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SWIM SCENE

Australian swim line Seaster was one of the many swim and surf brands featured on the catwalk in the daily runway shows at the recent Surf Expo show in Orlando, Fla. For more from Surf Expo, see page 8.

PHOTO COURTESY OF SURF EXPO

INDUSTRY FOCUS: BOUTIQUES

Retailer Q&A: With Abundant Consumer Choices, Boutique Retail Blazes New Paths

By Andrew Asch *Retail Editor*

Boutique retail has traditionally been a tough, creative and potentially lucrative venture, but over the past years it has been uniquely tough.

With a steady drumbeat of constant promotions from major retailers and the high degree of convenience offered by e-commerce, boutique retailers have been forced to find new ways to make their style of retail a compelling choice.

In this time of seemingly unlimited choice for consumers, three prominent Los Angeles-area boutique retailers spoke with *California Apparel News* about how they strive to offer the public something unique. For Ron Robinson, who founded the **Ron Robinson** anchor of the **Fred Segal** compound of stores in Los Angeles and, since November

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TECHNOLOGY

Fashion Meets Tech at Melange Live Event at The New Mart

By Alison A. Nieder *Executive Editor*

The worlds of fashion and technology merged at the launch of **Melange Live**, a conference that explored new developments in e-commerce, mobile/digital payments, brand building using social media and new innovations in wearable technology.

“It has become a mobile-first world,” said Tom Keefer, who cofounded and organized the Sept. 16–17 event at **The New Mart** in downtown Los Angeles. Tom Keefer is a Los Angeles-based youth-marketing specialist who has worked with **Newsweek Intl.**, **LA Gear**, **K-Swiss**, **Mattel** and the **BBC Worldwide Global Licensing Team**.

In recent years, the term “omni-channel” has become the buzzword for retailers looking to merge their bricks-and-

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Where fashion gets down to businessSM



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FIBER & FABRIC

A CALIFORNIA APPAREL NEWS SPECIAL SECTION

Please Do Not Enter Boutique Now Says, 'Come In'

The boutique **Please Do Not Enter** has finally set a welcome mat for the general public in downtown Los Angeles.

Once tucked away in the aeries of the 12th floor of the **PacMutual Building**, which is a neighbor of the historic **Millennium Biltmore Hotel**, **Please Do Not Enter** set itself up for a collision course with the public.

It moved to a 2,000-square-foot storefront space at the building, which also is the address for the headquarters of retailer **Nasty Gal Inc.** (PacMutual also made business headlines on Sept. 9. The 1920s-era building was sold for \$200 million.)

Art kids, fashion people and the simply curious will be able to wander into the store, located at 549 S. Olive St. It offers European fashions for men and women, homewares, fragrance, accessories, jewelry, and books on art and architecture as well as pieces from European and U.S. artists and designers represented by the store's co-owners, Nicolas Libert and Emmanuel Renoird. They also maintain homes and run businesses in their native France.

Libert said that the time was right to move from their once difficult-to-find, appointment-only shop. Libert and Renoird moved to

downtown because they loved its architecture and its arts scene. But with the recent revival of downtown Los Angeles into a district of nightclubs and restaurants with adventurous menus, the district is becoming more discerning and sophisticated, he said.

"It now brings the urban spirit that was missing during the past decades in the City of Angels," Libert said.



WELCOME: Nicolas Libert, left, and Emmanuel Renoird of **Please Do Not Enter**

On Sept. 23, **Please Do Not Enter** produced "Metamorphosis by Jean Louis Gaillemine," an art show in the new space. The store also will offer apparel brands the co-owners find at **Paris Fashion Week**, including French and Belgian brands **Misericordia**, **Walter von Beirendonck**, **Lemaire** and **Denis Colomb**, an American brand.

The store opened for business in June 2014 with a name informed by a puckish sense of humor and an invitation to discovery. "Please Do Not Enter" is a sign often seen on art museum walls when an installation is changing. "You try to stick your foot in the room and see what is new," Libert said of his reaction to signs such as **Please Do Not Enter**. "The idea is a running story. Things are changing all of the time."—*Andrew Asch*

PacSun Facing Wage-Theft Lawsuit

On-call scheduling is a practice in retail when the sales staff is required to call store management in order to get a green light to come to work.

Prominent mall retailer **Pacific Sunwear of California Inc.** was sued in Los Angeles Superior Court by a former employee for this practice, which the plaintiff, Shayna Broadstone, contends resulted in lost wages and haywire scheduling.

Her attorneys, from the Los Angeles firm **McNicholas & McNicholas LLP**, filed a class-action suit against the Anaheim, Calif.-headquartered retailer on Sept. 16, said Patrick McNicholas, a partner in the firm and an attorney for the plaintiff.

"It is generically described as wage theft," McNicholas said of the practice of on-call scheduling. "It is unfair."

Craig Gosselin, general counsel for PacSun, said that the retailer had not been served with the complaint and would not comment on the matter.

The 16-page complaint states that PacSun violated California's reporting time pay requirement, Wage Order 7-2001. It states that each workday that an employee is required

to report to work but is not put to work after reporting, the employee will be paid for half of the day's scheduled work.

The complaint alleges that Broadstone was not paid for the half time mandated by state law when she worked on-call hours at the PacSun store at the **Glendale Galleria** retail center in Glendale, Calif., from August to December 2011.

The complaint states that during her tenure at the store, Broadstone was frequently scheduled to work on-call shifts during days when store management scheduled her to work. She also had to call in on days when she was not scheduled to work. She typically had to call management an hour before her shift in order to confirm if she was needed in the store. "In reality, these on-call shifts are no different than regular shifts," the complaint stated. "Defendants have misclassified them in order to avoid paying reporting time in accordance with applicable law."

McNicholas & McNicholas has recently filed a suit against **Gap Inc.** for alleged violations of reporting time, McNicholas said.—*A.A.*

Coeur Trade Show Moves to New Location in October

Coeur, the bicoastal accessories and lifestyle show, is moving its Los Angeles show to the **Alexandria Ballrooms** in downtown LA for its Oct. 12–14 run.

The show will be held at the Mezz Ballroom of the newly renovated event space, where exhibitors will show their collections in a light-filled venue with old Hollywood glamour.

There will be shuttle buses available between the venue, located at 501 S. Spring St., and the **Cooper Design Space**, where **Coeur** Los Angeles was held since its launch in 2011.

There will be a cocktail reception for buyers on Oct. 12 featuring drinks by the **Cocktail Cook** and hors d'oeuvres by chef Josef Ceneno of **Baco Mercat**, **Bar Ama**, **Orsa & Winston** and **Ledlow** restaurants. Orsa & Winston will also be catering lunch for buyers and guests during **Coeur's** three-day run.

The trade show has also begun working with **Showroom Exchange /Ready To View**, which helps designers and manufacturers

manage orders, retail contacts and daily operations.

This season, **Coeur** is also launching **Coeur x Capify** in partnership with **Capify**, a New York-based 13-year-old company that provides working capital to small- and medium-sized businesses. With offices in the United States, Canada, the United Kingdom and Australia, **Capify** offers funding up to \$1 million through its Merchant Cash Advance and Business Loan programs.

"The fashion industry is an important part of our economy," said Eric Gunther, **Capify** director of business development, in a company statement. "My experience in both apparel and finance has always focused around encouraging innovative brands and retailers to grow and achieve success."

For more information about **Coeur**, visit www.coeurshow.com. For information about **Capify**, visit www.capify.global. For information about **Showroom Exchange**, visit www.showroomexchange.com.—*Alison A. Nieder*



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Calendar

Sept. 25

CMC Sample Sales
California Market Center
(participating showrooms)
Los Angeles

Sept. 27

LA Gift & Home
California Market Center
Los Angeles
Through Sept. 29

Market

LA Mart
Los Angeles
Through Sept. 29

Sept. 28

LA Textile Show
California Market Center
Los Angeles
Through Sept. 30

Factory Direct

The New Mart
Los Angeles
Through Sept. 30

Sept. 30

"From Design to Distribution," a Factory Direct seminar
The New Mart
Los Angeles

Los Angeles County Economic Development Corp.'s 2016–2020 Economic Forecast
Omni Hotel
Los Angeles

Oct. 1

Phoenix Fashion Week
Talking Stick Resort
Scottsdale, Ariz.
Through Oct. 3

Fashion Week San Diego
Various venues
La Jolla, Calif.
Through Oct. 4

Oct. 3

Fashion Industries Guild of Cedars-Sinai Presents Movie Night
Orpheum Theater
Los Angeles

Oct. 5

LA Majors Market
California Market Center
Los Angeles
Through Oct. 7

Art Hearts Fashion
Taglyan Complex
Hollywood
Through Oct. 8

Nor-Cal Apparel & Footwear Show

Embassy Suites Hotel
San Francisco
Through Oct. 7

Coast
Track One
Nashville, Tenn.
Through Oct. 6

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.

Melange *Continued from page 1*

mortar, online and mobile platforms. But as consumers become more comfortable navigating and shopping on these platforms, the distinction between them has become blurred.

Omni-channel, George Shaw, head of R&D for **RetailNext**, said, is “really the latest name for shopping.”

Shaw moderated a panel discussion on the opportunities and challenges of omni-channel retailing, featuring panelists Lauren Croke, director of Web and e-commerce for **Eileen Fisher**; Suzanne Hader, chief marketing officer for **Halston**; and Alex Golshan, vice president of e-commerce/omni-channel at **BCBGMaxAzria** group.

“When we look at how things have changed over the last 10 to 15 years and where things are in terms of instant gratification, the younger generation, that’s all they know,” Golshan said.

The challenge is getting different departments with different procedures, or

elements of the store and bring it online. Now it’s the inversion. The store is still the place where we can drive customers. If somehow we were exposing inventory online and on time, we would understand the customer coming into the stores and we could curate the local environment.”

Golshan agreed, noting that there is a lot of online data that brands do not have access to.

“If we had access to that rich data in the store, it would help us understand customers across channels.”

Retail innovations

From **Apple Pay** to location-based marketing, there are several upcoming technological developments for retailers to provide better customer service and a more-engaging shopping experience.

Retailers are now challenged to keep up with the new technology. One of the worst experiences with technology is if it doesn’t work, said Marie Driscoll, CFA director for the Fung Business Intelligence Unit at **Li & Fung**.

Driscoll said GPS-enabled apps allow retailers to engage customers while they’re shopping in their competitors’ stores and discussed the impact of “**Uber**-fication,” or the sharing economy of websites such as **Rent the Runway** on the traditional business model.

The H.E.N.R.Y. consumer—described as

“high-earners but not rich yet”—might not be able to afford to buy a designer handbag but could afford to rent one.

“They can live the lifestyle they can’t afford in an Uber economy,” Driscoll said.

Test-tube textiles and other developments

Kristine Upesleja, chief executive officer of **Madisons-Innovative Textiles** and an instructor at the **Fashion Institute of Design & Merchandising**, gave attendees an overview on wearable tech and new developments in what she calls “fashion engineering.”

The popularity of “wrist tech,” such as fitness trackers, is expected to drive interest in technology-enabled clothing such as activewear that measures your breathing and heart rate.

Upesleja highlighted new developments such as the **Jins Meme** smart glasses, which lets users navigate their cell-phone home screen using their eyes. Sensors in the glasses read the wearer’s blinks and eye movements. **Bragi**’s “Dash” wireless earbuds act as noise-canceling headphones and can track athletic performance. There is a new incarnation of the mood ring that measures if the wearer is angry or stressed and then sends meditation advice to a cell-phone app. The tech company **Cute Circuit** is integrating washable conductive ribbons into garments that enable the clothing to be connected to the Internet and be functional.

Upesleja also discussed new textile developments from 3-D printing to bioprocesses that “grow” nonwoven textiles from cellulose-based bacteria and bio-fabricated leather generated from animals’ skin cells.

“Fashion hasn’t changed much; you still need to dye, cut, sew and finish,” Upesleja said. “The fundamentals remained the same for centuries. Today is a brand-new day.” ●



OMNI-CHANNEL PANEL: Lauren Croke, director of Web and e-commerce for Eileen Fisher; Suzanne Hader, chief marketing officer for Halston; Alex Golshan, vice president of e-commerce/omnichannel at BCBGMaxAzria group; and moderator George Shaw, head of R&D for RetailNext

legacy systems, in place to cooperate.

“The customer doesn’t care about your legacy systems,” Golshan said. “At the end of the day, you don’t want to get gridlocked on who gets the sale credit for which channel. If you have a customer who wants something, you should be able to pull from your whole-sale bucket. You need an executive team that is focused on doing the right thing for the customer.”

For many customers, the biggest challenge is finding the right product in the correct size. Manufacturers and retailers need access to real-time inventory in order to meet that demand.

“With Eileen Fisher the bottom line hasn’t always been our driver,” Croke said. “Eileen has always been about solving customers’ problems. We need to break down the hurdles between visibility and inventory.”

What’s needed is a cultural change within organizations and within the inventory, Golshan said.

“You never want to have a situation where you’re sold out in one channel and not allowed to tap into other channels,” he said.

The panel also discussed the challenge of price discrepancy across retail channels.

“There are specific times of year [for example, Black Friday] when you know you’re going to be outpriced by some of your retailers,” Hader said.

“Our approach to omni-channel is really content-based,” she said, explaining that mobile information can be “a ride-along” to a consumer’s in-store shopping experience. Hader said Halston strives to provide customers with “a compelling second-screen presentation” by giving them news about celebrities wearing Halston or offering wardrobe advice and brand information.

“For us, a big focus is blurring the line between digital and physical,” Croke said. “When I started it was how to take the best

Combating Employee Misclassification Under the FLSA

By Jeffery H. Kapor and Audrey S. Olson

Contributing Writers

Correctly classifying a worker as an employee or an independent contractor is critical. Misclassification of employees as independent contractors has been occurring in an increasing number of workplaces, and the U.S. Department of Labor’s Wage and Hour Division is responding by bringing enforcement actions against employers who misclassify their workers.

In order to combat misclassification, the administrator of the Wage and Hour Division of the Department of Labor recently issued an interpretation providing guidance as to whom the Department of Labor believes should be classified as an employee under the Fair Labor Standards Act (FLSA). It states that employer labels do not determine a worker’s classification. Instead, courts use a multifactorial “economic realities test” to determine whether a worker should be classified as an employee or as an independent contractor under the FLSA. By using this test, the goal is to determine whether a worker is economically dependent on the employer (and thus an employee) or whether the worker is in business for him- or herself (and thus an independent contractor).

Although the administrator’s interpretation does not have the force of law or regulation, it very well may be afforded deference by the courts, and we therefore recommend that employers review the following six factors identified by the administrator under the economic realities test to ensure that they have accurately classified their workers. When reviewing these factors, it is important to remember that no single factor is determinative and that courts may consider additional factors depending on the circumstances. These factors should simply be used as guides to answer the ultimate question of whether a worker is economically dependent on the employer and thus an employee:

The extent to which the work performed is integral to the employer’s business. If the work performed is integral to the employer’s business, like the work a carpenter would do for a construction company, the worker is more likely to be considered economically dependent on the employer and thus an employee. Conversely, a true independent contractor’s work is unlikely to be integral to the employer’s business, such as a software developer who creates software that assists a construction company in tracking its bids and material orders.

The worker’s opportunity for profit or loss depending on his or her managerial skill. If the worker has an opportunity for profit or loss, and has an ability to make decisions to use his or her managerial skill and initiative to affect that opportunity for profit or loss, the worker is more likely to be an independent contractor. This factor does not focus on a worker’s ability to work more hours, which does little to distinguish an employee from an independent contractor.

The extent of the relative investments of the employer and the worker. In order to be considered an independent contractor, the worker should have made some investment or undertaken some risk that is significant in nature and magnitude relative to the employer’s investment in its overall business. A relatively minor investment by the worker that does little to further a business beyond the employer’s investment suggests that the worker and the employer are not on similar footing and that the worker is economically dependent on the employer and thus an employee.

Whether the work performed requires special skills and initiative. The fact that workers are skilled is not itself indicative of independent contractor status. Instead, the inquiry is whether the worker uses his or her skills in some independent way, such as demonstrating business-like initiative. If he or she does so, the worker is more likely to be an independent contractor.

The permanency of the relationship. Permanency or indefiniteness in the worker’s relationship with the employer suggests that the worker is an employee rather than an independent contractor, who typically works on one project rather than on a continual basis. However, a lack of permanence does not automatically suggest an independent contractor relationship. The reason for the lack of permanence should be carefully reviewed to determine if the reason is indicative of the worker running an independent business.

The degree of control exercised or retained by the employer. In order to qualify as an independent contractor, the worker must control meaningful aspects of the work performed such that it is possible to view the worker as a person conducting his or her own business. The nature and degree of the employer’s control must be examined as part of determining the ultimate question of whether the worker is economically dependent on the employer.

The administrator notes that any analysis of these factors must be consistent with the FLSA’s expansive definition of “employ” as “to suffer or

permit to work” and should be guided by the FLSA’s statutory directive that the scope of the employment relationship is very broad. The administrator claims that, under the FLSA’s broad definition of employment, “most workers are employees.” Accordingly, employers should carefully review the above listed factors and consider their

relationships with their workers in order to avoid liability resulting from misclassification under the FLSA and a potential action by the Department of Labor to collect back pay for minimum wages and overtime due to an employee who has been deemed misclassified as an independent contractor.

Moreover, although the test for independent contractor status differs somewhat in other contexts, the misclassification of employees as independent contractors has ramifications beyond the FLSA. For example, misclassification also implicates the IRS. Because an employer has to withhold certain taxes (i.e., income, Social Security and Medicare taxes) in the case of an employee but not an independent contractor, misclassifying an employee as an independent contractor may result in an action by the IRS to collect any and all withholdings due.

Misclassification is also likely to result in lawsuits instituted by misclassified employees. For example, misclassified employees may claim such things as an entitlement to an hourly minimum wage, overtime compensation, family and medical leave, unemployment insurance, and workers’ compensation insurance. Misclassification of these individuals as independent contractors therefore places an employer at risk of being sued for enforcement of any employment rights that allegedly were denied to these workers.

Finally, employers also will have to consider and comply with the laws of the states in which they operate. For example, California has somewhat different tests that are applied in various contexts to determine whether a worker is an employee or an independent contractor.

In sum, while discerning whether a worker is an employee or an independent contractor may not be a simple task, the potential consequences of misclassification justify taking the time to review the classification of your workers. If you would like assistance in reviewing your policies or analyzing a worker’s classification, contact counsel to determine the best course of action for your company. ●

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Jeffrey Kapor



Audrey Olson

Obituary

Designer Carole Little, 79

By Alison A. Nieder *Executive Editor*

Known for her signature mixed prints and California casual chic sportswear, designer Carole Little died on Sept. 19 at her home in San Diego following a long illness. She was 79.

At its height in the early 1990s, Los Angeles-based **Carole Little Inc.** had grown to a \$350 million enterprise employing 1,200 people.

Little founded the company with Leonard Rabinowitz in 1974 when they spotted an untapped niche in the market between moderate apparel and designer labels. On a trip to France, the two recognized the need for better clothing and an opportunity to open a new market.

“She really created this category that fell in between moderate and designer called better,” said Rabinowitz, who was Little’s close friend and business partner during and after their 22-year marriage. “There was no alternative at the time for a woman to buy a \$58 silk shirt instead of spending \$100-and-something for designer or \$18 for polyester. The whole concept of the better market was spawned from that.”

Ilse Metchek, president of the **California Fashion Association**, described Little’s design sense as “very, very prophetic,” ushering in a new category of merchandise, which was sold in department stores in Carole Little in-store shops.

“She deconstructed dresses and made them two-piece,” Metchek said. “It was everybody’s uniform. But it defied any kind of regimentation [at the time] because it wasn’t sportswear and it wasn’t dresses. But it was important enough for her to have her own department. That was a first.”

Sandy Richmond, founder and president of **Directives West**, recalled Little’s talent for driving trends.

“She had a tremendous impact on the women’s apparel industry for trend,” Richmond said. “She was a leader in being first [with] an eye for prints that no designer has yet to live up to.”

Initially, Little focused on providing women with an easy chic uniform of silk shirts and trousers. After *People* magazine featured model and actress Lauren Hutton on the cover wearing one of Little’s silk blouses, people started to recognize the Carole Little brand, Rabinowitz said.

But it was a series of television commercials that the company ran in the 1980s that garnered Little a fan following.

The ad showed a woman wearing Carole Little clothing at the office, then out at night. Little appeared in the commercial at the end with the tagline: “I’m Carole Little and I can work for you.”

After that, people began to identify with Little and began collecting her designs.

“We would go to **Dillard’s** in San Antonio and there would be 300 or 400 women lined up to have her sign autographs,” Rabinowitz said. “Some women brought skirts and asked her to sign the skirt. We initially called the company **St. Tropez West**, but when we saw that people were starting to relate to her, we changed it to Carole Little.”

Little had a gift for connecting with her customers, Rabinowitz said. When approached by fans, she would speak with them, asking what they liked about her label.

Galina Sobolev, co-owner of **Gala Inc.**, which produces the contemporary label **Sin-**

gle, moved from New York to work for Carole Little as senior designer in the company’s career division.

Sobolev recalled fans sending Little photos of themselves wearing Carole Little clothing. Many collected several versions of Little’s signature tiered skirt.

“One lady sent a picture of herself, and her entire bedroom was covered in those tiered skirts she had collected over the years,” said Sobolev, who remained with the company until 1995, when she founded her own label.

“[Carole] taught me everything there was to know about engineered prints,” Sobolev said. “I really owe our success with our silk kimono dresses to her. I learned so much about print techniques, the mixed prints, the border prints. [At Carole Little], we designed our own prints and we worked with the [in-house] art studio. Carole would bring in a vintage swatch from a handkerchief from some vintage store or she’d bring in some beads. It was very special and unique in its time.”

A few years ago, Sobolev said, she noticed a new generation discovering the Carole Little collection for the first time.

“We had a casting call and some of the girls came in wearing some of the skirts I designed,” she said.

“Carole was my mentor,” Sobolev said. “She was such an amazing, creative influence. And fun and edgy. She always had that whimsical streak in her.”

Little’s knack for connecting with her customers carried through to her employees, who remember her kind and generous demeanor.

“Carole had a way of making you feel like you were the only important thing,” said Pam Ambeau, who joined the company in 1989 as an intern and remained as an assistant to Little and Rabinowitz until three years ago.

“She was such a great lady, so creative,” Ambeau said, recalling Little’s chic personal style and sky-high heels. “I thought, ‘When I grow up, that’s my goal,’” she said.

“It was an amazing company. It brought together everything you learned in design school. It was a well-oiled machine and an amazing place.”

Sobolev also described the company as “an incredible place to work” and offices that were “magnificent.”

“In our design building alone, I think we had 13 designers in career and dresses and sports and plus,” Sobolev said. “Each one of us was responsible for a lot of groups. We had 33 sample sewers and we had a sample-room coordinator. We really churned out a lot of product.”

And the company sold a lot of product. Sobolev recalled one group—“a denim-washed, indigo-dyed, patched mixed-media group—that booked \$19 million in sales for one month,” she said.

“Dillard’s alone bought, like, \$6 million, I think. There were these deliveries that were just tremendous. Some of the tiered skirts,

we would cut like 12,000 of one SKU. They had rounders and rounders of them in all of the department stores.”

Hard times

The company’s headquarters were in a compound on Martin Luther King Boulevard in South Los Angeles. When the Los Angeles riots erupted in 1992, the compound was looted and the company suffered about \$9 million in damages and stolen goods, including samples, raw materials and supplies.

Rabinowitz said the loss could have been greater, but the area residents came to the company’s aid before rioters could set fire to the buildings.

“When the people started looting, neighbors came with shotguns and hoses, and they put out the fire,” he said. “They saved the building because we were a great neighbor and a good employer.”

In 1994, the company faced an even greater setback when two executives were murdered in drive-by shootings, part of a series of incidents thought to be caused by organized crime operating within Los Angeles’ contracting community. As police and the FBI investigated

the murders, news helicopters circled over the company compound and reporters waited at the entrance to try to speak to employees.

New ventures

At the time, the company was in the process of renovating the old **May Co.** warehouse building on Grand Avenue in downtown Los Angeles into a 288,000-square-foot state-of-the-art workspace to house the company. The next year, the company moved in and donated the previous property to **The Accelerated Schools**, a neighborhood charter school.

After the riots, Rabinowitz said he and Little wanted to do something for the neighborhood to thank the residents for their help. They approached the local public elementary school, which typically closed its doors and locked the gates surrounding the playground each day at 2:30 p.m. Rabinowitz and Little offered to cover the annual cost of keeping the school open until 6 p.m. and provide after-school programs, but the school declined the offer.

“They wouldn’t take the money,” Rabinowitz said. “So we heard about this little charter school with 30 kids [nearby].”

They offered the same deal to The Accelerated Schools, which accepted.

“In time, we ended up giving them the whole place,” Rabinowitz said.

Even after the company moved to its new May Co. location, Rabinowitz and Little continued to support The Accelerated Schools. In the new space, there was room for about 800 kids in kindergarten through eighth grade, Rabinowitz said.

“When they got to eighth grade, the kids had to go out into the system again. They

didn’t have a high school,” he said. “So we went out and had a capital campaign.”

Little and Rabinowitz were able to quickly raise \$30 million of the \$40 million required to build a high school.

“Wallis Annenberg came in and gave us the last \$10 [million], so we named it the **Wallis Annenberg High School**,” Rabinowitz said. “Right now, we have 1,600 kids. Last year, 100 percent of our kids graduated high school, and 80 percent of them went on to four-year high schools.”

The Accelerated Schools recently broke ground on a new project that will add another 500 spaces for the school’s English Language Learner program.

“The school has been a real joy,” Rabinowitz said. “And that will go on forever.”

There were other non-apparel projects that saw successes as well. In 1997, the film “*Anaconda*,” produced by Rabinowitz and Little, was released. The movie, starring Ice Cube and Jennifer Lopez, was critically panned but soon became a sleeper hit and a cult classic.

With the success of the film, Rabinowitz said he and Little had an opportunity to transition in the film industry, “but we decided we liked the fashion business better,” he said. “We had a bunch of films in development, but we sold it all and decided to stay with fashion.”

Three years later, the company merged with another Los Angeles manufacturer, **Chorus Line Inc.**, maker of several moderate junior and misses labels. Together they formed a new company, **CL Fashion Inc.**, but the partnership was short-lived and disastrous. Less than six months later, the company closed its doors in the wake of the Chapter 7 petition filed by three creditors of Chorus Line. The company found itself embroiled in litigation with Chorus Line Corp.’s parent company, **Levine Leichtman Capital Partners**.

In 2002, **Cherokee Inc.** picked up the CL Fashions brand names—including Carole Little, **CLII** and **Saint Tropez West**, as well as Chorus Line’s brands—for about \$2 million. A deal was struck with **TJX Companies**, parent company of **TJ Maxx** and **Marshalls**, for merchandise under the Carole Little label.

Little and Rabinowitz went on to form **StudioCL Corp.**, which worked on several private-label projects as well as a contemporary tops line, **Linq**, which launched in 2005.

Little’s legacy

Little will continue to impact the next generation of designers thanks to the Carole Little scholarship, which is given annually to two fashion students at **Parsons The New School for Design** in New York.

In addition to Rabinowitz, Little is survived by her daughter, son-in-law and two granddaughters.

In lieu of flowers, the family has suggested gifts be made to The Accelerated Schools or to **St. Madeleine’s Center for Children**. ●

Several designers and associates of Little passed along memories of Little and her impact on their lives. These messages can be found at ApparelNews.net

Using Tukatech's suite of apparel technologies, the 11-year-old Indochine International is poised to realize \$1 billion in annual sales

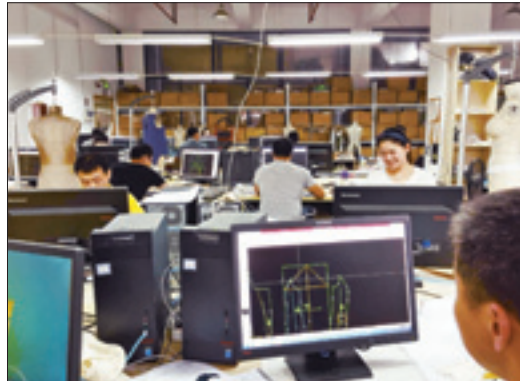
With its 2004 launch, Indochine International, a China-based one-stop-shop vertical supply chain for men's and women's apparel and accessory design, sourcing and manufacturing, had its sights set on the big time. In its 11 years, it has indeed hit the mark, as annual sales have grown from \$15 million to more than \$500 million. Indochine is now aiming at \$1 billion in annual sales by 2020, according to Nishit Bapna, Indochine's managing director.

Along with its success, however, Indochine began to realize it had a problem. During this time of tremendous growth, the company had purchased various CAD systems for its many locations to help speed up product development—critical to its increasing volume. "Yet all our patternmakers were still making paper patterns," says Janet Xu, Indochine's director of U.S. operations. "Nobody could get our patternmakers to make patterns on computers."

Moreover, with its 18 (soon to be 19) factories, design and pattern rooms, and offices scattered on five continents, communication was becoming an issue.

"We had grown to such an extent that we knew in order to connect with our clients, our factories, our development offices, we had to do better than what we were doing with emails, video conferencing, and FedExing samples," Xu continues. "We needed a digital platform."

That is where Tukatech and its founder, Ram Sareen, came into the picture. For 20 years, Tukatech has been providing the apparel industry with the most advanced and easy-to-use CAD/CAM, marking, and grading software systems as well as integrated plotters, spreaders, and cutters. With apparel design systems such as TUKAcad 2-D patternmaking, TUKA3D virtual sampling, and SMARTmark automatic marker, Tukatech has the ability to streamline and substantially speed up the production cycle of any company, big or small.



Now: Indochine using Tukatech software



Before: Patternmaking using paper and scissors

place. It meant allowing Indochine to be completely versatile, without any restrictions, so it could use the factory wherever it had the capacity and the available labor, the lowest cost of manufacturing, the least time, the lowest duty into the target country." Sometimes that might mean several styles being produced in different countries or even the same style being produced in several different countries.

Such complexity demanded several factors: first, that everyone in every Indochine facility around the world have the ability to be on the same page at the same time, and, second, that the speed to production be increased as much as possible to capture the ever-shifting market.

Sareen had 17 different teams of Tukatech technicians working in nine locations on several continents to pull together Indochine's vast network. They started by creating a central database of master templates for each and every Indochine customer at the company's product development headquarters in Hangzhou, China. As orders came in, those templates could be sent

instantaneously to wherever production was to take place.

Once the Tukatech technology was launched, Sareen explains, all of Indochine's sample and pattern rooms throughout its various locations were connected on one server, allowing everyone to use the same master template. "Since Indochine is not about cut-and-sew operations only, it is more an extension of its customers as an offshore design room," he continues. "The objective was to give quick service to the brands and retailers, get the first sample approved for fit." Combining Tuka3D's ability to create remarkably realistic virtual samples with Cloud solutions "helped bring the total cycle time from concept to final approval from 90-plus days to less than 7 days."

Additionally, Tukatech's easy-to-learn system, justly revered by its clients, made for a swift transition to digital for Indochine's recalcitrant patternmakers. "Within 30 days we got rid of all paper patterns in every location of ours," Xu notes. Indochine managing director Bapna was equally impressed. "We were very pleasantly surprised to see how they brought our Chinese-speaking manual paper patternmakers onto digital patternmaking within days. They've saved us a high percentage of workers and a lot in fabric consumption as well."

Moreover, says Xu, "The reduction of product development time allows us to do a lot more styles for more customers. Tukatech's information systems also helped our engineers, fabric buyers, and factories go to one server and view the status of each product and each process. Without Tukatech's help consulting and engineering, we couldn't have achieved these results in such a short time."

Sareen is not surprised. "What we have seen at so many of our customers, every one of them has been able to reduce product development time, and many of them are seeing 40 to 60 percent growth in business."

With Tukatech technology in place, Indochine is well-positioned to hit its billion-dollar mark.

"They are taking the pain away from their customers by adding a lot of value," Sareen says. "And, as technology providers, we are giving them total solutions."



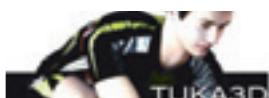
Indochine 3D dresses

Product development is the oxygen of any apparel business. The objective is very simple: reduce the time it takes to develop products. Tuka3D and Global Collaboration via Tukacloud brought it down to 6 days from 90 days.

—Ram Sareen



Indochine clients around the world



TUKATECH
SUCCESS STORIES



Q&A *Continued from page 1*

2014, a freestanding store in Santa Monica, a new direction means creating a “daytime nightclub” at the store.

For Don Zuidema of **LASC** in West Hollywood, Calif., it’s about forging a strong bond with shoppers through social media and events such as the annual Gay Pride and Halloween parties. For Arlington Forbes of **Canvas Malibu**, an aspect of creating a unique niche has been designing in-house fashion labels for his high-end boutique in Malibu, Calif.

What are the challenges of boutique retail? What does it need to do to thrive?

RON ROBINSON: It’s more challenging every year because our customer in is tune with the global market, which offers instantaneous availability and accessibility. For better or worse, whether right or wrong, we’ve become accustomed as a society to so much more. We have to fulfill that need to a customer or be boring. If you want to move society emotionally, you’re probably going to have to do more than stand simply with a microphone on a stage. You’re going to have to have a big gig going. That’s where we are today.

In defining our retail presentation, we want the social effect of a daytime nightclub. We want a place of social community with selected, edited, curated and quality product, all of which has a certain connection and focus. Maybe the connecting thread is design.

That is where I started a couple of years ago to create and to define ourselves well beyond a boutique fashion store in the traditional sense. It’s to define fashion as a big “F,” whether that is in home design and cosmetics or men’s fashion, kids’, art gallery exhibition and floral art. All of these things are bringing energy and excitement back to boutique retailing. It is where it has got to go to survive.



Ron Robinson

The Ron Robinson boutique produces events such as weekly yoga classes and parties for the launches of fashion lines. What do other stores do?

DON ZUIDEMA: We want to make sure people see us as a store that is part of a community. The big events we do are unique. With the Gay Pride party and the Halloween parties, more than 2,000 people go to the parties on the rooftop of LASC’s building. People remember the events.

With **Facebook**, **Instagram** and other social media, we try to reach influencers in the community. What better than getting a celebrity or a trainer to say that “I shopped at LASC and I had a great time”? It is above and beyond the business model of the past. But we have to capitalize on these ways of communication.

ARLINGTON FORBES: In our opinion, the most important challenge is growing and engaging your customer base amid this new direct-to-consumer sales model. Post-recession, there has been a massive shift in the retail landscape where many retail suppliers have decided that doing business directly with the consumer would be best for their bottom line. While that may be true, the byproduct of this is that boutique retailers now find themselves in direct competition with most, if not all, of their suppliers for customer retention.

This poses an obvious challenge to boutique retailers’ ability to maintain our customer engagement. I once heard, “The Internet is like one big block and everyone is on it.”



COURTESY OF CANVAS MALIBU

Arlington Forbes with his wife and business partner, Jacqueline “Jac” Forbes, at Canvas.

Well, now everyone is off line as well and coming to a block near you. To thrive in this environment it is important that boutique retailers choose their brands very carefully and start to see these brands as partners—partners who have a vested interest in your mutual success. This type of retailer/supplier partnership can help in many ways to create and sustain positive growth.

Another option others have utilized is the creation of their own in-house labels. Since 2012, we’ve been making Canvas Malibu [a made-in-California men’s collection with price points ranging from \$205 to \$245 for shirting]. It reflects the Malibu lifestyle through the lens of [co-own-

er] Jac [Forbes] and I through contemporary fashion. It has a unique feel and design to it. By making our in-house line, it brings our clients coming back. They can only buy it here.

What can civic and business leaders do to make it easier for boutique retail to thrive?

AF: If they came together to assist retail in a similar fashion to what they have done to support the film/television industry in Los Angeles—a healthy program of tax-reduction incentives—things would be better. Retail now has **Small Business Day**, which is great for awareness, but why can that day not be coupled with a tax-free shopping day? In other cities tax-free days have done well to drive customers into shops, and it allows boutique shops to offer a discount that does not chip into their already small margins. In other states across the country, certain clothing purchases below a particular dollar value (i.e., \$100) are tax exempt. Also, boutique businesses that produce their in-house labels in LA should be incentivized through tax reductions to do so. These are just a few ideas that have proven successful in other cities and states. Why not LA?





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Q&A *Continued from previous page*

RR: In Los Angeles, we can make it easier to get around. We can make transit much easier. Then you can get from one place to the next in a reasonable time frame. I found a unique support system in the city of Santa Monica. The **Santa Monica Travel & Tourism** bureau has been extremely supportive by exposing all of the businesses to the travelers and tourists through the hotels. It's through newsletters. The newsletters also let all of the [hotel] concierges know about city businesses. Those things are helpful on a networking basis. The City of Santa Monica also has uniformed ambassadors on the streets. They have people who are just walking around [the downtown area] and can answer questions for you. The ambassadors have visited our store, become familiar with it and are directing people to our store. ●



Don Zuidema

COURTESY OF LASC

NEWS

Online Auction Set for Assets of Sublimation Printer Avid Ink

A live online auction for the assets of Southern California garment and fabric printer **Avid Ink** will be held on Sept. 29.

Tiger Capital Group's Remarketing Services Division and **North East Printing Machinery Inc.** will host the webcast auction for items including high-speed sheet-fed presses, dye sublimation heat presses, screen-printing equipment, and other equipment, supplies and office products.

Avid Ink specialized in sublimation printing since its start in 1997. The auction will be held at Avid's Corona, Calif., headquarters beginning at 10:30 a.m. On-line bidders must register at www.soldtiger.com and pre-auction bids are being accept-

ed. The auction items can be previewed on Sept. 28, from 10 a.m. to 4 p.m. at Avid's headquarters. The auction catalog can also be previewed at www.soldtiger.com.

"This sale represents a tremendous opportunity for textile and garment manufacturers, commercial printers and small businesses of all types," said Jeff Tanenbaum, president of Tiger Remarketing Services, in a statement. "While the company's primary focus was on heat transfer and silk screening for printed textiles, it also produced its own commercial print products and, therefore, had equipment suitable for printers, graphic artists and small businesses."

Shibata Wins WWD MAGIC's Crème de la Crème

Japanese-born designer Ayumi Shibata put her angle on Americana and bohemian styles with her label / éis / Los Angeles, and with help from the WWD MAGIC trade show this Los Angeles-based designer is going to Paris.

It was announced last week that Shibata won WWD MAGIC's Crème de la Crème contest, which has been held every August since 2013.

The winners of the contest travel on an all-expenses-paid trip to Paris to meet with buyers of the prominent Paris department store **Galleries Lafayette**. Shibata also will get to lunch with Edouard de Bailliencourt, the department-store chain's international-marketing manager, during her Paris trip, which will run Oct. 10-13.

The / éis / Los Angeles (pronounced Ace Los Angeles) label was introduced in 2014 and has

sold at boutiques such as Los Angeles-based **Nasty Gal** and **Planet Blue**, which is headquartered in Santa Monica, Calif., and **Free People**, a division of **Urban Outfitters Inc.**

During the contest, WWD MAGIC show directors select several designers exhibiting at the show and send images of the lines to Galleries Lafayette. Representatives from the high-end department store select the winner.

Previous winners of the Crème de la Crème contest have met with Galleries Lafayette buyers. The buyers gave their contest feedback on the lines. However, the winners did not sell their designs to the high-end department-store chain, said Kelly Helfman, WWD MAGIC's show director.

At WWD MAGIC, / éis / Los Angeles exhibited at the trade show's Emerging Designers section, which was curated by **Fashion Business Inc.**, a nonprofit business education group for fashion entrepreneurs. Shi-

bata showed the brand's cocoon capes, sufi kimonos and oversized jackets at Emerging Designers.

The WWD MAGIC show directors entered her in the contest. Last week, Don Pietranczyk, senior marketing manager of **UBM Advanstar Fashion Group**, phoned

Shibata and told her that she was the winner of the Crème de la Crème contest, she said.

Los Angeles will get an extra look at Shibata's label. On Oct. 13, 10 of / éis / Los Angeles' looks will be showcased at FBI's annual **All Aboard** runway show at **Union Station** in downtown Los Angeles, said Frances Harder, founder and president of the board at FBI.

"She has got one of those rare talents," Harder said of Shibata. "She is not only a talented designer, she has a grand picture of the production process and marketing process. If you're a talented designer, it is equally as important to have business skills."

—Andrew Asch



Ayumi Shibata

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Busy Booths and New Developments at Surf Expo

ORLANDO, FLA.—The September run of the **Surf Expo** trade show has always been smaller than the show's January edition, but for exhibitors and attendees of the recent Sept. 10–12 show, the fall edition is a good indicator of what's to come.

Surf Expo, which celebrates its 40th anniversary next year, typically has a higher focus on hard goods—such as surfboards, wakeboards, stand-up paddleboards (SUPs), and related gear and accessories—at the September show. This year, a little more than half of the September show's 1,041 exhibitors were showing “soft goods.” The show is conveniently divided into categories, and prominent signage makes it easy to pinpoint apparel resources in areas such as “swim,” “surf” and “boutique.”

According to Show Director Roy Turner, pre-registration was 15 percent higher than last year. (Final attendance statistics were not available at press time.) He noted that interest in newer activities such as diving, free-diving, SUP, wakeboarding and wind-driven sports has contributed to growth in apparel offerings. That said, the show felt uncrowded and casual. On the final day of the show, there often seemed to be more going on inside booths

than in the aisles.

At larger booths for brands such as **Quiksilver**, **O'Neill** and **Body Glove**, reps met with accounts in back-to-back appointments—22 appointments per day, according to O'Neill reps. And while not jam-packed, the aisles featured attendees gawking at a classic “woody” station wagon, catching an impromptu ukulele-band performance or checking out riders on radio-equipped hoverboards (on wheels). In addition, twice-daily fashion shows as well as buyer seminars were held inside the hall, with open-air seating adjacent to a long runway (flanked with large screens that display manufacturer information during shows).

Among the largest exhibitors was Quiksilver and its **Roxy** and **DC Shoes** brands. The Costa Mesa, Calif.–based company was exhibiting just a few days after filing for bankruptcy protection. While the company took immediate steps to keep reps and retailers in the loop via emails and calls, Roxy National Sales Manager Jaci Schroeder said Surf Expo presented a perfect opportunity to reinforce key relationships face-to-face.

“[Chief Executive Officer] Bob McKnight actually flew out and met with



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Surf Expo *Continued from previous page*

staffers in person on Wednesday,” Schroeder said. “He answered all their questions. It was very personal for him.”

The message from McKnight and Quiksilver U.S. President Greg Healy was about getting back to basics. “Brands are our focus going forward, so [here] we’re making sure they resonate with the customer,” Schroeder said.

The representatives at Irvine, Calif.-based O’Neill met with a range of existing accounts—including department-store chain **Dillard’s** as well as smaller boutiques and core shops—and connected with prospective new stores in the Caribbean. Buyers got a preview of O’Neill’s Summer 2016 collaboration with designer Cynthia Vincent, whose tribal and floral prints are featured on swim and activewear. The Vincent partnership is O’Neill’s second, following on the heels of its Fall collaboration with designer Anna Sui. O’Neill marketing staffer Shelby Froehlich reported positive reviews from buyers, especially for Vincent’s bold neoprene floral wet-suit pieces—fitting, she noted, given the brand’s origins as a wet-suit manufacturer.

High-tech and key trends

Throughout the aisles, technical influences were evident in both style and fabrication, with companies showing neoprene fabrics, rash guards, lightweight-yet-forgiving pieces and styles with more coverage.

Minneapolis-based **Coolibar**, manufacturer of apparel with built-in sun protection, had an excellent show, according to National Sales Manager Jennifer Miller. “It’s a growing category as more people are interested in sun protection.” The brand previewed a new Merino wool collection for Fall, featuring super-soft, washer/dryer-safe pieces that the company says appeals to both resort and fitness markets.

For savvy trendspotters, the September show offered plenty of what Surf Expo is known for—up-and-coming companies with the creative

firepower to make a significant impact. Tennessee-based **Sacer and Savive**, a line of hand-stenciled “wearable art” with an edgy appeal, invited excited buyers to make their own shirts. Two-year-old New York-based **Bogart and Tracy** showed stretch-woven boardshorts in fun iterations of preppy madras and plaids/stripes (as well as samples from a yet-to-be launched women’s activewear line).

Another standout was high-end swimwear line, **Pacifique**, the brainchild of longtime friends Karissa Hochberg and Melissa Ninen, two travel-savvy 29-year-olds with day jobs. (Hochberg is an office manager in Santa Barbara, Calif., and Ninen is a film/TV stylist and brand consultant who splits her time between Los Angeles and Brooklyn, N.Y.) Having gone from idea to finished pieces in just eight months, the founders introduced their “Here Comes the Sun” collection for Summer 2016 at what they say is the perfect venue.

Surf Expo was their first-ever trade show.

“We’ve gotten a ton of leads; we’re feeling extremely confident,” Ninen said. The two designed the line for women like themselves, who are influenced by street style yet are fashion-minded and translated it for the beach. Retail price points range from \$100 to \$110 for separates and \$200 to \$210 for full suits.

With a broad mix of established and new brands, buyers had plenty of ground to cover to stock up for the busy Spring

and Summer seasons. Still, Raina Reid, buyer for **Freeride Surf and Skate** in Gainesville, Fla., opted to meet only with her existing brands.

“It’s a lot easier to make a decision when you have a good relationship with your rep,” she said.

Mike and Connie Sams, who opened **River Dog Paddle Co.** in Rome, Ga., in November, found plenty of new resources to beef up their apparel offerings.

“I found casual-active [pieces] that cross over—stuff that’s cute but covers. And jewelry,” Connie Sams said. “That’s the beauty of this show.” ●



The Body Glove booth

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Jobs Available



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Paige Premium Denim is seeking a Marker/Grader. Must have at least 5 yrs. exp. in denim marking/grading, knowledge of PAD system a +, good understanding of fabric yield, garment construction, shrinkage & grade rules for the premium denim market. Must be extremely accurate, detailed & organized. A team player & thrive in a fast paced environment. Pls. fax resume with salary history to Human Resources (310) 204-1172, or e-mail resume to elaineb@paigeusa.com. Only resumes with salary history will be considered.

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Santa Monica based company seeks an extremely organized TECHNICAL DESIGNER w/ strong understanding in garment construction, fit standards, pattern making, grading, and specification packages. Min 7-10 yrs exp. w/ technical design in wovens and/or knits. Requires excellent written & oral communication skills. Illustrator & Excel Required. Knowledge of Accumark a plus. FULL-TIME. GREAT BENEFITS. Email koirecruiter@koihappiness.com

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Teamwork Athletic Apparel in San Marcos CA seeks Patternmaker w/ min of 3 yrs exp. Must be proficient with Optitex/Lectra/Gerber. Designs and creates patterns, first samples, grading and sewing instructions. DOE, Full-Time, Hourly, Full Benefits & 401k. Email resumes to teamjobs@teamworkathletic.com

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Jobs Available



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PRODUCTION PATTERNMAKER

Must have 5 yrs. Exp. with Stretch, Rigid Denim fabrics, Knits, jersey, top, bottom, women, kids, and men lines. Well Organized, detailed oriented with sense of urgency. Must know how to work with shrinkage, grading, nest reading, fitting, some marking, specs. Must know how to use Optitex System & some hand pattern making. Submit resume to: gilberto@robinsjean.com



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Jobs Available

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They will coordinate and oversee the services provided by contracted Customs Brokers, Freight Forwarders and Truckers. Bachelor's Degree or equivalent pref., 5 years experience in textile and/or apparel, computer skills, Spanish a plus. Send resume with salary history to: recruitingapparel@gmail.com

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Established Apparel/Textile Company is looking for an organized and detail oriented Accounts Payable Specialist with min. 5 yrs of full cycle Accounts Payable experience. The ideal candidate must be familiar with Word, Excel and QB. Off shore and letter of credit exp. is a plus. Email: Sohaila@designcollection.com.

Jobs Available

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SALES REPRESENTATIVE

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Jobs Available

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COMING SOON IN CALIFORNIA APPAREL NEWS



October 2

Cover: Trends
Textile Show Wrap
Finance Industry Focus
Eco Report
Denim Report
Quarterly Financial Review

Eco Advertorial
Finance Advertorial
Denim Advertorial

Bonus Distribution
Arts Hearts Fashion Runway 10/5-8
LA Majors Market 10/5-7
Designers & Agents LA 10/12-14
Shape 10/12-14
LA Fashion Market 10/12-15
Style Fashion Week 10/14-18



October 9

Cover: LA Runway
What's Checking
Surf Report
New Lines & Showrooms

Fashion Advertorial
Education in Focus

Bonus Distribution
Designers & Agents LA 10/12-14
Shape 10/12-14
LA Fashion Market 10/12-15
Coeur 10/13-15
FBI Runway 10/13
Style Fashion Week 10/14-18
Denver Apparel & Accessory Market 10/16-19
Fashion Market Northern Calif. 10/18-20
Dallas Market Week 10/21-24



October 16

Cover: LA Runway
Technology
LA Market Wrap

Technology Advertorial
Fashion Faces

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Lines

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2(x)ist	Chan Luu e.f.i.	Joh	Lumier by Bariano	Porto	Suzi Roher (Toronto)
2nd & Vine	Charles Henry	John Varvatos	Luna of London	Press	Talia
3 J Workshop	Chaser	Bags	Luv Betsey Johnson	Principle Denim	Talina Hermann
3 x 1- Men's & Women's	Christa Louise	Belts & Wallets	Lux LA	Innovators	Tanya Taylor
34 Heritage	Christophe Sauvat	Men's Key Chains/Cuffs	Luxchilas	Prismsport	Te Verde
Abbot	Christopher Fischer	Johnny Was Collection	Lysse / Lysse Active	Private Arts	Tee Ink
Able	Christopher.Kon	Joie	M Made in Italy	Project Social T	TFNC London
Abyss By Abby	CHRLDR	Jolie	MAAC London	Puma	The Chic Bags
Acrobat	Cino Blouses	Josie	Madden Girl	Pure Karma	The Fisher Project
Adelyn Rae	Cirana	Joules	Magdalena Duma	Pygmees	The Shanti Butterfly
Alashan Luxe by	CJ by Cookie Johnson	Jude	Maidenform Accessories	Quintsoul	THEO Elements
Alashan Cashmere	Claudia Nichole by	JWLA	Maison Close	Rachel Pally	Power Jump
ALC	Alashan Cashmere	Karen Kane	Malibu Road Leathers	Raffaello Rossi (Germany)	Threads 4 Thought
All Things Fabulous	Clayton	Hats, Jewelry & Women	Manglar Swimwear	Rag Poets	Three Dots
allen allen usa	Cleokai	Karen by Karen Kane	Margaret O'Leary	Raviya	Timberland Accessories
Alpaca Collections - Kuna	Clo Intimo	Karen Klein	Maria Cardelli	RCLA	Belts & Wallets
Amateurs	Co-Lab	Karlita Designs	Maria Grazia Panizzi (Italy)	RD Style	Time Machine
American Vintage	Cocobelle	Karma Kreations	Marseilles	Realtree	Tina+Jo
analili	Coin 1804	Kay Celine	Matty M	Rebels Footwear	Tommy Bahama
Anatomie (USA)	Cole Haan	Kaya Di Koko	Mavi Jeans	Red Engine Jeans	Footwear
Andrew Marc	Belts and Wallets	Kenda Kist	Melody	Red Haute	Men's Collection,
Belts and Wallets	Cold Weather	Kerisma / Black / T-Luxe	Micha Designs	Red Monkey Designs	Denim & Relax
Anna Kosturova	Handbags	Kersh	Michael Kors	Red23	Women's Collection
Aratta	Color Block	Kiboots	Cold Weather	Repeat	& Swimwear
Areia Branca	Commando	Kid Tails	Women's Belts	RES Denim	Tommy Hilfiger
Arrow + Sol	Confused Girl in the City	Kissed By A Hippie	Michel Le Brun	Revolution by Edwin	Luggage and Backpacks
Ashley Michaelsen	Contempo	Kling	Mickey & Jenny	RG Jeans	Men's Underwear
Atina Christina	Cop Copine (Paris)	Knightsbury	Mila Bikinis	Rich Honey	& Sleepwear
ATM Anthony	Cowboys Belts	Knitted Dove/Love Dove	Minne	Riller & Fount	TOV
Thomas Melillo	& Handbags	KOA Swim	Miss Me	Robert Graham	Tractr
Australia Luxe	Crown Jewel	Kokun Cashmere	Belts / Girls / Jeans	Robert Graham	Tracy Evans
Baci	Cullen USA	Krazy Larry	Handbags / Sportswear	Collection for Men	Trendline by
Banaris	Cupcakes and Cashmere	Kuna	Mod-O-Doc	Robin Ruby	Raffaello Rossi
Barbara Lesser	Current Elliott	Kut from the Kloth	ModSock	Rock Revival	Tres Chic by Joh
Barbara Paris	Custo Barcelona	L'AGENCE	Mofe Handbags	Rosemunde	Triple S
Bariano	D'Onj	LA Fine	MONaMOUR	Rowan Reed	Troo Designs
BB Dakota	DADA Fashion Hats	LA Made	Moon Collection	RoxFord	True Grit
Beata Dirycz	Daniel Rainn	La Natura	Mother	S Woo	True Religion Brand Jeans
Before & Again T's	Dantelle	LA Soiree	Moyuru	Sanctuary Clothing	Truehitt -
Bel Kazan	Dear John Denim	Lace & Whiskey	Muche et Muchette	Sandy J	Made in Los Angeles
Bela	Demeanor Jeans	Lacoste	Nana Nucci (Italy)	Saraswati Jewelry Designs	Trybe
Belford	Denimocracy	Women's, Men's, Kid's	Nanavatee	Saxx	Twenty
Bellarario	Desigual	Footwear	Nation LTD	Scrapbook	Tyler Jacobs by
Beth's Addiction	Diane von Furstenberg	Handbags	Native Outsiders	Search for Sanity	Feel The Piece
Betsey Johnson	Dina Agam	Ladission	Necessitees Apparel	Second Base	UGG
Bienne	Dirtee Hollywood	LAJU	Neesh.... By DAR	See U Soon	Men's, Women's &
Big Buddha	Dittos	Lan Jaenicke	New Leaf	Sheri Bodell	Kid's Cold Weather
Bishop + Young	Doma Leather	Lanchetti	Nice Kicks	Sigalie Jewelry	Handbags & Accessories
BIYA	Dora Landa	Lapis	Nicepipes Apparel	Silk and Cashmere	Men's & Women's
Black Swan	Doubleshot	Laura J Designs	Nick & Mo	Silver	Loungewear
Blackmoon	Dream Investor	Lauren K	Nikki Montoya	Silvana K Jewelry	Home Collection
Bloom	Duck Dive	Lavender Brown	NIKKI Rich	Silver Jeans	UGG Footwear Men's,
Blue Canoe	dylan developed	Lavender Crush	Nor (Denmark)	Belts & Accessories	Women's & Kids
Blue Tassel	by true grit	Le Monde Gris	Notify	Tops	Underella by Ella Moss
Bobeau	Echo	Leatherrock	Nouveau Riche Collection	Simi Sue	UP!
Boemo	Eden Society	Leibl 38	O2 Collection	Simply Irresistible	Velvet Heart
Boho Gal / Boho Me	Edyson	LEO & SAGE	Oats Cashmere	Single	Viereck
Boom Shankar	Eileen Fisher	Letol	Old Gringo Boots	SiSi Designs	Vimmia
Bou Jeloud	Elan / Elan Beach	Level 99	Olive & Oak	Sita Murt	Vince / Vince Men's
Bread & Boxers	Electric Picks	Liberty Garden	Om Girl	SIX * TEN	Vintageous
Brett Morris	Elise M	Lilla P	On The Road	Six Degrees	Voiz
Butterflyzebra Zzz's	Ella Mara	Lily	One Fine Day	Skif	wallpapHer
Calvin Klein	Elle Zeitoune	Lily & Lola	One Teaspoon	Skinny by Jessica Elliot	Want & Need
Belts & Wallets	Emma Lomax	Lionel Handbags	Only Hearts	Skinny Tees	WAYF
Cold Weather	Enza Costa	Lipsy London	Onzie	SKUNKFUNK	Western Fashion Jewelry
Luggage & Backpacks	Equipment	Liquid Metal by	Oober Swank	Sky / Sky Swim	WG
Men's Underwear	Eric Javits	Sergio Gutierrez	Others Follow	Slender	White Crow
Messenger Bags	Escapada Living	Lisa Carrier Candles	Paige	Snowman	Whitney Eve
Women's Underwear	Eva Varro	Lisa Todd	Pam and Gela	SolKissed	Whyte Eyelash
Cambio	Eyes of Simone	LIV	Papillon Blanc	Solow	Willow & Clay
Cameo Clothing	Fabrizio Gianni	Live Love Life	Parson	Some Product	Wilt
Cardhouse	Fame on you Paris	Living Royal Socks	Patrons of Peace	Sonia Arora Designs	WITH Wear it to Heart
Caroline Grace by	Fashion Union	Liz Soto Handbags	Peace Love World	Sonia Fortuna (Italy)	WOM & NOW
Alashan Cashmere	Fate	Liza Shtromberg	Peace of Cloth	Soulmates	(Barcelona)
Catwalk Junkie		Lodis Handbags, Belts	Pearle88	Soulmates Girls	Wooden Ships by
		& Small Accessories	Peeps	Sovereign Code	Paola Buendia
		Lola Jeans	Pelle d'Arte Leather	Spanx	Workshop
		Lolly	Penny Loves Kenny	Splendid Intimates	XCVI
		London Dress Company	Handbags	Stacy Sterling	Yerse
		Lori Jack	Pepa Loves	Steve Madden	Yoana Baraschi / Blue
		Lost	Pete and Greta	Belts and Wallets	Yoga RX Clothing
		Love + Grace	Peter and June		Yoli Rapp
		Love Shaws	Piece of My Heart		Yoshi Yoshi by PJ
		Lovely BAG	Pink Lotus		(Tokyo)
		Lucky Brand	Pink Tartan		Z Supply
		Accessories	Pistil		Zacasha
		Men's and Women's	PJ Luxe / PJ Salvage,		Zelda
		Denim & Fashion	Intimates & Men's		Zero Second
		Ludmila Labkova			Zhivago
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FIBER & FABRIC

A CALIFORNIA APPAREL NEWS SPECIAL SECTION

SEPTEMBER 2015

TEXTILE TRENDS

Globe Traveler

Blues

Line Up

TEXTILES

Nanotex: Putting the
Function in Fabric

TECHNOLOGY

Shima Seiki

Opens Technology
Showroom in the LA
Fashion District

Nanotex: Putting the Function in Fabric

By Alison A. Nieder *Executive Editor*

Performance characteristics such as moisture management, water repellency and odor control are familiar territory for consumers of activewear while enhanced performance features are relatively new for casual apparel and ready-to-wear.

Craig and Randy Rubin, founders of **The Crypton Companies**, have been working to change that since the husband-and-wife team purchased **Nanotex** last year.

When the Rubins acquired the company, they assumed activewear would be Nanotex's primary market.

"We have probably over 100 activewear brands that use Nanotex," Randy Rubin said. "The new thing we're discovering is the consumer for regular apparel is also expecting to have performance features."

In addition to features such as wrinkle and stain resistance, consumers are looking for their casualwear to keep them cool and resist odors.

"This is a really interesting new niche to us," Randy Rubin said. "We have all kinds of cool bells and whistles you can add to athletic wear. But the same bells and whistles can transfer over [to everyday apparel]. We're finding we're having tremendous success with people like **Macy's**, who are going to be putting it in their regular suiting line."

Cotton fabrics treated with Nanotex's technologies have been used in apparel programs for **JCPenney**, **Kohl's**, **Dillard's**, **Target** and **Cabela's**. Next spring, Macy's will offer men's suits treated with Nanotex's Wrinkle Defense and Resist Spills technologies. **PVH Corp.** is expanding its **Calvin Klein** "Steel" dress shirt program featuring Nanotex's Wrinkle Defense, Stain Release and Coolest Comfort technologies and adding the company's Neutralizer odor-release technology to **Geoffrey Beene** dress shirts. Next year, **The Gap** will introduce women's khakis with Nanotex's Resists Spills technology.

"Traditional apparel needs a new story. They need a new benefit. They need new bells and whistles," Randy Rubin said.

Nanotex technologies work on any fiber and any construction. Mills use a pad-batch process to adhere the technology to the textile at the fiber level. After the drying process, the finished fabric retains its hand feel, which enables the technology

to be applied to everything from cotton to silk.

"Nanotex is calibrated to whatever fiber we're working with," Randy Rubin said. "Once a fabric is designated, we send it to our labs to test the formulation. After it passes the test, it then goes to the mill."

To communicate the benefits of Nanotex technologies, the company has created a hangtag program that explains the performance characteristics in the fabrics. The company's "Expectations Exceeded" campaign was designed to let consumers know the Nanotex garment will offer performance features above and beyond the basic characteristics for ready-to-wear.

Textile tech roots

Randy Rubin and her husband got their start in textile technology in 1993 when they created a waterproof upholstery textile. **Crypton Super Fabrics** upholstery fabric is waterproof, stain-resistant, antimicrobial and breathable and was soon used for furnishings in hospitals, hotels and nursing homes. Three years ago, the company expanded into the residential market with **Crypton Wall**, **Crypton Carpet**, **Crypton Care** cleaning products and **Crypton Mattress Protection**.

As the Rubins saw consumers increasingly looking for performance features in their home products, the two began thinking about other avenues to expand their business. At the time, Oakland, Calif.-based Nanotex was owned by a group of private equity and venture capital investors, including **WL Ross and Co. LLC**, **Norwest Venture Partners**, **Masters Capital Nanotechnology Fund**, **Firelake Capital Management** and **Masters Capital Management**.

"We thought this could be an amazing acquisition for us," Randy Rubin said. "Because it was owned by venture capital people, we didn't think that there was enough investment, enough creativity, in the brand. We thought we could create a

big change in the brand."

The company was relocated to Crypton's Bloomfield Hills, Mich., headquarters and the Rubins began instituting a number of changes.

"We now have tighter controls on how the mills use Nanotex to make sure they're using it properly," Randy Rubin said. "We monitor the manufacture of the product much tighter. We've become the eyes and ears of the retailer in the United States."

The company worked closely with the research teams in Hong Kong to improve the performance of Nanotex technologies.

"We came up with some new refined better-performing chemistry," Randy Rubin said.

The company also added DNA markers to Nanotex formulations.

"Every ounce of Nanotex has a genetic marker in it. I don't care whether you use Nanotex in India or Timbuktu, we can verify whether there's Nanotex in it. It's in the chemistry," Randy Rubin said.

Currently, there are more than 80 mills across the world licensed to apply Nanotex technologies.

In addition to the company's headquarters in Michigan, Nanotex also has sales operations in Asia, India and Europe; distribution centers in Hong Kong, Belgium, Mainland China and the United States; and technical transfer capabilities in China and India.

The Rubins will continue to operate globally, but Randy Rubin said the company is looking to work with more companies that manufacture in the United States and the Americas. She said she's encouraged by the resurgence of domestic apparel production.

"It's slowly but surely coming back," she said. "But it's coming back in a much higher-tech way. It is so streamlined and automated so we can compete with China and India. It's a whole different world."

For more information, visit www.nanotex.com. ●



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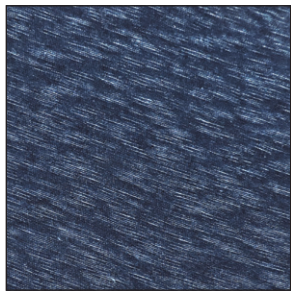
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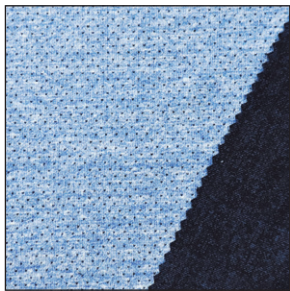
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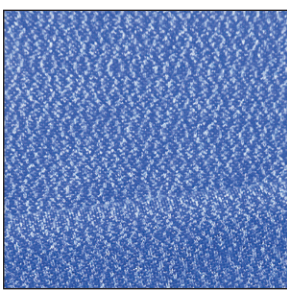
Textiles go blue with indigo shades for denim, corduroy, chambray, jersey stripes and novelty knits.



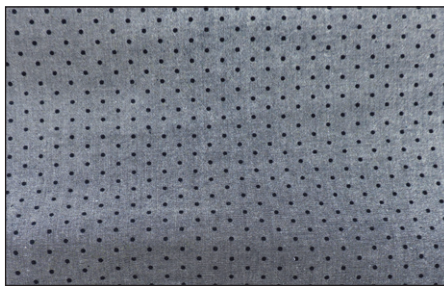
Asher Fabric Concepts/Shalom B LLC #CP14-IND2



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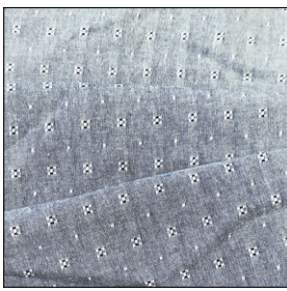
Fabritex #77650STDN



Robert Kaufman Fabrics #SRK-16008-67 Railroad Denim



Robert Kaufman Fabrics #SRK-16009-67 Railroad Denim



Robert Kaufman Fabrics #SRK-15920-20 Chambray



Texollini #4786Y



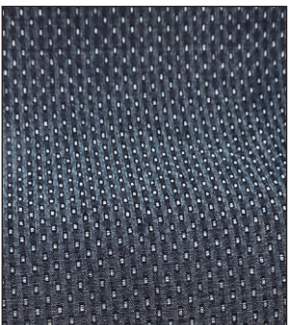
Texollini #7512D2



Texollini #78F6Y6D



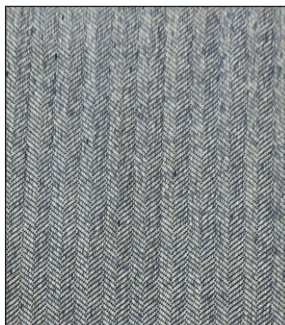
G&G Multitex Inc. #PC2321-44K "Blue Indigo"



Robert Kaufman Fabrics #SRK-15964-67 Denim Dobby



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Robert Kaufman Fabrics #SRK-16006-67 Selvedge Denim



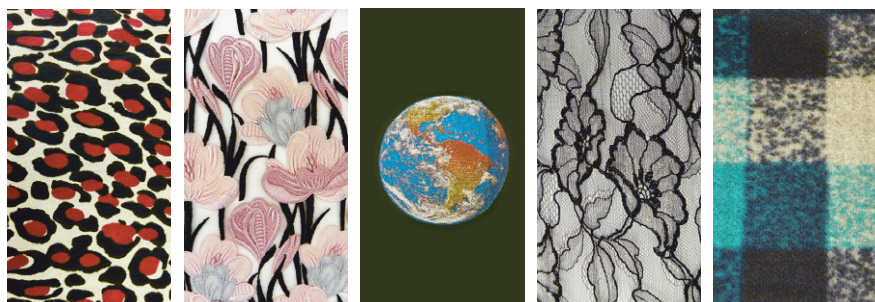
Robert Kaufman Fabrics #SRK-15962-2 Denim Dot



Robert Kaufman Fabrics #SRK-15963-67 Denim With Colored Motes

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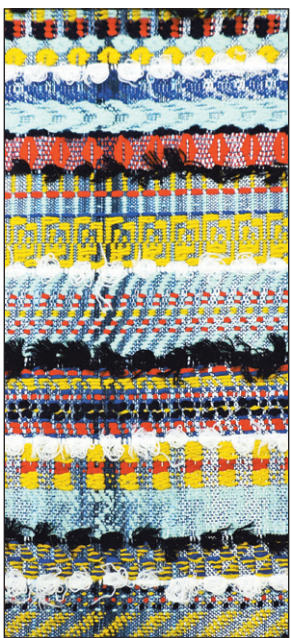
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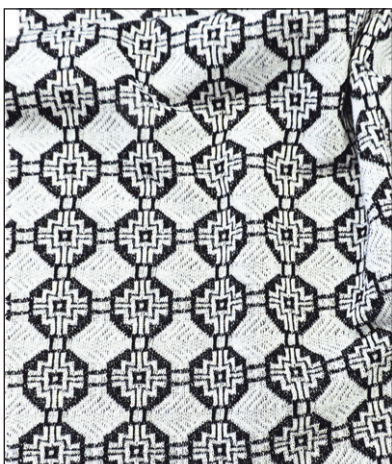
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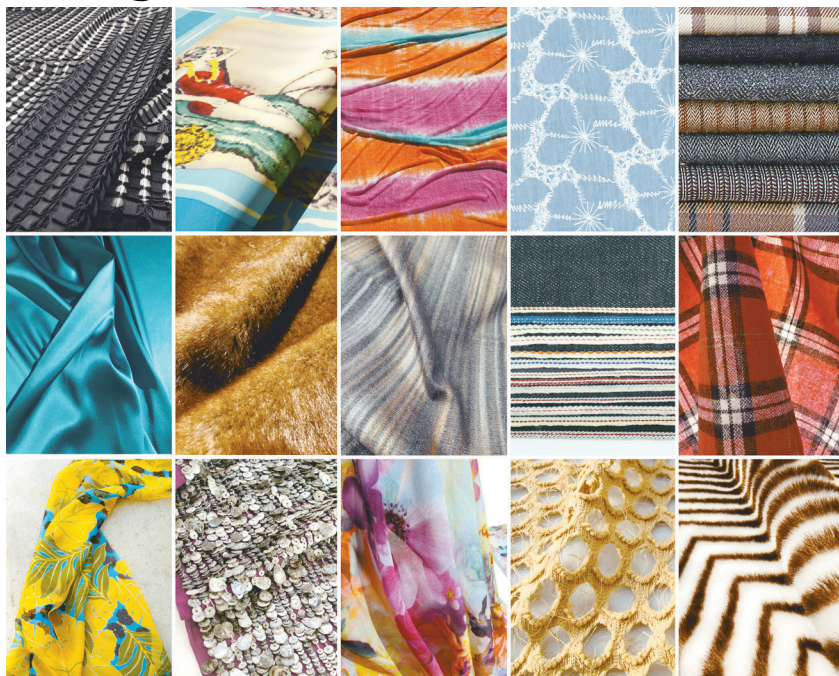
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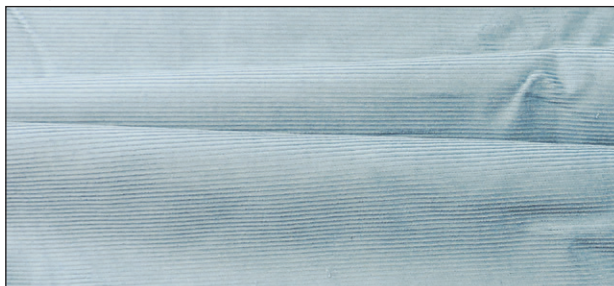
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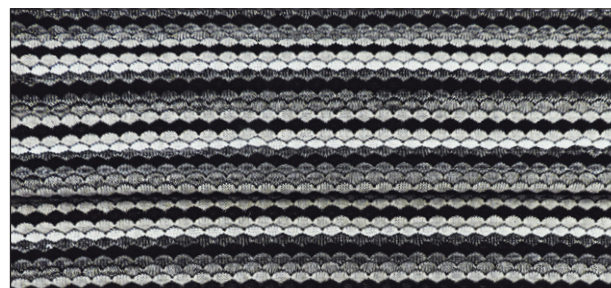
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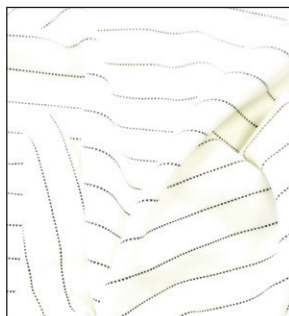
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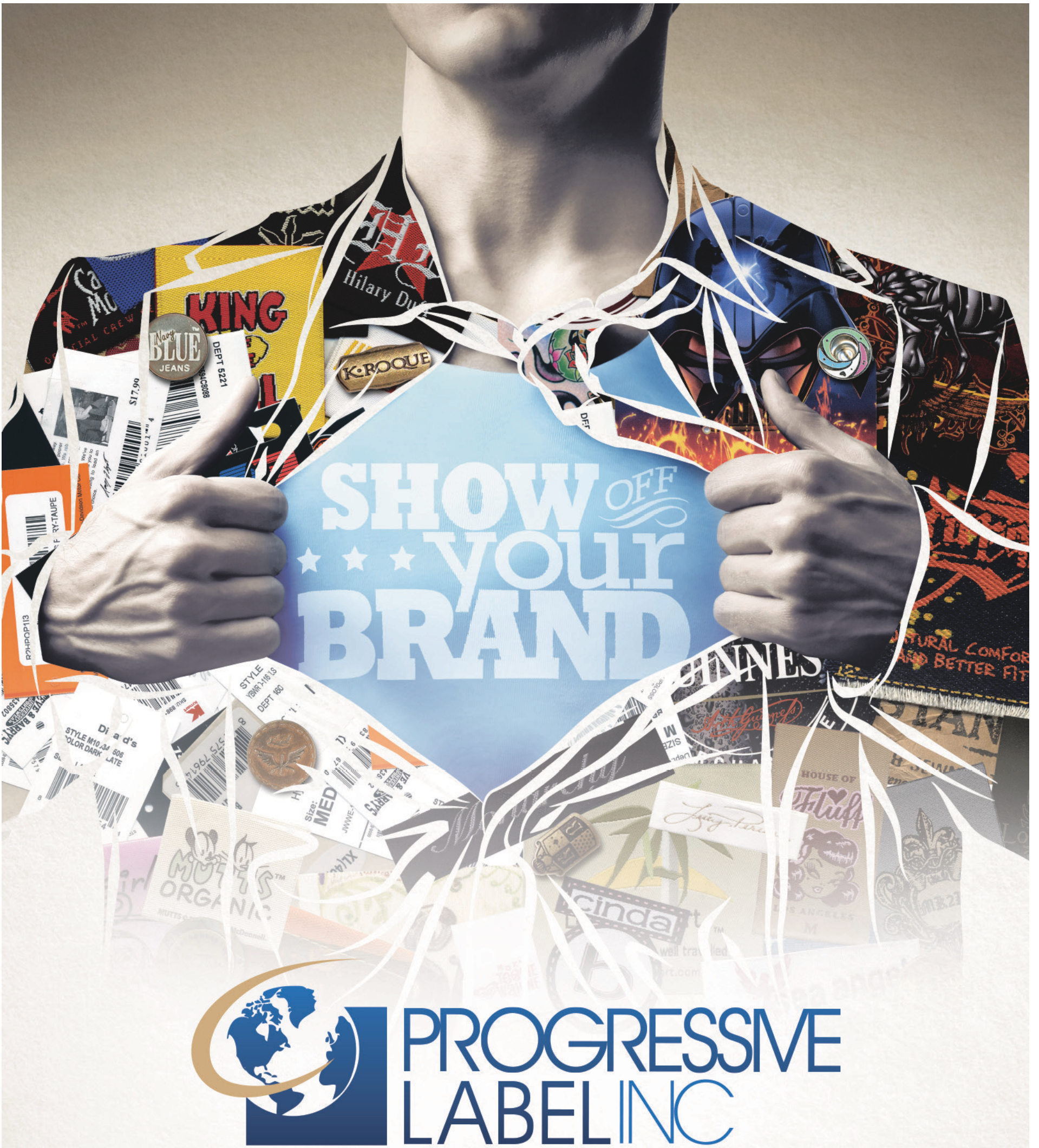
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Japanese Whole Garment Knit Technology Company Opens LA Showroom

By Alison A. Nieder *Executive Editor*

Knitwear designers and manufacturers looking for insight and inspiration have a new destination in the **Los Angeles Fashion District** with the recent opening of a permanent showroom and design center for Japanese knitting machine and software maker **Shima Seiki** at the **California Market Center**.

On Sept. 21, the company kicked off a weeklong grand opening in its showroom in the A-Lobby suite on the ground floor of the CMC.

The company—which has offices in Japan and Hong Kong, a showroom and design center in New York, and a factory in Cranberry, N.J.—has been looking for a Los Angeles space to house a West Coast showroom and design center. Shima Seiki tested the concept last year with a temporary space at **The Reef** (previously called the **LA Mart**) but ultimately opted for a permanent space at the CMC.

The design center is currently open by appointment and staffed by two technicians.

“We can do training here; we can create samples and educate people about our technology,” said Saraa K. Green, sales technician with **Shima Seiki USA Inc.** “If you have a project you want to do, we do a lot of R&D.”

Shima Seiki has been making flat knitting equipment for more than 50 years in Japan and has operated the New Jersey factory for 30 years. About eight years ago, the company began producing apparel, said Matthew Lleyellyn, Shima Seiki USA’s vice president. The company produces knitted garments for high-end labels such as **The Row**, **Oscar de la Renta** and **Brooks Brothers**. In Los Angeles, the company works with sweater makers such as **Andari** and **Ball of Cotton**.

The Los Angeles design center houses several of Shima Seiki’s computerized machines, including the SWG091N2, which can produce accessories such as hats, scarves, gloves and socks, including toe socks. The SRY123LP is an inlay machine that works with a yarn-insertion machine for fibers that don’t come in a cone such as metallic or glass. “The inlay ma-

chine gives the look of a woven, but it’s still a knit,” Green said, adding that the machine can also produce heavier-weight designs.

“The SSR112 is our intarsia machine,” Green said. “It’s easy to run and maintain. You can do shaping and fully fashioned garments.”

Visitors to the design center can also get a demonstration of Shima Seiki’s **SDS-OneApex3 CAD** “Total Fashion System” concept, which offers yarn and knit simulation, 3-D virtual models, and patternmaking functions.

“Manufacturers who do fast fashion depend on sampling,” Green said. The Apex3 CAD system can streamline the process. “They can cut one-third of the time [in sampling]. They can do one sample and then go to production.”

Designers can choose from a preloaded library of yarns, scan a new yarn into the Apex3 system or virtually create their own. They can adjust the yarn

gauge and view the yarn simulated in a fabric swatch or garment. Users can also start with a reference image and re-create the stitch structures.

“They can see different yarns in the

same structure,” Green said. “It saves so much time.”

There is a trim library as well as an embroidery function, a jacquard function and the “Kaleidoscope” tool, which picks up the colors from a mood board and translates them into different patterns.

“If you do this using **Illustrator**, it can take hours,” Green said.

Virtual swatches and garments can be saved as a JPEG or Illustrator file. The Apex3 system will also generate a knit code to send to the manufacturer.

“This is information for the designer and the programmer so they are on the same page,” Green said.

Apex3 can also be used for design in circular knitting, weaving, pile weaving and printing.

For more information about the design center, contact Green at (609) 655-4788 or saraa@shimaseikiusa.com. For information about Shima Seiki, visit www.shimaseiki.com. ●



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Products and Services: In 1991, Asher Fabric Concepts, based in Los Angeles, transformed

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