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Everyone notices, nobody knows.





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There are plenty of reasons to buy your products, so share them with your customers

salong-time consumer of intimate apparel, it's only now, as the new editor of Lingerie Insight (hello, there!), that I'm beginning to understand which lingerie I should be buying to fit not just my body, but my fashion sense and lifestyle. There's something very wrong here. Surely consumers are aware of the wide variety of bras and sizes available to them? Well it seems they aren't, as this month's Voice of the Industry Elisabeth Dale points out on p10. She explains what can and should be done to broaden consumer views on the current lingerie spectrum.



And it's not all about size and fit; women want to know where their products came from. If a pair of knickers is ethically sourced and organically made, this is a unique selling point, according to brands featured in our eco-friendly lingerie article on p17. With 81% of decisions made in store, retailers need to give their customers a reason to buy. Human nature tells us to put down the expensive item and go for the cheaper option, but what if the pricier garment is specially made to last longer and is manfactured using Fairtrade cotton? We'll never know if nobody tell us....

My message? Shout louder and you'll be heard.

Sarah Blackman

EDITOR, LINGERIE INSIGHT

SEPTEMBER COVER

Models wear: Chantal Thomass Left: 'Noeuds et Merveilles' sweet coral push up and boxer. Right: 'Encens'Moi' floral padded bandeau bra and string.

Photography: Ellen von Unwerth **Models:** Left: Eva Doll, Right: Queeny





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> WEB HIGHLIGHTS



PURE LONDON TO TAKE INSPIRATION FROM FRENCH DEPARTMENT STORE NEXT SEASON

ashion trade show
Pure London will
undergo a revamp
next season, taking
inspiration from upmarket
French department store
Galeries Lafayette, Lingerie
Insight has learned.

Buyers can expect to see lingerie stands mixed with womenswear and accessories, instead of the usual set up where each fashion department has its own section, according to the exhibition's portfolio director Julie Driscoll.

The move is part of a new vision for the Pure London which will debut at the February 2014 edition, following an undisclosed investment from parent company i2i Events.

At this season's show, which took place on August 4-6 at Olympia London, just eight lingerie and swimwear brands were featured and some company representatives complained about a low footfall during the course of the three-day event.

These brands put this down to their stand's location at the back of the hall.

When asked how Pure London's bodywear section will attract more lingerie buyers at the next show in February, Driscoll said: "I think the answer is re-editing [bodywear stands] into a

>>>> story continued on page 9

FOR IMAGES OF THE SS14 COLLECTIONS AND DAILY BREAKING NEWS VISIT LINGETIE.COM

NEWS REVIEW



↑ Melanie Sykes has been unveiled as the new face of Adore Moi, a collection of lingerie designed by Michelle Mone's brand, Ultimo. The TV presenter follows in the footsteps of Helena Christensen and Kimberley Stewart, who have all modelled for the range. Adore Moi, available exclusively to Debenhams, is inspired by the French boudoir and features luxury styles and detailed embroidery.

More than 2,600 lingerie shops in Saudi Arabia will be fined for failing to employ local women, the Labour Ministry has said. The government said the shops were caught violating the rules which state that **lingerie shops** must hire women in a bid to increase their employment rates. The news follows the closure of six lingerie shops in July which failed to hire local women. Saudi Arabia introduced the regulations in June last year after an initial attempt to roll out the legislation in 2006 was unsuccessful.

Dutch lingerie brand **Marlies Dekkers** booked a loss of €2.9m in 2012 and is in talks with
Rabobank on a new round of funding. The designer, known for her line **'Undressed'** recorded the loss after booking a profit of €400,000 in 2011 and €1.33m the

previous year, reports Dutch magazine Quote. A spokesperson for the company told the publication that the retail group is not on the verge of bankruptcy and a possible investor has been found.

▼ Beautiful Bottoms was the lingerie brand responsible for giving Pippa Middleton the perfect derriere at the royal wedding, it has been revealed. The 29 year-old chose garments from the British brand to wear under an Alexander McQueen dress when the Duchess of Cambridge married Prince William in April 2011, reports Grazia Daily. Pippa's bottom became one of the world's most



famous assets when she bent down to lift her sister's train the wedding day.

A student from **De Montfort** University has bagged a dream job at **Abercrombie & Fitch** after designing a range of lingerie inspired by a chandelier hanging in London's Claridge's hotel. Howard was one of 28 young British fashion designers flown to Abercrombie & Fitch's headquarters in Ohio to compete in a design competition to win a job at the company, according to reports in the Daily Mail. During the competition, Howard presented samples of the chandelier-inspired collection and successfully completed a rigorous selection process to bag the £27,000-a-year job in the US.

LED lingerie has become the latest craze among festival-goers, taking the trend of wearing underwear as outwear to an electrifying new level. US brand **Electric Styles** has created line of 'light up' bras intertwined with electroluminescent wiring. The six styles range from an A to D cup and take two AA batteries and four AAA batteries if the consumer is using a sound pack.

¥ British model and actress **Rosie Huntington-Whitely** has celebrated the one year anniversary of her Marks & **Spencer** lingerie line by releasing a new collection. The Rosie for **Autograph** AW13 line features updates on favourite styles and new pieces, including a lace trim teddy in silk, a non padded silk bra and a soft lace ribbon-tie non wired bra. The palette mixes deep mauve and dusty pinks with natural tones such as olive green and taupe. Popular camisoles and wraps now come in black with rose print detailing. Since its launch, the Rosie for Autograph



range has become the fastest selling underwear range in Marks & Spencer's history.

Luxury lingerie and swimwear cleaning product **Soak Wash** is now stocked at Rigby & Peller stores across the country, the company has announced. Designed in Canada in 2005, by Jacqueline Sava, Soak Wash is a rinse-free formula which helps to increase the longevity of lingerie and swimwear garments by rejuvenating their fibres. A range of products including 400ml and 90ml bottles, travel kits and mini soak packets were launched in all eight **Rigby & Peller** stores in the UK earlier this month

Japanese lingerie brand **Wacoal** has rolled out a bra-dispensing **vending machine** in Tokyo.

The machine currently stands at the Futako-Tamagawa branch in Setagaya Ward. Once customers have referred to the machine's sizing chart, they can then pay for a wireless bra with cash. The bras come in various colours and are priced at 2,940 yen (£19). The news follows the launch of Wacoal's steamy ad campaign which received more than 5 million **Youtube** hits last month.

Lingerie tycoon **Theo Paphitis** is rallying shopkeepers to exhibit in the upcoming **Skills Show**, the UK's biggest skills and careers event. The two-day event, to take place in Birmingham from November 14, gives businesses the chance to inspire young people with opportunities in vocational training and education. Paphitis, the owner of lingerie and swimwear retailer Boux Avenue and former Dragon's Den star, has been confirmed as the patron of the show. During The Skills Show, visitors learn more about careers from exhibitors and independent careers advisors on site.



THEO AND PIPPA IMAGES COURTESY OF GETTY

>>>> story continued from page 7

different area of the show, depending on which buyers they want to see and which brands they feel have the right agencies."

"If you take Galeries Lafayette, which has mixed up their collections so the consumer can discover new brands, as an example, that might be the answer," she added. "It's about telling stories with brands. That's the way a lot of the buyers are shopping now."

"I have seen some pictures of some of the beautiful boutiques that come to the show and they have the lingerie with their ready-to-wear and their beautiful separates. It's about finding gorgeous items and collections. I think that is going to be a really positive step forward for the more bespoke lingerie collections," Driscoll continued.

So what about those buyers who buy lingerie only? Would they like to see bodywear stands intertwined with womenswear? "I think we need to talk to them about what they really want from the show," Driscoll said.

"I think it's fair to say that we are not a lingerie show. Curve in New York and Mode City in Paris are focused on lingerie. I think our focus is to get the boutiques and the department stores that come in droves. It's about talking to brands that feel they can be in the mix of Pure and finding out what the right agencies are for them."

The future framework of Pure London is based on indepth research with more than 700 buyers labels and brands.

"We're going to refocus, re-edit and re-engage with the market," she said. "We are distilling the very best of the event, taking it forward with a more strongly edited and highly relevant offering, a key focus on quality, inspiration and style. I look forward to sharing further details of our plans for Pure London and exciting partnerships with our sister brands, WGSN and Drapers, over the coming weeks and months."

More than £150m of orders were placed at Pure in August.









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NEWS REVIEW



↑ Lingerie and swimwear brands that appeared at the **Moda trade** show last month are celebrating a positive reaction from buyers. Footfall at the exhibition, which took place in Birmingham from August 11-13, appeared to be slower than previous seasons, but designers from **Bestform** to Piha said it was the quality, not quantity, of orders they received that made the show successful. Big bust brand **Curvy Kate** sent out 'Curve Kate money' to its

retailers prior to the show so they could claim monetary discount if they placed an order at the threeday event. Marketing manager Hannah Houston said: "We saw a fantastic reaction to the new incentive with several current and prospect retailers snapping up the extra discount." VFB Intimates UK, whose brands include Bestform Lingerie, Bestform Aquasculpting and LOU, said it is "delighted" with the response it received to the new SS14 collections at the event. "We are also very pleased with business generated at the show," said VFB marketing and sales director Karen Crawford.

Spanish actresses Penelope and Monica Cruz have designed a new line of lingerie for luxury brand Agent Provocateur. The brand's first diffusion line, L'Agent, will launch for the AW13 season and entered department stores last month. Penelope Cruz directed a promotional film for the new collection, which features her husband Javier



Bardem and her heavily pregnant sister Monica and Russian model **Irina Shayk**.

Miami-designed **Eberjey** is back at **Selfridges** after re-launching its nightwear range. The brand took three years to re-design its nightwear collection, which consists of camis, chemises, pyjama sets, teddies, robes and sleepshirts. Lucy Osborne, co director of Philippa Bradley Agencies said: "We are delighted to be back in Selfridges after re-launching the new nightwear collection in such a fantastic prestigious retail environment.

Models **Bip Ling** and **Suki** Waterhouse were spotted wearing luxury lingerie and swimwear label **Lara Ventura**. Bip wore the brand's 'Ana' leopardprint bikini, while Suki was seen wearing the gold-sequined 'Cleo' bikini and, on another occasion, the label's 'Taylor' string bikini. The models join the likes of Rihanna, Rita Ora and Alessandra Ambrosio who have all been sporting styles from Lara Ventura this season. The brand's swimwear is available exclusively from its website and prices start from £78.



FIRST STITCH CELEBRATING EMERGING TALENT

Twenty-one year-old Jasmine Stacey designed a range of lingerie after experiencing firsthand the difficulties in finding lingerie which is sexy and comfortable for women with stomas. Here, she tells us about her design vision.

Lingerie Insight: How did the Jasmine Stacey collection first come about?

Jasmine Stacey: I had an operation and I have scars and a permanent stoma. I saw the fact that there wasn't a lot of high waist underwear that was comfortable and practical and had little details that I needed to help regain my confidence. So I first started drawing designs and

then I did a week's course at the London College of Fashion on underwear design.

LI: Where did you source your fabrics from?

JS: I went to a place in Shepherds Bush and sourced all my fabrics from there. I wanted to stay in the UK to manufacture my garments and so I was recommended a manufacturer called 'The Knick of Time' in Nottingham.

LI: What kind of response have you had to your collection?

JS: People on social media have said that there's nothing out there like it and that it caters to everything that gives them



confidence. You can remove the waist band. There are poppers in some of the high waist pants and there's certain things that help with body confidence. I think more response will come once they get the underwear because I'm using silk fabrics as well.

LI: Have you always wanted to go into design?

JS: I've always loved lingerie and I'm very fashion conscious. My mum used to be a dress maker so she helped me as well. I've also got an A-level in Art so I thought "I can do this!"

>> Are you a student or recent graduate and want to be featured in First Stitch? Email info@lingerieinsight.com

TALES OF THE UNEXPECTED GLITCH

#2: The horse knows best

MICHAEL BLOOM, of specialist stock management company Top to Toe, offers a regular look at the difference technology can make to your business.

ooking back, Mrs Carter realized that she could track her website problems to two common causes. A shop's website had to have an automated feed of stock information, and secondly the stock system had to cater to the special needs of her industry.

She now understood that lingerie (and clothing in general) was not the same as other areas - where one product was distinct and different to any other product. For clothing retailers of all types, one product was in fact a combination of many sizes and colours. Mrs Carter considered that they had 400 web products to manage, but in their current stock system most actions had to be done on each separate size/colour variant - and there were thousands of them.

For example, to receive in a camisole with four colours and 10 sizes meant going in and out of 40 separate products. The system they had did many things, but every action had to be done many times over on each size/colour and it was taking forever. Often, before one lot of merchandise was processed, more arrived - they were constantly playing catch-up; while at the till, items with lost barcode labels were a nightmare, throwing off the accuracy of the whole system.

Mrs Carter's colleague, Mrs Equus, however was not daunted, she knew they needed a new stock system and she looked at every system with a claim to specialisation, she discounted references. From outside the clothing industry and she re-visited all the systems Mrs Carter had previously seen. She did not take the salesman's word that it was specialist or easy - she watched carefully and often used the systems herself.

With each system she tested every stage and a number of scenarios. If it was easy to enter a product with

many sizes and colours she then looked further and indepth at how top-ups were entered; if it handled size and colour throughout how did it handle fits; how orders were raised; how stock, shop sales and web sales were assessed; how the tills handle size and colour, and how the web links performed. When she had narrowed down her choices she then went on site visits to look at each system "in action".

Amazingly, now they knew what to look for, Mrs Equus and Mrs Carter did not find the choice of system difficult. The more they looked, the narrower the field became - truly specialist-systems for the lingerie and clothing industry seemed very, very scarce. So after careful consideration it became obvious that one product was the clear winner, it did what was needed, and in almost every key area it was easier, and often more powerful, than its competitors.

The reference sites were good too, and it also had a key bonus ingredient - flexibility. Mrs Carter and Mrs Equus knew what they needed today, but could not be sure what would be required tomorrow. Their chosen system seemed flexible enough to cope with alternative usage patterns, changes in their company procedures, and changes in their requirements - all without becoming over complicated.

So together, Mrs Carter and Mrs Equus embarked on the path to accurate stock management, and what they hoped would be a more secure future.

Horse sense: Foundations are critical, get the foundations right. Find the right stock management system, this is critical.

Contact Top to Toe on 0845 130 3535 or info@toptotoe.com

VOICE OF THE INDUSTRY

Look beyond size and fit



ELISABETH DALE, founder, TheBreastLife.com

learing a bra may be an ordinary part of my daily dressing routine, but there's nothing more exciting than discovering a new style or brand that fits my body beautifully. For many women, finding a "perfect" foundation is like searching for the proverbial needle in a haystack. It doesn't matter whether she's looking for something to wear under a wedding dress, a professional power suit, or a yoga top. The challenge isn't so much about bra fit as it is about what fits her personal style. And if she fails to find what she seeks, she often blames herself.

This ongoing challenge is no surprise given that no two breasts are alike. Many of us won't acknowledge that our breasts continue to change in size, shape, and density. I've found that women are also unaware of the wide variety of bra sizes and styles available to them.

Educating and informing women of their lingerie options is too often focused on "fit" or the "right" bra size. We're reminded that "8 out of 10" of us wear the wrong size, even though some of us can wear more than one size in different brands. Then we're introduced to multiple measuring methods and ways to calculate. What good is it if all bras aren't sized the same or fit alike?

All this alphanumeric data can sometimes confuse and mask a more

important aspect of bra buying. Bra fit is personal and subjective. Women know what kind of fit they prefer whether it's found in a wired, push up, lace, contoured, or unstructured bra. We have our preferences. More important than size and fit is whether a bra "fits" a woman's unique fashion sense, sexuality, and lifestyle.

Some brands have responded to a growing consumer demand for greater diversity. Social media bra campaigns have claimed the more youthful DD+ market. A photo of two differently sized lingerie mannequins taken in an unidentified department store recently went viral on social media, and was hailed as a breakthrough in accepting and celebrating women of all shapes and sizes.

More can and should be done to broaden consumer views of the current lingerie spectrum. Sexy lingerie doesn't always have to be defined through the narrow lens of the straight, heterosexual male gaze. Post-nursing moms could use some help with lovely bras to reclaim their bodies and breasts after years of multiple pregnancies. Rising worldwide rates of breast cancer should translate into more post-mastectomy lingerie offerings.

Women shouldn't feel like they have to go on a scavenger hunt at multiple stores to find what suits them best. And that's where we could use a little more guidance from the lingerie industry.

Lingerie.com

MOST READ ONLINE



- IN PICS: Adore Moi by Ultimo
- Lingerie brands line up to exhibit at LondonEdge
- Michelle Mone's Ultimo brand records major loss
- SNEAK PEEK: Tatu Couture SS14
- Alöe creates collection for & Other Stories test
- Fashion lawyer responds to AP vs Garner case
- Costume maker designs Cabaret-inspired lingerie
- SNEAK PEEK: Moontide SS14
- Silent Assembly unveils high-tech lingerie
- VS ranked second on top 50 Facebook retailers list

EDITOR'S CHOICE



COLLECTION

SNEAK PEEK: Piha SS14

The first look at Piha's collection of swimwear, featuring neon colours and tropical prints.



VIDEO

Wacoal's steamy campaign

The Japanese lingerie brand's steamy adverhas gone viral on Youtube and has received more than 5 million hits.



NEWS

New white paper to advise on visual merchandising

The paper will support retailers with training in visual merchandising.



INSPIRATION

US retailers win big at Intima Gala awards

Affinitas & Parfait has announced that three of its stockists have taken home accolades.



LINGERIE TWEETS

Are you a budding designer? Join our live chat with @RosieHW & Head of Lingerie Design, Soozie.

@marksandspencer4h

Putting on a sports bra after a shower is so difficult. #ltsTheDanceLife

@justtwodancers11h

Love these ladies! RT @mybabyace Sharon Stone & Sofia Vergara strip down to their #lingerie

@BACIKiss16 Aug

So I open the front door in my shorts and bra whilst brushing my teeth expecting @EllJayHudson and nope it was a delivery man

@laceybanghard2h



Claire Franks is the founder of the lingerie business specialist Intimate Apparel Consultancy, and has worked in the industry for more than 25 years. Visit www.intimateapparelconsultancy. co.uk for more information.



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CONSULTANCY, OFFERS HER
REGULAR INSIGHT INTO LINGERIE
RETAIL, FITTING AND DESIGN.

More consumers are shopping on mobile devises and out of shopping hours. Are you missing out?

t is now being reported that multiple retailers on the high street are generating approximately 30% of their overall business from their websites and that internet retail sales now account for over 10% of all retail sales, this is compared to less than 8% three years ago.

If these statistics don't draw your attention then look at the internet retail boom another way: between

October and November 2010 the average weekly internet retail sales grew by a staggering 37.5% while the average weekly value for all retailing grew by a meagre 10.2%.

While many consumers still want to see, feel and touch the product before purchasing, there's no denying that a high steet store or boutique is restricted to its nine to five opening hours. Whereas an online boutique is open 24/7.

If you don't have a website then you can't benefit from this boom or business when your store is closed. More and more consumers are shopping on the go, on mobile devises and out of shopping hours, so are you missing out? Even your regular customers can browse your site for the new lines or view up and coming events when away from the office or at their desks. If you do not have a website yet then ask yourself

"If you do not have a website yet then ask yourself why not and look at when you can start investing in one as, sadly, the future of retail is not focused on bricks and mortar"

why not and look at when you can start investing in one as, sadly, the future of retail is not focused on bricks and mortar.

Do not think, however, that opening up an online presence can be achieved on a shoe string budget and without additional staffing. You must look at your website as a separate retail business, an extension or another branch and be aware that the online high street is busier, bigger and more difficult to find, so you must stand out. Invest in finding a good, experienced web design company that can help you create a strong but simple website design and that can advise you on Social Media Marketing (SMM) and optimisation from the start. Without these building blocks, the business could fail and only generate trade from existing or local customers.

For best optimisation, you will require original content which is basically text, pictures and videos that you produced and first used on your site. This content must not be found anywhere else on the internet. If you are not producing Original Website Content you will be left out of the search engines eventually.

So if you already have a website, how much revenue is it generating? Is it over 25% of your turnover? If not, ask yourself why not. What could be going wrong and what makes a good website stand out from the rest?

The only reason a website exists is to serve a customer who has chosen to visit it and therefore it should provide a productive, memorable and frustration-free experience every time. One that enables a user to get to the product or information that they want as quickly and easily as possible, and this is done by allowing the user to navigate around the site with ease.

Remove any clutter, duplications and anything that confuses your core product message, just as you would on your shop floor. Keep the

design simple, as web users have very short attention spans. If the website does not immediately attract your customer and tell them what they want, they will move on in frustration. Most people will not read beyond a first sentence or a paragraph on the internet. Indeed, it has been reported that the average user only reads 28% of the text on a web page. Therefore, content must be clear, concise and to the point.

Don't forget what makes your shop special and use this on your site. Offer the right stock in the right time and at the right place and allow the customer to pay and receive their delivery in the cheapest and quickest manner. You know your customer and what she wants, so make sure your website offers and attracts her and tempts her back time and time again.

Think carefully about how you can continue to offer the great service online that you do in your shop. Offer a customer service help number with someone on the end of a phone who is trained in bra fitting and mastectomy and maternity specialised products, knows the stock and can answer any questions and help with any queries. And don't forget about free deliveries or free returns, you don't want to give your customers any reason to dump their shopping basket and walk away.

And lastly, ask yourself this: does your site offer something different, something extra or special? Are the content and stock levels updated daily? Are you using the site to promote your events and to educate your customers? Do you have bra fitting videos on the site? And, do you show and discuss body shapes and talk about suitable bra shapes, types and solution products? Φ

KEY POINTS

- If you don't have a website then you can't benefit from extra business once your store is closed.
- · You must look at your web site as a separate retail business.
- For best optimisation, your online store will require original text, pictures and videos.
- You must remove any clutter, duplications and anything that confuses your core product message on your web site.
- Don't forget what makes your shop special and use this on your website.
- Think carefully about how you can offer the great service online that you do in your shop.
- Your website should provide a frustration-free experience.



Legally speaking

TIM O'CALLAGHAN IS A PARTNER IN DRUCES LLP, SPECIALISING IN ADVICE TO FASHION AND LUXURY GOODS BUSINESSES. IN THIS MONTH'S COLUMN, HE LOOKS AT THE LAW OF ETHICAL FASHION



ave you ever been asked the following question at a tradeshow: "Is your collection made from sustainable sources and ethically produced?" If you haven't already been asked this by a potential buyer (or perhaps, more likely, a keen-looking potential intern with a clipboard) the chances are that you will be at some point in the future. The words 'ethical' and 'sustainable' are, at least superficially, becoming almost as important to buyers as the price of garments.

When asked this question, it would be gratifying to reply in the affirmative with something along the lines of: "Yes, my corsets are made by well-paid mastercraftsmen and their apprentices using only organic bamboo and banana skins sourced exclusively from sustainable plantations in UN secure zones." But, would that really be the truth? A more usual answer would be: "My cotton is sourced from a reliable merchant and my factory in China has shown me certificates confirming they operate a ethically fair workplace."

Do you really know where your fabrics come from? Cotton, for example, is heavily-reliant on chemical pesticides and uses vast amounts of water. It is also surprising to note that at a time when customers are more attuned to the watchwords of the age, 'ethical' and 'sustainable' sales of organic cotton have actually decreased.

Do you know who sews the lining of your brassieres and in what conditions they work?

The catastrophic collapse of the Rana Plaza building in Bangladesh earlier this year has, at least for now, focused the Western media's attention on the plight of those working in the garment industry in India and the orient.

As most people would agree, the words 'ethical' and 'sustainable' are good objectives for business, even if the motivation of the biggest producers to take positive action might stem more from a commercial response to customer demand than from reasons of pure altruism. But what, if anything, is the law doing in this area?

The answer, is 'lots' but in a fairly scatter-gun approach. The problem being that the words 'ethical' and 'sustainable' have no recognised

objective legal meaning. What is meant by ethical and sustainable to the woman buying your lingerie on South Molton Street can be a very different thing to what the manager of a factory in Bangalore understands by those words. The law does not really help with this difference of interpretation, the result is a muddle of regulation and 'best practice standards' with which those in the industry are meant to comply.

The confusion of regulation is compounded by the complexity of the industry's global supply chains. Your silk may come from Sri Lanka, your elastic from Huddersfield, your buttons from France and the lingerie may be sewn together in Turkey. Which legal regulations do you have to comply with?

Depending on where your company operates, regulatory compliance may include:

The Bribery Act 2010 (UK)

Have you ever been asked by your Chinese factory to raise two invoices; one to the factory and one to the person that you dealt with? Whilst culturally acceptable, and even perhaps expected in China, this is likely to be in breach of the Bribery Act, which brings in penalties to all commercial companies with links to the UK for active bribery, passive bribery, the bribery of foreign public officials, as well as the failure to prevent bribery by staff or contractors.

Grenelle II regulation (France)

These regulations require any garments sold in France to have a label setting out a detailed 'carbon footprint'.

REACH regulation (EU)

This makes you responsible for assessing and managing the risks posed by chemicals and

"The law is catching up with customer expectation in the area of ethical fashion" providing appropriate safety information to their users. In the intimate apparel industry this translates into dyes, finishes and potentially even into pesticides and herbicides used in growing the natural fibres that you use in producing your garments.

Transparency in Supply Chain Act (California, US)

If you have any kind of trade in California, even if you sell into one boutique, this law requires you to disclose your efforts to ensure that your supply chains are free from slavery and human trafficking which, unless you control the supply chain from start to finish, will mean you have to rely on warranties given by those who supply fabric to you and manufacture on your behalf.

This is just an example of some of the legally binding regulations that you are, in law, bound to comply with, but on top of them is a further layer of 'best practice regulation'. These 'regulations' don't have the force of law, but are intent on encouraging you to act in an 'ethical way'.

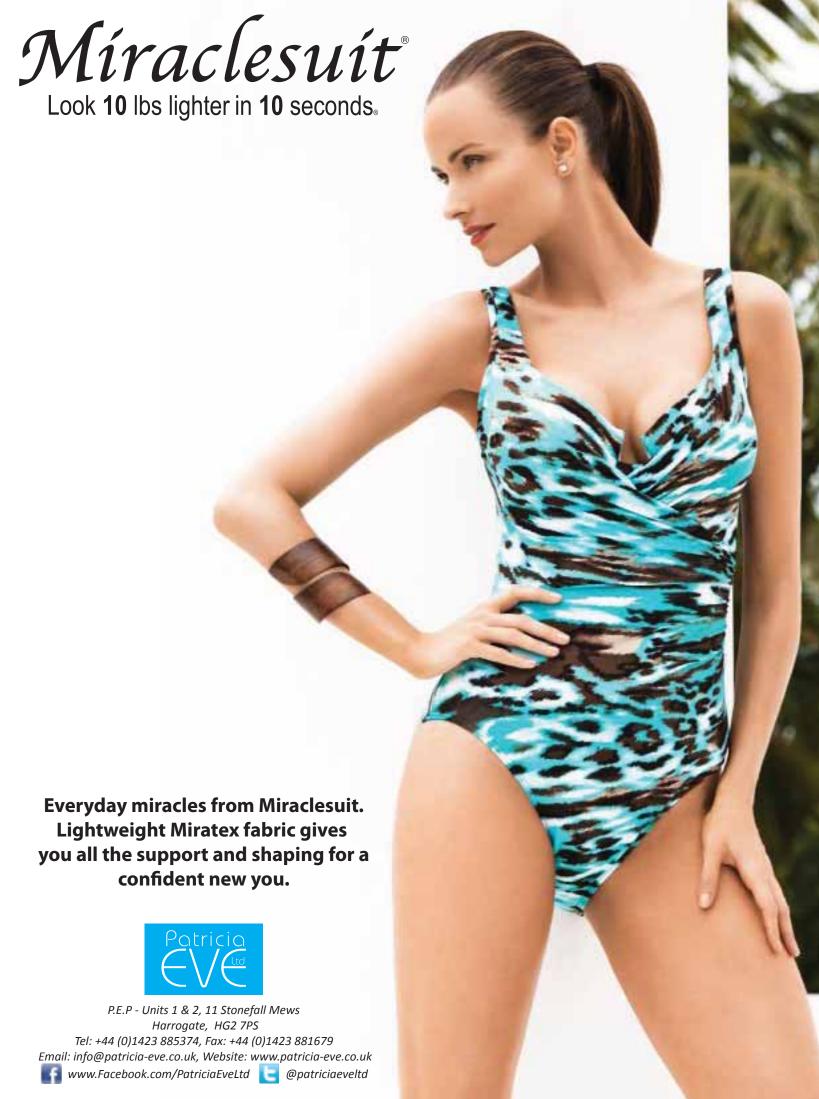
Having looked at the statutory and regulatory framework, we can turn to the other way that the law can affect you in this area. That is, the law of contracts.

I'm sure most readers are familiar with the provisions in the purchase terms and conditions of the large high street buyers which require you, the supplier, to guarantee that the garments you are supplying have not been produced using slave or child labour. In the event that a department store was to investigate your factory and discover these horrific practices taking place, you would be in breach of contract and the buyer could cancel the order.

Many high street names go one step further and require you to provide inspection certificates in respect of the factories that you are using which certify to their ethical workforce policies.

The law is slowly catching up with customer expectation in the area of ethical and sustainable fashion and whether producers are forced to comply because of customer demand, or because of the tangled web of legislation, the result can only be good for the industry.





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Summer's not over yet!

his summer has been a literal breath of fresh air, with the warm weather sending high street sales back to pre-recession levels. In July, like-for-like sales rose 2.2% and total sales 3.9%, the best performance since July 2006. But the good times aren't over yet. With kids going back to school this month, the young and the restless will be packing their bags for a summer holiday, giving you the perfect opportunity to sell the last of your SS13 swimwear lines. As for SS14, brands have already experienced a good season in terms of order-writing at key trade shows like Moda and Mode City. Then there's another trade show on the horizon - Indx - and non-member registrations for this event have doubled in comparison to last year's exhibition, trade show organisers tell us on p30. Also in our third swimwear pullout, you can find the latest cover up styles, from kaftans to sarongs, and an amazing shoot which perfectly captures SS14 trends on camera.



EDITOR, LINGERIE INSIGHT





oung, fun and ambitious. Those are the words you could use to describe Kimberley Garner, and indeed her new collection of swimwear, which she talks me through as we sit in a cafe on London's King's Road. This is of course the home of the TV show, Made in Chelsea, in which she once starred.

Beaming from ear to ear, the 23 year-old hands me a gift; a stripy white and Tiffany-blue package labelled 'Kimberley London' and inside, a pink triangle bikini. She's clearly proud of her work as she looks at me expectantly as if to say, "What do you think?"

There's no denying the quality is good; the garment is double lined, and the gold pendant featured on the tie side bikini bottoms adds a touch of luxury to the piece.

"I spent a lot of time learning about how materials worked and I decided to put two bikinis in one because there's nothing worse than when a bikini falls to pieces after one holiday," says Garner. "The fabrics were sourced from Italy and the gold pendant was manufactured in Paris. It is

really rare to have real gold on a swimming costume."

But I can't help but wonder, as the former reality TV star talks quickly and excitedly about her label, if she feels she has a lot to prove.

After all, Melissa Odabash, the US fashion designer renowned for her luxury swimwear designs, has suggested that Garner was trying to steal her ideas, and even went as far as banning her from two of her recent sample sales.

I ask Garner how she feels about this accusation and she responds: "She accused me of trying to steal her designs before I had even launched my collection and she hadn't seen any of them. I didn't copy her pieces and I think that she will see that now that my collection has been launched."

But the young brand owner doesn't have any ill feeling towards Odabash. "For her to be threatened by me is such a compliment," she says. "I mean, I'm 23, I'm just starting up my own company and Melissa is probably the world's most renowned swimwear designer and I think she has done an amazing job and I love her pieces."

Garner admits that her celebrity status has helped drum up interest in

REALITY STARS HIT THE POOL

THESE CELEBRITIES HAVE DESIGNED THEIR OWN SWIMWEAR LINES

Amy Childs

The former Only Way is Essex star Amy Childs released her swimwear collection in July last year. The line featured a 'Las Vegas' swimsuit with a silver star print and removable halter straps, along with the Dubai and Ibiza swimsuit and bikini with nautical strips and a gold anchor trim.



Victoria Baker-Harber

Made in Chelsea cast member Victoria Baker-Harber also launched her swimwear label, Elle-en-Jette, in July 2012. The debut collection, called Olympia, incorporated a series of one pieces, bikinis and cover ups named after Greek goddesses.



Lucy Mecklenburgh

Another reality star to launch her swimwear range in SS12 was TOWIE star Lucy Mecklenburgh. The Bella Bamba range features cut out one pieces, bandeau tops and halter neck bikinis. All styles feature light reflecting crystals.



Katie Price

Former glamour model Katie Price released a collection of lingerie and swimwear for her boutique Store Twenty One in London in March last year. The line mixes pink triangle bikinis and swimsuits with gold star details, and a purple one piece with a gold and pink chain print.



her business. She says: "It's been phenomenal and I can't believe the amount of support I've been given." But she insists that she didn't go down the TV route in order to get head start in the fashion industry.

"I'm quite a happy and spontaneous character so with the TV route I didn't really think ahead. I sort of thought, 'This is really fun, let's give it a go.' And then about eight or nine months ago I thought, 'I've got a tiny bit of money I can put in my own company, this is the right time to go for it."

Most celebrities face questions about how much work they

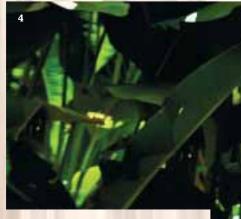
Kimberley Garner modelling her red triangle bikini in Barbados.

2

The new collection comes in a range of fashion colours and feature gold pendants.







contributed to their fashion labels, particularly reality stars.

But, to be fair to Garner, she seems genuinely committed to her brand, which she spent six months building. "I literally didn't go out, I just worked on it and I'm glad I did because I get to enjoy it now. To be young and have something like that..." She ponders for a few seconds, before adding: "It's like my baby."

Garner became interested in the swimwear industry as a young girl. She reminisces: "When I was about 12, I used to draw designs on napkins. Then when I was 14 I had hundreds of pieces of swimwear that I used to sew sequins on to."

This year, after gaining a degree from the London College of Fashion, she has launched her debut collection which features a range of triangle bikinis in fashion colours and one-piece swimming costumes.

"I created a British take on a Brazilian bikini. I thought that maybe the Brazilian bikini was too naughty for the British market," she laughs.

"The Brazilian bikini is the most flattering on the woman's body; it uses less material but it makes the wearer look slim and delicate and elegant,"

"It has been a lot of work and a lot of fun and I want to continue designing more collections"



explains Garner. "My design has a bit more material on certain areas so it provides more coverage but it is also very flattering."

"I am very focused on the structure of the costume and the cut. That is so important because when you go to the beach you want to feel sexy and beautiful so I spent a lot of time focusing on the cut of the costume," Garner adds.

The collection was manufactured in a small factory in southern England, which Garner visits regularly. "It cost me like ten times more than it would if I manufactured in China but I don't really mind," she insists. "It's good because you are seeing a direct impact on your country that you wouldn't see if you took it abroad. It makes you feel quite patriotic."

Swimwear from the new range retails from £65 and though the

collection is only currently available on Kimberley London's website, it is already in demand among independent buyers.

"I am new to this [industry] still so I'm still looking for the right stockists to sell my collection, but I spoke to one beach shop called Bard'o in St Tropez last week and they bought my bikinis straight away and put them in a fashion show," she says. "St Tropez is a great place to start I think."

After her first foray into design, Garner is looking to expand her brand and is already thinking about her next collection, and she has some ambitious plans. "I'm just going to keep designing now. I wanted to do a very simple collection for the first lot – very flattering and well made, but simple. Now I'm ready to experiment, and I want to use real leather, I want to use lace and I

AGENT PROVOCATEUR *VS* KIMBERLEY LONDON

Two weeks after our meeting, luxury lingerie and swimwear giant Agent Provocateur filed an infringement case against Kimberley Garner, accusing her of copying its Mazzy bikini with her Monaco design. Both garments feature triangle tops with bandage-style straps.

Agent Provocateur CEO Garry Hogarth said in a statement at the time: "We invest significantly in product design and development and the Mazzy is our best-selling swimwear design."



"We have brought this action to protect our intellectual property, our designers and our business," Hogarth added.

Garner told *Lingerie Insight* that the move was a publicity stunt on AP's part.

"They are a large company and their representative has actually said that 'their intention is publicity'," she said, adding: "There are so many other well known designers selling bikinis that are so similar, as the strappy bikini is very much on trend. They are a multi million pound giant trying to intimidate a 23 year old."

"It's been really hard, especially as Kimberley London swimwear is my own company, its just me. There seems to be no room for small start up companies," Garner continued.

"My only hope is this doesn't put off other young people from starting up their own company. It is a lot of work and a lot of fun and I want to continue as it has been successful. I'm always thrilled when girls write to me saying how they love my Kimberley London bikinis and how great they feel, makes it all worthwhile."

want to use more real gold," she explains passionately.

"I've got some ideas that I will announce soon and I think they are out of this world and very creative and sexy."

So would she consider designing a lingerie range? "I keep getting asked that," she ponders, adding: "I don't know if I will. I love lingerie because there is so much you can do with it, but I like swimwear for its happy, beachy feel." •

Kimberley London manufactures its garments in the UK.

4Garner spent six months building her brand.

Resolt thends WE PICK OUT THE KEY COVER UPS EVERY SWIMWEAR BUYER SHOULD STOCK IN SS14





















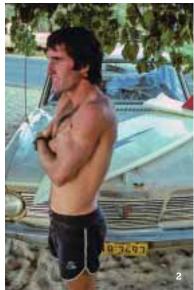












Return of the silver surfer

SURFING LEGEND JEFF HAKMAN WAS THE MAN WHO BROUGHT QUIKSILVER TO AMERICA AND EUROPE. HE TELLS **GEMMA CHAMP** WHY THE BRAND IS RETURNING TO ITS ROOTS FOR SS14

uiksilver may be one of the world's best-known surfing brands, but for Jeff Hakman, the man who brought the label from Australia to America and then to Europe, something has been lost in its immense corporate growth. Now Mr Sunset himself has persuaded the company to launch a back-to-basics range that replicates the spirit of the original Quiksilver boardshorts, reintroducing the art of Simon Buttonshaw and using the same soft cotton poplin and sturdy construction that made them so groundbreaking at the time. Here, Hakman talks about surfing, business and Quiksilver Original Boardshorts.

A young Jeff Hackman riding the waves.

Jeff in the Original Scallop on Sunset Beach in 1974 SWIMWEAR INSIGHT: How did your relationship with Quiksilver first come about?

JEFF HAKMAN: I grew up in Hawaii in the early 1960s and 70s and by the time I was 21 or 22 I was surfing

professionally. At one point I was World Champion for two years in a row, so I was the fastest guy on the planet, but at that point there was no industry, so there weren't any endorsements, so it was a pretty short-lived career in those days.

At the time I used to go to Australia for these competitions, and in 1974 I was down there, and this guy, Alan Green, gave me and Gerry Lopez two or three pairs of shorts each, and we brought them back to Hawaii, and they were so different.

Most of the shorts at the time were synthetic fibres, and they all had a certain block, and they were typical. These were different – they had a wider yoke, and they had the studs instead of a string, and velcro, and this different construction.

But the main thing is they were made with this really nice poplin cotton, these kind of organic fibres that really broke down on your body like a nice pair of jeans, and the more you wore them they just got better and better. We didn't take them off, and our friends were asking us to bring them back a pair from Australia.

There was this shop called Lightning Bolt at the time that sold surfboards, and they had a few shorts in there, California brands, and the owner called up Alan and said: "Can you ship me 100?"

At the time most shorts retailed at about \$12 to \$13, and because the Australian dollar was more, and with the duties and everything, he had to sell these shorts for \$18. And in one week they were gone.

So I thought wow, this product is really good. I thought, "I'm not going to be making money surfing, but if I can do something with clothing, wow, that'd be cool."

I went back down to Australia. It was this really little company, like just five or six seamstresses, and they were doing everything in-house. So I asked the owner, "Alan, can I have the licence to sell this product in America?" and he just went, "Well it's kind of a big call. How do I know you have the commitment?" Then we're having dinner one night, and I'm trying to go, like, "Hey, come on, give it to me, give it to me," and we're at this table and he has these big paper doilies on it, and he says, "Tell you what, eat that doily and I'll give you the licence – I wanna see some commitment". So I tore up this big piece of paper doily, drank some wine and ate the whole thing, and he's like, "Ok, Hakman, you can have the licence."

He gave me some paper patterns and a swatch of cloth, and he goes, "There you go: I want six per cent royalty and I want five per cent of your corporation," and I go, "Ok, is this it, is this all the knowledge I get?", and he goes, "Good luck!"

"So I went back to California, and there was this guy Bob McKnight, who was a friend of mine, and I said, "Bob, you wanna be partners with me? I've got this licence to do something really good," and he says, ok, so I just gave him 50% of it, you know, because it was really small. And then it developed into a public company in 1986, and then I had the opportunity to bring it to Europe, so I was a co-founder in Europe in 1985, and I'm still here. There was no business plan, nothing.

SI: No business plan? How did you know what to do?

JH: I believe people can still do that stuff. If you have enough passion, you can figure it out, and that's all we did. Getting the product made was the hardest part, because you didn't have all these sophisticated manufacturers in China, so we had to do it locally in California. We had the fabric, we had the blocks, we had the network, people were calling for it because they'd seen some pictures in magazines, and they were like, "Jeff, Bob, as soon as you guys make'em I'll take whatever you can give us."

But we couldn't make them. Finally we found a maker-upper, and she was a Thai lady, and we were putting the studs in ourselves, and doing some of the cutting, and we had to develop it with her. I was a pro surfer until I was

27 and then I just basically stopped, moved to California and went, "Hey, here's my next project."

SI: What's the new Quiksilver Original collection all about?

JH: We've separated this company into the Original Boardshorts company. The corporate structure has given me carte blanche to do what we wanted, so it will be successful, because on the coprorate side to do something creative is really difficult. They've said, "Your team, you do it how you want it, and we'll finance it," and I'm like "Ok, just don't you put your nose in it!"

And it's easy because it's how we started, with the same products. Quiksilver was so advanced when we started because the cotton poplin we were using almost felt like a nylon, but it was 100% cotton and it felt really nice on your body, and that's why people would wear it.

In the original product group there was a lot of fashion and art in there. There was one block that we called the Arch Leg, and it would frame artwork perfectly, so we came up with these different concepts, like Quiksilver Country, which was a Polynesian theme, and these other graphic polka dots and squares, which we called Echo Beach. Up until this point the only thing in prints in this industry were pineapples, fish and palm trees. That's as far as it went.

About a year ago, we hooked up with Simon Buttonshaw, the artist who did Echo Beach, and we thought let's just do the original stuff, because it was the best, you know? So we found the cotton poplin, we gave the shorts as close to the original cut as we can get, and we thought let's just separate this, let's call it Original Quiksilver, and we can control it and start from scratch, and position it with opinion-leaders and tastemakers who are small; and we're going to build it just like we built it in the 70s.

SI: But are the Quicksilver Original shorts as good as more technical designs?

JH: Let me explain this. In other sports, like running, or boxing, or whatever, products get more and more technical.







In surfing, it's just freedom: freedom and fun. So what technical means in surfing is just comfort. Looseness, comfort, like you've got nothing on. The best thing you can put on your skin is fricking cotton: it breathes, especially when you get out of the water. It's the nicest thing, and it breaks down and it bends to your body.

These shorts are also cut shorter, for freedom of movement. It's as comfortable as you can get a pair of shorts. Technical details only go so far. I mean you can have a little extra wax pocket or something, but you're just looking for total freedom.

The studs and Velcro don't come off in the water, you don't have strings flapping around, they're just clean and simple. Clean, solid, and then you have the cotton, which is easy to breathe in, easy to wear, and you can do great art.

We're sticking with these three styles because they were revolutionary when we started in the 1970s. st

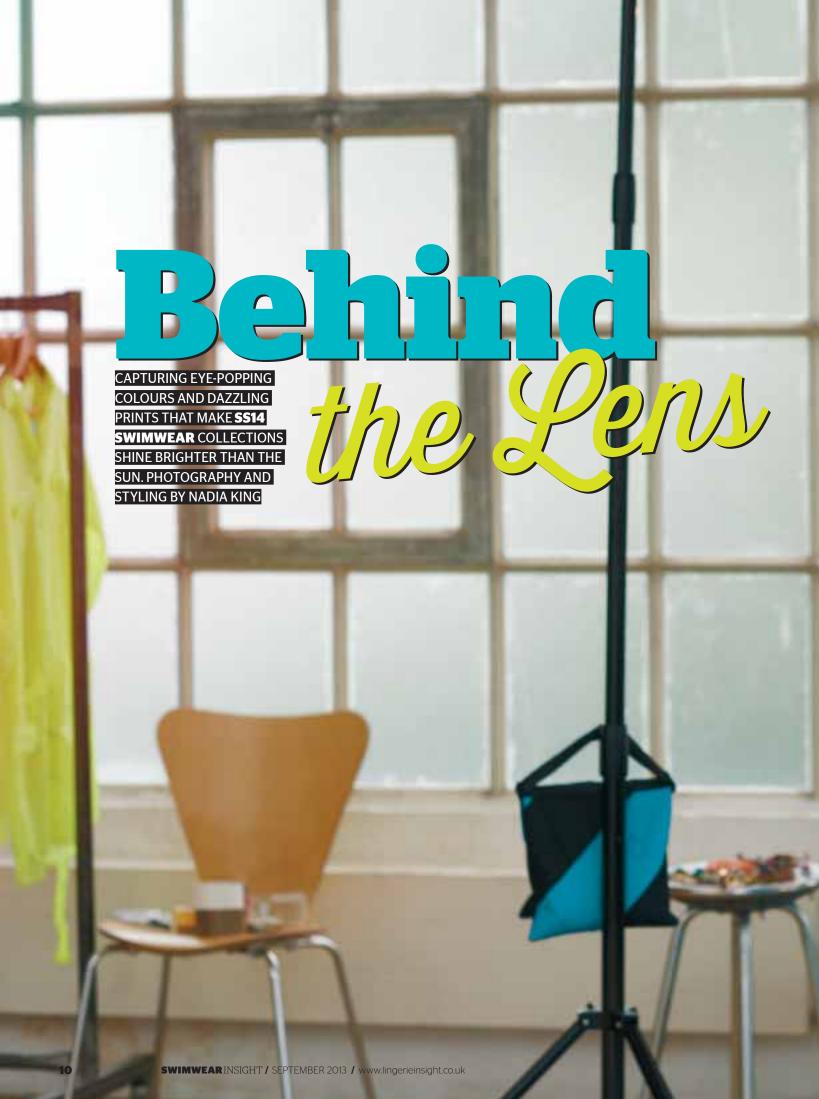
For wholesale enquiries, call 020 7392 4020

Above

Quiksilver Original
Boardshorts
From top:
Product: Original
Yoke 15"
RRP: £70
Contact: 0207392

Product: Original Arch15" RRP: £70 Contact: 0207392 4020

Product: Original Scallop 15" RRP: £70 Contact: 0207392 4020









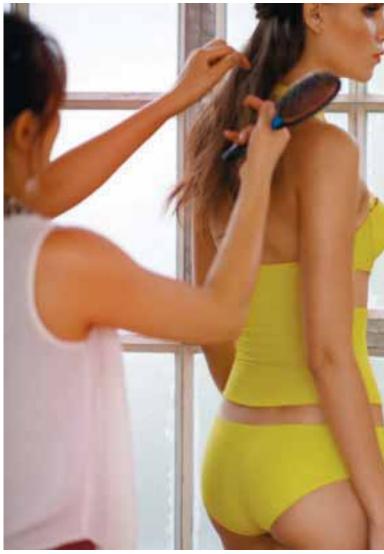




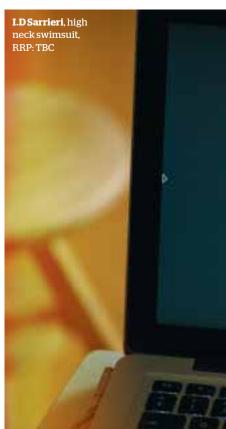
























The 2013 UK Lingerie Awards, in association with Fashion Forms, is moving to the epic Freemasons' Hall in the heart of London's Covent Garden.

We are also moving the date of the event to December 4, which will allow us to combine the industry's most prestigious awards ceremony with a spectacular pre-Christmas party for up to 600 trade professionals, their best customers and a sprinkling of exciting celebrities.

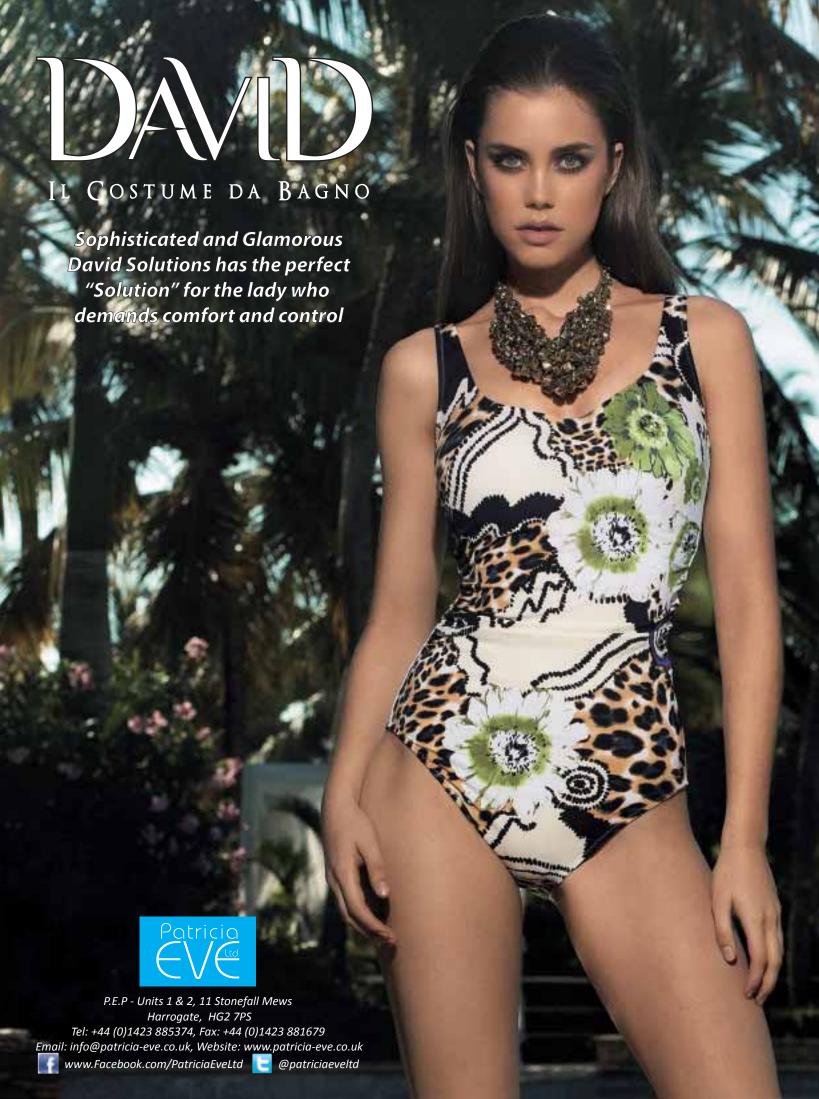
Tickets go on sale in September priced at just £75 for a night of sparkling entertainment and vital business networking. Gourmet food and drink will be available all night free of charge.

For details of sponsorship opportunities, tickets, nomination and judging, please contact Marianne Trotta on +44 20 3176 4237 or marianne.trotta@itppromedia.com.

Principal Partner









ave you ever stopped and really thought about where your stock comes from, how it's made and who makes it? With growing concerns over the scarcity of resources and social inequality on our planet, consumers want to know about the journey their products have been on, from the mill to the mall.

Nowadays, if your lingerie is ethically sourced and organically made, this is a unique selling point. But it's not all about morals; eco-friendly lingerie is renowned amongst its own niche market for its luxurious and comfortable feel against the skin.

So what defines eco-friendly or sustainable lingerie? Well, it means different things to different brands. For some, it's about producing products locally and avoiding a hefty carbon footprint. For others, it's about reducing toxins, parasites and bacteria that are common in synthetic products. And for most, it's about looking after their supply chain and making sure they think about the impact that every single decision they make has on the environment, without compromising on the quality of their designs.

Emily Huc, the designer behind In Bloom London – now rebranded as Augustine Lingerie as a tribute to her grandmother and a nod to French styling – has been devoted to environmental projects for most of her adult life.

"After graduating, I spent a year in Central America where I worked with banana and cacao farmers and learned a huge amount about agriculture and the impact of organic certification on the lives of people who actually produce the resources we need to eat. So that's really where my inspiration came from," she says. "Sustainability was always a big element of the brand for me."

Huc uses organic cotton, end-of-line fabrics and tencel – a silky textured fabric made from wood pulp cellulose – to make her garments, and sources most of these materials from Europe.

She also uses Leavers Lace in her lingerie, not because it's particularly eco-friendly, but because she is trying to bring back to life a dying industry.

"It's about safe-guarding the craft because there were so many mills producing that type of lace [in the UK] Augustine Lingerie uses tencel, organic cotton and end-of-line fabrics to

make its garments.



One materia which is in high demand among consumers and lingerie buyers, but cannot be sourced in the UK, is peace silk.

Ayten Gasson uses a UK agent to import the fabric, which is woven by fair trade producers.

Conventional silk is produced when an adult silk worm begins to spin a fibroin protein. The strain of silk is woven into a tightly enclosed cocoon. Next, the silk worm secretes a fluid which burns a hole though the weave, allowing it to emerge. In order to save the silk, the farmer kills the silkworm by boiling it alive.

"Peace silk is vegan because it allows the silkworm to emerge out of the cocoon naturally. Fibres from the damaged cocoon are then spun

together forming a silk which has the same luxurious feel as organic silk, with a raw appearance," says Roberts.

"Whenever I launch a new product, I try and produce an organic or peace silk version of it. They sell just as well as the conventionally-produced products," she adds.

So why is it – other than the fact that eco-friendly fabrics tend to feel more luxurious – that there is a growing trend towards buying

sustainable lingerie?

Gabriele Meinl, managing director of German lingerie brand AIKYOU, believes that consumers are becoming more aware of, and concerned about, where their products are produced.

"People want their underwear to be fashionable, have good craftsmanship etc, but now they are also interested in sustainably-produced products. This is in part due to the press reporting about working conditions in India and toxic substances being found in fabrics," she says.

"There are also initiatives in the UK like the Livia Firth green carpet

challenge and her company Eco Age. She is trying to persuade well-known actresses and couturiers to produce beautiful gowns from sustainablysourced fabrics."

AIKYOU was created to offer wireless bikini bras for women with a smaller bust, but the brand wanted to combine fashion-forward ideas with ethical thinking.

"Our fabrics are not only made from Fairtrade-certified organic cotton, but they are also very finely spun and very soft. What's good about organic cotton is that you avoid pestisides and genetically manipulated seeds," explains Meinl.

Organic cotton seems to be the most popular fabric among eco lingerie brands, including California-based Clare Bare. The founder of the company, Clare Herron, initially used this material in all of her garments, before expanding into bamboo jersey. But, in her next collection, she's going back to her roots.

"Bamboo jersey works with the body really well and it absorbs a lot of bacteria," she says. "But there's a lot of debate about bamboo jersey because it uses a lot of water in the process of making the fabric. So, because of that, I'm going back towards using organic cotton in my designs."





and now there are very few that remain."

Ayten Roberts, creative director of British brand Ayten Gasson, is also committed to supporting the UK manufacturing industry. She launched the company shortly after graduating in 2004, when she found that most design jobs had moved to Europe, while the London factories she knew as a child had closed.

"I remember my grandmother working in a North London factory producing clothing for at least 30 different designers each season. There used to be 20 to 30 mills in Nottingham, but they've drastically reduced," says Roberts, who is currently working with Cluny lace, the fabric manufacturer behind Kate Middleton's wedding dress.

"I try and recycle as many laces as I can so that I can show people the skills we once had in the UK. I have a great agent – Simon Butler – who I buy large amounts of vintage lace from and use them in my designs."

creative director of Ayten Gasson, and her made-in-Britain lingerie and

Ayten Roberts,

6-7

nightwear.

3-5

Pants to Poverty supports over 5000 farmers in India.



Clare Bare buys only raw materials, including organic plant-based dyes, and manufactures its products in a factory ran by Herron and four other employees. "I like to limit the amount of hands that actually work with the materials between the designer and the consumer," Herron explains.

But sustainable lingerie isn't always made in the Western world. All organic cotton used by British underwear brand Pants to Poverty is sourced from Orissa, India, and sent to a garment factory in the southern state of Tamilnadu.

"Ethics is dependent on what people's priorities are and for us it's about building an underwear brand that is basically a bit like the love child between Calvin Klein and Oxfam," says Ben Ramsden, who founded Pants to Poverty in 2005 as part of Make Poverty History.

Organic farming helps to improve biodiversity in the fields where the cotton is produced, according to Ramsden. "Proper farming techniques are used so there is not too much water consumption; it's all rain-fed land. The farmers see a Fairtrade price for their cotton and premiums go back to the communities," he says.

Over the next year, Pants to Poverty's garment factory, Armstrong,





aims to implement a new dying unit which will reduce the water consumption per pair of pants from around 100 litres per kilogram of fabric to less than half a pint. The knock-on cost savings will then go towards providing all workers with a real living wage.

In general, the extra work involved in sourcing and certifying sustainable fabrics can make eco-lingerie lingerie more expensive to produce, but retail prices tend to be comparable to those recommended by non-sustainable brands, says Meinl, "Our lingerie is slightly more expensive to produce, but we respect the price on the market."

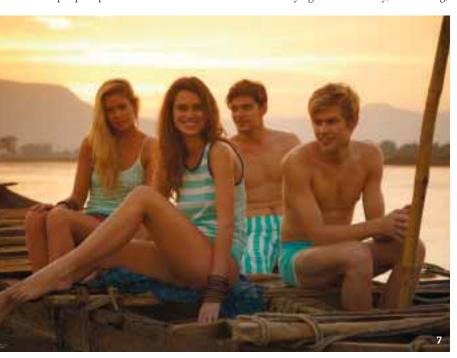
Herron agrees; "It should be more expensive, but I'm trying to give an incentive for people to actually buy it. I think as long as people start working with these sustainable materials the costs will lower."

It seems that when it comes to buying sustainable lingerie, the value or creditability of your store needn't be sacrificed. What you would be offering, however, is an extra option for your worldly-wise customer. •

Pants to
Poverty photo
shoot in India.

8
Clare Herron,
founder of Clare
Bare, and one of her
designs made from
Organic cotton.

AIK YOU wants to combine fashion-forward ideas with ethical thinking.





She'll Always Have Paris

FROM A LEGENDARY LONDON DEPARTMENT STORE, ICONIC DESIGNER **CHANTAL THOMASS** LOOKS BACK ON HER CAREER AS SHE CELEBRATES THE OPENING OF HER LATEST POP-UP SHOP.

hantal Thomass is a sight to behold. Sitting in the café at Fenwick, she dominates the room with little effort. Her trademark bob, complete with dramatic fringe, plays off her equally dramatic outfit perfectly: lace-up leather boots that reach past her knees, a black skirt and jacket, a studded Hermès cuff, and a Chanel purse so large it could hold the entire contents of her pop-up shop on the first floor of the store.

That shop, by the way, is a magical little place. Everything in it, from the deep blue stockings to the plunging bras covered in black lace, is synonymous with the sexy, daring and unmistakably French attitude Thomass's designs are known for. The designer, who is in her mid-60s, has worked hard to reach this point. Though her career has more than its share of triumphs (including the invention of lace hosiery), she's also faced hardships that would've seen many throw in the towel.

A passion like Thomass has for lingerie can't be easily defeated







1-2Chantal Thomas:
SS14.

3-5
Boutique Saint
Hangrain Paris

though, and after keeping her nose to the grindstone during a time she should've been enjoying the view from easy street, she's back on top.

Flipping through the catalogue for her AW13 collection, I discover shots of models cavorting under the big top, replete with a poodle jumping through a hoop and girls in animal print bras clutching the iron bars of a lion's cage. These aren't your average lingerie pictures, and there are no shots of bored models with faux-sexy pouts thrusting their chests toward the camera. Indeed, they're smiling, winking and cavorting, like a genuine sideshow act. Given the lush backdrop and detail of each photo, it's little surprise that the inspiration

behind them is genuine. Twe always loved the idea of old circuses,"
Thomass explains. "In the country, my daughter has two little girls and we go to the circus to see animals. I also went to Cirque du Soleil," she adds. The fusion of carnival antics and dark sensuality is evident in the collection and its presentation, which turns the silly, from clown makeup and spinning plates, into the sexy. Continuing, Thomass explains, "Ideas come like that. I never know exactly when I'll have them, but I always start with a story."

The quality of the lookbook is also indicative of the level of success
Thomass has achieved. Few designers would be permitted to create

something so high end, from the ornately-staged pictures to the thick, glossy pages, it's clearly a serious investment in promoting her line. However, it's a privilege Thomass has earned over several decades in the industry, with her first foray into fashion taking place in the 60s. Thomass didn't experiment with intimates until the 70s, but when she turned her focus to creating bras, knickers and lingerie, all the pieces fell into place and her rise to the top was swift.

In little time, she cultivated a devoted fan base (which included Bridget Bardot), founded an eponymous label, opened a boudoir boutique in Paris and developed a





solid international reputation. Things were looking pretty good for the woman who could only dream of a career in fashion whilst customizing her school uniform as a little girl.

But, the days of wine and roses came to an abrupt end in 1995. A decade earlier, Thomass had signed on with Japanese World Group, giving them a majority share in her label as a means of growing the business. Eventually, they fired Thomass, leaving her without a line or control

over her own name. Without warning, everything she'd spent three decades working for had disappeared.

Nonetheless, Thomass refused to give up, choosing to double down and discover new opportunities. Talking about the situation now, she becomes a little wistful, but not for long. "I couldn't work with my name for three years," she says with a sigh. But, new partnerships, and Thomass's eagerness to take her talents in



"I never know exactly when I'll have a new idea, but I always start with a story"

different directions, kept her busy. "I worked for Wolford and made a special collection for Victoria's Secret, creating spectacular pieces for their shows. It was hard, but it gave me different experiences. It wasn't so bad in the end."

Even now, Thomass has no bitterness about the situation, shrugging her shoulders and explaining that, "you learn from everything," and that it "was an opportunity to make different things." When she wasn't creating sexy underthings, Thomass continued to find inspiration in the bedroom. "I designed a hotel and I also designed a beautiful bed collection. I'm very curious. I love to work and I especially like to make different things, so it was very exciting for me."

Besides, it would've taken far longer than three years for Thomass to lose her reputation. When she regained the rights to her name in 1998, she joined the Sara Lee Group, releasing her first new collection in 1999. Then, in 2011, the designer joined the reputable Chantelle Group, a global leader in French lingerie.

The rest, as they say, is history. Thomass is now the head of a truly international brand, as evidenced by photos she shares of her lingerie for sale in Taiwan. Indeed, if wearing a pair of Chantal Thomass knickers isn't enough, she's also lent her name to perfume, lotion and body wash. Age be damned; she isn't slowing down one bit.

Flipping to the back of the lookbook, I find an image of a woman captured in silhouette, surrounded by hot pink glitter. Thomass flashes an impish grin. "That's me," she says, a little proud of her svelte figure. "When I saw it, I knew everyone would think it was retouched, but no. I was especially skinny at that time. I dieted for two weeks before the shoot." Not that it mattered; Thomass would still look amazing, even after an éclair or two. 4







Has Perfection had its Day?

FASHION PHOTOGRAPHER **GAVIN KEMP** TALKS ABOUT THE EMERGENCE OF IMPERFECT, OLD-SCHOOL IMAGE-MAKING PROCESSES AND LINGERIE BRANDS' CHANGING DEFINITIONS OF THE "PERFECT MODEL"

he key to positioning a brand is differentiation, and a brand's imagery is central to this. Over the last five years, "digital processes" seem to have gained a hold on modern life in a way that exceeds the impact of the invention of steam power over 300 years ago.

In photographic terms, and at a professional level, digital is the medium of perfect reproduction – today's equipment is so powerful and with so few flaws in the process, that almost everything beyond what the camera sees is being "made" in post-production. With digital photography there are few interesting accidents: almost everything has to be a well thought-out process.

Yet despite digital, everywhere you look, be it in music, film-making or photography, there is a resurgence in imperfect, apparently non-digital processes. These thrive on the limitation of flaws in both the product and processes to give them character.

In image-making terms, there is a choice between the perfection of digital and all that it brings with it, and the imperfect world of film and old-school processes. And there are many digital ways to recreate the look of old processes and old film stock. Instagram, for example, thrives on this. There is also no doubt that the old-school processes are creative and, in experienced hands, carry very few risks. And, with limited editions and new and unique film stocks, there are a lot of new developments in the old-school approach.

"Polaroid" style images and images that revive a vintage look – as used in magazines, period TV dramas and film to create a look, genre or style – are everywhere and, thanks to Instagram, are the norm to many, many people.

There is, however, a big issue when it comes to creating commercial images, and this goes way beyond tactical marketing. In marketing terms it can be glibly described as a strategic issue, and it concerns the choice of a model.

It sounds simple, choosing a model, the face of the brand, the girl on the website, TV ad or billboard. The right girl sells the product. Choose a celebrity and they will bring customers and news value too.

Take one step back, though, and think of a brand as a collection of values, and as a voice and a part of a wider society. The health and look of catwalk models and how they influence girls and young women has been an issue for some time.

Looking at what a brand stands for and how its values are communicated is important. For example, use of non-professional models to represent a brand makes a statement about what they see as perfection. This 'everywoman' view of perfection puts regular women at the heart of the brand, and the airbrushed flawless model is effectively a representation of imperfection.

If, then, we take brand values further and consider how they translate into perfection, separating the values in the model from her



physical appearance, and we reach an interesting idea.

A number of lingerie brands use women to model their garments who do not necessarily have any previous modelling experience, and who are representative of their customer base in the way a professional model is unlikely to be.

It's only relatively recently that a model has not needed to be a stereotyped and Photoshopped version of "perfection" that in the real world does not exist. This is an approach retail giant Debenhams has recently endorsed in its lingerie and other product shots, having initially tried this approach with its swimwear looks.

If you want to make a statement that will get some cut-through, there is value in moving away from the stereotypical model, it seems.

Kelly Knox, for example, has been working across the world as a model since 2008. She was born without her lower left arm. I hesitate to describe her as disabled, rather a woman who is representative of a part of our society and a champion for diversity.

Knox has considerable contact with young people who are affected by media and commercially generated images of perfection,

She tells *Lingerie Insight*: "Our differences should be embraced, celebrated and individuality should be encouraged.

"In a media-driven society, young people especially are influenced by the images they see. The fashion industry and media portray one beauty ideal which does not reflect the world we live in, which can damage young peoples' confidence, making them feel that they're not good enough, beautiful enough, skinny enough," Knox adds.

"Models should not be defined by their age, size, shape, colour or difference and there should be equal opportunities in the fashion industry for all different types of models."

Taking this question of perfection further in respect of the lingerie sector, and apart from personal choice, is there a reason why Angelina Jolie should not be the face of a lingerie brand?

There is no doubt she is a woman who is widely respected, she has a strong set of values and she backs them up with actions, be it choosing to make a film in Bosnia dealing with war crimes, or her current work in Africa, and her work for the UN that goes back over many years. A brand is at its core a set of values, so is her much publicised double mastectomy even important when considering if she should be the face of a brand?

A few years ago I was talking to a brand providing lingerie for women who have had a mastectomy, and how in fact all the women they shot for their website and catalogues were customers of the brand. Taking Kelly Knox and Angelina Jolie as examples, I would suggest the notion of a "stereotype of physical perfection" is unimportant and in today's social-media-connected world, values matter more.

To come full circle, at a tactical level there are good reasons to look for

high production values, and whilst something may look like Instagram, a Polaroid or old-school film images, all these can be achieved in editing, giving the impression of the old-school process whilst maintaining the premium production values of digital.

However at a strategic level a brand has more choices than ever before, and it can move from the stereotypical "image of perfection" that was the norm 20 years ago.

There is no reason why a brand can't select its models based on the values of brand, who it wants to talk to and be associated with, and equally the values of the customers it is associated with. ••

| **1-2**| Kelly Knox | modelling lingerie

A product image converted into a Polaroid with a typical app

An un-retouched product image



"With the advent of Instagram, images that create vintage look are everywhere"

Aboard the Tutti train

WITH EXTENSIVE INDUSTRY EXPERIENCE BEHIND HER. JESSICA PREBBLE KNOWS HOW THINGS SHOULD BE DONE. SO WHEN SHE LAUNCHED TUTTI ROUGE LAST YEAR NO DETAIL WOULD GO UNCONSIDERED, SHE TELLS GEMMA CHAMP.

rom being one of the most overlooked sectors of the lingerie industry just a few years ago, the fuller-cup market is now plentifully provided for, whether by traditional brands or young upstarts. It was not enough, then, for Jessica Prebble to simply launch her brand Tutti Rouge and watch her grateful customers flock to her. She needed something different. And luckily, after many years working for the likes of Marks & Spencer and Knickerbox, she was able to pinpoint just what was missing from the lingerie sprectrum.

"Girls are getting bigger," she says, "and obviously there's Freya, Cleo, Panache, Curvy Kate, and they all do it exceptionally well. And Debenhams do the Gorgeous range really well, but I still felt there was a gap for a brand that was a bit more sassy, a bit more fun, had a few little frilly details going on. It's the cute factor. It's just that 'Tuttiness'."

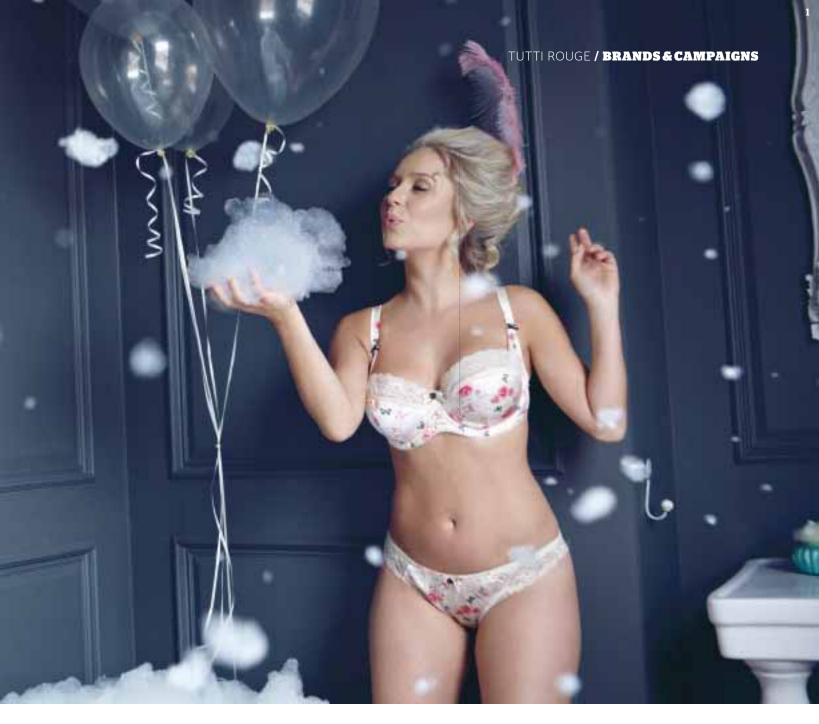
"Tuttiness", for those who haven't yet experienced it, means fun, flirty, soft and a little bit mischievous, and

it's all in the detail, which runs right through from fabric and print to the notions and labels. "Some of our pieces are a bit more frilly, maybe for a date or clubbing, a little bit more cheeky," she says. "And the detailing matches it - the sliders that are hearts, the inside labels where it says 'Tutti Rouge Frivolous Fun' for summer, and for AW13 it will be 'Tutti Rouge Sparkly Party'."



Tutti Rouge describes its designs as fun, cute and mischievous

The SS14 collection is inspired by the decadent days of Versailles.



The other essential factor in the Tutti Rouge story is the price-point. It's all about affordability for the Tutti girls - or the Rougettes, as they have been dubbed on social media.

"It's the ethos of wanting to put bras out that are fuller bust, pretty, sassy, at a price-point girls can afford," explains Prebble. "The Liliana bra we got in at £26, with a £12 Brazilian.

Getting a set in for fuller bust at £38, it's flipping hard work trying to cost it, but I think it's important to remain true to what you set out to do, and that is to be able to give girls a braand-knicker set without crippling them on price. So for SS14, we've got a £26-£34 price point, and knickers start at £9.50. Our maximum is £17.50, but that's a skirted suspender. It's

really important to keep working on those price points."

Prebble does have something of an advantage in not only having many years of experience in the contour industry, but also having a long-term relationship with Sabina, the factory in Thailand that makes the collection. Having worked for Sabina as a freelance designer, she set up her company, Starkers Ltd, working with the factory to make lingerie for clients from La Senza to Debenhams. It was a job that exposed her to every aspect of the industry, from UK sales to costings, to design.

"I've almost grown up career-wise with the chief executive of Sabina," she says. "I've been working with him for 14 years, which is why we've got such great support for Tutti Rouge. I really feel for some of the brands when they're very new and very design-driven and perhaps they haven't got the experience in production or critical path management for just getting product delivered, and they're trying to find a factory where the minimums are high. In the UK you can't put a bra out for £35."

The other advantage of Prebble's extensive experience is that she knows the factory and its management well enough to be certain there are no worker abuses taking place, which can of course be an issue when you're tightening the purse strings.

"Thailand is very strict on labour laws and the minimum wage, and the



factory supports the Thaliand Breast Cancer charity, which has a bus travelling round the villages doing mammograms," she says. "Every year they have a health check done. They are a very caring factory. Bunchai, the chief executive, follows Buddhism. Their workers can be there for years - I'm still working with the same merchandisers I started with."

It was La Senza going into administration that finally persuaded Prebble to launch her own brand.

 wanted to come in as business partners with me but I thought I'll get caught up in this big factory operation, and in years to come I could see the possibility that you'd end up being swallowed up."

For Tutti Rouge, that would have been unthinkable: it's a brand that's all about personality, and social media and bloggers are one of the most important channels for its communication. Distributors from Canada, Australia, Finland, France and Holland are in discussions with the brand, and it's notable that many

of Tutti Rouge's followers online are from international markets.

That can pose challenges in terms of fit, but after years of working abroad Prebble remains unfazed, relying on the fit quality to make a success of the product - in spite of those budget prices.

"The challenges are getting the support right, using good quality components, and as girls get bigger on the bust side, the shape of the breasts change," she explains. "It becomes harder to fit in the bigger cup. You're never going to get one that fits everyone, but when for example you design a bra, and you're putting a wire in, it's making sure it doesn't come too high: it's ok as a D or DD but when you go up to a G is the grade going to start digging in, especially when they've got narrow backs."

For SS14's collection, called French Bliss, that cute factor is as strong as ever, with a Marie-Antoinette-inspired theme, all sweet pastels and delicate frills. "I love the decadence of the film, and the collection is very pretty, girly, dreamy. We've had a wax seal stamp made with TR on it, for the brochure, and we're going to be putting it in a parchment envelope. We try and make everything follow through," she says.

Also in the pipeline is a swimwear collection, growth of continuity, more bra shapes, a control collection and the completion of the website (still not up as we went to press). But Prebble is in

"I'm really keen to do swim next year, and I want it to be very lingerie-inspired, because I want it to sit with the lingerie, but I think it's important to get the lingerie right first. It might be that we have a couple of pieces that we take to Moda. When it's ready, it'll be launched, but not until then."

The approach is the same for the controlwear collection, which will be called Tutti Noir: "I know we do stick to seasons, but I think actually we'll launch it when it's ready, even if it's between seasons.

"It's got to be right."

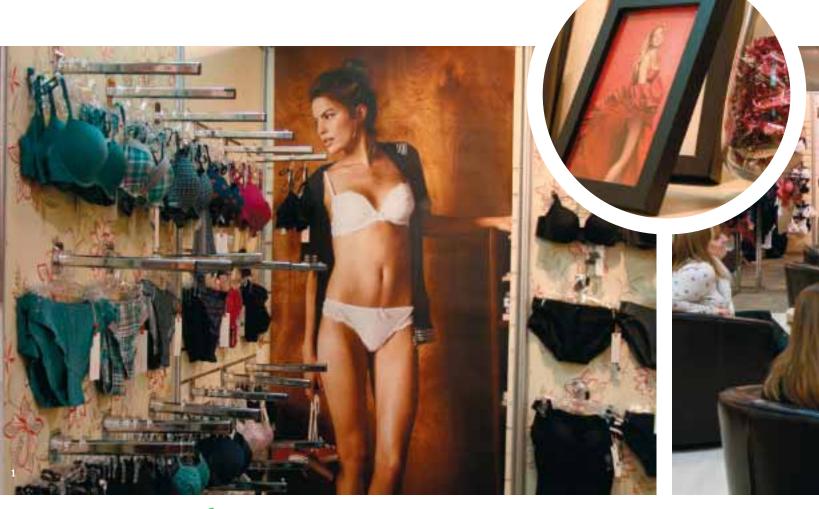
And if you want to know what

Tuttiness means, there's your answer in
a nutshell. •

The new season's range features macaroon colours.



TRADESHOW PREVIEW / INDX INTIMATE APPAREL SHOW



Independent's day

THE INDX INTIMATE APPAREL TRADE SHOW IS BACK FOR A SECOND SEASON THIS MONTH, AFTER UNDERGOING A REVAMP LAST YEAR. AIS STORES' AMANDA PARTRIDGE TALKS TO **SARAH BLACKMAN** ABOUT HOW THE REBRANDING HAS CHANGED THE EXHIBITION FOR THE BETTER

ssociated Independent Stores (AIS) will host the second seasonal trade show in Solihull under the name INDX this month, after rebranding the AIS Lingerie Show in March.

The INDX Intimate Apparel exhibition will be showing over 60 lingerie, swimwear, nightwear and hosiery brands, including key industry players like Chantelle, Charnos, Miraclesuit and Freya, along with new exhibitors, such as Alter Ego and Esbelt.

Looking back on last season, AIS Stores womenswear buyer and accessories and intimate apparel selector Amanda Partridge says the rebranding has given the show a "clear identity" within the industry, resulting in a busier show, which included more leading brands than ever before. In March, the trade show opened its doors to non-members for the first time, a decision that had the potential to alienate those brands and producers who pay for their membership.

But Partidge insists that the reaction to the change has been positive, adding: "Non-member admission is free but reserved strictly for independent buyers and all registrations are checked to protect our members as well as our exhibitors and the overall integrity of the show."

The rebranding also allowed AIS to redesign its trading place, which last season featured more spacious stands,

lingerie tableaus in the entrance and a new cafe area in the centre of the room. In march, the show saw a steady footfall with a quieter final day, as expected, and exhibitors reported solid order-writing from regular and new clients.

AIS womenswear controller Louise Garner said at the time; "We have received overwhelmingly positive feedback from buyers and exhibitors alike. Buyers love the informal but professional buying environment. We have always been an 'order-writing' show and will continue to be so."

This time around, trading figures are expected to go through the roof, says Partridge. "Thanks to our easy-to-reach and central location, we attract buyers from far and wide and the

The INDX show will be showing over 60 brands this season.





number of non-member registrations we've received has already doubled in comparison with the equivalent show last year so we are definitely expecting a busy show," she adds.

"Our members have experienced a good season so far with the last minute heat wave certainly helping sales of swimwear in particular so we are expecting a buoyant buying mood for SS14."

"INDX differs from other trade shows in that it is first and foremost an order-writing show and buyers who attend INDX enjoy an unhurried and relaxed environment which makes the decision making process that little bit easier. There is plenty of work space available throughout the showroom and we even offer unlimited complimentary hot and cold refreshments which are served from the Central Plaza lounge area.

Cranmore Park also offers excellent catering services supplied by our inhouse chefs."

The INDX Intimate Apparel will take place from September 18-20 at Cranmore Park. ◆

EXHIBITORS

- * After Eden
- * Alter Ego
- * Ambra
- * Beachcomber
- * Bestform
- * b.Tempt'd
- * Blackspade
- * Bodyfit
- *By Wishes
- * Cameo
- * Caressa
- * Chantelle
- * Charnos
- * Charnos Hosiery
- * Continental Textiles
- * Cotton Real
- *Curvy Kate
- * Cybele
- *Cyberjammies
- * David
- * Elle Hosiery
- * Elomi
- * Esbelt
- * Esprit
- * Essence
- * Eva * Eve's Bra
- * Fantasie
- *Fashy
- *Fordville
- *Freya
- * Gabrielle * Hot Honi
- * Iconique
- * Indigo Sky
- * Jonathan Aston
- * Lady Selena
- * La Marquise
- * Lepel
- * Levante
- * Lovable
- * Loving Moments
- * Maidenform
- * Marlon
- * Marsylka
- * Mey
- * Miraclesuit
- * Moontide
- * Naomi & Nicole
- * Naturana * Oyster Bay
- * Passionata
- * Patricia Eve
- * Piha
- * Playtex
- * Pour Moi
- * Punto Blanco
- * Rhona Sutton
- * Royce
- *Shock Absorber
- *Silhouette Lingerie
- * Simply Rhona
- *Sloggi
- *Speedo Sculpture
- * Triumph
- * Vanilla
- *Vossen
- * Wacoal
- * Waites * Wonderbra
- *W W Group

Event organisors expect buyers to turn out in their

droves this season.

Re-branding the event AIS to redesign its trading place, which last season featured more spacious

stands,

Social Life

The people, the places and the scene at the most glamorous events in the world of lingerie this month...





Fashion Forms CEO Ann Deal (centre) with 'Real Housewives' stars Sonja Morgan and Kathy Wakile at Fashion Form's 20th Anniversary party in New York.

Model Krista Cousins (right) with designer Charlotte Davies at Curvy Kate's bodylove event in Times Square.

A model wears Lorna Drew lingerie at Birmingham's Moda trade show. Credit: PRMedia Photography

3

The Freya Active netball team with England Netball star Sasha Corbin.

5A model wears
Rococo Dessous at
LingerieFW.





