

CALIFORNIA Apparel News

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ANDREW ASCH

MARKET MEETINGS: Vishaka Lama of the New Mart's ShowroomFive21 shows Australian dress line Lumier by Bariano to Colby Walksler during the recent Los Angeles Fashion Market.

TRADE SHOW REPORT

Immediates and Final Fall Orders at LA Fashion Market

By Andrew Asch, Deborah Belgum and Alison A. Nieder

Los Angeles Fashion Market was busier than expected for many showing at the California Market Center, The New Mart, the Cooper Design Space, the Gerry Building and the Lady Liberty Building, as well as exhibitors showing at Designers and Agents, Brand Assembly and Select.

Some reported strong interest in Immediates as buyers replenished their inventories while others said buyers who had placed light orders for Fall goods earlier in the year were back to finalize and increase their buys.

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Pinup Girl Clothing: How Retro-Style Clothing Formed a Multi-Million-Dollar Company

By Deborah Belgum Senior Editor

Inside a sewing factory in South Central Los Angeles, mounds of colorful fabric are piled high as the buzz of sewing machines punctuates the air.

Rows of garment workers adroitly shape the yards upon yards of yellow, red and polka-dot cloth into dresses, skirts, tops and pants for **Pinup Girl Clothing**. The company produces clothing that takes its cues from the 1950s and 1960s, which has helped it grow from a small cottage industry started by Laura Byrnes in her living room to a \$10 million venture celebrating its 15th anniversary.

"I've always worn vintage fashion," said Byrnes, who shuns job titles but does call herself the "Supreme Overlord" of the concern. "When I went to the prom in 1986, I wore a vintage dress. I took my love for vintage and made it into a company."

In 1996, Byrnes was given a sewing machine that had

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Huf Skates Back to Fairfax

By Andrew Asch Retail Editor

Prominent Los Angeles-headquartered skate lifestyle brand **Huf** will revive its retail operations and open a flagship store at 451 N. Fairfax Blvd. by the end of this year, said Keith Hufnagel, the founder of the brand, who formerly ran a shop at 410 N. Fairfax in 2011 and, since then, has occasionally produced pop-up shops.

"It will be a brand experience," Hufnagel said of the upcoming Fairfax flagship. "It's the feel, the vibe—you get to see the entire brand."

Huf's return to Fairfax will be important to the street, considered a capital of skate and streetwear. Huf is considered one of the market's authentic brands, said Aaron Levant, founder of **Agenda**, a dominant streetwear trade show. "A lot of brands try to portray an authentic vibe with skate roots. Huf is one of the few brands with true skate roots and authenticity."

The store also will feature a café from Santa Cruz, Calif.—headquartered **Verve Coffee Roasters**, which runs a few cafés in Northern California and has been a foodie favorite. Visitors to the shop also will see a sculpture from Haroshi, a self-taught Japanese artist who creates art by recycling old,

used skateboards. Hufnagel directed the look of the upcoming shop, which will feature light woods, as well as **Plexiglas** and metal elements similar to a skateboard's.

The shop's apparel, footwear and accessories will be devoted to the Huf brand, which launched in 2002. There will be a shoe wall, as well as tables and racks with T-shirts, hoodies, wovens, caps, bags and wallets. Core retail price points range from \$30 to \$100. The flagship also will offer exclusive product such as a collaboration with San Francisco-headquartered **Golden Bear Sportswear**.

While Huf has been carried over the past few years by retailers such as **Ron Herman**, **Active Ride** stores and core shops such as **Brooklyn Projects**, the brand exited its own retail in 2011 due to a changing economy and a plan to focus on wholesale, Hufnagel said. He was glad to make a return to Fairfax. "It's a good street for skateboarding," said Hufnagel, who gained notoriety as a street skateboarder in the 1990s. "It's a good place for a brand to be. It's a family of brands." High-profile streetwear brands such as **Crooks & Castles**, **The Hundreds** and **Supreme** also run flagships there.

If the upcoming Huf flagship is deemed to be a financial success, more stores will be opened, he said. ●

With PLM, Evy of California Gets a Jumpstart on the Design Process

By Alison A. Nieder Executive Editor

For many apparel companies, Product Lifecycle Management (PLM) software is seen as a tool to aid in production. But when **Evy of California** added **NGC's NGC PLM** about two years ago, the company found the software changed the way the design department operates.

"Almost everything we make—if not everything we make—is made to order," said Kurt Krieser, chief executive officer of the Los Angeles-based company, which produces apparel for major retailers such as **Walmart**, **Target**, **Macy's**, **Dillard's**, **Kmart**, **JCPenney** and **Kohl's**. "Our product needs to be developed to create an order opportunity for a specific customer."

Much of Evy's business is with licensed characters such as **Sanrio's Hello Kitty** and **Disney's Elsa** from "Frozen."

"One of our challenges as a licensee is to differentiate the product from one customer to another," Krieser said. "In other words, Walmart has a different purchasing opportunity—although similar if it's the same character, whether it's Hello Kitty or if it's a Disney princess—but the garment itself is different, and the graphics are different and the presentation is different in order to not confuse the marketplace with product."

When Evy designers begin working on a new item, they need to know who the customer is and where it will be produced, which will affect the cost, lead time and, in some instances,

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INSIDE

Where fashion gets down to businessSM



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Inside JET John Eshaya's New Shop

John Eshaya crafted his own version of California cool in the past 20 years. His **JET John Eshaya** brand has been celebrated for its ultra-thin fabrics, as well as its T-shirts, sweats and jeans. The line is manufactured in Los Angeles and has long been sold in prominent boutiques such as **Fred Segal** in Los Angeles, where he started his career as a buyer.

The John Eshaya brand got a little bigger when he recently opened a boutique for JET John Eshaya at 8369 Beverly Blvd. in Los Angeles, near the city's Fairfax District, where the designer grew up.

The fashion star opened the boutique for the traditional business reasons—to sell his brand's clothes for retail price points and to give his retail partners and the fashion public the full view of his entire collection: jeans, blouses, sweats, printed shirts and some men's looks.

Eshaya also wanted to join the conversation on boutique culture. "It's a real specialty shop," he said. It is a statement in a market that supports only a handful of specialty shops, and there are fewer fashion choices. He said he hopes to provide a different point of view with his new shop, which opened in April.

Along with selling Eshaya's brand, the Beverly Boulevard shop also celebrates new looks by selling contemporary artists such as **Brian Schetzle**, vintage surfboards, vintage jewelry by **Hermès** and **Chanel**, and fine jewelry by his sister, Juliana Eshaya, who also manages the shop. Eshaya also designed the shop to be something of a hangout, with comfortable seats, copper piping racks inspired by his sister's jewelry, pine and redwood floors, and soft lighting.

Eshaya also runs a store at Fred Segal Santa Monica at the compound's 420 Broadway building. (Retailers housed in the compound's



BACK HOME: John Eshaya opened a shop for JET John Eshaya near the Fairfax District, where he grew up.

500 Broadway building left recently. The building will be redeveloped as a seven-story mixed-use site of residences and retail.) There also are two JET John Eshaya stores in Japan.

The JET John Eshaya label captures California style but puts its own mark on it, said Karen Meena, vice president of buying and merchandising at **Ron Robinson**, a Fred Segal boutique, which recently started selling John Eshaya. "It's casual chic," Meena said. "It is a style of what you think Los Angeles fashion would be—T-shirts, jeans and sweats—but he always adds an element that makes it fresh and surprising."

Eventually, he'd like to open a few more boutiques, but he said that he would prefer to grow his brand in a steady fashion. It's different than his design work, where he hopes to continually introduce something new.

"You become a creative junkie," he said. "Great thing about this business is that there always is something new. After one collection, it is time for another. Keep on moving."

—Andrew Asch

Birkhold Leaves Bebe

Steve Birkhold resigned as chief executive officer from **Bebe Stores Inc.** after spending 18-months trying to turn the mall-based contemporary retailer around, according to a company statement released June 12.

The San Francisco area-headquartered Bebe also announced that Jim Wiggett will serve as an interim CEO while the company searches for a permanent replacement for Birkhold. Wiggett is the chief executive officer of **Jackson Hole Group**, which runs offices in San Francisco and New York. Before starting that company in 2002, Wiggett served as an executive vice president for the **Moët Hennessey Louis Vuitton (LVMH) Retail Group**, according to the Jackson Hole website. One of Jackson Hole's areas of expertise is consulting on transforming businesses and advising CEOs on a wide range of organizational and human-resources issues.

Manny Mashouf, Bebe's founder and chairman of the board of directors, noted that the retailer was looking for new perspectives. "We are excited to welcome Jim to the team. Jim is a highly accomplished executive, with proven leadership capabilities, retail and merchandising expertise and a wealth of strategic business knowledge, and we look forward to his insights into the strategic direction of the company. We would

like to thank Steve for his contributions as CEO and we wish him well in his future endeavors," Mashouf said in a company statement.

Bebe suffered a crisis of confidence when Birkhold sold 140,980 shares of the retailer's stock in the open market on May 29. Media reports noted that the company's stock plummeted to a 52-week low during the first week of June.

The stock drama has been the most recent in a series of crises at the company. In February, a *Reuters* story reported that Bebe was exploring a sale and going private. Bebe and its reported partner in this endeavor, **Guggenheim Securities**, did not comment for the story.

Birkhold was hired in January 2013 to manage a turnaround for the company. He hired a number of new executives, and, in September 2013, he launched a campaign to boost the sex appeal of Bebe's merchandise, noting that the store's sex appeal is its greatest strength. But the company continued to suffer financially. For its third quarter of fiscal 2014, which was reported May 8, same-store sales decreased 5.7 percent and net sales declined 17.2 percent to \$93.5 million from \$112.9 million in the same time in the previous year. Bebe runs a fleet of 226 stores across the U.S., Canada, Puerto Rico and U.S. Virgin Islands.—A.A.

More Urban, More Fashion Forward: Phenomenal Threadz Opens in Inglewood

When Marena Downs bought a building in the 2600 block of West Manchester Boulevard in Inglewood, Calif., being a property owner had not been the first item on her list of things to do.

She wanted to build a fashion boutique, work with her friends and serve her community. On June 7, Downs realized those ambitions with the opening of the **Phenomenal Threadz** boutique at 2619 W. Manchester Blvd. The opening party featured fashion shows of the Los Angeles-headquartered brands sold at the boutique, including **Celebrity Pink**, **Symphony** and **Mustard Seed**.

Downs wanted to give women in her city a fashion alternative with the boutique. "We can go to **Macy's**, but we want something more urban and fashion-forward," she said. She also wanted to provide styles that she believed to be affordable. Retail price points range from \$17.99 to \$110 at Phenomenal Threadz.

The boutique works a bit like a co-op. Downs assembled a team of more than 11 friends to build the boutique, buy wholesale fashions for the shop and work behind the store counter. Some in the group have been friends since their high school years. They are businesswomen and social workers. One is a plumber, another is a probation officer and a third is an analyst at **Warner Brothers TV**. Downs eventually hopes to open more Phenomenal Threadz shops. She's also proud of an accomplishment for anyone who works on a team effort. "We can do this and still remain friends," she said.

Frances Harder, president and founder

of **Fashion Business Inc.**, a Los Angeles-headquartered nonprofit educational development center for the fashion industry, provided some consulting for the Phenomenal Threadz team. "They identified a niche market where they felt there is a need," she said. "Any time you have 11 people willing to work together to benefit the community, it



THE SISTERHOOD: A group of 11 friends, some of whom have known each other since their high school years, opened Phenomenal Threadz in Inglewood. Pictured from top left are Catina Smith, Alanecia Polk, Marena Downs, Salathia Smith and Melanie Ray. At the center is Yaisa Smith, and to the left are Tamanika Morten and Roshanda Wilkins.

is pretty amazing."

Downs also helps the **It Takes a Village Community Foundation**, a nonprofit that furnishes prom dresses to girls who cannot afford to buy the dresses for their high school proms.—A.A.

New CEO at AAFA

The **American Apparel & Footwear Association**, the Arlington, Va.-based apparel and footwear association, named Juanita D. Duggan its chief executive officer, replacing Kevin M. Burke, who left AAFA in January after 13 years with the organization.

Duggan is a longtime lobbyist who most

recently served as policy director at **Brownstein, Hyatt, Farber, Schreck**, the Washington, D.C.-based firm she joined in 2010.

Burke, who started with the AAFA in 2001, is currently president and chief executive of the **Airports Council International-North America**.

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True & Co.’s New Science of Bra Sizing

The quest to make a better bra is never ending, and San Francisco fashion tech company **True & Co.** believes that it has designed the big data way of making a bra with a spectacular fit.

On June 10, the company introduced **TrueSpectrum**, an algorithm-driven method of sizing bras. TrueSpectrum is shaped by more than 500,000 fit quizzes with women who offered information about their body types, said Michelle Lam, the co-founder of True & Co., who formerly worked as a **Bain & Co.** investor in e-commerce businesses.

“Data-driven design is an entirely new concept that’s just beginning to change the way that physical products are designed, engineered and produced,” Lam said about her company, which started business in 2012, when Lam became frustrated about finding a bra that fit. In the spring of 2012, Lam raised \$2.5 million in a first round of funding for True & Co. from venture capital companies such as **Crosslink**, **Cowboy Ventures**, **SoftTechVC** and **VegasTechFund**.

One reason for poor bra sizing, Lam contends, is that many bra makers stop their sizing efforts with the cup, which, they explain, merely measures the base of the breast, not the entire breast. Other bra fitters did not take into account the curvature of the breast or if there was more weight at the bottom of the breast. “When you wear a bra for 12 hours, where does it bulge?” Lam asked. “It transcends the whole measuring-tape business.”

The bra is one of the toughest parts of the body to find clothing with a good fit, said Linda Becker, who has run a New York store called **Linda’s Bra Salon** and has built a national reputation as a bra-fitting expert. “Trust me, it’s not easy for most women to find the right size and style on their own,” Becker said. “If a bra is one band size or one cup size off, it’s completely uncomfortable.



A look from True & Co.’s Uniform by Nikki Dekker. Photo courtesy of True & Co.

able. One band size too big means the whole bra won’t fit right and is sliding around and pinching here and digging there. One cup size too small and the underwire is crushing you and it’s hard to breathe.”

True & Co. has developed bras for many shapes and anticipates developing more. “The idea is to build a design and architecture that is flexible. Spandex is a best friend,” she said. Designer Nikki Dekker, formerly of **The Lake & Stars** label, signed on as True & Co.’s creative director in 2013. Currently, the label’s bras are only sold through its direct-to-consumer channel. Retail price points range from \$44 to \$68 for bras. On June 10, it also introduced a new basics and underwear line called **Uniform by Nikki Dekker**, which uses the TrueSpectrum sizing method.—*Andrew Asch*

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Calendar

June 16

CALA
Westin St. Francis
San Francisco
Through June 17

June 17

Licensing Expo
Mandalay Bay Convention Center
Las Vegas
Through June 19

June 19

“EDI and Large Retailers: A Newbie’s Guide” webinar by **Fashion Business Inc.** online

June 22

Fashion Market Northern California
San Mateo Event Center
San Mateo, Calif.
Through June 24

June 24

10th-anniversary celebration of the Single Kimono dress
Decades
Los Angeles
“Vintage Viewpoint,” a panel discussion presented by **FGILA**
FIDM Museum & Galleries
Los Angeles

June 25

“Become Your Own Sales Rep” webinar by **Fashion Business Inc.** online

June 26

The Professional Club’s Year-End Event
Ace Hotel
Los Angeles

July 5

Interfilière
Paris Expo Porte de Versailles

Paris
Through July 7

July 7

LA Fashion District Walking Tour by **Fashion Business Inc.**
Los Angeles

July 8

Venue
Cooper Design Space
Los Angeles
Through July 9
Fashion Culture Trade Fair, presented by **Fi3**
Barker Hangar
Santa Monica, Calif.
Through July 9

There’s more on ApparelNews.net.

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

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

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CEO/PUBLISHER
TERRY MARTINEZ

EXECUTIVE EDITOR
ALISON A. NIEDER

SENIOR EDITOR
DEBORAH BELGUM

RETAIL EDITOR
ANDREW ASCH

EDITORIAL MANAGER
JOHN IRWIN

CONTRIBUTORS
ALYSON BENDER

BEN COPE

VOLKER CORELL

RHEA CORTADO

JOHN ECKMIER

CAITLIN KELLY

TIM REGAS

FELIX SALZMAN

N. JAYNE SEWARD

MIGUEL STARCEVICH

SARAH WOLFSON

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DIRECTOR OF SALES
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LYNNE KASCH

SALES & MARKETING COORDINATOR
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SALES ASSISTANT/RECEPTIONIST
DAVID MIZE

ADMINISTRATIVE ASSISTANT
RACHEL MARTINEZ

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PHOTO EDITOR
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CONTROLLER
JIM PATEL

CREDIT MANAGER
RITA O’CONNOR

BUSINESS DEVELOPMENT
MOLLY RHODES

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(213) 627-3737

Fax (213) 623-5707

Classified Advertising Fax

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July 24 - August 1, 2014

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- Fashion Today: An Industry Overview
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- Fashion Employment Law
- Advertising and Social Media Legal Considerations
- Fashion M&A
- Real Estate Impact in Fashion: Retail Leasing
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SUMMER INTENSIVE SCHEDULE:

- **JULY 24TH** - Welcome reception
- **JULY 25TH & JULY 26TH** - Class sessions from approximately 9:00 a.m. - 6:00 p.m.
- **JULY 27TH** - Late morning class (approximately two hours) followed by Beverly Hills walking tour of the luxury brand flagships in the Rodeo Drive area
- **JULY 28TH TO JULY 31ST** - Evening class sessions from 6:00 - 9:00 p.m.
- **AUGUST 1ST** - Graduation ceremony and closing dinner

Pinup Girl *Continued from page 1*

been bought at a Liberace estate sale. With the machine and a few rudimentary sewing lessons, she started creating childrenswear for her recently born daughter, Milena. Then it was on to clothes for herself and her friends.

Things and ideas kept expanding to the point that in 1999, Byrnes decided to launch a website that took custom orders for the 1950s-era styles so cherished by the Rockabilly culture. Think dresses with full-circle skirts and tight waists, wiggle dresses, and capri pants. By this time, she had six seamstresses working for her.

"People could select a style, a fabric from 50 selections and then put in their measurements for bust, waist and hips," said Byrnes, sitting in an office above the factory and wearing bright-blue capri pants with a 1950s-style short-sleeve white blouse knotted at the waist.

That first year as an online company was tough. Byrnes said her capital outlay was \$6,000. Her revenues were \$3,000. "But we kept going," she noted. To beef up sales, she started selling third-party jewelry, accessories and shoes to go with her online styles. The second year, revenues rose to \$28,000.

The website and the fashions were perfect for the woman who loved the more ample skirts popular in the 1950s or who loved vintage styles in modern-day fabrics with a little spandex. Byrnes made sure she included larger sizes in her merchandise.

That's because a full circle skirt flatters just about any body shape. The 1950s look is popular at **Tatyana**, a collection and retail chain founded by Tatyana Khomyakova, who previously designed the **Bettie Page Clothing** brand. "Nowadays we find a lot of things in fashion are really small and really short," said Candace Rosales, assistant manager of the chain's San Francisco store. "Some women don't feel comfortable showing off certain body parts."

She said many of her customers feel the vintage look of dresses such as those made by Pinup Girl Clothing can be classy but still sexy. "It's get-up-and-go glamour," she observed.

Every year, there is an event called "Viva Las Vegas," billed as a Rockabilly four-day extravaganza, held at **The**



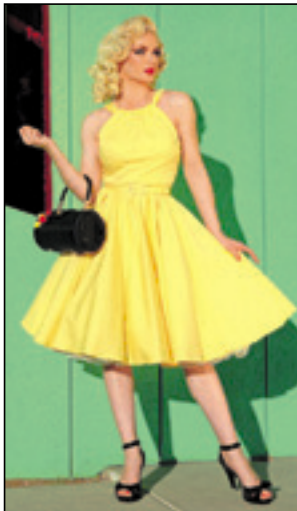
CREATIVE DIRECTION: Laura Byrnes, on the left, started Pinup Girl Clothing out of her living room. Now there are 13 people in the company, including Micheline Pitt, right, vice president of design and special projects.

Orleans Casino in Las Vegas. The show features a classic-car show, disc jockeys playing rock 'n' roll and oodles of people decked out in 1950s styles. Pinup Girl Clothing is always front and center at the event.

Renewed interest in 1950s-era clothing also has been sparked by television shows such as "Mad Men," now in its seventh season, observed Shareen Mitchell, an expert in vintage clothing and owner of **Shareen Vintage**. Who wouldn't want to look like Joan, played by actress Christina Hendricks, the show's bombshell secretary turned advertising-company partner, who wears a lot of wiggle dresses and fills them out nicely? "Joan has brought back the appeal of the wiggle dress," Mitchell said.

Shelly Erdmann, a sales associate at **The Way We Wore**, a Los Angeles vintage store on La Brea Avenue, has been seriously collecting and wearing 1950s-era clothing for the past five years. As a size 12 to 14, she feels the style is flattering to a woman who has hips not shaped like those of a 12-year-old boy. "With most vintage clothing, it is hard to find something that is in a size 12 or up," she said. "What I see Pinup Girl Clothing doing is a fuller skirt and tighter top, which gives leeway for different body types."

To accommodate different body types, Pinup Girl Clothing creates clothes that range in size from extra small to 4X.



FULL CIRCLE: A popular silhouette from the Pinup Girl Clothing line

Byrnes said the company's average customer is around 18 to 28 years old, but there are customers in their 40s, 50s and upwards. "Often our customer is a jeans and T-shirt girl who doesn't feel she fits the average look of a model in a fashion magazine," Byrnes said. "We have converted girls who didn't know how to dress."

In 2003, Pinup Girl Clothing started selling its collection to retail stores, which tend to be smaller specialty stores in smaller towns. And the company has an international following. Australia is the brand's second-largest market. Two stores in Dublin and one store in Cork, Ireland, are stocking the line as well as boutiques in New Zealand. Pinup Girl Clothing also sells its styles to websites in England, the Netherlands, Canada and Australia.

About 80 percent of sales now are done online with the rest to mom-and-pop retailers, said John Flores, the company's president and Byrnes' ex-husband. Two years ago, Pinup Girl Clothing opened its own store on Magnolia Boulevard in Burbank, Calif. The 4,000-square-foot shop is the prototype of what Byrnes hopes will be a franchised concept.

Made in USA

One of the driving forces for sales is that the majority of the line is made in Los Angeles. Micheline Pitt, vice president of design and special projects, designs the label's prints. The "Made in USA" label is a selling point that attracts a number of customers who increasingly look to see where their clothing is made.

But Byrnes did experiment with manufacturing in Asia. In 2002, she worked with a middleman to produce her line in Vietnam. Shipments arrived late and were getting delayed at customs.

Even though it is more costly to produce in the United States, Byrnes prefers to take less of a markup on her collection, which retails from \$48 to \$200.

She now works with an independent factory with 40 workers who deal exclusively with her label. It has worked out well. "There was a cost savings producing in Vietnam, but if something was wrong, it was a hassle," Byrnes said. Being a perfectionist who closely oversees how things fit and look, being closer to production was essential. "If something goes wrong here," she said, "it can be fixed at no extra charge." ●

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Honorees Steinberg, Zaffaroni Help Raise More Than \$500K for National Jewish Health

By Alison A. Nieder Executive Editor

The apparel community turned out to honor **CIT Trade Finance's** Debbie Steinberg and **Roth Capital Partners' Paul Zaffaroni** and raise funds for **National Jewish Health** at the Black and White Ball, held June 7 at **The Beverly Hills Hotel** in Beverly Hills.

The event, which was sold out weeks in advance, raised \$543,609 for the Denver-based hospital, which specializes in research and treatment of respiratory, cardiac, immune and related disorders.

"Events like this help us enhance our existing relationships and develop new relationships, [which] allow NJH to accomplish what we do ... allows us to do ground-breaking research and care for people worldwide, including California," said Rich Schierburg, chairman of the Board of Directors of National Jewish Health.

The **Los Angeles Professional Services**—a group of LA-based attorneys, factors, bankers, certified public accountants, manufacturers, retailers and other industry executives who support the hospital—presented Steinberg and Zaffaroni with its Humanitarian Award.

"Los Angeles Professional Services, by its generosity for so many years, has elevated National Jew-

nicity." Rather, he said, it's about providing access to healthcare.

Zaffaroni also thanked his parents and brother, who were in attendance, as well as the evening's guests.

"I know you all have millions of requests for your time and your money," he said. "Thank you for your generous support. It means a lot to us."

When Steinberg took the stage, she held up a copy of her prepared speech, saying: "It's 25 pages long ... 42 font."

She continued with the light tone, saying, "Anyone who knows me knows within a three-minute conversation you are sure to hear the F word. Yes, factoring has been very good to me."

Steinberg, who toured the Denver hospital with Zaffaroni earlier this year, was sincere when she praised the work done at National Jewish Health and the importance of the support of the apparel community.

"I've been involved in **City of Hope, Cedars-Sinai [Medical Center]** and the Los Angeles Professional Services, as well as other charities," she said. "I've seen first-hand how generous this industry is. Every one of you here tonight has made this evening possible. The work done at National Jewish Health is



Debbie Steinberg and President and CEO of National Jewish Health Michael Salem



Stu Steinberg, Debbie Steinberg and Paul Zaffaroni

ish Health to be the leader in respiratory hospitals for the last 115 years," said Michael Salem, president and CEO of the hospital. "We all take breathing for granted until we can't do it. For us these Humanitarian Awards are a very important part of National Jewish Health. Paul and Debbie represent the best of what the community has to offer."

In accepting his award, Zaffaroni said he was honored to share the stage with Steinberg, who he described as a good friend and a mentor.

"During the fundraising, I had to question what is an Italian doing raising money for National Jewish Health?" Zaffaroni joked, before adding, "It's not about religion or eth-



Before entering the ballroom at the Black and White Ball, guests enjoyed a tequila bar in an outside garden at The Beverly Hills Hotel.



Paul Zaffaroni with his brother, Craig Zaffaroni, and mother, Phyllis Zaffaroni

truly groundbreaking. To know what we all have done tonight will make others breathe easy."

Steinberg singled out her colleagues and coworkers, past and present, before thanking her husband, Stu Steinberg, who, with his wife and Zaffaroni, was a presenting sponsor of the evening.

"To my Stu, my partner in life, you make walking through life with you a joy," Steinberg said.

Before asking the guests to join her in a tequila toast, Steinberg said, "We breathe. It's the first thing we do, and it's the last thing we do. It's what we do in between the first and the last that makes a difference." ●



Dinner committee member and NJH trustee Mark Brutkus of Ezra Brutkus Gubner, Debbie Steinberg and last year's honoree Doug Smith of Smith Mandel and Associates.

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Technology: The Fashion Course You Can't Live Without

By Roy Shurling *Contributing Writer*

The next big name in fashion might be sitting in a U.S. classroom right now. But when that student walks across the stage to accept his diploma, how can he ensure his designs eventually walk the runway?

Educational institutions across the nation are preparing students to take on the intricacies of the fashion industry. But making a name for yourself in the fashion world today is much more than having a keen eye for detail, great style or the ability to draw a killer sketch. A student needs to not only know the creative side of fashion but also be business savvy. The journey of a design from concept to production at a targeted price point and quality level must result in both artistic *and* financial success.

We all know that fashion is moving faster than ever. A new silhouette or print can be all the rage one day, just to be forgotten the next. The only constant in fashion is change. To manage this change, as well as the nuances of the creative and business side of fashion, technology is crucial.

Today's fashion companies are adopting the latest and greatest software applications and hardware solutions—from design and 3-D product development to PLM [product lifecycle management] and automated cutting. School administrators are quickly adopting the same technology used in the “real world” to adequately prepare their students to hit the ground running after graduation.



Roy Shurling

To ensure this happens, **Lectra** partners with more than 850 schools around the world, including leading fashion and design schools, universities, engineering schools, incubators, and professional fashion associations. Lectra has developed technologies for every step of the product-development cycle, from design to production, and works with thousands of companies around the world—from small- and medium-sized businesses to global fashion leaders and from brands to subcontractors. Lectra aims to bring this knowledge to the next generation of fashion professionals by establishing these partnerships.

A great example comes from **North Carolina State University's** College of Textiles. The school boasts 61 state-of-the-art laboratories that feature the latest technologies, and the curriculum covers the entire spectrum of product development and every nanofiber in between. Schools such as North Carolina State are getting students excited about every stage of the development cycle, not just design. The integration of Lectra technology from design to production has provided a natural bridge between advanced research and industry reality.

Two other examples come from New York City. The **Fashion Institute of Technology** and **Parsons The New School of Design** have always been early adopters of new technology, and, because of this, the schools' students have developed a confidence that allows them to experiment freely with different styles. This confidence will allow the next wave of fashion pro-

fessionals to create collections that stand apart from anything done in the past.

Most importantly, the use of the latest technologies is paramount to developing a strong, differentiated, skilled labor force that can help reinvigorate the American fashion and apparel industry. We've all seen the resurgence of “Made in America.” As the movement continues to gain traction, many brands will source their talent from within the country, looking not only for designers but also the other professions critical to the development process, including patternmakers, sewers and cutting-room engineers. Educational institutions must produce students at a pace that meets this anticipated demand, and the students need to have a familiarity with the tools of the profession.

Technology is the key to not only supporting fashion as it is today but where it's going tomorrow. With the most advanced technologies, American companies will be able to get their products to consumers faster at the right price while also achieving enhanced profitability. Being at the forefront of technology is what built America.

It must start with the schools, and it is their commitment to arming students with the latest technology that will bring fashion to the next level. ●

Roy Shurling is the president of Lectra North America, a division of French technology solutions company Lectra, which provides technology solutions to industries using soft materials, including fashion, automotive, furniture and technical textiles.

TECHNOLOGY

Evy *Continued from page 1*

compliance.

“Our designers are tasked with creating product that we can actually produce for our customers over the lead time they need, at the cost they need and at a margin that's acceptable to make Evy sustainable,” Krieser said.

NGC PLM requires Evy designers to identify every component in a garment at the onset of the design process.

“You need to know the weight [of the fabric], you need to know the content, you need to know the country of origin, you need to know the cost,” Krieser said. Before implementing PLM, Evy designers would hand off a swatch to the fabric sourcing department, which would identify the fabric and go in search of production yardage.

“All the items that are available for use are in the system already,” Krieser said. “If you want to add a new item—a new trim, a new fabrication, a new weight, whatever—you need to go to the sourcing department and say, ‘I need a new product.’” The sourcing department begins working on it before the design process begins.

“So you can imagine how cool it is on the day that we get the order—we have every bit of information,” Krieser said. “That's game changing for us. We're doing all the work upfront. We're talking nickels and dimes and pennies difference in costing that we need to be within in order to hit the target pricing of our product. “We need to be very accurate if our customers are going to buy 20,000 to 60,000 units of a style.”

Training time

Training on NGC PLM took seven months, and Krieser acknowledges that the shift to PLM was challenging for some of his designers, who saw the new system as added work for them.

“The reality is the amount of work at the design level is probably about the same, but when you do the work it's entirely different,” he said. “Rather than doing it at [time of] order, we now do it at the point of creation.”

Additionally, some designers didn't want to have to identify all the components in the garment if they weren't certain the garment would be purchased.

“If we never sell it, that's lost effort,” Krieser said he was the thinking at the time. The reality was even if one style was dropped, the components entered into PLM remain in the system and would likely be used for other styles going forward.

“[The designers] found out over time that creating the database was initially a pretty big deal, but now it's easier and quicker [to design in PLM],” Krieser said.

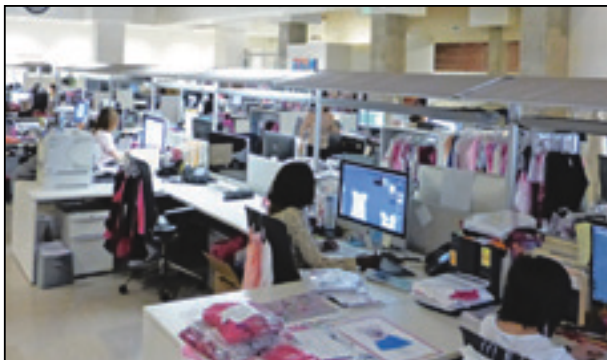
One big change with the adoption in PLM, Krieser said, was the skills needed for Evy's design assistants.

“Our level of design associates and designer assistants escalated,” he said. “[These are] better job positions with more skills required. Just to be a designer who can sketch doesn't cut it anymore. We need people who can define the product and make it work. It has greatly systemized what we do.”

With more capable design associates and assistants, Evy's designers now have less detail work to do and can spend time on other responsibilities, such as meeting with clients, Krieser said.

“This is hugely beneficial for my business,” he said.

Today, there are 106 PLM users among Evy's staff of 180, most of whom are based in the company's loft-like headquarters in downtown Los Angeles. The rest work in Evy's New York showroom, its offices in Mexico and Shanghai, or its distribution center in Commerce, Calif. Evy also has an office in Seattle, which handles all the screenprinting for sample garments.



TECHNOLOGY & DESIGN: Of Evy of California's 180 employees, 106 are using NGC PLM since the company implemented the product lifecycle management software about two years ago.

Selecting the solution

Before implementing PLM, Evy was using a manual system it had created on its own. The company was looking for a PLM solution that would integrate into its ERP (enterprise resource planning) system, NGC's Web-based ERP solution **NGC ERP**, previously called **Redhorse**.

“We've been a longtime user of Redhorse,” Krieser said. The solution tracks everything from orders to invoices to inventories.

“We needed simple integration into our ERP's systems,” he said. “We have pictures in there, we have color swatches, we have definitions. We have all these things that can be imported into our database so we know what the product is and we don't have to enter it again.”

Not every company uses PLM in the same way, Krieser said. Evy will design the product in PLM and create the tech packs with all the information about the garment and all the components needed to create it.

“All that information is stored on a style and season basis in PLM,” Krieser said. “When that style is purchased by the customer, it's imported into our Redhorse program, and all the data is carried forward. At that point, we know the yield, we know the grade rules, we know the sizing, we know all those things from the way it was designed from the ground up.”

If the garment is part of a full-package production order,

Evy's sourcing department will use the information from PLM to negotiate the price,” Krieser said.

“If we are producing the garment ourselves—that is, buying the fabric, hiring a factory to do cut, make and trim—then we have to source the fabric and we have to know exactly how much to buy, how much trim we need, how many care labels we need, and everything is carried forward from the design level.”

Evy produces apparel in about 11 countries, including China, Mexico, Guatemala, Indonesia and Vietnam.

No matter where the garment is produced, PLM helps Evy's team ensure all the details—from a bartack on the corner of a pocket to doubled-stitched belt loops or cross-stitched buttons—are recorded in the database. Plus, PLM keeps track of all the necessary approvals needed to create each garment.

“Do we have approval for the artwork from the licensor? Do we have the approval from [the] lab that we're required to get? All the little checkmarks that we have to check off. The system has been very helpful in tracking all the must-dos to make sure they're done before we go to the next step.”

That level of detail in the database also allows Evy to duplicate products.

“We're able to take a style, put new artwork on it and carry over a majority of data,” Krieser said. “That's especially helpful when you're doing hangtags and care labels and hangers, because they're customer-specific, and it keeps us from making mistakes.”

20M+ garments per year

The next phase of Evy's PLM implementation is to use the system to track the progress of production.

“That is something that has been on our agenda for some time, but we have not implemented it,” Krieser said. But he noted that tracking production will require all of his factories to participate in the process.

“It involves going to the factory, training them, making sure the data they're entering is the truth, the whole truth and nothing but the truth. And also [you need to be] able to audit that data and [make] sure that what they're entering is entered in a timely basis.”

For many apparel companies, adding PLM is a way to streamline the design and production process, eliminate costly mistakes, and save money, but Krieser said Evy had done much of that work even before adding PLM.

“We make more than 20 million garments a year,” he said. “It was way too much to document and verify all these processes [manually]. If you get a product that is adopted by a Walmart and you sell 700,000 to 800,000 units and you can't find the fabric—it's a disaster. It's so far beyond that now. I think the regimentation that was required is facilitated by PLM—with a little critical supervision. The system is supervising itself. You have to get the data in. So you're not sitting there saying, ‘Why didn't you tell us this? Why isn't this entered? Why don't you have the paperwork?’ All that has gone away out of our system.” ●



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Market *Continued from page 1*

Clicking at the CMC

June may spell gloom when it comes to the weather, but many showrooms at the California Market Center felt that the recent Los Angeles Fashion Market was anything but gloomy.

While buyers weren't breaking down the doors, there was a constant stream of store owners filling in their inventories with immediate orders while they were placing orders for fall.

"It's been a steady flow of stores," said Joyce Snyder, national sales manager for the vintage-inspired women's line **Stop Staring!** "The market for a June market has been good. I have opened some new accounts in Atlanta; Billings, Mont.; and Kansas City, Mo."

Snyder made several appointments with existing customers, but new accounts wandered in to her second-floor showroom, strategically located near the elevators. The Fall/Holiday collection for **Stop Staring!** was invigorated with some bright new colors, such as peacock blue and jewel tones. Longer sleeves were making their way into the Fall/Holiday 2014 collection, whose wholesale prices average around \$80.

The line, designed by Alicia Estrada, is popular for its 1950s-vibe dresses and because it is manufactured in the Los Angeles area. Snyder said just about every order included a peplum dress.

On the CMC's third floor, Jenna Fisher, the manager of the **Coin 1804** showroom, had seen bursts of business during the four-day market. Sunday was very busy, but buyer traffic had thinned out by Wednesday.

She said buyers were placing orders for immediate goods. Doing well for the **Coin 1804** line, headquartered in Los Angeles, were maxi skirts and tank tops. "We sell across the board, from young contemporary to misses," Fisher said.

Even though immediates were foremost on many buyers' minds, **Coin 1804** was previewing pre-spring knit tops in gray, blush, white and black to get feedback before producing the line, mainly made in Los Angeles.

Matt Gill, head of West Coast sales at the **XCVI** corporate showroom for the California lifestyle clothing collection, said he was pleasantly surprised by the June market. "Usually, June markets are slow in anticipation of **MAGIC** in August,

but this has been a great market for us. It is better than last March and last June," he said. "There have been more sales, and new accounts are finding us."

Not far down the hall at the **Hale Mary Showroom**, Haley Miller and Mary Cesario-Sofio saw buyers from some of the large stores they work. Reorder activity was fairly brisk. Particularly popular were faux-fur scarves, both long and short, for fall, wholesaling for \$15 to \$19, and a one-size-fits-all lace swing top that wholesales for \$13.

"It was not a negative Nellie market," Miller said.

The New Mart: More specialty

For Eme Mizioch of the **Joken Style Showroom**, the Fall II/Holiday '14 market was a revelation.

She forecasted a steady market, but foot traffic seemed up, and many buyers hailed from an unexpected source. She saw more specialty retailers than she had since the beginning of The Great Recession.

"I really thought that specialty was a dying breed," she said. "But they seem like they were back, and they were buying pushed-out deliveries." Texas-based **Kalcorp Enterprises Inc.**, parent company of specialty chain **Aggieland Outfitters**, shopped at **Joken Style** as well as **Sassy Prints**, a retailer from Georgia.

Mikey Herlo, director of men's sales for **Cotton Citizen**, a Los Angeles-based men's and women's collection where every garment is dyed by hand, said that market was great for his brand. It exhibited at the **Cohen Showrooms** in The New Mart. "Orders and traffic were up," Herlo said. Retailers browsing **Cotton Citizen** looks included **Ron Robinson** and **American Rag** as well as representatives from various Japanese retailers and distributors.

Vishaka Lama of The New Mart's **ShowroomFive21** showed Australian dress line **Lumier by Bariano**. She had appointments with her regular clients, who viewed her holiday dresses. "There's always new people who walk in," she said.

Liza Stewart of the **Liza Stewart** showroom in The New



HALE MARY: Mary Cesario-Sofio wears the popular-selling Luxe Junkie lace top, and Haley Miller wears a popular Luxe Junkie poncho carried in their Hale Mary Showroom.



Paige Smith, the designer of Los Angeles-based accessories line **Vere Verto**, which made its debut at the Cooper Design Space during LA Market

Mart's suite 900 also noted greater traffic compared with the June 2013 LA Fashion Market. The showroom exhibited lines including **Butterflyzebra** and **Only Hearts** during the market.

Cooper: June is for beginnings

June may be the second quarter for many businesses, but it represented a new beginning for Andie Verbance.

On June 1, she opened the **By Land + Sea** showroom in suite 205 of the Cooper Design Space. It's a co-op effort with the **Agent Icon** showroom. Verbance worked as a showroom manager at the Cooper for the past five years, and, by her account, she hit the ground running with her first show helming her own showroom.

Immediately after opening the showroom, she flew to the East Coast for some appointments. When she returned to Los Angeles, it was time for the market. "We had a great market. It was busy," she said.

Perhaps it was a case of beginners' luck. Like many markets, different showrooms fielded varying degrees of traffic and business.

➔ Market page 11



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The Mary Joya Showroom, which recently relocated to the Lady Liberty Building, was showing the recently relaunched Trunk Ltd. line, as well as Artisan Deluxe, the new collection from the founder of Antik Denim.



At Select, Miami-based accessories line By Lilla was doing well. The company's hair accessories can also be worn as necklaces and bracelets.



With 21 booths, Brand Assembly was larger than its show last June. Retailers such as Ron Herman, Nordstrom, Nasty Gal and Gap Inc.'s Piperlime shopped the show.



Los Angeles designer Anita Arze added new separates made from Modal and Tencel to her collection of high-end artisan sweaters handmade in Bolivia, which she showed at Designers and Agents.

For Michael Moshi of the Los Angeles-based **Lauren Moshi** brand, June was a market defined by steady growth. "Orders were as usual—nothing out of the norm—but overall, it was good," he said. "Traffic was at the norm."

For men's showroom **The Foundation**, traffic was a bit slow because the market was focused on women's fashions, said Brian Heslop, the showroom's West Coast sales manager. However, the foundation's eyewear representative, Michelle Mills, saw retailers such as **Revolve**, **Black Market** and **American Rag** for her client **Super by Retrosuperfuture**.

Lien Vets of the **Noella** showroom said the show was good, but she thought that buyers were not focused on new lines. Rather, they were embracing lines that had performed well for them in the past. Her showroom exhibited **SB47**, a New York-headquartered line that made its debut for Fall '14.

Another line making a debut at the Cooper was **Vere Ver-to**, a multi-functional accessories line designed and manufactured in Los Angeles, said Paige Smith, the designer of the handbags, which also could be used as backpacks and fanny packs. "It's still a new concept," she said of her line. "This show was about educating the buyers."

Low gear at the Gerry Building

Even though traffic was slow at the Gerry Building showrooms, a few new accounts were opened during market. Sunday was the busiest day of the four-day show.

"I did open a few new accounts, and my appointments came in, but I felt it was quiet. Yet the people who came were buying," said Karen Kearns, whose ninth-floor **Karen Kearns Showroom** carries five clothing lines, including **Ruiz by Yolanda** coats, **Olsen Europe**, **Ciao Milano** jackets and **Amy Brill** sweaters.

A floor down at the **Impulse Showroom**, owner Lori Marchand said the show was challenging because there really weren't that many buyers wandering through the building. "Generally, June is a good market for me, but this one was definitely challenging," said the showroom owner, whose lines include **Ball of Cotton** sweaters, **Amma** tops and **Oli-vi's** lace dresses.

Solid business at Lady Liberty

Mary Joya relocated her **Mary Joya Fashion** showroom to the Lady Liberty just two weeks before LA Fashion Market. The new space is one floor up from the showroom for **Free People**, which Joya also represents.

The Mary Joya showroom represents **Trunk Ltd.**, which recently relaunched, and **Artisan Deluxe**, the new collection from the founder of **Antik Denim**.

Trunk has already been picked up by **Kitson**, **Dash** and **The Den**, and Artisan Deluxe has been picked up by **M. Fredric** and **Ron Herman**.

"Our June market is about getting caught up with my accounts for Fall and Holiday," she said. "People will come and revisit their Fall order—and beef it up because they find out that certain categories are selling."

Joya said she saw buyers from Alaska, Hawaii, Colorado—"the whole West Coast"—as well as several Japanese accounts that she sees every market.

"We do appointments, so we know if it's going to be busy ahead of time," she said.

Many buyers weren't ready to buy true Fall items such as sweaters and jackets until now, she added.

Joya's showroom shares space with three other showrooms: **The Bar**, the **Hanger Showroom** and the **McMillan Showroom**.

Selena Slogar, owner and director of the Hanger Showroom, said she was expecting June to be a smaller market but said some buyers skipped Los Angeles market because many downtown LA hotels were already booked because of the **E3** convention. Plus, for her retailers, Fall has already been booked.

The Hanger showroom carries Los Angeles-based **Karen Zambos**; **Ministry of Style**; **Ringuet** and **Lola vs. Harper**, both from Australia; and **Shilla**, which she described as her "under-\$100" line.

Sabrina McMillan, owner of the McMillan Showroom, said buyers were looking for the "next, new, different—but at a good price."

Buyers are also asking for Immediates, she said. "I'm selling leather more than anything. It's been my shining star this market."

McMillan carries **Bel Kazan**, **Boxy T's** and **Donna di Eleganza**, as well as **Suzywan Deluxe**, a new jewelry line from Sweden.

Upbeat at Designers and Agents

The mood was upbeat during the June 9–11 run of Designers and Agents at The New Mart, which drew buyers from **Fred Segal**, **Nordstrom** and **Anthropologie**, as well as boutique retailers from California, Colorado, Texas, Kentucky, Tennessee, Minnesota and Alaska.

"The mood has been really good, really positive," said Barbara Kramer, co-owner of D&A.

Anna Menitskaya of Los Angeles-based **Mijo by Michelle Jonas** said the first day of the show, in particular, was busy, although by the second day of the show, she had primarily seen only California stores.

"People come to see us from all over California," she said.

Most retailers were asking for Immediate deliveries, Menitskaya said.

"That's the need—to fill shelves right now," she said. "It is a trend, to have the purchase date as close to delivery as possible. We produce domestically, so we are able to meet the demand, and we sell to small boutiques."

This was the first time at D&A's Los Angeles show for Juliane Camposano, owner of Brooklyn, N.Y.-based **Rosel**, a collection of natural, organic and recycled-fiber fashion made in Peru, New York and Los Angeles.

"It's been amazing," Camposano said.

The designer had tried to land West Coast orders by directly contacting retailers but found the setting at D&A much more successful.

"This [show] has been a much better opportunity," she said.

Rosel was showing in D&A's Green Room, the annual showcase of new ethical and sustainable brands. The section is open to brands that have never shown with D&A before, and many go on to participate in some of the larger D&A shows, Kramer said. In addition to meeting with buyers, the Green Room provides a place for these designers to meet and network.

"This is the opportunity for them to connect with other designers, so many friends and collaborations get made here," Kramer said.

Returning D&A exhibitor Anita Arze was showing her **Anita Arze** collection of high-end artisan sweaters handmade in Bolivia. Wholesale priced from \$224 to \$284, the pieces have a relaxed, easy fit and a look Arze calls "casual luxury."

"It's not mass produced," she said. "It's that special heirloom piece in your closet you're going to pass on to someone someday."

This season, Arze introduced separates to go with the knits. Made in Los Angeles, the pieces are designed in eco fabrics such as Modal and Tencel.

Arze was showing her collection in a booth with Marie Shaffer, who was exhibiting **American Dress Code**, a new line from the former owners of **Blue Cult**.

The men's and women's premium-denim line featured novel details such as an offset hidden zipper on the "Mary Jane" jean or the cargo pockets on the "Skinny Sailor" style. In addition to denim, the collection features corduroy, sa-

teen and engineer-stripe fabrications. Wholesale prices range from \$89 to \$129 for women's styles with stretch and \$119 for men's rigid denim styles.

Shaffer, who previously ran the **Tool Box** showroom in The New Mart for many years, said she knew June market was one of the slower of the year but had appointments with **Bloomingdale's** and **Nordstrom**.

Select opportunities

Traffic was light at the Select show, held June 9–11 in the CMC fashion theater, but exhibitors reported seeing a few key buyers.

Los Angeles denim line **Grace LA** has a showroom on the fifth floor of the building but also decided to show at Select.

Sales rep Beth Amoah said June is typically a slow month, but she met with local buyers as well as two from Canada and another from Colorado.

Grace LA is known for its embellished pockets and had several new designs, including an Aztec-inspired pattern in crystal.

This was the second time showing at Select for Miami-based accessories line **By Lilla**. The company makes hair accessories that can also be worn as necklaces and bracelets. The current top seller for the company is a leather hairband/bracelet made in Colombia, where the founders of the company are originally from.

Sarah Zane Moore, director of sales for the company, had just returned from markets in Dallas and Atlanta. She said the company had shown at Select in March and had an "incredibly fantastic" show.

"[This] show is not super busy, but we did just fine," she said. "We need to do all the shows. If we build it, they will come."

The accessories are wholesale priced from \$3.50 to \$18 for styles with antique lace, and all the pieces are handmade to order in Miami.

Brand Assembly celebrates milestone

The Brand Assembly trade show celebrated its first anniversary during its June 9–11 run at the Cooper Design Space.

More brands did business at the most recent show compared with its June 2013 show. There were 21 booths at the most recent Brand Assembly, compared with 15 booths at the June 2013 show, said Hillary France, co-founder of the show. However, whether the show hosts more booths or less booths is not important, France said. "It's a tightly edited show, and all of the brands work together," she said. "We want to make sure that buyers don't feel overwhelmed and that brands have the time to work with the buyers and not feel rushed."

She said retailers such as **Ron Herman**, **Nordstrom**, **Nasty Gal** and **Gap Inc.'s Piperlime** visited the most recent show.

Jennifer Waycott, a sales rep for the **Gorjana** label, based in Laguna Beach, Calif., said the show went beyond her expectations. "Shows in June are more of an appointment-based business," she said. "But we established new business through walk-ins," Waycott said. Gorjana took more than 20 orders during the show.

Many of the vendors at the show, such as Anna Boggs of Los Angeles-headquartered line **Rachel Zoe**, said traffic followed a certain rhythm. "The first day was steady. The second day I was slammed. The third day was quiet," Boggs said of the show.

Most of the vendors showed Holiday collections at the show. Some showed styles that had delivery dates of Dec. 30. ●

California may well be the mecca for students committed to the study of the fashion industry in all its aspects. These schools provide the type of cutting-edge education that keeps the industry humming with fresh ideas, the latest technology, and news ways of propelling the apparel business into the future.

What is the one most important thing a potential attendee should know about your school?

Joe Farrell
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FCI The Fashion School

FCI The Fashion School does not offer any General Education classes. Rather, the school's focus is only on fashion. Most private fashion schools require that students take G.E. courses and charge high tuition for these non-fashion courses. Potential students can save money by attending any community college for these G.E. courses and then come to FCI.... "only for fashion."

David P. Ysais
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Staci Jennifer Riordan
Loyola Law School
Executive Director of the Fashion Law Project

The Fashion Law Project at Loyola Law School, Los Angeles, is dedicated to helping its students excel at careers in the fashion industry through a multi-pronged approach: classes in critical subject areas, experiential learning through clinical training, and regular symposia that convene fashion-industry power players for discussions of emerging issues.

Kathryn Hagen
Chair of Fashion Design
Woodbury University

Woodbury Fashion Design cares about the individual student and is dedicated to developing his or her unique voice. We are hands-on.

What do you do to recruit the most desirable student body?

FCI The Fashion School

Alumni students are our best marketing tool. The vast majority of our graduates speak highly of our school and help us at many school events.

Los Angeles Trade-Technical College

Trade-Tech looks for students who are willing to work hard. Our doors are open to anyone with drive and purpose, and we reach out to students from all over the world who are motivated. You'll see us recruiting at inner-city high schools here in Los Angeles,



Amish English, Sophomore Group Collection, Woodbury University



Mariam Sabha, Sophomore Swimwear Design, Woodbury University



Cynthia Arias, Senior Collection, Woodbury University



Loyola Law School's downtown Los Angeles campus is celebrating its 50th anniversary on Albany Street. The campus was designed by world-renowned architect Frank O. Gehry, who was awarded the prestigious 25-Year Award for the design by the American Institute of Architects.



"Legality of Influence" considered the role of social media in fashion advertising and the use of disclosures in an area where the line between editorial and advertising content can easily be blurred. Participants were (from left) Candice Hyon, corporate counsel of marketing, privacy and intellectual property, Forever 21; moderator Oren Bitan, associate, Buchalter Nemer; Lauren Indvik, co-editor-in-chief, Fashionista.com; event creator Staci Jennifer Riordan, executive director of The Fashion Law Project and partner and chair of the Fashion Law Practice Group at Fox Rothschild LLP; Stacy Procter, staff attorney, Federal Trade Commission; and Rey Kim, general counsel and senior vice president, legal and business development, Halston.



Staci Jennifer Riordan, executive director of The Fashion Law Project and partner and chair of the Fashion Law Practice Group at Fox Rothschild LLP

while providing information on our website that draws international students as well.

Loyola Law School

The Fashion Law Project provides a unique curriculum, the first of its kind on the West Coast, taught by top practitioners. The executive director and primary faculty member is Staci Jennifer Riordan, partner and chair of the Fashion Law Practice Group at Fox Rothschild LLP. Other key faculty members include Deborah Greaves, former general counsel of True Religion Brand Jeans. The project's programs draw speakers from some of the biggest names in fashion.

Woodbury University

Project an image of relevance and innovation. Ignore boundaries. Nurture passion and reward hard work. Offer custom specializations. Teach current industry practice. Creative synergy draws good students.

What notable events do you have coming up?

FCI The Fashion School

Our student fashion show, where potential students can see the collections our students have made in such a short period of time.

Los Angeles Trade-Technical College

Every semester we hold our traditional Gold Thimble Fashion Show, which showcases designs from graduating students and draws hundreds from the community. Our most recent Gold Thimble donned a Hollywood theme and was called "Lights, Camera, Fashion." The next one will take place in December.

Loyola Law School

The project's Fashion Law Summer Intensive Program will be held from July 24 to August 1, 2014. Providing its students with a concentrated immersion into the world of fashion law, the program is designed for students in the fashion industry, practicing lawyers, and fashion industry professionals.

Woodbury University

One of our recent graduates will be featured at 2014

Vancouver Fashion Week. Also, Dapper Day at Disneyland, 2014—a fabric fundraiser and curated drawing studio. Plus, our second collaboration with the Burbank Philharmonic. Select seniors design and build couture gowns for the Philharmonic's soloists. Also, the Lookbook Editorial Shoot in February, as well as new installations of young, up-and-coming LA designers, plus the 51st Woodbury Fashion Runway Event in May 2015.

What do you do to help graduating seniors get jobs?

FCI The Fashion School

Network, network, network. Students that graduate are exposed to our vast fashion network with on-the-job training.

Los Angeles Trade-Technical College

It is a requirement that our career-technical faculty request input from industry partners. Part of that relationship is the understanding of trends in the industry and identifying job openings and career opportunities. Our instructors provide the best source of placement choices, and our campus Career Center provides support to students in areas such as resume writing, professional appearance, and interview preparation.



2014 Spring "Gold Thimble" Fashion Show at LATTC



FCI Fashion Design students tour the Diane Von Furstenberg "Journey of a Dress" exhibit

Loyola Law School

The Fashion Law Project provides its students with important networking opportunities. The school's newly formed Fashion Law Society gives students a chance to liaise with practicing fashion attorneys and executives. Loyola's Fashion Law Sub-Concentration includes individualized career counseling from adviser Riordan, who has placed students in externships that resulted in full-time offers.

Woodbury University

Our industry-savvy faculty members connect students to relevant internships that can turn into post-graduation jobs. Joy Rich, BCBG, Lily et Cie, LACMA, Alexis Monsanto, Clade, Skaist Taylor, Rik Villa, and Universal Studios are just a few of the par-

ticipants.

Woodbury students begin the portfolio process in junior year, so their books and web portfolios are beautifully developed by graduation. Specializations such as Denim Studies, Costume, and Shoe Design help graduates gain access to good jobs. Entrepreneurial and professional practice skills are also emphasized, so many students have their own business even before they graduate.

What is your job placement rate after graduation and in which areas of the industry?

Los Angeles Trade-Technical College

Not only do we have a placement rate that hovers near 80%, but

we also send graduates to fashion jobs all over the world.

Loyola Law School

Loyola Law School launched The Fashion Law Project this past academic year, and some members of the inaugural class have already received offers to work in fashion law.

Woodbury University

Since 2011, most Woodbury fashion graduates have gotten relevant industry jobs. Some have chosen to stay independent, making a name for themselves in a variety of arenas.

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Resume to: tlamantain@selfesteemclothing.com

LICENSING ART DIRECTOR

Are you an energetic, artistic, & fast-paced Licensing Art Director who's ready for new challenges & growth? If so, we would like to hear from you. We are a major Southern California apparel manufacturer, & we have an immediate need for a first-rate Licensing Art Director to provide leadership, innovative thinking, & state-of-the-art designs in managing our licensed products & brands. Additional responsibilities include working with our textile artists, monitoring their work, & helping them reach their creative potential. You will be engaging in daily communication with our licensors & serving as the company's central link to them. It is essential for you to have great communication skills, verbal as well as written. Outstanding interpersonal skills are also a must, along with proven ability to work extremely well with licensors, fellow employees, & company management. The ideal candidate will have at least 10 years of exp. in managing textile prints. Solid leadership & managerial skills are required, along with expertise in printing processes & methods. Advanced skills in Photoshop, AI, Excel, & Word are also needed. Excellent pay & benefit package.

Submit your resume to fashionshr@gmail.com

PATTERNMAKER

Growing Girls Clothing Company in Burbank seeking a Production Patternmaker. Min. 10 years exp. and knowledge of PAD is a plus.

Please email resume to annetter@vesturegroupinc.com

Salesperson for a Garment Dye House w/ Customer Leads

To Work with Local Garment Dye House
Specializing in Reactive, Union & Pigment Dyeing.
Good Commissions!!
Call 323-267-1377

ASSISTANT DESIGNER

OC BASED MANUFACTURING COMPANY IN NEED OF AN EXPERIENCED DESIGN ASSISTANT. MUST HAVE STRONG KNOWLEDGE OF EXCEL, PHOTOSHOP AND ILLUSTRATOR. EMAIL RESUME JOSY6237@SBCGLOBAL.NET

Sales Rep.

Looking for a Experienced sales rep. in the textile/fabric industry. Must have great communication skills and experience in swim wear fabrics. We specialize in swimwear fabrics, nylon spandex, poly spandex, fish nets, nylon mesh and more. EMAIL:INFO@ESTEXINC.COM

To place a Classified Ad Call Jeffery 213-627-3737 Ext. 280

Jobs Available

PRE-PRODUCTION ASSISTANT

Premium Denim Manufacturer seeks a Pre-production Assistant. Related responsibilities, not limited to - spec protos/prod styles before/after wash, send out/track smpls for all operations, pull trims, prepare packets, maintain library log sms, fit apprvls, T.O.Ps., file pattern cards, enter TOP scans, create fabric cards, log fabric shrinkages. Candidate must have at least 3 years' experience in Premium Denim and garment dye.

Email resume to Pre-production dept.

Attn. Becky - ads@netnotify.net

CUSTOMER SERVICE

Requirements for a fast-paced t-shirt mfg co.

- * Strong written & oral communication
- * Bilingual in Spanish a must
- * Organized & self-starter
- * Proficient in reports, Excel, Outlook & ApparelMagic a +
- * Minimum 2 years' experience in apparel industry

Email Resume & Salary requirement to:

bwapparelhr@gmail.com

PURCHASING AGENT/TRIM BUYER

Garment & shipping supplies distribution company in LA has an immediate need for a Purchasing Agent. This is a full time position. Must have excellent negotiation, communication, and math skills, be computer literate, organized and must be able to work well under pressure. Please send your resume to 72@scicorporate.com

PRODUCTION

Looking for highly motivated individual with experience in textiles. Minimum of 2 years experience in domestic or import production (or both). Knowledge in Omnis & Mod2 a plus. Please fax resume at 562-942-0377

Admin & Bookkeeper

Established apparel corp in Downtown LA needs a highly qualified person. Well-versed with Quickbooks, AIMS and current Microsoft Office. Could do AR, AP and simple bookkeeping. Extremely reliable, flexible, team player and detail oriented. Email Isaac@dolcecabo.com.

Quality Assurance Manager

The Quality Assurance Manager will ensure all textile products being produced in our production facility meet the high standards of Matteo.

Apply at www.matteohome.com/jobs

Sales / Marketing

looking for an in house salesperson for spandex/Fancy line.

Visit: www.bnbtextiles.com

Contact: behdad@bnbtextiles.com

Sales Rep.

We need a sales rep with a lot of experience to work for Stylish, selling swim wear. Some one who has a customer list willing to buy our swim suits. (213) 765-0988, stylish735@gmail.com

**To place an Ad Call Jeffery
213-627-3737 Ext. 280**

Jobs Available

SALES REP NEEDED!

Need for both modern Missy line and Jr line. Looking for someone who has established relationships or experience with LARGE retailers such as Target, Kohls, Walmart, Marmaxx, Ross, JCP, Sears, Maurice's, F21 etc. Commission+Salary. LA based- travel to NYC and other appointments when needed. please email : info@trendrequest.com

GRAPHIC ARTIST & TEXTILE DESIGNER

Stony Apparel -seeks Senior-level graphic artist and textile designer. Min. 3+ yrs exp. in junior graphics. Strong textile background a must with ability to create complex repeats in both Photoshop and Illustrator. Working knowledge of color separation and creating production-ready art for embroideries, screen-prints, sublimations and running fabric. Exp. in kids' graphics is a plus.

Please e-mail resume to: hr@stonyapparel.com

SHIPPING & WAREHOUSE MANAGER

Requirements for a fast-paced t-shirt mfg co.

- * Manage fabric & garment inventory
- * Shipping scheduling
- * Written & oral communication in Spanish
- * A leader, organized & self-starter
- * Proficient in excel, outlook, UPS
- * Minimum 5 years' experience in apparel industry

Email Resume & Salary requirement to:

bwapparelhr@gmail.com

SWEATER - PRODUCT DEVELOPMENT

Sweater company is looking for you if you have:

- 1) 1 year minimum hands on Sweater experience
- 2) Photoshop/Illustrator/Excel software
- 3) Mandarin/English bilingual

Please send resume: empcon14@gmail.com

TUKA TECH PATTERNAKER

Young contemporary company has an imm. opening for 1st through production patternmaker w/ min. of 8 yrs experience. Expertise in tops & dresses in woven fabrication a plus. Must have knowledge in excel, self-motivated, detailed-oriented & have great communication skills. Resume to sarah@azizla.com ATTN: SARAH

Receiving and shipping coordinator

Fashion Manufacturer and Importer seeking a highly self starter and extremely organized individual. Must be able to multitask different things at once. Must be computer savvy. Must be able to lift and carry 40 lbs. Send resume to: Renato@poemasa.com

1st Production Patternmaker

Contemporary Clothing Mfg. Company is seeking Patternmaker with experience in PAD System; Specializing in garment dye, spec'ing & testing knits & woven.

Please fax resume to: Martha @ (323) 231-5231

Cashier/Personal Assistant

Cashier/Personal Assistant Urgently Needed 18 years and above For more information please contact: edwardchell@hotmail.com

Jobs Available

Shipping Clerk

Must have exp in Pick and Pack, UPS System, Bill of Ladings, Depart store Distribution

Email HR@ddaholdings.com

Sales Associate

Young contemporary women's line in Los Angeles looking for an associate sales person with minimum 2 years of experience in sales. Ideal candidate must have good communication skills, self motivated and comfortable with making picture packets. Pls direct resumes to info@nicollette-la.com, fax 213-746-0990

Real Estate

Garment Buildings

Mercantile Center

500 sq. ft. - 16,500 sq. ft. Priced Right.

Full Floors 4500 sq ft.

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Parking Available - Good Freight.

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Design Patternmaker Garment Lofts

300 sq ft - 1,000 sq ft.

Call 213-627-3755

SPACE FOR LEASE

* In newly renovated Anjac Fashion Buildings in the heart of Downtown Fashion District.

* Industrial, retail and office space also available throughout the San Fernando Valley.

* Retail and office space also available just south of Downtown.

213-626-5321 or email info@anjac.net

Jobs Wanted

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BASED IN DTLA

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www.latelier-la.com info@latelier-la.com

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