

CALIFORNIA ApparelNews

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Textile designers go green, picking up sophisticated shades from sage to olive for stripes, bold prints, athletic fabrics and textured novelties.

For more textile trends, see page 10

Clockwise from top right: Kalimo #9910D/T409 "Rhapsody Estampado"; Solid Stone Fabrics #GS-14459; Eclat Textile Co. Ltd. #RT1405022 Single Jacquard Moss; Asher Fabric Concepts #PX128 Polyester Spandex Interlock; Fabric Selection

#Knit3664; Cinergy Textiles Inc. #ITY-6609 Printed Interlock Twist Yarn; Kalimo #97507D/T33 EXP "Bossa Flex"; Cinergy Textiles Inc. #Wool-12657 Wool Plaid With Lurex; MG Creation #14411/120

TRADE SHOW REPORT

Between-Market Format Works for Growing Regional Trade Show OC.Mix

By Alyson Bender *Contributing Writer*

Providing a relaxed environment for regional contemporary brands and buyers, the **OC.Mix Show** saw a continued upswing in growth for its third edition, held Sept. 13-14 at the Irvine, Calif., headquarters of organizer **Z Supply**.

Buyers from Southern California boutiques **M.Fredric, Laurenly, Prism, Hail Mary, Rags & Stones** and **The Fort and The Clubhouse** were among the retailers that attended, along with Arizona-based boutiques **42 Saints, Roka** and **Bilby & Moss**.

"The regional rep shows are gaining in popularity because they make it easier and more convenient for the retailers to shop the lines at their own pace in a smaller setting," said Greg Garrett, cofounder of Z Supply LLC.

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INDUSTRY FOCUS: REAL ESTATE

Southern California Retail's New Streets

By Andrew Asch *Retail Editor*

Even in a challenging retail market, opportunity knocks for Los Angeles' shop owners. Entrepreneurs continue to open in the megalopolis's established retail neighborhoods, but they're also pioneering newer enclaves. *California Apparel News* recently surveyed real estate experts to find out where the new action is taking place and looked for updates on some of the region's top retail neighborhoods.

➔ **Real Estate** page 6

What's at Stake if a Designer's Name Is Part of the Label?

By Deborah Belgum *Senior Editor*

The name game can be a financially dangerous game played by designers every time they create a new label.

Designers constantly weigh whether to use their own name and risk losing the commercial use of that name if financial backers take over or invent a catchy label name they hope hasn't been used before.

The decision is crucial and can mean the difference between success or failure, as experienced by many Los Angeles designers.

"The Los Angeles garment scene is littered with the tragic stories of celebrated designers who lost the right to use their personal names in their chosen business," said Greg Weisman, an attorney and partner with **Ritholz Levy Sanders Chidekel &**

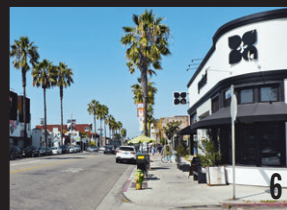
Fields, who works with a number of apparel companies in Southern California. "Unless a designer is independently wealthy and can self fund his or her venture, including all production growth indefinitely, at some point in the business lifecycle they will need to borrow money from another."

And that is where the inherent danger lies for creative types. Paul Frank Sunich, who created the iconic Julius the Monkey image, which took off and became a popular mainstay in many people's wardrobe, lost the right to commercially use his name after he left **Paul Frank Industries**. When he tried to use his name in another venture, his business partners in Paul Frank Industries sued him for trademark infringement. A U.S. District Court judge ruled Sunich couldn't use his name for commercial

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Chief Executive Paula Schneider Exiting American Apparel

After a tumultuous two-year ride as chief executive of **American Apparel**, Paula Schneider will be leaving the company on Oct. 3, sources said.

The seasoned apparel executive will be replaced by Chelsea Grayson, who has been with the company through its most difficult times, including when the company filed for bankruptcy last year and emerged as a private company earlier this year. Most recently, Grayson served as American Apparel's general counsel and chief administrative officer.

Sources close to the company said that Schneider was not pushed out but voluntarily resigned and that the board is very confident in Grayson as the new head of American Apparel, which is still going through a rough patch.

Schneider said in her resignation letter that the turnaround plan for American Apparel was in place and that much of the heavy lifting and hard work had been done.

At the same time, it was revealed that board member Paul Charron, the former chief executive of **Liz Claiborne Inc.**, left the board in August and is being replaced by Brad Scher, founder and managing member of New York consulting firm **Ocean Ridge Capital Advisors**.

Schneider's resignation comes at a time when the company is up for sale. Los Angeles investment bank **Houlihan Lokey** is looking for strategic alternatives. An inside source said that people are interested in the company as a whole and in parts.

Schneider hinted that a potential sale of the

company was another impetus for leaving.

Schneider started working for the company in late 2014 and became the chief executive on Jan. 15, 2015, replacing American Apparel's founder, Dov Charney.

American Apparel was founded in Los Angeles by Charney in 1997 when he started selling T-shirts to the wholesale market.

Charney left American Apparel in December 2014 after the board of directors ousted him the previous June as the chairman and suspended him as the chief executive and president, pending an investigation into alleged misconduct. He was later fired.

The company's reorganization plan, filed in Bankruptcy Court, converted approximately \$230 million of bonds into equity into American Apparel and provided for the

infusion of \$40 million of exit capital and a commitment for a \$40 million, asset-backed loan.

American Apparel's debt was reduced from \$300 million to no more than \$135 million, and annual interest expenses were decreased by \$20 million.

Charney tried to buy American Apparel out of bankruptcy with the help of two private-equity firms but failed.

At one time, the company's annual revenues were more than \$600 million. This year, American Apparel is expected to pull in less than \$350 million in revenue.

One source who has looked at American Apparel's pitch book said, "The company is losing so much money, it's a joke."

—Deborah Belgium

Port of Long Beach Names New Interim Director

The **Port of Long Beach** is looking for a new chief executive after Jon Slangerup resigned on Sept. 8 to become chairman and chief executive of an aviation technology company in Canada.

Named as interim chief executive was Duane Kenagy, who has been working as the port's capital programs executive, overseeing nearly \$4.5 billion in construction and improvement projects. He was appointed to the temporary position by the Long Beach Board of Harbor Commissioners.

"The board is extremely pleased to have Duane Kenagy serve as our interim CEO. He is highly respected by all of the commissioners, very well regarded in our industry and

well-liked by the port staff," said Lori Ann Guzmán, the board's president.

Kenagy began working at the port in 2014 after more than 35 years of engineering and design project management experience in the United States and abroad.

He oversees the replacement of the aging Gerald Desmond Bridge, which connects Long Beach to Terminal Island, and the redevelopment of the Middle Harbor Container Terminal at the Port of Long Beach. Each project has a \$1.5 billion budget. Another \$1 billion is budgeted for rail improvements from the terminals to railroad switching yards.

Prior to joining the port, Kenagy worked

for **Moffatt & Nichol**, an engineering consulting firm, and he was a key player in the Alameda Corridor rail project, which is a 20-mile freight rail corridor that connects the downtown LA switching yards to the ports of Los Angeles and Long Beach. The proj-

ect was considered one of the area's largest transportation endeavors in the last 20 years.

Kenagy said he would not be a candidate for the permanent job. As interim chief executive, his annual salary will be \$275,000.

—D.B.

Nordstrom Exec. Changes Bolster Online Biz

Nordstrom Inc. named Ken Worzel president of **Nordstrom.com** in an effort to strengthen Nordstrom's online and m-commerce business.

Previously, Worzel worked as the retailer's executive vice president of strategy and development, said Erik Nordstrom, a co-president of the Seattle retailer.

"Ken has gained a deep understanding of how our e-commerce, digital and mobile efforts play an integral role in providing customers a differentiated experience through service, personalization and convenience," Nordstrom said.

It was also announced that the three Nordstrom brothers will have new responsibilities at the company with a fleet of 329 stores that operate nameplates Nordstrom, the off-pricer **Nordstrom Rack** and two **Jeffrey** boutiques. Its online stores have nameplates of Nordstrom.com, Nordstromrack.com and **HauteLook**.

Erik Nordstrom will be responsible for the Nordstrom brand as well as the retailer's

customer care, marketing and supply chain. Blake Nordstrom, a co-president, will be responsible for the Nordstrom Rack brand, HauteLook and other corporate responsibilities such as finance, technology, legal and human resources. Pete Nordstrom, a co-president, will support Nordstrom's merchandising functions and store planning.

The company's stock declined 1.14 percent one day after the Sept. 21 announcement. Nordstrom has long been considered by Wall Street as a blue-chip department store. But the tough retail market affected its recent business. Same-store sales for the second quarter decreased 1.2 percent, it was announced Aug. 11. Total company net sales of \$3.6 billion for the second quarter declined 0.2 percent compared with the same quarter of the previous fiscal year.

Also on Sept. 21, it was announced that a Nordstrom Rack will open at the **IDS Center's Crystal Court on Nicollet Mall** in downtown Minneapolis.

—Andrew Asch

Several Los Angeles Garment Manufacturers Fined for State Violations

A two-day raid of Los Angeles-area garment factories resulted in the California Labor Commissioner fining 18 manufacturers and contractors \$682,344 for having no workers' compensation insurance and for garment registration violations.

The Labor Commissioner's office is pursuing wage theft investigations on those employers who also failed to pay proper wages under the California Labor Code.

The penalties announced on Sept. 22 included a total of \$603,043 in fines and stop orders for six employers with no workers' compensation insurance and \$42,300 in penalties issued to 14 businesses for garment registration violations. Investigators at nine of the businesses confiscated 85 bags of illegally manufactured garments with an estimated street value of \$155,457.

"Sweatshop operators threaten garment workers' rights and undermine honest employers in the industry, making it difficult for legitimate garment businesses to stay in operation,"

said state Labor Commissioner Julie A. Su.

The two-day enforcement sweep began on Sept. 7 and included 22 worksite inspections. The 18 garment businesses cited employ 296 workers.

The Garment Manufacturing Act of 1980 requires that all industry employers register with the Labor Commissioner and demonstrate adequate character, competency and responsibility.

Garment manufacturers who contract with unregistered entities are automatically deemed joint employers of the workers in the contract facility. Clothing confiscated from illegal operations cannot be sold and is donated to a nonprofit agency that gives them to homeless and domestic violence shelters in the Los Angeles area.

Most of the factories involved in the inspections employed fewer than 20 people. The five largest garment factories cited were **DU Fashion**, **Tippy Inc.**, **ADE Apparel Inc.**, **Coco Love Inc.** and **5 Thread Factory Inc.**—D.B.



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Intellectual Property *Continued from page 1*

purposes.

Six years ago, **Haim Saban Industries** in Los Angeles acquired Paul Frank Industries for \$50 million. In an unusual twist, the new owners hired Paul Sunich early this year as director of creative development of a company that owns his trademarked name.

Louis Verdad, the popular Los Angeles designer who recently showed his new **Verdad** line at **New York Fashion Week**, lost the right to use his name in his label after a 2007 bankruptcy. His factors, **American Business Fund**, sued him in court, saying they had advanced him \$163,000 in production funds and that Verdad had used his label's name as collateral.

In the end, the factors ended up owning the Louis Verdad label and its commercial use. To move forward, the Los Angeles designer, who was very popular with celebrity stylists and had dressed Madonna, went on to create a new label called **Louver** (LOUis VERdad).

But nearly four years ago, he regained the use of his self-named label with the help of Los Angeles law firm **Munger, Tolles & Olson**, which took on his intellectual-property case on a pro bono basis.

"It was a fight," Verdad said from his Los Angeles home. "We had to go to court."

Meanwhile, American Business Fund sold the intellectual rights to Louis Verdad's name in China, where there are several Louis Verdad stores.



LABEL LOSS: Designer Meghan Noland lost the commercial use of her brand name, Meghan Noland, for several years until the trademark lapsed.

Now the designer is working to build up his new Verdad label, which is a modern contemporary line that sells for \$700 to \$1,200 and incorporates high-end denim as the principal fabric. A Louis Verdad label, with higher price points, is in the making.

Los Angeles designer Meghan Noland had a similar experience 14 years ago as a newbie to the fashion scene. Her business partner, Peter Ma, ended up owning her **Meghan Noland** label after he financed production and claimed the line was unprofitable even though it had been selling at **Nordstrom**, **Bloomingdale's** and **Harvey Nichols**.

Lawsuits went back and forth until Noland realized she couldn't afford the legal fees and walked away from her brand. "When I split from him, I had to rebrand myself and I couldn't [commercially] use my last name any more," she said from her design studio near downtown Los Angeles. "There were some really great stores I was selling. I needed to figure out a new strategy."

So Noland created the **Meghan Fabulous** line, which sold on the **QVC** network. She even started introducing herself to new acquaintances as Meghan Fabulous because she didn't want to promote the old line that bore her name.

Later she started the **Meghan Los Angeles** brand, which has the glamorous bohemian vibe for which she is known and is sold at Nordstrom, **Hautelook.com** and **Poshmark.com**.

When her old business partner shut down his venture and let the Meghan Noland trademark lapse, she bought it back. But she is still uncertain about whether to revive it. "When I first got into this business, I always wanted to have a brand and own my own business," she said. "Maybe I used my own name for my own ego and to let people know this brand is me. But I feel if I knew what I know now, I would have done things so much differently. It would have been more about the clothes and not my name."



Louis Verdad

Keeping it safe

Several attorneys say there are pros and cons to using a designer's name in the label. "Some people use their name because they are a well-known designer like Yves St. Laurent or Calvin Klein and it helps sales," said Eric Galen, an attorney who handles intellectual property at the Los Angeles office of **Greenberg Glusker**. "But if you are an unknown designer, for gods sake don't name the company after yourself because at the end of the day it's not going to be worth more because of your name. ... When you start creating a legal entity, the thing of value will be linked to your name and that can be very complicated."

If a designer is very successful, there is a lot of money that can be made by selling his or her label. But there are pitfalls. Galen points to designers like Kate Spade, who sold her label to **Liz Claiborne**, which renamed its entire business venture **Kate Spade**. "Now the real Kate Spade must rebrand herself as she no longer owns the rights to her own name," he noted, saying she designs under the label **Frances Valentine**, which is the name of her daughter. "Kate Spade can no longer [commercially] use the name Kate Spade."

Even using variations of your name in business may not be possible. Joseph Abboud, who sold his brand name for \$65 million in 2000, decided seven years later, after his noncompete period was over, to create a new line called **Jaz**.

But the owner of the **Joseph Abboud** trademark, **JA Apparel Inc.**, said the Jaz tagline, "A new composition by designer Joseph Abboud," was confusing to consumers.

The Jaz label made it to store shelves but without the mention of Joseph Abboud. In 2012, **Men's Wearhouse**, where Abboud is the chief creative director, bought back the Joseph Abboud trademark for \$97.5 million, reuniting the designer with his namesake label.

Attorney Weisman advised designers to be cognizant of the consequences when creating a self-named label. "If you are going to choose an eponymous name for your brand, know the risks of losing it are there. Understand that your name as a trademark can be owned by another party and they can sell it on the open market, take it to **Costco** or simply run it into the ground," he said.

If you want to make sure you keep your name for commercial use, Galen advised not using it in a brand name. "If you do use your name in the brand and sell it, you can try to negotiate the right to use it, but that is very hard," he noted. "You could license it back or you can sell your name for X amount of years. All of these things are negotiable." ●

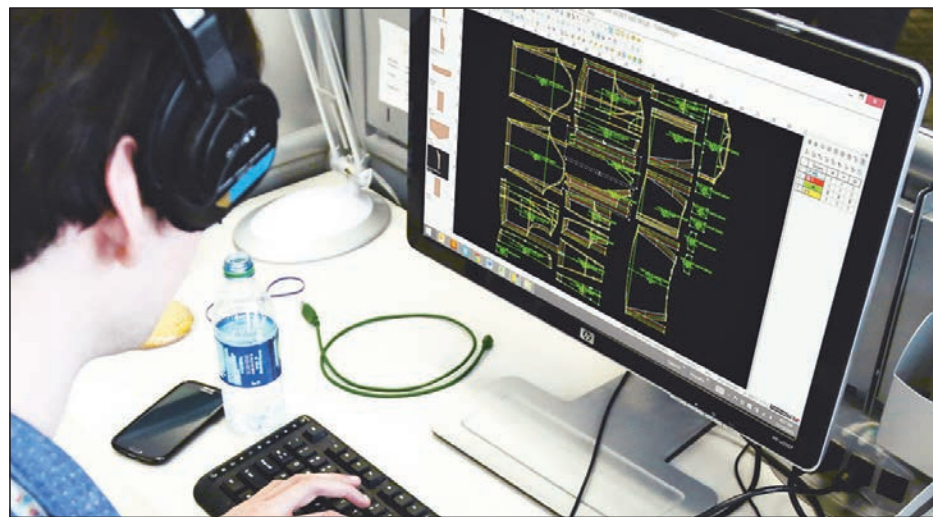
Tukatech Takes CAD to the Cloud

Los Angeles-based equipment and software solutions provider **Tukatech** has introduced **Tukacad Professional Edition on the Cloud**, a computer-aided pattern making, grading and marker software solution that allows users to begin working with the program as soon as they subscribe.

"It's the same award-winning software with all the same great features, including the help videos. Now we've made it acces-

ing these young users are the future, was a big motivator to put the professional suite on Cloud."

The Professional Edition and the Learning Edition are available at www.tukaweb.com at a monthly cost of \$200 per month for the Professional Edition and \$25 (with valid student credentials) for the Learning Edition. Tukatech also still offers the Tukacad subscriptions with a USB key and,



sible to anyone at any time. No more waiting to connect with a live person to place an order and then wait for a key to arrive," said Sonia Chhabra, Tukatech's director.

Tukatech released the **Tukacad Learning Edition on the Cloud** version for students earlier this year.

"There are hundreds of schools teaching Tukacad and thousands of students needing access to Tukacad for homework and projects," said Ram Sareen, Tukatech chief executive officer. "Seeing the success of the Learning Edition on Cloud, and know-

ing for a limited time, current and past Tukacad subscribers that use the USB key can return their key to receive 50 percent off their first month of subscription to the Cloud version.

Tukatech also operates **Tukacenters** in garment manufacturing and design hubs around the world. The Tukacenters offer access to Tukatech's 2-D and 3-D CAD and CAM software systems as well as Web-based product-development services and training for all levels of pattern design, grading and marker making. To find a Tukacenter, visit www.tukatech.com. —Alison A. Nieder

Calendar

Sept. 25

Market
LA Mart
Los Angeles
Through Sept. 27

Sept. 26

LA Textile Show
California Market Center
Los Angeles
Through Sept. 28

LA Majors Market
California Market Center
Los Angeles
Through Sept. 28

Factory Direct
The New Mart
Los Angeles
Through Sept. 23

Retail's Digital Summit
Kay Bailey Hutchison Convention Center
Dallas
Through Sept. 28

"Sourcing: From Design Through Production" panel discussion by FBI

California Market Center, A792
Los Angeles

Sept. 28

"Emerging/Indie Designer Panel" panel discussion by FBI
California Market Center, A792
Los Angeles

Sept. 29

Los Angeles Fashion Week
Hollywood Athletic Club
Los Angeles
Through Oct. 2

"Pack It Up! Building a Tech Pack" webinar by Fashion Business Inc.
online

Oct. 5

DG Expo Fabric and Trim Show
Miami Airport Convention Center
Miami
Through Oct. 6

Oct. 6

Atlanta Apparel Market
AmericasMart
Atlanta

Through Oct. 10

Oct. 8

Art Hearts Fashion
Beverly Hilton
Beverly Hills, Calif.
Through Oct. 14

Oct. 11

"Do I Need a Garment Manufacturers License?" webinar by Fashion Business Inc.
online

Oct. 12

Style Fashion Week
Pacific Design Center
West Hollywood, Calif.
Through Oct. 16

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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Southern California Retail's New Streets

Continued from page 1

DTLA at crossroads

As construction cranes build hundreds of luxury lofts in downtown Los Angeles, many entrepreneurs are still making their minds up about the extent of fashion retail demand. But plenty of companies are ready to take a risk on a district that until recently was best known for blight.

High-end eyewear boutique **Mykita** moved into the ground floor of the art deco **Eastern Columbia Building**, on the corner of South Broadway and East Ninth streets in downtown Los Angeles, on Sept. 20. It's about a block away from the former site of **Oak NYC**. When the hip New York retailer opened in 2014, it was heralded as proof that the era of luxe retail had arrived in downtown Los Angeles. But the company recently shuttered its downtown store after the founders split from former owners **American Apparel**. Oak still runs a Los Angeles store on Beverly Boulevard.

Moritz Krueger, Mykita's founding partner and creative director, could have easily opened the designer flagship in Beverly Hills, a place proven to attract a wealthy customer. But he thought downtown Los Angeles' bustling energy best represented his brand.

"There's creative freedom here," Krueger said. "Creative people are bringing their ideas and entrepreneurial energy."

More high-end retail is in the works. It was announced earlier this year that **H&M** division **COS** is moving into a former theater space on the 300 block of West Eighth Street in downtown. **Hatchet Outdoors Supply Co.** opened earlier this month in downtown's Arts District, bringing more apparel to the enclave pioneered by retailers **Guerilla Atelier** and **Apolis**. By November, developer **The Runyon Group** is scheduled to open pop-up shops at **Row DTLA**, a 30-acre retail and creative office campus located between the Arts District and Warehouse District. Boston-headquartered hipster boutique **Bodega** also announced that it will be opening a shop there.

Little Tokyo's boutique scene is reportedly thriving on the east side of downtown LA while on the west side a wave of new retail might open as renovated mall **The Bloc**, formerly **Macy's Plaza**, announces new stores. New shops are expected when **Broadway Trade Center**, near the corner of Hill and West Ninth streets, is scheduled to open for business in the next few years. Space is a relative bargain in downtown. The median price is \$3 to \$5 for a square foot of commercial space, said Brigham Yen, a realtor and editor and publisher of the blog **DTLA Rising**.

But retail has not grown as quickly as its potential, Yen said. The traditional center of retail in downtown, its Historic Core District, remains blighted, with a large population of homeless and low-end, swap meet-like retail, he said. High-end boutiques have been forced to open around it.

"People don't feel safe when they walk through there," he said of the Historic Core. "It's not clean, it's dirty. As a retailer, it's a big risk to put a store there. That's why it takes pioneers like **Urban Outfitters** [which opened in 2013 in the heart of the Historic Core on Broadway] to build a little momentum." However, Yen believes that downtown should overcome its challenges. "We

just need a critical mass [of retailers]. I think in the next five years downtown will hit it."

West Hollywood: Boutique powerhouse

Once a genteel neighborhood of furniture shops and bookstores, the 8500 block of Melrose Avenue in West Hollywood is on the verge of becoming one of the Los Angeles area's new retail streets.

Moving onto the street are prominent retailers such as

Lululemon Athletica, **AllSaints Spitalfields** and **Ted Baker London**. A **Zadig & Voltaire** shop opened this month. These shops' neighbors will include the **Rag & Bone** store at 8533 Melrose Ave. and the **Urth Caffé**. The organic coffee, desserts and sandwich restaurant at 8565 Melrose Ave. maintains seating that overlooks a bustling street scene. For years, it has been considered an anchor of the block.

Newmark Grubb K-nightFrank's Jay Luchs is a real estate executive who handled many of the deals on the street. He calls the burgeoning retail thoroughfare the Melrose/Robertson Corridor. It starts at the corner of La Cienega Boulevard, where **Alice and Olive by Stacey Bendet** is located. It passes by the **Pacific Design Center**, past the **Alberta Ferretti** boutique, and ends around Robertson Boulevard, where **Maxfield**—one of the major pioneers of Los Angeles boutique retail—does business. Prices in the area range from \$12 to \$20 per square foot for commercial space.

The block's retail cachet did not come quickly. Defunct retailer **Kitson** briefly operated a store at 8590 Melrose Ave. Until 2005, veteran retailer Diane Merrick ran one of the only fashion boutiques on the street. She remembers in the 1990s Melrose developer and retailer Ben Soleimani telling her that the street had not met its potential. "Melrose will be the next Rodeo Drive, just you watch," he said. She remembers laughing. "Good for you! Keep your eyes open," she said.

Angeles, Luchs said. But it did not hold onto its status, and it saw the closing of independent boutiques such as **Lisa Kline** and some branded boutiques such as **Ralph Lauren**. Major boutiques such as **Tommy Hilfiger** continue to do business on the street. Lululemon, AllSaints and Ted Baker also currently run big shops there. There's been a lot of talk that these retailers will close their Robertson shops once they open on Melrose. Lululemon and Ted Baker did not return emails requesting comment. AllSaints declined comment.

But Luchs said Robertson's doldrums will not last. He's



NEW SITE: A building on the 8300 block of Melrose Avenue in West Hollywood will be a center of new retail on the block.

been in negotiations with high-end coffee brand **Blue Bottle** to open a space on the street. Blue Bottle might act as a catalyst to bring more people to the street.

"When that happens, perhaps two years from now, it can come back," he said.

Westside updates

French heritage brand **Goyard** will reportedly move into a space on the 400 block of North Rodeo and, when it does, one of the most prominent streets in the Los Angeles area will have no vacancy.

The biggest real estate news for the street famous for its flagships for European fashion houses such as **Prada** and **Chanel** took place this summer when luxury conglomerate **LVMH** bought the **House of Bijan** building at 420 N. Rodeo Drive for \$122 million. Luchs is a veteran of brokering deals on Rodeo. He said that buying buildings is in vogue. "They are buying buildings because they never want to leave," he said.

A few miles south and west is Culver City, which previously held little boutique retail, although there is mall shopping available at the edge of town at **Westfield Culver City**.

But Culver City's profile could be on the verge of change. The town recently saw the debut of new retail center **Platform**. Among its tenants are men's shop **Magasin** and designer women's shop **Curve**.

Farther west is Los Angeles' Venice Beach neighborhood, where retailers continue to move to Abbot Kinney Boulevard, the beach enclave that made the unlikely transformation from bohemian neighborhood to retail street in the past five years. This year Detroit brand **Shinola** opened a boutique for its watches and leather goods at 1621 Abbot Kinney. **James Perse** also is reportedly opening a boutique on the 1600 block.

A couple of vacancies remain on the street, said Mike Rielly, executive vice president and partner of **Townsend & Associates**. "Opportunities on Abbot Kinney move quickly. In a way, Abbot Kinney has even more cachet now than it did a year or two ago because legitimate national players like **Vince** keep landing on the street," he said. Prices range from \$12 to \$15 per square foot.

Further up the coastline in Malibu, Calif., **Marine Layer** signed a lease for space in the **Malibu Village** retail center. A few miles south in the wealthy enclave of Pacific Palisades, **Caruso Affiliated**, the developers of **The Grove**, are planning the **Palisades Village** retail district. It will include a cinema, a market and boutique retail. ●



UNDER WRAPS: Downtown Los Angeles' Broadway Trade Center is undergoing a massive renovation. The project will include retail.

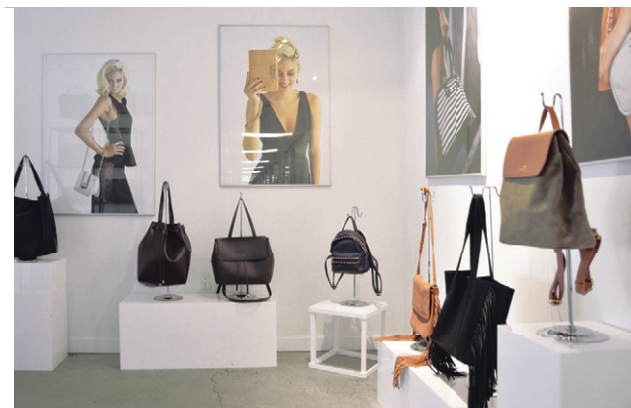


STEADY DRAW: Abbot Kinney Boulevard in Los Angeles' Venice Beach neighborhood continues to draw fashion retailers.

A new Melrose retail powerhouse could come at the expense of nearby Robertson Boulevard. The longstanding retail street intersects with Melrose near the Maxfield store, but its core retail blocks are a few blocks south of Melrose. Until the Great Recession, Robertson enjoyed the distinction of being one of the most prominent retail streets in Los

The CMC logo is displayed in white, bold, sans-serif capital letters on a black rectangular background.

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Brazilian Mill Kalimo Opens in DTLA

After a successful run at the **Los Angeles International Textile Show** last March, Brazilian mill **Kalimo** opened a permanent showroom in downtown Los Angeles.

"We believe in the market here," said Julia Culau, who runs the Los Angeles office, located in a top-floor showroom at 309 E. Eighth Street. "We're confident we have fabric offerings for the LA market."

Founded more than 30 years ago, Kalimo is a vertical mill that specializes in digital prints and novelty knits.

Culau moved into the new space in July and officially opened the showroom at the beginning of September. The light-filled space features two walls of windows, jungle-green walls and plenty of tropical plants. There is space for three salespeople and a designer to work with clients.

Kalimo has five showrooms throughout Brazil, but this is the company's first in the United States. Kalimo calls its showrooms Lab K—the Los Angeles showroom is called

Lab K-LA—to encourage clients to be creative with Kalimo designs.

"Our showroom is a laboratory to experiment and try new things," Culau said. "We can get close to the clients and approach them in a personal way. They are here in our world."

Kalimo's Lab K-LA carries a large inventory of the company's prints—and even more available online. If a designer wants to customize a Kalimo print, he or she can work with Culau's team in the showroom and print the new design on paper onsite. The showroom has an **Epson** printer with the **Pantone** Matching System to ensure accurate Pantone colors on all printouts.

The mill can print any of its digital prints on any fabric, including wovens and knits, in fabrications including rayon, cotton, linen, lyocell, polyester, poly/spandex, rib jersey or ponte.

"We have a double-faced rayon/polyamide that's good

for activewear," Culau said. "It isolates the temperatures, absorbs moisture and acts like a natural [fiber]."

The mill has two print collections, one for contemporary brands and another for activewear. Kalimo works with Brazilian swimwear labels such as **Salinas**, **Lenny** and **Vix**. The mill also has a novelty knits collection, which includes oversized, yarn-dyed rugby stripes.

"You need a special machine to do the extra-wide stripe," Culau said.

Because Kalimo is a vertical operation, Culau explained, customers can put together a complete collection in a range of fabrics.

"In Brazil we have a tradition of quality and textile history. It is our identity. It is where we are from," she said.

The company's minimums are as low as a single roll for basic colors. Kalimo also has a large range of stock colors. Minimums for special orders can vary between 150 yards and 300 yards, depending on the style. Sample yardage is printed in Brazil and delivered within two weeks.

"We want to develop relationships with clients—not something short-term," Culau said. "We want to bring the Brazilian way of making things—creative and fun."

For more information, contact the showroom at (213) 628-3953 or office@kalimo.com.br or visit www.kalimo.com.br.—Alison A. Nieder



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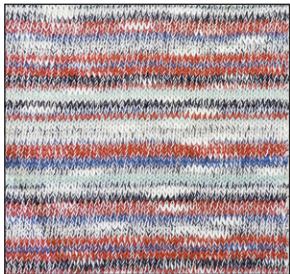
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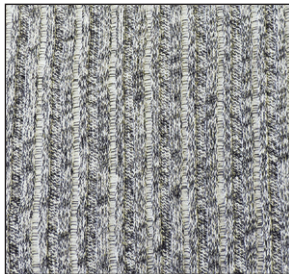
Sweater knits with plenty of surface interest run the gamut from lofty, heavier styles to paperweight constructions.



SAS Textiles #10750-03 Twill French Terry Stripe



SAS Textiles #10734-01 Jersey Stripe With Spandex



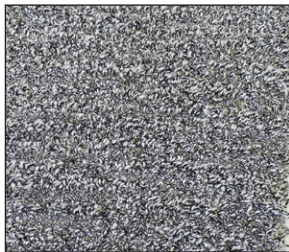
SAS Textiles #10606-04 Needle-Out Sweater Rib



SAS Textiles #10696-01 Vertical Stripe



Cinergy Textiles Inc. #SK-18650-SLUB



Asher Fabric Concepts #VCPF100L French Sherpa Three-End Terry



Asher Fabric Concepts #PVXF10-BLX Black/Charcoal Lurex Couture Stripe Slub



Fabric Selection #LACE3705



Fabric Selection #LACE3707

In the Pink

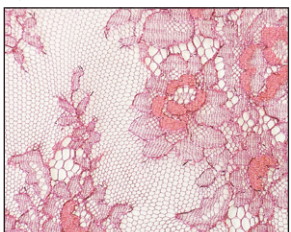
From petal to dusty rose and mauve, pink is a perennial favorite for ditsy florals and larger blooms, intricate laces and fancy novelty constructions, but the soft shade works for athletic mesh and flannel plaids as well.



Cinergy Textiles Inc. #WOOLDB-6267M Printed Wool Dobby



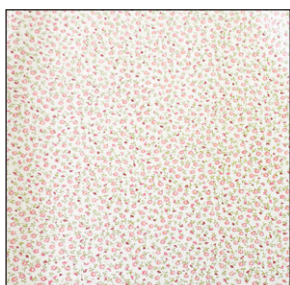
Asher Fabric Concepts #CMX26Mesh Cotton Viscose Spandex



Solstiss #810391



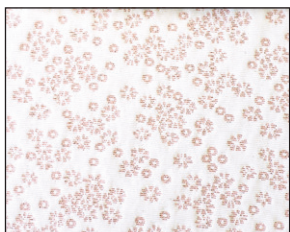
D&N Textiles Inc. #6098



Robert Kaufman Fabrics #SB-6112D4-1 Blossom



Robert Kaufman Fabrics #SRKF-16406012 Tahoe Flannel



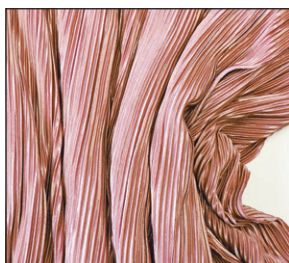
Pastels S.A.S. #25614 "Tilda"



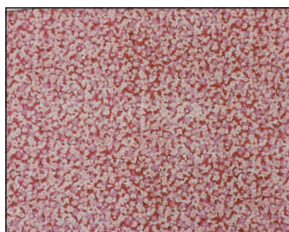
Solstiss #488426.N



Jay Ann Fabrics Inc. #7594/6



Fabric Selection #KVH3696



Robert Kaufman Fabrics #SB-6121D3-1 Blossom



Asher Fabric Concepts #VXR158-GX Viscose Stripe 15x8 Rib Natural/Gold



Kalimo #6072 Mega Rib Stripe Gold



Kalimo #16780 Super Stripes Modal Tricot Cool Gold



Bischoff Gamma (Thailand) Ltd. #126316



Asher Fabric Concepts #CSJ120-SX Sweater Stripe Black Natural/Silver



D&N Textiles Inc. #6042v



NK Textile #EMB-CH-445



NK Textile "Ethnic Foil"

Gold Touch

Textile mills add a touch of gold to casual knits, laces, activewear and heavier suiting-weight fabrics.



Cinergy Textiles Inc. #HERB-LUREX-1673 Suiting Herringbone



Tissage des Chaumes #J002T56



Solid Stone Fabrics #CHC-329

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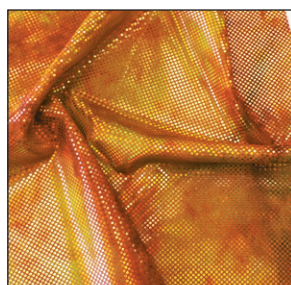
Warm shades of pumpkin and rust add interest to plaids and crochet and a pop of color to activewear knits.



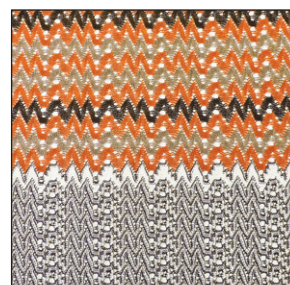
Philips-Boyne Corp. #Y/D9806MUL



Robert Kaufman Fabrics #SRK-16430-267 "Adventure"



Solid Stone Fabrics #JKP-0479



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NEWS

CCA Names John Bauernfeind Chair of the Fashion Design Program

John Bauernfeind has joined the **California College of the Arts** as the chair of the Bay Area college's Fashion Design Program.

Bauernfeind was formerly graduate director of the School of Fashion at the **Academy of Art University**, also in San Francisco.

A graduate of **St. Martin's College of Art and Design** and **Parsons School of Design**, Bauernfeind's career in the fashion industry has spanned three continents and nearly 17 years, working in trend forecasting, illustration, creative direction and product development for companies such as **CK Jeans Calvin Klein**, **London Fog Industries**, **BCBG**, **Vanderbilt by Murjani** and **Knitcraft St. Croix**.

"I feel that bringing art and design to complex global issues is critical and engaging," said Bauernfeind in a CCA statement. "How we construct narratives through various clothing compositions produces a non-spoken yet powerful form of communication of who we are or fabricate ourselves to be. Fashion can empower and uplift and is in a constant state of flux, which I find poetic and enriching to the soul. My goal is to position CCA's Fashion [Design Program] as a competitive voice in progressive fashion education by proposing new systems of dressing that bridge craft with technology for innovative future clothing."



John Bauernfeind

ing."

The **California College of the Arts** was founded in 1906 and currently offers 22 undergraduate and 13 graduate programs in the areas of fine arts, architecture, design and writing at its two Bay Area campuses in San Francisco and Oakland. CCA's Fashion Design Program was founded in 1996 to be an "idea-driven, craft-based course of undergraduate study that emphasizes design concepts and skill development. The goal is to produce designers of daring originality who are willing to explore across disciplines and contribute to fashion as an aspect of modern art and culture," according to the college.

In addition to coursework in pattern making, sewing, draping and fashion illustration, students are tasked with finding "creative solutions to the challenges of sustainability by designing fashions that respect the environment and preserve native cultures." CCA Fashion Design alumni have gone on to work with companies such as **John Varvatos**, **Abercrombie & Fitch**, **Gap Inc.**, **Gymboree**, **J. Crew**, **Madewell**, **Levi Strauss & Co.**, **TIBI**, **Ralph Lauren**, **Narciso Rodriguez**, **Athleta**, **Badgley Mischka** and **Thom Browne** or have launched their own businesses and brands.—*Alison A. Nieder*

OC.Mix *Continued from page 1*

"The bigger, national trade shows like **Project**, **MAGIC** and **Coterie** are still important to brands, especially those launching new collections."

Both reps and buyers were happy with the quality of participants, and many brand representatives cited an increase in business.

"We saw a 35 percent increase in business our first day this show compared to the last," said **Free People's** Justine Inman. "There has definitely been an increase in foot traffic, and we expanded our business in Arizona with this show."

Tina Fleming, with **The Village Showroom**—which represents **Chaser**, **Joy Dravecky** and **Mila**—said buyers appreciate the small show's intimate atmosphere. "We have noticed that once buyers come they always return," she said. "Everyone feels like they are taken care of."

Sheena Cartisser of the **WBC Showroom**, which represents **Level 99**, reported "a very busy first day and solid second day."

"This show is nice because it's convenient for us and manageable for the buyers," she said.

First-time participant Kasey McKenna, sales representative for **Bella Dahl**, was also



PRE-SPRING: Free People showed their pre-spring contemporary collection, shoes and activewear line Movement.

pleased. "This show is easily accessible, and we've seen accounts from Santa Monica to South [Orange] County," she said.

The show made it especially easy for accessories brand **Chan Luu**, said Account Manager Lanae Mackey. "Being an accessory company, our line is really large and difficult to take on the road," she said. "By showing here, we opened new accounts and were able to easily display our current collection."

This was the first time at the OC.Mix for retailer Jeanne Wilson, owner of **Bilby & Moss** in Sedona, Ariz.

"I usually do [the trade shows in Las] Vegas but not LA Market," she said. "Getting from LAX to downtown is too much of a headache. I love the ease of flying into **John Wayne Airport** and the show being across the street. This has been a nice venue, well catered, and I found what I was looking for to complement my store. I just discovered **L*Space** has hats, which I think will do really well for us."

The next OC.Mix show is slated for January.

"We are working with reps between shows when it makes sense for their line breaks," said Tony Sanchez, Z Supply's director of sales.

For more information, visit www.zsupplyllc.com/ocmixshow. ●



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across the CORDURA® fabric family forthcoming. The CORDURA® Denim 'Infinity' Collection, part of the "Authentic Alchemie" Collection portfolio, presents latest-generation performance denims crafted to integrate the "best of both worlds"—softness with strength, fashion with function and durability with definition. Known for its resistance to abrasions, tears and scuffs, CORDURA® fabric is a primary ingredient in many of the world's leading high-performance gear and apparel products ranging from luggage, upholstery and backpacks to footwear, military equipment, tactical wear, workwear and performance apparel. The CORDURA® brand is a registered trademark of INVISTA, one of the world's largest integrated polymer, intermediates and fibres businesses.

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