Bikinis of Brazil

Bikinis are for Brazil what jeans are for America. Much more than a product, they are also an icon, the item of clothing that best defines the character of the country. Moreover, they are the launching tip for the Brazilian industry of fashion's international recognition.

Chick, correspondent magazine of The Best of Intima, offers here a unique market overview of this emerging trend setting country.

Brazilian Textile, an unknown giant

A sector entirely oriented to their internal market, steady inside the walls of a country of continental dimensions, almost exclusively concentrated on cotton (in textiles as well as in clothing), with various important industrialists (Hering, Santista etc.). Companies with businesses that widely exceed the barrier of the 100 million euros, accustomed to "ride" on an uncertain economy of high inflation indexes. But this is a sector made of medium companies and many thousands of small family companies, roughly around 30 thousand.
In the 90's, debilitated by successive crises but supported by a dynamic association (ABIT, the main association of the Brazilian textile sector) and encouraged by the success of the Real Plan – a plan that has yielded a certain reasonableness to the economy, moving away from the ghost of hyper-inflation, led by Fernando Henrique Cardoso (thus launched to the Presidency of the Republic), Brazilian companies were able to invest in the modernization of their own productive structure (official numbers estimate an investment of about 9 million dollars). In addition to this, there was greater vigor on the development of the trademarks, new ones were created, and the 'Fashion Weeks' of S. Paulo and Rio de Janeiro appeared. Brazil defined the word "present" in the restricted list of so-called international fashion.
During most of the 90's, all that effort continued to be exclusively directed towards the internal market (with 187 million inhabitants) and during those years, thanks to the benefits of the Real Plan, it managed to integrate millions of "new" consumers, people that until then, were practically unable to be part of the consumption market, due to the effects of the hyper-inflation and low salaries. Until then, to nothing more could they aspire than to subsistence. That is one of the main reasons why Brazil remains a giant relatively unknown in the international textile (statistics place it in sixth place as a world textile producer and on third in the ranking of sectors, as of cotton, with more than 1,5 million workers in the textile and clothing sector, as much as in all of Europe). The exception are its neighbors of Mercosur, an essential destiny (although the U.S.A. also is, as well as Europe, for some sub-sectors), with a volume of exportations still small when compared with the dimension of the industry and to the big structures


Rosa Chá


Lenny


Salinas

of some of its companies. The Brazilian ITV (Industry of Textile and Clothing) produces 21 billion euros, a sum similar to that of the Spanish and Portuguese industries put together; 45% more of what the French ITV carries out, or 50% of the business volume of the most important ITV of Europe, Italy's.

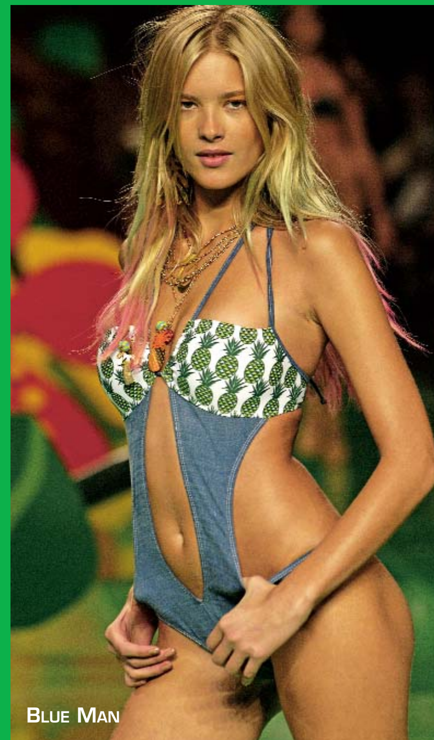
The myth: Brazilian sensuality

Brazil is a world in itself, not only because of the territory's extent and its 187 million inhabitants, but also because of its 'melting-pot' of races, that have been mixed for 500 years, resulting in a country which is, in various aspects absolutely unique. Gilberto Freyre, perhaps the most famous anthropologist was the first one to impute the natural Brazilian sensuality to the interbreeding of Indians, Africans and Portuguese (at a later date, Europeans as well)., According to him, interbreeding, which was historically seen as a sign of sub-development, was on the contrary, quite a treasure. The end of the military dictatorship, which took place in 1985 (the regimen that lasted 21 years), carried out an impulse of reevaluating African roots, part of that interbreeding, bringing rhythm, exuberance and color, characteristics that we all connect as hints of Brazilian identity. The sensuality that Brazilians see as part of their identity is conveyed, in the modern Brazil, by the cult of the body. It is true that this is an omnipresent phenomenon in the West, but unquestionably, it is more evident in Brazil. The mediatic influence of the lifestyle of "cariocas" (the inhabitants of Rio de Janeiro, in which the "cult of body" assumes a fundamental place in the social relationships, spread all over the country.
"Those bathing garments have paradoxically brought a greater liberty to the body, at the same time, that a bigger social control was brought on, as far as the denuded bodies are concerned". The naked body should not have fatness or flaccidity, to be "decent", as it is almost "obscene" to have an out of shape body. The solutions are "malhação" (the gym) and the esthetic surgery.
It hardly seems credible that Brazilian women are, after the Japanese, the most dissatisfied with their own bodies2. What can be done? The bistoury is presented as a solution. Brazil ranks second place on the world's ranking of plastic surgeries (led by Americans). It is estimated that 7% of Brazilians have already submitted, at least once, to some kind of surgery, while 50% take into account this possibility or dream about having surgery. In the last year, 800.000 surgical interventions were said to have taken place and although Brazil is a kind of specialty "Mecca" of (Pitanguy and his "disciples" receive patients from the entire world), in fact, evidence shows that Brazilian women take part in the list. In January and February, before the Carnival, it is common to hear on the news that the country has ran out of silicone.
Have a perfect "bum bum" (buttocks) is an old national obsession – the requests for silicone implants on the gluteus are common - and nowadays this eager desire is added to the ambition of having prominent breasts that have never characterized Brazilian women. In ten years time, the application of silicone prosthesis increased from an average of 120 to 180 milliliters to 160 to 220 milliliters. The typical morphology of the Brazilian woman - small busted with wide hips - is gradually disappearing. Bodies not only cultivated, but also sculpted, have conquered and become protagonists in the media of the entire world, which highlight the Brazilian Carnival associated with pictures of beaches and eternal images of the girls from Ipanema, instead of the coconut and palm trees shown in the Caribbean and West Indies.
The inborn or conquered "national beauty" changes into a "national identity" in the strong image of Brazil across the world.

Brazilian Labels

Brazil enters into the selective group of nations that may be worthy of the definition "Country-Label". Many want to and try, but do not succeed. Nowadays three elements are required to create a label:

style, personality, dimension and why not a touch of extravagance that Brazil unquestionably has.
For example: less than a year ago, inaugurated in São Paulo, a vast room of 215,300 square feet was entirely dedicated to luxury labels, called Daslu. One of the founders, Eliana Tranchesi, reveals that architectonically speaking, she was inspired by the Italian embassy in Berlin. Only by car or helicopter may a person enter into Daslu and the purchases, a Chanel or Gucci suit, or a pair of Dolce & Gabbana jeans, a box of Moët Chandon, or a Bang & Olufsen device, are dispatched to the garage, by a rolling carpet, as in airports. To walk through the shopping center, no efforts are required: golf carts, are available for clients. If one has the luck, one may come across Paris Hilton, who has included Daslu in her presentation tour of her new perfume. The opening of this shopping center did not escape notice of international press. On the contrary, the fact that Daslu was built next to a small "favela" (shanty) pompously named "Coliseu" was perhaps not criticized, even though there were people who faced the "chic" society with "choc" figures: the sum of the monthly rent of the 150 inhabitants of Coliseu's shanty would enable them to buy two pair of Dolce & Gabbana jeans, which are sold for 1.800 euros. If for a single moment we leave behind false morals, we may say that, on that context, Daslu is a huge extravagance, an ironic and disturbing reality of our days. Besides being extravagant and at times exaggerated, as if it was an actual 'pop-star', Brazil has a third ingredient, the most desirable one to make a label today: 'sex-appeal', the sum of the sensuality, tolerance and relaxed feeling that this population puts across. The pure and simple 'lifestyle' entailed with the country sells, having as principal "ambassadors" the yellow reference of "canarinha" (soccer) and Carlinhos' Brown, whom thanks to his amusement draws crowds in Paris and Barcelona.
Brazil was already a 'trend-setter' when the Brazilian professionals of the fashion world began to think about exploring this characteristic in order to sell products worldwide.


Blue Man

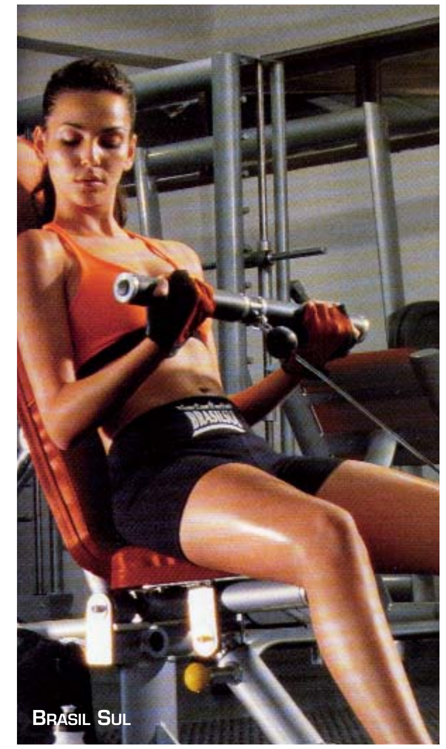

Água de Coco

"Nowadays the sensuality of Brazilian women is undoubtedly, a translation of this new millenium's femininity, making clothes for this woman delights the entire world", quotes Amir Slama, Rosa Chá.

After the 'boom' of style, will there be a 'boom' of Labels?

From the decade of the 90's until today, for Europeans and Americans, Brazil was a huge trunk where the fashion world looked for models, as only Brazil could have a "German" or "Italian" (Gisele Bundchen, Mariana Weickert, Isabelli Fontana, Carol Trentini etc.) with the Brazilian 'swing' and the ambition to face the sacrifices that the profession calls for. Nowadays, international fashion creators have also found some elements stylistically fundamental to 'jeanswear' and 'beachwear': the lower waist bands of trousers; the modeling of bikinis with evident consequences in 'underwear': the slips are more hollowed, and g strings and shorts are lower waisted as well. Obviously, they also found inspiring motives in the bright colors, in Nature, in sounds, in the interbreeding of races and their contrasts.
The high fashion trademarks presented "Brazil" to the catwalks of Gucci, Dolce & Gabbana and Dior, adjusting certain iconographic elements and styles to their free will; afterwards the high-end European labels followed, and finally important retail chains.
When Brazilian companies began to seriously approach the international market, they had come across two realities: the first, is that Brazil, or, more precisely its 'lifestyle', which is projected on to Europe (although not free of imitations) is in fashion. With glamour's sporadic tendencies, more prevalent in certain years, they cyclically return to the footlights. In general, Brazilian industry fashion professionals identify the 'beachwear' and 'jeanswear' as the two sectors where Brazilian labels may have better opportunities in the future, as their 'mood' is a natural reference. According to them, a Brazilian beachwear showcase always finds a purchaser.
The second news, which is not so good for Brazil, since meanwhile the world overtook the style that Brazilians considered their own. In the last edition of Lyon Mode City, 480 fashionable products were exhibited. A thirtieth were Brazilian brands. Meaning that in Lyon more of Brazil was represented by other brands rather than by Brazilian brands. Various European brands set a pattern with bright colors, cut out shapes, strings, and the 'cortininha' (triangular bra whose inferior cup is adjustable – giving a draped effect) or triangular bra of minimum dimensions.
This doesn't even count the European brands that have introduced the name Brazil, or have a "Brazilian"6 name, as often happens in others sectors of fashion. The French and Italian inspirations are frequently used to give names to brands. In brief, in its own style, the Brazilians have to compete not only amongst themselves, but also with international brands that interpret and adapt Brazilian influences to the tastes of each market.

It is worthwhile to analyze some figures to understand what is it happening now:
1. The growth of Brazilian beachwear exportations doubled in number of exported pieces in 2003, in comparison with 2002 (increased from 3 to 6.4 million units). In 2004 the growth slowed down slightly (+8%).
2. The numbers show it best concerning the prices of exportation, having grown more than 50% in 2004 when compared to the previous year. The "modest" 8% of growth in number of pieces represent, in fact, an increase of 65% in the value of exportations.
3. The production (in units) grows, however in a more modest rhythm: 2.5% in 2004, in comparison with the previous year. As well as the internal consumption in the same period, 1.7%, even if it is estimated that the value exceeds the 15%.
4. When compared with the biggest European producers, Brazil exports 20% less than Spain in number of pieces, and less than half in value. In comparison with Italy, Brazil exports around half of the pieces, producing a fifth of the value of Italians.
5. The Brazilian internal market is estimated in 1,400 million euros, approximately twice as much as the Italian one, that is worth about 750 million euros. It nearly is triple of the Spanish market, which obtains about 550 millions of euros, and three and a half times the French, that is worth some 400 million euros.


Brasil Sul

Foreseeably, the Brazilian market will continue captive of the local brands, without major pressures in the medium to medium-high segments and even in the high one, where the penetration of European brands would only be possible in the high fashion segment and perhaps in some cases, in structured products; in both cases with moderated amounts. Nowadays the export of European beachwear in Brazil are insignificant: according to statistics, on average, 9.000 units are sold by less than 5 each unit. Therefore, we may say that this market still does not exist for Europeans, not even in the high ranges. In the lower segments, the Brazilians fear the entrance of Chinese textiles in the market; the same way that China does not raise its hopes too much for Brazil to become a principal factor in the export of large volumes.
The Brazilian trademarks that are steadying themselves internationally and those which are going to establish themselves in the future are in need of the same ingredients as the trademarks of the rest of the world: a creative and individualistic potential of the product, which will enable them to attract the attention of the distributors and investors; or sufficient financial resources to support a trial of international expansion, preferably controlling the distribution. Even better, and more and more important, is the coupling of the two component parts. The factor or "Brazilian brand" is crucial, since the social contacts are still superficial, as a sort of "guarantee", that lasts only the amount of time to show which are the "weapons" available … An impulse, not an engine.
The fact is that we will hardly see a 'boom' of Brazilian brands in the European market, although this doesn't mean that Brazilian 'beachwear' may not conquer its rank in Europe according to the potentialities of its main brands and manufacturers.

More of Brazil in Europe

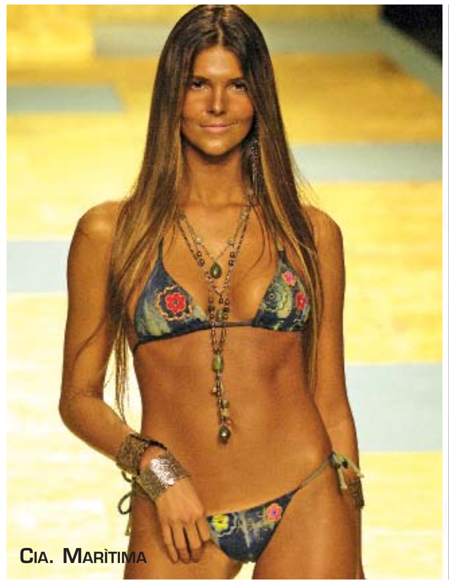
Nowadays Brazil exports about 1.7 million bikinis and swimsuits to all of Europe. Portugal and Italy are the main buyers, but have different aims. Portugal is the main importer, as 9% of the Brazilian exports are designed for a country with a limited market in terms of dimensions, but it provides other advantages for the South American brands: the first one is the cultural affinity, since Portugal and Brazil share the same language, it is much easier for Brazilians to find a commercial partner, which may change into a European warehouse in some of the main brands, for example, with Rosa Chá. But there are also fashion related aspects: the Portuguese youths are clear appreciators of Brazilian 'beachwear', and do not ask for adjustments concerning the fit, as is required in


Rosa Chá

the U.S.A. and in other European markets. Bearing in mind the imports and dimension of the market, we may say that in Portugal, Brazilian 'beachwear' represents about 10% of local consumption. Italy is the second market in Europe (8%), despite importing a similar quantity to Portugal, which is, however more than 38 million pieces of 'beachwear' that are consumed and convert the country, close together with Spain, in the biggest European market. Italy also imports Brazilian 'beachwear' with the original lines, since Italians consider it a niche product and many Italian women, as other Mediterranean women (Greek and French, for example), appreciate the typical limited cut of the styles. The exception, up to the moment, is Spain that has, beyond the brands, a strong national production, its own tastes, in some cases antagonistic to the Brazilian style, as, for instance, the preference (even among the majority of the youths) of styles that guarantee a more coverage of bottoms. However, as the statements that we summarize farther ahead point out, Brazilian brands, despite concentrating on their European exports in the south and Mediterranean countries, place their products everywhere. They have brands that export to more remote destinies such as Russia and Finland; adapting the styles in some cases, as with Americans(which absorbs a third of the exports) and shows a huge will to branch out making up for the lack of international experience (in most cases). There are brands known all over the world like, **Rosá Chá** by Amir Slama, whose products are sold for prices between 80 and 450 Euros (in a Lisbon shop) and in boutiques and department stores throughout several European countries; or **Lenny**, of Lenny Niemayer, sold at Harvey Nichols, and in the exclusive Farm of the Lake, in the Algarve (among many other European retail stores), with prices ranging between 80 and 200 Euros. The more accessible brands - **Salinas**, **Poko Pano**, **Água de Coco** or **Cia. Marítima** (of the Group Rosset, considered the greatest manufacturer of fabrics, the Lycra of Latin America) - are present in several European markets, with sales and visibility increasing year after year.

New medium and small companies are also trying to enter into the market, in some cases together with and thanks to a consortium that takes on a common image, generally strongly associated to the culture of a certain Brazilian region, for example the trademark Pantanal. **ABIT**, associated with APEX (Agency for the Promotion of the Brazilian Exports), has gathered grouped together companies that were present in the last edition of Lyon Mode City, in which Brazil was, for many reasons, talked about in France. In this country we find small exporters, companies already "experienced" that have begun to take their first steps in the external market, already referred consortiums and companies with a strength of handmade products (handmade painted fabrics, etc.).

Through the years, large, small and well-known fashion designers have discovered that their main advantage is in their own culture, meaning the noticeable "Brazilian influence", explored in other parts of this dossier. If the cost of the labor is naturally, more competitive when compared with European or American prices, Asian prices are a completely different story. Competitive prices in the medium ranges with products that are sold between 30 and 40 Euros, but for Brazilian trademarks to show real competitiveness and obtain differentiation, in all segments (even in private labels), they need to follow a path of personalization, introducing the handmade element which is an increased value to the industrial product (bikini or swimming suit), aesthetically and culturally speaking. The applications of, crochet, Nature elements, such as seeds, and precious stones are added to the already diffused prints. The entrance of the brands in Europe will be made through differentiation and the development of products. The rise of medium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priced 'beachwear' products that Brazil exports to Europe, in a period that our continent is importing for lower prices, reflects the definition of a new paradigm, based more and more, on the increased value, strongly focused on the cultural component, and not merely on volume and industrial capacity.

Consumption: where and how do Brazilians buy beachwear?

In Brazil, due to its eight thousand kilometers of coastline and its eight months of sun, Summer is much more than beaches and vacations…. It is impossible to generalize, given the dimensions and diversity of the country (ethnic, cultural and economic), but we may make an effort to explain, in a few lines, some of the main characteristics and customs of the local market.

First, there are two ways of interpreting Brazilian 'beachwear' that limit its borders (coastal) of Rio de Janeiro. From the beaches of Rio de Janeiro to the northern coast, the "**beach life**" is lived vehemently, the body is more exposed and, in general there is less purchase power. The tiniest styles are favored, with the "**cortininha**" or unstructured triangular bra tops that in some cases cover little more than the nipple; the string, which is locally named "**fio dental**" is also very tiny. The styles are colorful and the favorite ones are printed, individualizing the styles and enabling the brands to emphasize their own creativeness. The beaches of Rio de Janeiro and of the Northeast mirrors the image that the Europeans have about the Brazilian women living the "beach lifestyle". Even so there are differences between the beaches of Rio de Janeiro and those of the northeast: Rio de Janeiro is more modern and sensual, assuming a position as a trend-setter. In the northeast the beach is "lived" in a much freer way, less conditioned by the "stress" of the cult of the body.

In the Southeast and South of Brazil, more precisely from São Paulo, we have a peculiar consumer. Employing the irreverence and the sense of humor of the Brazilians, we might say that the standard of bikinis is placed between the "good behaviour" of a Brazilian woman and the "boldness" of a European woman. In these regions, we find a bigger influence of the European emigration that grew throughout the entire 20th century, paralleling that of the Portuguese colonizers: Italians, Spaniards, Germans, Slavs and also Asians, especially Japanese and Korean. In the collections specifically conceived for these areas, we find more attention related to the tops' structure of the bikini, with structured cups, the '**bandeau**', and below, options with more coverage. The embellishments are quite common, in part because they are not designed only for the beach, as the women of São Paulo prefer clubs and swimming pools. The colors are more sober, the prints less exuberant, and simple styles are favored. Purchase power is bigger, since economically this is the most developed area of the country. There are differences among some zones for example between Rio de Janeiro and the Northeast and also between the Southeast and the South: São Paulo, as a big metropolis (has more than 20 million inhabitants), gathers people of all regions and customs, therefore it is frequently said that in São Paulo "everything fits". In the South, beyond the European style that we define as typically native of São Paulo, there are regions, like Santa Catarina, where the 'surf' culture is very strong, setting trends, tones and styles of prints, that one way or the other call to mind the global image from California to Hawaii and Florianopolis.

Moving ahead to more practical themes, as where the Brazilian women buy their bikinis and swimsuits, and how much are they willing to pay… **It is estimated that in Brazil more than 200 million pieces (men's and women's) are sold and that the percentage of acquired pieces by inhabitant is about 60% higher than that of the Mediterranean countries that consume most (Italy and Spain)**. As David Azulay said, in our interview: "in Brazil, "beach fashion" is a serious thing".

Many shops only work with "beach fashion" ('beachwear', complements and some light clothing) and practically all of the prominent brands have at least a small chain of boutiques, where they commercialize their products. There are also multibrand shops with sports products or "**surf-shops**" and of course obviously, hypermarkets as Carrefour, for instance…. It is consensual that the "psychological price", the value that the Brazilian woman is willing to pay for a brand name bikini, ranges between 25/30 Euros. The commerce begins by the sales people that sell besides local products, imported products from China and complements from India. Segment division is gradually arising and in the hypermarkets a bikini is sold for around 7 Euros; in the chains dedicated to the mass-market, such as C&A and Lojas Pernambucanas, a price of 10/15 Euros. The boutiques located in 'shoppings centers', (for security reasons), are a privileged place for purchases and they include a majority of monobrand shops of the main manufacturers, which range in prices from 25/90 Euros (in the most luxurious brands). There are also special shops, as the already mentioned Daslu and some monobrand boutiques located in the most exclusive zones of various big metropolis' (such as of Oscar Freire Street, in São Paulo) that sells more expensive ranges designed for a very restrict minority. In this report, the interviewed persons confirm that Brazilian women showed a willingness to pay proportionally more for a good bikini than for a good clothing item. In shopping centers, it is frequent to find more than one shop dedicated to "beach fashion". The manager of Lagoon explained to us that, in the interview, a limited situation: in a 'shopping centre' in the Northeast of the country 16 retail stores were dedicated to the "beach fashion". Brazil has a market, but also has manufacturers and diligent brands to deal with: **it is estimated that there are about 750 manufacturers of swim fashion across the territory.**

We have left some curiosities for the end, such as various differences of viewpoints between one side of the Atlantic and another: **Brazilian women, unlike European, rarely go topless, a shyness that Europeans find strange, bearing in mind the limited dimensions of the Brazilian bikinis**. On the other hand, the Brazilian women find absolutely unattractive the "full bottom" versions of the slips, favored in some zones of Europe and in the U.S.A.. Another dissonant viewpoint: for many Brazilian women, is that the bikini mark left by a tan is sexy. On the contrary, European women try to balance the tone of the tan, by going topless and going to sunbeds.

Finally, the most outstanding and perhaps most difficult to manufacturers: Brazilian women are used to bikinis and swimsuits with a thicker knit and lined pieces. It is said that the Brazilian women privilege the durability (that is why they prefer items made of thicker fabrics) and dislike transparencies; when we were making this report we were faced with some statements from Brazilian manufacturers that revealed that European women preferred thinner knits without linings, because they don't mind transparencies, what perhaps may be an error of appreciation. In fact, in Europe thicker knits were also used in Lycra and linings (although some brands still use them). However, recent knits used by the main manufacturers are still thinner and more compact (technically this is possible thanks to the new generations of threads). Thus the produced knits are lighter, dry quicker, more resistant to salt and chlorine and have discarded as they are not transparent.

Trademarks

A seal of the creator's personality

David Azulay and the "global group"

Blue Man is a trademark focused on a group present in the entire world, that pleases women and cool surfers globally. For David Azulay "… nowadays cool means staying young without aspiring to conquer the world". The difference of Blueman is in the "pop Brazilian feeling", as he himself defines. David Azulay left his native land, Pará (near the line of the Equator, in the north part of Brazil), on an adventure inthe 60's to Ipanema, bringing the novelty of the bikini jeans (today an icon of the trademark), whose prices oscillate from 90 to 120 Euros. The trademark has 21 shops of its own and 'franchising' in Brazil and exports its lines mainly to Portugal, Spain, the Caribbean, Mexico, England, U.S.A. and Japan.

Amir Slama and the golden decade

Amir Slama, the creator of Rosa Chá, shows beyond doubt that the creativity that he exhibits in his brand enables him to move around in the exclusive circle of international fashion. Created in São Paulo in 1988, Rosa Chá immediately stood out, thanks to its originality which combines concepts and communication, drawing much curiosity and interest in each new collection. A global vision, taking advantage of the best Brazilian roots, seems to be the philosophy guiding Slama. With an enviable 'exploit', Rosa Chá is perhaps the most internationally well-known Brazilian trademark, despite the integration of jeanswear and lingerie. His international career began in America in 1997, in Los Angeles and New York, consolidating himself in 2000 with the participation in the Mercedes Benz shows during Fahion Week in New York. In 2002 Rosa Chá started exporting to Europe, through Lisbon, with the opening of his first 'flagship store' anticipating the second international opening in Miami. Rosa Chá, with styles that generally exceed 150 Euros in the shops, is present from Bergdorf Goodman, in New York, to Harvey Nichols in London, and Printemps, in Paris. More than 200 multibrand retail stores worldwide are added to the about 25 brand shops and about half a million multibrand shops in Brazil. But Amir Slama promises to open new fronts in terms of the range diversification and creation of new brands such as Sais with new projects, for example a contract with Speedo for the launching of a sportive "fashion" line, continuing on a similar path in terms of marketing, the creation of Naomi Campbell's collection by Rosa Chá.


Manvar


Gaaz Bikinis


Acquamare


Pêra Brasil

Lenny, chic Paulista with a carioca soul

The creative Lenny Ortiz Niemeyer was born in São Paulo (paulista), says that he has a carioca (from Rio de Janeiro) "soul". … from this dichotomy, arrives the seed of sophistication that characterizes São Paulo, and the sensuality from Rio de Janeiro as an "opinion maker" (says), that the collections arises from one of the more "couture" brands of Brazilian beachwear. Lenny is influenced by elegance as you see in the collections which look quite European, with sequins, pleats, macrames and the continuous intent on development in terms of styles for the most various kinds of body types. The first Lenny shop opened in Ipanema, in 1993. Today, ten years later and with the confirmed success of his beach couture line, the brands' products may be found in twenty brand name shops in Brazil along with multibrand shops spread all over the world, for example Le Bon Marché (France); Sak's Fifth Avenue and Barney' s (U.S.A.);Harvey Nichols (UK); and in other countries, like the Dominican Republic, South Africa, Argentina, Venezuela, Canada, Portugal, Greece, Spain, Hong Kong and Australia.


Sunergy


Cleo Brazil

Successful brands: young, fun and sensual

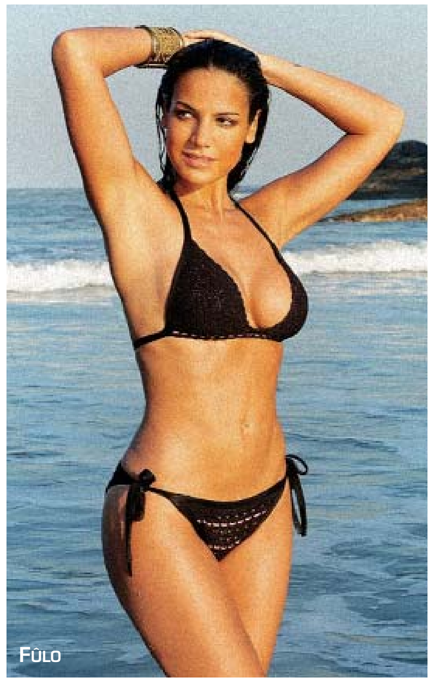
SALINAS, founded by the fashion designer Jacqueline De Biasi, presents the fun colorful pop styles reminiscent of simplicity and joy, revealing the "astral" state of mind of an ideal Rio de Janeiro. In Brazil, Salinas is sold in eight boutiques and in eleven brand name franchised shops, not to mention roughly 300 multibrand retail stores throughout Brazil. Distribution increased in 2002, not only in the U.S.A. (the brand may be found in Sak's and in Victoria's Secret), but also in Europe, seeing that the sales have tripled in two years' time. U.S.A., Portugal, Spain, Greece and Russia are part of the main market.

The fun style of Paula Robba's **POKO PANO**, began with the brands' choice of name and a strong statement to fill the beaches with irreverent, sensual and amusing styles. The choice of the easy coordination of peculiar pieces in terms of styles, color and casual themes responds to a certain public : youths (also in terms of spirit…). Poko Pano has been on the market for 18 years and in Brazil the brand has six boutiques of its own, three of which are in São Paulo. Besides the brand name retail stores, Poko Pano is also sold in multibrand shops across the country. The brand also exports to Portugal (where it has three brand name retail stores and various multibrand clients), Spain, Italy, U.S.A., Mexico, Chile, Bolivia, South Africa, Australia, Russia and Japan.

ÁGUA DE COCO was launched in 1985 in the city of Fortaleza (in the Northeast of Brazil) created by Liana Thomaz. The most characteristic styles of the brand (and preferred by Brazilian women) are simple, with colorful prints, and a 'pop' spirit; other available lines include more elaboration with natural tones, golden embroideries, precious stones and iron-on transfers (answering a demand of the export market; classic and/or sophisticated costumers). Nowadays, Água de Coco is present throughout Brazil, in more than 250 multibrand shops and 13 brand name boutiques. Some of the 20 countries the brand exports to are: U.S.A., Canada, Spain, France, Germany, Italy, Portugal, Japan, Australia, Porto Rico, Virgin Islands, the Caribbean, Dominican Republic, Mexico, Costa Rica and South Africa.

CIA. MARÍTIMA, founded in 1990, belongs to the Rosset Group, which is the greatest fabrics producer of Lycra in


Blend Brasil


Fülo

South America. The development of the new fabrics' strategy includes shaping finishing techniques, giving the styles a touch of exclusiveness. In 1999 the Rosset Group decided to launch a second brand, Água Doce, aimed to an even younger customer than Cia. Maritima, with more fashion contents in its collections. Água Doce is a combination of ostentation and casual dun in a casual beach environment. Cia. Maritima is one of the most important Brazilian brands, due to its expansion and being considered the largest bikini exporter of the country, whose main markets are Europe and the U.S.A..

About some emergent values and consolidated groups

Created by the fashionable ex-publisher Amalia Spinardi, **JO DE MER** aims to give a new look to Brazilian beachwear. Beginning with the styles that seek to cover little more than the body itself without abandoning a research of sensuality. The details bring on a chic aspect, at times even luxurious, like the buckles of rhinestones, rings of metal, little boogie shackles and pearls. Spinardi says "my bikini is clean, without prints, so that the client may put her own style into the accessories"… a new brand, that wants to excel in the exclusiveness, sold in few few retail stores, in São Paulo, Rio de Janeiro, New York and Portugal.

From the creators of the "paulista" (from São Paulo), the brand **SALGAR**, expresses liberty of thought and the vast amount of flowing information that characterized the present society, are the bases of the collections' development resulting in daring, modern and comfortable feminine forms. The exportations are concentrated in the U.S.A. and in Portugal, as a platform of expansion to other European countries.

ACCALARENTIA, of Rio de Janeiro, has bikinis that excel in exclusiveness, with handmade details that recollect the Brazilian personality and sensuality. The bard is designed for a medium-high segment (its bikinis are sold in shops for 40/50 Euros). Accalarentia exports to Portugal, Spain, Italy, France and the U.S.A.

GRUPO ÁGUIA, founded in 1937, is one of the main manufacturers of Brazilian beachwear. It divides its collections into five brands, (some are licensed), which are distributed throughout Brazil. In the classic category, the group presents Águia which stands for the balance between quality and competitive prices. Catalina, a brand licensed by the group, Warnaco, with exclusive weaves and prints destined to a classic woman that identifies herself with a brand name whose success dates back to the 50's and 60's; Manvar, styles that bring classic up to date; Club del Sol, exclusively distributed in Brazil, aimed towards a higher class; and Praia Brasil, which is the most exported brand by Warnaco, in which the fashion creators try to synthesize the best of Brazilian creativity, presenting a young and bold standard of design that is only available in the brands' franchised shops in Brazil.

Lyon Mode City: Brazil Shows its eclectic side

ABIT and APEX grouped together Brazilian brands that wanted to feel the pulse of the European market through the French tradeshow of lingerie and swimwear. Conveniently, despite being presented in a group, each company showed its own profile while as well as inclusive strategic objectives. Small companies with highly personalized products; others dedicated to vast distribution; manufacturers looking for 'private label' clients; emerging fashionable brands; regional consortiums formed by small and medium sized companies as you will find here below.

MEIO TOM was created in the city of Fortaleza (Northeast of Brazil), in 1986, where there are four shops. In Lyon, trying to show its strongest feature, the creative level of its collection (highlighting the trikini) and its accessories. The brand is already exported to Europe (Portugal and Italy), and to some countries in South America such as Uruguay and Peru.

BIQUINI BRAZIL, of Sílvio and Denise Altman, commercializes its ranges in vast retail surfaces like Carrefour, while the Sonae Group in Brazil exports to Portugal, Spain, France, Italy, England, U.S.A., Cyprus, Greece and Central America. The collection tries to transmit the natural wealth of Brazil for example the exotic fruit prints of the Amazon and floral prints inspired by the flower 'Victoria Régia'.

GAAZ BIKINIS was created three years ago in Bahia (Northeast of Brazil), aiming to install itself as a high level product on the market (it is sold to the public between 70 and 200 euros). They have wagered on digital technology's application resulting in the creation of exclusive prints; as well as in the extreme individualization of the styles. With the capacity to produce about 60 thousand pieces per year, only 20% is destined to the Brazilian market (where Gaaz Bikinis has four shops). The remaining 80% of the production is exported to the following countries; Portugal, Spain, Germany, Switzerland, Italy, Israel and South Africa.

PANTANAL FASHION EXPORT was created in 1999 as holder of the trademark Pantanal, which is a consortium formed thanks to the union of six companies that have been selling their products for more than 10 years in Brazil and may produce upto 600 thousand pieces per year (not exclusively swimwear). The operations centre is located in the city of Campo Grande (capital of the state of Mato Grosso do Sul, widely known for its natural preserve of an inestimable ecological value). The trademark Pantanal is strongly connected to the native and regional culture and to the preservation of the environment (part of the sales goes to preservation projects)bringing forth an ecologically exuberant and at the same time, sensual interpretation of Brazil, while remaining free from the typical Carnival cliché. Natural dyes are used in the pieces, as are handmade details made of ox horn and autochthonous seeds. The consortium sells its products especially in Brazil, while already exporting to countries such as Germany, France and Italy.

MAMELUCA is a new brand created in São Paulo, structured in a textile workshop. It leans on hand painted fabrics and exclusive drawings while, in general, most of the sales come from beach accessories. Initial success seems evident as just during last year, 17 countries were exported to, among them Portugal, Spain, Greece, Italy and France.

BRASIL SUL is a pioneer in Brazilian 'active wear', producing fitness styles, as well as swimwear, all of course with a fashionable Brazilian touch. 60% of the gross production reaches approximately 700.000 pieces while being designed for the local market, which, besides the multibrand commerce, has nine retail stores. A considerable amount, 40% is exported, mainly to the U.S.A.. **BRASIL SUL** will be opening two brand name retail stores, while in Latin America it already has seven brand name stores in Mexico, two in Paraguay and one in Chile. In Europe, a shop in the metropolitan zone of Lisbon was opened, in Portugal. The presence of more than 800 multibrand retail stores worldwide complete the international distribution net.

ACQUAMARE, originated in Sao Paulo and has now been on the market for 12 years. producing exclusive bikinis with embroideries, it has positioned itself in the medium segment targeting ages between 18 and 35 years. In Brazil, beyond selling its products in multibrand shops, Acquamare also has 16 brand name shops.

PÊRA BRASIL was created 4 years ago and bets on the maximum personalization of the styles with exclusive weaves, hand painted products and sophisticated techniques of, crochet finishings, with Lycra also used in ma-


Poko Pano


Blue Brazil

crame, besides the embellishment of the pieces with accessories such as precious stones, wood, seashells and feathers. PÊRA BRASIL says that it has chosen a kind of international style and confirming a clear inclination for the external market. This year, the brands' collections have seduced important European retailers, such as the Galleries Lafayette, La Samaritaine (in France) and El Corte Inglés. The brand exports to the U.S.A., Spain, Italy, Portugal, Holland, Greece, Israel, Mexico, France, Switzerland, Germany, Finland, Denmark, Slovenia, Dominican Republic, Guatemala, Porto Rico and Uruguay.

BLEND BRAZIL was presented in Lyon Mode City as a consortium of brands, coordinated by the entity "Sebrae do Ceara", native of the namesake Brazilian state (located in the northeast of the country, whose capital is Fortaleza, nowadays it is the third most important pole in terms of Brazilian 'beachwear' production). Filha do Sol, Emanuelle, Corpo de Água and Caíupe are brands that have in common the handiwork done over paintings and embroideries that characterize the collections, gambling on the individuality of each style. The exports are destined to Western Europe, U.S.A., Israel, some Caribbean Cape Verde Island, and African countries (Angola, Senegal, Ivory Coast).

Biquini Brasil

Firmo Gusmão, founder of **BLUE BRAZIL**, wanted to create a label that reflected his long international experience by fusing design together Brazilian talent to create an impact and a malleability to easily move in different markets for example, European, American and Asian (Japan), where the brand exports the majority of its production.

SUNERGY (Sun & Energy) defines itself as a transversal brand in terms of segmentation, trying to maintain a high quality standard, as well as a style that brightens, thanks to its crafted details, that do not impede the brand to maintain competitive prices. The brand was created in 1989 and has been present on the international market for nine years, in Italy, Germany, England, Japan, Portugal, France, Spain, Switzerland, Holland, Porto Rico, and U.S.A., among others (counting a total of 40 countries).

LAGOON has been on the market since 1995, located in Curitiba (Paraná, a southern state of the country) operating in the swimwear and 'fitness' segment (with the label KAS). In terms of style it has the unmistakable mark of the of the Southern brands of Brazil, more discreet than those of Rio de Janeiro, smart, and equally creative. Lagoon has brand name shops present in the central and southern parts of the country with (KAS), in some of the main cities or locations with high purchasing power, beyond its neighbors of Paraguay and Uruguay (Punta del Este).

FÛLO was created four years ago, in Rio de Janeiro, with two goals: to be a brand inclined to exportation and, simultaneously, have a social role. The collections gather all of the expected aspects of Brazilian beachwear, as the main products are bikinis with crochet finishings and accessories. This year Fûlo began to export to these countries: Switzerland, Spain (to El Corte Ingles and other shops in the Baleares), England, France and Portugal.

CLEO BRASIL was presented in Lyon Mode City, externally from ABIT/APEX, which was dedicated to the Brazilian trademarks. The trademark of Vanda Guerra, previously a designer in New York, was created bearing in mind the international market, strongly focusing from the beginning, on the e-business as a strategic channel for the brands' sales. The purely Brazilian style stands out, using an inspiration of local artists' work of prints by proposing a sophisticated and strong vision of Brazilian 'beachwear'.

ADDRESSES AND CONTACTS OF THE TRADEMARKS REFERRED TO IN THIS REPORT CAN BE REQUESTED TO CHIC@CHICK-PT.COM

Citations and origin of some of the facts published:

1 Citations of a text of Cláudia da Silva Pereira, about the book Brasil Nu & Vestido: ten anthropologists reveal the culture of the body of the persons of Rio de Janeiro.

2 Extracted from a recent study divulged by Unilever.

3 The statistics about the aesthetics surgeries come from texts of the main associations of the sector.

4 In fact it is the reopening of the shop in a new location, bigger and more luxurious. Daslu is considered the most important area of South America for the sale of luxury articles.

5 The Brazilian newspapers that published those facts drew these conclusions from the figures of IBGE, regarding the income of the collective resident in "Coliseu", in comparison with the prices quoted in Daslu by the Italian brand's jeans.

6 Be Brazil, Okay Brazil, Cores do Sol, Too Hot Brazil, etc.

7 The facts come from ABIT (Brazil); SMI (Italy); Cityc (Spain); ATP (of all of the cited countries).

Cia. Marítima