

CALIFORNIA Apparel News

THE VOICE OF THE INDUSTRY FOR **71** YEARS

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AQUATIC INSPIRATION

Los Angeles designer Trina Turk dove into an animated sea for inspiration for her new capsule collection for women, men and children, inspired by the upcoming Disney Pixar film "Finding Dory." For more from the show, see pages 6-7.

WithMe: Meet the Store of the Future

By Deborah Belgum *Senior Editor*

California is the hot spot for cutting-edge technology, so why should it be any different for being at the forefront in showcasing up-and-coming retail innovations?

On May 26, **WithMe** took the wraps off its first permanent mall-based store, housed inside **Santa Monica Place** in Santa Monica, Calif., where an arsenal of high-tech gadgets is used to make shopping easier for customers and retailing more efficient.

With the WithMe mobile store app, goods can be scanned and placed in a dressing room—or, rather, a dressing room that comes to the customer. The customer's pre-selected clothes are stocked on a roll-out closet. When the customer is ready to try on clothing, a ring of wool-felt curtains descends from the ceiling to form a dressing room. Inside, interactive mirror displays allow customers to make purchases or request more items to try on without leaving

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Kristopher Enuke: A New Take on the Five-Pocket Jean

By N. Jayne Seward *Contributing Writer*

Kristopher Enuke is launching a chic new look for denim this fall. The veteran Los Angeles designer's namesake label challenges the traditional five-pocket jean with a unique fashion and fit sensibility. Known for his work as creative director for **Kasil**, **AG** and **Union** and for his former line **Oligo Tissew**, Enuke is an innovator in the denim world.

"My past experience has always been that you continuously learn with denim. The product is always evolving," Enuke said. "What I'm trying to do is turn the tide. I think we've come to the top of [the denim] cycle and it's time for it to begin to turn again. It's time for people to look at their wardrobe and say, 'I have this jean in my wardrobe, but I

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Where fashion gets down to businessSM



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Study Finds Trans-Pacific Partnership Would Have Little Effect on Apparel Imports and Exports

Under the new 12-nation Trans-Pacific Partnership agreement, U.S. apparel imports and exports would only increase slightly under the trade pact, which must be approved by Congress.

The U.S. International Trade Commission recently published an independent study of the free-trade accord and found that U.S. apparel imports would inch up 1.4 percent with a \$1.9 billion increase by the year 2032 while exports would barely budge, seeing a 0.3 percent rise, or a \$10 million increase.

The U.S. textile industry would see modest gains too. By 2032, TPP would help U.S. textile imports see a 1.6 percent increase by \$869 million while U.S. textile exports would edge up 1.3 percent, or \$257 million.

The study showed that Vietnam, one of the TPP member countries, would benefit the most from the free-trade pact when it comes to manufacturing and exporting apparel to the United States because tariffs will be eliminated on many items produced

there using regional yarns and fabric, a requirement for duty-free status. In 2015, U.S. duties on apparel coming from Vietnam totaled \$10.5 billion and the average tariff was set at 17 percent.

Vietnam is the No. 2 provider of clothing to the United States, accounting for 10 percent of all U.S. apparel and textile imports. China is still No. 1 with shipments making up 38 percent of all apparel and textiles imported into the United States.

When the free-trade pact goes into effect, additional clothing imports from Vietnam are expected to be moderate because of Vietnam's inability to meet many of the yarn-forward requirements needed to qualify for duty-free status. Vietnam gets about 88 percent of its yarn and fabric from China, South Korea and Taiwan, which are not TPP members.

Although there is some domestic textile production in Vietnam, only about one-quarter of it is considered to be of export quality.

Also, Vietnamese-produced yarns and fabrics are more expensive than similar items produced in China. In 2014, Vietnamese yarns were estimated to be 5 percent to 10 percent more expensive than similar yarns manufactured in China while Vietnamese fabric prices were 5 percent to 8 percent more expensive than Chinese fabrics.

In 2014, Vietnam's textile industry consisted of 145 yarn spinners, 401 weaving facilities, 105 knitting mills, 94 dyeing and finishing plants, and seven nonwoven manufacturers.

With Vietnam's immediate inability to produce yarns as required for duty-free entry, manufacturers were concerned that the demand for regionally made yarns would lead to higher prices in the immediate future and make Vietnam less competitive in supplying clothing to the United States.

But in the long run, increased domestic yarn and fabric production would shorten lead times and prices, benefiting Vietnam's

apparel exports.

Anticipating yarn-forward rules in the TPP accord, domestic and foreign firms have been investing to improve Vietnam's fiber and textile capabilities with foreign direct investment in the sector estimated to be in excess of \$1 billion.

In the overall economy, the report found that U.S. annual real income would see a 0.23 percent rise, or an added \$57.3 billion, by 2032 if the trade pact is enacted. Real gross domestic product would creep up 0.15 percent, or \$42.7 billion.

The TPP is supported by the **American Apparel & Footwear Association** as well as the **National Association of Manufacturers**. Many Democrats in Congress oppose it.

The 12 countries in the pact are Australia, Brunei, Canada, Chile, Japan, Malaysia, Mexico, New Zealand, Peru, Singapore, Vietnam and the United States.

—Deborah Belgun

Enuke *Continued from page 1*

think it's time for me to get something new and something more exciting.”

The Kristopher Enuke collection appeals to the woman who is looking for personalized fit and has her own sense of style.

“There's a lot [of denim] out there, and the consumer is a lot more aware and a lot more individualistic [now],” Enuke said. To create his unique spin on indigo, the Nigerian-born designer is incorporating his native country's more than 500-year history of indigo dyeing into the brand.

“I don't think it had anything to do with me going into denim, but I've always wanted

to do something that had the same energy,” Enuke said. The Fall collection takes inspiration from the Tuareg tribe of the Sahara, who cover their bodies in indigo-dyed cloth. Enuke experimented with dyes in various colors to create layered effects and dip-dye treatments with a rustic, deep-indigo character. Made with luxurious Turkish and Japanese fabrics, the collection is sophisticated and polished



Kristopher Enuke



ANNAHSTASIA ENUKE

yet has a modern, artisanal look. The brand's DNA is reflected in Enuke's refined sense of style while reflecting the strength of African craft. Minimal but deliberate design details include slanted welt pockets with decorative top stitching and back pockets with patterns of a raven and phoenix in flight.

“The styling is very exciting, and then once the styling pulls you, the fit sells you,” Enuke said. “I've always been known for fit, and that's what I wanted to build around.”

The goal is to help women feel confident, Enuke said.

“When they put something on, I want them to feel beautiful,” he said.

Each style is named to celebrate women. Five-pocket styles include the form-fitting “Queen,” a staple in the collection, and the “Princess,” which has a unique wraparound yoke and waistband and a welt pocket for a rock 'n' roll edge. The “Duchess” has a similar wraparound yoke and waistband and features edgy zippers on the legs. One of the most innovative styles is the “Governess.” Designed with a built-in corset, the high-waisted jean flatters, tucks and enhances in all the right places. To construct the jean, Enuke created a darted inside yoke, which acts as a corset, but the effect isn't visible on the outside of the garment. “What's important is the way it sits on your hip. It does not allow the garment to constrict you in any way, but at the same time it shows off your form,” Enuke explained.

The collection, which wholesales for \$99 to \$145, includes denim jeans as well as skirts and trousers in twills such as gabardine and satine. It has already been picked

up by **Ron Robinson** on Melrose Avenue in Los Angeles and in Santa Monica, Calif.; **Church** in Los Angeles; **Gilda's** in Newton Centre, Mass.; and **Brooklyn Denim Co.** in Brooklyn, N.Y. For more information, call (323) 816-6490 or visit www.kristopherenukejeans.com. ●

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Corrections and Clarifications

In a May 20 article about Kent Smith leaving the **Los Angeles Fashion District Business Improvement District**, the story stated that the group's annual budget over time grew from \$1.5 billion to \$4.6 billion. It should have read that the annual budget grew from \$1.5 million to \$4.6 million.

AIMS360 Treats Customers to a Day of Business Advice and Burgers

By Alison A. Nieder Executive Editor

Before the **In-N-Out Burger** cookout trailer arrived at the **California Market Center** in Los Angeles to serve complimentary burgers to **AIMS360** customers, the LA-based technology company had covered quite a bit of ground, from breaking down batch processes to making EDI (electronic data interchange) more efficient to tips for creating business intelligence reports and pivot tables using **AIMS360** software.

The May 17 event, titled “**AIMS360 Empowerment Day: Ins N Outs of Efficient Business Operations**,” was held in the CMC Fashion Theater for a crowd of more than 100 attendees.

“The more information you have in the system the more information you can get from the reports,” said Scott Allen, director of training for **AIMS360**. “We have tons of reports right out of the box.”

Typical reports run on **AIMS360** include sales summaries, margin by order, open-to-sell by dates, order line-item details, ordered vs. shipped, aged accounts receivables, shipping logs, cut-ticket summaries, purchase-order summaries, contractor tracking and production tracking. The software also helps businesses easily filter for key information, Allen said.

“I don’t even have to run reports. To know how many orders I have on the books for June, July, August. I can just filter the orders,” he said, adding that the software’s criteria screens allow users to analyze data in several different ways.

For example, Allen said, “You can see how much business you’ve done at each trade show.”

One of the new features in **AIMS360** is its “**Business Intelligence**” feature, which allows users to analyze data and display these data in charts and graphs.

“If you love pivot tables, you can grab data, throw it into an **Excel** table to run a pivot table. You can export to **Excel** and create your own charts and graphs or you can use **Microsoft BI**

to create your own charts and graphs,” Allen said.

All the data are compiled in a company’s database on **AIMS360**, which are secured by a system of backups, Allen said.

“Every five minutes your entire database is backed up,” he said. “We back up our backups. The only thing you need to be concerned with is having the best possible Internet speed.”

Allen said he used **AIMS** software for 10 years in his own business, **Notice**, a contemporary label he ran with his wife.

“I remember when I had my own business sitting at the fax machine after **Intermezzo**. Now you go to the show with one of these,” he said, pointing to an **iPad**, which was to be raffled off at the end of the event. “**AIMS** software can be integrated with other programs

such as **Shopify** and **Joor**,” Allen said.

“**Shopify** has an amazing integration with us, and it works out of the box,” he said. “As long as **AIMS** is set up, it will be integrated in minutes.”

Two executives from **Joor**, Customer Service Manager Jasmine Wu and Customer Data Specialist Kristen Lang, were also on hand to explain how designers and manufacturers can use **Joor** to take, track and analyze purchase orders, manage inventory, and research and connect with retailers.

“We like to say if you can online shop, you can shop on **Joor**,” Lange said, explaining the app-based “connectivity platform” operates like a social network such as **LinkedIn** or **Facebook**.

Joor works with 1,500 brands and has gathered a retailer network of 155,000 stores, Wu said.

Joor has a team that creates retail profiles on the site and has a “prospecting tool” that allows brands to research potential retailers and send connect-request messages.

Orders, which are taken on an **iPad**, can be integrated

with inventory. Retailers can use the app to look at look-books, request line sheets and create an assortment. There are follow-up tools for brands that allow them to connect with retailers after a trade show with information about the styles ordered or noted, along with pertinent details such as production cutoff dates.

“Once an order is placed by the buyer, they will get a digital confirmation with photos,” Lange said, adding that **Joor** also has robust reporting and analytics capabilities, giving brands and retailers information about bestsellers, key markets and projections.

“You can see which styles are getting reaction while your team is still at market,” she said.

Once you land an order—especially with a major account—**AIMS** can help manufacturers with EDI.

“It takes just a few minutes to put an order in,” said Nikki Colletti, special project adviser and EDI specialist for **AIMS**. “[But] **JCPenney** could have a 2,000 [-unit] order. Doing it manually could take days.”

AIMS helps manufacturers batch many of the EDI processes to save time.

“Hundreds of invoices can be processed in minutes,” Colletti said. If you’re doing EDI, you’re probably familiar with order changes. These transactions can be time-consuming. You can do them quicker in **AIMS**. You can make these changes with one mouse click and all orders are updated.

AIMS also allows users to set pre-defined packing rules for their trading partners and print shipping labels “exactly the way your trading partner wants,” Colletti said.

“Sometimes the trade partners throw in a monkey wrench and say, ‘I want this packed this way this one time.’ **AIMS** can do that,” she said. “This is all about saving time and money.”

Other topics covered at the **AIMS Empowerment Day** included an overview of B2C e-commerce integrations with software such as **Shopify**, **Magento** and **BigCommerce** as well as accounting functions in **AIMS360** and integration with **Quickbooks**. Vince Tsai, senior vice president and general manager for **ShopTheFloor**, the online B2B marketplace run by **MAGIC** parent **UBM Advanstar**, discussed how trade shows can help monetize a brand. ●



Nikki Colletti, special project adviser and EDI specialist for **AIMS**; Shahrooz Kohan, **AIMS** chief operating officer; and Scott Allen, director of training.

INDUSTRY VOICES

Sellers, Beware: The Ever-Shrinking Copyright Coverage in Your Insurance Policy

By Joseph G. Balice Contributing Writer

Many players in the apparel industry face tremendous exposure from copyright-infringement lawsuits. Every day, copyright holders (plaintiffs) file dozens of lawsuits against apparel manufacturers, distributors, wholesalers and retailers, alleging that the goods they manufacture, distribute, advertise and sell infringe on a plaintiff’s copyrighted design. The lawsuits seek tens of thousands of dollars (or more) in damages and cost just as much to defend against, regardless of whether the claims have any merit. The plaintiffs (and the lawyers representing them) are relentless in pursuing every possible claim against every company in the supply chain to maximize their recovery.

Savvy apparel companies aware of this exposure often look to transfer their risk by purchasing liability insurance policies. Historically, policyholders have gotten at least some coverage for copyright claims under general liability policies that include “advertising injury” coverage for when the lawsuits allege that one of the ways the policyholder infringed was through its advertising. And because the attorneys filing these lawsuits know that, they almost always include that language in their lawsuits to trigger coverage.

Insurance companies have grown weary of defending and paying these claims, and many carriers have sought to eliminate this coverage from their policies. They haven’t taken it out completely, so the uninformed policyholder might still look at the policy form and see that it has “advertising injury” coverage, which includes “copyright” claims. But on closer inspection, careful policyholders will find very subtle changes to the policy language that take the teeth out of the coverage. Although these policies, technically, still cover copyright claims, the language is so limited that the coverage is of virtually no use to anyone. This way, the carriers can truthfully represent that their policies have “advertising injury” coverage for copyright claims, even though they really won’t provide coverage for any claim their policyholders are

actually likely to see. Apparel-industry policyholders need to watch out for these two slight changes in their advertising-injury coverage forms or else they might be buying insurance that doesn’t provide the coverage they need.

The first key change is in the definition of “advertising injury.” Although the policy language has always been somewhat convoluted and difficult to navigate for the uninitiated, general liability policies have traditionally provided coverage for the infringement, in the policyholder’s advertisement, of another person’s copyright. For example, if a policyholder is sued in a lawsuit alleging it infringed on the plaintiff’s copyrighted fabric design and one of the ways it is alleged to have infringed is by using the protected design in the policyholder’s advertising, then the policyholder would be covered for that claim.

Certain carriers, however, are cutting out that copyright coverage by revising the language so advertising injury only includes infringement in the policyholder’s advertisement of a copyrighted advertisement. Not only is it required that the infringement involve the policyholder’s advertisement, but now there is only coverage if the copyright infringed upon the plaintiff’s copyrighted advertisement. This means that there is no coverage for alleged infringement of a copyrighted fabric design, print, book or song. Under this language, the only kind of copyright claim that a policyholder will be covered for is if the policyholder’s advertisement is alleged to infringe on the plaintiff’s copyrighted advertisement. While that claim, which apparel companies almost never actually face, would be covered, all other copyright claims are excluded, leaving policyholders exposed to significant risk.

The second subtle change carriers are using to effectively eliminate copyright coverage is an exclusion that states that the advertising-injury coverage for copyright claims applies only if the only allegation of intellectual-property infringement in the lawsuit is infringement through the policyholder’s advertisement. Under the insurance laws of most states, when a lawsuit alleges some claims that are covered and

some claims that are excluded, the insurance company has to pay to defend the entire action (although it only has to pay for the damages arising from the covered claim).

For example, if a retailer is sued for allegedly manufacturing, selling, distributing and advertising goods that infringe on the plaintiff’s copyrighted fabric design, an insurance company would have to defend the entire action even though the only act of infringement that is potentially covered is the advertising.

This new language used by some insurance companies, however, flips that rule of insurance law on its head. This new policy language states that the claim is covered only when it alleges infringement through the policyholder’s advertisement and, importantly, nothing else. Any other allegations of infringement through any other means (that is, infringement by manufacturing, selling or distributing infringing goods) void coverage for the lawsuit. Because apparel companies almost never face infringement lawsuits based solely on their use of a design in their advertisements, this copyright coverage is effectively worthless to those companies because it doesn’t address the copyright risk those companies actually face.

Sellers of apparel, beware! Companies looking to insure against the risk of the copyright claims being filed every day need to be very careful in shopping for their insurance policies. It is not enough to verify that the policies purchased have “advertising injury” coverage because not all “advertising injury” coverage is created equal. Diligent policyholders must review their policy forms very carefully and be on the lookout for carefully worded provisions. Every word matters! Insurance policies with these terms can create major exposure, leaving a company bare to the exact copyright risk it sought to insure. ●

*Joseph G. Balice (jbalice@brutzkusgubner.com) is a partner in the commercial litigation department with **Brutzkus Gubner Rozansky Seror Weber** in Los Angeles. His practice focuses on representing policyholders in insurance coverage disputes with their insurance carriers.*



Joseph G. Balice

COMING SOON IN CALIFORNIA APPAREL NEWS



June 3

Cover: Street Scene Fashion
Technology
Retail Report
New Lines & Showrooms

Activewear Special Section
Finance Advertorial
Fashion District Advertorial

Bonus Distribution

ALT 6/6-9
Designers & Agents LA 6/6-8
L.A. Fashion Market 6/6-9
DG Expo Dallas 6/15-16

June 10

Cover: LA Market Wrap
Surf Report
Real Estate Charts
Retail Notes
Technology

Tech Advertorial
Education in Focus

Bonus Distribution

Licensing Expo 6/21-23
Fashion Designers Expo

June 17

Cover: Retail
Technology
Finance Notes
T-Shirt Report

Apparel Insiders Denim
Fashion Faces
T-Shirt Advertorial
Findings & Trimmings Special Section

Bonus Distribution

Fashion Market Northern California 6/26-28

June 24

Cover: Fashion
Technology
Denim Report
Made in California

Made in California Advertorial

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Agenda Long Beach 6/29-30
Texworld USA 7/12-14

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NEWS

ModCloth Names New Chief Technology Officer

ModCloth—the San Francisco-based online purveyor of its own clothing brand as well as an e-commerce site that offers an assortment of fashion, accessories, shoes and home décor from independent designers—has named Nicolas Genest as its chief technology officer.

Most recently, Genest worked as the chief technology officer for online luxury consignment retailer **The RealReal**, where he helped develop the site's mobile, web and data technologies.

Matthew Kaness, ModCloth's chief executive, said ModCloth is reimagining social commerce, both online and offline, in the women's lifestyle retail industry, and Genest will help the venture scale new business models.

Before joining The RealReal, Genest was the chief technology officer at **Vente-privee.com** in Paris and in 2011 launched the company's American joint venture with **American Express**.

Genest comes on board months after ModCloth announced it would be gearing up its bricks-and-mortar offerings. Recently, ModCloth hired Elizabeth Cooksey as ModCloth's first-ever vice president of stores and retail operations to accelerate its offline strategies this year.

The company has a series of five pop-up shops that are part showroom and part store touring the United States through September. The stores are popping up in Austin, Texas; Washington, D.C.; Portland, Ore.; Denver; and Pittsburgh. —*Deborah Belgum*

Express Trade Names New 1st SVP

Express Trade Capital Inc. named Ignatius "Nat" Marotta as first senior vice president for the New York-based finance company, which specializes in trade finance, factoring and purchase-order financing.

With more than 35 years of factoring and banking experience, Marotta's career has included senior-level positions with **CIT**, **HSBC** and **Bank Leumi**.

"We are extremely fortunate to be able

to attract talent of the caliber of Ignatius Marotta," said Mark Bienstock, Express Trade's managing director. "The combination of his superior reputation along with his new business and credit skills make him a welcome addition to our growing team of professionals."

Founded in 1993, Express Trade recently opened a Los Angeles office, headed by Dina Davletshina. —*Alison A. Nieder*

Emu Australia Moving Back to California

After five years in the Midwest, **Emu Australia** has decided to bring its U.S. headquarters back to California.

The company had been based in Grand Rapids, Mich., where the previous chief executive of North America, Scott Sidle, lived, but Emu Australia decided it needed to be closer to its warehouse to get goods to stores more quickly. It is now headquartered in Valencia, Calif., where five people will be employed.

The maker of sheepskin boots and other

leather footwear and accessories arrived in the United States a little more than 20 years ago, with offices set up in San Clemente, Calif. Its global headquarters have always been in South Geelong, Australia.

Emu Australia caters to a contemporary crowd that likes natural materials such as sheepskin and merino wool. The company's main competitors are **Ugg** boots, owned by **Deckers Brands** in Goleta, Calif., and **Bearpaw**, based in Citrus Heights, Calif.—*D.B.*

Calendar

June 2

Atlanta Apparel
AmericasMart
Atlanta
Through June 5

June 4

Black & White Ball, presented by National Jewish Health
Skirball Cultural Center
Los Angeles
ITMA Showtime
International Market Center
High Point, N.C.
Through June 8

June 6

LA Fashion Market
California Market Center
Cooper Design Space
The New Mart
Gerry Building
824 Building

Lady Liberty Building
Primrose Design Building
Academy Awards Building
Los Angeles
Through June 9

Brand Assembly
Cooper Design Space
Los Angeles
Through June 8

Designers and Agents
The New Mart
Los Angeles
Through June 8

ALT
California Market Center
Los Angeles
Through June 9

LA Kids' Market
California Market Center
Los Angeles
Through June 9

Select
California Market Center

Los Angeles
Through June 9

Transit
California Market Center
Los Angeles
Through June 9

June 7

NW Trend Show
Hangar 30
Seattle
Through June 9

There's more
on ApparelNews.net.

For calendar details and contact information, visit ApparelNews.net/calendar.

Submissions to the calendar should be faxed to the Calendar Editor at (213) 623-5707. Please include the event's name, date, time, location, admission price and contact information. The deadline for calendar submissions is the Tuesday prior to Friday publication. Inclusion in the calendar is subject to available space and the judgment of the editorial staff.

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The New Mart

FALL II/HOLIDAY 2016
June 6-9

Showrooms

| | | | |
|--|-------------------------|----------------------------|-------------------------------------|
| 10eleven | Eileen Fisher | Lacoste / Lacoste Footwear | ShowroomFive21 |
| 34 Heritage | Emblem Showroom | Love By Design | Silver Jeans Co. |
| A La Mode Showroom | Engel's Showroom Inc. | Lucky Brand | Sky |
| Allen Allen USA | Fidelity Denim | Lynn Girard Showroom | Stacy Keyes Showroom |
| Amour Vert | French Connection | M Group Showroom | Steve Madden Handbags & Accessories |
| Barbara James Showroom | ginger. Showroom | Mary Minser Sales | Studio Two Clothing |
| BB Dakota | Groceries Apparel | Mavi Jeans | Sue Goodman Showroom |
| Bernadette Mopera & Co. | Hale Bob/Liberty Garden | Michael Bush LA-APPAREL | Susan Burnett Sales |
| Big Strike | Hammitt | Miss Me | T. Smith & Co. |
| Blankslate Showroom | Hard Tail | Mod-O-Doc | The GIG Showroom |
| Bob Ditchik and Assoc./ The H.E.M. Showroom | Hasson Costa | Mother | The Heathered Rose Agency Inc. |
| Brandy Garrison Sales - Yogini Garmento | Hotel Particulier | MYSTREE | The Landa Showroom Inc. |
| Chan Luu | Hudson Jeans | Necessitees Apparel | the M showroom |
| Chantal Accessories Inc. | Jackie B Showroom | Nice Kicks | the residency. |
| Cohen Showroom Inc. | Jacob Gray Agency | Niche Showroom | The Village Showroom |
| Complete Clothing | James Jeans | Paige | Three Dots |
| Corina Collections | Jennifer Michelle Sales | Project DL | Tommy Bahama |
| Crayola Sisters | Joe's Jeans | Rande Cohen Showroom | Trend Request, Inc. |
| Daniel Rainn | Johnny Was | Representing Showroom | True Grit |
| Datscat | Joken Style Showroom | Rich Honey | True Religion |
| Dial M | Joseph Ribkoff | Robert Graham Collections | UGG |
| Diane Levin Sales | Karen Kane | s.a.m Showroom | Valerie Hambas Showroom |
| Diesel USA, Inc. | Karma Showroom | Salt & Pepper Sales | Velvet Heart |
| Dressed 2 Kill | Kathy Walker Sales | Sanctuary Clothing | Vonderheide Showroom |
| E. Victor Gabriel, Inc. | KLA Showroom | Showroom 1205 | WBC Clothing |
| Echo | Kut From The Kloth | Showroom 903 | XCVI |
| | La Rue Showroom | Showroom Shift | |

Trade Shows



Returning June 2016



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Finding Dory x Trina Turk Summer '16 Capsule Collection

By Alyson Bender *Contributing Writer*

On June 17, **Disney Pixar** will release "Finding Dory," the sequel to the 2003 Academy Award-winning animated film "Finding Nemo." The new film follows the adventures of Dory, a forgetful Pacific regal blue tang fish voiced by Ellen DeGeneres.

Celebrating Dory's return to the silver screen, Disney Pixar teamed up with California lifestyle designer Trina Turk, who

created a vibrant ready-to-wear and swim capsule collection for the whole family. The **Trina Turk** women's and **Mr. Turk** men's collections are well established in the contemporary lifestyle market, but this was the designer's first foray into children's clothing, which proved to be a natural extension.

"For the collection there was a great synergy between the way the Disney Pixar films look and the product that we do, with California and the beach lifestyle," Turk said.



Models showcase looks from the Disney Pixar "Finding Dory" collection from Trina Turk.



Trina Turk



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EVENTS



Inspired by the background art in the film and the bright colors of the characters, Turk brought the film to life sartorially with a custom oceanic print, featuring Dory and Nemo against a background of coral reefs and anemones. The whimsical print and vivid solid hues are splashed across jumpsuits for women, suits for men, shift dresses for girls and boardshorts for boys, in addition to swim styles for the whole family as well as luggage, totes, jewelry and accessories.

“Our first designer beachwear collaboration inspired by the world of Disney Pixar delivers a colorful and stylish range just in time

for summer,” said **Josh Silverman**, executive vice president, global licensing, Disney Consumer Products and Interactive Media.

The collection was presented as a family-friendly fashion show at the **Shade Hotel** in Manhattan Beach, Calif., on May 16, up against a vivacious aqua backdrop in a sea of bubbles.

The collection will be available in Trina Turk boutiques and online at www.trinaturk.com and www.disneystore.com as well as at **Dillard’s, Macy’s, Lord & Taylor** and a wide range of specialty boutiques across the U.S. Prices range from \$48 to \$228. ●

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| 40/1 M MODAL SUPIMA | Rib 2x1 Micro Modal Supima Slub | 167 | MMSR22 |
| 40/1 M MODAL SUPIMA | Supima Cotton Micro Modal Rib 5x2 | 112 | SMR53 |
| 40/1 SUPIMA | Baby Rib Supima | 136 | CR444 |
| 40/1 SUPIMA | Jersey Supima Cotton 40 | 111 | SJ50 |
| 40/1 SUPIMA | Rib 5x2 Supima | 155 | SCR52 |
| 40/1 SUPIMA | Whisper Pima Micro Jersey | 111 | SOJ42 |
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| YARN | DESCRIPTION | WEIGHT/GSM | STYLE |
|---------------------|---------------------------------------|------------|------------|
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NEWS

WithMe *Continued from page 1*

the fitting room.

Imagine a digital display called the “Big Dipper,” which provides information on each product as well as serves as the check-out center where you swipe your credit card and receive a receipt.

Need help? Push a button on the digital display that takes your picture and sends it to an associate carrying an **iPod Touch**.

Can't find what you want on the store floor? You can use the digital display to purchase merchandise stored in a warehouse and have it shipped to you the same day for

“International brands can come and test the market too.”

The store works as a showroom and a retail store while being portable. “We provide an environment where retailers can rotate in and out and move in and out of shopping centers,” said Brandon Maseda, WithMe’s vice president of retail innovation.

Retailers look to innovation

With e-commerce retail sites nipping at their heels, retailers have been forced to embrace technology to make shopping easier and improve sales per square foot.

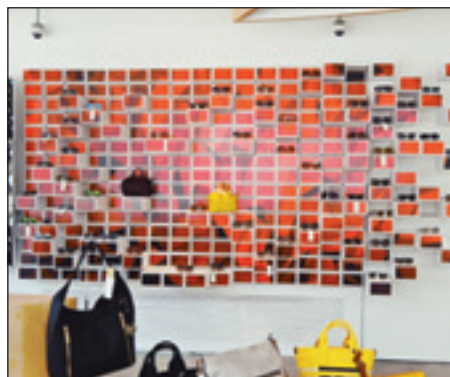
Last August, designer Rebecca Minkoff unwrapped her futuristic LA flagship store on Melrose Avenue, where shoppers were introduced to several new retail concepts.

Enter the store and tap a touch screen to order a beverage and select items to be sent to a dressing room. Via a text message, shoppers are told when the dressing room is ready.

Inside the dressing room are interactive screens to re-



POP-UP STORE: Century 21 will be displaying its merchandise for six weeks.



ON THE MOVE: The “Pixel Wall” can change its displays.



BEHIND THE SCENE: The machinery behind the “Pixel Wall” that moves the shelving

\$5. Two-day shipping is also available and free for purchases over \$25.

Or you can go to a digital table, called a “Reactable,” that will suggest items to wear with the clothing placed on the table.

On the display side, a “Pixel Wall” of digital screens moves in and out—each one independently—to create shelves and hang racks that can accommodate different merchandise. A virtual-reality lounge upstairs lets you create a dress or top that you can have emailed to you.

At nearly 8,000 square feet, the WithMe store can convert from a conglomeration of men’s brands to a **Harley Davidson Black Label** store within 12 hours, which is what happened at a pop-up WithMe store at the **Westfield Valley Fair Mall** in San Jose, Calif., late last year.

“Everything can be quickly picked up and moved,” said William Reid, WithMe’s chief operating officer and former director of innovation for **PayPal**.

For now, the WithMe store is scheduled to be at Santa Monica Place for the next year. It is opening with a six-week run by **Century 21** department stores, an East Coast-centric retail chain that offers discounted designer clothes in large spaces that average about 200,000 square feet.

“This is perfect for Century 21 to test the market,” said Giorgio Borruso, the Los Angeles-based architect who designed the WithMe stores, which have a futuristic flair.



BIG DIPPER: Digital displays throughout the store give product information and serve as check-out counters.


request additional items or different sizes. Not sure if you want to purchase it yet? A list of all the items you’ve tried on will be saved and sent to your phone so you can order later online.

There are also four different lighting options to show you how an outfit would look during the day or evening or in between.

Minkoff, speaking at a tech panel in Los Angeles in April, said store staff can see which items were taken into the dressing room, which items were purchased and which were not. The information helps the company plan its inventory and future offerings.

Uri Minkoff, Rebecca’s brother and chief executive of the company, noted that one-third of people using the high-tech dressing rooms are asking for additional items. Consequently, the company is selling three

➔ WithMe page 9



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WithMe *Continued from previous page*

times more goods in its high-tech stores, which include outposts in New York and San Francisco.

"I think the role of the store of the future is going to be a combination of sales, distribution center, entertainment center and a showroom," said Adheer Bahulkar, a partner in the retail practice of **A.T. Kearney**, a global strategy and management consulting firm based in Chicago. "Every brand needs to figure out what the right combination is for them."

He noted that a men's store that carries tried-and-true staples for its customers who want to grab and go might not need to over invest in new technology. But others will.

Bahulkar noted that the WithMe store concept is highly customizable and a way for

start-ups to dip their toes into a market without making a large investment.

WithMe has been evolving just as fast as the technology it displays. The company was founded in 2011 in Hangzhou, China, by Jonathan Jenkins as **OrderWithMe** to launch a business that gave small merchants the ability to buy merchandise from Chinese factories in bulk to leverage lower prices.

In 2013, the company moved to Las Vegas, where investors—including **Vegas Tech Fund, SOSVentures, Base Ventures** and **Zappos** Chief Executive Tony Hsieh—put \$6 million into the enterprise. In 2014, another round of investment totaling \$28 million helped the company develop its high-tech retail concept into what it is today.

WithMe's first big retail innovation display was in late 2014 when Zappos opened a 20,000-square-foot temporary store in

downtown Las Vegas that employed the first WithMe concepts, which included digital kiosks for ordering and check-out.

WithMe COO William Reid said the store's various technological concepts have gone through iterations as new portable stores emerged. One of those stores was a pop-up last year for Toms Shoes and **Raven + Lilly** on Michigan Avenue across from the *Chicago Tribune* newspaper that had futuristic changing rooms with interactive mirror displays.

Last year, WithMe showcased its concept at the **National Retail Federation's** annual **Big Show** convention in New York. Several department stores and international brands were quite interested in the high-tech store. WithMe hopes to expand the concept around the world. "Now that we have the technology, it is easy to replicate," Reid said. ●

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