom because of its reputation for customer service and for being a well-run company. Poisson said Wantful offers more than 4,500 products in personal care, accessories, jewelry, specialty food and wine, home decor, kitchen and outdoor products. Nordstrom will be carrying some of those products for the first time, but it was primarily an opportunity to give customers a fresh way of shopping for gifts that appealed to the company.

Those visiting Wantful answer a few questions about the person they're buying for, like style tastes and the occasion for the gift, and then the site comes up with a customized collection or "gift book" of up to 12 gifts. It's mailed to the person elegantly wrapped in Japanese rice paper and delivered in an embossed envelope.

Wantful has a team of 14 people in San Francisco and New York in merchandising, operations, support, design and engineering.

Rent the Runway Acquires Go Try It On

RENT THE RUNWAY, the online designer dress and accessories rental site, has acquired social retailing startup Go Try It On Inc. for an undisclosed amount.

The acquisition essentially is for customer acquisition and talent, said Jennifer Hyman, co-founder and chief executive officer of Rent the Runway.

Go Try It On the company, as well as its mobile application platform, will cease to exist. Its customer lists will be owned by Rent the Runway. The app launched in March 2010, and enabled its mobile community of users to share their outfits within their social network, where they give and receive feedback.

Marissa Evans, the former ceo and founder of the social retail-

ing startup, will join Rent the Runway as head of radical innovation, a newly created role for the rental site. Two other full-time and one part-time staffers will also join Rent the Runway.

According to Hyman, Evans' new role will be to "lead a small team within the company where she will function as a startup ceo within Rent the Runway." Her goals will be to learn more about the customer base, how to get them to come back more often and launching different tests on the site.

"We're at a very different stage now. I can't do some of the experimentation that we did three years ago. The ideas [from Evans] can be crazy or zany. The ideas are not the general priority. It's the

testing of diversity of projects that lead to habit formation within Rent the Runway," Hyman said.

Hyman said she and Evans know each other from the entrepreneurial community in NYC. Both are also Harvard Business School graduates and their firms took similar paths.

Rent the Runway already has on its site a social shopping platform launched in October that enables renters to see outfits on other women with similar height and weight measurements.

Evans' social networking background, as well as her mobile experience, is expected to result in initiatives that will help "revolutionize our business in the years to come."

—VICKI M. YOUNG

THE BRIEFING BOX

IN TODAY'S WWD

Milan Men's Fashion Week street style. For more, see WWD.com.



PHOTO BY KUBA DABROWSKI

Neiman Marcus Inc. filed its long-awaited registration statement for an initial public offering Monday. **PAGE 1**

Coach Inc. has named Stuart Vevers, former creative director of Loewe, as its new executive creative director. **PAGE 1**

María Cristina "MC" González Noguera of the Estée Lauder Cos. Inc. has resigned her post to work for President Obama and First Lady Michelle Obama. **PAGE 3**

Giorgio Armani said at his Emporio Armani men's show in Milan on Monday that he is standing his ground and will not join the Italian Chamber of Fashion. **PAGE 3**

Gucci and its P&G Prestige licensee are launching Made to Measure, a new pillar with James Franco as the face. **PAGE 4**

The press is getting its first glimpse of Hedi Slimane's cruise collection for Saint Laurent — which was presented to retailers from June 7 to 12 in New York — online. **PAGE 9**

Italian yarn spinners say long-awaited recovery in Japan, plus growth in the U.S. and other export destinations, are reshaping the sector. **PAGE 10**

Sébastien Jondeau appears in the Lagerfeld fall campaign, which will be unveiled July 1 at the Bread & Butter trade fair in Berlin. **PAGE 13**

ON WWD.COM

THEY ARE WEARING: Off the runways and onto the streets and sidewalks for some of the best looks from Milan Men's Fashion Week. For more, see [WWD.com](#).

CLARIFICATION

Friday's fashion show in Beijing was part of the Council of Fashion Designers of America/Vogue Fashion Fund Initiative. This was unclear in a headline on page one, Monday. Americans in Paris is also a CFDA/Vogue Fashion Fund program.

CORRECTION

The cover image on Monday was shot by Giovanni Giannoni. The fashion photos on pages 4 to 6 were taken by Davide Maestri, Giovanni Giannoni and Luca Tombolini. These credits were inadvertently omitted.

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BEAUTY BEAT

Beauty Figures in White House Move

CALL IT the beauty version of moving house — the White House, that is.

Maria Cristina “MC” González Noguera, global vice president, corporate communications, for the Estée Lauder Cos. Inc., has resigned her post to become special assistant to President Obama and communications director to First Lady Michelle Obama.

Noguera replaces Kristina Schake, who is leaving the White House to take on the newly created role as chief communications officer at L’Oréal USA.

Schake begins her role on July 8 and will be charged with overseeing all corporate communications for L’Oréal USA and will lead the external communications strategy in the areas of public and media relations, industry and government relations, sustainability, crisis communication and corporate philanthropy. She will report to Frédéric Rozé, L’Oréal USA president and chief executive officer.

González Noguera will begin at the White House on an unspecified day in July, according to the Office of the First Lady. Before taking on her role at Lauder, González Noguera was a managing director for the Washington, D.C., strategic

communications firm Chlopak, Leonard, Schechter & Associates.

“Kristina has been an essential and valued adviser to me over the past two-and-a-half years,” Michelle Obama said. “Her expertise in strategic planning and her creativity have been invaluable not just to me but to the entire administration and I am truly grateful for her leadership and counsel. While she will be greatly missed at the White House, the impact of her work will be lasting. While Kristina leaves big shoes to fill, MC brings a fresh perspective and a wealth of expertise that will make her an incredible asset to our team. My time at the White House has been focused on ensuring all our children and families thrive, and as an experienced communications professional who shares my commitment to this mission, I know MC will be an outstanding partner.”

In an unrelated matter, it has been speculated that Pam Alabaster might join Lauder, but the company declined to confirm it. Alabaster recently left L’Oréal USA, where she had been senior vice president of sustainable development and public relations. — JULIE NAUGHTON

Mormoris Gets Expanded Role at Coty

STEPHEN MORMORIS, senior vice president of global marketing for Coty Beauty, is taking over the world, at least that of Coty’s prestige fragrance stable. Effective July 1, Mormoris will become senior vice president of global marketing, American Fragrances, for Coty Prestige.

In his new position, Mormoris will be charged with continued growth on “key power brands” such as Calvin Klein, Marc Jacobs and Balenciaga, as well as scouting for and developing additional luxury lifestyle and celebrity brands for the company. Mormoris, who has called Paris home for the past 23 years, is relocating to New York and will report to Jean Mortier, president of Coty Prestige.

Mormoris will also oversee several celebrity brands that were under his leadership at Coty Beauty, such as those of Katy Perry and Beyoncé. Mormoris hinted that the company — which holds many of the beauty industry’s celebrity fragrance licenses — is looking for additional star power, although he emphasized nothing is imminent.

“It’s a broad role in which I am managing most of the big fragrance brands at Coty,” he said. He noted that fragrance marketing, when done as a true collaboration with the star, is a highly personal business, involving emotional relations, trust and creative thinking. In addition, he maintains strategic working relationships with Céline Dion, Halle Berry and Guess.

“The brands with the biggest marketing activity in terms of celebrity fragrances are Katy Perry and Beyoncé, who appear to be the biggest powerhouses in celebrity fragrances,” he continued. His role will include “the scouting of new licenses, the maintenance of these big licenses and also running all the prestige licenses — all these three components stand in prestige to masstige to mass. [There] is one person who can basically arbitrate where the

brands go, how the brands are marketed without this kind of internal compartmentalization that previously existed.”

“Steve is a seasoned, top-notch marketer who has played a key role in Coty’s success over the past 12 years,” said Mortier. “Thanks to his creativity, business sense and broad understanding of global market trends, he has built strong, enduring, consumer-relevant brands in cosmetics and fragrances. His appointment will further strengthen the global ambitions of our brands as we continue to develop Coty as a dynamic worldwide beauty leader.”

Mormoris joined Coty in 2001 and was responsible for developing many of the celebrity partnerships the company has, including the licenses of Halle Berry, Katy Perry, Beyoncé, David and Victoria Beckham and Céline Dion.

Coty has also promoted Johanna Businelli to the newly created role of senior vice president of color cosmetics for Coty Beauty. Businelli’s role marks the first time Coty has had a senior marketing position fully dedicated to color cosmetics, which has become the second-largest and fastest-growing segment in Coty, according to the company. Businelli will be charged with expanding Coty’s color cosmetics portfolio, growing such brands as Astor, Rimmel, Sally Hansen and NYC Color. Businelli will also helm — along with Ralph Macchio, chief scientific officer — the Coty Color Technology Innovation Council.

Businelli, who joined Coty in 1997 when the company acquired the Rimmel brand, will report to Renato Semerari, president of Coty Beauty.

“Johanna has already made her strong personal mark on the development of our business,” said Semerari. “With her avid enthusiasm and industry-leading expertise, she will make a great impact in color cosmetics.”

— J.N. AND PETE BORN

Mary Dillon Named Chief Executive at Ulta

ULTA BEAUTY has named Mary Dillon chief executive officer.

Dillon was most recently president and ceo of wireless carrier U.S. Cellular since 2010. Prior to that, she served as global chief marketing officer and executive vice president at McDonald’s Corp. and worked at PepsiCo. She takes the reins July 1, when interim ceo Dennis Eck steps down.

“Mary brings strategic vision, a rich consumer marketing background, strong operational experience and a passion for the customer,” Eck said. “Her experience

with developing national brands, her expertise in the digital world and her track record in building strong teams will all be important assets for Ulta Beauty.”

The Bolingbrook, Ill.-based chain operates 576 beauty stores.

The company has been in expansion mode and plans to open a total of 125 stores this year.

First-quarter net sales surged 22.9 percent to \$582.7 million, and net income gained 20 percent to \$41.8 million.

— EVAN CLARK

Armani Not Joining Camera

By LUISA ZARGANI

GIORGIO ARMANI is standing his ground. “Nothing has changed, and I am not joining the Camera,” said the designer after his Emporio Armani show on Monday. “It’s too easy to talk. I want more facts and less words.” A new board of the Italian Chamber of Fashion, which includes entrepreneurs such as Patrizio Bertelli, Diego Della Valle and Gildo Zegna, has been working on relaunching Milan Fashion Week, urging Armani and Dolce & Gabbana to become members of the association. Armani has responded that he would accept only on the condition that every Italian brand show in Milan.

Speaking to a group of reporters at his show theater, Armani touted Milan’s ready-to-wear fashion, comparing it with that of London and Paris. “We are better in terms of fashion, and I’m speaking about clothes, not bags, but we didn’t have the balls to stand up for a longer show week and needed someone to do it for us,” he said. “When the papers talk about somebody [Italian] showing in Paris, it doesn’t sit well with me. Why should we bring luster to other markets?”

Asked if he could be more open to a dialogue, he responded, “Are the French open? Are the English open? Are the Americans open, with that signora?” It was unclear whom Armani was referring to, but in the past the designer has spared no words in his criticism of Vogue editor in chief Anna Wintour and her attempts to truncate the Milan Fashion Week schedule. Armani most recently criticized Wintour earlier this month for “forcing” Italian designers to

“change our schedules. How dare she, with such an industry and all the production we have here?”

Armani explained that from his point of view, there will “never be an honest dialogue [within and with the Chamber] because there is too much competition,” and defined “real facts” — a protest that took place last week in front of a Zara store to bring attention to the crippling competition of low-cost countries, dumping measures and unlawful working conditions around the world, in addition to the suicide of a number of Italian entrepreneurs and producers here. “The rest is nothing,” said Armani.

Reminded that other designers are investing financially in the revamp of the Camera, Armani firmly responded: “I’ve opened my wallet for years.”

Asked for his reaction if Miu Miu, for example, did return to show in Milan, he said, “It would be a step in the right direction.” The designer in the past has criticized Miu Miu and Valentino for showing in Paris rather than in Milan.

In terms of business, the designer said he was “quite happy” with the performance of the first six months of the year, which have shown double-digit growth. He pointed to Europe and the Far East as the markets with the biggest demand for men’s wear.

Armani’s comments about the Camera were in sharp contrast to those made Sunday by Mario Boselli, head of the group, at a press conference for international journalists at the Four Seasons in Milan. Asked about the possibility of Armani joining the organization, Boselli said the designer had set two conditions. He did not specify them, but claimed one of the conditions had already been met “and we are close to resolving the second.”

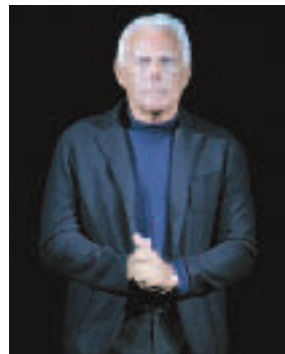


PHOTO BY DAVIDE MAGGIORI

“We are better in terms of fashion... but we didn’t have the balls to stand up for a longer show week and needed someone to do it for us.”

— GIORGIO ARMANI

Zimmer Resigns as MW Director

By ARNOLD J. KARR

GEORGE ZIMMER has resigned as a director of The Men’s Wearhouse Inc. less than a week after he was ousted as the executive chairman of the firm he founded four decades ago.

Zimmer resigned in a letter sent to the board which, like his comments and those of the board last week, clearly indicated strategic differences without providing specifics on their sources.

“It is clear from the board’s decision to terminate me from my role as executive chairman and my position as a senior management executive that the directors have determined to avoid addressing my growing concerns with recent board decisions and the strategic direction of the company I founded and successfully led for the past 40 years,” he wrote, indicating his departure was effective immediately.

“As the founder and still a major shareholder, I still care deeply about

the company and its future,” he stated, concluding by encouraging the board to continue to adhere to the “guiding principle of servant leadership [that] made The Men’s Wearhouse the great company it is today.”

He remains the company’s largest noninstitutional shareholder, with nearly 1.8 million shares of stock, or 3.5 percent of those outstanding. Shares of the Fremont, Calif.-based men’s wear chain closed Monday at \$35.13, down 66 cents or 1.8 percent, valuing Zimmer’s holdings at a little over \$62.2 million.

Men’s Wearhouse, the largest U.S.-based men’s wear chain with \$2.5 billion in 2012 sales, shocked the industry last Wednesday by dismissing Zimmer and canceling the annual meeting scheduled to be held later in the day, at which the ousted chairman was to stand for reelection as a director. The meeting has not been rescheduled and Zimmer’s status as its advertising spokesperson hasn’t been addressed by MW.

Traveling Man

WHERE'S THE BUSINESS EXECUTIVE?
ITALIAN DESIGNERS ARE SENDING
HIM ON VACATION FOR SPRING 2014
WITH COLLECTIONS THAT HAVE
A LEISURELY VIBE. JUST CHILL, DUDE.



PHOTO BY GIOVANNI GIANNINI

Gucci: Frida Giannini has hung up a new sign at Gucci for spring 2014: "Gone trekking." Or sailing. Or riding. Or whatever it is a man does wearing an olive botanical-print jumpsuit, a color-blocked anorak or a leather hoodie.

The designer plied the Florentine house's luxury credentials into activewear, blending in 18th-century floral prints to "warm up the technical side of sport," she said backstage, wearing a leather T-shirt much like the Neoprene-lined one she sent down the men's runway. "You always want to wear something luxurious in your free time," she reasoned.

Indeed, this was adventure wear for the sophisticated sportsman who totes his lunch in an oversize leather

backpack dangling a silver padlock; matches his safety-yellow storm coat to his Bermuda shorts, and slides his sockless feet into leather sneakers. Giannini employed all kinds of high-tech fabrics and treatments: Even trim three-piece suits came in spongy stretch jersey and nylon and cotton blends.

While only the brave would wander into the wilds — or a cocktail party — in head-to-toe chinoiserie patterns, there were plenty of more rugged options, including beefy, loose-weave sweaters; riding pants crossbred with motorcycle details, and sleek leather coats sparked with waterproof taping in bright colors.

The collection was young and spirited, showing a different facet of the Gucci man, with not a loafer in sight.

Gucci Adds Fragrance Glamour

By CYNTHIA MARTENS

MILAN — Ratcheting up the glamour quotient for men's fragrances, Gucci and its P&G Prestige licensee are launching Made to Measure, a new pillar with James Franco as the face. The spicy, Oriental eau de toilette is intended as a partner to Gucci Première, the 2012 women's eau de parfum fronted by Blake Lively.

"It's the main counterpart to Gucci Première, which has been a huge success for us — we're very confident that with Made to Measure we'll replicate that success," said Luigi Feola, global vice president of P&G Prestige, which has had a license with Gucci since 2006.

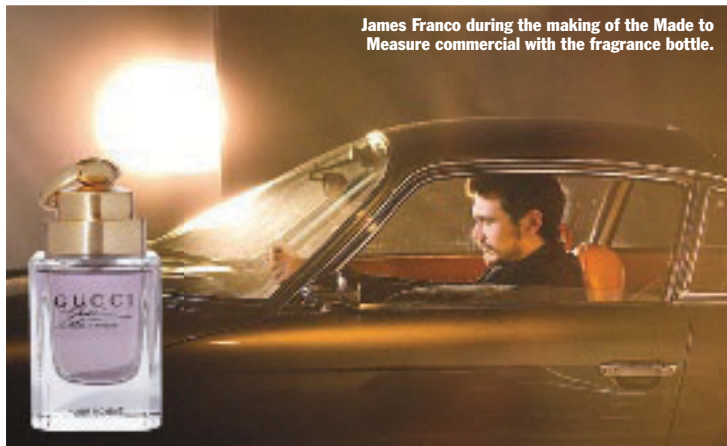
Just as Gucci Première was inspired by the couture line of the same name, so is Made to Measure a reference to Gucci's customized suit, shirt and shoe service, which made its debut in 2011 with none other than Franco modeling in a moody black-and-white campaign shot by French photographer Nathaniel Goldberg.

Feola also said Made to Measure is likely to drive category growth as consumers trade up to a higher price point.

"[Giannini] came to us with this vision of what she wanted for Made to Measure. She is quite demanding — she's the force behind the fragrance," Feola said, adding that Gucci has been one of the fastest growing brands in the beauty industry in the past five years, and is notably strong in Asia. Giannini, he said, was involved in all aspects of product development, including the bottle design and pearl gray and gold packaging.

"On [the bottle] we celebrate the most iconic Gucci motifs like the Guccio Gucci signature, the golden hand-brushed horsebit featured on the cap, as well as the diamanté pattern and the web stripe on the outer pack," noted Giannini.

Top notes include Calabrian bergamot, Tunisian orange flower, French lavender and aniseed, while the heart is composed of Sri Lankan nutmeg, water lily, juniper berry, plum and cinnamon, over a base of Andalusian cistus labda-



James Franco during the making of the Made to Measure commercial with the fragrance bottle.

PRODUCT PHOTO BY THOMAS INNACCONI; FRANCO COURTESY OF P&G PRESTIGE

"[The fragrances] both reflect a refined individual taste and echo the aesthetic of the world of cinema — glamour, sophistication and excellence," said Gucci creative director Frida Giannini. She added: "James has an innate ability to fuse classic with contemporary style and interpret formalwear in an individual way, personifying the spirit of our Made to Measure man our clients relate to."

"I'm always excited to work with Gucci, and the relationship has grown a lot. We are great collaborators and are on the same page," said Franco, who recently directed an adaptation of William Faulkner's "As I Lay Dying" and appeared in "The End of the World" with Jonah Hill and Seth Rogen. "I come from the film world, and it's a very collaborative place. The making of a film is dependent on craftspeople of different kinds, and when you start working at a certain level, you expect that others will be at the top of his or her game. And I think it's the same in the fashion world — there are ideas or concepts, new styles that are developed."

Made to Measure targets a more sophisticated customer, Feola added — the type of client who might well buy a Gucci suit, as well as the sort who aspires to do so someday. He noted that according to P&G research, Gucci's concepts of "heritage" and "craftsmanship" resonate with customers who perceive "a strong connection with the Gucci brand and its male fragrance of-

num, patchouli, leather and amber.

Feola would not discuss sales figures. Asked to gauge first-year sales for the fragrance, industry sources said it could bring in \$180 million at retail in its first year on the market.

Harrods will have a quick global exclusive and will introduce the scent to customers in July, followed midmonth by Macy's. In August and September, Made to Measure will hit shelves in all international markets excluding China, where it will arrive soon after.

When distribution is complete, Made to Measure will be available at approximately 18,000 doors worldwide. A 50-ml. bottle will retail for \$68 and a 90-ml. bottle for \$88; a 90-ml. aftershave lotion will sell for \$62, a 150-ml. shower gel for \$35, a 75-ml. aftershave balm for \$44 and a 75-g. deodorant stick for \$28.

Film director Nicolas Winding Refn, who worked with Gucci last year on the Première campaign in Los Angeles, chose the same location for the Made to Measure TV commercial: The camera's eagle-eye view is directed at the nighttime glow of city lights, and a steady stream of cars across freeways are lit by red and green flashes. A debonair Franco is shown driving a vintage sports car and taking in the scene.

Mert Alas and Marcus Piggott shot the print campaign, and Riccardo Ruini, creative director at Rem, handled art direction.



Emporio Armani



Moncler Gamme Bleu



Canali



Etro



Fendi

FOR MORE IMAGES, SEE
WWD.com/
runway.

Emporio Armani: Polish your mirrors and pick up your weights, boys. Giorgio Armani's spring collection for Emporio is filled with figure-hugging silhouettes for buff bodies.

Armani described the collection as "urban sportswear" and said he wanted to offer a broad range of apparel for spring — not just holiday wear. He also worked on innovative fabric treatments, finishes and weaves, as in curve-hugging jacquard sweaters with digitally inspired geometric patterns, and semisheer knitted sweater-jackets. There were stick-to-the-ribs biker jackets in leather,

suede or bonded cotton — and wacky sunglasses that covered half the face like welding goggles.

While much of this collection played with slim silhouettes and sheer effects, there was also lots of shine: One dark blue car coat glowed like a starry night, while a motorcycle jacket had a silvery sheen. The palette was mostly navy and white with punches of iridescent fabric in green and pink. In case anyone needed to be reminded of where Armani, king of gray, stands on the subject of bright colors, he told reporters after the show: "Who wears them? Who dresses

in yellow or red? They're theoretical shades — ones that stay on paper."

Moncler Gamme Bleu: Thom Browne clearly got a kick out of his cricket-inspired collection. He transformed the runway into a pitch, with several dozen cricket balls lining the freshly laid turf. Models paraded nonchalantly in matching gear, before sitting down for a group portrait taken with an antique 19th-century studio camera. It was just the kind of spectacle one expects from the New York designer. The collection was mostly white, boasting multilayered looks running

the gamut from Chesterfield coats and trench coats to capes and actual cricket sweaters. Quilted blazers were worn over perforated knee-length tunics over knitted cardigans, for instance, and were matched with padded trousers or roomy Bermuda shorts — much like the ones you would expect to see at a real match.

Canali: Canali continued to loosen and lighten up for spring. Thanks to a playful mix of micro-patterns reminiscent of heritage prints and stripes, the lineup skewed young and elegant. Prints ranged from very subtle to ostentatious, as seen on a retro wallpaper print on a topcoat.

Open shirts with Fifties collars worn under form-fitted double-breasted jackets had that affected Riviera look to them. By contrast, a cropped denim blazer and shirt probably marked the most important evolution for this traditional Italian tailoring company.

With Giorgio Morandi and Yves Klein as cues, the palette stretched from vivid blue and olive green to rich yellow.

Trends of The Season

- Looser fit — in suits and outerwear.
- Prints: floral, graphic, geometric.
- Summer leathers.
- Nineties streetwear.
- Fifties retro.
- Active — from surf and hiking to cycling.
- Colors: beige, orange and all shades of blue.
- Cool comfortable shoes: slip-ons, sneakers and sandals.
- Coated and technical fabrics.
- Boxy cropped jackets.
- Oversize bags and backpacks.

Etro: The masked crusader Zorro and the Mexican rodeo-like tradition of the Charrería inspired Kean Etro for this season's collection, which was packed with embroidery, tooled leather, and suede patchwork flourishes on ranger jackets and trousers that resembled chaps.

There were cowboy shirts galore, some of which were embroidered with bright threads, and tooled and laser-cut leather on pieces ranging from trousers to trench coats to shirt jackets. Shades ranged mostly from sand to dusty ground, although there were shots of color: pastel patchwork jackets, a lilac suit and shirts in tangerine, bougainvillea pink and sunflower yellow. Other shirts came printed with checks or a variation on the house's signature paisley.

Fendi: The Roman house staged its own desert storm, sending models parading in a continual loop down dunes the color of a popular Italian side dish. "No, it's not polenta. Don't taste," laughed Silvia Venturini Fendi about the yellow sand strewn everywhere at Fendi's sprawling Milan headquarters.

"Extreme heat" was the springboard for her streamlined collection: the suits crisp and slim; the outerwear oversize. Venturini Fendi exercised her love of raw edges, trimming some pockets and seams with contrast strips meant to represent tape "because this is a luxury product and it is meant to last forever, so when it frays you just tape it and still wear it," she said. Colors were saturated — rust, ochre and indigo — when they weren't made to look faded by the sun, as on an oversize T-shirt.

While at times derivative of other recent European runways, Venturini Fendi was in sync with the workwear reference that's big this season, adding extra functional details of her own, including detachable sleeves. Weekenders did double-duty, too, with a strap to piggyback a foldable briefcase.



SPRING 2014
MILAN
MEN'S
COLLECTIONS

Marc Jacobs



Umit Benan



Diesel Black Gold

Marc Jacobs: Jacobs referenced everything from a young Elvis Presley to Dust Bowl-era workwear for spring, yielding a quirky and diverse collection loaded with personality.

In line with the brand's "weird luxury" mantra, collegiate and dinner jackets came in meaty linen; roomy cargo shorts in pin-striped wools. Meshlike knits were rendered in silk and were cool to the touch. Shawl lapels on jackets and flashy fabrics heightened the retro Las Vegas mood.

While many Italian designers are only now getting in on the streetwear trend, Jacobs has been there for years, thanks to a long collaboration with Brooklyn graffiti artist Bast, who left his mark on the Staff International showroom walls — along with Hawaiian shirts and hand-painted sneakers in the collection.

Umit Benan: Despite the antigovernment protests in Turkey, and Umit Benan's own rebellious streak, the designer displayed a more mature and carefree approach to fashion for spring.

For the show, Benan recreated a "meyhane," a men's-only Turkish café, where a musician played a darbuka. Treading slowly over carpets, the models, each wearing a cartoonish mask with a fez and moustache, resembled characters of a slightly surreal movie.

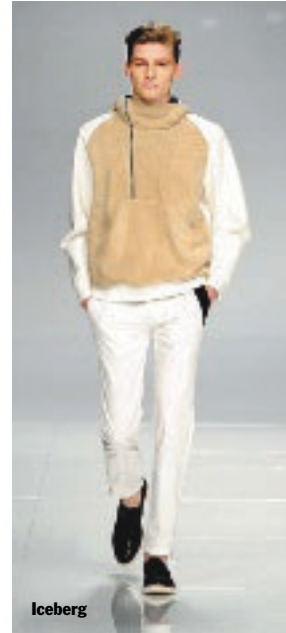
The look that opened the show — a three-piece checkered suit featuring rounded lapels and double-pleat drop-crotch pants — set the tone for an elegant yet relaxed collection that included shirts and kaftans with Nehru collars. For the outerwear, Benan shaped suede into a field jacket, a perforated zipped bomber and a trenchcoat.

Injecting an athletic touch into the collection, he also used a perforated jersey with a technical effect for an ample duster, which looked padded, worn with a knitted polo shirt and clean pants.

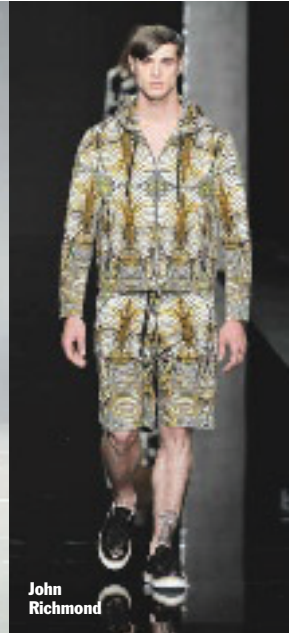
Diesel Black Gold: Referencing military and workwear for spring, the Diesel Black Gold collection was slightly more strict than usual, built mainly on black and white, and focused on outerwear. There were ice-gray bombers and lightweight parkas blooming with same-color floral prints, while tailored suit jackets and a series of tuxedos mixing denim and leather struck a more elegant note.

Among the lighter and more carefree looks were slouchy striped pants cut midcalf and matched with leather T-shirts.

Iceberg: For his first collection as Iceberg's new creative director for men's wear, Federico Curradi delivered a sporty and urban-minded collection. "I'm attracted by the frenetic pace of the city, so I was thinking about dynamics, how we move around in a city environment and how to give the clothes a sense of movement," he said before the show. The result was a series of sporty separates in a palette



Iceberg



John Richmond



Vivienne Westwood



Dirk Bikkembergs

of cobalt blue, tangerine and olive, as in a blue-and-white leather biker jacket, or a tailored orange jacket with micro-perforations.

Some sweatshirts came with suede panels at the front and patches of perforated leather, while others were embroidered with an abstract patchwork of color. There were thickly ribbed knits, and a parade of crinkly fishtail raincoats, clearly made with Londoners in mind.

John Richmond: The designer channeled a tribal theme for summer, splashing ethnic prints on fluid, cropped pants or a laser-cut orange leather biker jacket. Richmond also mixed and matched shiny fabrics for a patchwork blazer and a bomber, both with leather sleeves.

Vivienne Westwood: The English designer took inspiration from India, putting bright colors and vivid graphics center stage. They peppered a fluid silk shirt worn with a deconstructed

linen suit, an ample kaftan paired with rolled-up cotton pants and an over-the-top belted silk jumpsuit. Standout ensembles included a softly tailored suit in rust worn with a pale orange cardigan, and a beige blazer worn with matching track pants.

Dirk Bikkembergs: Hamish Marrow staged the show on the 39th floor of a Milanese skyscraper. Models wearing superize goggles took position on mirrored cubes, sporting a plethora of highly innovative fabrics.

There was ultrathin nylon, interwoven with glittery aluminum on a pale gray raincoat; floral perforations on extra-light leather for sporty jackets, and 3-D mesh mixed with perforated panels for fitted T-shirts.

Silhouettes were grounded on slouchy Bermuda shorts that were matched with either windbreakers or suit jackets, as wild floral prints, some in gaudy fuchsia, made a strong statement amid the predominantly white lineup.

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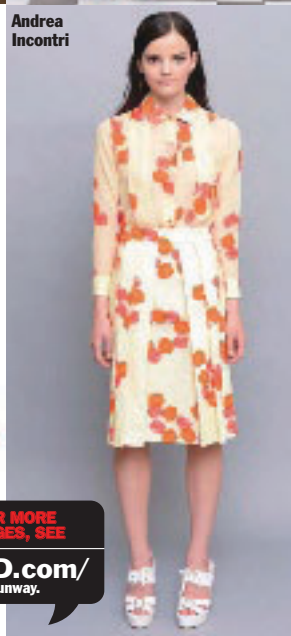
Antonio Marras



Vionnet



Tracy Reese



Andrea Incontri



Balmain

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PHOTOS BY DOMINIQUE MATHE AND GIOVANNA PAVESI

Resort 2014

Alexander McQueen: Liberated ladies. Creative director Sarah Burton took her inspiration from Forties workwear and the next generation's flower children. She alluded to World War II factory girls with great riffs on uniforms: Nipped-waist jackets done in thick cotton, which was often distressed or flocked, had signature McQueen peplums, exaggerated utility pockets and military belts. On the bottom were trousers, short skirts and high-waisted shorts, all belted low on the hips for a trompe l'oeil bumster effect. The robust take on elevated utilitarian turned sweet and sexy with apron dresses worn with layered cotton poplin underskirts edged in broderie anglaise.

Using the workwear silhouette as a through-line, Burton moved the collection into late-Sixties/early-Seventies territory, showing raw-edged denim patchwork catsuits

and pantsuits, as well as looks replete with fabulous haute hippie embellishment. Cropped, flared pants were embroidered with a summer meadow's worth of bright flowers, and for evening, Burton's free spirit was ready to seduce in a stunning halter gown done in an elaborate patchwork of delicate ivory macramé. Around its collar was a choker of embroidered flowers that fell into a neckline that plunged well below the navel.

Balmain: Olivier Rousteing demonstrated a softer touch for resort by contrasting athletic influences with a more fragile sense of femininity. "I wanted something lighter, and took inspiration from ballerinas, the tutus, the tulle and lace, but mixed with something sporty," he said. The designer did so mainly through

his fabric choices, which ranged from Chantilly lace and plumetis tulle to black leather and denim.

Staying true to his Nineties proclivities, Rousteing also continued to play with elaborate embroidery, here in pastel-colored roses and chain motifs, as well as a large houndstooth embellished with black Swarovski Elements. While a feather-hemmed white coatdress felt delicate, a black quilted leather jacket and stone-washed denim cowboy shirts veered on the boyish side, as did black-and-white houndstooth tweed dungarees, which he countered with lace T-shirts.

Antonio Marras: Antonio Marras likes to tell a story with each collection. For resort, he set the scene in Capri, where poet Pablo Neruda lived out a love story with singer Matilde Urrutia, his third wife. In line with the inspiration, the clothes were full of romantic touches, like the poetic and sweet floral motifs that adorned a puffy

dress embellished with a bow, as well as a bouclé coat, which he showed with a matching bra top and knee-length skirt. The designer also embraced a naval theme, decorating, for instance, a boatneck column dress with colorful stripes.

Vionnet: "The colors are vibrant and there is a little influence of Latin America," said Vionnet owner and creative director Goga Ashkenazi of resort. While silhouettes had a Forties and Seventies feel, Ashkenazi actually took cues from a dress designed by Madeleine Vionnet in the Twenties featuring a horse motif. She used this in several ways, from a striking print on a belted cotton top and a bias-cut dress to a leather intarsia on a ponyskin cape. Elsewhere, Ashkenazi played with surface details by embellishing a pair of flared pants with hand-painted plastic petals.

Tracy Reese: "Nerd chic — it's being comfortable as yourself without trying to hard," said Tracy Reese of her resort

lineup, which she positioned as buy-now-wear-now. In addition to a mash-up of men's wear plaids on a Neoprene coat and sheath dresses, Reese offered pieces that had city and get-away appeal: textured knits, full skirts and bikini tops. Her signature prints appeared throughout, including camouflage, distressed florals and a cat.

Andrea Incontri: A play of contrasts — namely fluid silhouettes and more rigorous, constructed looks — defined most of Andrea Incontri's resort lineup. The designer, who offered various floral patterns, showed one such silk chiffon draped strapless maxidress, and a pleated silk knee-length skirt with a matching shirt. These ultrafeminine looks were balanced by such clean-cut pieces as a round-neck tunic featuring a geometric panel across the front. Incontri also dabbled in denim, reworking it for a sailor-inspired frock cinched with a bicolored belt, for example.

FASHION SCOOPS

TO HAVE AND TO HOLD: Hedi Slimane

Slimane continues to march to his own drummer. While retailers had a chance to peruse his cruise collection for Saint Laurent in person during presentations in New York from June 7 to 12, members of the press



are getting their first glimpse online. Based on the black-and-white photographs featuring model **Sasha Pivovarova** and shot by Slimane, the designer has dialed back the grunge factor of his fall ready-to-wear collection to focus on chic basics in a mostly monochrome palette. These include the house's trademark sheer chiffon blouses, given a masculine edge with black cigarette pants in leather or wool, and teamed with a fitted white blazer or a cropped black jacket with a glittery trim. High-grazing dresses in metallic fabrics were toughened up with statement belts or biker jackets, while evening turned sophisticated with long gowns featuring asymmetric necklines or hems. Heavily sequined jackets, including one in an abstract leopard motif, emphasized the luxe factor. Fashion editors will be able to get a closer look at the clothes at a presentation in Paris on July 3.

— JOLLE DIDERICH

STRIKE UP THE BAND: Scott Sternberg

What does a young rocker with cabin fever look like? Ask **Scott Sternberg**, who used a young **Mick Jagger** as the inspiration for **Band of Outsiders**'

spring 2014 men's collection. "He was quite the prepster in the early Seventies," said Sternberg. "I wanted to capture that cool, sexy, easy, youthful vibe, and I had this fantasy of what hotel living would be like for a guy like Mick Jagger."

Sternberg then happened upon an image of a vintage matchbook from Chateau Marmont, and hatched the idea to stage the brand's third live-streaming event — this time at the famed Hollywood hotel — in lieu of a runway presentation.

Musician **Davendra Banhart** was filmed "Big Brother"-style by multiple cameras positioned in Suite #29 as he changed into 21 looks over the course of one day. The real-life fashion show began with Banhart waking up on Sunday morning in a madras patchwork robe and shorts that stuck close to the company's preppy DNA, as did other pieces like a three-piece linen tweed suit and a windowpane check short suit. There were some sly departures from the classics, such as a tan leather hoodie and navy leather shrunken schoolboy blazer; a degraded denim suit and a gold nylon taffeta training suit. "You



have to keep your references consistent to keep customers, but we also try to break the mold," said Sternberg. — **MARCY MEDINA**

IN THE FUTURE: Versace is investing 25 million euros, or \$33 million at current exchange, in development this year, mainly aimed at boosting its retail network, said the company's chief executive officer **Gian Giacomo Ferraris**. The executive reiterated that the company is evaluating its growth opportunities, eight months after tapping Goldman Sachs and Banca IMI. "At the end of the yearlong mandate we will see whether we will further develop the company on our own, through an initial public listing or with a partner. In any case, the Versace family will not relinquish control," said Ferraris.

In April, Versace reported 2012 group revenues of 408.7 million euros, or \$523.1 million at average exchange, up 20 percent compared with 2011, and, commenting on the results, Ferraris said at the time there were no immediate plans to take Versace public or sell a stake. However, he did set a target for when that might happen: when the company hits sales of 500 million to 600 million euros, or \$646.6 million to \$776 million at current exchange.

Siblings **Santo** and **Donatella Versace** hold 30 and 20 percent stakes, respectively, and Donatella's daughter, **Allegra Versace Beck**, owns 50 percent of the firm. — **LUISA ZARGANI**

VALUE CHAIN: Ballantyne has tapped **Roberto Menichetti** as its new creative director.

Perhaps best known for his stint at Burberry, where he was creative director from 1998 to 2001, Menichetti has also designed for brands including Guy Laroche, Jil Sander and Céline. At Ballantyne, he is to oversee men's and women's collections.

"When you work for brands, the most important thing is to give value to the products," Menichetti said. "Ballantyne has a strong heritage, and my goal is to take the brand's real value and make it contemporary." — **ALESSANDRA TURRA**

CURL UNINTERRUPTED: Conair is looking to shake up the hair tool category with a new implement said to create uniform curls with minimal effort. Launching

in mid-August at Ulta stores, **Curl Secret** from Infiniti Pro by Conair features a technology that draws hair into a heating chamber for an even dose of heat. Unlike curlers or curling irons, which have been used by spiral-seeking women for more than a hundred years, the \$99.99 device pulls in the fragile hair tips last, ensuring minimal damage and end splitting.

"This is a category that doesn't yet exist," said **Robin Linsley**, vice president of marketing for Conair. "We believe this is the biggest innovation in hair since [the corporation] introduced the pistol-grip hair dryer in 1960." — **BELISA SILVA**

SILK AND PSYCHO: James Franco

— he of the multiple creative projects — is in Milan this week to show a cut of the documentary he's produced about Gucci, "The Director," one in a series of three films about creative enterprises. "I'm looking at their similarities and their differences, and because of my relationship with **Frida** [Giannini, Gucci's creative director], she was a natural person to focus on. I pitched her the project two years ago, and we've been working on it since then."

"The Director" is directed by **Christian Voros** — who was also a guest at the Gucci show on Monday — as are the other two documentaries, one of which focuses on "Saturday Night Live," while the other is about the fetish company Kink. Franco also has a show of his own work at Pace London, curated by **Douglas Gordon**. "There are films, sculptures, paintings based on Hitchcock's 'Psycho' — it's called 'Psycho Nacirema,'" he said. — **SAMANTHA CONTI**

MORE GUCCI: "It's a real project, we had so much fun working together," **Frida Giannini** said of the capsule collection she designed with **Lapo Elkann** for Gucci at the opening of the new Gucci men's boutique in Milan on Sunday. Giannini, who previously worked with Elkann on the Fiat 500, said they enjoyed "pulling out archival pieces and going through Lapo's own closets at the same time." Giannini said that she had faith the capsule collection, which reflects Elkann's quirky sense of fashion, will perform well at retail. "We sell best when

we press the accelerator," she said. In the superpacked space dedicated to the collection, Elkann remarked, "You can tell there is substance in this. We are friends and a team, and we each worked in the areas where we are the strongest." — **LZ**

TIME OUT: While actor **Michael Pitt** was shielded by bodyguards as he tried to get to his seat at the Calvin Klein show on Sunday, **Henrik Lundqvist** was happily signing autographs. It's chill-out time for him, he said. "The first couple of weeks after a season you try to relax, so I'm hanging out with friends and family back in Sweden," explained the New York Rangers goaltender. "But I will start working out next week." His routine consists of gym and a lot of tennis, he divulged. "Tennis is great for my legs and back, and then I start skating end of July."

Meanwhile, **Jack Savoretti** was happy to talk about the inspiration behind his new album, "Before the Storm." "It's about growing up, looking at yourself in the mirror and realizing you are one of those people you are criticizing all your life," the sympathetic Italo-English folk singer explained, noting that he was touring through Europe this summer before kicking off his U.S. tour in October.

Later that evening, Lundqvist, Savoretti and Pitt headed to a dinner that Calvin Klein execs threw in an Art Nouveau building located within Milan's Spanish walls. — **PAULINA SZYMIDKE AND A.T.**

CAMP WITH ZEE: **Joe Zee**, Elle's creative director, is adding camp counselor to his resumé. Fashion camp. Zee and his partner, **Rob Younkers**, an instructor at Parsons the New School for Design, are starting on Aug. 5 a two-week crash course in design and garment construction called **Stitched Fashion Camp** for boys and girls, ages 10 to 14.

The fashion teens will spend six hours in a studio in East Hampton, N.Y., getting lessons on illustration, design, construction, styling — even visual merchandising, according to its Web site. "They will sew a skirt or shorts, rework a T-shirt, and create a look from their illustrated collection," said a description of the curriculum. Price? \$1850, supplies included. — **ERIK MAZA**

Coach Names Vevers to Succeed Krakoff

(Continued from page one)

Frankfort added, "The appointment of Stuart Vevers marks an important milestone in our brand transformation, currently under way. We are extremely pleased that he will be leading our strong creative team already in place, bringing his unique aesthetic and personal style to Coach. His depth and breadth of experience will be an invaluable asset to the business in general — and the design team in particular — as we continue to evolve the brand."

Vevers will be responsible for leading all creative aspects of Coach, including women's and men's design, brand imagery and store environments. Prior to his five-year stint at Loewe, Vevers served as creative director of Mulberry from 2005 to 2008. Vevers' early stomping grounds included Calvin Klein, Bottega Veneta, Givenchy and Luis Vuitton. In 2006, the designer won the British Council's Accessory Designer of the Year award.

At Loewe, the 167-year-old Madrid-based brand that was acquired by LVMH Moët Hennessy Louis Vuitton in 1996,

Vevers had a keen focus on developing the men's bag business. That category grew 40 percent in 2012 over the prior year, according to reports from WWD, which said that market sources estimated that Loewe generates annual sales of 250 million euros, or \$327.9 million.

The search was conducted by Karen Harvey Consulting.

For Coach, men's has been a growth driver and a major focus in key markets such as Asia, where a bag is one of the go-to accessories for both genders.

As a result, Coach has not only been opening men's boutiques, but it has also revamped its store layout to include a dual-gender format. This has paid dividends, as the firm is on track to generate at least \$400 million in sales this year in China, and its men's business is on course to earn sales of more than \$600 million globally in fiscal 2013, up 50 percent from last year.

Coach, which earned \$1.04 billion in annual net income, or \$3.53 a diluted share, on \$4.76 billion in sales in fiscal 2012, is in the process of turning the brand into more of a

lifestyle player. It hopes to do that with the addition of quarterly capsule collections that integrate all of its offerings — from bags and footwear to outerwear, apparel, small leather goods and jewelry. The brand, which has to wrangle with tough competitors such as Michael Kors and Tory Burch, is also in the process of elevating its product in terms of design and price. Vevers should know a thing or two about that, as the best-selling bag at Loewe is priced at 1,600 euros, or \$2,099 at current exchange.

A key reason Vevers was selected over perhaps flashier candidates was the fact that he could devote all his time to the brand.

"A primary focus for Coach was working with someone who could be exclusively focused on Coach," a source familiar with the situation told WWD.

In Krakoff's case, the balancing act of working with Coach and on his own line became increasingly difficult.

"Coach is an exceptional brand and company that I've long admired for its rich heritage," offered Vevers. "I am excited to drive Coach's next stage of transformation."



PHOTO BY GIOVANNI GIANINI

TEXTILES

Yarn Spinners Seeing an Upswing

By EMILY BACKUS

STORMY ECONOMIC conditions have darkened prospects for many Italian yarn spinners in recent seasons, but industry operators say long-awaited recovery in Japan, plus growth in the U.S. and other export destinations, are reshaping the sector to benefit high-end specialists, and stoking the forecast for the coming season.

Spinning mills will show their fall-winter 2014-15 yarn collections at the Pitti Filati yarn fair July 3 to 5 at the Fortezza da Basso in Florence.

"What is interesting is that high-quality yarns are growing, while medium and medium-low level yarns are stagnant," said Raffaello Napoleone, chief executive officer for fair organizer Pitti Imagine.

"It hasn't been a bad season," added Napoleone, meaning sales for the spring-summer 2014 yarn collections were not as negative as industry figures seem to indicate.

Italian yarn exports dropped 6 percent in the first quarter of 2013, said Napoleone, citing Italian fashion and textile con-

sortium Sistema Moda Italia. An SMI report also found that yarn exports contracted 4 percent in 2012, giving the impression of a negative trend.

"The greatest suffering was found for spinning" in the Italian textile sector, while "silk weaving appears to be the best performer," wrote SMI.

Napoleone maintained that the outlook is positive. Prepaid visitor registrations to Pitti Filati are up 15 and 16 percent for foreigners and Italians, respectively. The return of Italian visitors marks a significant change from recent fairs that have seen a squeeze on domestic buyers due to Italy's troubled economic climate.

"We're beginning to see positive signs," Napoleone added. "We are expecting a good fair."

Napoleone explained that yarn exports to higher-cost manufacturing markets like Germany, France, the U.K. and the U.S. have picked up, while exports had contracted to lower-cost manufacturing locations such as Romania, Turkey, the Czech Republic, China and Tunisia.

SMI found that exports for the textile and clothing sector — including yarn, fabrics and



Here and right: cashmere from Cariaggi.



garments — grew 15.1 percent to the U.S. and 14.9 percent to Japan in 2012.

"We had Japanese visitors who we haven't seen for a long time," said Stefano Salvaneschi, head of the premium cotton yarn-maker Iafil, speaking of the January edition of Pitti Filati.

Premium cashmere yarn-maker Lanificio Cariaggi reported sales were up nearly 14 percent in 2012 over 2011, closing at 106

million euros, or \$141.4 million at current exchange, for 2012.

Cristina Cariaggi, a director, called sales "on trend" for 2013 with "modest growth."

"In terms of turnover, 2012 was a good year," said Stefania Bernardi, area manager for high- to medium-end merino wool yarn specialist Lanificio di Tollegno, who added that 2012 sales were about 150 million euros, or \$200 million, up 6 to 7 percent over 2011.

While 2013 has so far proven more difficult, Bernardi said there was reason to be upbeat. She explained that the year is far from over, since the wool yarns for winter col-

\$47.3 million, in 2012, president Alessandro Bastagli said.

Bastagli called the firm's creative viscose offerings the "battle horse" of the business, although the winter collection is enriched with exotic woolsens such as mohair and baby alpaca.

Fancy viscose yarn-maker Filpucci reported earnings up 5 percent in the first quarter over the same period in 2012, but orders soared by 30 percent, driven by fashion demand for viscose for summer 2014 high-end collections, vice president Federico Gualtieri said.

Filpucci focuses on satisfying a narrow luxury market for summer, but spans a wide range



The next edition of Pitti Filati is set for July 3 to 5.

“What is interesting is that high-quality yarns are growing, while medium and medium-low level yarns are stagnant.”

— RAFFAELLO NAPOLEONE, PITTI IMAGINE

lections account for about 80 percent of sales.

Premium viscose and exotic animal fiber-spinner Lineapiù forecasts light growth in 2013. Lineapiù is expecting turnover of sales of 36 million euros to 37 million euros, or \$48 million to \$49 million, this year compared with 35.5 million euros, or

of luxury and diffusion yarns for the high-volume fall and winter season, a strategy that "is going very well," Gualtieri said.

"We offer three winter collections made in Italy," he said. "One is fancy [viscose] yarns for the high-end market. Then we have the 'Woolsens' collection [based on animal fibers] for the medium range. We also have a diffusion



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Historical picture Filatura di Tollegno



line of fancy [viscose] yarns for the medium range.”

Filpucci will introduce “Glow” yarn in its upcoming winter collection. The idea for the glow-in-the-dark fluorescent mohair came from fashion designer Alexander Wang, Gualtieri said.

While Filpucci is also banking on continued interest in shimmering Lurex, Cariaggi’s winter cashmere collection is headed for warm natural tones like amber, honey, beige and white.

Cariaggi has elaborated on the idea of wrapping up in “clouds” of yarn that have the lightweight qualities of the spinner’s summer yarns, but with added volume, softness, luminosity and furlike effects.

Cariaggi is introducing Wave (87 percent cashmere, 13 percent silk) as part of its “Fantasia” range of cashmere-silk blends that was launched last winter. Wave joins silk and cashmere fibers through a special technique, creating unusual printed effects. Also part of the Fantasia range are Nuage (74 percent cashmere, 26 percent silk), which exposes cashmere fibers for a brushed knitwear effect, and bouclé (93 percent cashmere, 7 percent silk), a Persian-effect bouclé yarn.

Lanificio di Tollegno

is also fluffing volume into extrafine wool for soft, lightweight chains, and is reinterpreting merino wool through a spirited yarn called “Wild” and a voluminous yarn dubbed “Scout.”

While the high season for premium Egyptian cotton yarn spinners Iafil and Filmar is fading with warm winter yarn collections, neither is sitting out the July fair. Iafil is offering carded Peruvian alpaca worked in Italy’s Biella wool district with a double-dyed finish. Filmar is launching a book and a Web site on the Egyptian Cotton Museum in Cairo to share the history and culture of Egypt’s long-fiber cotton production.

Filmar and spinner Olcese are also continuing their efforts to re-launch Filosozia-certified, gassed-cotton yarn they reintroduced last season. Devised in the early Eighties, the soft hypoallergenic cotton was made with extralong staple cotton from Egypt, enabling spinners to make silkier yarns that were less prone to pilling. A Filmar spokeswoman said certification and rebranding initiatives are under way, as well as collaborations with New York’s Fashion Institute of Technology and Milanese art school NABA.

New Vitality For Viscose

EVERYTHING OLD is new again.

Italian luxury yarn spinners say orders are up for viscose, which is considered one of the oldest fibers used as a silk alternative and should be prevalent across spring 2014 knit collections.

Made from chemically processed wood pulp, viscose is a versatile fiber suited to fluid jerseys and cool, absorbent and breathable knits.

“Our sales for pure viscose are the best we’ve seen since 2004,” said Federico Gualtieri, vice president at Filpucci, a fancy yarn spinner.

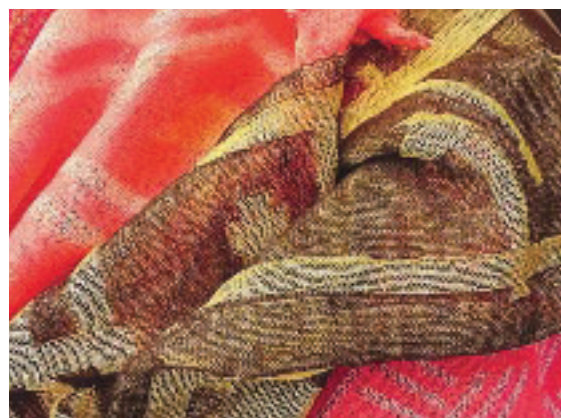
Gualtieri chalked up the viscose boom to a fashion trend, and said it explained why the firm’s orders were up nearly a third over the same time last year. Filpucci’s viscose offerings include lightweight yarns, jacquard effects, crepe and Lurex accents.

“We’ve seen viscose sales rise more than 30 percent,” said Giuliano Coppini, a founder and creative head at fancy yarn specialist Lineapiù Italia. “Clients are buying flowing, sensual yarns and more crepe, especially for evening,” in colors such as beige, black and red, often with a glittery or shiny finish.

Ilaria Taddeucci Sassolini, who runs Lanificio dell’Olivo’s creative, marketing and sales areas with her sister, Chiara, said viscose has been strong for years and isn’t just for summer anymore.

“It’s becoming trans-seasonal,” Sassolini said.

— E.B.



Here and above: viscose fabrics from Filpucci.

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A yarn array at the Lineapiù Museum.

TEXTILES

Lineapiù's Road to Recovery

By EMLY BACKUS

PRATO, Italy — When the world took note of Michelle Obama's new look with bangs — posted on her 49th birthday — it also marked a milestone and a connection to fancy yarn spinner in Prato, near Florence, saved from the ashes of bankruptcy three years ago by a successful Italian government intervention.

In the White House photo, Obama wore a red jacquard jersey dress designed by Zac Posen, which spinner Lineapiù Italia says was made from its Giselle and Perseo yarns.

The 38-year-old premium spinner has a roster of present and past clients that reads like a list of runway collection

highlights — Chanel, Giorgio Armani, Christian Dior, Prada, Gucci, Dolce & Gabbana, Valentino, Donna Karan, Azzedine Alaïa and Calvin Klein — yet it very nearly shut its doors in 2009.

A government-appointed administrator, Giovanni Grazzini, worked for a year and a half to cure the ailing business, and by the time he left, he said, it was turning a profit, unusual for any company in Lineapiù's financial position or sector at the time. Grazzini's work ended when clothing entrepreneur Alessandro Bastagli bid for a 56 percent stake in the firm.

Bastagli's main business over the years has been selling clothes and accessories under license, including Everlast sportswear in Italy for the last 30 years and Gold's Gym.

"This was our first industrial reality," he said, referring to Lineapiù Italia, "At first, I didn't think we were up to the task."

Lineapiù was founded in 1975 with a mission to approach yarn "with a prêt-à-porter mentality" when most Italian spinners made basic products, said Giuliano Coppini, one of Lineapiù's founders, former head and onetime majority stakeholder.

Coppini's stake was wiped out when Lineapiù fell under bankruptcy protection, but he has stayed on as Lineapiù Italia's honorary chairman.

The company grew for 25 consecutive years until 2001, wrote auditor Roberto Marrani in a 2009 assessment commissioned by Grazzini.

At its peak, the firm's sales had reached 100 million to 130 million euros and had about 1,000 employees in 14 different businesses around the world, said Coppini.

Before Grazzini's arrival, Lineapiù possessed two main branches: its core businesses — Lineapiù and its less expensive off-shoot, Filclass — and a large cotton spinner called Cotonificio Roberto Ferrari that it had acquired in 1996.

"The cotton spinner in Brescia was the main source of losses," said Paolo di Paolo, Lineapiù Italia's administration director. "It had excessive fixed costs when cotton prices became weak."

The group tried to make the cotton spinner profitable, like creating bespoke yarns in an array of natural and synthetic fibers using cotton-working machinery, Marrani wrote.

Business chugged on until it collapsed in 2008, when the U.S. financial crisis and a weakened dollar gouged exports.

After a loan expired and with no new credit forthcoming, the company sought to recapitalize, but the stakeholders would not underwrite it. Lineapiù sought protection under an Italian bankruptcy law.

The first administrator appointed to Lineapiù thought it a hopeless cause and resigned. But Grazzini felt the core business was still essentially healthy, even after years of burden under debts and losses incurred by other parts of the group.

Grazzini set about severing poor performers from the core. The Cotonificio Roberto Ferrari was sold, a joint ven-



Enrico Iatti, chief executive officer of Lineapiù, with Giuliano Coppini and Alessandro Bastagli.

ture in China was let go and some commercial offices shuttered.

Di Paolo said Grazzini's "brilliant intuition was to let the healthy part of the business continue to work....He didn't paralyze the company in the way extraordinary administrators usually do. Under Grazzini the company carried on with fairs, collections and serving clients."

But Coppini said the real credit goes elsewhere still.

"Our clients saved the heart of this company," he said. "All of our clients who, even in our moments of grave difficulty, still remained loyal to the company."

Bastagli has invested in the spinner's relaunch, building new headquarters, buying new machinery, bringing back workers and creating a company museum with newly renovated archives that include 38,000 yarns dating back to 1975 and an impressive array of knits donated by major designers. Bastagli said he has so far invested about 14 million to 15 million euros, or about \$18.5 million to \$20 million, in Lineapiù Italia, and that his stake there represented about 40 percent of his own current holding.

Bastagli reports that despite an uncertain economic climate, Lineapiù Italia continues to turn a 7 to 8 percent profit and to grow. He expects revenues to reach 36 million to 37 million euros, or \$47 million to \$48.6 million, in 2013, up from 29.7 million euros, or \$39 million, in 2010.

"This is a company that is very healthy, very stable," he added.



Lineapiù's museum and archive.



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THE FIBER PRICE SHEET

The last Tuesday of every month, WWD publishes the current, month-ago and year-ago fiber prices. Prices listed reflect the cost of one pound of fiber or, in the case of crude oil, one barrel.

FIBER	Price on 6/24/13	Price on 5/27/13	Price on 6/25/12
COTTON	81.04 cents	82.18 cents	66.8 cents
WOOL	\$4.46	\$4.54	\$5.08
POLYESTER STAPLE	\$1.12	\$1.12	83.5 cents
POLYESTER FILAMENT	\$1.01	\$1.01	72.5 cents
MAY SYNTHETIC PPI	124.9	124.9	123.6
CRUDE OIL	\$93.65	\$94.25	\$79.76

*THE WOOL PRICE IS BASED ON THE AVERAGE PRICE FOR THE WEEK ENDED JUNE 21 OF 11 DIFFERENT THICKNESSES OF FIBER, RANGING FROM 18 MICRONS TO 30 MICRONS, ACCORDING TO THE WOOLMARK CO. INFORMATION ON COTTON AND POLYESTER PRICING IS PROVIDED BY THE CONSULTING FIRM DEWITT & CO. THE SYNTHETIC-FIBER PRODUCER INDEX, OR PPI, IS COMPILED BY THE BUREAU OF LABOR STATISTICS AND REFLECTS THE OVERALL CHANGE IN ALL SYNTHETIC-FIBER PRICES. IT IS NOT A PRICE IN DOLLARS BUT A MEASUREMENT OF HOW PRICES HAVE CHANGED SINCE 1982, WHICH HAD A PPI OF 100. OIL PRICES REFLECT LAST WEEK'S CLOSING PRICE ON THE NEW YORK MERCANTILE EXCHANGE OF FUTURE CONTRACTS FOR LIGHT, SWEET CRUDE OIL TO BE DELIVERED NEXT MONTH.

MEMO PAD

THE BODYGUARD: Posing for an ad campaign surely goes beyond the job description for most personal assistants. But ruggedly handsome **Sébastien Jondeau** — who has worked for **Karl Lagerfeld** for 14 years, and also acts as his bodyguard — was happy to oblige and appear in the Lagerfeld fall campaign.

To be unveiled on July 1 at the Bread & Butter trade fair in Berlin, the ads showcase a men's wear range produced under license since 1990 by Miltenberg, Germany-based F.D. Fashion Herrenmode GmbH. The campaign is to break in the September issue of GQ Style



Sébastien Jondeau in the Lagerfeld men's campaign.

in France, with the media buy focused on that country and Germany, where the first new-look Lagerfeld store just opened in Berlin. (A Munich unit is to follow in August.)

Jondeau, a boxing enthusiast from the suburbs of Paris, also talked about his working life in a poignant, two-and-a-half-minute video clip made during the fashion shoot at Lagerfeld's studio.

"I spend all my time with him," says Jondeau, 38, the devotion plain in his eyes. "He's my boss and I respect him." Asked if he would go to any length protecting the designer in the event of danger, Jondeau looks right in the camera and says, "Of course,

to the end. I have no limits, to protect him at least."

A teaser of the clip is to go live today on Karl.com and the fashion house's YouTube and Facebook pages. — **MILES SOCHA**

HIS TURN: French media group Lagardère, publisher of Elle in France, is set to launch Elle Man on Oct. 3, WWD has learned. "It will be a fashion magazine in the same spirit as Elle," confirmed a spokeswoman for Lagardère Active, the firm's multimedia division arm, noting that this is a one-shot for now. Elle Man already exists in China as a monthly, and Elle Man in Turkey as a supplement.

Edouard Doutour, deputy editor in chief at Elle, was tapped to head the issue. "It will be a style magazine...chic and playful, not edgy nor super hype, just like Elle," he said.

The move comes at a time when men's magazines — albeit a smaller world — are trending better than women's. Paid circulation in France of men's magazines, a segment that includes GQ and Vogue Hommes International, grew 2.8 percent in 2012 to 2.5 million copies, according to France's Circulation Audit Bureau. In the meantime, circulation of the vastly larger women's magazine segment fell 3.4 percent in 2012 to 371.6 million copies.

"There is a large interest from advertisers [for men's magazines], specially in the upscale end," **Philippe Rincé**, deputy director of the Circulation Audit Bureau, said.

Another men's magazine, Lui, is also set to launch in France this fall. **Jean-Yves Le Fur**, Numéro founder, is behind the revival of the former erotic publication of the Seventies that is set to return as a lifestyle magazine. — **LAURE GUILBAULT**

EVEN MORE OF MOSS: **Kate Moss'** idea of punk is to bare all. In Versace's fall advertising campaign, promoting its so-called "Vunk" collection, which referenced the house's punk signatures, Moss appears nude except for three strategically placed Vanitas quilted leather



Kate Moss in Versace's fall ad campaign promoting "Vunk."

handbags. The campaign is "stripped back to the raw power of the clothes and models. There's no set, no distraction, just the provocation, glamour and attitude of our fashion," said **Donatella Versace**. **Saskia de Brauw**, slightly more covered up, was also shot by **Mert Alas** and **Marcus Piggott** in London in early March for the women's collection, while **Travis Smith**, **Dominik Bauer** and **Matt Trethe**, who is new to Versace, are the faces of the men's collection. The photographers, Moss and creative director **Giovanni Bianco** are all returning from the spring campaign. — **ERIK MAZA**

PALLOT EXPLAINS: **Jamie Pallot** resurfaced in this past weekend's FT Magazine in a first-person piece explaining why he left his job at Vanity Fair, where he was executive director of multimedia projects. "I learnt to sing at 50 and quit my day job," read the piece's subhead. Pallot was at Vanity Fair for almost two years when he quit last month. In the last year, Pallot picked up the guitar, a hobby of his teens, again in earnest. "I'd come home from my Manhattan media job and play for hours every night," he explained. Soon, he was bold enough to perform in front of friends and at birthday parties, a dinner at a Venice palazzo, an open mic session in Manhattan's East Village and a

private party attended by **David Byrne** — "He grinned throughout and applauded," Pallot wrote of the Talking Heads musician.

After a packed show at a club in the Lower East Side, Pallot "did the craziest thing I've ever done in my life. I quit my job to devote myself to writing and performing my own material." His stage name is "Hello I'm Jamie." He concedes he won't make a living performing music, but to "not to let this thing run its course would have seemed kind of criminal." Over at Vanity Fair, his position has not been filled. — **E.M.**

OZ WHIZZES INTO PRINT: **Dr. Mehmet Oz**, the surgeon and television personality, is getting into the magazine business with Hearst Corp. The two are collaborating on a lifestyle magazine aimed at women that will be piloted with two issues next year, in the first and second quarters, the publisher said Monday. The magazine will cover health, beauty, self-improvement advice and "real-women's stories," according to a statement. Hearst said the still-untitled magazine, which also does not yet have an editor in chief, is modeled on the launches of its Food Network and HGTV magazines, which began as pilots and later expanded to 10 times a year.

Unmentioned in the statement from Hearst is the last magazine it launched on the strength of a television personality, O, The Oprah Magazine. O was initially hugely successful, but, like another personality-focused lifestyle and women's service magazine, Martha Stewart Living, has since struggled. Martha is up 22 percent in ad pages through its July-August issue, but the numbers follow a dismal 2012, when pages declined 29 percent over the year before. Oprah, which finished last year with about 15 percent fewer ad pages, is down a little more than 17 percent through July, according to Media Industry Newsletter. **David Carey**, Hearst Magazines president, said Oz's magazine "will introduce an

entirely new category to the market." — **E.M.**

INTO THE WOODS: Move over Little Red Riding Hood, Snow White and Gretel. There's a new girl in the big bad woods, and her name is **Cara Delevingne**. The young British model features in Mulberry's fall ad campaign, which was inspired by the English countryside — and the darkness that lurks there. The campaign, shot by **Tim Walker** and art-directed by **Ronnie Cooke Newhouse**, will break in the August issues of British Vogue and Condé Nast Traveler. It was shot on location at the 18th-century Shotover House in Oxfordshire, and set designer **Shona Heath** created a wild and Brothers Grimm-esque indoor woodland.

Mulberry's creative director **Emma Hill**, who is due to leave the fashion house soon, said she wanted the images to have a certain edge: "Cozy, familiar, rural scenes but with a dark, mysterious and seductive veil. Traditional fables, botanical prints and the earthiness of the countryside by night all played their part, and this sense of dark beauty was beautifully captured by Tim and Ronnie for the campaign." Cooke Newhouse, art director of the creative agency House and Holme, called the campaign "an imaginative tableau...served up very English, very beautiful and very, very cool." — **SAMANTHA CONTI**



Cara Delevingne in Mulberry's fall ad campaign.

Abigail Klem Joins Ivanka Trump

By VICKI M. YOUNG

ABIGAIL KLEM has joined the Ivanka Trump brand as chief merchandising officer, as well as licensing and brand director.

In Klem's new role, she will be responsible for growing the brand's domestic wholesale business and entering international markets, as well as identifying and evaluating potential licensing partners and new business opportunities.

Ivanka Trump said, "The company has experienced substantial growth in the past year and Abigail will be instrumental to our continued domestic and international expansion. Abigail has an acute understanding of product and partnerships and will seamlessly integrate merchandising, design, product development, marketing and sales for my brand."

Trump added that her brand continues to build its corporate infrastructure to support growth objectives, while keeping in mind creative expansion.

Klem joins the Ivanka Trump brand after 10 years at Diane von Furstenberg, where she was executive vice president of merchandising. In that role, she led that company's global efforts for all ready-to-wear categories. Before that, she was vice president of licensing for DVF. Klem began her tenure at DVF in sales. Prior to DVF, Klem was a corporate entertainment attorney.

Klem said, "I look forward to developing a team and leveraging all of my skills from merchandising to licensing to sales."

The Ivanka Trump brand is available in multiple categories, including footwear, handbags, outerwear, jewelry, apparel, sunglasses, fragranc-

es and home. Ivanka Trump-branded scarves will launch in the first quarter of 2014. Trump began her company in 2007 as a fine jewelry collection. It had a soft launch in 2010 in footwear, handbags and outerwear. The lines are carried in major retail doors such as Nordstrom, Bloomingdale's, Lord & Taylor, Macy's, Dillard's and Piperlime, and on Zappos.com.

According to a market source with familiarity with the brand's operations, annual sales are estimated at \$200 million at retail.

In December, the company entered into a licensing agreement with G-III Apparel Group Ltd. for sportswear, dresses, suits, suit separates, sleepwear, activewear, jeanswear and intimates. The collection will begin distribution to department stores and better specialty stores in the U.S., Canada and Mexico beginning in spring 2014.

OBITUARY

Lanier's James Tuman Dies at 65

SERVICES WILL be held Saturday in Fairburn, Ga., for James Tuman 3rd, retired president of Lanier Clothes, a division of Oxford Industries.

Tuman, 65, died June 20 following a long battle with lung cancer.

He spent 32 years with Lanier Clothes in a number of key positions, including the company's first expatriate employee, where, in 1988, he served as general manager of operations in Mérida, Mexico. He became vice president of manufacturing in 1995 and in 2006 was elevated to president, a position he retained until he retired in 2010.

According to Oxford, Tuman's "keen business acumen, exceptional leadership and tireless dedication to the company and its employees and customers were constants. Jim was a devoted man; devoted to his wife, sons, family,

friends and company. Jim was a compassionate man who lived to serve others and didn't rest until he knew their needs were met. Jim was a servant leader throughout his life and career. He taught his sons and grandsons that one measure of a man is how he treats other people."

He is survived by his wife, Sandy; sons Peter Hogan and James Tuman 4th; his mother, Virginia and stepfather Bryan Lash; a sister; stepsister; and two grandchildren.

A celebration of Tuman's life will be held at 3 p.m. Saturday at the Chapel of Parrott Funeral Home in Fairburn, Ga. The family will receive friends from 1:30 until the service. There is also an online guest book at parrottfuneralhome.com.

— **JEAN E. PALMIERI**



James Tuman 3rd

Neiman Marcus Files for IPO

(Continued from page one)

not great, so the challenge is, if you think you've already restored the margin to peak margin and there's very little growth, well what is the investor paying for?"

The answer to that question could make or break the IPO.

The company and luxury department stores in general don't have the obvious powerhouse growth story that made the Michael Kors Holdings Ltd. IPO so successful and valued the firm at a current \$11.5 billion. And some observers have questioned Neiman's growth trajectory given its current store base and its uncertain prospects overseas.

But Neiman's said in the filing that its growth would come from the expansion of its omnichannel capabilities, the e-commerce business, comparable-store sales, smaller stores and proprietary merchandise.

Specifically, the company said it could double the retail footprint of the Last Call outlet concept, expanding to 70 stores over the next five years. Neiman's also said it could "significantly increase the footprint of our Cusp stores." And the addition of more proprietary goods, which currently represent less than 2 percent of sales, could enhance its image and its gross margin.

"Certainly there is growth," said Arnold Aronson, managing director of retail strategies at Kurt Salmon, of luxury department stores. "Is the growth a continual double-digit as it was...probably not. But there are other ways to attain greater profitability. Certainly there's the e-commerce business, which can be a significant growth vehicle. There are certain selected brick-and-mortar opportunities that will come up."

Mortimer Singer, chief executive officer of Marvin Traub Associates, said Neiman's had to do a lot of blocking and tackling through the recession, but can now focus on the future. "They can become more aggressive," he said. "They are really just starting to capitalize on omni opportunities and there are other opportunities with outlets and private label."

David Kuntz, debt analyst at Standard & Poor's, said Neiman's performance has been "relatively good for the past few years" but profit margins would be restrained as the company invests in omnichannel initiatives to knit together its online and retail operations.

"The upside is probably a little bit more limited going forward than it has been, but we think that the company, the merchandising, the operational execution continues to be good," Kuntz said.

The luxury consumer, in the meantime, is becoming less predictable.

Retail analyst Walter Loeb said, "Neiman's is still a major factor in retailing, but what concerns me is that the consumer is feeling conservative."

Loeb is also concerned about the slowing European tourism to the U.S. but suggested Neiman's could come up with a new growth vehicle. "Probably there will be something in the making that could be expanded, or an acquisition," he said.

TPG and Warburg Pincus bought Neiman's for \$5.1 billion in 2005, putting in about \$1.4 billion cash and covering the rest with debt. The pair collected a \$449.3 million special dividend from the business last year and would receive the proceeds from an offering. But the investors aren't expected to see the kind of outsized return projected when they took the retailer private in the go-go consumer days before the recession and financial crisis.

For the year ended April 27, Neiman's revenues gained 6.5 percent to \$4.5 billion and boiled down to adjusted earnings before interest, taxes, depreciation and amortization of \$623 million.

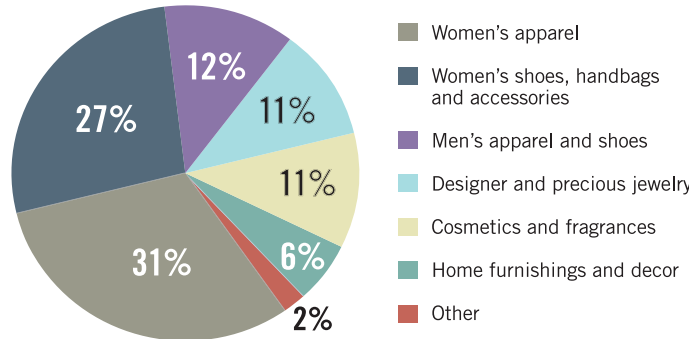
The company has 41 Neiman Marcus doors, two Bergdorf Goodman locations, 35 Last Call off-price locations and six Cusp contemporary stores. The company's Web operations generate nearly \$1 billion in revenues.

Neiman's cited Euromonitor research showing that the global luxury goods market had grown at a compounded annual growth rate of 4.2 percent since 2005 and was set to perk up. "The global luxury goods industry is expected to grow from \$302 billion in 2012 to \$427 billion in 2017, representing a compounded annual growth rate of 7.2 percent," the company said in the filing.

As it comes to market, Neiman's can rely on its long track record and stellar standing in the world of luxury retailing.



Categories by Percentage of Annual Sales



SOURCE: NEIMAN MARCUS REGISTRATION STATEMENT, FINANCIAL RESULTS FOR 12 MONTHS ENDED APRIL 27. CATEGORY MIX FOR THE NINE MONTHS ENDED APRIL 27.

Banking sources said TPG and Warburg haven't seen eye-to-eye on just when to try to cash out. Credit Suisse is underwriting the IPO and has been working with Neiman's, pursuing what's known as a dual-track process of exploring a sale of the company or an offering.

Neiman's recently found itself with competition in the market. Saks Inc. is said to be pursuing a sale with Goldman Sachs, a process that essentially offered up a lower-priced luxe alternative chain for a would-be Neiman's buyer.

The company is the entry of choice for any luxury brand maker, with a seasoned buying team that minimizes markdown risk with a tendency toward greater full-price selling and chasing inventory rather than buying it aggressively at the outset. A strong culture of service and connecting with customers helps move the merchandise.

Steve Dennis, president of Sageberry Consulting and former senior vice president of strategy and business development at Neiman's, cited Neiman's consistently high store productivity. "This is

primarily a function of a stronger selling organization due to career salespeople, more personalized marketing efforts and a greater concentration of customers in the absolute luxury tier," Dennis said.

The stores are uniformly sized for easier, consistent merchandising door-to-door, and focused on buying top-priced, leading designers bought in depth. It has a higher concentration of luxury than Saks and is catching up in contemporary.

In recent years, Neiman's has shown a willingness to test new concepts and has had mixed success. At Christmas,

The Neiman Marcus Team



Karen Katz, president and chief executive officer of Neiman Marcus Inc.



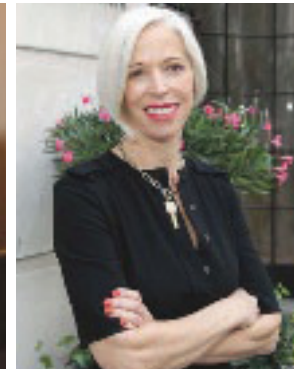
Jim Gold, president of specialty retail.



Joshua Schulman, president of Bergdorf Goodman.



Ken Downing, senior vice president and fashion director.



Linda Fargo, Bergdorf's svp, fashion office and store presentation.

GOLD PHOTO BY STEVE FICHER; SCHULMAN FROM FARCHILD ARCHIVES; DOWNING BY JOHN AULINO; FARGO BY GEORGE CHANSE



The Union Square flagship in San Francisco is one of the luxury chain's largest-volume units.

NEIMAN MARCUS INC. STATS

- SALES: \$4.5 billion
- OPERATING EARNINGS: \$428 million
- NEIMAN MARCUS LOCATIONS: 41, of which 57 percent are owned, and Bergdorf Goodman, with two locations.
- NEIMAN MARCUS LAST CALL UNITS: 35

for example, it collaborated with Target on an affordable collection of Council of Fashion Designers of America designer-created gifts. The experiment did not meet expectations.

In December, neimanmarcus.com.cn launched in China after the company invested \$38 million in Glamour Sales Holdings, an Asian flash-sale site that helps Neiman's in the project. Neiman's later downsized its China team and decided to ship from the U.S. to China, rather than maintaining inventories there.

Neiman's freestanding Cusp stores, selling contemporary merchandise, have not gained traction, with only six locations, but Cusp departments were recently weaved into all Neiman's stores to attract new customers.

On other fronts, the company has boosted capital expenditures to capture greater e-commerce sales and strengthen communications with customers via "fashion insider" blogs, e-mail, the company's Web sites and social media.

Among Neiman's best assets, experts list:
 ■ The seasoned management, which has not seen anywhere near the level of turnover that most other retailers experience.

Neiman's said in the filing that its growth would come from the expansion of its omnichannel capabilities, the e-commerce business, comparable-store sales, smaller stores and proprietary merchandise.



Cusp contemporary departments have been introduced chainwide.



Last Call is a big opportunity for growth.

Chief executive officer Karen Katz, a veteran of the store, has a wide range of experience from store manager to merchant to running the dot-com business, and has been pushing new avenues of growth, technology and some unconventional tactics. She's backed up by Jim Gold, president of specialty retail, a savvy merchant who rose quickly up the ranks and was formerly ceo of Bergdorf Goodman.

■ Bergdorf Goodman, which, at over \$600 million in sales, stands as one of the world's most luxurious stores. This year, Bergdorf's has been pushing renovations, new shops and new formats, with 40 projects at its women's and men's stores that should further lift productivity.

■ The over-the-top Neiman Marcus Christmas catalogue.

Among the most important issues that would be of concern to potential investors:

■ Neiman's has little room for domestic store growth, having already planted units in most affluent communities that would support a Neiman's store.

■ Stores can tend toward a formula, with a predictable lineup of high-end designer shops.

■ Designers continue to open their own shops and seek greater control of their space within multiline stores. Leased shops is a trend in the luxury arena that could cause conflicts with Neiman's, which has a policy of not operating leased shops.

■ Customers on average are older than Saks Fifth Avenue's customers.

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WWD BERLIN PREVIEW

SECTION II

From left: Blue cotton dress and matching pants from Hien Le; Black cotton double shirt with attached vest effect with black cotton double shorts from Sissi Goetze; Lala Berlin's cotton-viscose jacquard sweater with polyester-cotton summer tweed shorts; Achtland's summer sheath in double-silk satin with signature green silk georgette.

ALLIED CHECKPOINT
U S ARMY CHECKPOINT

PHOTO BY MARTI HILLIG/WWW.PHOTO-DI-MATTI.COM; MODELS: JUNI (IN LALA BERLIN), HELENE (IN ACHTLAND), JULIA (IN HIEN LE), AND FELLE (IN SISSI GOETZE); MAKEUP BY TOM STROMMETZ; HAIR BY LISI ZEITLER

**STATS
AND
SCENE**

**ONES TO
WATCH**

**FASHION
WEEK
CALENDAR**

Checkpoint Berlin

Young designers are on the march, gearing up for fashion week runways, presentations and trade fairs, July 1 to 7.

SECTION II

WWD BERLIN PREVIEW

Scene

An eclectic mix of exhibitions, bars, stores, spirits and stats.

HUE BET: Two special events promise to vividly brighten up the proceedings during fashion week this season. At Mercedes-Benz Fashion Week Berlin, spring's Hyères champ Satu Maaranen will show her award-winning *Garment in Landscape* collection in a catwalk show sponsored by Elle Germany on July 4, while Swiss men's wear designer Julian Zigerli is teaming up with German megaartist Katharina Grosse.

Maaranen's nature-inspired looks take cues from classic haute couture. Megahats, gloves gone grandiose and beyond-bold bows are matched with flowing coats, trim cropped trousers and straight skirts, all staged atop platform shoes made by merging shiny dress brogues and imposing wooden soles.

Almost everything in the Finnish designer's collection is color-drenched with broad brushstrokes — expressionistic silk screen and digital prints splash onto silk, cotton and viscose encrusted delicately with sand, sawdust and grass, which adds volume and stiffness to rippling cuffs and hems.

Maaranen has a knack for pattern recognition — she worked for Finnish textile legend Marimekko for two-and-a-half years while finishing her degree from Helsinki's Aalto University. Her experience also includes internships with traditional Italian fabric house Erica and Belgian designer Christian Wijnants.

Prismatic play is also key for witty designer Zigerli. He's returning to Berlin this summer to present a collaboration with Grosse, one of Germany's most colorful contemporary artists. Her large-scale abstract works have lived up galleries and museums globally with their bright shades, massive shards, and undulating curves. Creating chromatic worlds, Grosse has previously used clothing in her installations — wedged in rocks and covered in dirt, then painted over with primary shades. And she wore a candy-colored Zigerli jacket to the opening of her current exhibition at Dallas' Nasher Sculpture Center.

Zigerli's spring collection, titled *At the End of the World to the Left*, finds the two color lovers teaming up for a rainbow that culminates in an off-site art-



Looks from Hyères winner Satu Maaranen.



Julian Zigerli teams with artist Katharina Grosse.

presentation on July 2 at Cruise & Callas gallery in Kreuzberg. Models become human canvases, as Grosse's sprays and splotches of paint turn into prints that enliven Zigerli's layered sportswear cut from functional fabrics.

Julian Zigerli's garments, known for their sweet humor and sporty chic, can also be found in Collect Showroom at Capsule, which runs July 2 and 3.

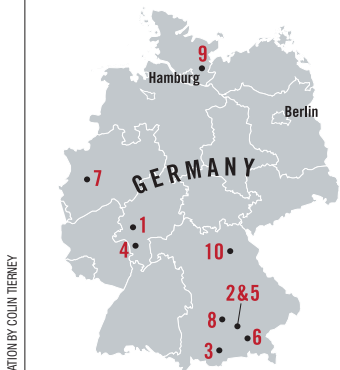
— SUSAN STONE

Garment in Landscape — Satu Maaranen At MFW Berlin, Strasse des 17 Juni

At the End of the World to the Left — Julian Zigerli and Katharina Grosse At Cruise & Callas, Köpenicker Str. 187/188, 10997 (Kreuzberg)

(Continued on page 4)

Top 10 Districts by Retail Purchasing Power Per Capita



2013 RANKING	URBAN DISTRICT / RURAL DISTRICT	INHABITANTS	2013 PER-CAPITA GfK RETAIL PURCHASING POWER IN € & \$		INDEX *
1	Hochtaunuskreis RD	228,332	€7,248	\$9,624	131.8
2	Munich UD	1,378,176	7,111	9,442	129.3
3	Starnberg RD	131,591	7,081	9,402	128.8
4	Main-Taunus-Kreis RD	228,471	6,951	9,230	126.4
5	Munich RD	327,962	6,912	9,178	125.7
6	Ebersberg RD	130,818	6,648	8,827	120.9
7	Dösselndorf UD	592,393	6,517	8,653	118.5
8	Fürstentum Altmühl RD	206,733	6,496	8,625	118.1
9	Starnberg RD	231,092	6,428	8,535	116.9
10	Erlangen UD	106,326	6,424	8,530	116.8

SOURCE: GfK RETAIL PURCHASING POWER GERMANY 2013 UD = URBAN DISTRICT; RD = RURAL DISTRICT * INDEX PER INHABITANT; 100 NATIONAL AVERAGE

The calculation of GfK Retail Purchasing Power for Germany takes into account expenditures on groceries and luxury food items; clothing; shoes and household items — including furniture, flooring, household electrical appliances, textiles, gardening articles and cleaning supplies — health and body-care items; education; entertainment (e.g., TVs, radios, books, photography supplies, magazines, toys and sporting goods), and personal effects (watches, jewelry, etc.). Purchases related to cars, fuel, services and repairs are not taken into account. GfK is a market research firm based in Nuremberg, Germany.

WWD converted euros into dollars at the exchange rate of 1 euro to \$1.33.

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SECTION II

FOR MORE
SCENE, SEE

WWD BERLIN PREVIEW

WWD.com/
fashion-news.

Scene



A vintage piece from the Fior Collection.

(Continued from page 2)

THE REAL THING: In the early Sixties, when Lawrence Feldman started squirreling away directional pieces from his family's Fior retail assortment each season, most people considered these treasures anything but. For in those days, "costume jewelry was called junk jewelry. Now people understand it's an essential part of the applied arts in the fashion field," the collector commented at the opening of "Luxury for Fashion."

The exhibition at the Berlin Kunstbibliothek features almost 300 pieces of costume jewelry from 1950 to 1990 from the Fior Collection.

The Feldman family's London-based jewelry business dates to 1892 with a first shop selling precious jewelry. In 1932, Feldman's father, Sonny, decided to focus instead on costume jewelry and fashion accessories in a new store that thrived until the onset of World War II. He rebuilt the business after returning from active duty, opening an imposing Fior store in 1950 designed by Berlin émigré and Bauhaus-trained architect Werner Heumann.

Located in Burlington Gardens, it was an instant success, serving British and European royalty as well as film stars like Elizabeth Taylor, Ava Gardner and Grace Kelly. The only costume jeweler to be granted a royal warrant, Fior also catered to the area's shop girls, offering little items at 10 pounds alongside elaborate creations from the genre's leading international producers.

These include Feldman's "Big Five" — Marcel Boucher, Ciner, Mazer Jomaz, Panetta and Polcini from New York — as well as Providence, R.I.'s Trifari and Coro, and England's Attwood & Sawyer, Alpha and Mitchel Maer, who produced Christian Dior's jewelry collections from 1954 to 1956. Henkel & Gross in Pforzheim, Germany, went on to produce Dior jewelry for more than 50 years. (The Fior collection includes 900 Dior jewelry sets, compared to the Dior archive's 50.) The collection also stars French and Italian haute couture jewelry from Louis Rousselet, Coppola e Toppo and Luciana.

Feldman, who joined the firm in 1959, said some early Fifties pieces his father had set aside were the catalyst for forming this private collection of 3,000 pieces and sets. But the true decisive moment came in 1961 with an exhibition of modern jewelry in London.

"I was looking at sculptures in miniature, which is what I consider all jewelry to be, whether real jewelry or costume," he said.

From 1962 on, he bought back pieces from Fior each season, guided by

the zeitgeist, he said, and what he thought was important rather than choosing his personal favorites.

The manufacturers were all family-owned companies that produced in their own studios and production facilities "with a passion equivalent to a Bulgari. These manufacturers were artists," he declared, noting that much of the jewelry in his collection and on display in Berlin could never be made again. The cabochons used are no longer produced, the product is too labor intensive — not to mention that most of the companies are no longer in business.

Neither is Fior. If video killed the radio star, then blame fashion's minimalist trend for the demise of the costume jewelry greats.

"Minimalism was a catastrophe for costume jewelry, and real jewelry, too," he observed. "It wasn't only because it reduced the style of the jewelry being made, but with small studs, you have to sell thousands, and that was boring, too."

"But in our case, it was the rents," which increased by 100 percent every five years in Fior's four London doors. In 2001, the three Feldman brothers and three of their children active in the business closed shop. The family still owns the Fior name, as well as an unparalleled collection of iconic costume jewelry. — MELISSA DRIER

"Luxury for Fashion: Fine Costume Jewelry from the Fior Collection London 1950-1990."
Kunstbibliothek Berlin
Matthäikirchplatz, 10785 Berlin
Hours: Tuesday to Sunday,
11 a.m. to 8 p.m.; through Oct. 6
Web: smb.museum

TAUENTZIEN TANGO: Tauentzienstrasse, which begins at Wittenbergplatz, where it's anchored by leading German department store KaDeWe, and morphs into Kurfürstendamm just past Breitscheidplatz and the Kaiser Wilhelm Memorial church, has long been Berlin's most-well-frequented shopping stretch. With the exception of KaDeWe, which in the past few years has established itself as a luxury beacon, Tauentzienstrasse is more midmarket territory, housing domestic and international brands like Nike, Adidas, Zara, Mango, Bershka, Desigual, Vero Moda, Jack & Jones, H&M, Esprit, Quiksilver, Benetton, a slew of footwear specialists, German specialty store retailer Peek & Cloppenburg, and many more.

At 320 euros a square meter month-

ly (which translates to \$475 a square foot annually), according to realtor and property consultant company Comfort, Tauentzienstrasse also commands the city's highest commercial rents.

The German capital's tourist boom and the recent renaissance of Berlin West, however, is adding even more wind to Tauentzien's sails. This month, it witnessed the German debuts of two young fashion powerhouses, Forever 21 and Pull & Bear, not only on the same day, but sharing the same building.

The American chain moved into four floors and 36,000 square feet of a former book store at number 13 Tauentzienstrasse for its Forever 21, Forever 21 Plus, Love 21 and 21 Men's collections. Pull & Bear, Inditex Group's very Palm Springs-inspired guys' and gals' label, took a more airy and quirky interior design approach on two floors and 7,500 square feet.



Forever 21 on Tauentzienstrasse.

Neighboring to the left is H&M, while Levi's — and the start of Ku'damm — is across the street to the right.

"We've never actually opened right next to Pull & Bear, but we've been next to everyone else," noted Kristen Strickler, Forever 21 public relations and social media marketing manager. "It creates a synergy. Plus, we think we offer something different. Everyone has their niche."

Uniqlo is slated to open its first German door in the former NikeTown premises farther down at Tauentzienstrasse 7b, while Nike is said to be moving into Esprit's two-floor store at number 9. Esprit already opened a second store across the street at number 15.

Bigger still will be Upper West, a retail project of approximately 37,600 square feet now under construction on Breitscheidplatz, a few steps farther along Ku'damm. Due to open in 2016, Jones Lang LaSalle Retail will start officially marketing the project in the next weeks. The focus, said Andreas Kogge, national director and team leader Berlin, will be on "so-called high-street renters." Observers said these could include the likes of Zara,

Gap, River Island and Topshop, which reportedly has been actively seeking space in Berlin.

There's been considerable activity at that junction already this year. The new chain from H&M, & Other Stories, opened its first German door in April; Berlin's first Apple store opened in a former movie theater two blocks down in May, as did a fifth G-Star Raw Berlin door nearby. — M.D.

SPIRITS OF BERLIN: Berliners are going local when it comes to quenching their thirst for something special, as the recent spate of home-grown liquor brands illustrates.

Part store, part bar, Our/Berlin vodka opened on Kreuzberg's riverside clubbing stretch this spring. The vodka is distilled in the back room — definitely worth a peek in itself — whereas the potent drink, which is sold in large old-fashioned milk bottles at 13 euros (\$17) a pop (for 350 ml., or about 12 oz.), deserves a front-row spot in any liquor cabinet. It is the first in a chain of Our vodka distilleries that will be set up in chosen international cities, and retains a local charm despite its financial backing by industry behemoths Absolut Co. and Pernod Ricard.

Vincent Honrodt is a Berliner who is also getting into the spirit. After successfully going against the grain by re-branding Korn — a traditional corn-based spirit — for a new generation, he recently launched a gin under his Berliner Brandstifter label (37 euros, or \$49, for 700 ml., or about 24 oz.). Infused with a unique concoction of organic cucumber, elderflower and hollyhock flowers, it promises to hit the spot with eco-conscious Berliners as well as heartier gin fans.

"I wanted to create something that people will really enjoy, rather than just drink to get drunk," said Honrodt. Brandstifter gin made its debut last month in Mitte's King Size bar and Grill Royal restaurant.

The Schnapskultur store specializes in high-quality, hand-crafted spirits from around the world. Proprietor Dr. Thomas Kochan curates a "Berlin corner" that features brands he believes are worthy of "belonging to Berlin, both in terms of high quality and local production."

Alongside beloved Berlin tipples Adler gin and vodka, which are distilled at the Preussische Spirituosen Manufaktur in Wedding, his latest tip is Pijökel 55 (27.50 euros, or \$36.50, for 500 ml., or 17 oz.), a Kräuterlikör, whose low sugar content and conservative list of ingredients are hand-crafted to create a sophisticated liquor.

Kochan didn't have to go far to source it: Pijökel 55 is made by hand on a parallel street in Prenzlauer Berg by Henning Birkenhake and Gabriel Grote. The two friends started producing the liquor in 2010, following a recipe handed down by Grote's late father, who was a pharmacist. With the dominant notes of ginger, cardamom and Ceylon cinnamon promising various health benefits, this is the clear choice for guilt-free drinking.

— JESSICA SALTZ

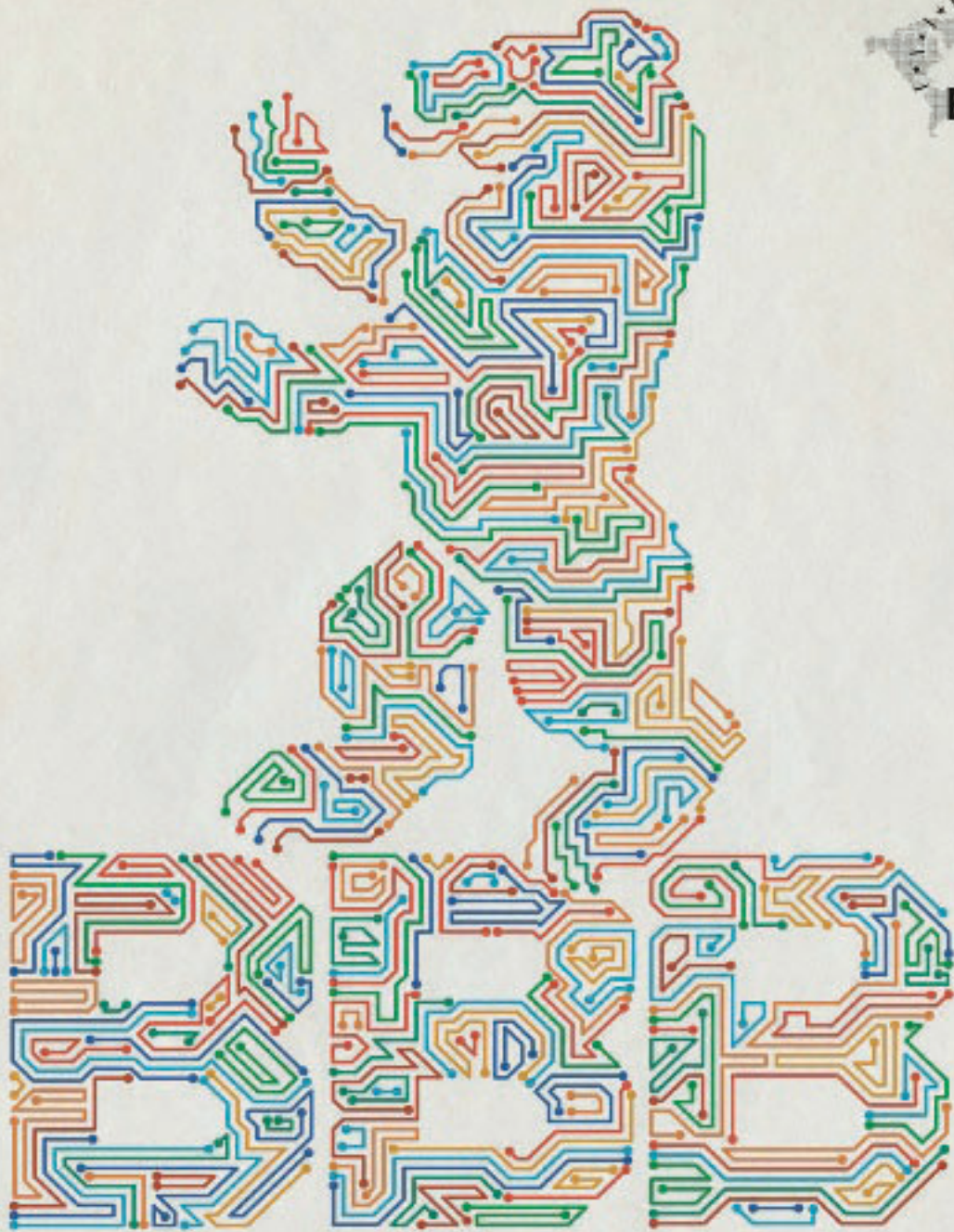


Berlin-distilled Brandstifter gin.



Pull & Bear's new 7,500-square-foot store.

Web:
ourvodka.com
berlinerbrandstifter.com
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WWD BERLIN PREVIEW

Building Blocks

Emerging designers employ new strategies to face challenges and bolster their businesses. By Melissa Drier

WITH AN ESTIMATED 150,000 to 200,000 trade visitors thronging to Bread & Butter, Premium, Capsule, Panorama, The Gallery Berlin, Show & Order and the rest of Berlin's 10 trade shows and assorted platforms each season, no one can say there aren't any retailers in the German capital.

Nonetheless, for Germany's emerging designers and fashion labels — which now make up the core of Mercedes-Benz Fashion Week Berlin's runway action and interest — buyer attendance in the tent and off-site shows is sparse. Getting a foot into German stores remains designers' greatest hurdle, and with retail conditions expected to remain challenging in the season ahead, designers as well as fair organizers say that's not going to change anytime soon.

Bad weather, starting with a warm 2012-13 winter, snow over Easter and now nationwide flooding, has dampened sales and pressured margins, but perhaps even more unsettling are the spectres of steadily growing online sales and declining consumer traffic in stores.

Not that German consumers are pulling back on spending. Nuremberg-based market research firm GfK reported improved income expectations and virtually no change in willingness to buy — both at high levels — for May, and noted Germany's consumer climate "is continuing on its upward trend." While the nation's economy registered only marginal growth in the last quarter of 2012, GfK said "only private consumption provided positive momentum."

As Olivia Zirkel, owner of Cologne specialty store Simon & Renoldi, summed it up, "Germans have lost their fear of spending. People are eager to spend their money, because they don't know what to do with it otherwise," given low interest rates and mistrust in the financial markets.

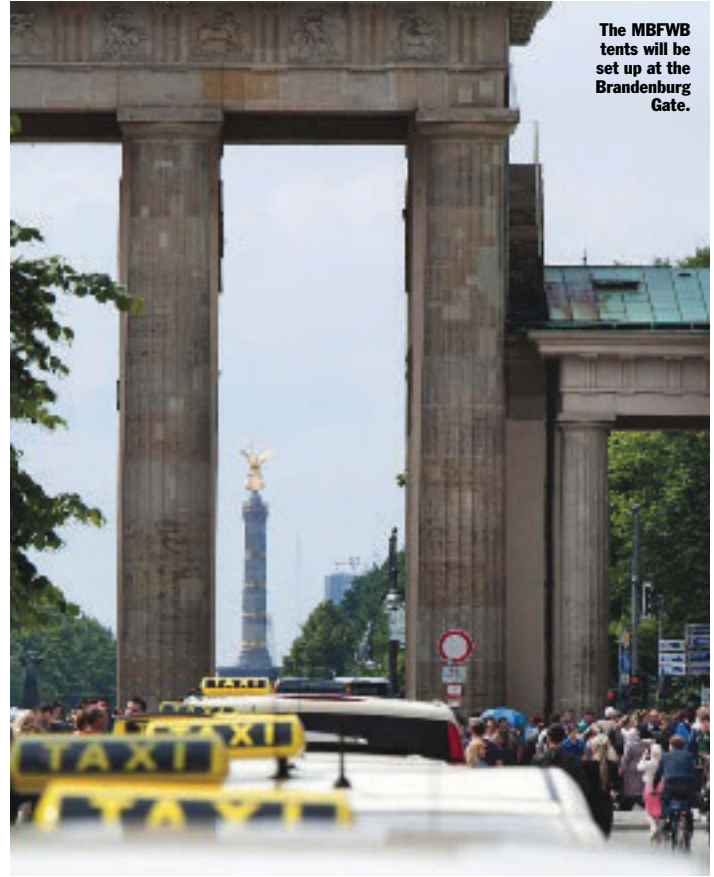
How and where they're spending it, however, is harder to predict. All agree consumer habits are changing and that retailers must change along with them, but as the director of the German Apparel Retailer Association, Jürgen Dax, commented, "Nobody can say where it will all lead" — other than to a more nervous retail environment, and German buyers already have a reputation for supreme caution.

"There's a bottleneck at retail," said Magdalena Schaffrin, organizer of the Green Showroom and Ethical Fashion trade platforms, both of which continue to grow. "Retail has to move forward, but we don't know how to convince retailers to change. They aren't doing that well, and taking risks and picking up new names is even harder in difficult seasons."

Designers are having more trouble than ever "breaking in," she said. "But there are consumers for these labels, especially in green fashion," she asserted. Many are considering direct distribution, opening their own online or studio shops, she noted, but added that investment capital is extremely hard to come by.

"It's really not been a good season for retailers, nor was the previous one," said Mirjam Dietz, international brand development and communications director for the Igedo Co., which organizes The Gallery Berlin. "But if retailers don't wake up and put aside 15 percent of their budget for risk — that is, new collections — they won't be able to differentiate themselves from the rest of the market. And that's crucial. We need to encourage them to look for something new."

Berlin, she continued, "offers an opportunity to make discoveries in a great surrounding. MBFWB is a designer showcase and retailers should save time for it, but all the commercial trade fairs take their time away."



The MBFWB tents will be set up at the Brandenburg Gate.

PHOTO BY MATTI HILLIG

Some of the exhibitors at The Gallery will also stage independent runway shows at the expansive new Opernwerkstätten venue.

There are 52 designer shows and presentations on the official MBFWB lineup, as well as 30 to 40 more under the auspices of Showfloor, Lavera, The Gallery and other

platforms. In keeping with most of the trade shows in town, the Berlin runway focus is now clearly on contemporary labels and the younger generation of design talent.

Indeed, some of Germany's larger and more established fashion players, like Hugo Boss and Rena Lange, are passing

(Continued on page 8)

Fashion Week Calendar

Following are the runway shows, presentations, events and trade fair schedules for Berlin Fashion Week. Times and locations are accurate as of press time but subject to change, and attendees are encouraged to confirm all information. Invitations are required for Mercedes-Benz Fashion Week Berlin shows.

SHOWS, EVENTS, PRESENTATIONS

Mercedes-Benz Fashion Week Berlin (MBFWB) venue is Strasse des 17. Juni unless otherwise indicated.

Showfloor Berlin Kosmos venue is 131a Karl-Marx-Allee.

July 1 to July 7

Open daily, 11 a.m.-8 p.m.: Designers & Artists at Projekt Galerie, show installation by Miroike, YBDD Gallery, 170 Torstrasse

Monday, July 1

4 p.m.: Premium Young Designers Awards, F 95, 4-6 Luckenwalder Strasse
5-7 p.m.: German Fashion Industry Foundation Cocktail, Hotel Brandenburger Hof, 14 Eislebener Strasse
6 p.m.: MBFWB Preview Show by Grazia, MBFWB
7 p.m.: Official Bread & Butter opening party, Sunset Park, 5 Platz der Luftbrücke

FOR MORE CALENDAR EVENTS, SEE
WWD.com

Tuesday, July 2

10 a.m.: Hien Le, Runway, MBFWB
10:30 a.m.: Sissi Goetze, Stage, MBFWB
11:30 a.m.: Lena Hoschek, Runway, MBFWB
1 p.m.: Rebekka Ruetz, Runway, MBFWB
2 p.m.: SoPopular, Stage, MBFWB
3 p.m.: Marc Stone, Runway, MBFWB
3:30 p.m.: Salon Show, Greenshowroom (off-site) Hotel Adlon Kempinski, 77 Unten den Linden
4:30 p.m.: Malaikarais, Runway, MBFWB
5 p.m.: Ivanman, Stage, MBFWB
5 p.m.: Malaikarais after-show event, Pantry, 120 Friedrichstrasse
6 p.m.: Riani, Runway, MBFWB
6 p.m.: Ansoho, Howl by Maria Glück, Runway, Showfloor, Kosmos
6 p.m.: Deyk Dress for the Night presentation, Das Stue, 1 Drakestrasse
6:30 p.m.: Closed, collection preview & cocktail, 87 Potsdamer Strasse

6:30 p.m.: G-Shock G-Sessions & Patrick Mohr, Voo, 24 Oranienstrasse
6:30 p.m.: G-Star Raw collection presentation and event, Karter Holzig, 23 Michaelkirchstrasse
6:30-8:30 p.m.: Bottega Veneta and Vogue cocktail for KPM's 250th anniversary, 59-60 Kurfürstendamm
7 p.m.: Julian Zigerli, MBFWB, (off-site) Cruise & Callas, 187-88 Köpenickerstrasse
7 p.m.: Elle Soirée Privée, French Embassy, 5 Pariser Platz
7 p.m.: Franzius Studio opening, 16 Schwarzkopfstrasse
7-9 p.m.: "Beer Here" Seek event, Kühlhaus, 3 Luckenwalder Strasse
7:30 p.m.: Achtland, MBFWB, (off-site) Kronprinzpalais, 3 Unten den Linden
7:30 p.m.: Ellen Eisemann, Runway, Showfloor, Kosmos
8 p.m.: Kilian Kerner, Runway, MBFWB
8:30 p.m.: Kiesel Stage, MBFWB
8:30 p.m.: Mykita 10-Year Dinner, Mykita Haus, 153 Brunnenstrasse
9 p.m.: Blaenk, MBFWB, (off-site) Bottschaff des Königreichs der Niederlande, 50 Klosterstrasse
9 p.m.: Universität der Künste "Schau13" Runway, Admiralspalast, 101 Friedrichstrasse
9 p.m.: August, Runway, Showfloor, Kosmos
9 p.m.: Clara Kaesdorf,

Runway, Showfloor, Kosmos
9-11 a.m.: Arrey Kono, Nadir Tati, Romero Bryan (Africa fashion day Berlin), Runway, MBFWB
10:30 p.m.: Siok, Runway, Showfloor, Kosmos

Wednesday, July 3

9-11 a.m.: MCM Fashion Breakfast, Soho House, 1 Torstrasse
10 a.m.: Anja Gockel, Runway, MBFWB
10:30 a.m.: Issever Bahri, Stage, MBFWB
11:30 a.m.: Blacky Dress, Embassy, 5 Pariser Platz
11:30 a.m.: Press brunch, The Gallery, Opernwerkstätten, 9 Zinnowitzer Strasse
Noon: Beate Heyman, Runway, The Gallery, Opernwerkstätten, 9 Zinnowitzer Strasse
Noon-3 p.m.: S. Oliver Chinese Lunch, Residenz, 4 Pariser Platz
1 p.m.: Minx by Eva Lutz, Runway, MBFWB
1-3 p.m.: Vogue Salon, Hotel de Rome, 37 Behrenstrasse
1:30 p.m.: Augustin Teboul, Show Installation, MBFWB, (off-site), Ho Berlin, 66 Holzmarktstrasse
2 p.m.: Franziska Michael, Stage, MBFWB
2:30 p.m.: Humanity in Fashion Award by Hessnatur, Villa Elisabeth, 3 Invalidenstrasse
3 p.m.: Dimitri, Runway, MBFWB
4-8 p.m.: Strenesse presentation,

49 Rosenthalerstrasse
4:30 p.m.: DFT hosted by Stella McCartney, Runway, MBFWB
5 p.m.: Lavera Opening Show, Umspamwerk Alexanderplatz, 5 Voltairerstrasse
5-11 p.m.: Red Bull Bomb the Line, International skateboarding contest, Bright, Kulturforum, 50 Potsdamer Strasse
5:30 p.m.: Vladimir Karalev, Stage, MBFWB
5:30 p.m.: Simone Anes & Stephan Pelger, fashion show, Das Stue, 1 Drakestrasse
6-8 p.m.: Tiger of Sweden opening, Galleries Lafayette, 76-78 Friedrichstrasse
6 p.m.: Julia Starp, Runway, Showfloor, Kosmos
6 p.m.: Ewa Herzog, Lavera, Umspamwerk Alexanderplatz, 5 Voltairerstrasse
6-9 p.m.: Ursula Conzen 2, presentation, Pauly Saal, 11-13 Auguststrasse
6:30 p.m.: Marcel Ostertag, Runway, MBFWB
7 p.m.: 7 p.m.: Kaviar Gauche, MBFWB (off-site) location to be announced
7 p.m.: Barbour International collection and event, Barbour, 39 Alte Schönhauser Strasse
7:30 p.m.: Os Burgueses,
(Continued on page 8)



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WWD BERLIN PREVIEW

Building Blocks

(Continued from page 6)

on Berlin for spring, and Escada already pulled out last January, saying shows in emerging markets took precedence. Boss is now eyeing a New York fall runway debut under its new artistic director, Jason Wu, while Lange said it's just sitting out this season in light of the house's reorientation under new owners and new designer Annick Gorman.

When MBFWB kicked off in July 2007, experts suggested its main role would be as a photo op, and as the Web's influence has spread, the event's runway photos have proved to be an effective communications tool for designers. As Jarrad Clark, global director of productions, IMG Fashion Events and Properties, pointed out, the show visuals provide Web and social media content that have a lifespan long after the show.

"It's a way to communicate to buyers who may not have been in the tent and to create new introductions," he said, adding that when he travels, "Everyone talks about Berlin and there's a real desire to know what's happening. So while they may not always be attending [the shows], they're always watching."

At least that's what Thomas Bentz, managing director of Achtland, is banking on. After three seasons of doing a private showroom in Hotel de Rome, the Berlin-based label, which won the German luxury association Meisterkreises' "Zukunftsmeister," or Future Master, award, is staging its first runway show in Berlin in July. "We think it's important to show the clothes in a less static way," Bentz said, "and to get the pictures up. Runway pictures fare better in the online world.

We know retailers are watching us,"

he continued. "We also know it's stressful for buyers to fit us into their calendars with pre-collections and men's going on at the same time. But more relevant is that they [retailers] lack a certain confidence in pushing young German designers. They want to see international success, some sort of seal of approval first. We've been told it won't work to hang us next to Céline or Givenchy at this stage. Consumers are too conservative. But at the same time we get e-mails from consumers asking why we don't sell in Cologne or Frankfurt."

How to get around it? "We need to develop the collection in a way that attracts international buyers and press. Berlin is a fantastic platform to launch a German brand, and there's a lot of curiosity and support from the German press. But it's not quite there yet as an international platform," Bentz said. Achtland was one of 23 local collections to participate in the Berlin Senate-funded Berlin Showroom in Paris last January, and will return to the City of Light with the spring collection. "Even German buyers come to Paris to buy, as opposed to Berlin."

"There are wonderful young German designers," said Klaus Ritzenhöfer, founder and co-owner of Cologne's designer-studded concept store Apropos, which will open a fifth door in Hamburg in August. The store has featured designers like Dawid Tomaszewski and Kilian Kerner in its Düsseldorf store windows during market week to help give them more domestic exposure.

"I admire the consistency of their vision and their passion, but those who've had more success, like Lala Berlin or Kilian Kerner, have learned to be somewhat more commercial. In the high end, it's really difficult [to feature unknown

designers] in a time when retailers have access to all the big names and the huge marketing apparatus behind them. We do have very informed customers who are prepared to experiment, but that's about 5 percent. The rest need the security of buying a well known label."

His advice: Take Italy's MSGM as a model, and start in the midprice range and then work upward, not vice versa.

Leyla Piedayesh, who founded Lala Berlin in 2004, sells her knit-centric collection to some 60 to 80 doors in Germany, plus retail custom-

Retail has to move forward, but we don't know how to convince retailers to change.

— MAGDALENA SCHAFFRIN, GREEN SHOWROOM

ers in Austria, Switzerland and now Denmark. She also has a Lala store in Berlin, which opened in 2006, and the label's online shop. The line has sales agents in Milan, Paris and Copenhagen and a new showroom in Benelux. These are commercial milestones that labels with a shorter history in business are still struggling to achieve.

Her background might have helped, she noted, having taken an international business versus a fashion degree. And while she admonishes many German designer collections for being "far too high-priced or doing things, even if beautiful,

that nobody needs to have," she also suggested "fashion is not taken seriously in Germany" by investors or banks.

Premium cofounder and director Anita Tillmann's strategy proposal for young designers is "to approach online stores first or create your own online community. You have to be proactive, and to be an entrepreneur on an everyday basis."

"I'm a retailer, too," she added. "It's not enough to just send a catalogue. You have to make a real effort, keep calling and calling, and then maybe we'll help you. If you want to be special, then act special. Every single day."

IMG, organizer of Mercedes-Benz Fashion Week Berlin, is also stepping up its efforts to help young designers face their obstacles. The Stage, which can accommodate audiences of between 150 and 270, will replace The Studio in the main tent venue. Besides housing static presentations, designers who don't yet have the financial means for a full-fledged show can take advantage of a shorter Stage runway, IMG's Clark explained.

IMG recently held its first designer workshop in Berlin, which is "a new part of our global strategy to work with designers 12 months a year," he reported. "And not only regarding the local market, but to help them get traction internationally. We have offices in six countries, we can introduce them to other trade fairs and events, help them evaluate, for example, if they have the right p.r. to enter a new market."

At the same time, he pointed out, designers don't necessarily have to leave their homelands to broaden their reach. "They can spread their wings with e-commerce without leaving their own backyards. Or, if they open a new shop, they can reach a half a million followers via our social network."

Runway, Showfloor, Kosmos
7:30 p.m.: Bhana, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
8 p.m.: Guido Maria Kretschmer, Runway, MBFWB
8 p.m.-4 a.m.: Bright official opening party, Mvschi Kreuzberg, 2 Vor dem Schliesischen Tor
8:30 p.m.: Blush by Cointreau, Runway and after-show event, 3 Schwestern, 2 Mariannenplatz
9 p.m.: Patrick Mohr, MBFWB, (off-site), Modehaus Jandorf, 19-21 Brunnenstrasse
9 p.m.: Vltor, Runway, Showfloor, Kosmos
9 p.m.: Ada Zanditon, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
9 p.m.: Mercedes-Benz & Vogue Fashion Night, Borchardt, 47 Französische Strasse
9:30 p.m.: HTW Berlin, Runway, MBFWB
10:30 p.m.: Dino Alves, Runway, Showfloor, Kosmos
10:30 p.m.: Prototype. Schumacher, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
11 p.m.: Bread & Butter Upper Street party, The Chalet, 3 Schliesisches Tor

Thursday, July 4

10 a.m.: Schumacher, Runway, MBFWB
10:30 a.m.: MBFWB Press Vernissage, Stage, MBFWB
11:30 a.m.: Satu Maaranen, (MB & Elle) Runway, MBFWB
1 p.m.: Laurel, Runway, MBFWB
2 p.m.: Dietrich Emter, Stage, MBFWB
3 p.m.: Holy Ghost, Runway, MBFWB
3:30 p.m.: Perret Schaad, MBFWB, (off-site) Location to be announced
4 p.m.: S.T. DuPont Karl Lagerfeld

Presentation, Hotel Waldorf Astoria, 28 Hardenbergstrasse
4-7 p.m.: Luxodo fashion cocktail, Hotel De Rome, 37 Behrenstrasse
4:30 p.m.: Marc Cain, Runway, MBFWB
5 p.m.: Isabell de Hillerin, Stage, MBFWB
5-8 p.m.: Hugo Boss collection preview BBQ, 10 Stralauer Allee
5:30 p.m.: Charini, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
6 p.m.: David Tomaszewski, Runway, MBFWB
6 p.m.: Johanna Riplinger, Runway, Showfloor, Kosmos
7 p.m.: Lala Berlin, MBFWB, (off-site) Opernwerkstätten, 9 Zinnowitzer Strasse
7 p.m.: Address, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
7-11 p.m.: Bright Shipwreck international skateboarding contest, MTV Headquarters, 6 Stralauer Allee
7:30 p.m.: Göttin des Glücks, Runway, Showfloor, Kosmos
8 p.m.: Irene Luft, Runway, MBFWB
8-11 p.m.: Oukan presents L'Officiel Homme event, 71 Kronenstrasse
8:30 p.m.: Secret PAL, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
9 p.m.: Somyso, Runway, Showfloor, Kosmos
10 p.m.: Renatta Pruneda, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
10 p.m.: GQ Fashion Cocktail, Das Stue, 1 Drakestrasse
10:30 p.m.: Dandie Zimmermann, Aline Celi, Plage, Runway, Showfloor, Kosmos
Friday, July 5
10 a.m.: Michael Sontag,

Runway, MBFWB
10:30 a.m.: Vonschwanenflügelpuppe, Stage, MBFWB
11:30 a.m.: Anne Gorke, Runway, MBFWB
1 p.m.: Umasan, Runway, MBFWB
2 p.m.: Asli Filinta, Stage, MBFWB
3 p.m.: Glaw, Runway, MBFWB
4 p.m.: Soös, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
4:30 p.m.: Ece Gozen, Nazli Bozdog, Nevra Karaca No.7, Runway, MBFWB
5 p.m.: EP-Anoui by Eva Poleschinski, Stage, MBFWB
5:30 p.m.: Milde, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
6 p.m.: Miranda Konstantinidou, Runway, MBFWB
7 p.m.: Jasmin Erbas, Lavera, Umspannwerk Alexanderplatz, 5 Voltairestrasse
7 p.m.: DYI skatepark bbq & party, Bright, Karter Holz, 23 Michaelkirchplatz
7:30 p.m.: Moga E Mago, Runway, MBFWB
8:30 p.m.: Lavera Trend Show, Umspannwerk Alexanderplatz, 5 Voltairestrasse
9 p.m.: Michalsky Stylenite, Tempodrom, 10 Möckerstrasse

TRADE FAIRS

July 2-4: Bread & Butter, denim, sportswear, streetwear trade show
 Web: breadandbutter.com
 Tel.: +49-30-200-0370
 Location: Airport Berlin Tempelhof, 5 Platz der Luftbrücke

July 2-4: Premium, women's and men's fashion
 Web: premiumexhibitions.com
 Tel.: +49-30-2088-91330.

Location: Station-Berlin, 4-6 Luckenwalderstrasse
July 2-4: Seek, progressive fashion trade show
 Web: seekexhibitions.com
 Tel.: +49-30-6290-8511
 Location: Kühlhaus, 3 Luckenwalderstrasse

July 2-4: The Gallery, fashion designer and avant-garde trade show
 Web: the-gallery-berlin.com
 Tel.: +49-211-4396-385
 Location: Opernwerkstätten, 9 Zinnowitzer Strasse

July 2-4: Panorama, international fashion fair
 Web: panorama-berlin.com
 Tel.: +49-30-2088-91340
 Location: Berlin Expo Center Airport, 1 Messestrasse

July 2-4: Showfloor Berlin, sustainable fashion shows
 Web: showfloor-berlin.com
 Tel.: +49-51-039-3910
 Location: Kosmos, 131a Karl-Marx-Allee

July 2-4: Show & Order, fashion trade show for men's and women's brands
 Web: showandorder.de
 Tel.: +49-30-4305-2606
 Location: Kraftwerk-Berlin, 70 Köpenicker Strasse
July 2-4: Greenshowroom, luxury sustainable fashion trade fair
 Web: green-showroom.net
 Tel.: +49-69-7575-5855
 Location: Hotel Adlon, 77 Unter den Linden

July 2-4: Ethical Fashion Show, sustainable fashion trade fair.
 Web: ethicalfashionshowberlin.com
 Tel.: +49-69-7575-5855

Location: Ewerck, 43 Wilhelmstrasse
July 2-4: Curvy is Sexy, plus-size trade show
 Web: curvyyissexy.com
 Tel.: +49-89-6939-6394
 Location: Deutsche Telekom, 33 Französische Strasse

July 2-3: Capsule, contemporary fashion fair
 Web: capsuleshow.com
 Tel.: 212-206-8310
 Location: Postbahnhof, 8 Strasse der Pariser Kommune

July 2-5: Mercedes-Benz Fashion Week Berlin, designer runway collections.
 Organizer: IMG, 35 Invalidenstrasse, Berlin
 Web: mercedes-benzfashionweek.com
 Tel.: +49-30-8892-2890
 Location: Strasse des 17. Juni at Brandenburger Tor

July 3-5: Bright, fashion trade show for sportswear, skateboard apparel, streetwear.
 Web: brighttradeshow.com
 Tel.: +49-69-6696-2157.
 Location: Alte Münze, 2 Am Krögel

July 3-5: White Label, international sourcing fair, women's wear, men's wear, children's wear and accessories
 Web: white-labelfair.com
 Tel.: +49-30-2408-76114
 Location: U3-Bahnhof & Tunnel, 1 Potsdamer Platz

July 4-5: Herzblut, alternative urban fashion trade fair
 Web: herzblut-messe.com
 Location: Stephanuskirche, 39/40 Prinzenallee

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The Icing on the Kuchen



A Svenja John collar.

From latex to leather to lace, Berlin's growing accessories market is up for the challenge of providing the finishing fashion touch — whether it's fierce or fancy. Here's a look at some of the established and emerging accessory designers who are making their mark in Berlin and beyond, including a couple with new flagships in town. **By Susan Stone**

SVENJA JOHN

These days, 3-D printing is all the rage, but the technology is quite familiar for jewelry designer Svenja John, who celebrated her 20th anniversary in business last summer. Her intricate, interlocking works are made from industrial plastic and sell for hundreds to thousands of euros, mostly in and to museums — and can be found at Berlin's Oona Gallery.

Her 3-D-printed polymer rings are like succulent snowflakes, the bracelets resemble alien licorice. In brooches and bags or necklaces and earrings, clustered linked forms cut from thin Makrofol polycarbonate film seem to cite complex crystals, or otherworldly exoskeletons.

Oona Gallery for Contemporary Jewelry
26 Auguststrasse, 10117 (Mitte)
Tel.: +49-30-2804-5905
Hours: Tuesday to Friday, 2 to 6 p.m.; Saturday, 1 to 6 p.m. and by appointment.
Web: svenja-john.de

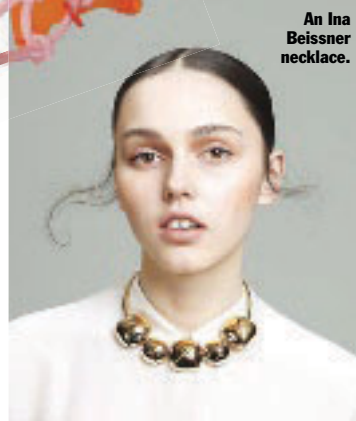
KUBORAUM

Berlin-based Italian designer Livio Grazziotti prefers to call his bold, geometric black-framed glasses and sunglasses "masks," and designs with the motto "Dreamed in Berlin, handmade in Italy."

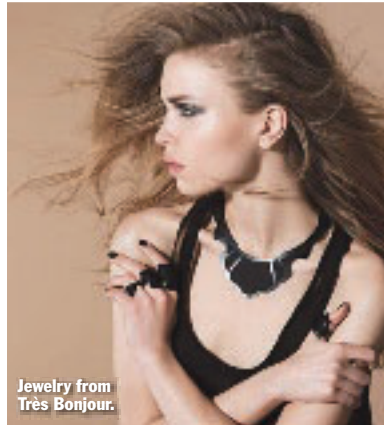
Launched in February 2012, Kuboraum picked up the accessories nod at that summer's Premium Young Designers Awards. He has since kept up the momentum, forging into optical shops and boutiques throughout Europe, Asia and the U.S.

The brand's strong shapes are matte finish or burnt by hand for a rough effect. Double frames make a spectacle by merging two styles — one classic, one edgy — in a single pair.

Prices for the main range run from 250 to 330 euros (\$333 to \$440), with unique limited-edition pieces, including some featuring 24-karat gold details and lenses finished with 18-karat gold, selling for 360 to 2,000 euros (\$480 to \$2,668).



An Ina Beissner necklace.



Jewelry from Très Bonjour.



Kuboraum sunglasses.

Kuboraum will officially open its Berlin showroom in a July 4 event in collaboration with Japanese avant-garde brand Julius, which will show select items from its spring men's wear collection paired with Kuboraum's LTD For Julius eyewear.

Kuboraum Headquarters & Store
9 Köpenicker Strasse, 10179 (Kreuzberg)
Tel.: +49-30-2236-7549
Hours: Monday to Saturday, 2 to 8 p.m.
E-mail: raum@kuboraum.com
Web: kuboraum.com

ABURY

Those with a love for ethno-chic can seek out Abury's freshly opened showroom in Prenzlauer Berg. Social entrepreneur Andrea Kolb's brand sells a combination of vintage Berber bags and new leather wares embroidered with traditional patterns. They're made in and around Marrakech as part of Abury's collaborative training scheme to bring back almost-forgotten handicraft techniques. Also on offer is an assortment of Kilim boots that merge handwoven rugs and smooth leather.

Abury's vintage bags are priced from 190 to 440 euros (\$253 to \$587), embroidered iPad cases at 249 euros (\$332), clutches at 190 euros (\$253), iPhone cases at 69 euros (\$92) and Kilim boots at 189 euros (\$252). Items

travel collection created with Brazilian designer Mayta Leal.

Abury Showroom
42 Kastanienallee,
10119 (Prenzlauer Berg)
Hours: Monday to Saturday,
11 a.m. to 8 p.m.
E-mail: info@abury.net
Web: abury.net

INA BEISSNER

Peruvian-born, Berlin-raised designer Ina Beissner's finely crafted sterling silver and gold-plated pieces based on shells, bells, and bows are delicate, but never overly cute. Newer collections swing a bit tougher, with thick chains and stiff trompe-l'oeil ribbons adding humor to the mix.

After studying fashion design in Berlin, jewelry design in Milan and stints with Proenza Schouler and Spanish Vogue, Beissner launched her collection in 2011.

Beissner's quirky-pretty designs are produced in Germany and sold online and in a range of stores including Colette in Paris, Departmentstore 206 in Berlin and Storm in Copenhagen. Prices start at 199 to 329 euros (\$265 to \$439) for silver rings and run up to 2,209 euros (\$2,947) for a complex gold-plated multibell — but jingle-free — necklace. Tel.: +49-30-8937-8495
Email: mail@inabeissner.com
Web: www.inabeissner.com



An Abury bag.



A bag from Celia Czerlinski's Cube line.

are sold throughout Germany at small boutiques, a door in Italy and one in Zurich, as well as ABC Carpet & Home in New York.

During Mercedes-Benz Fashion Week Berlin, Abury will introduce a

TRÈS BONJOUR

Viola Jaeger and Sandra Dress call their designs "Latex Couture." Their customers just call them sexy.

The team started with a line of lingerie, and now have a full house of accessories, from necklaces and bracelets to collars, headpieces to high-heel jewelry, as well as gloves and bags. More fine than fetish, Très Bonjour's pieces can be surprisingly delicate. The laser-cut latex becomes lacy and filigree, and while shiny black is in abundance, gradient rose and purple lean toward the chic side, while paint-splatter polka dots add a playful tone.

Prices start at 69 euros (\$92) for short bow-bedecked gloves, necklaces are 89 to 249 euros (\$119 to \$332), and bags run from 280 euros (\$373) for a clutch to 390 euros (\$520) for a large shopper.

Très Bonjour Showroom Berlin
3 Torstrasse, 10119 (Mitte)
Tel.: +49-30-2280-3180
Hours: Monday to Saturday,
noon to 8 p.m.
E-mail: mail@tresbonjour.de
Web: tresbonjour.com

CELIACZERLINSKI

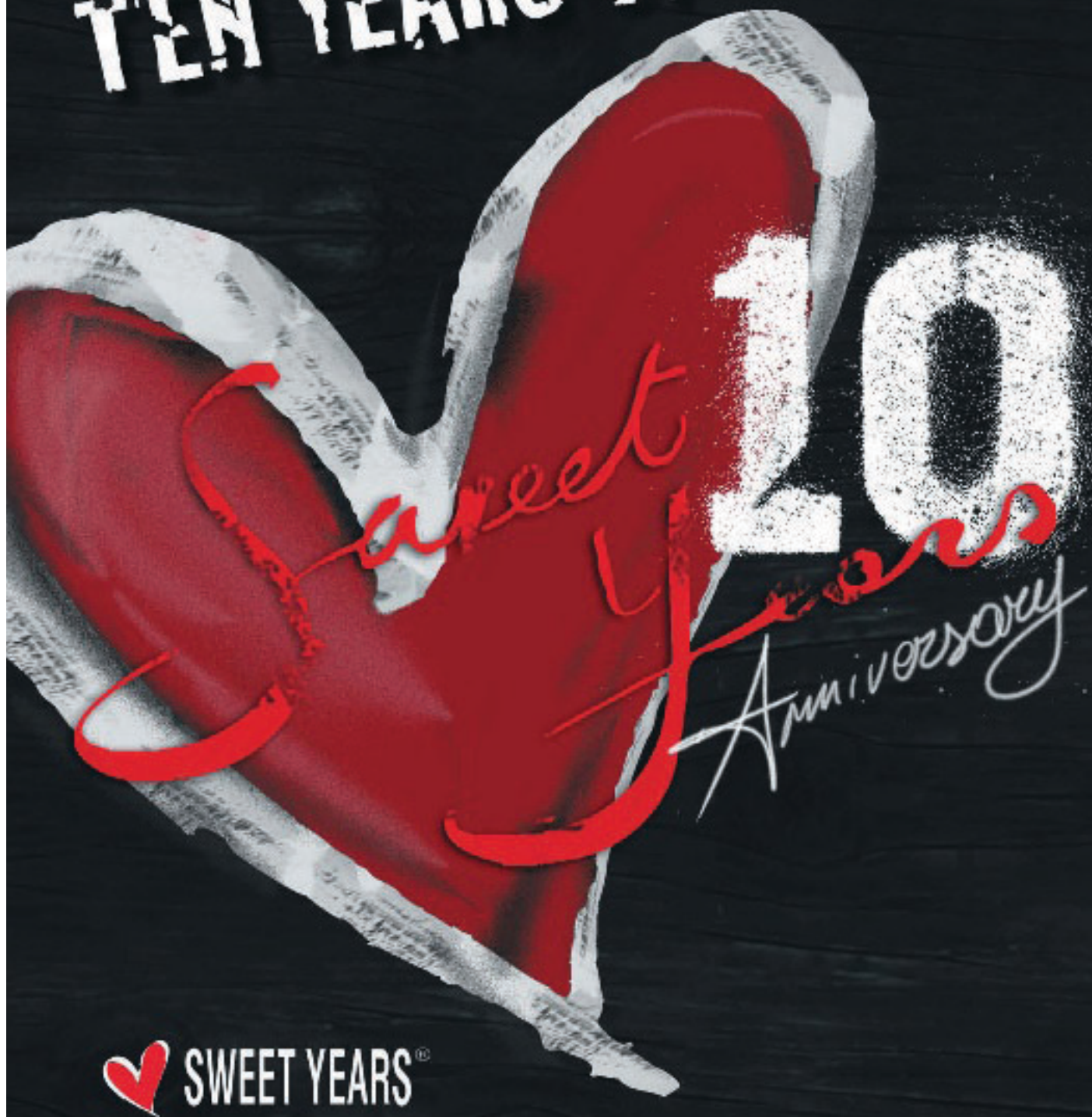
Celia Czerlinski's luxury line of statement bags, launched in 2010, is hand-sewn and mostly quilted, merging high quality leather and unusual design elements. Brushed metal rings, handles and studs lend subtle toughness to the ladylike tone.

Like many of her fellow students from the Berlin-Weissensee Academy of Arts, Czerlinski is drawn to genteel geometries. One bag is formed entirely from a series of circles, while other models spin off triangles and squares. Surprising shades like lilac, grape and wintergreen pop alongside refined black and winter white, and belts triple-wrap or cinch with peplums.

Her newest collection, Cube, is coated leather in black-on-black check print — and includes four simple but elegant totes and a men's messenger bag. Cube by CeliaCzerlinski is her first foray into the midprice segment, with bags selling between 150 and 275 euros (\$200 and \$367). In Czerlinski's luxury line, clutches start at 325 euros (\$434) and small shoulder bags at 550 euros (\$734), while large bags are priced up to 2,500 euros (\$3,335) at select boutiques in Germany, including Berlin's Oukan.

E-mail: contact@celiaczerlinski.com
Web: celiaczerlinski.com

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WWD BERLIN PREVIEW

Ones to Watch

Four fresh collections at Berlin Fashion Week.

GLAW: TWO PEAS IN A POD

The Glaw design team's atelier is located in an historic building that was once part of a Stasi prison in Berlin Hohenschönhausen. Deeply associated with the GDR's system of political and artistic oppression, this building — where detainees were questioned and tortured in the basement — now houses artist and photographer studios and design offices.

"Our work space has a bad history and sometimes it seems like a strange place. But the opportunity to work in such an important location and to be part of the change was very significant for us," said Maria Poweleit, who, together with Jesko Wilke, codirects and designs the Berlin fashion label Glaw. "We were both born in the GDR and even if we were very young, we still remember what it felt like during this dark period of East Germany. We can remember the liberating feelings when the wall came down in 1989, and for us, this place is meaningful."

Poweleit grew up in Dresden and was interested in fashion design since the age of seven.

Wilke, a native Berliner, always had an interest in art, music and dance, he said. He attended the Berlin State School of Ballet and then worked at the Komische Oper Berlin, first dancing and then making costumes while Poweleit went to New York for a fashion design internship. Their paths came together at Esmod in Berlin, and they began planning their fashion company in their third year of study. Upon graduating in 2011, they launched Glaw.

Glaw means "rain" in Welsh and it is a word that inspired these designers to start their "accessible luxury" label for women.

"Glaw was the perfect name because our tie-dyed leather and tie-dyed silk pieces look as if they were washed by rain," said Poweleit. Taking an innovative yet refined approach, each well-crafted piece displays a soft touch, with textures used in a light-handed manner.

Spring represents their fourth collection. It will be presented on the runway for the first time in a show at Mercedes-Benz Fashion Week Berlin this season. Highlights include crystals and Jane Birkin-inspired looks made

Maria Poweleit and Jesko Wilke



ALL ONES TO WATCH PHOTOS BY MATTHIEU LIG

of leather combined with silk chiffon, as well as jackets, pants and skirts laced up in form-fitting silhouettes — like corsets. Glaw's spring palette revolves around rose, gray, taupe, white and shades of pastel pink in silk, as well as dip-dyed leather and metallic leather in these same soft colors.

"The crystals are a big part of our collection this season in terms of colors and patterns. We use metallic leather and shiny beads to underscore the crystal theme," said Poweleit, adding that the juxtaposition of the strong and clear shapes of crystals and the softness of silk is an important style element.

Of special note are Glaw's skirts, jackets and pants made in Germany of supple, crinkled leather. Retail prices for dresses start at 250 euros (\$330). Leather pieces range from 500 to 900 euros (about \$660 to \$1,190).

Glaw is marked by the designers' distinct personalities and their similar passion for life, art and design. The creative duo was at the Beyoncé concert the night before, soaking up the energy. "We love to travel and discover new places," Poweleit said. "We love the same music and watch 'Absolutely Fabulous' together. Sometimes we start singing in our atelier...which sounds strange and hilarious. At the end of the day, we often lay under our desks laughing."

— NORMA QUINTO

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**REALITY STUDIO:
ELEGANT OPPOSITIONS**

The aesthetic designer Svenja Specht imparts to her label, Reality Studio, is one of duality — masculine and feminine, sporty and elegant, East and West.

"I like to break things," she explained. "If it's very Asian, I think 'What could I put in, what breaks it a bit and makes it look like a western suit?' Or the material is very western but the shape is very Asian. I like this kind of play."

Specht, who grew up near Stuttgart, attended fashion school, then trained in product design and worked in graphic design. Her eclectic background and love of a challenge inform her aesthetic, as does the formative years she spent living and working in Beijing. After returning to Germany, she decided to reboot. Her retraining started by working for a mass fashion retailer in Germany, and also in Paris as a designer, buyer and trend scout. Reality Studio launched in 2005, and was soon picked up by a Japanese agency.

Her line — with its easy-to-wear layers, drapes and wraps — has had global appeal, thanks to garments that borrow ethnic patterns or cuts, but blend them with modern, unexpected fabrics. What Asian and German design can have as

a commonality, Specht points out, is a tendency toward clean lines and severity or austerity — *Strenge*, in German.

"It depends what you identify as a German style — maybe if you see, for example, Marlene Dietrich as a masculine/feminine woman who has a kind of elegance — but this kind of *Strenge* also fits my style, I think," said Specht.

Specht's loosely androgynous vision also attracts the opposite sex. "It is actually a women's wear collection, but I know that I also sell it to men in Japan," she said. "Men ask me 'When will you do Reality Studio men's wear?' I don't have the manpower or financial power to do it at the moment, but I could imagine it some day."

Previous Reality Studio seasons have referenced lace and embroidery from the north of Portugal, Oriental rugs, and Inuit to ikat prints. This season's collection springboards from Paul Schrader's 1985 film "Mishima," an unsettling but beautiful work that tells the story of the celebrated Japanese author.

Looks clearly reference Asia, said Specht. For example, frog closures are interpreted in a modern way, colors go light and bright — cream, denim blue linen, orange-nude jersey and gray knit, joined by intense curry

and salmon red. Light silks offer transparency. Fabric variety, noted Specht, always provides her inspiration, and serves as

the key point to each collection.

Lyon-based textile artists Milleneufcentquatrevingtquatre (which means "1984" in French),

who are known for their hand-painted and collaged silk scarves, are collaborating with Specht on a custom-print fabric for the collection.

Branching into footwear for spring 2013 brought Specht a new challenge — and extra attention. Her innovative cork and leather platform clogs, mules and boots became blogger favorites, and added stores to her developing stockist list. In the fall line, pony hair flats and boots melded sporty and stylish, while spring 2014 adds canvas and silk to the mix.

Reality Studio's clothes are produced in Europe. Prices for blouses start at 165 euros (\$219), trousers and skirts at 200 euros (\$265), dresses 275 (\$365), and coats 360 (\$477); shoes are priced at 230 euros (\$305) and boots at 280 euros (\$371).

The brand is sold in boutiques in Europe, Japan and China. Specht said interest is growing in the U.S., where Reality Studio is carried at Henrik Vibskov and Assembly boutiques in New York, Portland's Stand Up Comedy, and Weltenbuerger in Los Angeles, among others.

Reality Studio will show at Premium for the first time this season, presented by Wald, its new Copenhagen-based agency.

— SUSAN STONE

{Continued on page 14}



Svenja Specht

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SECTION II

WWD BERLIN PREVIEW

Ones to Watch

(Continued from page 13)

IVANMAN: "A TIME OF TRANSITION"

When it comes to timing, Ivan Mandzukic is definitely ahead of the game. While most of his young designer peers were scrambling to get their samples finished for Berlin Fashion Week, his spring Ivanman collection was already complete. He even had a full lineup of photos on hand.

Everything seems to be neatly in its place in his atelier in a former architectural office facing the river Spree in Kreuzberg. He cleaned up for the appointment, he admitted, though he added he can't work in chaos. As for his early-bird tactics, chalk that up to his Croatian roots. Having participated in Cro à Porter in Zagreb in April, "there was so little time in between, I got summer done three months in advance."

Mandzukic founded the men's wear label Ivanman in 2010, shortly after graduating from Esmod in Berlin, where he took the first prize for "best men's wear patternmaking/draping." In 2012, Who's Next named Ivanman "best men's prêt-à-porter" collection. However, Mandzukic's first career path was getting a computer science degree in his homeland in the former Yugoslavia, after which

he was EDP administrator for the University of Architecture in Aachen from 2004 to 2007.

While Mandzukic says he "wouldn't be a designer if there was no architecture around," his love of architectural details, proportions and shapes driving his vision, his next step was to volunteer as a costume designer for Berlin's Staatsoper. He then enrolled at Esmod intending to continue his costuming efforts. "I thought, fashion? No way. But Silvia [Kadolsky, the school's codirector] convinced me otherwise," he smiled.

His latest personal battle of persuasion concerns pink. "I kept wondering, can I do pink? And finally, I said yes. It depends on how you use it."

For spring, that means pleated shorts worn with a matching plastron-shaped vest tailored in pale pink wool, sporting a completely cut-out back with pink and khaki taping to hold the item in place. He also offers clean low-rise slims paired with a pink cotton shirt with a linear tone-on-tone bib, and rectangular inset stripes on the sleeves in khaki and white. For some gender-blending, baggy pleated trousers with a dropped crotch are worn with a little puffed-sleeved angora sweater.

The collection, he said, "is inspired by the reflection of the present — a time of transition." He tapped the aesthetic and colors of "La Grande Bouffe" on



Ivan Mandzukic

one hand, and the uniforms of the New York Stock Exchange on the other. Though his runway collection shows a lot of skin, especially those bare backs, with the exception of that little fluffy sweater, his pink, khaki, black and white runway lineup strikes a clean and clearly masculine — albeit metrosexual — note.

And then there's the primarily black commercial assortment — where Mandzukic takes a bipolar approach. Tired of retailers telling him his more forward looks wouldn't work, he said he also realized "that if I worked too classically and purely for the market, it would make me unhappy. So I separate it." Each season, he searches for two signature details, which he can then interpret more commercially. For example, spring's inset stripes show up on inner pockets or in more tone-on-tone variations, while the bare backs are reinterpreted as a mesh inset on the back of a blouse or shirt.

The 40-piece collection retails between 120 and 500 euros (about \$158 to \$660 at current exchange) and is carried by Berlin concept store M, Wald, and Supermarket Belgrad, which is slated to open a Berlin door in Bikini Haus next year. Ivanman will be making his MBFWB tent debut with a presentation in The Stage, and the collection will also be on view in M's showroom during fashion week.

— MELISSA DRIER

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BREAD & BUTTER

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Clarks Sportswear
Criminal Damage
Croots

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Dr Martens
Duck & Cover
Fever London
Frank Wright
Fred Perry

French Connection
Glamorous
Gloverall
Gola Classics
Juju Shoes
Little Mistress
Louche
Lyle & Scott
Native Youth
Nigel Cabourn
Pantherella
Pearly King

Pepe Jeans
Playful Promises
Pop Boutique
Quba Sails
Superdry
Swami's
The Ragged Priest
The Real McCoy's

Tricker's
Trolled Dolly
Underground
Vol. Jeans
Weekend Offender
Yumi

BRIGHT
3–5 July 2013
Alte Münze
Am Krogel 2
Addict
Hype
King Apparel
Trainerspotter

CAPSULE
2–3 July 2013
Postbahnhof
Strasse der Pariser
Kommune 8
Allevo!
Collective Noun
Guild of Labour
Lazy Oaf
Maharishi
Supreme Being

ETHICAL FASHION SHOW

2–4 July 2013
Ewerk
Wilhelm Str. 43
Bibico
Braintree
Kornodo
Talented Totes

PANORAMA
2–4 July 2013
Berlin ExpoCenter
Airport
Arrogant Cat
Darling
Fly 53
Nour London

PREMIUM
2–4 July 2013
Station Berlin
Luckenwalder Str. 4–6
Alan Paine
Alex Monroe
Almost Famous
Bottletop
Chess London
Delusion
En Shallah
Gabicci Vintage
Johnstons of Elgin
Kat & Bee Jewellery
Muuba
New Scotland

Penrose London
Prey of London
Star Mela
Swear London
Tateossian London
Tejia
United Nude

SEEK
2–4 July 2013
Kühnhaus
Luckenwalder Str. 3
AMH Ashley Marc Hovelle
Blood Brother
Common People
Dr Martens
Folk
Hentsch Man
Illustrated People
Kidda Christopher Shannon
Lyle & Scott
Natural Selection Denim
Orlebar Brown
Sunspl
Universal Works
YMC

SHOW & ORDER
2–4 July 2013
Kraftwerk Berlin Mitte
Köpenicker Str. 70
Azuni
Cashmere by Tania
Juliet Dunn
Lucas Jack

KSUS: THE RIGHT FOUNDATIONS

Katja Werling's segue from a career in architecture to one as a fashion designer was a natural progression, she says. Her homegrown women's wear label, which started out as a hobby, is now her main focus. She produced her first full Ksus collection in summer 2011.

"When you are working on an architectural design, you have to extract a silhouette," Werling explained, "and this is similar to designing clothes. I was always interested in fashion and making clothes for myself on the side. My label is now just an extension of that."

Werling originates from the south of Germany, near Ludwigshafen, but began her studies in architecture in Florence at the Università degli Studi di Firenze.

"It is what many Italians do before they become fashion designers — get a good basis for learning about how to draw and expand ideas, so it was perfect for me." After years of working as an architect in Florence and Rome, she is settled in Berlin, where she founded her label three years ago. Ksus is an abbreviation of her first and middle names, Katja Susanne.

Werling said it was "easier to start a fashion label in Berlin than in Italy." Moreover, the aesthetic of her women's brand is more influenced by the minimalist sartorial structure and palette popular in the German capital than by her time in Italy. Black woolen coats and jackets with contrasting leather sleeves are some of the more popular items featured in her recent fall collection, as are slinky monotone jersey frocks that can be dressed up or down.

For spring, she has stuck to a limited palette of black and white, plus a soft cream and a cool ice blue. Highlights include a tailored white cotton suit with a fitted lapel-less blazer that closes with a single white pearl button, matched with masculine white cotton pants. There are softer, more feminine looks like a tiered chiffon strapless silk top, while her take on the active sportswear

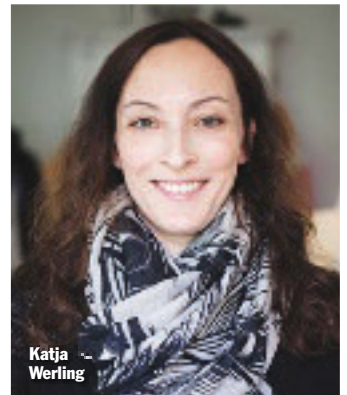
trend — a sheer ice-blue silk camisole with a racer back and dove-gray silk runner's shorts — are more suitable for nights out in Berlin's techno clubs than the running track.

Werling runs the entire operation alone from her apartment on Berlin's former east side. "The label has developed as I go along and certain details are reinterpreted for different seasons, such as a silk cummerbund waist on top of a pair of pants for winter and then topping off some black summer shorts." The offer also includes some multifunctional items, such as a microfibre parka with an elasticated waist "that can be worn as a dress or a summer coat."

Prices for Ksus start at 189 euros (\$249) for silk shorts, a loose jersey dress sells for 249 euros (\$329) and blazers are around 399 euros (\$526). Leather items include a leather-wool jacket for 599 euros (\$790), a leather corset strapless top for 399 euros (\$526) and leather-wool mix coats retail for 589 euros (\$777).

Werling will show her spring collection as part of the Collect Showroom at Capsule during Berlin fashion week.

— JESSICA SALTZ



Katja Werling

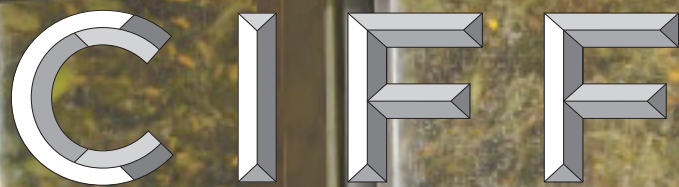
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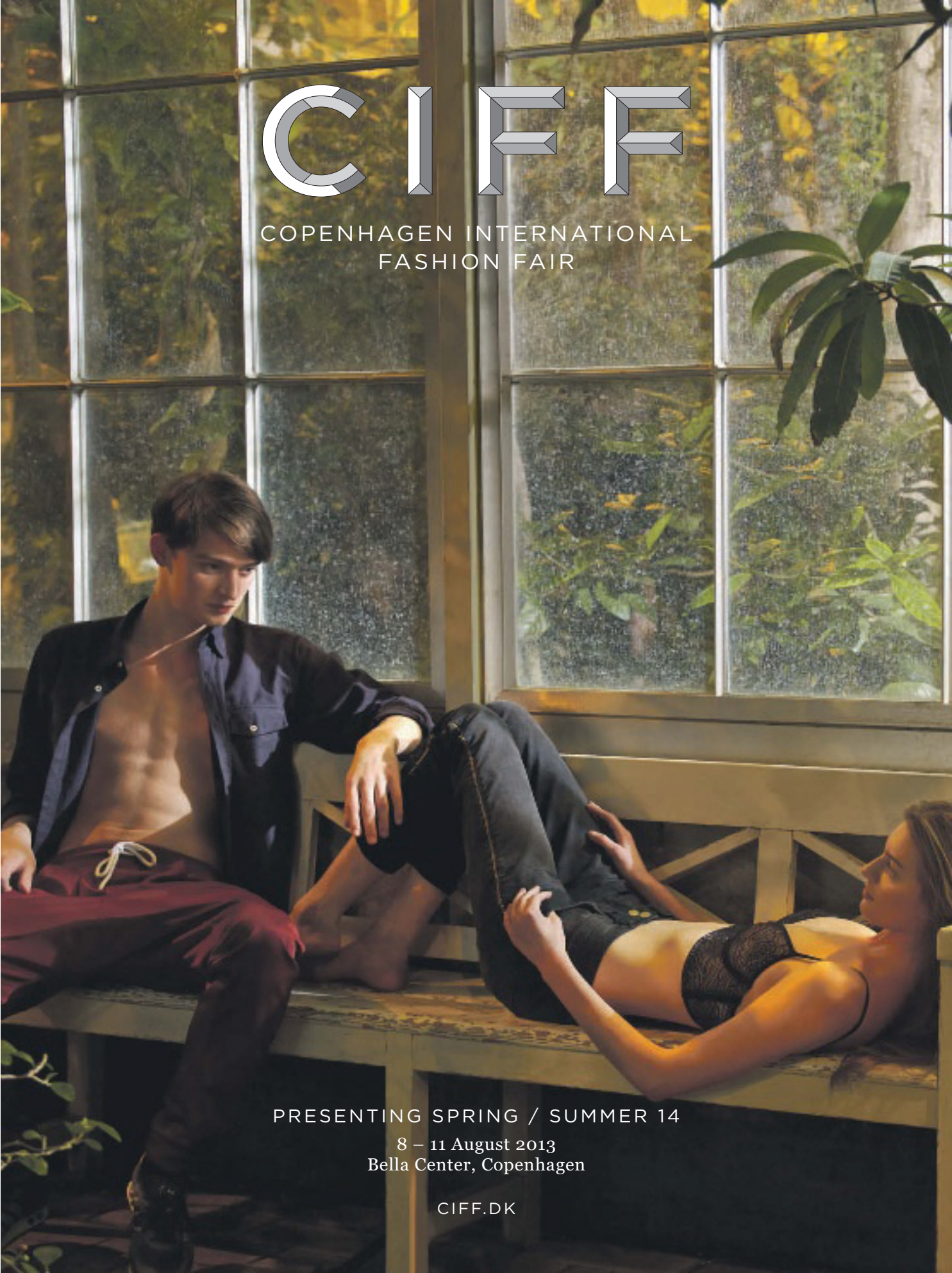


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The logo for CIFF (Copenhagen International Fashion Fair) is displayed in a large, stylized, 3D-effect font. The letters are white with grey shading to create a sense of depth and dimension. The 'C' is a simple circle, while the 'I' and 'F's are more complex, blocky shapes with multiple horizontal and vertical segments.

CIFF

COPENHAGEN INTERNATIONAL
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A photograph of two models sitting on a wooden bench in front of a large window. The window looks out onto a lush green garden with trees and foliage. The lighting is warm and soft, suggesting an indoor setting with natural light. The male model is on the left, wearing a dark blue shirt and red pants, looking towards the female model. The female model is on the right, wearing a black lace top and dark pants, looking back at him.

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