



## SADOVE'S NEXT MOVE

STEPHEN I. SADOVE JOINS TRAUB ASSOCIATES TO LAUNCH A DIVISION FOCUSED ON TECHNOLOGY. PAGE 2



## BIGGEST YET

URBAN OUTFITTERS UNVEILS A 57,000-SQUARE-FOOT FLAGSHIP IN MANHATTAN THAT CONTAINS LOTS OF FIRSTS, INCLUDING A BEAUTY DEPARTMENT. PAGE 8



## CALLING CARA

DKNY TAPS MODEL-OF-THE-MOMENT CARA DELEVINGNE TO DO A CAPSULE COLLECTION. PAGE 2

# WWD

TUESDAY, JUNE 10, 2014 ■ \$3.00 ■ WOMEN'S WEAR DAILY

### BUILDING ON THE BOOM

## Dubai's Retail Scene Soars to New Heights

By MILES SOCHA

DUBAI — In a city steeped in superlatives — home to roughly a fifth of the 100 tallest buildings in the world — retailers and developers keep pushing the envelope.

The two largest shopping meccas, The Dubai Mall and Mall of the Emirates — which together attracted some 117 million visitors last year — are feverishly expanding and sprucing up to meet rising consumer expectations, surging tourist and immigration flows, and the threat of even bigger, more spectacular malls on the horizon.

"Dubai is now a global center for retail tourism," declared George Kostas, chief executive officer of Majid Al Futtaim Properties, which operates 17 malls in the Middle East and North Africa, including its flagship Mall of the

Emirates, which last year recorded a 12 percent bump in revenue and footfall — and boasts a waiting list of some 200 brands, including some not yet present in the Persian Gulf. "All indications are that the trend will continue this year, and for years to come. Dubai's been incredibly successful in the way it is marketing itself to the rest of the world."

Kostas trumpeted strong growth — mostly at double-digits — across all retail categories, with fashion, jewelry, electronics, home wares, food and beverages among the standouts.

"The question is what isn't growing," said the executive, an Australian transplant who also oversees almost a dozen hotels, including a new 370-room Hilton Garden Inn unit to be built adjacent to the Mall of the Emirates,

SEE PAGE 6

## EBay's Designer Push

By RACHEL STRUGATZ

EBAY INC. IS COZYING UP to designer brands — and trying to shed once and for all the lingering perception that it's just an auction site.

The e-commerce and payment giant will today unveil Designer Collective at ebay.com/designercollective, a current-season, full-price shopping destination with 16 American-based brands, including Calvin Klein, Nicole Miller and Elie Tahari. EBay worked with the brands to build storefronts within the Designer Collective portion of its main Web site.

"[Designer Collective] fits with our philosophy — as partner and an enabler of

SEE PAGE 12



Designer Collective's homepage.



2015 RESORT

## Dream On

"The runway is a factory of dreams," said Alber Elbaz on Monday. "A pre-collection is more a factory of need." Maybe so, but the designer still showed a resort lineup rich with thought and glorious fashion. Case in point: the languid evening look shown here. For more resort, see pages 4 and 5.

PHOTO BY FRANCK MURA

# Sadove Joins Traub Associates

By DAVID MOIN

NEW YORK — Stephen I. Sadove, the former chairman and chief executive officer of Saks Inc., has joined Marvin Traub Associates as cofounder and head of Traub Accelerator, a new division focused on technology and innovation.

A big part of the mission will be to link brands, designers, retailers, restaurants and other sectors with new technologies, some critical to operations such as those that elevate sales, strengthen data security and advance omnichannel initiatives, and some less critical but still important, such as those that streamline the transaction process or help shoppers find their right fit. "I have always felt the need and the drive to amplify our activities in technology as it pertains to consumerism," Mortimer Singer, president and ceo of Marvin Traub Associates, told WWD. "In some cases, we'll play as advisers; in some cases we'll invest."

Singer said he wants his firm to become "a magnet where new ideas can be accelerated." With technology, he said, "We are at the tip of the iceberg today. Powerful results occur when innovative ideas connect with industry expertise and insight."

"Retailers are getting bombarded with new technologies," said Sadove, who knows first-hand, having served as Saks' ceo from 2006 to 2013. Amid the profusion, Traub Accelerator will help industry executives make the right choices between those technologies that would benefit their companies and those that would be of little value.

"If you look at the results over the last six months, there is a bifurcation between the winners and the losers," Sadove said. "The winners are the ones who have invested in technology. The dilemma is there is a lot of it out there. There are so many areas where technology is changing the landscape. Commerce is one. It's also cybersecurity, analytics, fit technology, product development and clienteling. What's right for one retailer may not be right for another retailer. A luxury retailer may invest differently from a dollar store."

Or, as Singer noted, "A teen chain may get more benefit from a social media technology while a luxury retailer may get more benefit from a clienteling app."

At the outset, Traub Accelerator will help U.K.-based Powa Technologies launch its "point of impulse" shopping app, PowaTag, in the U.S. PowaTag enables consumers to bypass the traditional checkout process. "It's the 'easy pass' for commerce," said Singer. "We may decide to invest in PowaTag and other technologies."

PowaTag uses a combination of technologies that include Bluetooth, QR codes, JavaScript, audio sensors and instant payment authentication, and enables consumers with iPhones and Android devices to scan and buy — in a matter of seconds — tagged items that they see on display ads, billboards and



PHOTO BY GEORGE CHUNISE

Stephen I. Sadove

magazines, and in shop windows or apparel and accessories in stores. Billing and shipping information is already stored on Powa, speeding the transaction. Singer said that 400 brands worldwide have signed onto Powa, including Champion, Comptoir des Cottonniers, Ugg, Quiksilver and Nespresso.

Sadove said he decided to join Marvin Traub Associates because of his interest in innovation and technology and for the chance to marry his knowledge with the resources at the consulting and business development firm. Marvin Traub Associates has an operating partnership with FitForCommerce, an e-commerce consulting firm, which Sadove could tap for an assist on different tech projects.

Sadove said that during the span of his career, he's never witnessed as much technology-driven transformation through the industry as the present. He guided Saks through some tough times, including the Great Recession, and is considered a strong leader and a marketing and consumer products expert, and less so a techie. Yet at Saks, Sadove did foster an omni culture, extending responsibilities of top merchants to cover both saks.com and stores. Also, saks.com became one of the luxury sector's more advanced Web sites; off5th.com was launched; an Oracle enterprise system started getting phased in, and robotics were brought to distribution centers.

Earlier in his career, Sadove was president of Clairol, as well as the president of worldwide beauty care and nutritional at Bristol-Myers Squibb, where he was instrumental in selling Clairol to Procter & Gamble. Additionally, Sadove spent 17 years at Kraft General Foods, rising to executive vice president of General Foods USA. He left Saks after the company was sold to Hudson's Bay Co. last year.

Currently, Sadove is involved in some technology work, including serving as chairman of the advisory board of Borderfree Inc., which enables companies to take e-commerce international. Sadove is also an adviser to Me-Ality, the fit technology firm in Nova Scotia, Canada, that developed a size-matching station that scans shoppers to help them select the denim brands with the best fit for them. Bloomingdale's has been testing the technology.

He plays other roles, as the chairman of the National Retail Federation and the chairman of the board of trustees of Hamilton College. He is also a board member of Colgate-Palmolive, J.C. Penney, Aramark and Ruby Tuesday.

At Marvin Traub Associates, he will become a member of the board, in addition to Traub Accelerator. "I will be playing an important role, not a full-time role," he said. Sadove said that he will also work with Marvin Traub Associates on non-tech-related projects. In a twist of fate, Sadove could wind up teaming with his former biggest competitor, Burt Tansky, who is vice chairman of Marvin Traub Associates and previously was chairman and ceo of Neiman Marcus Group.

## THE BRIEFING BOX IN TODAY'S WWD



Mia Moretti in "Robert & Jeffrey's Perfect Cardigan" from the Costello Tagliapietra Web site. For more, see WWD.com.

**EBay Inc.** today will unveil Designer Collective, a current-season shopping destination with 16 brands. **PAGE 1**

**In Dubai,** a city steeped in superlatives, retailers and developers keep pushing the envelope. **PAGE 1**

**Nine buildings** are under construction on a vast site that is the future home of the Dubai Design District. **PAGE 7**

**J. Crew** is upping the ante this year for its collaboration with the Council of Fashion Designers of America. **PAGE 8**

**Alexander McQueen** has unveiled its first flagship in Japan, a unit in Tokyo's Aoyama neighborhood. **PAGE 8**

**The biggest Urban Outfitters** in the world has opened on Broadway between 35th and 36th Streets in Manhattan. **PAGE 8**

**Speakers** at a recent American Apparel & Footwear Association seminar focused on product safety. **PAGE 9**

**Unifi Inc.** is expanding its Repreve Recycling Center, which opened in Yackinville, N.C., four years ago. **PAGE 9**

"**Saint Laurent,**" the second Yves Saint Laurent biopic released this year, premieres in New York Wednesday. **PAGE 10**

**Christopher Shannon** was named the winner of the British Fashion Council/GQ Designer Men's Wear Fund. **PAGE 11**

**Time Inc.,** on its first day as a publicly traded company, saw its shares slide 0.2 percent to close at \$23.30 Monday. **PAGE 11**

**Gap Inc.** plans to produce apparel at two factories in Myanmar, with the resulting product to hit stores this summer. **PAGE 12**

ON WWD.COM

**FASHION:** For the relaunch of their company's web site Jeffrey Costello and Robert Tagliapietra are counting on Tumblr and a bevy of their style-influencing friends including Mia Moretti, Niki M'rray and Linda Rodin. For more, see **WWD.com**.

FOLLOW US ON SOCIAL MEDIA  
@ WWD.com/social



TO E-MAIL REPORTERS AND EDITORS AT WWD, THE ADDRESS IS FIRSTNAME LASTNAME@FAIRCHILD.FASHION.COM. USING THE INDIVIDUAL'S NAME. WWD IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC. COPYRIGHT © 2014 FAIRCHILD FASHION MEDIA. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A.

VOLUME 207, NO. 116. TUESDAY, JUNE 10, 2014. WWD (ISSN 0149-5380) is published daily (except Saturdays, Sundays and holidays, with one additional issue in March, April, May, June, August, October, November and December, and two additional issues in February and September) by Fairchild Fashion Media, which is a division of Advance Magazine Publishers Inc. PRINCIPAL OFFICE: 750 Third Avenue, New York, NY 10017. Shared Services provided by Condé Nast: S.I. Newhouse Jr., Chairman; Charles H. Townsend, Chief Executive Officer; Robert A. Sauerberg Jr., President; John W. Bellando, Chief Operating Officer & Chief Financial Officer; Jill Bright, Chief Administrative Officer. Periodicals postage paid at New York, NY, and at additional mailing offices. Canada Post Publications Mail Agreement No. 40664503. Canadian Goods and Services Tax Registration No. 896549096-RT0001. Canada Post return undeliverable Canadian addresses to: PO Box 503, RPO West Beaver Creek, Rich Hill, ON L4B 4R6. POSTMASTER: SEND ADDRESS CHANGES TO WOMEN'S WEAR DAILY, PO Box 6356, Harlan, IA 51593. FOR SUBSCRIPTION, ADDRESS CHANGES, ADJUSTMENTS, OR BACK ISSUE INQUIRIES: Please write to WWD, PO Box 6356, Harlan, IA 51593, call 866-401-7801, or email customer service at wwdPrint@cdsfulfillment.com. Please include both new and old addresses as printed on most recent label. For New York Hand Delivery Service address changes or inquiries, please contact Mitchell's NY at 1-800-662-2275, option 7. Subscribers: If the Post Office alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year. If during your subscription term or up to one year after the magazine becomes undeliverable, you are ever dissatisfied with your subscription, let us know. You will receive a full refund on all unmailed issues. First copy of new subscription will be mailed within four weeks after receipt of order. Address all editorial, business, and production correspondence to WOMEN'S WEAR DAILY, 750 Third Avenue, New York, NY 10017. For permissions requests, please call 212-630-5656 or fax the request to 212-630-5883. For reprints, please e-mail reprint@condenast.com or call Wright's Media 877-652-5295. For reuse permissions, please e-mail contentlicensing@condenast.com or call 800-897-8666. Visit us online at www.wwd.com. To subscribe to other Fairchild Fashion Media magazines on the World Wide Web, visit www.wwd.com/subscriptions. Occasionally we make our subscriber list available to carefully screened companies that offer products and services that we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at: PO Box 6356, Harlan, IA 51593 or call 866-401-7801. WOMEN'S WEAR DAILY IS NOT RESPONSIBLE FOR THE RETURN OR LOSS OF OR FOR DAMAGE OR ANY OTHER INJURY TO, UNSOLICITED MANUSCRIPTS, UNSOLICITED ART WORK (INCLUDING, BUT NOT LIMITED TO, DRAWINGS, PHOTOGRAPHS, AND TRANSPARENCIES), OR ANY OTHER UNSOLICITED MATERIALS. THOSE SUBMITTING MANUSCRIPTS, PHOTOGRAPHS, ART WORK, OR OTHER MATERIALS FOR CONSIDERATION SHOULD NOT SEND ORIGINALS, UNLESS SPECIFICALLY REQUESTED TO DO SO BY WOMEN'S WEAR DAILY IN WRITING. MANUSCRIPTS, PHOTOGRAPHS, AND OTHER MATERIALS SUBMITTED MUST BE ACCOMPANIED BY A SELF-ADDRESSED STAMPED ENVELOPE.

# Cara Delevingne Teaming With DKNY

By MARC KARIMZADEH

NEW YORK — Cara Delevingne is already the most talked-about model of the moment — now she's also going to be a designer. The London-born runway regular and budding actress is collaborating with DKNY on a capsule collection, called Cara Delevingne for DKNY, slated to hit stores in November.

"I can't believe that some random, rough ideas have finally turned into my own collection... designs with my own name on them and in collaboration with the iconic DKNY brand," she said. "It is so wild to realize that it has been an entire year since we began planning this project together... goes to show that time does fly when you're having fun."

Delevingne, who first started

working with the brand nearly two years ago, is regularly photographed on the streets of New York and London sporting a cool urban-girl wardrobe that veers androgynous, including crop tops, skinny jeans and colorful sneakers, as well as knitted beanies, which have become her signature.

The 15 pieces in the collection feature many of the model's favorites, from a sweat suit ("My dream pantsuit, because you can boy it up, split it up or suit it up") to tank tops, leather bombers and a parka. Most of the pieces are unisex, and retail prices will range from \$70 beanies and \$150 T-shirts to a \$735 leather motorcycle jacket with removable sleeves.

In just a few seasons, the model has become a social media phenomenon with 5.5 million followers on Instagram. Lady

Gaga has 3.7 million followers by comparison, while fellow model Karlie Kloss has 960,000. It's hardly surprising that there is a social media angle tied to the launch. Delevingne will appear in the campaign, and also is helping cast two to three additional models via Instagram by asking her followers, 18 years and older, to upload a photo of themselves with hashtags #CaraWantsYou and #Cara4DKNY by Monday.

Delevingne praised her collaboration with the Donna Karan International brand. "They always encouraged my design input, my personal style and my ideas from the very beginning of our working relationship," she said. "DKNY is urban and edgy but, most of all, it's individual. They truly embrace the weirdness in all of us, so you can really be yourself."



# WWD | MAKE A SPLASH

ADVERTISE IN WWD'S SWIM WEEK SECTION,  
THE ESSENTIAL RESOURCE FOR KEY DECISION-MAKERS.

**IN PRINT AND ONLINE: JULY 9**  
**CLOSE DATE: JUNE 25**

For more information, contact Pamela Firestone, Associate Publisher, WWD, at 212.630.3935 or [pamela\\_firestone@fairchildfashion.com](mailto:pamela_firestone@fairchildfashion.com)



# Resort 2015

**Lanvin:** "I'm not an editor, I'm just a designer" is how Alber Elbaz explained his anything-goes resort collection for Lanvin. Day, evening, long, short, colorful, neutral, downtown, uptown — or even midtown: "You name it, we've got it," he said at a preview in Paris last week (he presented the lineup in New York Monday). Indeed, Elbaz produced a lineup rich in options, yet all with the soigné allure and rigorous cutting that have defined his era at the French house, marking its 125th anniversary this year.

There was a faint Seventies, glam-rock vibe to his languid tuxedos, maxidresses with plunging V-necklines and slim scarves caught at the throat with a fabric flower. Dry, crepelike fabrics were worked throughout, from pert tunic-and-pants combos to paneled shift dresses. For cocktail and evening, Elbaz riffed on frothy lace and demure tea dresses.

Israeli artist Michal Rovner, paying the designer an impromptu visit in Paris, marveled at the scale and variety of his creative output — and Elbaz couldn't resist throwing out a food metaphor: "It's like a big buffet on a cruise ship."

**Chloé:** Le Corbusier's modernist Villa Savoye on the outskirts of Paris gave Clare Waight Keller her cues for Chloé's resort lineup, which the house refers to as its spring collection. "It was about these architectural girls who love clean lines and silhouettes," Waight Keller said during a small runway presentation. But far from strict geometrics, she worked these clothes with lovely ease, gracefully interpreting the Savoye's partylike atmosphere and soft hues. A casual wrap dress, tied and knotted at the waist, combined a bold floral pattern with a stripe, while an oversized cashmere knit top, woven in a colorful honeycomblike pattern, was shown over a skirt, which, like many pieces in the lineup, had an undulated hemline.

For evening, Waight Keller amped up her surface play via ensembles, mixing colorful embroidery with fil coupe, as well as a striking diamond lace to which she added a playful fringe trim.

**Antonio Marras:** "For him, it's never enough," said Patrizia Marras of her husband Antonios' penchant for decorative flourish. For resort, the designer looked to Johnny Moncada's photographs of Veruschka on Sardinia's Emerald Coast, finding both woman and terrain "wild and extreme." He channeled that takeaway into a lavish collection marked by all sorts of surface goings-on — jacquards, laces, graphic embroideries, flamboyant prints — restrained by simple shapes. "I love the dichotomy," the designer said. Diverse looks included chic nomad knits, elaborately wrought coat-and-dress ensembles with a Sixties vibe and audaciously glam sportswear combos, such as a dots-flower-lace pastiche. It was as beautiful in its eccentricity, a lovely alternative to the dominant safety of resort.

**Public School:** Fresh off their CFDA Menswear Designer of the Year award win, Public School's Maxwell Osborne and Dao-Yi Chow sharpened their aesthetic with a women's collection that skewed urban cool. "We wanted to do something lighter and play with transparencies and different fabrics," said Chow. A bouclé wool jacket, for example, was shown with an elongated shirt and terry cloth sweatpants, while a black coat featuring a detachable skirt was layered over a crisp white shirtdress. Things got sexy with cutouts, most notably a blue sheath with a sliver of exposed skin above the waist.



Lanvin



Chloé



Public School



Acne Studios

**Fausto Puglisi:** Fausto Puglisi had a lot on his mind going into resort. He does not lack for inspiration but, rather, how to control and streamline his surge of ideas, which in this case spanned Jackie Kennedy in Valentino couture and Andre Agassi at the height of his Nineties tennis stardom. Then there was Coachella, Miami, gladiators during the Roman Empire and classic bourgeois fare. On top of all that, this was the first collection he produced with new licensing partner Gilmar.

Puglisi juggled it all, yielding a substantial lineup that offered a variety of looks within his specific point of view. "There is a big connection between the pleats of a gladiator and the pleats of a tennis player," said Puglisi, connecting the dots between short, apronlike dresses with knife pleat skirts and longer, more sporty versions. The Jackie Kennedy moment came through in A-line duchesse satin skirts, looks that have become expected

from Puglisi, likewise black leather perfectos and bleached-out denim. What felt fresh were his dresses in graphic pajama prints and midi-length skirts that captured his idea of bourgeois. In Fausto's world, that means a zebra-print pony hair skirt.

**Acne Studios:** Creative director Jonny Johansson has long adhered to a certain "raw ease" for his Acne collection, and for resort he looked to a longtime muse, photographer Jeff Wall, for inspiration. "There was this one photo he did of a guy and girl, both in T-shirts and rolled-up jeans. It was the right spirit," said Johansson.

To wit, Johansson created a collection of everyday pieces — with a twist. Treated with Tencel, a great oversized denim jacket was butter soft while the almighty trenchcoat was cut in a crinkled wool plissé and a scratched white leather. Knits ranged from a voluminous toggle vest to a pair

of slouchy pants left long and dragging. There were also plenty of fluid linen separates that were paired with some interesting prints worked in a picnic plaid, camouflage and a distorted image of a woman's face that spoke to the idea of girls looking like boys and the mannish quality of the clothes.

**Maiyet:** Maiyet was the latest resort collection this season to give the Tate Modern's Matisse Cut-Outs exhibition some fashion traction. Kristy Caylor referenced the artwork in beautiful appliques, embroideries and hand-painted patterns, whether in the geometric print of a blue and gray silk sundress or the green motifs on handbags. The collection had a soft, beach vibe underscored by delicate, bleached-out colors, including pale pink, mint green and ivory.

**Temperley London:** Resort marks the first season that Alice Temperley showed



Fausto Puglisi



Antonio Marras



Temperley London



Rosie Assoulin



Nonoo



Maiyet



Alexander Lewis



Barbara Bui



Barbara Tfank

FOR MORE IMAGES, SEE  
**WWD.com/**  
 runway.

PHOTOS BY JOHN ADUINO, KYLE ERICKSEN, THOMAS BANNAACONE, ROBERT MITRA AND FRANK MUPA

her day and evening collections under the single Temperley London label, and with it, she said, comes a new mood: "The attitude is younger — the eveningwear is sexier and the daywear is sharp and effortless." The designer added that she's also being driven by what she wants to wear, so she worked her favorite white shirts into insouciant evening looks, such as the simple pintucked blouse paired with a jacquard silk column skirt in a moth and butterfly print. Clashing checks were also prominent, with a boyish three-piece wool pantsuit done in a gray Prince of Wales pattern and worn with a fringed, diamond-pattern scarf.

**Rosie Assoulin:** "A blur between day and evening" and "things you'd find at the beach" was how Rosie Assoulin described her resort inspiration. Day-to-evening was evident in a blue oxford shirt and high-low voluminous skirt, as well as a black jumpsuit done in hemp.

Beach influences came through in fun palazzo pants inspired by boardshorts with graphic stripes. But it was the subtle details in the evening pieces that gave the collection its distinctive charm, like a striped bustier top with a train worn over taffeta cigarette pants.

**Nonoo:** Misha Nonoo caters to a busy woman, "whether she is a mother, philanthropist or has a career," she said. She delivered a resort collection of beautifully cut, narrow silk dresses that can gracefully transition from day to evening. There were both long-sleeved and sleeveless versions gently detailed with full or asymmetric hemlines and accented with sheer organza. The loveliest was the electric mint, double-faced silk satin coatdress, for which she used bands of horsehair to lend volume at the hemline — an important detail throughout the lineup.

A few of the sportier separates — slim skirts with easy pullovers and a

cropped V-neck jumpsuit — skewed younger for a fresh, schoolgirl vibe.

**Barbara Bui:** Streetwear, hip-hop and Asian motifs were elements worked into Barbara Bui's cool resort collection. She focused on lightweight technical fabrics such as lacquered parachute silk for a hooded top that could also be worn as a dress, and a crinkled satin nylon for an oversize golden yellow trenchcoat. Even the tailored pieces were given an activewear touch: Sharp jackets were worked in a 3-D nylon knit fabric, some worn with Indonesian wrapped pants. Prints were inspired by the Dong tribes in southern China, including an opulent tiger motif and a painterly brushstroked floral.

**Barbara Tfank:** "This is a happy, optimistic collection," said Barbara Tfank, whose resort lineup was inspired by David Bailey's vivid Sixties photos. The palette came in pinks and chartreuse — shown

solo or with white — but her first and most important consideration was the fabrics. Luxurious silk brocades and matelassé were cut into tea-length sheaths and straight and full skirts, including a floral A-line beauty. They came topped with elaborately hand-crocheted cardigans from knitwear designer Vladimir Teriokhin — just the right addition, given Tfank's attention to detail.

**Alexander Lewis:** A former Savile Row pattern cutter now in his second year as a designer, Alexander Lewis looked to Palm Springs, Calif., for resort. The historic modernist Sunnylands estate informed both the candy and desert colors as well as the geometric elements. A simple shirtdress popped in an iridescent blue organza, while a sand-hued linen top featured a cactus-green inset and matching palazzo pants. Both looks were paired with coordinating sandals done in collaboration with Manolo Blahnik.

# Boom in Dubai Fueling Rapid Expansion

(Continued from page one)

which spans more than 560 brands, almost half of them devoted to fashion.

Kostas hastened to add that retail development in Dubai is "not a case of 'Build it and they will come.'" Rather, he said, retailers and developers "have to get far more sophisticated in understanding the customer...As retail property owners, we need to understand how the market is changing, how the mood is shifting.

"The reality here is that, unlike anywhere else in the world, malls are not just malls," he explained. "They really are town centers. They're social and entertainment hubs as much as they are places to go and shop."

Mall owners are now focusing on the contemporary fashion segment, having initially devoted their resources to luxury.

Mall of the Emirates recently completed the first phase of a two-year redevelopment worth 1 billion dirham, or \$272.2 million at current exchange. Its newest fashion "district" boasts 30 brands with stand-alone stores, including Sandro, Maje, C. Wonder, Alice & Olivier, Tahari, McQ and Halston Heritage.

"It's proved to be very successful over the last few months of trading," Kostas said of the remixed zone.

Meanwhile, The Dubai Mall, already the city's biggest, housing more than 1,200 retail nameplates, is constructing 1 million square feet of new space as it angles to add 150 more brands and surpass 100 million visitors in the next three to four years.

"Dubai's traditional sectors of retail, tourism, aviation and real estate are now growing from strength to strength, on par with the city set to grow at a staggering 5 percent this year," said Ahmad Al Matrooshi, managing director of Emaar Properties, owner of The Dubai Mall, Souk Al Bahar, Dubai Marina Mall and Gold & Diamond Park, along with a host of hotels, resorts and residential properties. "The performance of these sectors has further helped the city establish its credentials as a safe investment destination, as well as a burgeoning business and leisure hub."

Last year, The Dubai Mall welcomed 75 million visitors, a 15 percent increase over 2012, and tenants recorded a 26 percent rise in sales. Emaar estimates more than half of all luxury goods sold in Dubai are purchased at the giant mall, located at the foot of the Burj Khalifa, part of the company's master development of the downtown Dubai district and one of its trophy assets.

Last week, Emaar Properties revealed plans to list 25 percent of its retail subsidiary, Emaar Malls Group, on the Dubai Financial Market. Although details of the initial public offering have yet to be defined, the listing is expected to raise between \$2 billion and \$2.5 billion.

Emaar's retail, hospitality and leisure businesses generated revenues of \$366 million in the first quarter of 2014, a 15 percent increase versus a year ago, as visitor numbers at The Dubai Mall approached 21 million in the three-month period.

"We are confident that the city's positive growth will continue to drive its position as



The Mall of the Emirates in Dubai.



The Dubai Mall is home to more than 1,200 retail nameplates.

one of the world's most sought-after international destinations," Al Matrooshi added.

According to Nicholas Maclean, managing director, Middle East region, for real estate consultancy CBRE, one of the chief inhibitors to Dubai's retail juggernaut is a shortage of space. About 6 million additional square feet of retail space in Dubai are due to come onstream by 2017, he said in an interview.

There has been talk of even bigger projects on the horizon, with Dubai's ruler, Sheikh

very bold and adventurous."

He noted, "The market has demonstrated its capacity to absorb new retail space."

And how.

Patrick Chalhouh, co-ceo of luxury retailer Chalhouh Group, recalled that when The Dubai Mall opened in 2009, leasable retail space in the city immediately leaped by about 20 percent. Five years later, there are probably enough brands on the waiting list to double the mall's size.

Like many key executives here, Chalhouh shrugged at the prospect

performing areas of malls, operators may bring in amusement-park attractions — or re merchandise or reposition the offer.

For example, at The Gate Village at DIFC (Dubai International Financial Center), a number of high-end fashion stores, including the multibrand operator Villa Moda, were replaced with art galleries and high-end restaurants and bars. Meanwhile, The Boulevard at Emirates Towers, one of Dubai's original luxury fashion destinations, is now dominated by upscale dining options.

Chalhouh lauded leaders in Dubai, a constitutional monarchy, for being good listeners, and bold decision-makers. And he credits the country's real estate crisis in 2009, accompanied by an economic slowdown, for turning the focus back on Dubai's historic role as a hub — for transportation, goods shipments, retail and other knowledge-based industries.

"Dubai has reclaimed this hub position for the greater Gulf — and as a gateway to Africa and Asia," said Chalhouh.

He cited an agility among leaders and developers that has fanned growth in Dubai, with airlines bringing in greater and more diverse traffic, and retailers expanding store hours to accommodate the habits of visiting nationalities, such as Saudis, who prefer late-night browsing.

The top five visitor nationali-

ties to Dubai last year hailed from Saudi Arabia, India, the U.K., the U.S. and Russia, with Chinese the fastest-growing nationality among the top 10, and Saudi visitors spending on average \$8,500 a visit, according to data from Dubai's Department of Tourism and Commercial Marketing.

Maclean allowed that the flow of Russian tourists is down "substantially" due to the political crisis and that country's economic woes, but that growth in other nationalities would easily offset them. Low-cost airline Fly Dubai, for example, is ensuring inflows from North Africa.

Meanwhile, retailers continue to gravitate to Dubai.

American brands, traditionally slow to expand overseas due to the scale of the domestic market, or reluctance to pursue franchise arrangements, are paying more attention to the Middle East, with Abercrombie & Fitch and Apple among major retailers said to be arriving soon. Executives from contemporary firms Theory and 3.1 Phillip Lim were recently in town meeting potential partners, according to sources.

"Today we are seeing much more [American brands] coming because Dubai is one of the cities in the world that counts," Chalhouh said. "The market is very dynamic. Contemporary is happening; shoes are happening; kids is happening."

While the Middle East region accounts for about 3 to 5 percent of the luxury market, the clientele represents up to 10 to 12 percent of the business for some brands, comparable to the Japanese, according to Chalhouh. He said the region's young, well-educated population bodes well for the future, noting that some 110,000 Saudi students are attending colleges in the U.S., roughly triple the number before the Sept. 11, 2001 terrorist attacks.

Dubai's retail spend is expected to hit 151 billion dirham, or \$41.1 billion, by 2015, with tourism credited for 60 percent of the luxury market and 20 percent of the branded market, according to data from Bain & Co. and the government's media office.

— WITH CONTRIBUTIONS FROM RITU UPADHYAY

The reality here is that, unlike anywhere else in the world, malls are not just malls. They really are town centers.

— GEORGE KOSTAS, MAJID AL FUTTAIM PROPERTIES

Mohammed bin Rashid Al Maktoum, floating the idea of the Mall of The World, a massive shopping center meant to be part of a larger project encompassing parks, golf courses and up to 100 hotel facilities.

According to Maclean, that announcement, suggesting Dubai needs to scale up to meet its future ambitions, did not raise much alarm among retailers.

"It keeps developers on their toes," he said. "To create something that becomes a destination, the developer has to be

of a monster development coming onstream. "We will have to give other opportunities because the market is growing," he stressed.

However, Chalhouh Group research acknowledges that in Dubai, "there has been definite cannibalization of older malls."

According to CBRE, mall operators are increasingly incorporating turnover clauses into lease agreements, meaning rents and space in malls are linked to sales performance. When sales fall, retailers are pushed out.

In order to rejuvenate under-

# Creating a Mecca for Design



A digital rendering of the future Dubai Design District, or D3.

By MILES SOCHA

DUBAI — A Dubai developer is giving fashion and other design disciplines plenty of room to grow — up to 25 million square feet of space, in fact.

Nine buildings are under construction on a vast site that is the future home of the Dubai Design District, with office tenants expected to start moving in in January.

It's only the first phase of an ambitious, mixed-use development that aims to position Dubai as a key fashion capital and nurture a nascent and fragmented industry. Ultimately, a design school, concept stores, boutique hotels, showrooms and residences are to sprout up, nurturing a

nascent local industry — and creating an alternative attraction to megamalls stacked with mainly international brands.

"People are hungry to know more about our culture, about Dubai," said Dr. Amina Al Rustamani, group chief executive officer of Tecom Investments, which is spearheading the project, known as D3 and rising up on a creek-front site not far from The Dubai Mall and the downtown core area. "The project is to nurture local talent and hopefully have the next global brand come out of Dubai... This city is full of secret talents."

Al Rustamani is also billing D3 as an ideal venue for Western brands to use as a hub for their businesses in the Middle East region, northern

Africa and environs, exploiting Dubai's strategic geography and advanced infrastructure.

As luxury businesses flourish in the Middle East, many are transitioning out of franchise arrangements and setting up joint ventures or establishing direct operations in so-called "free-zone" districts.

"Dubai plays a major role as the gateway between East and West," Al Rustamani noted. "Dubai is a melting pot."

Tecom specializes in creating such business clusters, having already built up districts such as Media City, home to scores of entrepreneurs alongside marquee banners including CNN, CNBC, CBC, Reuters, Elle and Harper's Bazaar. It operates 10 business parks housing mainly knowledge-

based workers in fields such as science, media and education.

The design district is to span multiple disciplines, including art, fashion, luxury, architecture and home design. "Building a business community" is how Al Rustamani describes her mission. "You open doors for them; you provide business opportunities."

According to Tecom tallies, the fashion and interiors market in the Gulf states is expected to top \$14.7 billion this year with the UAE accounting for \$6.26 billion of that total.

Fashion, which already accounts for roughly half of tourist spending in Dubai, is to be a key attraction at D3, according to Al Rustamani, an engineer by training, who attended the interview dressed in a sleek navy pantsuit by Hugo Boss and was joined by D3 executive Umran Shah.

Leading a hard-hat tour of the work site, Shah showed off future offices boasting staggering views of Dubai's spiky, futuristic skyline and street-level retail spaces with mezzanines that could house fashion ateliers.

Al Rustamani noted that Dubai-based designers are sprinkled throughout the city, but could soon coagulate in D3, with couture types setting up salons in upper floors of the office towers and ready-to-wear makers selling their wares out of waterfront boutiques.

Current plans call for the sprawling site to house a convention center, skateboard park, amphitheater, residences and scores of cafés and eateries. Al Rustamani stressed that developing footfall is a key priority, which it plans to garner with retail and cultural attractions, along with private events.

Al Rustamani traveled to Paris, New York and Milan to benchmark how such cit-

ies evolved into fashion capitals, and developments such as Miami's Design District.

Creating a fashion council last year marked another step in positioning Dubai as a fashion center. Its goal is to magnify talent in the broader region, extending as far as Southeast Asia and North Africa, and give designers a piece of the international pie. Dubai's biannual fashion week is called Fashion Forward, and is to hold its fourth edition in October, which will include a series of talks supported by D3.

The latest edition, staged in April, featured 18 catwalk shows, while 53 local brands displayed jewelry, handbags, T-shirts, shoes, hair accessories and home wares.

"Our fashion industry is beginning to blossom," said Bong Guerrero, founder and ceo of Fashion Forward. "There is no doubting the region's design talent, but to translate this into a thriving and sustainable industry, there needs to be increased education and support in all areas of the business."

He characterized D3 as the "physical hub" for the design community, raising its international profile and "creating an infrastructure for the myriad components which are needed to make an industry in the region."

While Dubai could potentially become known as a center for Islamist fashions that conform to religious or local dress customs, Al Rustamani said she prefers the term "conservative" fashions — or no labels at all.

In focus groups D3 held with local designers, most bristled at such terminology, stressing that design, even if it has a regional flavor, should not be constricted.

"Fashion is fashion," Al Rustamani shrugged. "This should be global."

# Putting Together a Shoe Lovers' Dream

DUBAI — Why would top executives from major American shopping centers fly to Dubai to visit a shoe store?

Because the one in question, Level Shoe District, is the largest in the world — and currently shifting more than 700 pairs of shoes a day.

Operated by Chalhoub Group, the 96,000-square-foot unit, complete with its own Vogue café, is a mall within the monster Dubai Mall, conceived as an experiment to animate a quiet zone in the sprawling 1,200-store complex.

Last year, Level captured more than six million of the 75 million visitors to the mall.

Yet Patrick Chalhoub, co-chief executive officer of the retail firm, said he plans to continue enhancing the customer experience at Level in Dubai before duplicating the concept elsewhere. A key step will be to layer on e-commerce in 2015, bringing Level closer to a "multichannel" experience that increases loyalty and heightens customer engagement.

"What we want is to become the reference store for men and women who are obsessed with shoes," he said in an interview at Chalhoub's offices in the Jebel Ali Free



A look inside the Level Shoe District.

Zone on the fringes of Dubai, past the giant gas-fueled generators that power this metropolis on the desert.

Employing a term treasured among business types here, Chalhoub spoke of creating a vibrant "hub" for women and men in search of footwear. While designer brands such as Chanel, Fendi, Louis Vuitton, Prada, Berluti and Gucci — each with their own boutiques — were the initial draw and business driver, these customers are now discovering con-

temporary brands such as Tory Burch, making that one of the hottest categories, he said.

In turn, younger shoppers attracted by contemporary brands and sport shoes have been trading up into designers, he noted.

Level's selection spans about 300 brands, 50 with their own shops, and a range of prices, from about \$50 for flip-flops up to \$10,000 for men's crocodile shoes.

Chalhoub cited a need to improve men's assortments,

currently skewed overly dressy and sober, and to continue adding exclusive brands, with Salvatore Ferragamo and Jimmy Choo on the wish list, and women's shops for Christian Louboutin and Michael Kors slated to open this fall.

Rachel Zoe, Maserati and Chanel were among brands featuring pop-up installations set in the alleys between storefront boutiques and multibrand zones, while The Blonde Salad founder Chiara



Patrick Chalhoub

Ferragni recently made a personal appearance.

Level does not currently carry kids' shoes due to a lack of space, but they're on the wish list, too. "The demand is obviously there. We have a huge demand in a region where we have a very young population," Chalhoub noted.

A key figure in luxury retailing in the Middle East, the Chalhoub Group operates almost 500 units in 14 countries stretching from Egypt to India, including its own banners — Faces for beauty, Katakeet for children's wear and Tanagra for gifts and home. Its international partners include Chanel, Louis Vuitton, Ralph Lauren, Sephora, Karl Lagerfeld and Puig. — M.S.

# Urban Outfitters Goes Big in Manhattan

By SHARON EDELSON

NEW YORK — The biggest Urban Outfitters in the world has taken up residence beside the largest department store in the world, on Broadway between 35th and 36th Streets.

At 57,000 square feet, the new Urban flagship won't make a dent in the overall business at Macy's Herald Square, but it could impact Macy's Impulse department and the Millennial customers the department store has been working hard to cultivate.

"They do \$1 billion next door, so I think we'll do nothing to them," said John Hauser, chief officer of brand experience at Urban Outfitters Inc., estimating that the flagship will do \$1,000 in sales a square foot. "It's hard not to be dwarfed by Macy's."

But for the younger set that Macy's is appealing to, Urban has a lot in store.

There's a 2,000-square-foot, full-service hair salon, Heroine, with a full-time barber on duty, that offers 6 a.m. blowouts so customers can get their hair done on the way to work. A large coffee bar operated by Intelligentsia, a Chicago-based company with a store at Manhattan's High Line, offers fresh-roasted coffee as well as food and snacks. Hauser said there will be more of these partnerships and "hosting independently operated companies."

Urban has been experimenting with large-format stores in an attempt to engage customers and get back on the growth track. The Urban Outfitters brand's financial performance has been weak. First-quarter earnings were down 20.4 percent and comps fell 12 percent.

With three enormous floors to fill, Urban Outfitters executives let their imaginations run wild. "How do you fill this much space?" Hauser said. "We thought, What is the customer into? We partnered with the guys at Bikestock in

The new Urban Outfitters flagship spans 57,000 square feet.



FOR MORE IMAGES, SEE  
WWD.com/  
retail-news.

PHOTO BY JOHN AQUINO

Bushwick, [Brooklyn]. It's a bike vending machine and rack. "It sells tickets to local shows and everything else bikers need, from water bottles to M&Ms."

Without Walls, Urban's new activewear concept, now in nine stores as shops-in-shop, finds full expression at the flagship. The department, which has a full-size trailer as a prop, consists of 50 percent Urban apparel and 50 percent branded merchandise, such as New Line, Undefeated and Onzie.

Urban's first beauty department is a 1,500-square-foot area filled with smaller brands such as Fig & Yarrow, Stila and Klorane. "Urban's doing beauty," Hauser said. "We're the largest U.S. distributor of Korean beauty products." The area is staffed with trained makeup artists. "This space it's about how Urban is rethinking retail," Hauser said. "The beauty shop is a great advantage. We're creating a destination."

Across from beauty, there's an eye shop stocked by Tortoise & Blonde, an online retailer with two stores that makes value frames, priced around \$50.

Some elements of the flagship were inspired by Space Ninety 8, a 37,000-square-foot store in Williamsburg, Brooklyn, owned by the group, that opened earlier this year and serves as a type of laboratory of ideas for the retailer. The Urban flagship has the same raw feel and apparel displays framed with rope and macramé.

The Broadway space, a former Conway store, was in shambles when Urban executives set eyes upon it. Hauser saw through the neglect and envisioned a wide-open staircase, exposed ceilings, klieg lights, wood and concrete floors and columns, for architectural interest.

The flagship displays Urban's affection for retro items. An Instant Shop

features Polaroid cameras, Fuji film, a machine to print Instagram photos, photography books and accessories. There's a photo booth elsewhere in the store. A giant record shop boasts more than 1,000 vinyl titles. "All the things people said were dead are back," Hauser said.

The 800-square-foot vintage shop sells mainly one-of-a-kind pieces. There's also Japanese denim and jeans for \$525.

"We wanted to get legit in shoes," Hauser said. A "proper" 3,000-square-foot shoe shop on the second floor, Urban's first, features brands such as See by Chloé, Frye and Swedish Hasbeens.

In addition to a large display of women's wear on the ground level, the second floor houses women's denim and a series of "shops" merchandised by look. An adjacent large accessories shop sells Urban styles and Marisa Haskell, among others.

Urban's strategy of adding upper-end brands has paid off in intimates, where Cosabella, Impish Lee and L'Agent by Agent Provocateur complement the company's private-label selection.

Home has been greatly expanded with furniture, rugs, bed spreads, pillows, poufs covered in ikat fabric and dream catchers.

Men's, on the lower level, includes national brands such as Zanerobe and Drifter, as well as private-label apparel, a large shoe shop and a souvenir shop. For the opening, Converse held an event where men could choose a pattern and have it printed on a pair of shoes. Events will be a big part of the store, Hauser said. For the Record, a new Urban program that brings touring artists to stores, will hold vinyl signings with Bob Kendall of the Blood Oranges and Gia Coppola.

Hauser said additional large-format stores could open down the road. "We'll learn from this," he said. "If the customer loves it, we'll do more of them."

## Alexander McQueen Opens in Tokyo

By NINA JONES

LONDON — Alexander McQueen has unveiled its first flagship in Japan, a 4,200-square-foot space in Tokyo's Aoyama neighborhood.

The store, which was opened Sunday, joins labels including Givenchy, Prada and Marc Jacobs in the Tokyo neighborhood, and sits next to Balenciaga. "The environment seems a good fit for McQueen — it's quite an open, contemporary environment, which we like," said Jonathan Akeroyd, chief executive officer at Alexander McQueen. "Of all the areas in Tokyo, I think that was the natural fit for our brand. We've taken our time to make sure we get the right space."

The two-story store carries Alexander McQueen's men's and women's wear collections, including runway looks, ready-to-wear designs and accessories, and will also showcase the house's classic pieces, such as its skull scarves and knuckle-box clutches. The Aoyama store adds to an Alexander McQueen accessories unit, which opened last year in Tokyo's Roppongi Hills neighborhood. Prior to opening the Aoyama store, the label's presence in Japan was primarily through its shops-in-shop in department stores, which the company operates. Akeroyd noted that while Japan is an "important" part of the firm's business, it's a smaller market for the label than the U.S. or China.

"I think that's because [Japan] is very much a retail model," Akeroyd said. "So I think this [store] really will be the start for us being able to build on that." While Akeroyd declined to provide sales projections for the new store, he said he expects it to be "an important store within our portfolio."

The new store showcases the retail concept conceived by Sarah Burton, creative director of Alexander

The boutique's design spotlights a number of details that are unique to the space. They include walls covered in plaster paneling, with one panel that features a molded motif of wings, shells, cactus flowers, sea horse tails, skulls, gargoyles and leaves. Akeroyd noted that the process of modeling the panel specifically for the store took about two months. "It's something that has a lot of consideration," he said. "It's important from Sarah's point of view that we adapt and change [the store concept] so that it doesn't feel like you've been there before. For customers that travel, it's important to see a bit of personality there."

Other details include a staircase crafted from a single piece of white marble, along with an artwork that the house commissioned from contemporary artists Takeo Hanazawa and Takao Togashi. The piece is a chandelier-like structure suspended from the store's ceiling, which hangs down the center of the staircase. The piece is inspired by a Japanese ink paint called the "Hyonenzu," and features hanging sculptures of gourd vessels, catfish, skulls and shell fragments.

In terms of further retail openings, Akeroyd said Alexander McQueen will open its third store in China, in Chengdu, this summer, with openings in Monaco, Vienna and Harbour City in Hong Kong — the label's third store in the region — set for later this year.



Alexander McQueen's flagship in Tokyo's Aoyama district.

McQueen, in partnership with David Collins Studio. Designed in a palette of gray, lilac, white and soft gold, the store features a cracked white Calacatta Oro marble floor, with pale gray leather furnishings clad in marble, along with black lacquer rails.

## J. Crew Amping Up Fashion Fund Offerings

J. CREW IS upping the ante this year for its collaboration with the Council of Fashion Designers of America.

For the past three years, the retailer has worked with the winners of the CFDA/Vogue Fashion Fund award to create capsule collections that have been sold in select J. Crew stores and online. But for 24 hours starting Thursday night, the company will for the first time install a pop-up shop for the merchandise at its store on Prince Street in Manhattan.

Nineteen pieces of women's apparel and jewelry from the winners, Dao-Yi Chow and Maxwell Osborne of Public School, as well as finalists Marc Alary and Juan Carlos Obando will be on display at the store. In addition, the merchandise will be available at nine stores around the world, including J. Crew's units in London and Hong Kong. The selection ranges from vests, sweatshirts and a tuxedo jacket from Public School to earrings and a brooch from Alary and tiered skirts and a jumpsuit from Obando.

Tom Mora, vice president of women's design for J. Crew, said the designers were given an open-ended framework — in this case, indigo — and then set loose. The only other requirement was that each designer create a T-shirt. In the case of men's wear designers Chow and Osborne of Public School, they were asked to turn their attention to women's wear, which they launched for fall. "We felt like it was a great idea," Mora said.

He added that with all three, the designs "feel true to them" but also work cohesively with other J. Crew merchandise. The looks have been on sale on the J. Crew site since May 21 and Mora said some of the pieces are already "nearly sold out."

Jenna Lyons, J. Crew's creative director, is a juror for the CFDA/Vogue Fashion Fund and spearheaded the collaboration effort, which has been a successful way to introduce new customers to both J. Crew and the winning designers. "People who didn't know the designers learned about them and those who were fans of [the designers] were able to experience J. Crew," she said.

— JEAN E. PALMIERI

TEXTILES

# Tackling Product Safety Priorities

By ARTHUR FRIEDMAN

NEW YORK — Companies need to be more aware than ever of the increasingly varied and complicated guidelines and stipulations that exist at the federal and state levels regarding product safety, according to speakers at a recent seminar here by the American Apparel & Footwear Association.

After a company gets through the design, costing and marketing of a product, if it is found to be improperly manufactured or contains materials that could be hazardous, a range of laws and regulations could stall its way to market or create unexpected costs and potential legal action impacting the bottom line and a brand's reputation.

Robert Adler, acting chairman of the Consumer Product Safety Commission, said in his keynote that the agency is taking "burden-reduction steps" to alleviate the costs and time involved in third-party testing of products, but not at the expense of protecting the "lives and limbs of the public."

Adler noted that Congress in 2011 requested that the CPSC take action to ease the burden on businesses. One way to do

that, he said, was to develop a list of products that might be exempt from mandated testing. At a recent hearing on the topic, for example, industry experts testified that ultrarigid plastics should be exempt from testing for phthalates, a group of chemicals used to make plastics more flexible and harder to break. According to the Center for Disease Control and Prevention, some types of phthalates have affected the reproductive system of laboratory animals and have been red-flagged by the CPSC and states such as California for testing and regulating.

"There's a really high bar to get our staff to make a technical determination to eliminate a product from testing, but we listened and we applied tests," said Adler, noting that lead and other heavy metals are common targets for testing and regulation. "Sadly, we found a bunch of phthalates in those products. So, we have competing priorities — to ease the burden on business, but at the same time we have to make sure products are safe."

In the area of product recalls, Adler said the CPSC supervises about 400 recalls a year, involving some 15,000

product categories. Adler and other speakers discussed proposed rule changes linking mandatory compliance programs to corrective action plans and utilizing the agency's Fast Track Product Recall Program versus a mandatory recall. One key to the proposed rule is that, contrary to popular belief, recall agreements would become le-

is a good guy. The compliance program approach will be a good tool that from time to time will be needed for enforcement."

Amy Duvall, director of regulatory and technical affairs for the American Chemistry Council, noted that a revision of the Toxic Control Substance Act of 1976 is pending in Congress, which she said was long over-

*"We have competing priorities — to ease the burden on business, but at the same time we have to make sure products are safe."*

— ROBERT ADLER, CONSUMER PRODUCT SAFETY COMMISSION

gally binding, as opposed to the current agreements between the agency and companies that Adler said are often "not worth the paper they are printed on."

"I don't view compliance programs as punishment," he said. "I view them as a way to help sell the notion that compliance is necessary and needed to protect the public. Not every company

due to reflect advances in science and technology, as well as today's public expectations of vigorous government oversight. The ACC's policy position is that the revised law should make sure chemicals are safe for intended use, that safety decisions are cost-effective and expeditious, that chemicals are prioritized to determine which

substances warrant additional review and assessment, and to make safety information public while protecting intellectual property. She noted that the bill was championed by Sen. Frank Lautenberg (D., N.J.), and when he died last year it stalled.

Louann Spirito, director of technical support softlines for SGS Consumer Testing Services, discussed what's new in state regulations, including revisions proposed by Gov. Jerry Brown for California's Proposition 65 law. Prop 65 requires the state to publish a list of chemicals known to cause cancer or birth defects or other reproductive harm. This list, which must be updated at least once a year, has grown to include about 800 chemicals since it was first published in 1987. It also requires businesses to notify Californians about significant amounts of chemicals in the products they purchase, in their homes or workplaces or that are released into the environment. This warning can be given by a variety of means, such as by labeling a consumer product, posting signs at the workplace or publishing notices in a newspaper. Once a chemical is listed, businesses have 12 months to comply with warning requirements.

Brown has now proposed that the specific chemical be listed on the warning and the standard Globally Harmonized System pictogram for toxic hazards be included, as well.

## Unifi Grows Repreve Capacity

UNIFI INC. is expanding its Repreve Recycling Center, which opened in Yadkinville, N.C., four years ago.

Unifi said the expansion comes as it dials up its commitment to what it calls Premium Value Added products like Repreve that continue to be a strategic focus for the company. Recycling capacity at the Repreve Recycling Center will increase to 72 million pounds from 42 million pounds annually. This increase is being driven by demand from new customer adoptions with companies such as The North Face, Nike, Volcom, Patagonia and Ford, Unifi said.

The expansion is expected to create 10 new jobs, including two salary shift managers, four hourly operators and four hourly material handlers. The recent \$5 million capital expenditure brings the total investment in the Repreve Recycling Center to \$15 million since its opening in 2010.

Unifi's expansion comes as North Carolina is seeing a revival in textile manufacturing, after decades of decline. Gildan Activewear is investing \$250 million over the next two years to build two new yarn-spinning facilities in the state, one in Salisbury and another one in Mocksville, while the Richelieu Group, a Canadian legwear company, is spending \$24 million to open a state-of-the-art facility in Burke County.

"Expanding our Repreve manufacturing capabilities highlights our commitment to the Repreve brand and provides increased flexibility to better serve our customers," said Roger Berrier, president and chief operating officer of Unifi. "As we bring the new machinery online, it's clear that the increased versatility will help better position Repreve to support the growth and demand for recycled products."

The largest and fastest growing segments for Repreve continue to be apparel and automotive. The expansion increases the availability of Repreve product offerings such as lower deniers that support lighter-weight fashion trends, FR Flame Retardant yarns and WaterWise color technology.



Producing Repreve yarn.

"The expansion also reflects our commitment to remain the market leader in recycled products and sustainable solutions," added Berrier.

The Repreve brand of recycled fibers is made from recycled materials, including pre-consumer manufacturing waste and postconsumer plastic bottles. Repreve can be found in products ranging from apparel and socks to office furnishings, automotive and medical applications.

Unifi is a multinational manufacturing company that produces and sells textured and other processed yarns, as well as premium value-added yarns with enhanced performance characteristics. The company maintains one of the textile industry's most comprehensive polyester and nylon product offerings. — A.F.

## Cordura Denim Adds Tech Line

INVISTA'S CORDURA brand fabric has collaborated with Artistic Milliners for new denim innovations with technical performance features that include thermoregulation, moisture management, water repellency and enhanced tear resistance.

These new additions add to existing Cordura Denim fabrics with stretch and para-aramid properties. Based on a blend of cotton and Invista's T420 nylon 6.6 fiber, Cordura Denim fabric offers the authentic look and comfort of cotton denim, but with added abrasion resistance and wearability.

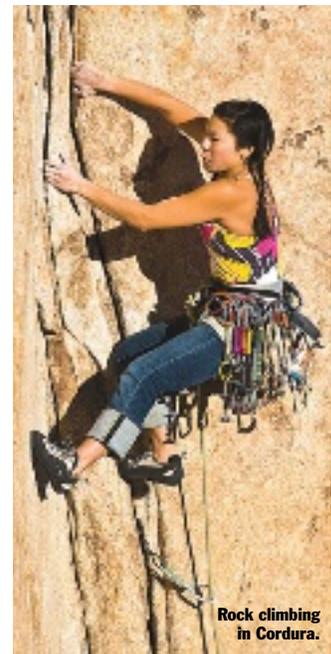
New fabric innovations from Artistic Milliners include durable denims with thermoregulation functionality to enhance warmth or cooling properties. These denim fabrics contain fibers with a specially engineered cross-section that helps to move moisture away in hot climates, as well as hollow core fibers to help provide insulation for added comfort on colder days. Other durable performance denims in the fabric collection feature technologies designed to channel moisture and enhance airflow.

"Today's lifestyles trends are expanding the boundaries for denims," said Cindy McNaull, Cordura global brand marketing director. "Cordura Denim fabric helps consumers push their performance with inherent technical capabilities such as thermoregulation features as well as exceptional abrasion resistance. We look forward to a new, innovative generation of durable performance denims for apparel, including thermoregulation and waterproof denim solutions for hiking, skiing, rock climbing, snowboarding, motorcycle and urban cycling."

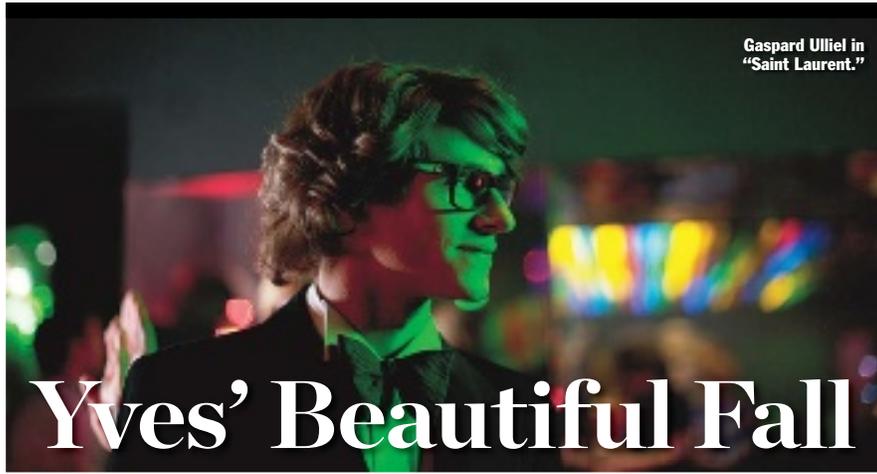
The Cordura brand is a registered trademark of Invista, one of the world's largest integrated polymer, intermediates and fibers businesses, with brands including Lycra,

Coolmax, Stainmaster and Antron. The company's advantaged technologies are used to manufacture products such as apparel, carpets and car parts. Invista is headquartered in Wichita, Kan., with several U.S. and global manufacturing centers.

Artistic Milliners, based in Karachi, Pakistan, is a vertically integrated textile company specializing in premium denim fabrics and garments. Fabric capacity is currently about 4.5 million meters a month and garment capacity is around 1.5 million units monthly. — A.F.



Rock climbing in Cordura.



Gaspard Ulliel in "Saint Laurent."

# Yves' Beautiful Fall

THIS YEAR, it's all about Yves.

The second Yves Saint Laurent biopic in less than 12 months, this one titled simply "Saint Laurent," made its debut in competition at the Cannes Film Festival last month and will hit French cinema screens on Oct. 1. But those expecting "Saint Laurent" to be a repeat of Jalil Lespert's "Yves Saint Laurent," released in January, are in for a surprise.

Director Bertrand Bonello says he is not interested in an exhaustive retelling of the designer's life story.

"I think that's kind of off-putting, because all you need to do is consult Wikipedia and it's all there," the avant-garde filmmaker says. Instead, the movie jumps back and forth in time, focusing on the period between 1967 and 1976, when the legendary couturier was at the height of his power.

"We weren't interested in showing how Yves Saint Laurent became a genius. We wanted to show what it cost him every day to be who he was, and that's why at the beginning of the film, he is already a star,"

the director explains. (Lespert's film has a premiere Wednesday in New York at the French Institute Alliance Française.)

Whereas Lespert benefited from the full cooperation of Saint Laurent's partner Pierre Bergé, who gave him access to

“It's almost when he is at his lowest point that he produces what is said to be his most beautiful collection.”

— BERTRAND BONELLO

his archives, Bonello directed the unauthorized version, giving him the freedom to put his own spin on events — including some scenes that straddle the real and the imaginary.

"There is no scene that comes out of nowhere. It can stem from historical fact, an event, a phrase, an image — and then, based on each of those things, I try to suggest something that is both true and made up," he says.

Much of the story centers on the affair between Saint Laurent,

played by Gaspard Ulliel, and decadent dandy Jacques de Bascher (Louis Garrel), who leads him down the path of drugs and sexual debauchery. While some of the material is shocking, Bonello largely eschews explicit sex scenes, though his previous films,

"The Pornographer" and "House of Tolerance," featured copious nudity.

"I thought that was beside the point," he says.

Instead, he lavishes as much attention on the scenes set in Saint Laurent's studio, where seamstresses labor to make his designs come to life, as on the hedonistic

nightclubs where the era's sexual revolution unfolded.

"I always defended the fact that it would be a film full of contrasts," Bonello says. "It's almost when he is at his lowest point that he produces what is said to be his most beautiful collection."

Lacking access to the archives of the Fondation Pierre Bergé — Yves Saint Laurent, the film's costume designer, Anais Romand, set up a workshop to

re-create looks ranging from Le Smoking to the Saharienne. Staffed with real seamstresses, it doubled as Saint Laurent's workplace in the film.

Bonello shrugs off Bergé's threats to sue the producers of the film for featuring unauthorized reproductions of Saint Laurent dresses and sketches.

"Despite what he says, we absolutely have the right to reproduce the dresses. Regarding the drawings, opinions differ on what you can and can't show. But I don't think that Mr. Bergé has malicious intentions against the film," he says.

The legal skirmishes that marred the production phase of the film proved more of a headache for Ulliel.

our film, otherwise I would be paralyzed," the young French actor recalls.

Best remembered for his role as a young Hannibal Lecter in "Hannibal Rising," Ulliel has a lot riding on this movie. By his own admission, he has not worked much since becoming the face of Chanel's men's scent Blue in 2010.

"Because I had the financial comfort of the Chanel campaign, I told myself — and in hindsight, it was not the wisest thing — that I could take the time to pick the right projects," he explains. "I put myself in a holding pattern and today, I realize this no longer suits me. I need to work in order to exist."

Playing Saint Laurent was the role of a lifetime, and Ulliel devoured every available source material.

"I have rarely been offered such an emblematic, complex and demanding role," he says. "I think I really managed to do my job once I realized that I should not imitate him, because it cancels out all emotion, and that it was by making him my own and somehow reinventing him that I would manage to convey emotion."

Ulliel is surrounded by a talented cast that includes Belgian actor Jérémie Renier as Bergé, Léa Seydoux as Loulou de la Falaise, Amira Casar as Anne-Marie Muñoz and model Aymeline Valade in her debut movie role as Betty Catroux. Austrian actor Helmut Berger

makes a striking appearance as the elderly Saint Laurent.

"What is beautiful in the way Bertrand tackles the biopic genre is that at no point is there any attempt to demystify Saint Laurent or to try to explain or justify or take apart his enigma. In the end, the mystery remains completely intact," says Ulliel.

— JOELLE DIDERICH



Lea Seydoux and Gaspard Ulliel

FOR MORE PHOTOS, SEE [WWD.com/eye](http://WWD.com/eye).

"In a way, it gave me more time to prepare. What bothered me more was the idea of two films, and knowing there was another Saint Laurent played by Pierre Niney, who is a great actor. That put extra pressure on me, but I quickly decided I needed to forget about that and concentrate on

# Belle of the Ball

THE CAREER PATH of a child star is all but predetermined. Fast success, a rehab stint here or there and eventually fade into obscurity, only to reappear years later on a reality show (or "docuseries") du jour. But Jenny Lewis is no cliché. For the better part of the last two decades, Lewis has served as queen of the indie-rock scene. Her résumé includes a chart-topping band (Rilo Kiley, for the uninformed), two solo albums and a vocal contribution to The Postal Service. Not bad for someone who starred in "Troop Beverly Hills."

Four years after her last release, a collaborative album with boyfriend Johnathan Rice, Lewis is gearing up to go solo once again with her new album, "The Voyager," due out in July. Friday afternoon's set at Governors Ball, held on Randall's Island in New York, was something of a coming-out party for the new tunes. "I haven't played that many shows with my new band, and we played two pretty big festivals within our first five shows," said Lewis post-

performance. "It's a good way to get to know someone."

"The Voyager" has been four years in the making, a labor-intensive process that included several rewrites and revisions.



Jenny Lewis

"I recorded so many versions of the record that I actually wanted to call the album 'Versions,'" says Lewis. "I was feeling weird and wasn't sleeping well. I just couldn't get it together."

Eventually, Lewis found the missing link in musician Ryan Adams. "I DM'd him on Twitter and was like, 'Hey Ryan...can I come record a song in your awesome new studio?'" she says. "He invited me to record one song, and by the end of the day he asked if I wanted to recut my whole record. He's got a lot of energy, that dude. He has a real

philosophy about music. I dig it." Lewis herself is not without musical philosophy. During her hour-long set at Governors Ball, the singer bounced around her extensive discography, playing

brand new songs alongside Rilo Kiley deep cuts. "I understand what an audience wants to hear, and ultimately, I'm an entertainer," she says. "People love the older songs. Obviously, I love the older songs when I go see a band. I want to hear something I f--king know." Are there any songs she'll never play again? "No. There are no rules. There never were any rules. If I want to play it, there's a little part of me in that song and I should be able to play it." A quick pause. "Well, 'Glendora,'" she says, referring to a particularly upbeat ditty off of Rilo Kiley's first EP. "I will never play that song. I was 19 when I wrote it....It's so silly. It's a weird poem."

As Lewis' lyrical prose has evolved over the years, so has her personal style. "I used to wear jeans and a T-shirt. I never wore skirts or dresses," says the self-proclaimed tomboy. "I was so shy that I never felt comfortable showing my legs. When I became more confident from being in a band, I started to feel that I could really own it."

For Friday's set, Lewis donned a new look — a white suit with a rainbow motif airbrushed on by artist Adam Siegel. The ensemble is also Lewis' getup on the upcoming

album cover. "He f--king killed it," says Lewis, examining her colorful blazer. "For this record, I really wanted to wear a suit. I felt kind of androgynous."

A giant cheer coming from the festival's main stage momentarily halted the conversation. Phoenix was finishing up their set with "Lisztomania." "Oh s--t!" says Lewis, briefly swaying to the beat. "There is music happening. I kind of forgot. Music fests can be kind of distracting."

Lewis was skipping out on the next two days of the festival, for good reason. She had been invited to the White House. "Oh, P.S., I'm going bowling at the White House," she says, laughing and incredulous. "I don't know who invited me — a mysterious e-mail just appeared."

This would not be her first trip to 1600 Pennsylvania Avenue, however. "I went in 2008 for a slam poetry competition, which was not in my area of expertise," she explains. "I went with Conor [Oberst] and we got all dressed up, but no one knew who we were. Arcade Fire was also there, so everyone thought we were in the band. [Conor and I] were like, 'Sure, we play the strings....'"

— LAUREN MCCARTHY

# MEMO PAD

**TIME GOES INDY:** Time Inc. largely held its own on its first day as a publicly traded company, as its shares slid 0.2 percent to close at \$23.30 Monday. Time's stock, which trades as "TIME" on the New York Stock Exchange, opened at \$23.07, and ranged between a high of \$23.71 and a low of \$22.25. After-hours trading remained flat during the hour following the market's close.

After the close of the stock market, Time Inc. staff attended an office party to fete the company's independence. It was a welcomed gesture by employees, who have been told since the beginning of the year that restructuring would precede — and proceed after — its spin-off. While hundreds of layoffs have already occurred, the mood hasn't been completely gloomy, sources have told WWD.

The optimistic chairman and chief executive officer **Joe Ripp** has contributed to that sentiment — even though there have been reports that he's asking for cuts of 25 percent from each of the magazines' editorial budgets.

Ripp, who rang the bell to open the NYSE Monday morning, rallied his employees early. In a memo sent to staff Monday morning, he said: "There are moments in the life of any institution that will be remembered forever. Today, we mark one of those special moments in the history of Time Inc."

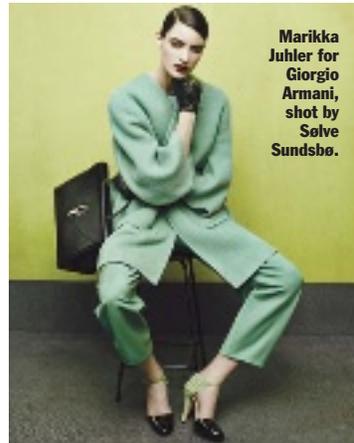
Ripp concluded his note with a sort of battle cry: "We have the best talent in the industry, we have strong cash flows and we have incredible brands. We have relationships with all of the country's leading advertisers, we are one of the best direct marketers in the world and we have extraordinary reach. We have the power, the intelligence, the

resources and the drive to succeed no matter what headwinds we may face."

Those headwinds include bringing the company's print publications up to speed by incorporating a more robust digital presence, improving the company's advertising strategies and partnerships — and then there's that pesky \$1.3 billion of debt that it's been saddled with since it broke off from Time Warner. — **ALEXANDRA STEIGRAD**

**ARMANI'S TAKE:** **Giorgio Armani** has turned to photographer **Solve Sundsbø** for his fall ad campaign — the first time the designer has used the Norwegian lensman. Armani previously collaborated for several seasons with **Mert Alas** and **Marcus Piggott**.

In keeping with his arty style, Sundsbø looked at traditional studio portraits to shoot models **Marikka Juhler** and **George Alford**. Their relaxed poses



Marikka Juhler for Giorgio Armani, shot by Solve Sundsbø.



An image from Burberry's global fall campaign, photographed by Mario Testino.

contrast with the strong chromatic effect of the pictures, with the saturated lime green and gray hues of the backdrop set against the rich textures of the clothes.

The advertising campaign will make its debut in international titles this month. — **ALESSANDRA TURRA**

**IN THE TRENCHES:** The ubiquitous **Cara Delevingne** and **Suki Waterhouse** are among the bright young things who feature in Burberry's global fall campaign, which has been shot by **Mario Testino**, with **Christopher Bailey**, chief creative and chief executive officer, as creative director.

There is an accent on men's and women's outerwear and accessories — two major engines behind the company's growth — as well as the collection's hand-painted patterns and designs, monogramming and the Heritage

trenchcoat. The new images showcase Burberry's Prorsum, London and Brit collections, worn by British models including **Malaika Firth**, **Callum Ball**, **Tarun Nijjer** and **Oli Green**.

Bailey said: "A dynamic British cast brings the artistic spirit of the campaign to life with the iconic Burberry trenchcoat at its heart." Delevingne is also the face — alongside **Kate Moss** — of the brand's yet-to-be-released My Burberry fragrance campaign, while Waterhouse is the face of the Burberry Brit Rhythm perfume ads.

The fashion ads will launch in July, and will appear outdoors, in print and on platforms including burberry.com, Facebook, YouTube, Twitter, Google+, Instagram, Pinterest, Sumally, Sina Weibo, Douban, Youku and WeChat.

— **SAMANTHA CONTI**

# FASHION SCOOPS

is famous for — wonderful people and a wonderful spirit." — **WWD STAFF**

**THE WINNER IS...:** London-based men's designer **Christopher Shannon** was named the winner of the inaugural British Fashion Council/GQ Designer Men's Wear Fund on Monday evening. The fund, which is supported by Vertu, will provide Shannon — who's known for collections that riff on British youth culture — with a grant of 150,000 pounds, or \$252,000, to create the infrastructure needed to grow his business, and access to business services worth 50,000 pounds, or \$84,000, which include high-level mentoring support over the next year. "While the competition was tough, Christopher Shannon's win attests to the very bright future of British men's wear, demonstrating original flair, meticulous craftsmanship and an in-depth commercial understanding," said **Dylan Jones**, editor of British GQ and chairman of London Collections: Men.

Shannon was nominated alongside **Christopher Raeburn**, **E. Tautz**, **Lou Dalton** and **Richard Nicoll**. — **NINA JONES**

**FOR A CAUSE:** London-based Serbian designer **Roksanda Ilincic** flew into Manhattan for one night Thursday in the midst of preparing for her upcoming resort presentation — all to help her homeland. Serbia was hit by massive floods last month that killed more than 50 people and left almost 35,000 homeless. **Prince Alexander** and **Princess Katherine** of Serbia hosted an event that night at the Liederkrantz Foundation to raise funds for the princess' Lifeline charity to help the victims.

It was all pulled together quickly by **Susan Gutfreund** and stylist **Rushka Bergman**, including a show of Ilincic's fashions with Fairchild Baldwin handbags and a performance by mezzo soprano **Jadranka Jovanovic**.

The prince and princess sang the praises of Gutfreund for organizing it all, while she in turn lauded Bergman. "Rushka is my new best friend in life," Gutfreund said. "She exhibits everything Serbia

**ALL IN THE FAMILY:** "The first thing **Kelly** stole from me was a lipstick," said **Sharon Osbourne** at the launch in London of the MAC Cosmetics makeup line she created with her daughter Kelly. "In one of our bedrooms in our house, we had striped wallpaper, so Kelly decided to use the lipstick to add another stripe," said Osbourne during the event on the store's third floor on Monday. The younger Osbourne admitted that she still has that very same lipstick — and she also shared some wise words from her mother: "The best tip my mom taught me is that beauty comes from the inside," she said.

"You have to love yourself and be comfortable with yourself. And when you can't accept yourself for who you are, no matter how hard you try — I tried real hard — you're never going to wake up and be anyone else. Beauty comes from within, and you have to be confident. When you are confident, it becomes infectious. That's something my mother has always instilled in me."

Clearly, a little makeup always helps, too. The limited-edition color collection, Sharon and Kelly Osbourne, features a bold array of formulations.

Sharon's 13-piece component includes products that focus on contouring while Kelly's part of the collection includes a Cheeky Bugger powder blush, a Spoonful of Sugar eye shadow quad, and a Kelly Yum-Yum bright lipstick that she based on her own MAC favorite, Candy Yum Yum.

Prices range from 13 pounds, or \$21, for a lip pencil to 37 pounds, or \$62, for a flat buffer brush. The line will be available starting today at all MAC locations and on maccosmetics.co.uk. — **LORELEI MARFIL**

FOR MORE SCOOPS, SEE **WWD.com.**



Sharon Osbourne's collection for MAC.

# SMALL SPACE

# BIG BUSINESS

WWD Marketplace is the premier destination for the industry's classified and career listings.

800.423.3314

WWD.COM/MARKETPLACE

# EBay Launches Full-Price Designer Shops

(Continued from page one)

brands, and not a competitor," Devin Wenig, president of eBay Marketplaces told WWD. "We're transaction-based. We only succeed if our partners succeed."

For some, the full-price approach might seem like a departure for eBay, which mushroomed into a multibillion dollar company by selling everything from autos to fashion to porcelain figures via its marketplace of auction sellers.

Those days are long behind it, however. Brands now use eBay as an extension of their own e-commerce businesses and make use of the tech giant's vast infrastructure. More than 70 percent of what's available to eBay's 145 million customers is new inventory sold at a fixed price. Wenig predicted that eBay will enable sales of more than \$90 billion this year, with fashion constituting a meaningful portion of that amount. He declined to reveal what percentage of the company's overall business is in fashion, or what percentage Designer Collective might comprise — but he said teaming with leading brands and allowing them to manage their presence on the platform was "the next step for us in our fashion category."

The designers and brands will have control over their storefronts on the portal. eBay does not own any inventory. Wenig said the attraction for the brands is that the collective will extend their online presence to an additional group of consumers already predisposed to shopping for fashion.

In addition to those mentioned, other brands already participating are Alex and Ani, Badgley Mischka, Billy Reid, Cynthia Rowley, Cynthia Vincent, House of Harlow 1960, Kenneth Jay Lane, Romy Brook, Rebecca Minkoff, Ruffian, Siwy Denim, Tadashi Shoji and True Religion. Among other brands set to come on board are Halston Heritage, Trina Turk, Rachel Pally, 4.Collective, Jay Godfrey, Tuleste, Raoul, Nicole Romano and Janis Savitt.

"This is not just for emerging designers," Marcelle Parrish,



EBay's Designer Collective launches today.

eBay's head of fashion, explained, citing access to emerging markets such as Russia and Brazil as a key reason for larger brands to join Designer Collective. Upon launch, the collective will only ship domestically, but international shipping will roll out later this year.

Also to come later this year are Designer Collective destination shops for non-U.S.-based designers, seasonal style stories and content from influencers and bloggers.

"The larger brands see this as an extension of their digital footprint," Parrish said. "[We'll be] leveraging data from the marketplace to segment and target messages to the right consumers. We can more effectively target these brands to the cus-



Billy Reid's storefront on eBay's Designer Collective.



Nicole Miller's storefront on eBay's Designer Collective.

tomers that have the greatest affinity for them."

While it might seem like an odd time to launch an in-season shopping destination — during the late-spring sale season instead of during the height of full-price selling for spring or fall — Parrish called this a quiet launch. eBay will pilot Designer Collective for the next three months, and continue to add brands and designers leading up to a larger launch in September.

EBay is taking a different approach to the category than online competitor Amazon, which introduced Derek Lam's contemporary 10 Crosby line on Amazon.com in March 2013. Amazon both owned the inventory and ran the store — and was very clear that the destination

was not a freestanding mono-brand store for Lam.

"It's a model for how we want to partner with brands going forward," Cathy Beaudoin, president of Amazon Fashion said at the time. On eBay's Designer Collective, Parrish noted: "The brands control their inventory — this is their store. The second piece is that the look and feel is much more aspirational. This is something some of our competition has struggled with."

This is not the first time eBay has worked with designers, however, or the first time it has set up a string of designer shops.

In 2010, it teamed with Derek Lam to create a crowd-sourced collection, followed by a collaboration with Rebecca Minkoff on tech accessories in

2011. The next year saw the release of holiday collections with Billy Reid, Chris Benz, Steven Alan, Tibi, Ruffian, Fallon and Jonathan Adler. Last year, Mara Hoffman, Michael Bastian, Milly by Michelle Smith, Rachel Zoe and Shipley & Halmos each developed a wearable tech bracelet with eBay.

In 2012, eBay launched Fashion Gallery in the U.K. Originally called The Outlet, it sold merchandise from retailers, not direct from designers. The emphasis was on clearance merchandise with some full-price. Designer Collective launching in the U.S. is an enhanced experience featuring the full assortment of the designer brands' offering and is in sync with the normal retail cycle.

Bud Konheim, chief executive officer of Nicole Miller, said of Designer Collective: "I'll put as much as money behind the eBay thing as we see results. I don't have a plan for three or five years. It's a three-minute plan. We continue what does well and eliminate what doesn't. We feed the beast if it's eating."

The ceo said e-commerce on Nicole Miller's Web site accounted for 5 percent to 6 percent of the company's overall direct retail business in 2013 — and projected the Web site's take could grow to at least 10 percent this year.

Andrea Marron, vice president of digital at Nicole Miller, added that upon learning the amount of people searching for "Nicole Miller" on eBay per month (it was in the thousands) she could see no downside to partnering with the marketplace on a branded experience that exists on eBay. She realized that users were seeing other sellers' products, but the brand had no official presence on eBay.

"Any time there is somebody out there in the world that is interested in Nicole Miller, we want to be exposed to them," Marron said. "[And here], there are a lot of people who are already interested. That's something we can capitalize on. We have an existing brand name that people know."

## Gap Inc. to Produce Apparel in Myanmar

By KRISTI ELLIS

WASHINGTON — Gap Inc. plans to produce apparel at two factories in Myanmar, making it the first American retailer of note to enter the market since the U.S. lifted a nine-year ban on imports from the country last year.

The retailer made the announcement at a signing ceremony in Yangon, Myanmar, on Saturday, launching a partnership with the U.S. Agency for International Development to provide assistance and opportunities for women in the country. Gap's apparel made in Myanmar, previously and often still referred to as Burma, will be available in stores this summer.

"This is a historic moment for Burma and we are committed to working with the U.S. government and local government, alongside local and in-

ternational nongovernmental organizations, to help create the economic opportunities that the citizens of Burma so richly deserve," said Wilma Wallace, vice president of global responsibility, business and human rights at Gap. "By entering Burma, we hope to help accelerate economic and social growth in the country, and build on our track record of improving working conditions and building local capacity in garment factories around the world."

Several major apparel and retail firms were forced to pull out of the country in 2003 when the U.S. imposed a ban on imports after a military junta began repressing human rights.

The U.S. began taking steps to renew economic ties with the country in 2012 after the government made some reforms, including the release of political prisoners, enactment of labor

laws permitting the formation of unions and passage of foreign investment laws. In November of that year, the Obama administration said it would allow most imports into the U.S. from Myanmar and the U.S. officially lifted the import ban in August.

Since then, U.S. retailers and brands have been exploring the new opening in the country, which could be a potential fresh apparel-sourcing destination for companies that have been grappling with rising labor costs in China and turmoil in other Asian countries. However, many industry officials have said investment and sourcing will be a slow-moving process because serious concerns remain about workers' rights and safety. Apparel imports to the U.S. from Myanmar were \$5.6 million for the year ending April 30.

A Gap spokeswoman said the company placed the orders for

outerwear for its Old Navy and Banana Republic factory stores a few weeks ago with two established South Korean-owned factories in Myanmar employing roughly 4,000 workers.

"In the months leading up to this decision, we researched the opportunities and challenges of doing business in the country,"

# \$5.6M

MYANMAR-TO-U.S. APPAREL IMPORTS FOR YEAR TO APRIL 30.

she said. "As one of the first retailers to begin sourcing garments from Myanmar, we understand the responsibility we have to ensure the vendors we partner with provide a safe, healthy and fair workplace for garment workers."

She added that Gap had "frank discussions" with multi-

ple stakeholders, and also hired Verité, an independent NGO, to perform assessments of the two factories, as well as structural safety engineers and fire-safety experts to "provide a safe working environment at all of its approved vendor factories."

The company said it is applying its best practices in the country, including the independent audits, "to ensure internationally recognized human rights and labor standards are upheld in the factories from which the company is sourcing."

As part of its commitment with USAID, Gap will partner with CARE International in Myanmar to launch its women's advancement program — Personal Advancement & Career Enhancement, or PACE — in the factories where it contracts by the end of the year. The program provides opportunities for female garment workers by giving them "life skills" education and technical training.