

CALIFORNIA Apparel News

THE VOICE OF THE INDUSTRY FOR 69 YEARS

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PHOTOS COURTESY OF TADASHI SHOJI

RED-CARPET GLAMOUR: Tadashi Shoji showed his finesse with red-carpet glamour at the Los Angeles designer's Fall '14 runway show at Mercedes-Benz New York during Fashion Week. For more highlights from the runways, see pages 28-30.

Loving Las Vegas

Retailers share tips for navigating the Las Vegas trade shows.

By Andrew Asch Retail Editor

With 20 apparel, footwear, accessories and sourcing trade shows taking place in Las Vegas market at the same time in February, thousands of brands are competing for attention, and the ambiance can be thrilling, festive and, ultimately, exhausting.

From the massive **MAGIC Market Week**—including **MAGIC Men's**, **WWD**, **MAGIC**, **Project**, **Pooltradeshows**, **FNPlatform**, **WSA@MAGIC**, **ENK Vegas**, the **Tents at Project**, **Project MVMNT** and **Sourcing at MAGIC**—to **MRket**, **Accessories the Show**, **Stitch**, which was part of **Modern Assembly**—which also includes **Liberty**, **Agenda** → Las Vegas page 6

FINANCE

Apparel Finance Experts Give Advice on How to Weather the Economy

By Deborah Belgum Senior Editor

This year is stacking up to be the year of uncertainty. The stock market is on a roller-coaster ride, California's minimum wage in July transitions from \$8 an hour to \$9 an hour, and many larger companies will be obliged to cover the healthcare costs of all their full-time employees.

Add to this reports that consumers are still shy about shopping, inventories are high and the economies of some emerging markets are starting to downshift into low gear. The result is many companies will be dealing with new challenges and old worries.

A number of financial experts shared their thoughts on how 2014 will shape up for apparel manufacturers and how to avoid some major pitfalls. Coverage begins on page 24

Bebe to Go Private? Not So Fast, Analyst Says

By Andrew Asch Retail Editor

Bebe Stores Inc. is just a year into its turnaround campaign, but media reports indicate that the publicly traded contemporary retailer is investigating a sale and going private.

A Reuters news story published recently quoted unnamed sources leaking the news that the Brisbane, Calif.-headquartered Bebe hired New York-based financial-services firm **Guggenheim Securities** to explore a sale. Executives at Bebe and Guggenheim did not comment for the Reuters story, and

Bebe spokesperson Alexis Avery Cittadine declined to comment to the *California Apparel News*.

Jeffrey Van Sinderen, a **B. Riley & Co.** analyst covering Bebe, said that talk of a Bebe sale is premature.

"Management will know when they can maximize the value of the company. It could be better done a few quarters out," he said.

The media reports were published a day after Bebe report-

→ Bebe page 2

MADE IN AMERICA

Ruhi: On-Trend and Quick-Turn

By Sarah Wolfson Contributing Editor

Retailer-turned-designer Silke Labson found success with her first collection, **Shown to Scale**, when her best-selling "Bundy" dress was picked up by e-commerce site **Nasty Gal**. Labson relocated her business from New York to Los Angeles to be able to easily produce her latest project, **Ruhi**, a collection of women's separates and unisex tees and sweatshirts in

the United States. "I have been producing in China for **Shown to Scale**, and I really wanted to learn about the garment industry in Los Angeles and move production close to my new home here," she said.

Ruhi debuted at the January **Agenda WMNS** show with a comfortable, athletic-inspired leisure look that also can be dressed up. There are white crop tops, cobalt boxer leggings,

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Supply Chain + Tech Focus

A CALIFORNIA APPAREL NEWS SPECIAL SECTION

Retail CFOs Optimistic About 2014

Despite a less-than-stellar holiday season, chief financial officers at retail organizations across the United States were upbeat about 2014, predicting a 5.1 percent increase in total sales and a 4.8 percent increase in same-store sales.

Some 100 CFOs from leading retailers around the country were surveyed by professional-services firm **BDO USA LLC**, showing that the federal government's guidance on the budget and increased debt limit had eliminated one concern for the year. Only 12 percent said that tax increases will be the top influencer of consumer confidence, a 50 percent decrease from 2013.

Still, CFOs are concerned that not enough jobs are being created to boost consumer purchasing power. Job creation across various sectors continues to be sluggish. As a result,

39 percent of retail CFOs list unemployment as the top factor influencing consumer confidence in 2014. The U.S. unemployment rate dropped from 7.9 percent in January 2013 to 6.6 percent last January, but many of the long-term unemployed have given up looking for jobs.

"With consumer confidence gaining momentum, retail CFOs are relatively bullish about 2014 retail sales," said Doug Hart, a partner in the retail and consumer products practice at BDO. "While concerns remain about unemployment and financial-market volatility due to the Fed's pullback, they appear to be offset by the housing-market recovery and less concern over Washington gridlock. Retailers are hoping that those factors will boost consumer confidence in the coming year."

Among the CFOs, 18 percent said they

were concerned that limits on personal credit availability and debt levels continue to put pressure on consumers.

Other major findings in the survey showed that 55 percent of retail CFOs said the number of employees in their organization would remain the same, but 40 percent said they will increase staffing levels despite reports of staff layoffs and reduction in stores maintained by retailers. Retailers may not be hiring to support in-store staff but to keep up with e-commerce growth.

When it comes to pay hikes, 46 percent of those surveyed said salaries will rise while 54 percent indicated they will remain even with last year.

One of the top concerns among retailers is the slew of federal, state and local regulations that will hit companies this year. Thirty-sev-

en percent said they are monitoring debates about minimum wage and implementation of the Affordable Care Act while trying to create an employee base to support their growth. In California, the current minimum wage of \$8 an hour jumps to \$9 an hour on July 1.

When asked about their holiday promotional strategies last year, financial officers said online promotions that added convenience for shoppers were the top performers. Twenty-eight percent said free shipping worked well, and 24 percent said email and social-media promotions were quite successful.

Among the least-successful strategies were extended hours and price matching. For some retailers, price-matching might have helped drive holiday sales, but it also cut into gross margins and reduced earnings expectations.—*Deborah Belgum*

Obituary

FIDM's Mary Burroughs, 71

Mary Burroughs, director of special events at the **Fashion Institute of Design & Merchandising** in Los Angeles, died Jan. 13 after a long battle with cancer. She was 71.

The San Francisco-born Burroughs got her start in fashion at the **Joseph Magnum** department store in Glendale, Calif. But it was during her more than 30-year tenure at FIDM that she was best known in the Los Angeles fashion community.

Starting as the FIDM receptionist in 1979, Burroughs rose to student-housing coordinator, then to special-events coordinator, which saw her organizing events for the design col-

lege, including **FIDM Debut**, the annual student runway show and gala.

The position was a natural fit for the outgoing and gregarious Burroughs.

She was a fantastic chef and hostess, her son Phil Burroughs recalled. "No one could throw a party like my mom. Friends and family will miss her fabulous gatherings and love for making people happy."

Designer Nick Verreos first met Burroughs when he was a FIDM student. "She was very involved with Debut," Verreos said. "She would be backstage, running a tight ship. I thought she was 'General FIDM.' We

were so scared of her—she was the queen bee, the last word. She whipped us into shape. But I was heartened to get to know the woman, and then she became 'Mama FIDM' to me. I always had such respect for her."

After graduating and launching his own line, **Nikolaki**, with David Paul, Verreos continued to see Burroughs at FIDM and at the Debut show.

"She was a wonderful person," Verreos said. "I hope I can use a little Mary Burroughs in my mentoring of students and when I put on my own fashion shows. She left a strong imprint."

In addition to her son Philip of Salt Lake City, Burroughs is survived by her son Graham Burroughs of Warrington, Penn., and sisters Carole Sanchez of Sun Valley, Calif.,

and Linda Martin of Danville, Calif.

Donations may be made in Burroughs' name to the **American Cancer Society**.

—*Alison A. Nieder*



Mary Burroughs

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Bebe *Continued from page 1*

ed its second-quarter sales for 2014. In a Feb. 7 research note, Van Sinderen said that the second-quarter results came in above B. Riley's consensus estimates. However, the results reflected a retailer that is still laboring through a turnaround in a tough economy.

The second quarter's net sales were \$130 million, a decrease of 4.1 percent from \$135.5 million during the same quarter of the previous year. Same-store sales decreased 1.9 percent compared with a decline of 10.9 percent during the second quarter of 2013. Net loss for the second quarter of 2014 was \$5.5 million, compared with a net loss of \$4.8 million last year.

Taking Bebe private could help a struggling company, Van Sinderen said. Executives could concentrate on fixing Bebe's problems without having to deal with pressure from shareholders. A buyer would pick up a fleet of 228 stores, many of which are located in some of America's best malls—including **Beverly Center** in Los Angeles; **Glendale Galleria** in Glendale, Calif.; **Fashion Island** in Newport Beach, Calif.; and **The Mall at Short Hills** in Short Hills, N.J.—as well as in high-profile retail neighborhoods such as South Beach in Florida.

A buyer would be acquiring something rarer than coveted real estate. It would be purchasing a time-tested brand. "Brand is key," Van Sinderen said. "What other real contemporary brands out there have a sexy edge? There's **BCBG**."

If Bebe were sold, it would join a handful of companies that went private recently. New York private-equity firm **Sycamore**

Partners acquired **Hot Topic Inc.** in March 2013 in a cash deal valued at \$600 million. **J. Crew** went private in a \$3 billion deal in 2010. Once a company goes private, if it is successful in a turnaround, eventually it can run an initial public offering and become a public company again.

If Bebe is sold, the buyer would have to contend with company founder Manny Mashouf. He serves as Bebe's non-executive chairman of the board and also owns 59 percent of the outstanding shares of Bebe's common stock. In the risk factors section of a Bebe financial document, it noted that Mashouf's concentration of stock could discourage acquisition bids.

Mashouf started Bebe in San Francisco in 1976, and, after building its reputation as a brand with a contemporary and sexy edge, Bebe became a public company in 1998. The retailer suffered during the Great Recession, and Mashouf, in January, hired Steve Birkhold, formerly president and chief executive officer of **LaCoste North America**, to bring Bebe back to prominence.

During 2013, Birkhold hired a slate of new executives, including Katrina Glusac, who joined Bebe in April as its chief merchandising officer. In September, Birkhold told investors that Bebe would concentrate on increasing the sex appeal of its merchandise. "Repositioning our merchandising offer, we clearly know that the key reason a girl shops at Bebe is to find something sexy to go out in. So, although we sell lots of other products and she comes to our store for a lot of other reasons, clearly we have to over-index on our greatest strength." ●

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MARCH 16-18

LA's Footwear & Accessories Show, hosted in the Penthouse, Floor 13

LOS ANGELES MEN'S MARKET

MARCH 17-18

Men's Contemporary, Street & Lifestyle exhibitors, hosted on AREA 4

Uniqlo to South Coast Plaza, Beverly Center

Uniqlo is coming to Southern California. On Feb. 13, **Fast Retailing**, the parent company of the popular Japanese clothier, announced that it will open Uniqlo stores this fall in top malls **South Coast Plaza** in Costa Mesa, Calif., and **Beverly Center**, a mall owned by **Taubman Centers** in Los Angeles.

In a statement, Larry Meyer, chief executive officer for **Uniqlo USA** and Fast Retailing Group senior vice president, said that his company was thrilled at the prospect of opening stores at iconic retail destinations and introducing Uniqlo to a new group of consumers.

South Coast Plaza offers a store mix of designer brand boutiques such as **Prada** and fast-fashion stores such as **Forever 21/XXI Forever**. Debra Gunn Downing, executive director, marketing, for South Coast Plaza, said that a Uniqlo will stand out at the retail center.

"Uniqlo is a globally recognized fashion brand that will resonate well with our shoppers both locally and from around the world," Gunn Downing said. She did not comment on the square footage of the upcoming Uniqlo or where it will be located in South Coast Plaza.

Fast Retailing will be opening a handful of Uniqlo stores at Taubman malls, said William Taubman, chief operating officer for the mall company, headquartered in Bloomfield Hills, Mich. "Our shoppers are going to love

this brand," Taubman said, "We're anxiously awaiting the spring openings at **Stamford Town Center** and **Sunvalley Shopping Center** and the fall opening in Beverly Center." Sunvalley Shopping Center is located in Concord in the San Francisco Bay Area, and Stamford Town Center is located in Stamford, Conn.

While Fast Retailing runs 1,300 Uniqlo stores around the world, it only started making a major push to introduce its popular brand in California recently. It opened a multi-level flagship in San Francisco's Union Square in 2012. In Fall 2013, it announced that it would open locations for Bay Area retail centers such as **Hillsdale Shopping Center** in San Mateo, **Stonestown Galleria** in San Francisco, **Westfield Valley Fair Mall** in Santa Clara and **Bay Street Emeryville** in Emeryville.

Uniqlo is a coveted tenant, said Chuck Dembo, partner of Beverly Hills, Calif.-based real estate **Dembo & Associates**, in a past interview. "Savvy landlords are rolling out the red carpet for them," Dembo said. "They occupy large spaces, and they serve as an anchor tenants."

Uniqlo also has become a mall favorite because it produces technical fabrics. Uniqlo's Heat Tech fabrics absorbs body moisture, and moisture generates heat around the garment. An antibacterial agent also controls odors, according to a company statement.

—Andrew Asch

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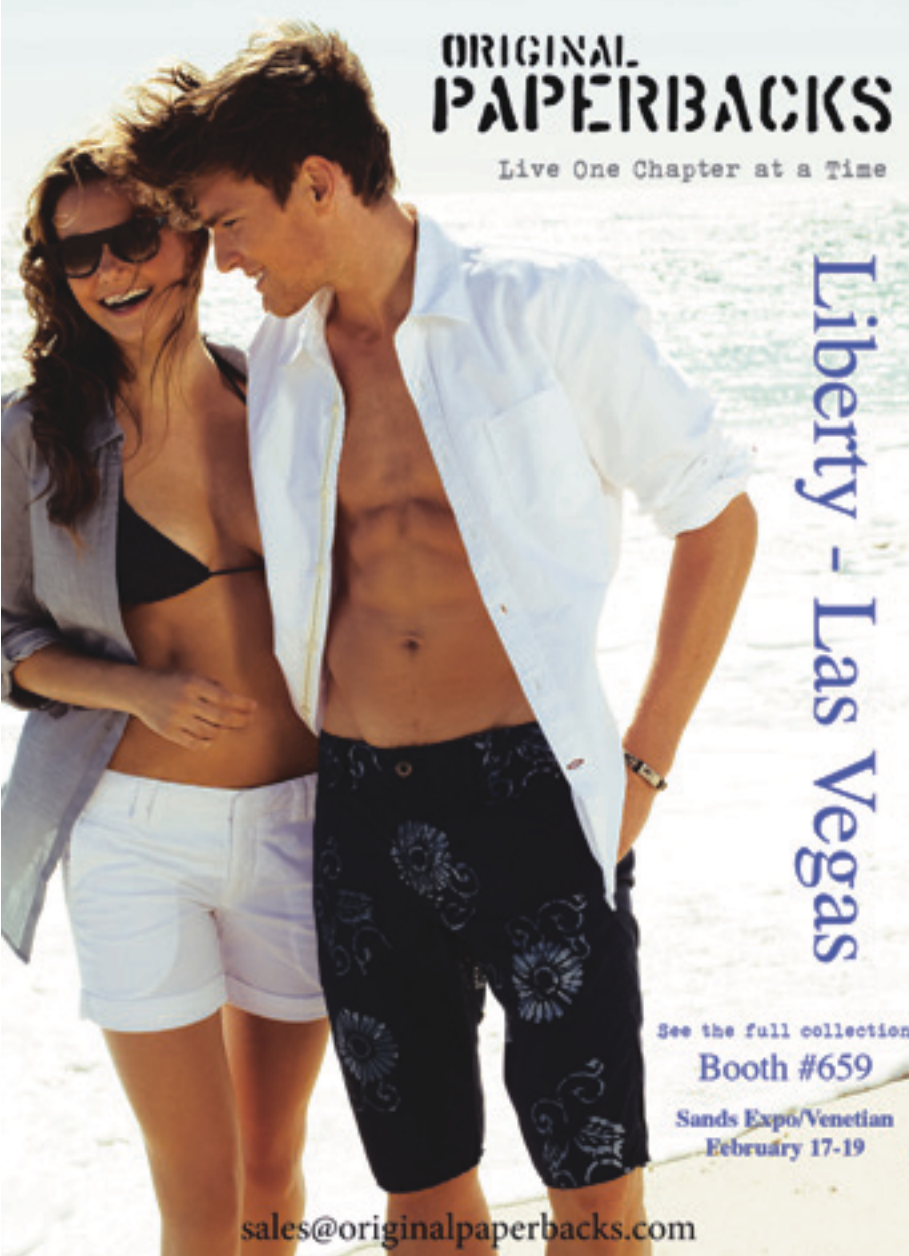
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Calendar

Feb. 16

OffPrice Show
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Las Vegas
Through Feb. 19

Feb. 17

Sourcing at MAGIC
Las Vegas Convention Center
Las Vegas
Through Feb. 20

WSA@MAGIC
Las Vegas Convention Center
Las Vegas
Through Feb. 20

Agenda
Sands Expo & Convention Center
Las Vegas
Through Feb. 19

Liberty
The Venetian
Las Vegas
Through Feb. 19

MRket
The Venetian/Sands Expo and Convention Center
Las Vegas
Through Feb. 19

Accessories The Show
The Venetian/Sands Expo and Convention Center
Las Vegas
Through Feb. 19

Stitch
The Venetian/Sands Expo and Convention Center
Las Vegas
Through Feb. 19

WWIN

Rio All-Suite Hotel and Casino
Las Vegas
Through Feb. 20

KIDShow
Bally's
Las Vegas
Through Feb. 19

CurveNV
The Venetian
Las Vegas
Through Feb. 18

Capsule
The Venetian
Las Vegas
Through Feb. 19

Feb. 18

Project
Mandalay Bay Convention Center
Las Vegas
Through Feb. 20

MVMNT
Mandalay Bay Convention Center
Las Vegas
Through Feb. 20

Pooltradeshow
Mandalay Bay Convention Center
Las Vegas
Through Feb. 20

WWD MAGIC
Las Vegas Convention Center
Las Vegas
Through Feb. 20

FN Platform
Las Vegas Convention Center
Las Vegas
Through Feb. 20

MAGIC Men's

Mandalay Bay Convention Center
Las Vegas
Through Feb. 20

The Tents@Project
Mandalay Bay Convention Center
Las Vegas
Through Feb. 20

ISAM
Las Vegas Convention Center
Las Vegas
Through Feb. 20

ENKVegas
Mandalay Bay Convention Center
Las Vegas
Through Feb. 20

Première Vision Indigo ModAmont

ZOOM by Fatex
Paris Nord-Villepinte
Paris
Through Feb. 20

Feb. 19

MAGIC mixer by Fashion Business Inc.
Hard Rock
Las Vegas

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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Fall '14

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C.F.D.A

Las Vegas *Continued from page 1*

and Capsule—to CurveNV, Women’s Wear in Nevada (WWIN), Kidshow and the OffPrice show, there is a lot of ground to cover.

California Apparel News asked retailers who have been going to the show for decades for advice on how to survive the show, how the week has changed over the years (MAGIC was headquartered in Los Angeles during the Reagan administration) and what is next for fashion.

Giving much-needed advice are Fred Levine, co-founder and menswear buyer for the M.Fredric chain of boutiques, which is headquartered in Agoura Hills, Calif.; Colleen Winter, founder of Chico, Calif.-based e-commerce emporium Lulus.com; Don Zuidema, co-founder of West Hollywood, Calif.-based boutique and fashion line LASC; and Diane Merrick, owner of the Diane Merrick boutique in Los Angeles.

How long have you been going to MAGIC? How has it changed?

FRED LEVINE: I’ve been going to MAGIC since the early ’80s, when it was a men’s apparel show. I was strictly



Colleen Winter, right, with her mother, Debra Cannon



Diane Merrick



Don Zuidema



Fred Levine

a women’s apparel retailer at the time but found it important to check out the trends in designer denim lines. They were just emerging at that time—lines like Jordache, Sassoon, Chemin de Fer, etc.—and the MAGIC men’s show was the only place to see them all under one roof. More than 30 years later, I’m still attending!

The show evolved from a limited men’s exhibition to a full apparel and accessories show for men, women and even kids. As an apparel retailer, I feel that if there is one show to see, it’s this one. It’s so complete and covers every aspect of product and retailing needs. Even without leaving paper at the show, a retailer can get a feel for the buzz in fashion, what

designers seem to be breaking out and what direction is being taken in denim, skirt lengths, jumpsuits, dresses, etc. You can walk the various shows and almost by osmosis take in a “feel” for what seems to be trending. And now, with the cutbacks mandated by a tough economic climate, it’s possible to cut down the travel dollars and the time commitment to one grand show. Lisa [Levine, partner and womenwear buyer at M.Fredric] and I no longer find it mandatory to make trips to Europe and New York since we feel that MAGIC gives us enough exposure to trends. In a few days we come back home filled with a handle on what’s happening in our industry.

DON ZUIDEMA: Probably since the mid-’80s. It was the first MAGIC show at the Los Angeles Convention Center. They had the bubbles in the parking lot—similar to what Project is doing now with The Tents. Big, white, inflatable structures made out of vinyl fabric at the convention center. As the show kept growing, they kept building these bubbles in the parking lot. There wasn’t Pool, Project. There weren’t any sub shows. Now the producers of the shows set themselves apart, improving on what they do, so there is uniqueness to what they do. That is how they appeal to retailers.

There have been so many new shows that have come along. It has increased competition among shows. Each show elevated itself to respond to the current market, and the ways that shows merchandise themselves has considerably improved.

DIANE MERRICK: About 30 years. ... MAGIC was one great big huge show in the Los Angeles Convention Center. I remember that they were obsessive about moving to Vegas. They wanted to move to Vegas because it was the better venue. There was more glitz and glamour. There were more things to do at night.

It was a men’s show and eventually brought in women’s. It wasn’t great, not until WWD produced the WWDMAGIC show. But the whole ball didn’t start rolling until Project came in. They got hip lines; it became more of a place to go and see. MAGIC, Project and ENK are very upscale.

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2014 SHOW DATES

APRIL 11-13
Fall
Friday-Sunday

JUNE 22-24
Fall 2
Sunday-Tuesday

AUGUST 24-26
Holiday/Resort
Sunday-Tuesday

OCTOBER 19-21
Spring 2015
Sunday-Tuesday

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FEBRUARY 18.19.20 2014 @ MANDALAY BAY CONVENTION CENTER

Las Vegas *Continued from page 6*

COLLEEN WINTER: I've been going to MAGIC for 18 years, since 1996. It has really gotten bigger. There are all of these shows-in-shows. Instead of just having MAGIC, there is FNPlatform, ENK, Pool, Project, —there seems to be so much to see! It makes it hard for a buyer to see everything. Combining shoes with clothes is the most difficult for us. We have to carve out time for MAGIC's footwear show, WSA, as well as Platform, and we still see all the apparel.

What shows do you shop?

FRED LEVINE: We try to cover as much as possible. We start at MAGIC to see some of the juniors trends that seem to be influencing the entire women's apparel direction. Then we visit ENK to see many of our existing vendors to see what they're coming up with for the following seasons. Then we do Project to see an amazing array of men's product and hopefully find some new resources. Men's product is slow to change so if we come across something new and exciting at the show, it pays the price of admission by injecting our men's collection with something fresh.

DON ZUIDEMA: Liberty Fairs, Project, Curve, MRket, Capsule, MAGIC and Agenda.

What shows do you shop?

DIANE MERRICK: MAGIC twice a year. There is Pool, MAGIC, Stitch. I also go to JCK in June. It's the big jewelry show in Vegas. It is breathtaking. They have bowls of diamonds, rubies on the counters, but you almost have to give your first born to get into the shows. You have to show invoices, a retail lease, a valid driver's license and resale numbers. If you bring a friend, you have to go through the whole thing over again. Vegas seems to encompass everything, but Fashion Market LA has everything, too.

How do you pace yourself and not get exhausted?

FRED LEVINE: We pace ourselves by resting up for the big week and then force ourselves to take breaks for meals even if we are on a roll and don't want to stop. We're both in pretty good physical shape, so that helps—especially when we slide on our running shoes for what amounts to a fashion marathon. Advanstar, which owns and manages

the show, has been amazing in helping out at this challenge of covering it all in a few days. They have a program set up for retailers who own larger-sized chains—we're probably the smallest of the group. It's called MAGIC Select. This program offers us airport transportation and transportation to and from the different show venues. They also assign us a concierge who makes sure we are well taken care of with our hotel reservations, entertainment and other needs. Advanstar really has made our trip so low maintenance that the stress and hassles of travel are pretty much eliminated so that our energy isn't sapped. Makes sense from their end, too, because they wind up with retailers who are more energized and welcome the trade-show week instead of dreading typical out-of-town hassles. If we pace ourselves right, we can enjoy the nighttime dinner dates or vendor parties. Lisa and I really enjoy spending some personal time with our business partners, some of whom we have known for more than 30 years. We love our industry and the personalities. MAGIC is the one time we can experience the lighter side and share good times with the others. Having fun is so important to a fulfilling experience in this tough industry and in such challenging times. We try

not to overlook this, and MAGIC gives us this opportunity.

COLLEEN WINTER: We go to a lot more regional shows to make sure we don't miss on a brand and to make sure that we see everything new. We also like to order close to our ship dates. During the last month, we've tried to see as many vendors as we could before MAGIC, so we could get our orders in. Otherwise, we might miss them at MAGIC. It is too big, and trying to do clothes and shoes, by the time you throw in ENK and Project, it is too many things to see. We dress comfortably because it is all about business for us. It is comfort first, fashion second. We get there at the moment MAGIC opens. We're always the last ones to leave, when everyone is closing their booths and turning off the lights. We need every second. Every time we hit a new booth, we split up and each take a section, then we come back and discuss. We know to make decisions quickly. We know right away if something is going to be a super seller. A lot of people tell us that we're the most efficient buying team. We know exactly what the Lulus girl wants. We know who our customer is. When you don't know who your customer is, you're trying to please everyone.

DON ZUIDEMA: I can think back to a few years ago, when I took assistant managers to the show, they all thought it was fun and there were a lot of pretty booths. But three-quarters through the day, they ask, "How do you do this?" It's about pacing ourselves. I map out what I'm going to do during the shows. I plan my day rather than be scattered.

Shoes always have to be comfy, something that will work well with concrete floors, and do well with walking—it is a priority. I'll wear some great Nike shoes (one is called the Lunar, one is called Free) because they are really comfortable.

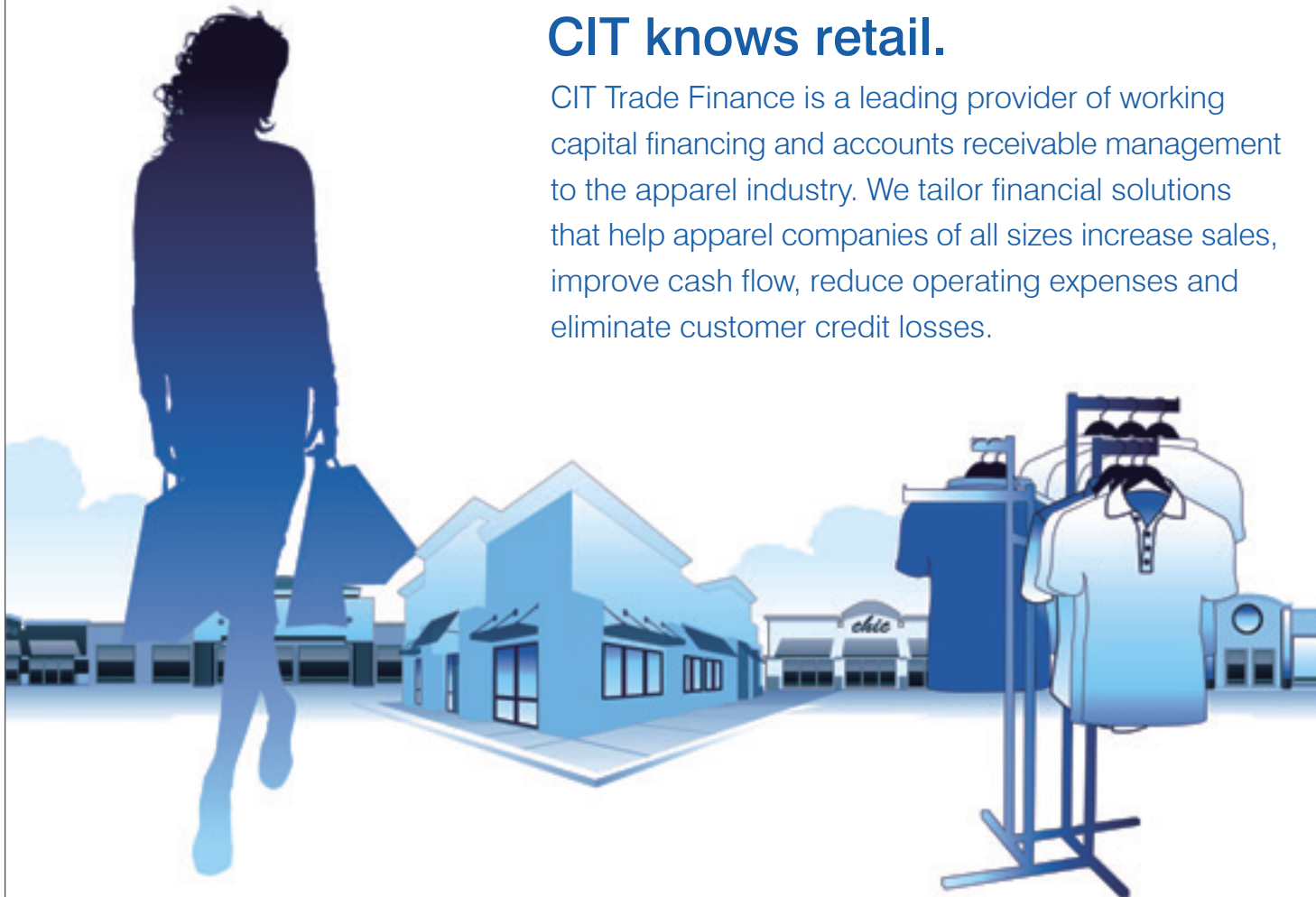
DIANE MERRICK: I wear sneakers. When I get to shows, I lose track of time. I don't get tired. The minute I hear there is a show, I'm off and running.

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Las Vegas *Continued from page 8*

How do you prepare for the Las Vegas shows? Do you do any research beforehand?

FRED LEVINE: I prepare by just observing what people are wearing in the streets in Hollywood, Santa Monica, Venice, Silver Lake and some of the trendsetting areas of LA. I can get a better handle on the latest looks in denim, dresses, slacks, accessories, etc., by studying what clothes people are shopping in and dining in instead of what's on the shelves of the leading retailers or in the magazines. Maybe not too scientific, but it's worked for us over the years. Being married to my buying partner, Lisa, and being big brother to M.Fredric's kids' buyer, Mardi Fox, and scouting fashions with them makes it a nice and an easy way to study the fashion scene on the streets of LA!

COLLEEN WINTER: A month and a half before MAGIC, we set appointments for vendors going to the show. We see the lines before MAGIC. We try to see as much as we can before the show. It gives us more time to seek new vendors.

With long-term vendors, we're meeting with them almost

every week. MAGIC is the time to meet new vendors. We do leave time to walk the rows. We love finding new companies. I wish there was more time. We barely stop for lunch; we bring lots of nuts. The best is high-powered protein nuts, usually almonds.

DON ZUIDEMA: I try to plan out—I got four days to try to plan out what shows I can attend in those days, and in those days I'm accumulating information and making a list. I also don't make appointments. I do "stop-bys"—I'll stop by and take a look. I'll walk the shows and see people I'm not familiar with. We need to keep being challenged and see what is going on.

Part of it is being there, it is just inspiring, seeing a lot of great ideas, talking to fellow retailers and friends in the industry. They give some insight. In some way, it's a chance to be inspired by the others. You never know what you might find around the next corner.

DIANE MERRICK: Just magazines and the Internet. I like to be surprised. I don't like to have preconceived notions before I get to the shows.

What fashion trends will we be seeing in fall?

FRED LEVINE: I wish I had a clear answer for this, but I'm sadly at a loss. There has been a lot of sameness in the past few challenging years, so we haven't seen much freshness from the contemporary designers. Maybe because they're playing it safe these days? But we remain optimistic and hope that the recent modest recovery will uncover some risk taking by the designers and possibly charge the consumer with a reason to buy and change out what's hanging in their closets.

We're hoping that we see someone taking the reins with body design, color, fabrication or something that will pop! Then we can bring it home to our customer and present an exciting Spring/Summer collection in our stores. We need "Wild! Fresh! New! Fun!" so our customers can find the must-haves to express themselves and their optimism going into healthier economic times.

COLLEEN WINTER: We really are interested in statement coats this year. We're also going forward with plaids, midi lengths and prints. We're into slouchy sweaters. It's something we did well with last year. We'll go with asymmetrical slits and skirts this year, maybe some menswear as well.

We try to buy as close to the ship date as possible since trends change quickly. We don't like to buy far out.

DON ZUIDEMA: We're seeing denim. It is not as strong as in the past, [but] denim is slowly coming back. We're seeing some great knits, some great sweaters and jackets. Also trending are some technical fabrics, comfortable pants and sweats. There is a lot of emphasis on technical fabrics, but they are being bought in the contemporary market.

DIANE MERRICK: We're positive with everything that has to do with leggings, flowing tops, a lot of cashmere, beautiful fabrics. Everybody is looking for loose, wonderful pants with a great look. Jeans have really fallen off. I don't see ladies asking for jeans. But things can change in five minutes. ●

RETAIL

Satine Kawaii Takes a Bow in LA's Venice Neighborhood

Los Angeles boutique chain **Satine** typically represents stylish fashions, and now it represents cute in its new store, **Satine Kawaii**.

It opened in January on the 1400 block of Abbot Kinney Boulevard just a few storefronts down from the upcoming Roar store. Satine Kawaii is the third store in the Satine boutique chain and is devoted to fashion and kitsch with a Japanese pop-culture edge and a sense of cute, which translates as the word "kawaii" in Japanese.

In the front of the store, there are shelves reserved for gifts and collectibles of kawaii characters, such as the **Hello Kitty** cat and the **Rilakkuma** bears. Clothes merchandised around the smallish store have a Japanese feel and come from brands such as **Opening Ceremony** and **Ruffian**.

—Andrew Asch

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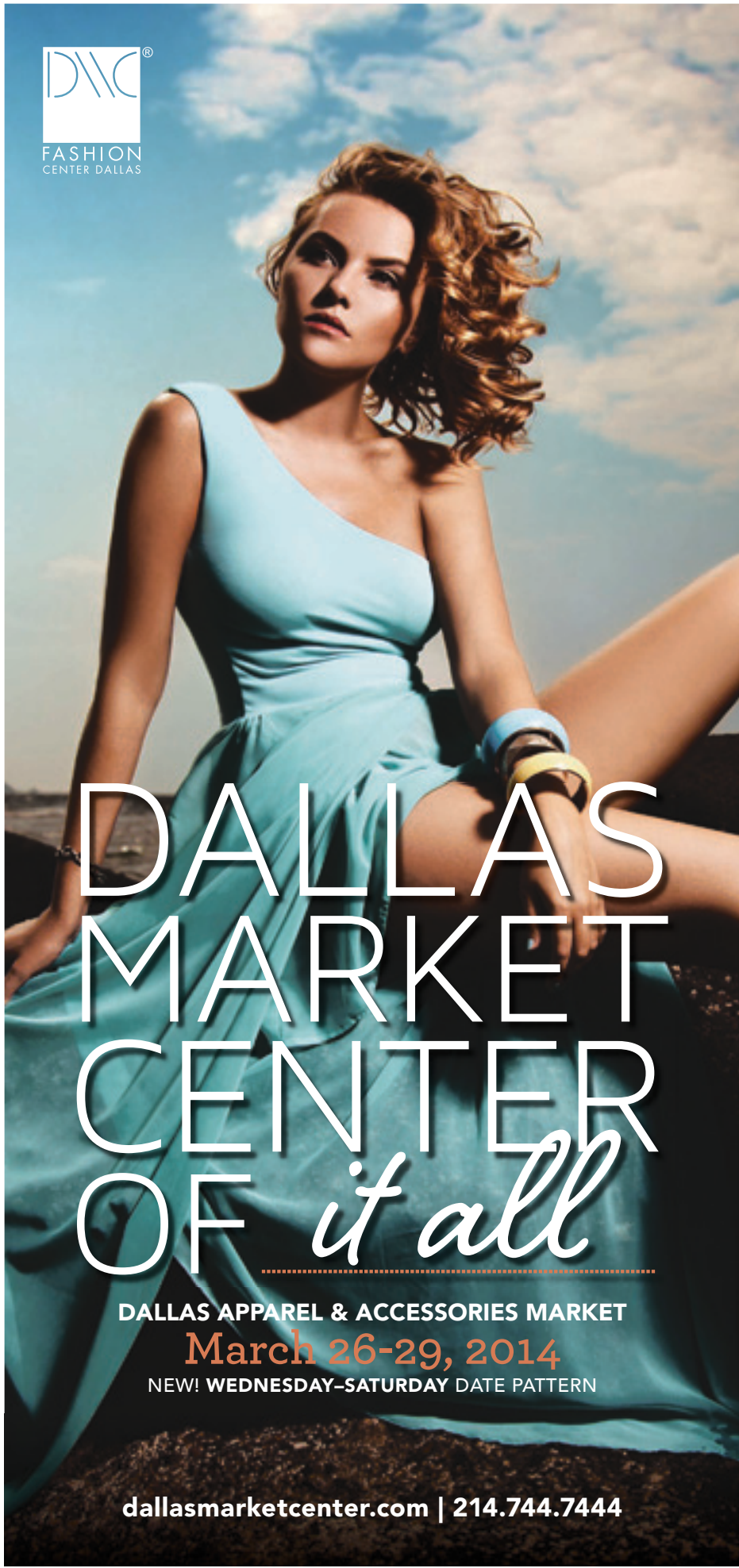


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"The Invisible Woman" costumes by designer Michael O'Connor



Trish Summerville, costume designer for "The Hunger Games: Catching Fire"



Costume designers Mona May and Salvador Perez, president of the Costume Designers Guild



Gabriella Gonzales wearing a design by Eduardo Khawam



Costume designer and illustrator Felipe Sanchez



David Paul and Nick Verreos



Estevan Ramos



"12 Years a Slave" costumes by designer Patricia Norris



"American Hustle" costumes by designer Michael Wilkinson



"Man of Steel" costumes by designer James Acheson and Michael Wilkinson



Swarovski's Elizabeth Murphy and Michael Wilkinson, costume designer for "American Hustle"

FIDM Celebrates Film Fashion

The Fashion Institute of Design & Merchandising kicked off its 22nd annual **Art of Motion Picture Costume Design Exhibition** with a Feb. 8 grand-opening party at the **FIDM Museum & Galleries**, which drew a mix of fashion designers, costume designers and fashion fans.

Among the party guests were costume designers Michael Wilkinson, Trish Summerville and Mona May, as well as designers Estevan Ramos, Nick Verreos and David Paul.

This year's exhibition features the work of all five **Academy Award** nominees for best costume design: "American Hustle" (Michael Wilkinson), "The Invisible Woman" (Michael O'Connor), "12 Years a Slave" (Patricia Norris), "The Great Gatsby" (Catherine Martin) and "Grand Master" (William Chang Suk Ping).

Several costumes in the exhibition were designed by FIDM alumni, including "The Hunger Games: Catching Fire," designed by Summerville, and "Hansel & Gretel: Witch Hunters" and "Oblivion," both designed by Marlene Stewart.

There are several science-fiction film costumes represented, including "After Earth" (Amy Westcott), "Ender's Game" (Christine Biesel Clark), "Thor: The Dark World" (Wendy Partridge), "Pacific Rim" (Kate Hawley), "Star Trek: Into Darkness" (Michael Kaplan) and "Man of Steel" (James Acheson).

There were also costumes inspired by historical events—including "42" (Caroline Harris), "Saving Mr. Banks" (Daniel Orlandi) and "Lee Daniels' The Butler" (Ruth E. Carter)—as well as last year's Academy Award winner for best costume design, "Anna Karenina," designed by Jacqueline Durran.

The exhibition opened to the public on Feb. 11 and runs through April 26.



Tonian Hohberg, president and CEO of the Fashion Institute of Design & Merchandising, with Ilse Metchek, president of the California Fashion Association

—Alison A. Nieder

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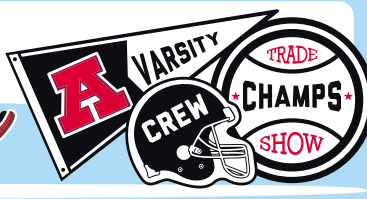
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Agenda



Las Vegas



FEBRUARY 17-19

Jami Lyn Clothes Downsizes to New Store

After nearly 25 years on the same section of Robertson Boulevard, the well-known **Jami Lyn Clothes** store is moving one block south, which technically moves the store out of Beverly Hills and into Los Angeles.

Jami Lyn Roberts, the store's owner, is going from a 5,000-square-foot space to a 1,600-square-foot shop that will give her collection of women's contemporary clothing a cozier place to be. The grand opening is Feb. 14 and is being celebrated with some wine and cheese.

"I just didn't need that much space. I felt there was too much space that was being wasted," said Roberts, who launched her first store on Robertson Boulevard in 1990, when she had only a 750-square-foot spot. "The new store will be more

like coming into someone's house."

The Jami Lyn Clothes store has received kudos from shoppers over the years for the boutique's selection of trendy and sophisticated labels. Jami Lyn carries brands such as **Robert Rodriguez**, **Vince**, **Haute Hippie**, **DL 1961**, **Current/Elliott**, **Crown Jewel** T-shirts and **My Tribe**.

It is also a go-to place for Hollywood costume designers to scout out some contemporary clothing for the on-the-screen crowd seen in the various TV shows and movies shot around town.

Roberts allows costume designers to pull items without an upfront fee. If they return them, there is no stocking fee. If they like them, they purchase whatever they selected.

—Deborah Belgum

Roar Clothing Moves to Abbot Kinney

For its 20th anniversary, Los Angeles-based fashion label **Roar Clothing** will open its first boutique. The two-story shop will be located at 1410 Abbot Kinney Blvd., at the corner of California Avenue, according to Deepak Vasandani, founder and chief executive of the label.

Roar signed a lease for the space in early February and is scheduled to open sometime this spring. The lower section of the store is located next to the boutique **Ruti**. The upper floor is located on the grounds of a former events space, and it features a balcony overlooking Abbot Kinney and a fireplace as well as an indoor section that features a hardwood floor. The lower section of the store was part of a former gym space. The building is owned by **Abbot Kinney Partners**.

The new shop will showcase Roar lines with a more contemporary edge such as **Roar Refined** for men and **Roar E-lec-tric** for women. Vasandani said he hopes to open more bricks-and-mortar shops.

Roar is also sold at retailers **The Buckle** and at **Macy's** and offers tops and bottoms for men, women and youth.—Andrew Asch

South Coast Plaza Has a Scotch & Soda

Dutch brand **Scotch & Soda** opened a 2,700-square-foot store at 1340 Abbot Kinney Blvd. in 2013. In May, it is scheduled to open its first shop in Orange County at upscale shopping center **South Coast Plaza** in Costa Mesa, Calif. It will be located on South Coast Plaza's **Bloomingtondale's** wing on the second level, according to a South Coast Plaza statement.

Zara also is on the move at South Coast Plaza. By June, it is scheduled to almost double its size from its current 9,100 square feet to 1,7000 square feet. Zara will close during its expansion. A Zara emporium is scheduled to open at the **Figat7th** retail center in downtown Los Angeles in spring 2014.

The South Coast Plaza locations for **Bottega Venetta** and **Van Cleef & Arpels** recently wrapped up remodels, according to a South Coast Plaza statement.—A.A.

Zadig & Voltaire to Malibu Village

French basics line **Zadig & Voltaire** opened a shop in West Hollywood, Calif.'s **Sunset Plaza** shopping district in 2006 but just started a growth spurt in the past year. It was announced that the line will be opening a store located at 465 N. Rodeo Drive in Beverly Hills. Jay Luchs, executive vice president for real estate company **Newmark Grubb Knight Frank**, handled the deal. Luchs also said that Zadig & Voltaire recently signed a lease to open a shop at the **Malibu Village** retail center in Malibu, Calif. The Malibu Zadig & Voltaire will move into a space that formerly housed **Free City**, the art-inspired basics line that currently runs a boutique in Hollywood. Luchs said that both new Zadig & Voltaire locations are scheduled to open in the spring or summer of 2014.—A.A.

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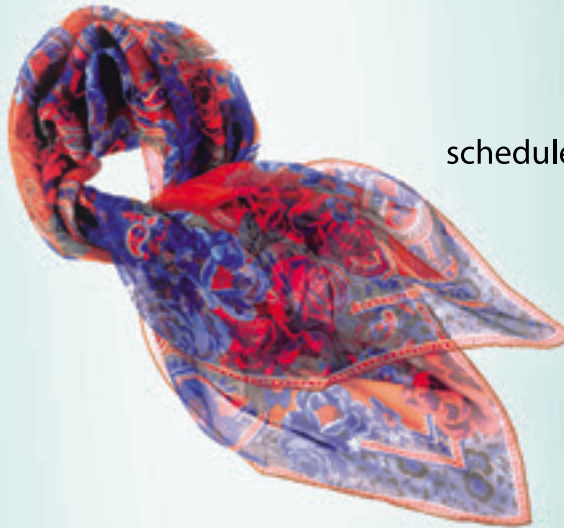
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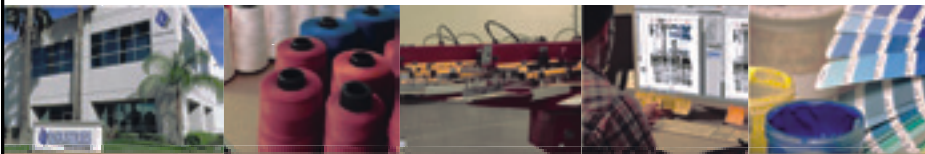
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Ruhi *Continued from page 1*

black skirts, and trippy printed tanks and tees with phrases such as "Almost Stoked." There are leggings with cutouts and wavy patchwork along the side of drawstring running shorts, as well as an oversized letterman jacket with white leather sleeves.

In addition to producing locally, Labson sources all her fabrics in Los Angeles. The collection features 100 percent cotton for knits, and everything is custom-dyed. "I literally drive the samples to the screeners and work with them to make sure I get the right holographic foil and placement on everything," she said. "The tanks are cut and sewn and take about five revisions to get it right. We dye multiple times to get the correct standard 'tan' color I want to use."

For the sportswear styles, she uses a soft and stretchy poly/Lycra-blend fabric that is commonly used for yogawear. "My first jacket, I used PU leather for the arms, and I will most likely only use PU leather in order

to keep my price points retailing under \$150," she said. Labson prefers quick-turn deliveries to long lead times. "I don't see Ruhi as being a line that needs to be sold six to eight months in advance," she said. "I want to be able to pick up on trends and pick designs I made that fit and sell them right then. I'm not making collections that are on a runway or need to be seen as a full collection. My collections will be sold and ship 30 to 60 days out." First deliveries are scheduled for March; retail prices range from \$28 to \$150. Some of the styles have already been posted as teasers on Labson's **Instagram** account (@Ruhi-clothing).

"I don't have a specific genre I go for since my taste changes with time and I also take into consideration ongoing trends," she said. "The wrong graphic and the wrong time mean no sales. I can always keep that one graphic on the back burner since trends move faster than ever these days and you never know when you might want to use it."

Labson got her start in the industry work-



ing in merchandising for retailers such as **Betsy Johnson** and **Marc Jacobs**. She eventually opened up her own vintage clothing store in Brooklyn, N.Y., where she launched Shown to Scale as an in-house line. When she started, Labson said, she did not even know the difference between wovens and knits but was soon producing large quantities of dresses.

"Nasty Gal was my first account and my favorite online store, so that was amazing—but [it was] a huge change from the 30 pieces I was making for my store at the time," Labson said. "I had to pick up fabric rolls and bring them on the train and then carry them blocks to the factories in snow, rain, heat or whatever New York threw my way. I always looked like a crazy person with my hair in a mess and sweating or drenched in rain with bags all over the fabric."

Labson became a one-woman show, studying "massive" vendor guides, folding, poly bagging and labeling everything by hand. "It was crazy," Labson said. Shown to Scale officially launched at the **WWD MAGIC** show in August 2012, where Labson opened 30 nationwide accounts. "It was pretty intense, being thrown into [the industry], but it forced me to learn quickly. I had to learn how to run, produce and ship a wholesale line in about two months," she said.

Since relocating to Los Angeles, Labson has scaled back Shown to Scale to capsule collections and collaborations so she can focus on Ruhi. "I love everything I work on, so it's hard to say no to cool projects," she said.

For sales information, contact *silke@ruhiclothing.com*. ●

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Patrons of Peace
Paula Bianco

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Peace Love World
Peace on the Beach
Penelope Chilvers
Pepa Loves
Pete and Greta
Pimadoll
Pink Lotus
Pistil
PJ Luxe
PJ Salvage
Postella
Press
Prince Peter Collection
Private Arts
Pro Skins
Project DL
Pulse Showroom
Pure Karma
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Rachel Pally
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Company
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The Pink Powder Room
the Residency.
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Three Dots
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2014

Fall I 2014
March 17-20

Fall II/Holiday 2014
June 9-12

Holiday 2014/Resort 2015
August 4-7

Spring 2015
October 13-16

2015

Summer 2015
January 12-15

Fall I 2015
March 16-19

Fall II/Holiday 2015
June 8-12

Holiday 2015/Resort 2016
August 3-6

Spring 2016
October 12-15

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Heading to MAGIC? What to Know Before You Go

A Q&A with designer and WWD**MAGIC** Guest Fashion Director Hal Rubenstein



Hal Rubenstein

With much of the country shoveling snow and de-icing their sidewalks, the fashion industry is heading to the desert for a week of fashion, footwear, accessories and sourcing trade shows in Las Vegas. At the center is the massive **MAGIC Market Week**, the multi-show lineup taking place at the **Las Vegas Convention Center** and the **Mandalay Bay Convention Center**. In addition to serving as editor-at-large for *InStyle* magazine, penning several fashion books and designing his own collection for **HSN**, Hal Rubenstein is also guest fashion director of **WWD**MAGIC**** and has a front-row seat for all the trends found on the show floor.

In the days before **WWD**MAGIC**** opens on Feb. 18, *California Apparel News* Execu-

tive Editor Alison A. Nieder caught up with the very busy Rubenstein, who was navigating snow, icy and freezing temperatures to get to the **New York Fashion Week** shows. "I'm a native New Yorker and it's winter and I should be used to used to it," he said. "But between the ice, the 10 inches of snow that is coming tomorrow and the fact that it's 10 degrees now, my **Uber** bill is unbelievable." Still, Rubenstein said, the shows go on. "The fashion group may whine a lot, but they're an intrepid bunch," he said.

What Fall trends should buyers be looking for at MAGIC?

What you're seeing more than anything else

is accessibility—especially from American fashion. The customer now sees fashion at the same time the retailers and editors do. (Designers say they don't think about it, but they're also active on social media.) If the consumer is seeing fashion at the same time we are, they're not going to wait four months for you to explain it to them. Everything happens so much faster now. If an influential designer—if someone like Celine—sends out a plaid coat last season for Fall, well, there's plaid everywhere within three months because the technology is available. Look, I have a line of clothing on **HSN** [Hal Rubenstein Collection for **HSN**], and I know how fast I can get something done. So suddenly everybody is showing orchid for this

Fall. Why? Because purple was everywhere last season. You're going to see a lot of orange and blues the following season because there seems to be a lot of it on the runway here. People can turn things around that quickly. If you look at Fashion Week, it gives you a sense of where things are going simply because the consumer is looking at it that way. The speed with which everything happens is something the consumer is very aware of, and they don't want to wait.

But for Fall, there's a huge emphasis on outerwear—which I'm thrilled about because it's 15 degrees out. In the past, [when consumers bought a coat, it] had to last a couple of years. So they bought something all-purpose. You would buy that neutral coat, the camel-hair or the gray flannel. That's ridiculous. At this point in time, everything you wear should make a statement—especially outerwear. When you look at the winter that most people in America have had, there is no one who got through winter this year without buying a coat. Especially if you live in a walking city. San Francisco; Chicago; New York; Philadelphia; Austin, Texas—these are all walking cities. You see as many people walking down the street as you would inside a building.

I think also people are looking for fabrics that have movement, that have some kind of stretch or give. That's the influence of activewear. It used to be considered a trend, but activewear's influence on sportswear is not a trend anymore, it's just a reality. People lead a very active life. Most people who work for a living (and when I say work, being a mother is working, as far as I'm concerned), what you wear in the morning is what you're still wearing at 7 o'clock at night. You have to have clothes that are convertible and more importantly clothes that you don't want to rip off your body when you go home at 9 o'clock at night. I think people are getting much more sophisticated in understanding fabric and understanding how fabric moves against your body, fits on your body and, more than anything, feels on your body.

Is there a difference between West Coast and East Coast fashion?

If you're saying between New York and LA, I say yes. If you're saying truly West Coast and East Coast, probably not. Remember, it's a long coast. Seattle is the West Coast, Portland is the West Coast, San Francisco is the West Coast. Do I think LA is a world unto itself? It is, and it should be. You can get away with a great leather jacket a T-shirt, a \$300 pair of jeans and a fabulous pair of sunglasses. I think you do dress differently when the sun is constantly shining. When it comes to eveningwear or something special, do I think there's a big difference? No. If Givenchy is popular in New York, it's popular in Los Angeles. If Zara or Jessica Simpson is popular in New York, they're popu-

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lar in Los Angeles. In how people put things together, I think there's a difference.

I don't think it's about East Coast/West Coast. Every city has a personality. It's not about East and West and North and South. San Franciscans, for the most part, are chic dressers, but they're actually fairly conservative dressers. Washington, D.C., is very, very buttoned up, literally and figuratively. Atlanta is very showy. In Miami, you can't wear a skirt short enough. If you could make a belt in a lighter fabric and add two inches, there you go. Austin, Texas, has a really cool vibe. If there were five more cities like Dallas in America, we'd never have a recession. [There is a] joy of buying and the desire to show off. Chicago is very put together but kind of businesslike. It's a myth that everyone in New York wears black. Maybe people in fashion do, but even in New York, there's so many different groups because it's such a world city; you see so much on the street. They may sound like generalities, but they're realities. I travel all around the country, so I see it.

Do you have any advice for buyers going to MAGIC?

I'm a person who plans. I plan when I go shopping. I plan when I go on vacation. I plan when I give a speech. I don't believe in winging it. This is the thing that makes MAGIC so much easier now. First of all, look at the floor plan. Pick the 10 key places that you're used to and build parts of your day around that. You can't cover that thing in a day—or even two days. You're just going to run pillar to post. If there are names of [lines] that sound intriguing, you have wireless in your hotel room (or for that matter, even before you go), just Google them. Everybody's company has a website. You can even preview before you go to MAGIC online. Do a little homework before you go. It'll make it so much easier for yourself.

No. 2, give yourself a route of how to travel, so you're not playing Chutes and Ladders. I'm not saying you have to follow it to the letter. If you find something intriguing, don't say, "I've got to come back to that." Take the time now. [Also] bring an iPad with you. If you see something intriguing and you really can't take the time, write down the name, write down the location, take a bunch of pictures. It's never been easier to do this stuff. Download your little note app. Otherwise, you'll never find it again. Use all the technology available to make it easier for you to navigate MAGIC.

How can new and up-and-coming brands stand out?

There's no magic science to this. It depends on how much the buyer or retailer is open to new. Before you go, ask yourself a question: What is your store about? Even H&M and Zara and Uniqlo, those huge stores have very specific focuses, which is why they're a success. Zara has a very chic minimalism, Uniqlo has well-made utilitarianism, and H&M has a sort of what-the-f*** sense of fashion—like, "We're going to go for it. If you throw it out in six months, who [cares]." That's why you go there. You know what you're going to get.

Decide what your store is about. Nobody should sell anything they don't love—because I can spot it in a minute if you're not crazy about the product you're selling. Things that sell well are things that you're willing to get behind, things that you're

willing to stake your reputation on. Things that made you happy. If you see a sweater and you say, "I love this," that's just how you will sell it to a consumer. If you buy a sweater and you say, "I think this will sell really well," you will hawk it to a customer. There's a big difference.

Know what your store is about and keep your eyes open. I'm not saying not to go to the tried-and-true [brands] that sell. If Free People is a big seller in your store, or Desigual, go right back. But you have to take one part of one of the days just to seek out the places you're not familiar with—because that's how great things get discovered. So many people now sell so much stuff. So many people sell too much stuff. My biggest complaint with stores these days is they're not edited strongly enough. When you look at stores that really changed the landscape, like the original Scoop, [it] was such a tightly edited store. Yes, there was a possibility that you would walk in and say, "This is not me," but if you walked in and

said, "This is me," you were there every two to three weeks to see what else they had. And that's how you build a customer base; that's how you build sales. Nobody has the time to go schlepping all over the place to go shopping. No one's going to walk one end of the mall to the other. But if you can create a store that has personality where someone walks in and says, "Here's my perfect closet," that's what you should be aiming for—to turn your store into someone's dream closet.

Is sounds like you're saying buyers should be walking through MAGIC with the eyes of a consumer.

You have to walk through with the eyes of a consumer because that's where these clothes will eventually wind up. If you walk through as a retailer, if you walk through counting the beans, then no. Because so many people do that, you're going to wind up buying the same thing everybody else buys. And then [custom-

ers say,] "So why am I coming to your store? I'll just go to the other store that's a little bit closer. Or I'll go back and forth and see which one's cheaper." You've got to sell something that's fresh and new. Remember, you're also competing against online sales, as well, which is the laziest way in the world to shop but also incredible effective. Most major brands have a huge online presence. Forty percent of my HSN sales are done online. Instead of shopping hoping to meet your numbers, I really think you should go shopping with your gut and your passion. Find the thing that makes your eyes dance. My guess is you went into this business because you love clothes. And if you really love clothes, then it's time to exercise that passion and that excitement and that thrill of seeing clothes that are wonderful. People should get excited getting dressed in the morning. It should make you happy to put something on that looks good. If you can excite your customer, you have a customer. ●

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Strategies for Avoiding Copyright Infringement

The prolonged contraction/softness of the apparel industry has forced apparel companies to take drastic actions to try to remain profitable. One unfortunate byproduct is the rise of copyright-infringement lawsuits, many of which appear to have been filed in an effort by a few companies to find alternate income streams. If your company is a potential target of one of these, what can your company do to reduce the likelihood that your company would be sued for copyright infringement and, if sued, that it would be found guilty of infringement? To answer that, it is important to understand the basics of copyright infringement.

What is copyright infringement, and how is it proved?

At its most basic level, copyright infringement is the determination that the allegedly infringing item was copied from the source item. However, since there is rarely direct proof of copying, infringement is determined to have occurred if: (1) the allegedly infringing item is “substantially similar” to the source item; and (2) the alleged copier had access to the copyrighted design. Whether or not two designs are “substantially similar” is, of course, a highly subjective determination based upon visual comparison of the similarities—and differences—between the two items at issue. Because the similarity only needs to be “substantial,” it is clear that copyright infringement is found where the defendant exactly copied the plaintiff’s work or started with the plaintiff’s work and made changes to that work (what is called a “derivative work”).

Access, however, is a factual determination that only asks whether the alleged infringer could have had access to the allegedly infringed design. If both of these elements are met, the copyright holder would have made its case for copyright infringement. Once the plaintiff has made its case, it would be up to the defendant to present evidence that it did not copy the copyrighted design—for without copying, there is no infringement. Put another way, independent creation, no matter how similar the defendant’s work may be to the plaintiff’s work,

is a defense to copyright infringement.

It is important to note that the alleged infringer’s intent or knowledge is not an element of the determination of copyright infringement. In fact, if copyright is to provide any protection to the copyright holder, the alleged infringer’s intent or knowledge cannot be an element—for, if it were, then all an alleged infringer would have to do to avoid liability would be simply to say, “I didn’t know.” Further evidence that lack of intent or knowledge does not insulate a party from a claim of copyright infringement is the legal right of the copyright holder to seek and obtain damages and other remedies (for example, an injunction) not only from the alleged infringer, but if the alleged infringer was a manufacturer, for example, then the copyright holder can also obtain remedies from any retailer to whom the alleged infringer sold such goods, even though the retailer’s only “offense” was buying and selling the allegedly infringing goods.

Strategies to avoid a claim of copyright infringement

The plaintiff’s case for copyright infringement can be—and typically is—built upon circumstantial evidence. Since independent creation is a defense to a claim of copyright infringement, if the defendant can prove that it did not copy the plaintiff’s work, then the defendant should prevail. From this flows some basic strategies that, if employed, should reduce not only the chance that your company would be the target of one of these lawsuits, but if it is named as a defendant in one of these suits, then it should also reduce the chance that your company would be found guilty of copyright infringement.

1. Hire your own designers. By hiring your own designers you can retain greater control over the designs that your company brings to market. To do so you need to educate your designers on what is and is not actionable copying. Most importantly, they should be required to maintain a design log identifying the inspirations behind their designs and then tracking the evolutions of their designs. Because independent creation is a defense to copyright infringement, no matter the similarity between the two designs at issue, these

design logs often provide the defendant with the strongest defense to an allegation of copyright infringement.

2. Don’t ask your designers/suppliers to “make me something just like this.” One of the most common critiques of the apparel industry is that it is a “knock-off” industry. I disagree. It is certainly a trend-driven industry, but following a trend is not the same thing as making a knock-off. Semantically, a “knock-off” is a copy or derivation of an identifiable design, which, by that very definition, constitutes copyright infringement. Creating a design by following the same trend or finding similar inspirations for the design is not copyright infringement, as it is the designer’s own expression of the common idea. If you ask your designer (or supplier) to “make me something just like this,” then what you are likely to get in return is a derivative work and, therefore, infringing. And don’t believe that there is any rule about the number or percentage of changes that insulates you from copyright infringement. That is simply not true.

3. If you do buy a design (or, in the case of a retailer, the finished product) from a third party, treat the transaction with respect. When a manufacturer buys a design, oftentimes what they are acquiring is the right to use the design but not the copyright in the design. That means that the designer can sell the same design to a competitor and you have no right to try to stop others from using the same design. Also, it is important to understand where the design came from and, if at all possible, to get that information in writing. This is important because by doing your “due diligence” you put your company in the position of being an innocent infringer. As stated above, lack of knowledge or intent does not negate a claim of copyright infringement; innocent infringement is still infringement. However, if the defendant is found to have an innocent intent, that can reduce the damages assessed for the infringement. Conversely, if the defendant is found to have committed willful infringement, then damages can be enhanced and the defendant can lose insurance coverage for the claim.

Douglas Lipstone is a partner with Los Angeles-based Weinberg Gonser LLP. He can be reached at (424) 239-2862 or doug@weinberg-gonser.com.

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Fashion Dispute Resolution Makes Legal Disputes a Win-Win Proposition

It's a typical story in the apparel industry: A dispute arises between Party A and Party B. Both feel the other side is wrong, one side feels he or she has suffered monetary damages, the other is defensive and outraged at the accusation. They both pick up the phone and call their lawyers, and one lawyer, or sometimes both, files a lawsuit and the litigation process commences. At that point, Party A and Party B should just cut holes in their pockets for what this litigation will cost them, not only in money but in time and heartburn and otherwise productive business relationships.

Benjamin Seigel, a partner at Buchalter Nemer, and Robert Ezra, founding partner of Ezra Brutzkus Gubner LLP, both attorneys with a combined 50-plus years specializing in apparel industry litigation, know the scenario all too well, having often faced each other across the table. "There are fabric disputes and shipping disputes, disputes with chargebacks and factors, people have problems with vendors and trucking companies, everything to do with the apparel business," Seigel says. And sometimes, Ezra notes, "these cases are based on feeling of being wronged as much as the merits of the dispute."

Ezra, who also has extensive experience serving on Los Angeles Superior Court Mediation Panels, and Seigel, who serves on the Bankruptcy Court Mediation Panel, believed there had to be a better way. One day, they got to talking. With their intimate knowledge of the fashion and textile industries and their formal training as mediators, why not create a forum that avails the apparel industry of mediation? Fashion Dispute Resolution, or FDR, was born.

Mediation as a way of resolving disputes is a recognized no-brainer in legal circles, considering the skyrocketing

costs of litigation in the electronic age due to the requirement of e-discovery. The LA Superior Court used to order mediation in every case, until it ceased to have the money to pay for it, but still strongly recommends it. Federal and bankruptcy courts continue to encourage and often order it. The problem is, Ezra says, "I do not think the apparel community at large is familiar with the process of mediation and its benefits."

Mediation involves the parties finding common ground and the will to compromise, to resolve a dispute short of trial or even formal litigation. Trained mediators such as

Ezra and Seigel are skilled neutral facilitators who ask the right questions, shine the light on shaky positions, and otherwise guide both sides to a place where both can agree to resolve their dispute, live with the result, shake hands and often continue their business relationship. Because a mediated agreement is the process whereby the parties get to decide the terms of a resolution, the universe of possibilities is only limited by their imaginations. This dynamic differs completely from arbitration, in which arbitrators hear both

sides and render a legally binding judgment. "People do not understand that mediation is a consensual arrangement," Seigel says. "If there is no agreement, there's no agreement. It's only binding when it is put into writing and both sides sign it. A mediator does not force a settlement down the throats of the parties."

The benefits are obvious. FDR mediations can take as little as half a day, Seigel notes, at \$6,000 a day for the mediator's fee, compared with potentially hundreds of thousands of dollars for litigation. When the facts warrant it, a one-half-day mediation session with a half-day rate may be appropriate.

Seigel and Ezra boast a nearly 90 percent success rate, and the key to this achievement is the duo's experience in the industry itself. Ezra has been a principal in several garment-manufacturing companies, and Seigel worked for 13 years in every phase of the industry before becoming a lawyer. This critical background allows them to skillfully weed through the less-than-truthful posturing that can occur in heated disputes. Ezra, for example, knew in one case that a textile manufacturer's claimed loss of 17 percent to 20 percent of net profits on lost fabric sales could not be true and asked the party to produce its tax return as evidence. When the return showed a 1 percent profit instead, the posturing ceased and an agreement was eventually reached.

"If a mediator knows the industry, he brings credibility to the table," Ezra says. "They will listen to him or her with more regard, and that credibility often facilitates a successful mediation. I think Ben and I bring that element to mediation—between the two of us, we are often familiar with the litigants. It's a small world."

In fact, Ezra and Seigel get many of their cases by referral from fellow apparel industry lawyers. "The best timing for a mediation is as early in the dispute as possible," Ezra explains, "when they have a good handle on the facts before much money has been spent in discovery." Their goal, Seigel says, is to get the parties to the mediation table early, before they lawyer-up, "to try to get a resolution before they start spending a lot of money."

"What we're trying to do now," Ezra says, "is to educate the apparel and textile community so that when something comes up, they will know there is an alternative to litigation."

"Because the parties themselves are instrumental in crafting the resolution, everyone walks away in a mediation thinking they've done well, or as well as they could," they go on. "It's a win-win deal."

Robert Ezra, Esq., can be reached at (818) 827-9000 or rezra@fdr-mediation.com. Ben Seigel, Esq., can be reached at (213) 891-5006 or bseigel@buchalter.com.



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Finance *Continued from page 1*

Financial experts weigh in on how apparel manufacturers will fare in 2014 and what challenges to expect in the months ahead.

What economic challenges will manufacturers see in 2014, and how will it affect their ability to get financing?

Sydnee Breuer, Senior Vice President, Business Development, Rosenthal & Rosenthal

The year 2014 is shaping up to be a time of uncertainty for manufacturers. Changes in minimum wage and healthcare reform will most likely challenge the profitability of manufacturers.

Internationally, credit seems to be harder for the importers to obtain, which stretches their cash-flow needs. The consumer is not yet in a full-spending mode, so retailers are seeing mixed results.

With all this put together, the manufacturers and importers need to continue to manage their gross margins as retailers will continue to pressure for lower pricing while expenses continue to rise.

The ability to get financing will be mixed. There seems to be a lot of lenders in the market with money to loan. That would lead one to believe that it would be relatively easy to get financing. And that's true—for the right deal with the right lender.

Fundamentals should still prevail. So it will remain tough to get financing if cash needs are tight (lack of trade credit and having to pay for goods upfront/upon shipping), the manufacturer is showing continued losses (lower margins, increasing expenses) or the company has weak financial conditions.

Mitch Cohen, Western Regional Manager, CIT Trade Finance

Some of the economic challenges manufacturers are experiencing in 2014 include pricing, a growing trend toward



Sydnee Breuer, Senior Vice President, Business Development, Rosenthal & Rosenthal



Mitch Cohen, Western Regional Manager, CIT Trade Finance



Ron Garber, Executive Vice President and Regional Manager, First Capital



Rob Greenspan, Owner, Greenspan Consult Inc.

consigned sales by retailers and more options for consumers.

Manufacturing suppliers are moving out of China to other countries based on growing stress related to pricing. This move out of China means retailers are requiring vendors to manage their logistical issues. This also results in vendors carrying more inventory as their timing to deliver goods has shortened significantly.

Lastly, the consumer has become more knowledgeable of his or her options, which forces retailers to be more in line with low-cost providers. This affects margins and profitability, which could lead to more difficulty in finding financing.

Ron Garber, Executive Vice President and Regional Manager, First Capital

I think the major challenge or question facing manufacturers in 2014 is the possibility of interest rates rising sometime in the third or fourth quarter.

We now have a new Federal Reserve chairman, Janet Yellen, and although she seems to be aligned with the policies

of her predecessor, Ben Bernanke, she could see some things differently and ultimately take a different course than he followed. I'm not saying that rates will increase markedly, but obviously the Fed has seen some sustained growth in the economy, resulting in them curtailing their bond-buying program and unemployment dropping below 7 percent.

So I think their focus will shift to closely monitoring the inflation index for any signs of over-stimulation. Any upward movement in the index starts to trigger thoughts of raising interest rates, which can have a direct impact on a manufacturer's bottom line.

This doesn't necessarily lead to difficulties in obtaining financing for day-to-day operations, but it certainly can make it more expensive. The manufacturer does have some control over the impact of rising rates by keeping their borrowing needs as low as possible through exercising some sound managerial fundamentals. Those include minimizing overhead, maintaining lean inventories, and/or accelerating cash flow by means of utilizing a well-structured, asset-based facility.



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Dave Reza, Senior Vice President, Milberg Factors



Paul Schuldiner, Managing Director of Business Development, King Trade Capital

any of these events occur. Be as prepared as you can.

Nick Hart, Managing Director, Bibby Financial Services

For manufacturers in California, one concern is the increase in the minimum wage (on July 1 to \$9 an hour), which will have an inflationary drive on costs. Another minimum-wage increase to \$10 an hour will follow on Jan. 1, 2016.

However, the bigger impact will come from the implementation of the Affordable Healthcare Act. Businesses with more than 50 employees must have a healthcare provision for all full-time staff. For the garment businesses, especially the sewing shops, this represents a massive increase in cost—probably \$250 per month per employee. This could represent a 30 percent increase in staff costs.

There are a number of results that may occur.

1. Prices go up. Difficult to achieve.
2. Factories close.
3. Factories continue in a non-compliant status, risking huge fines starting January 2015.
4. Low-paid workers are moved to part-time status with less than 30 hours per week to avoid the cost. That would push low-income families into poverty or require a second job to make up the lost income.
5. Increased use of temporary staffing agencies to avoid healthcare provision for one year and to manage hours and staff.

Nobody can argue with the intention behind the healthcare provision for all. However, it will have significant pressure on local manufacturing just as the “Made in USA” push is gaining momentum.

Speaking to a healthcare provider specializing in small businesses, they stated that there is a complete panic in the marketplace.

Rob Greenspan, President and Chief Executive, Greenspan Consult Inc.

This year is a year to keep tabs on what is happening with your retail clients. If **Sears/Kmart** and **JCPenney** are significant customers, you should already be concerned about their credit worthiness.

I have been told by my clients and the factoring community that, in almost every case, these customers are either being surcharged upwards of an additional 2 percent or the factor is approving credit on a risk-sharing basis such as 75 percent is factor risk and 25 percent is the manufacturer’s risk, and orders are only being approved within 30 days of shipping.

I have also seen some orders to these retailers starting to be declined (by the factors.). Not being able to produce and ship large orders can have a disastrous effect on your company’s bottom line. The same bad result could happen if you ship on your own risk and a Chapter 11 filing (by the retailer) occurs.

Additionally, your lender may reduce or eliminate the ad-

vances you take on these accounts receivable. Any and all problems with credit issues from these or other large retail customers would most likely inhibit the company’s ability to get credit and cash flow.

While the year has started off with little consistency in the stock market, any economic downturn—such as slow job growth, a decline in jobs or company’s missing their financial sales and earnings projections—could cause a slowdown in retail spending. The economy needs continued consumer spending. Anything that might cause a slowdown of that spending would have a negative impact. To the manufacturer, that could mean additional chargebacks or return of merchandise. Both can cause a financial problem.

For the past number of years, interest rates have been historically low. At some point, we should all expect to see an increase in the rate charged. When that will happen is anybody’s guess. But as interest rates start to increase, one should expect to see reductions of spending at some point.

We all hope for only good things in 2014. However, manufacturers should have an action plan in place in case

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Finance *Continued from page 25*

Brands should ensure that their local supply chain is compliant to avoid retailer inspection problems in 2015.

“Made in USA” is very much a viable option, but brands have to leave enough margin for their suppliers to be compliant. Also, they need to educate store buyers that a compliant supply chain is important and that it also comes with a financial responsibility that needs to be paid for.

Sunnie Kim, Chief Executive and President, Hana Financial

Unfortunately, manufacturers continue to face tough challenges in the coming year.

Competition will be keen as the number of retailers continues to shrink—illustrated by how many mid-tier retail failures there have been thus far.

Also, the poor weather conditions of late have hampered shipping to affected parts of the country. Another concern may be the effect of the increased minimum-wage rates, both in California and federally, which will drive costs higher and/or reduce efficiency in companies that attempt to fulfill the same production with fewer employees.

The aforementioned will likely cause tightened cash flows for most manufacturers. Therefore, it would be prudent to arrange alternate financing such as an over-advance facility in order to best avoid problems in the near term.

Dave Reza, Senior Vice President, Milberg Factors Inc.

Manufacturers will continue to face a multitude of economic challenges. Macro challenges such as employment levels, consumer debt, healthcare and tax rates have consequences that affect all consumers and ultimately manufacturers and importers. Regardless of what happens on a



Kevin Sullivan, Executive Vice President, Wells Fargo Capital Finance



Ken Wengrod, President, FTC Commercial Corp.



Paul Zaffaroni, Director of Investment Banking, Roth Capital Partners

broader front, our clients who sell consumer products continue to face challenges from both the supply and selling sides of their business.

For apparel manufacturers/importers, there are any number of micro-economic factors that also affect their viability. Two of these are supplier and customer issues.

On the supply side, shrinking soft-goods production and labor capacity in China will continue to drive up product costs as well as compel production shifts to other countries. As manufacturers transition to new production sources, infrastructure, local financing and regulatory issues may impact both quality and deliveries.

On the customer side, non-branded manufacturers will continue to compete with private label and/or direct purchasing by their major retail customers. Further, retailers fighting for their own marketshare (and even their very existence in some cases) are placing increasing demands on manufacturers for margin support.

So manufacturers are increasingly challenged to manage complex and new logistics and contain costs while trying to sustain customer margins. All this is required just so they

can compete for limited open-to-buy dollars.

To succeed financially, when faced with these challenges, is a difficult task. Even historically successful enterprises may be challenged to grow or even maintain comparable year-over-year sales volume. Cost inflation coupled with margin erosion will muddy financial results.

Borrowers will need to better forecast and articulate their forward requirements to current and prospective lenders. Fortunately, the readers of the *California Apparel News* work for and/or own companies financed by factors, banks and equity groups who are used to servicing this specialized clientele.

Many of us subscribe to the maxim that “we lend to companies but take risks with people.” Borrowers who demonstrate character and capital coupled with consistent and sustainable operating results will continue to be supported.

Paul Schuldiner, Managing Director of Business Development, King Trade Capital

The retail climate currently can be defined as challenging at best. The severe weather conditions throughout most of the country will have a dampening effect on retail traffic and consumer spending, which has already tightened as disposable incomes are not necessarily rising.

Other than the possible benefits of closeouts and online retail purchases, these conditions may lead to excess inventory levels, which will affect the margin and sell-through requirements imposed by retailers on manufacturers.

There are a number of well-known retailers who have had questionable financial conditions in the latter part of 2013 with no significant improvement in sight. This may make




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approving the credit on future orders from these suspect retailers difficult or more costly to finance from factors and banks as well as purchase-order financiers.

Manufacturers and importers are also continuing to evaluate production options throughout the global supply chain as costs have increased in China and many small- to medium-sized manufacturers in China are still requesting deposits ranging from 10 percent to 30 percent down when an order is placed with a factory in China.

There is significant payment risk in sending deposits to overseas suppliers, and there is no corresponding collateral availability created at the time a client elects to send deposits. This will limit financing provided by conventional lenders to the apparel industry and require U.S.-based importers of finished garments from China as well as domestic manufacturers who source fabric from China to find alternative sources of supply and/or new financing methods to secure production.

Kevin Sullivan, Executive Vice President, Wells Fargo Capital Finance

The biggest challenge that we see manufacturers facing in 2014 relates to the rapidly shifting face of the retail customer base.

As some of the major retailers begin to re-evaluate individual stores in an effort to right-size, this, in conjunction with the financial results posted by some of the retailers, has many of our clients constantly reviewing what the appropriate customer base for their respective businesses should be.

With fewer doors to sell and few alternative customers to add to the mix, it definitely presents a challenge to growth. There is also little doubt that the continued shift to online shopping adds another element to the decision-making process.

As major retailers continue the push to deal with fewer vendors in each category, we are also seeing more distributors emerge as players across various industry segments. The challenge that this can create is that while a given distributor may carry a large number of brands selling to many of the major retailers, a manufacturer shouldn't assume that by virtue of the distributor dealing with many major retailers, the

credit worthiness of the major retailers automatically passes along to the distributor.

It remains very important to know who the customer is and what the financial wherewithal is of the entity the manufacturer is actually billing, as opposed to just the ultimate end user of the product.

This can also become a key decision point for lenders as they evaluate the ability to lend against accounts receivable due from distributors in lieu of the ultimate end user of the product.

We also see manufacturers that have a retail presence of their own beginning to evaluate how many retail stores they truly need to successfully augment wholesale business. Expansion of retail stores owned by manufacturers has generally slowed as they begin to evaluate the need for a bricks-and-mortar presence vs. online sales.

It's also becoming much more the norm for newer companies to launch with a specific focus on developing an online strategy right out of the gate as opposed to developing the brand and then launching the Internet strategy.

Ken Wengrod, President, FTC Commercial Corp.

This year promises to deliver a true economic recovery for manufacturers as long as we don't experience a further debt crisis in the United States. Economic challenges will impact our industry in many areas.

Labor prices may continue to rise, domestically (minimum wage increases/ healthcare costs) and worldwide. Manufacturers/importers will need to be vigilant in identifying new sourcing partners. It's critical that management teams constantly improve their internal systems and processes to maximize efficiencies. Speed-to-market is essential. Supply-chain management will be a critical factor for manufacturers and importers.

Expect market turbulence if conservative spending habits in the western global market continue. Consumers will keep looking for the best value because they have many more options available to them at their fingertips. The race is still going on, with heavy pressure on the bricks-and-mortar retailers to continue to attract consumer spending lost to Internet sales and to bolster margins at the expense of suppliers.

There will be plenty of capital around. Lenders will be

supportive and more accommodating to well-run companies with established growth.

As chairman of the regulatory and legislation committee of the District Export Council of Southern California, I foresee significant growth with domestic apparel manufacturers that know their true customers well.

There will be strong demand in the emerging and developing markets for U.S.-designed and -made goods, especially those reflective of the Los Angeles lifestyle.

This year, U.S. manufacturers should focus on promoting exports of their merchandise with global economic growth expected to come from the emerging markets, especially Asia, Africa and Latin America.

The Obama administration has prioritized the importance of expanding U.S exports and offers special export assistance to companies through the U.S. Department of Commerce via their "Gold Key Matching Service" as well as through the Export-Import Bank of the United States.

Companies need to find commercial lenders who embrace exports and treat export the same way they lend against domestic sales.

Paul Zaffaroni, Director of Investment Banking, Roth Capital Partners

The U.S. economy lost some of its momentum the last few months, creating an uncertain environment for manufacturers and consumer spending.

December and January job reports were below expectations, and recent retail sales, auto and manufacturing data were also disappointing.

The severe winter storms have made it difficult for folks to determine if the economic weakness is temporary or part of a broader slowdown. In this environment, manufacturers that are successful in securing bank or private-equity financing generally have one or more of the following characteristics in common: strong brand, scale (size), niche product or a leader in an attractive category.

Companies with these characteristics will continue to have access to funding while others may need to reconsider their strategies. Categories that are currently attracting the most interest from private-equity investors are accessories, athleticwear, contemporary, footwear and menswear. ●



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NEWS

Fashion Bookstore at the CMC Changes Owners

The Fashion Bookstore at the California Market Center in Los Angeles is under new ownership, following the sale of the shop by owners Bill and Linda Golant to longtime employees Yolanda Bragg and Rina Castro.

"It's time," Bill Golant said. "What do they say in politics? I need to spend more time with my family."

The Golants said when they decided to sell the business, they immediately thought of Bragg and Castro.

"Right away, we thought, 'What about our employees?'" Linda Golant said.

Castro and Bragg know the business, the customers know them, and they've seen the business grow, Bill Golant added.

Bragg has been with the store since it first opened in 1992 on the CMC's second floor. Castro joined a few years later while she was still a student at Los Angeles Trade-Technical College.

When the bookstore started, the Golants were primarily publishing their *National Registry* of apparel manufacturers and were exclusive distributors of the salesman guides.

In 2000, the bookstore moved to its current location in the CMC lobby, where it stocks thousands of fashion titles and magazines. The move to the lobby increased the store's reach and its inventory, Bill Golant said.

"We have evolved with the apparel industry's growth," he said. "We have benefited from the world's interest in fashion."

As customers began asking for a wider range of fashion books and international fashion magazines, The Fashion Bookstore began expanding its inventory to meet those needs.

"In navigating the ebbs and flows of this business, we've had to be alert to changes," Linda Golant said. Providing added customer service was part of the store's success.

"If it's not here, we make every effort to find it," Bragg said.

Another part of the service is anticipating and understanding what the customers are looking for—sometimes before they even do.

"We usually have what they want—they just don't know it," Castro said. "We'll show

them a book and they'll say, 'Yes! This is it!'"

The store receives calls and online inquiries from all over the country and the world asking for specific titles, Castro said.

"When they come here, they say this is



Rina Castro and Yolanda Bragg, left, with Linda and Bill Golant

their first stop," she said.

There's a section at the back of the store for rare and out-of-print books. And the store's website (www.thefashionbookstore.com) has current titles as well as a free section where visitors can download the annual reports of publicly traded fashion companies.

"When Bill and I traveled to Europe, we always brought back a rarity," Linda Golant said.

In 2009, The Fashion Bookstore opened **The Project Café**, which is stocked with patternmaking and marking and grading software and equipment from Los Angeles technology solutions company **Tukatech**. The way Bill Golant tells it, he first became friends with Tukatech founder Ram Sareen. "He's a fan of Italian wine. I'm a fan of Italian wine," he said. The idea for The Project Café grew from there.

"What other bookstore have you ever been in that offers patternmaking and marking and grading?" Bill Golant said, adding the café combined with the customer service and the depth of fashion-specific material in the store, "There's no place like this."

—Alison A. Nieder

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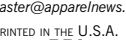
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California Fashion Association: Measuring the True Scope of L.A.'s Creative Economy

By Ilse Metchek

The latest "Otis Report on the Creative Economy of the Los Angeles Region," released Feb. 6 by **Otis College of Art and Design**, is certainly well intended. However, it shows an inaccurate picture of the California fashion industry and conflicts with other analyses and reports currently in release.

Fashion is rightly recognized as the third-largest payroll industry. However, a pie chart shows "digital media" people earning \$160,000 a year compared with "fashion" making \$40,000 a year. One problem is that there are only 5,000 to 6,000 digital-media people compared with 200,000 in fashion. The importance should be put on the payroll weights in the overall regional economy. In a region of 20 million people, 200,000 people aligned to a single industry is a real contribution number; 5,000 is not.

Another problem is that the data in the Otis report were collected from a very narrow selection of industry workers rather than from a full spectrum of businesses and jobs that make up the totality of the industry. California State Sen. Ted Lieu (D-Torrance) is quoted as saying, "California does not need to create jobs for workers on T-shirts and cheap apparel." Looking at the data in this report, the legislators will see our industry as a low-wage industry that has a negative impact on our economy.

Mr. Lieu, we need to employ all the working people in California. You may not "need" the people who make T-shirts working in California; however, the people who manufacture and add value to a basic T-shirt by printing, stitching, embroidering, etc., certainly want the people who can sew a T-shirt. It is still a job for someone who needs it and a step up the career ladder in an industry that gives opportunity to all, only requiring hard work and dedication.

What this kind of misinformation leads to is legislative policy decisions made by those who react only to what is on the printed page and not the facts. There needs to be clarity when gathering information on such a diverse industry.

The Otis report applies a Manufacturing Industry Code Weighted jobs analysis to a labor market in an industry (fashion) that has multiple production, marketing, design and sales development entities.

California's law AB 633 requires that everyone who "touches" apparel must be registered with the Division of Labor Standards Enforcement. That includes garment and textile printers, label makers, design and pattern-making studios, third-party distributors for apparel importers and e-commerce sites, retailers with design studios, private-label manufacturers (**Forever 21, Target, Nasty Gal, Kohl's**), and finishing companies (**Security, Todd Rutkin, Geltman**, etc.). All of these categories and companies are registered with

the DLSE as "Apparel Industry" and yet they are not counted in the employment numbers or salary data contained in this report.

Other missing categories include independent designers, predictive design services, textile print studios, commission sales representative offices for textiles and apparel, specific tech-supply companies (**AIMS, NGC, Paragon, Polygon**, etc.), label companies (**Avery Dennison, California Label, Progressive**, etc.), as well as the advertising agencies, PR firms and social-media marketing groups dedicated to apparel-manufacturing brands.

There are more than a dozen institutions of higher learning in California that have fashion as their curriculum focus. The data in this report would indicate that all of these students are looking toward an industry with an average income of less than \$40,000 per year. According to the **24/Seven** executive search firm, "The median fashion salary at U.S. companies surveyed was \$68,000." In Los Angeles, specifically, here are a few sample titles and their 2013 salaries:

- Creative Director: \$152,143
- Design Director: \$125,111
- EVP Sourcing: \$172,000
- VP Merchandising: \$186,250
- E-Commerce Manager: \$107,929
- VP Supply Chain: \$211,944

In the accompanying "Fast Facts" sidebar, comparative data show quite a different story.

Ilse Metchek is the president of the California Fashion Association. More details about the CFA's response to the Otis report can be found at www.calfashion.org.

TEXTILE & APPAREL 5-COUNTY MACRO

Apparel & Textile Imports Into L.A.	
Customs District	\$46+ billion
Apparel & Textile Company Revenues	\$18+ billion
Worker Incomes	\$6.4+ billion

L.A. PAY (averages)	
Fashion Designers	\$35/hour
Wholesalers (Importers)	\$25/hour
Apparel & Textile Factory Employees	\$15/hour

JOB COUNTS (APPAREL, TEXTILE & WHOLESALE DIRECT W-2 EMPLOYEES 2012-2013)	
Southern California	97,384
L.A. County Workers	77,512
N.Y.C. Workers	47,069
Regional Wholesalers	42,076
Apparel Manufacturing	45,500
Textile Manufacturing	6,700

Independents (commission sales, agents, etc.)	
Fashion Designers	3,770
Cosmetics	5,590
Jewelry	6,985
Footwear	5,904

L.A. Knitting Machines	2,000
Centers for Higher Education	12

Southern California Establishments	10,524
Overall Fashion Jobs	127,578
Apparel Direct and Indirect Jobs	191,635

PROPORTION OF U.S. JOBS IN SOUTHLAND IN 2011	
Apparel Manufacturing	36%
Wholesalers (Importers)	18%
Textile Mills	6%

L.A. COUNTY COMPANIES WITH \$1 MILLION OR MORE IN REVENUES IN 2013	
Textile Mills and Apparel	
Manufacturing	667
Wholesale (Importers)	870

February 2014
Source: CIT sponsored Fashion Industry Profile

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California Collections

California designers were among the lineup showcasing their Fall '14 collections at the recent New York Fashion Week.

BCBGMaxAzria



Flora Cervantes and Lori Solem Arijana Kajdic Frank Tsai and Andrea Nieto Jaci Hodges and Nisha Hanna Btsh



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Tadashi Shoji



PHOTOS COURTESY OF TADASHI SHOJI

Trina Turk and Mr. Turk



Trina Turk

Mr. Turk

Mr. Turk

Mr. Turk



VINCENT DILO

Trina Turk

Trina Turk

Trina Turk

Trina Turk



Clover Canyon



PHOTOS COURTESY OF CLOVER CANYON

**Koral Activewear:
Fitness Gear With Brazilian Style**

When designer Ilana Kugel moved from her native Brazil to the United States, she was surprised to see how women here dress to work out.

“I came here and I saw girls wearing basketball shorts and T-shirts and I thought, ‘You don’t look cute,’” Kugel said. “In Brazil, you want to look sexy and cute.”

The self-described “very active” designer first launched a resort and swimwear line called **Koral Swimwear** (pronounced “coral”), which came to the attention of Peter Koral (pronounced “corral”), the Los Angeles-based co-founder of **7 For All Mankind** and current owner of **Koral Los Angeles**, the denim line he founded in 2012 with his son, David Koral.

“When starting Koral Los Angeles denim, we came across Ilana’s collection, which was also under the name Koral,” Peter Koral said. “We met with Ilana and really loved her designs and the direction she was going with the **Koral Activewear** collection. We then decided to join forces with Ilana and bring the Koral Activewear collection under the same roof as Koral Los Angeles.”

Koral Activewear uses high-end and high-tech fabrics from Italy, Japan and Brazil to create activewear pieces that can easily be worn outside the gym.



There are laser-cut details, pretty strapping on the back of tops and inset mesh panels on the leggings. A zip-front jacket has an attached scarf that can also be worn as a hood. And Kugel included a few sexy jumpsuit styles, as well. “Jumpsuits are popular in Brazil—they’ve been wearing them forever,” she said.

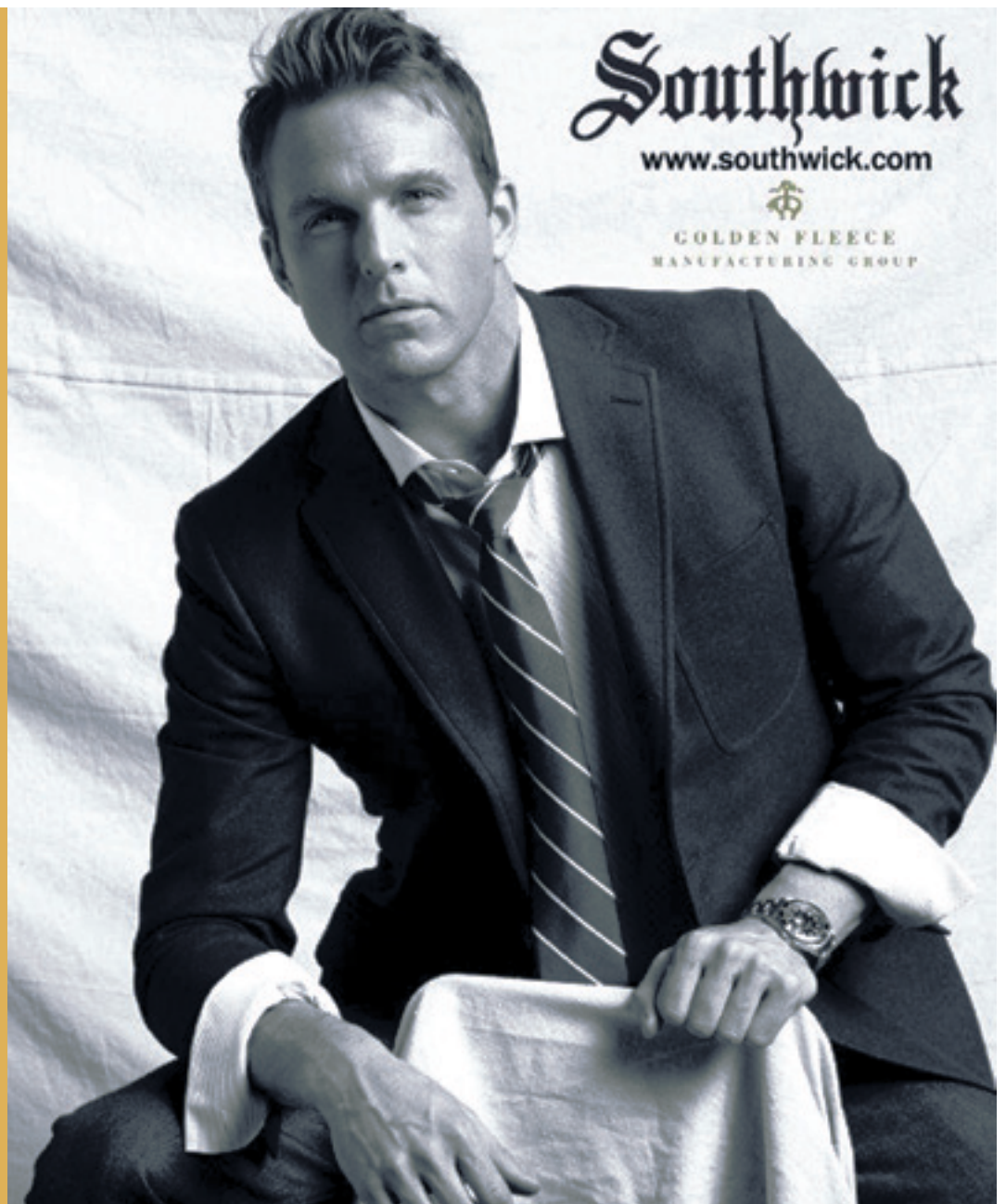
The designer also includes plenty of technical fabrics and details to help the wearer get the most out of her workout. There’s a quick-dry compression fabric, and everything is designed with support and comfort in mind.

Wholesale prices range from \$25 to \$56 for tops, \$27 to \$39 for sports bras, \$25 to \$54 for bottoms and \$80 to \$119 for jackets.

For more information, contact the **Cohen Showroom** in Los Angeles at (213) 627-8851 or the **810 Showroom** in New York at (212) 398-2092.—Alison A. Nieder

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FASHION RESOURCES

Agenda

www.agendashow.com

Services: The Agenda trade show is a forum for the most inspired in the streetwear and action-sports industries to unite. Lines speak for themselves, and buyers are not intimidated by the usual overwhelming trade show experience. From the garage-run lines on the verge of explosion to the well-established elite, Agenda caters to the needs of buyers and brands that exist on a higher level of design and aesthetic. With a strong emphasis in style, art, music, and culture, the Agenda experience is as much a lesson as it is a tool. Make sure to come to Agenda's Las Vegas show Feb. 17–19, or for more info go to our website.

California Market Center

110 E. Ninth St.
Los Angeles, CA 90079
(213) 630-3600

www.californiamarketcenter.com

Services: Five seasons a year, buyers from around the globe flock to the California Market Center (CMC) for Los Angeles Fashion Market, the West Coast's premier destination for thousands of apparel, gift, and lifestyle collections displayed in hundreds of the CMC's showrooms and featured trade shows. Our array of resources includes SELECT Contemporary Tradeshow, TRANSIT LA Shoe Show, LA Kids Market, and the Gift, Home & Design showcase. L.A. Fashion Market at the CMC now offers visiting retailers and brands more show options than ever to exhibit in and shop from. The upcoming Los Angeles International Textile Show (LA TEXTILE) is the fashion industry's West Coast destination for premier textile, design and production resources. Offering hundreds of fabric collections and design services from around the globe, the caliber of resources and fashion direction is presented with our contemporary designer audience in mind. Show dates are March 10–12.

CALA

P.O. Box 182
Venice, CA 90294
(213) 305-6887

Fax: (310) 341-2540

Contact: Gerry Murtagh

gerry@calashows.com

www.calashows.com

Services: CALA is an apparel trade show consisting of Los Angeles, San Francisco, New York, and European contemporary fashion market representatives formed to offer a more contemporary alternative to

other shows in Northern California and throughout the United States. CALA San Francisco has grown to over a hundred exhibitors featuring thousands of contemporary women's and men's apparel and accessories. Show fees start at \$400 for exhibitors with complementary catering and parking offered for all buyers. San Francisco show dates: April 7 & 8, June 16 & 17, August 25 & 26. CALA Denver has grown over the years, consistently bringing the best brands in contemporary fashion to the Rocky Mountains. Showing at the newly renovated and spacious Denver Mart Expo Building, conveniently located for the buyers with free parking, low exhibitor show fee, fully catered, and negotiated room rates at the Westin Denver Downtown starting at \$159/night with complementary shuttle service. Denver show dates: April 14 & 15, June 23 & 24. CALA Seattle is this April 3 & 4 at The W Hotel Seattle. The show is an open-booth format located in the The Great Room on the second floor of the hotel. The show fee is \$400, which includes the cost of booth rental. Catering and free validated parking is provided for attendees. For more information about exhibiting or attending any upcoming CALA Show, please visit our website.

Designers and Agents

80 W. 40th St.
New York, NY 10018
(212) 302-9575

Fax: (212) 302-9576

da@designersandagents.com

www.designersandagents.com

Services: Designers & Agents® is an independent, international trade fair for hundreds of collections and thousands of retailers who define the direction in fashion and lifestyle. Identifying emerging talent and creating an intimate, synergistic environment that fosters relationships between designers and buyers, each of D&A's shows in New York, Los Angeles, and Paris is pre-edited, art-directed, and merchandised to create a sense of camaraderie and discovery. D&A features brands from the United States, Europe, Japan and around the world that are the influencers in the advanced contemporary market, the segment of the women's market that continues to experience consistent growth. Upcoming show dates: 2/21-2/23 New York, The Starrett Lehigh Building, 601 West 26th Street & Centre 548, 548 West 22nd Street; 2/28- 3/3 Paris Espace 5 Bis, 5 Bis Rue Froissart; 3/16-3/18 Los Angeles (Sun-Tues), The New Mart, 127 East 9th Street.

ENK

www.enkshows.com

Services: ENK is the most exclusive trade show producer in the United States, with a series of trade exhibitions that include nearly 10,000 design companies in New York City and Las Vegas. ENK shows attract

250,000 domestic and international buyers and press yearly, producing sales of over \$1 billion. Currently, ENK produces 14+ annual exhibitions, including Coterie, Accessorie Circuit, Intermezzo Collections, Children's Club, and ENKVegas.

Fashion Market Northern California

3701 Sacramento St., Suite 204
San Francisco, CA 94118
(415) 328-1221

info@fashionmarketnorcal.com

www.fashionmarketnorcal.com

Services: Fashion Market Northern California is in its seventh year at the San Mateo Event Center. The easy-to-shop Fashion Market is the largest open-booth show on the West Coast, with over 2,000 clothing and accessories lines. Our exhibitors are from every category: European to contemporary to updated to juniors lines, plus a wide range of classic to trend accessories. Every market offers complimentary continental breakfast, lunch coupons for buyers, and coffee and cookies in the afternoon—another plus! The buzz is this is the show to attend! The San Mateo Event Center is a convenient location approximately 10 miles south of SFO, easily serving all of Northern California, Northwestern and Rocky Mountain states' retailers. We have introduced "Late Night at FMNC"—extended hours on Monday to allow buyers to miss the evening traffic commute and enjoy complimentary wine or beer from 4 to 7 p.m. Our April Market will start on Friday and end Sunday - for just this one time. We will hold "Late Night" on Friday, staying open until 7 p.m. We will also be offering free parking to all buyers on Friday and Saturday until 11 a.m. Buyers can turn in their receipts at the registration desk for reimbursement. The hours will be Friday, April 11 – 9 a.m. to 7 p.m., Saturday, April 12 – 9 a.m. to 6 p.m., and Sunday, April 13 – 9 a.m. to 5 p.m.

Henry Hanger

1-877-HenryLA

(213) 747-6141

www.henryhanger.com

Products and Services: Henry Hanger is a manufacturer of garment hangers and has specialized in providing tailored solutions based on a customer's individual needs for over 80 years. Product lines include custom and stock woods, acrylic plastic, and fabric-padded and metal hangers. New lines include several types of non-slip wood hangers and a variety of new wood and metal styles. The company has two showrooms in New York and Los Angeles, as well as domestic production and overseas operations.

Jams World

1451 Kalani St.

Honolulu, HI 96817

(808) 847-5985

Contact: Pua Rochlen

pua@jamsworld.com

www.jamsworld.com

Products and Services: Jams World continues to explode with color, innovation, and handmade wearable art that inspires. Beautiful print imagery and flattering contemporary silhouettes on exclusive spun crushed rayon. Experience design and quality construction that stands the test of time since 1964 ... and, as always, Made in Hawaii, U.S.A.

JC Industries

2122 Flotilla St.

Montebello, CA 90640

(323) 985-9106

www.jcila.com

troy.s@jcila.com

Contact: Troy Sherrard

Products and Services: Over 40 years in business, solid relationships domestically and overseas; JC Industries (JCI) is a full-package/private-label garment manufacturer. JCI is a true one-stop shop for imports, domestics, and made-in-the-USA programs. JC Industries is not your typical private-label manufacturer. JCI can handle everything from concept to completion. JCI is a vertically integrated garment manufacturer. 100% of design, development, and sampling happen within their facilities. Because JCI is a self-contained company, they minimize the use of sub-contractor labor. This is a tremendous benefit for their clients in terms of speed because they maximize their turnaround time to literally hours in comparison to their competition, who, in most cases, take days. JC Industries' niche starts with an in-house design team aiding their clients in achieving their goals. Ultimately, JCI becomes a partner during the entire process. JC Industries' goal is to exceed the expectations of every client by staying a step ahead and anticipating their every need. Traditional private label/garment manufacturers do not have a design team. They wait for direction/order from the client and offer little to no support. The JCI way is to aid their clientele in advance before a need is developed. Proactive business practices are the foundation of the JCI manifesto.

Coming Soon

February 21

Cover: Vegas Wrap
Surf Report
Technology
LAEDC Economic Report
T-Shirts

T-Shirt Advertorial

BONUS DISTRIBUTION

LA Textile Show 3/10–12

February 28

Cover: Full Vegas Wrap
Textile Trends
New Resources
Spot Check

**Fashion Faces
Fashion Resource
Fashion Advertorial
Textile Preview with Tech Focus
and LA Textile Show Resource
Guide**

BONUS DISTRIBUTION

AAFA Summit 3/5–7
Imprinted Sportswear Atlantic City
3/14–16
Designers & Agents LA 3/16–18
LA Fashion Market 3/16–19
LA Gift & Home Market 3/16–19
Concept LA Fashion Week
Coeur 3/17–19
LA Textile Show 3/10–12

March 7

Cover: Market Must Buys
E-tail Spot Check
New Lines & Showrooms
What's Checking

**Finance Advertorial
Fashion Advertorial
Fashion Resource
Fiber & Fabric Special Section**

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Imprinted Sportswear Atlantic City
3/14–16
Designers & Agents LA 3/16–18
Coeur 3/17–19
The Source/International Textiles Expo
3/17–19
Concept LA Fashion Week
Designers & Agents 3/17–19
Style Fashion Week
Project Ethos
LA Fashion Weekend
LA Gift & Home Market 3/16–19
LA Textile Show 3/10–12

March 14

Cover: LA Runway
Textile Wrap
Real Estate Charts
Technology

Textile & Technology Advertorial

BONUS DISTRIBUTION

Designers & Agents 3/16–18
LA Fashion Market 3/16–19
Coeur 3/17–19
Dallas Market Week 3/26–29

March 21

Cover: LA Runway
Technology
Education
Market Wrap

March 28

Cover: Fall Super Trends
Denim Report
Surf Report

**Denim Advertorial
Fashion Resource
Education in Focus
Fashion Faces**

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LA Majors Market 4/7–9

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www.lamadeclimbing.com
info@lamadeclimbing.com

Products and Services: Founded in 2004, LAmade creates the classic, feminine items that can evolve with any wardrobe. Perfect basics and novelty pieces are designed with attention to fit and details, emphasizing impeccable quality and modern sophistication. The LAmade brand includes women's, maternity, kids', and baby apparel. LAmade can be found in over 1,000 boutiques worldwide; select retailers such as Nordstrom and Lord & Taylor; and online retailers including Piperlime, Revolve Clothing, Amazon, and Zappos. For the latest news and upcoming market dates, please email us.

Leigh & Luca New York

www.leighluca.com
gayle@leighluca.com
(800) 285-5090

Products and Services: Much more than scarves, Leigh & Luca New York pieces are highly addictive expressions of individual style that beg to be worn in a variety of ways. Leigh & Luca New York's alluring collection captures the essence of ancient spiritual cloth with modern motifs and patterns, season after season. The relevant and trend-driven designs are sensuous, edgy and modern, capturing that downtown vibe with uptown notes of luxury and style. Each piece is woven on antique wooden looms using the highest-quality cashmeres, silks, and cottons and can take up to a full day to make. Embellished with innovative hand embroidery, printing, and velvet flocking techniques, the oversized scarves are made with love in Inner Mongolia. These must-have accessories are not only luxurious but are unique as well, with all patterns and prints exclusive to the Leigh & Luca New York line and created as part of limited editions. Leigh & Luca New York is found in over 300 stores worldwide.

Licensing Expo

www.licensingexpo.com
Services: Now in its 34th year, Licensing Expo is the world's largest and most influential annual trade show dedicated to licensing and brand extension. The show

floor is merchandised into five zones: Character and Entertainment; Fashion and Lifestyle; Art and Design; Brands and Agents; Sourcing and Production. More than 15,000 retailers, licensees, manufacturers, distributors, and licensing agents attend from more than 80 countries. Licensing Expo is owned and organized by Advanstar Communications, Inc. and is sponsored by the International Licensing Industry Merchandisers' Association (LIMA). Advanstar Communications Inc also owns and operates License! Global magazine and Brand Licensing Europe.

Massi Handbags

4200 Sepulveda Blvd., Suite 102
Culver City, CA 90230
(310) 558-2934
Fax: (310) 861-5862
www.massi.com/trade
arlene@massi.com

Products and Services: Massi—a jewelry and lifestyle brand known to millions through syndicated television shows such as “Good Morning America,” “The Today Show,” “E!” and Extra TV—premieres its contemporary designer leather handbags. The focus of Massi handbags is to combine the influences of classic styling with clean, contemporary, tailored designs. Each piece is meticulously crafted to be coveted, cherished, and envied—always on-trend without ever being too avant-garde. They are designed with a city-smart functionality that cleverly organizes smartphones, tablets, mini-tablets, and cosmetics. Every bag carries a timeless, classic, modern aesthetic designed to work in a tech-savvy lifestyle. For Fall '14, you'll find texture blocking, color blocking, wovens, luxurious reptile prints, hair-on cow, and glass patents. Each bag features our signature Massi lining and branded hardware. Massi Handbags offer accessible luxury for the connected woman. Showing our Fall '14 collection at ENK-Vegas, Booth #29155.

The New Mart

127 E. Ninth St.
Los Angeles, CA 90015
(213) 627-0671
Fax: (213) 627-1187
www.newmart.net

Services: In the heart of Los Angeles' Fashion District is the landmark New Mart Building. The showrooms of The New Mart represent the most exclusive and coveted contemporary lines from an international array of designers and manufacturers. The New Mart is unique in both architecture and style. The

intimate setting creates a user-friendly experience for visitors. Each of its glass-fronted, uniquely designed showrooms provides a buying adventure that cannot be experienced at any other showroom destination. The New Mart is open year-round to the wholesale trade only and has 95 showrooms featuring hundreds of contemporary women's and men's apparel and accessory resources.

Original Paperbacks

4879 Fruitland Ave.
Vernon, CA 90058
(323) 973-1801
Sales@originalpaperbacks.com
www.originalpaperbacks.com

Products and Services: Original Paperbacks is an American fashion brand that creates casual, classic, and functional clothing with an eye on relaxed style. We started with a premium short called St. Bart's and have duplicated its success across a comprehensive offering of premium shorts, khaki pants, T-shirts, and sweaters for men and women. Based in Southern California with a nod to the East Coast mindset, we have a laid-back sensibility that has drawn the attention of stores and customers across the globe.

Southwick

(212) 885-8908
www.southwick.com
CLickliter@southwick.com

Products and Services: Since 1929, Southwick's business philosophy has been firmly grounded in the singular vision of its founders—a love of quality and craftsmanship. Made in the USA, Southwick is synonymous with authentic American style, natural shoulder comfort, quality, and fine fabrics. Worn by presidents, ambassadors, corporate leaders, and other men of distinction who chose Southwick to enhance their own style, not replace it. Southwick represents understated elegance and quality workmanship. Mention the name “Southwick” and traditionalists nod in recognition: “authentic American style,” “natural shoulder comfort,” “quality and fine fabrics.” Since 1929 Southwick has been dressing discerning customers who appreciate Southwick's trademark of understated elegance and quality workmanship. Customers turn to Southwick not just because the look is right but also because the craftsmanship provides enduring value—an important consideration when investing in a suit. Visit us at Sourcing at MAGIC in Las Vegas at Booth #90704

Spirit Activewear

Showroom: 213 622 0697
A302, California Market Center, Los Angeles.
Corporate: 213 784 0254
www.spiritactivewear.com

Products and Services: Spirit Activewear: Live. Laugh. Love. Color. Casual lifestyle clothing in soft luxurious cotton, linen and novelty fabrics, in 27 vibrant colors. Loungewear, sportswear, beachwear and activewear apparel for women, men and children. Made in the USA with quick turnarounds and readily re-orderable. Authentic. Famous. Original. The Spirit Football Jersey® is the best seller for many hundreds of retailers from coast to coast and beyond, and is instantly recognized for its quality, overall distinctive look, stitching, versatile flattering style, and iconic large back print from dropped shoulder to dropped shoulder. The unique combination of features of the jersey is sold under the trademark Spirit Football Jersey®. Spirit Football Jersey® and Spirit Jersey™ are Trademarks of Spirit Activewear.

Stop Staring!

14023 Paramount Blvd.
Paramount, CA 90723
www.stopstaringclothing.com
(213) 627-1480
Contact: Joyce

Products: At Stop Staring! we are committed to creating original, vintage-inspired dresses that empower women by embracing and celebrating their female form. Established in 1997, Stop Staring! is the leader of original retro chic dresses and separates that flatter the figure and cater to a woman's independent spirit with timeless and classic styles at consistently affordable prices. Visit us at WWD/MAGIC, Booth #74518. Stop Staring! has also officially opened a new showroom at the California Market Center in Los Angeles. We are located on the second floor, room #A296.

Swim Collective

www.swimcollective.com
Services: The California Swimwear Association presents The Swim Collective Trade Show, Aug. 12–13, 2014, hosted at the St. Regis Monarch Beach. The Swim Collective is recognized as the biggest West Coast swimwear trade show, offering buyers more than 1,000 lines across all swim categories. For more information, visit our website.

Wood Underwear

PO Box 817
Hermosa Beach, CA 90254
(310) 339-4355
Fax: (310) 421-1430
www.woodunderwear.com

Products and Services: Our goal is to make and market great everyday underwear for men. You deserve it. Wood Underwear should enhance YOU; give you the comfort to do all you want to do. Knowing you look good doing it. Great materials. Amazing fit. Great value. Try it. Wood is good. Founded in 2012 in Hermosa Beach, California, by Terresa Zimmerman. We support causes that promote active outdoor lifestyles. New for the Fall/Winter 2014 season are three custom camo prints. The line will come out in a tencel/cotton/elastane blend fabric.

Ya Los Angeles

1100 S. San Pedro St., Suite B-2
Los Angeles, CA 90015
(323) 262-8001
Fax: (323) 262-8002
www.yalosangeles.com

Products and Services: Located in the style capital of the world, Ya Los Angeles works with a professional and eclectic team of designers who create a wide variety of styles that complement every woman. Ya is a renowned and respected name on the market, specializing in current and cutting-edge trends. Our mission is to address the different needs, desires, and moods for every woman, so that not only the clothes, but the woman, shines. We strive to provide for the ever-changing styles we all need and want: casual, creative, playful, professional, sexy, sophisticated, trendy, and unique. Our extensive selection includes tops, pants, skirts, dresses, outerwear and other specialty items. Here at Ya, we make sure to only select the best and most stylish pieces from each of our collections to sell on our site. The extensive array of truly unique styles available here will be immediately apparent to our customers. We feature new, striking styles constantly. We are focused on establishing strong and long-lasting relationships with our clients. We look forward to serving you.

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BBCN Bank

Trade Finance Center
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Los Angeles, CA 90006
(213) 235-3220

Contact: Yeong Gwon Pak at YeongGwon.Pak@BBCNBANK.COM
or Brian Kim at Brian.Kim@BBCNBANK.COM
www.BBCNbank.com

Products and Services: Headquartered in Los Angeles for more than 28 years, BBCN Bank has been serving the Korean-American community, as well as a diverse mix of clients mirroring its communities at 55 service branches and loan production offices in California, New Jersey, New York, Washington, Illinois, Colorado, Texas, Georgia, and Virginia. As the nation's leading Korean-American bank, with \$6.5 billion in assets (as of December 31, 2013), BBCN specializes in core business banking products for small- and medium-sized companies, with an emphasis in commercial real estate, business lending, SBA lending, and international trade financing. BBCN was named among Forbes' Best Banks in America for 2013 and 2014 and is ranked among the top 10 SBA 7(a) lenders in the U.S. BBCN Bank is a California-chartered bank, and its deposits are insured by the FDIC.

Bibby Financial Services

3027 Townsgate Road, Suite 140
Westlake Village, CA 91361
(877) 88-BIBBY Fax: (805) 446-6112

www.bibbyusa.com
sales@bibbyusa.com

Products and Services: Bibby Financial Services is a worldwide market leader in business cash-flow solutions to small and medium-sized companies. With offices in eight North American cities and 14 countries around the world, its product portfolio includes accounts receivables finance, purchase order finance, and specialist expertise in the apparel industry. It is an approved lender for the Export-Import Bank's working capital guaranty delegated authority program. Bibby Financial Services is a subsidiary of a 204-year-old privately held company based in the United Kingdom. Whether you are a start-up or an established company with sales volumes over \$60 million, Bibby Financial Services can offer you fast, flexible funding solutions to help grow your business.

CIT Commercial Services

300 South Grand Ave.
Los Angeles, CA 90071
Contact: Mitch Cohen, Western Regional Manager
(800) 248-3240

www.CITFactoringUniversity.com

Products and Services: CIT Commercial Services operates throughout the United States and internationally. The Los Angeles office serves clients in the Western United States and Asia. CIT is the nation's leading provider of factoring, credit protection, and accounts-receivable management services. Companies of all sizes turn to CIT for protection against bad-debt losses, to reduce days, sales outstanding, and to enhance cash flow and liquidity. CIT's breadth of services, experienced personnel, industry expertise, proprietary credit files on over 330,000 customers, and comprehensive online systems are all reasons that clients say give CIT a competitive advantage.

Continental Business Credit

21031 Ventura Blvd., Ste. 900
Woodland Hills, CA 91364
(818) 737-3700 Fax: (877) 646-2497

www.cbcredit.com

vlionetti@cbcredit.com

Contact: Vince Lionetti, Executive VP/Marketing Director, (818) 737-3737

Year Established: 1989

Apparel-Related Clients: 70%

Territory: United States

Services: We provide full-service factoring, which includes local credit checking, collections, and accounts-receivable financing. We finance start-ups and provide Chapter 11 acquisition funding.

Competitive Edge: Service is our No. 1 priority; clients never get lost in the shuffle. We take the time to evaluate individual needs and provide solutions that produce results on a timely basis.

First Capital Western Region, LLC

601 S. Figueroa St., Suite 3460
Los Angeles, CA 90017
(213) 412-1540

Fax: (213) 412-1541

www.FirstCapital.com

RGarber@FirstCapital.com

Contact: Ron Garber

Products and Services: First Capital's Western Region is a specialized commercial finance company positioned to enable entrepreneurs to achieve their goals through working capital lines of credit in the form of factoring agreements and inventory loans. Our team of professionals is committed to understanding your business plan and providing timely and consistent funding decisions. Our size and scope make First Capital the preferred working capital partner—small enough to build deep personal relationships and big enough to deliver the ideal solutions.

Goodman Factors

3010 LBJ Freeway, Suite 140
Dallas, TX 75234

(972) 241-3297 Fax: (972) 243-6285

Toll-free (877) 4-GOODMAN

www.goodmanfactors.com

Contact: Jessie Valdivia or Bret Schuch

Products and Services: As the oldest privately held factoring company in the Southwest, Goodman Factors provides recourse and nonrecourse invoice factoring for businesses with monthly sales volumes of \$10,000 to \$2 million. Services include invoice and cash posting, credit and collection service, and cash advances on invoices upon shipment. Due to its relatively small size and centralized-management philosophy, its clients often deal directly with company management/ownership. Its size also enables it to provide flexible arrangements and quick decisions.

Hana Financial, Inc.

1000 Wilshire Blvd., 20th Fl.

Los Angeles, CA 90017

(213) 240-1234 Fax: (213) 228-5555

www.hanafinancial.com

Contact: Rosario Jauregui

Rosario.jauregui@hanafinancial.com

Products and Services: Established in 1994, Hana Financial is a commercial finance company specializing in traditional factoring, trade finance, and international factoring. Additionally, it provides SBA loans, residential mortgage loans, and wealth management. Hana Financial has successfully transformed itself from a local start-up, primarily serving a niche market of Southern California, to a nationwide firm garnering businesses from all across the nation. It operates in over 28 industries in four countries, with locations in Los Angeles, New York, and Bellevue, Wash. It's also a member of Factors Chain International.

Marcum LLP

2049 Century Park East, Ste. 300
Los Angeles, CA 90067

Contact: Ron Friedman, Partner/Co-Retail Practice Leader

(310) 432-7414 Fax: 310-432-7507

Ron.Friedman@marcumllp.com

www.MarcumLLP.com

Year Established: 1951

Territory: Marcum LLP is one of the largest independent public accounting and advisory services firms in the nation. Ranked among the top 20, Marcum offers the resources of 1,300 professionals, including over 160 partners, in more than 22 offices throughout California, Connecticut, Florida, Grand Cayman, Massachusetts, New Jersey, New York, Pennsylvania, and China. The firm's presence runs deep, with full-service offices strategically located in major business markets.

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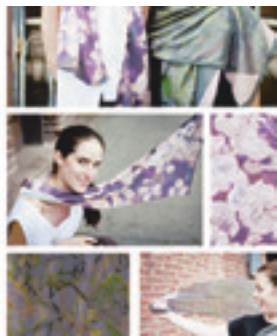
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Jobs Available

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Technical Designer

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