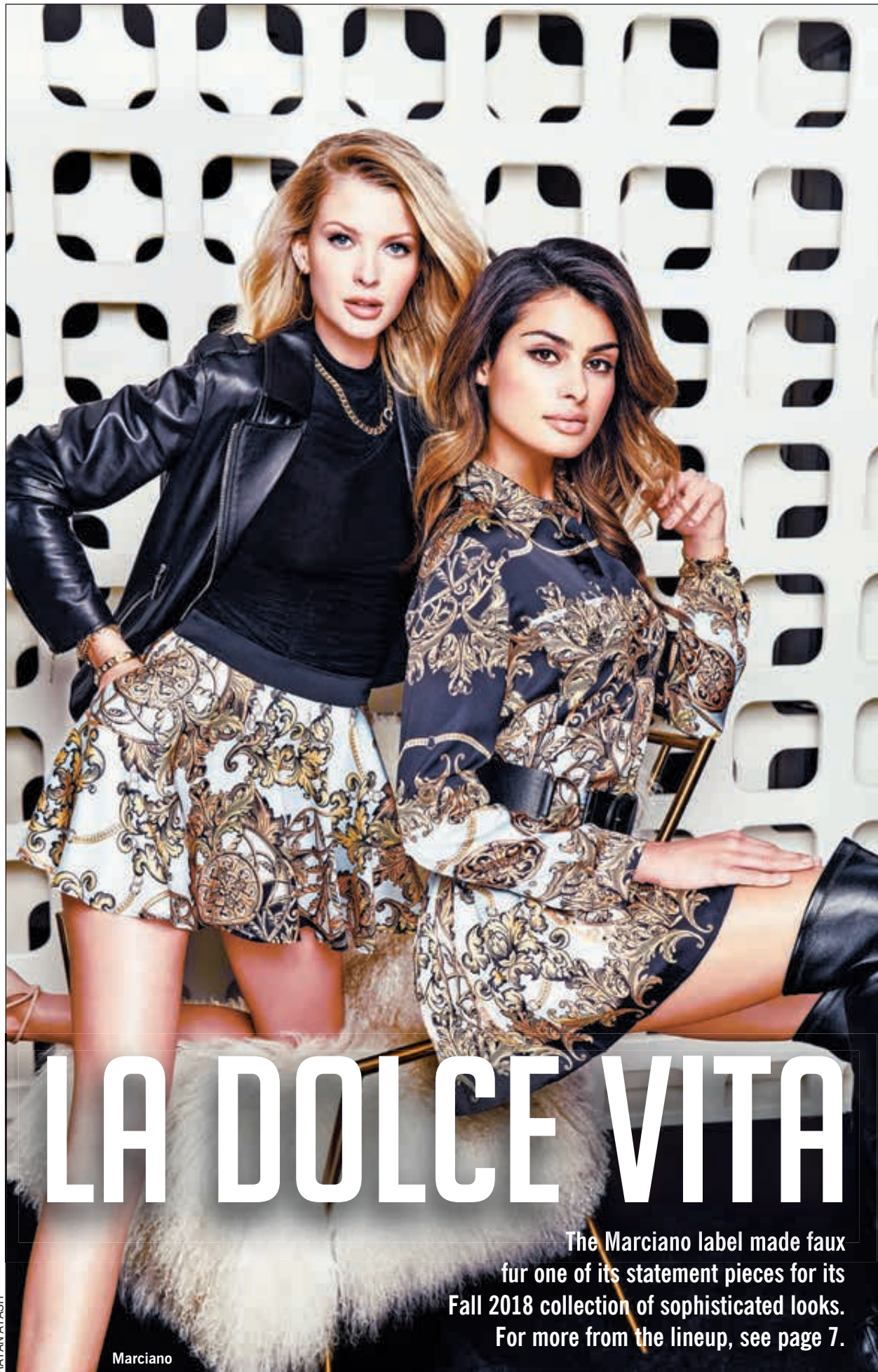


CALIFORNIA ApparelNews

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RAYAN AYASH

Marciano

Instagram and Social Media Make Stronger Plays for Fashion

By Andrew Asch *Retail Editor*

Could **Instagram** become the shopping mall of the future?

Recently, the San Francisco-headquartered Internet giant expanded its shopping features so that brands will not only be able to offer goods on Instagram's main feed but also be able to sell on Instagram's "Stories" feature, which is viewed by 600 million people, according to the company.

With this new feature, brands and retailers are ramping up to build a bigger presence on the social-media site, which debuted in 2010 and two years later was acquired by **Facebook** for \$1 billion.

In the past few years, social-media companies have focused on developing their fashion business. In 2015, Instagram hired Eva Chen, a former *Lucky Magazine* editor, to serve as its head of fashion partnerships. It's her job to

➔ **Instagram** page 6

TRADE SHOW REPORT

Both Buyers and Exhibitors Make the Most of a Quiet Los Angeles Fashion Market

By Andrew Asch and Dorothy Crouch

Summer is the time to be on vacation, and that seemed to be the case for buyers at the recent **Los Angeles Fashion Market**, where traffic was much sparser than at other shows.

The July/August event for Holiday/Resort traditionally has been slower than other fashion markets because so many retailers and store buyers are saving their time and money to attend the gargantuan Las Vegas trade shows in a few weeks, when large convention centers are filled with everything from footwear and accessories to apparel and swimwear.

Many of the buyers who showed up at the showrooms at the **California Market Center** were looking for alternatives to the Las Vegas shows or enjoying the special attention they could get during the July 30-Aug. 1 run of the market.

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INSIDE: A CALIFORNIA APPAREL NEWS SPECIAL SECTION

SOURCING & FABRIC

With TECH

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The Real Real Brings Its First West Coast Location to West Hollywood

With a lot more space than its New York City flagship store, which opened in November, luxury consignment company **The Real Real** opened its first West Coast bricks-and-mortar location on Melrose Avenue in West Hollywood, Calif.

At 12,000 square feet, the new space that opened July 31 is approximately double the size of its SoHo location and will feature the brand's first men's store, which measures nearly 6,000 square feet.

"[On Melrose] there is so much culture and experimentation happening. That is how we think about our stores," said Rati Levesque, the company's chief merchant. "We are using them as testing grounds to see how people are engaging with the product, how we can merchandise differently and services we can offer."

Using its proprietary Real Real 360 technology, associates at the Los Angeles store can help customers explore inventory across the brand's bricks-and-mortar locations, mobile, e-commerce and consignment offices.

Nearly everything in the Los Angeles store is for sale, including sculptures by Vincent Szarek and other works commissioned for the space through a collaboration between The Real Real's art director, Bianca Wendt, and a local artist. The store's apparel and lifestyle offerings include goods that range in price from beauty pieces at \$10 to \$60,000 fine-jewelry pieces.

"It's been really great on the consignment side and the demand side. It's exceeding expectations. There is great engagement on the consignor side—there are tons of drop-offs," Levesque said. "Traffic expectations have also



The Real Real storefront

exceeded our plans."

Following the opening of its location in New York City, The Real Real noticed that its bricks-and-mortar businesses would benefit from expanding their men's sections. With the new Los Angeles space, the brand created a men's store designed to invite male clients into an experiential environment with a watch-and-whiskey bar and sneaker installation, which boasts designs from **Yeezy**, **Supreme** and vintage **Nike** footwear priced from approximately \$100 to \$10,000.

"What we did in this location was dedicate a whole store to the men's business. They have their own entrance. There is so much happening around men's right now," Levesque explained. "Being able to highlight that, which we've never been able to do in a bricks-and-mortar, is special for us."

For shoppers who crave a fix to satisfy their needs for designer handbags, The Real Real included a 1,500-square-foot vault that features luxury designs from **Hermès**, **Louis Vuitton**, **Chanel**, **Prada**, **Givenchy** and independent designers.

"Our merchandisers curate a very special



The Real Real men's store

selection using data based on what's selling well in LA, what people are obsessing over and what they are consigning," Levesque said.

The Real Real offers handbag refurbishing services and experts who specialize in gemology, horology and authentication. This fell in line with The Real Real's business model of

aligning the brand with clients as a resource for preserving luxury goods in hopes of becoming future business partners.

"Everything we do is really around this core value of extending the lifecycle of your luxury good," Levesque revealed. "We believe that once you're done with it, you'll consign it with us."

As the luxury resale segment of the industry continues to grow, Levesque would like the industry to take notice of the relationship between her business and the traditional retail market for high-end goods.

"Our customers and consignors are consigning with us, and they're taking that money and buying new," she said. "It does complete that lifecycle of luxury instead of throwing it out. Quality matters."—*Dorothy Crouch*

FIDM Names New Co-Chairs of Fashion Design Program

The **Fashion Institute of Design & Merchandising** has named two designers and longtime school supporters to become the co-chairs of FIDM's fashion design program, which encompasses four campuses.

Nick Verreos and David Paul, the co-founders of the **Nikolaki** fashion label and the forces behind the brand **NV Nick Verreos**, are taking over the position previously held by Christine Yao, who left in July to work in design and product development for accessories, apparel and home at furniture retailer **Williams-Sonoma**.

Mary Stephens continues in her job as FIDM creative director, fashion design.

Verreos has been teaching at FIDM since 2003 and often is the master of ceremonies for the annual FIDM student fashion show.

While heading up the fashion design program, the two designers will continue to work on their fashion labels while Verreos will also maintain his careers as a TV red-carpet commentator and a fashion consultant.

Both designers graduated from the **University of California, Los Angeles**. Verreos has a bachelor's degree in political science

and Paul has a bachelor's degree in theater arts and a master's degree in costume design from that school. After graduating from UCLA, Verreos went on to study at FIDM, where he graduated from the advanced fashion design program.

Verreos gained national and international attention in 2005 when he participated in the second season of the reality TV show "Project Runway," where fashion designers competed against each other for a design mentorship with **Banana Republic** and seed money to start their own line. Verreos finished fifth.

In 2014, he became the winning mentor on the TV series "Project Runway: Under the Gunn."

FIDM was established in Los Angeles in 1969 as a for-profit institution by Tonian Hoberg, who is still the school's president and chief executive.

The school now has campuses in San Francisco, San Diego and Orange County, with a student population of more than 4,500 students and more than 70,000 graduates, including Los Angeles designers Monique Lhuillier and Karen Kane.—*Deborah Belgum*

Los Angeles City Council Considers a Ban on Fur Sales

Retailers are prohibited from selling fur in the California cities of West Hollywood, Berkeley and San Francisco. Los Angeles may be next.

A motion to ban the sale of fur in Los Angeles was signed in June by three city council members: Paul Koretz, Bob Blumenfeld and Mitch O'Farrell.

On Aug. 1, members of several anti-fur organizations supported the fur ban, testifying in front of the City Council's personnel and animal welfare committee, chaired by Koretz. A vote was postponed on the motion because Koretz wanted answers on questions such as how a possible ban would affect business.

Alison Simard, a Koretz spokesperson, said the committee might consider the ban later in August. If it is approved, it would then be discussed by the entire 15-member council. Currently, no vote is scheduled for the ban, which would cover handbags, shoes, hats, earmuffs, jewelry and key chains made in whole or in part of fur, with exceptions for the sale of used fur products. If passed, it would go into effect on Jan. 1, 2020, and make Los Angeles the largest city in the United States to ban fur sales.


West Hollywood passed its fur ban in 2013, and the impact is still being debated. John

D'Amico, West Hollywood's mayor pro tempore, was one of the architects of the ban. "Our tax revenue from retail sales has never been higher," he said. "Retailers are moving to West Hollywood because of the place we are, not in opposition to it. If a ban is passed, Los Angeles will be an incredibly humane place where animal fur is not used for clothing."

Ashley Stewart, an administrator for West Hollywood retailer **Mayfair House**, said the ban has not been beneficial. "We lost a lot of business from it," she said. Mayfair House received a citation from the city of West Hollywood for breaking the ban, but it was dismissed in 2015.

Keith Kaplan of the **Fur Information Council of America** said such bans constrict businesses and consumers. "It is more extensive than people think. The basic core issue gets down to freedom of choice," Kaplan said. "You can be sure of this. If [anti-fur groups] are successful at using cities like Los Angeles to put an end to fur, what will be next? Leather? Wool? Silk? Meat?"

Fashion designers and brands are divided on the issue. **Oscar de la Renta** makes fur coats, but designers such as **Vivienne Westwood**, **Stella McCartney** and **Gucci** have vowed not to use fur in their collections.—*Andrew Asch*



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Large Asian Contingent Populates Texworld USA Despite Tariff Threat

By Jennifer DeMeritt *Contributing Writer*

NEW YORK—Tariffs and the threat of a trade war with China have been making headlines. But did they make an impact at the **Texworld USA** trade show?

“It’s definitely a hot topic,” said Show Director Jennifer Bacon at the international textile sourcing platform held at the **Javits Center**.

“It was the same thing when President Trump got elected,” Bacon said. “There’s a lot of talk.”

In spite of that, “it’s business as usual,” she said. “We still have to source goods from somewhere. Right now, it’s primarily Asia.”

Indeed, of the approximately 840 exhibitors from 19 different countries at the July 23–25 show, half were from Asia, with more than 350 from China.

If tariffs were imposed on textiles from China, “it [would be] basically about a 16 percent addition,” Bacon said. “Importers are saying, ‘Well, we’ll have to pay it.’”

Designer Anthony Manfredonia with **Natasha Enterprises**, a Manhattan manufacturer that does everything—from pattern design to the final product—believes this will help his business.

“With the tariff wars, more people are looking to us for manufacturing and for servicing,” said Manfredonia, who re-

ported he has seen an increase in inquiries from potential clients in recent months. “Costs are going to go up with the tariff wars. So everyone is trying to figure out if it might be more cost-effective to come back to America.”

Natasha Enterprises was among the half-dozen companies from the New York area in Texworld USA’s “Local Loft,” which spotlighted local manufacturing.

Also exhibiting in the “Local Loft” area was Daniel Kohn, owner of **Aetna Shirt and On Call Medical Coats**, both made in the same factory near Baltimore.

Customization and specialization are the keys to staying competitive for Kohn’s lab-coat business. “Say you have a doctor who’s a runner. She’s 5 feet, 6 inches tall and very lean. We’ll customize it,” Kohn said, creating a made-to-measure lab coat with details such as longer arms and a tapered waist, plus high-quality fabric and finishing. At \$120–\$190, it’s about 10 times the cost of a mass-produced lab coat. “But doctors don’t care because it’s still the least expensive equipment in their office,” he said.

As with last season’s show, the exhibitors on Texworld



The Texworld trends area showcased inspirational colors for the upcoming seasons.

USA’s “Resource Row” spotlighted emerging technologies and trends. “How can we use technology to make better fashion?” asked Sylvia Heisel, creative director of the 3-D printing and design company **Heisel**.

Heisel has created prototypes and high-end garments, such as a 3-D-printed mini-dress made entirely from biodegradable plastics. Her ultimate aim is to utilize 3-D printing with recyclable, biodegradable materials to create sustainable fast fashion.

“You could get a 3-D-printed T-shirt, then recycle it, and it could be composed into new 3-D-printed T-shirts,” with little or no waste, she said. “That is the inspiration lens. The technology exists to make

that but not at scale yet.”

In the meantime, “companies are embracing 3-D printing on accessories, custom buttons and hardware on bags,” she said.

This echoes Bacon’s view of sustainable fashion. “It’s not there yet in terms of the price point,” she said. “But over time, we’re going to get there.” ●



An installation put together by embellishment expert Jana Platina Phipps greeted visitors to Texworld.



An exhibitor talks with buyers at the show.



Several seminars at the show covered topics including trademark law, sustainability and consumer attitudes.

Calendar

Aug. 5

Coast
The Moore Building
Miami
Through Aug. 6

Children's Club

Javits Center
New York
Through Aug. 7

Aug. 7

Printsource
Hotel Pennsylvania
New York
Through Aug. 8

Atlanta Apparel

AmericasMart
Atlanta
Through Aug. 11

Aug. 11

Offprice Show
Sands Expo and Convention Center
Las Vegas
Through Aug. 14

Aug. 12

Sourcing at MAGIC
Footwear Sourcing at MAGIC
Las Vegas Convention Center
Las Vegas
Through Aug. 15

Aug. 13

FN Platform
WWD/MAGIC
Las Vegas Convention Center
Las Vegas
Through Aug. 15

The Collective

CurveNV
Pooltradeshows
Project Womens
Stitch at Project Womens
The Tents
Children's Club
Mandalay Bay Convention Center
Las Vegas
Through Aug. 15

Agenda

Sands Expo and Convention Center
Las Vegas
Through Aug. 15

Liberty Fairs

Sands Expo and Convention Center
Las Vegas
Through Aug. 15

WWIN

Rio All-Suite Hotel and Casino
Las Vegas
Through Aug. 16

Aug. 15

NW Materials Show
Oregon Convention Center

Portland, Ore.
Through Aug. 16

Aug. 19

Fashion Market Northern California
San Mateo Event Center
San Mateo, Calif.
Through Aug. 21

Aug. 22

Dallas Apparel & Accessories Market
Dallas Market Center
Dallas
Through Aug. 25

FIG

Fashion Industry Gallery
Dallas
Through Aug. 24

Active Collective

Metropolitan Pavilion
New York
Through Aug. 28

There's more
on ApparelNews.net.

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

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NEWS

ReMode Adds More Speakers to Discuss Responsible Fashion

Pierre-Nicolas Hurstel, the founder of the fashion-sustainability event called **ReMode**, announced an additional list of speakers participating in his inaugural event scheduled for Nov. 13–14 at the **Los Angeles Convention Center**.

Working toward a more sustainable industry, the event will focus on four pillars of sustainability: ReMake, ReThink, ReInvest and ReMarket, which will help businesses become more environmentally conscientious.

By bringing together leaders from different areas of the industry, the ReMode founder wants to show that regardless of a company's role in fashion, it can make a large impact in transforming how apparel is made, sold and bought.

The latest names added to the list of speakers have brought the roster to more than 100 representatives from fashion-industry retailers, sustainability leaders, heritage brands and new startups.

“What I like about the names we’ve added is not only the diversity across the spectrum of the value chain but also the category. Our ambition is to be the number-one conference in the U.S. for the new fashion business, which is sustainable,” Hurstel said. “With 100 speakers, we are probably the biggest lineup right now that is gathered for 2018 in the United States to discuss what this business is becoming.”

The conference will include fashion experts from different backgrounds including celebrities who lead fashion brands, investors, manufacturers, wholesalers, direct-to-consumer lines and

retailers.

Recent additions to the speaker list include Rosario Dawson, actor and co-founder of **Studio One Eighty Nine**; **Fung Capital** partner Janie Yu; Amber Valletta, actor and co-founder of the online store **Master & Muse**; **Fashion Revolution** founder Orsola de Castro; **HanesBrands** Chief Global Design Officer/Activewear Ned Monroe; **Genius Group** founder Adriano Goldschmied; vice president of operations and sustainability for **Reformation** Kathleen Talbot; and Heidi Zak, the co-founder and co-chief executive of the San Francisco-based undergarment company **ThirdLove**.

“We believe that the brands participating in this inaugural event are at the forefront of innovation in the industry,” Zak said. “There is more change coming out of new entrances to markets that are doing things differently and forcing change from some of the bigger incumbents as well, which is an interesting part of it.”

With these industry changes from new brands founded with a mission to create better clothing-manufacturing practices, there has also been a shift toward a willingness by brands to become more transparent. “It’s fascinating to meet these people and see how motivated they are to share,” Hurstel said. “They’re not hiding behind closed doors. They love to jump on stage and tell everyone how they succeed. It’s a huge shift in the culture toward being transparent and open to sharing.”—*Dorothy Crouch*

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DMC
DALLAS MARKET CENTER

NEWS

Instagram *Continued from page 1*

extend the social-media platform's reach to fashion designers and brands.

Competition in social media became more heated in June when writer and "CNN Style" host Derek Blasberg was hired by **YouTube**, based in San Bruno, Calif., to lead its fashion and beauty partnerships division.

Instagram's potential is building, said Ramez Toubassy, president of **Wet Seal**, which only sells its fast-fashion merchandise online.

"We absolutely believe in the future of this channel for selling products, especially to our female millennial consumers. At this point, conversion is significantly higher with our more traditional online marketing initiatives, such as email and search. That said, we will continue to invest in making our Instagram content shoppable in an effort to put our product where our customer spends her time."

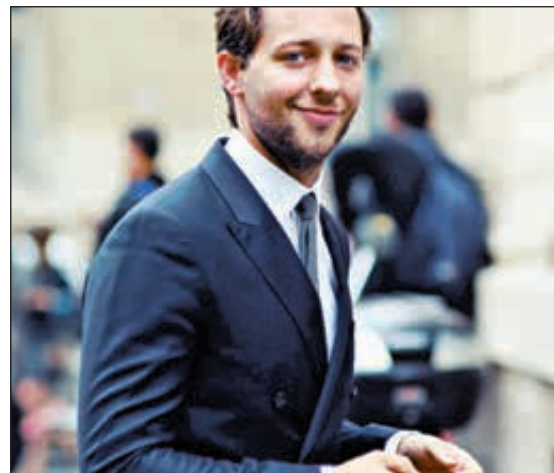
But J'Net Nguyen, an adjunct professor of social media at the **University of Southern California**, said that the pivot from brand statement to sales is not always guaranteed.

"I see social e-commerce being a powerful tool. But if you are using it to boost immediate sales, I don't know if it will work every

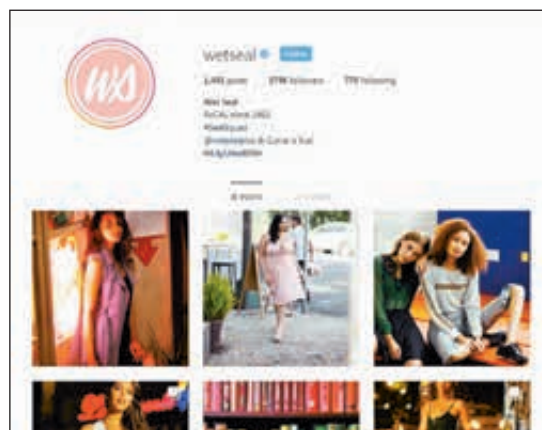
with Instagram, Facebook and **Snapchat** to sell products on social media, said Zabrina Hossain, a product manager for Shopify. "More than ever before, we see the shopper's journey begins with social media and digital ads for product discovery and research," she said.

Syama Meagher, of the **Scaling Retail** consultancy, said that some of her clients make 50 percent of their revenue from Instagram shops powered by Shopify. Some of her other clients make most of their revenue from e-commerce sites made on desktop computers.

Visuals are a focus on Instagram, where the social-media giant's members place their photos and videos on a personal feed.



YouTube's Derek Blasberg. Image courtesy of www.derekblasberg.com



Wet Seal sells fast fashion on Instagram.



Eva Chen of Instagram tags products she's wearing on her Instagram profile.

Instagram, which did not reply to a request for comment by press time, offers a particularly appealing market to fashion brands. About 68 percent of Instagram users are under the age of 35, according to information released in January from **Statista**, a portal that aggregates statistics and studies. Instagram attracts a heavily female viewership.

Nguyen from USC said that Instagram has made a deep impact on the fashion business and how it portrays its products. Some brands have incorporated design elements that seem to pop on a smartphone or computer screen, such as T-shirts and hoodies with the **Gucci** logo, Nguyen said.

Social media has also increased the frequency by which trends appear. "Prior to the Internet, you had to wait for the September issue of *Vogue*. Now you can stream a runway show live and purchase immediately through the 'see-now, buy-now model,'" she said. "Instagram is fast and instantaneous, and in the current era, it's challenging to excite people."

Producing a shop on Instagram is not as easy as merely posting some photos. There are levels of what's cool and what's not cool, and boundaries can't be crossed, said Adam Derry, whose **ADBD** agency has advised brands working on Instagram profiles.

Some say posting on Instagram's main feed needs to be different than posts on the "Stories" feed. The main feed is intended to be permanent while the "Stories" feed is intended to be ephemeral and vanish after a 24-hour period. An aggressive sales pitch can damage the aesthetic of an Instagram profile.

"Instagram is something of a diary and an expression of a brand's ethos," Derry said. "Brands must balance the experience and social side of the brand. You want to feel like you are having an intimate conversation. You don't want to feel that you are being sold something," he said. ●

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Marciano Collection Goes for Chic Look

Sophistication was in the air for the **Marciano** brand, which recently launched its Fall 2018 campaign.

Some of the looks included multicolored faux-fur jackets as a statement piece for any silhouette. Lots of evening gowns, jumpsuits and cocktail dresses were in the lineup, which offered a number of patterns and colors.

For men, black blazers and dress pants

were paired with refined turtlenecks to seal the look.

Prevailing colors for the Fall edition included pops of gold, powder blue, burnt orange and burgundy for updated looks.

The Los Angeles label was introduced more than a decade ago by **Guess? Inc.** as an upscale brand to enhance the casual-life-style clothing the blue-jeans company was known for.—*Deborah Belgum*



RAYAN AYASH

Agenda Names New Chief for Its Las Vegas Show

The **Agenda** trade show, held twice a year in Las Vegas, has gotten a new event director.

The organizers of the show announced that Tony Shellman started his job as Agenda Vegas event director on July 23. The position is a new job within the Agenda organization.

Shellman will be responsible for directing the streetwear, surfwear and lifestyle trade show and for seeking opportunities to expand the production, which could include producing events adjacent to Agenda, according to Ron Walden, the group vice president of fashion and festival portfolios for **Reed Exhibitions**, Agenda's parent company.

"When we created the Agenda Las Vegas event director position, I knew Tony was the ideal candidate to fill the role," Walden said. "His extensive industry insight, strong relationships, creativity and natural leadership qualities make him the ideal choice as we look to deliver the best experience for exhibiting brands and retail attendees."

Shellman, a fashion business veteran, will work out of Reed's New York City office. He will report to Walden, who happens to be another recent hire. Walden joined Agenda in March after Agenda founder Aaron Levant announced he was leaving the trade show to start the retail platform **NTWRK**.

Shellman's résumé includes brand development, management and sales gigs at **Union Jeans** as well as lifestyle and streetwear brands, including **Hustle Gang** and **Play Cloths**.

The Agenda organization produces biannual trade shows in Long Beach, Calif., and Las Vegas. It also produces consumer events including the **Agenda Festival**, which takes place after the Agenda trade shows in Long Beach, and the annual **ComplexCon**, also in Long Beach.

The Las Vegas Agenda show started in 2013 and has been located at the **Sands Expo and Convention Center** since the beginning.—*Andrew Asch*



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TRADE SHOW REPORT



From right, CMC showroom owners Sharon Koshet, Fern Liberson and Melody Fast



A scene from the Melody Fast Showroom



Rimpel Lail, left, models Tango Fit in The New Mart's Jackie B Showroom, with Abdul Danishwar on the right.

LA Market *Continued from page 1*

Special attention included the CMC's events team rolling out special attractions, including roaming pretzel and cookie carts that passed out free treats in the afternoon. There were also free breakfasts and lunches for preregistered buyers.

During a typical market, the **BettyBottom Showroom** on the CMC's third floor will see 35 appointments a day. But during markets in August, the showroom will only get 25 appointments in four days, said Ernesto Mantilla, a co-owner of the showroom.

But he said slow traffic can be beneficial for business. "It's worth doing, even if we only serve 20 customers. It's a matter of being known for customer service. It's why we get repeat customers," he said.

Other showroom owners said that business was quite good, even if the halls seemed quiet. "I was busy until the end of the day," said Fern Liberson, whose self-named showroom is also on the CMC's third floor. "I had no break."

Boutiques seen shopping at the CMC during the recent market included **Ambiance** in San Francisco, **Burro** in Los Angeles' Venice section and **Boulmiche** in Beverly Hills, Calif.

Those retailers who attended market were placing good orders because the economy is on a sound footing right now. Brigitte Whitlock-Seelbach of the **Persimmon** boutique in Berkeley, Calif., said that sales from her women's store have been good all year long.

The New Mart showrooms do double duty

The halls of **The New Mart**, which houses hundreds of showrooms, were quiet. Ethan Eller, the building's manager, said buyer traffic seemed to dip compared to last year's fashion market.

Showroom owners agreed. However, Vishaka Lama of **Showroom Five21** said there was business written during the lackluster traffic while her showroom got ready for Las Vegas. "We were preparing for Vegas," she said of her showroom's upcoming booths at **WWD MAGIC**. "But we opened this really good online store."

Other showrooms at The New Mart that were working the market seemed to have a similar pace—they were preparing for the sprawling Vegas shows by making appointments with stores and reminding them about the ongoing LA Fashion Market.

Eme Mizioch of the **Joken Style Showroom** said the Au-

gust market felt like an average day at work. There was not that extra bustle you feel during a busier market.

Mizioch said a decline in foot traffic is made up by doing business online. She estimated that 45 percent of her business is done on the Internet.

Since more people shop online, it is natural they would want to do business online, she said. "We still have old-school buyers who like to touch and to feel the clothes," she said.

Heidi Ko, product merchandiser for the **New Designers Space** incubator, said she believed traffic dipped because of competing shows at the **Dallas Market Center**, scheduled for Aug. 6–7, and Las Vegas Market, a gift trade show scheduled at the same time as Los Angeles Fashion Market.

"We still have buyers coming in and out," Ko said.

Florence Ratzsch, owner of the **Lynn Girard Showroom**, said quality orders compensated for a drop in traffic. "The first day was good for us," Ratzsch said. "We were up 25 percent in orders. The people coming in were serious about orders."

During the market, people saw a new, 9-foot-wide digital directory sign in the building's lobby, installed in July and listing the 700 showrooms whose names can be changed with a smartphone.

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New digital welcome sign in The New Mart's lobby



Hatch showroom



The Brand Assembly entrance



The HNGR Showroom at Brand Assembly

Intimate setting at the Cooper Design Space

Despite a quiet market, attendees and showrooms at the **Cooper Design Space** saw the event as an opportunity to fortify relationships. Whether in search of Immediate or new products for Spring 2019, many buyers arrived with an agenda.

On the mezzanine level, the independent **Brand Assembly** show took place with buyers showing up. The event's vice president of shows and community, Adam Eisenhut, said he was confident this year's numbers would be on par with 2017. The shift to the mezzanine level from the penthouse allowed Brand Assembly to expand its permanent space to accommodate more brands.

"We have this space, The Square. It's our permanent space where our members are located all year-round," Eisenhut said. "Since we already have this space, and it goes into market every time the building does, we might as well open up the space next door and make that available to these brands that need it."

Walking through Brand Assembly, Laura McGuire, a buyer for women's retailer **Wendy Foster** in Santa Barbara, Calif., admitted that while the August market is smaller, it offers opportunities to discover emerging brands.

"I haven't written anything here, but I always look to see if there is a new vendor or emerging talent," she said. "It's definitely worth it for that."

At **The HNGR Showroom**, owner Selena Slogar said her traffic has been appointment-based with clients arriving from California, Idaho, Oregon and Washington to place orders for Spring 2019. Seeing these clients and having them place orders now was important to Slogar because she is bypassing the Las Vegas shows in favor of traveling to New York.

"Every August, it's never crazy. It's appointment driven. The stores that we aren't seeing in Vegas, we see here," she said. "We are doing the New York Brand Assembly."

Maurissa Cannata, a sales representative for **If By Sea**,

which had a booth at Brand Assembly, was moving Immediate and Holiday for buyers from the East Coast and Midwest regions. She noted that as a Los Angeles-based brand, she uses Brand Assembly to prepare for Las Vegas.

"It's an easy transition," she explained. "We already have everything prepared for **MAGIC**. Because we're LA based, it's really convenient for us to do this show. It helps us get a jump on [Las Vegas]."



Arlene Henry (left) and Sarah Kirakossian of Arlene Henry Sales



The Impulse Showroom

Throughout the rest of the building, traffic was paltry, but buyers were able to visit specific showrooms to place important orders for Holiday and Spring 2019.

Nancy McFarland, co-owner of the Manhattan Beach, Calif., women's high-end contemporary retailer **Wright's**, was interested in placing orders for Holiday with a few of her vendors but noted this is not her major show.

"It's a very quiet market, and there are just a couple of people who I needed to come see," she said. "It is good for that little window if you want some newness for December and January."

Upstairs at the eighth-floor **Hatch** space, West Coast showroom director David Dagnino noted that traffic was slow, but it also afforded opportunities to provide undivided attention to important retailers who didn't attend June market.

"It's a little slow, but we had some of our key independent

and online retailers come in today," he said. "This market has generally been a slower market, but we have a few new collections for this season that we didn't have at the last larger market in June."

Quiet at the Gerry Building

Within the halls of the **Gerry Building**, buyer traffic was sparse, with showrooms seeing retailers who booked appointments but not many unexpected visits. Niche brands reported a successful event as specialty retailers visited their showrooms.

At the **Impulse Showroom**, which carries a large selection of formal eveningwear with a focus on the handmade lace-dress brand **Olvi's**, Lori Marchand was happy with the August market. Despite her satisfaction with her appointments and buyers placing orders, she recognized the challenges for other showrooms.

"I've been doing great," she said. "They had these two markets back-to-back, which is too much. People were just here, and if they're not

here it's because they are going to go to Vegas."

Despite the slower traffic at the Gerry Building, buyers were taking advantage of being able to view collections with attention focused on their needs.

"It's a slow market and everyone is saying that," said a buyer who wished to remain anonymous. "We can preview the lines because a lot of the showrooms just got them, and it's quite easy to do when there's not a lot of people around."

At other showrooms, traffic was busy the first two days of the show but began to slow over the final days. Despite the slower traffic, retailers were still placing orders for Fall 2018. Showrooms introducing new lines reported that these new collections helped push business.

"The traffic was down, but it was down for everybody," said Sarah Kirakossian, who works at **Arlene Henry Sales**. "Whoever came to see us wrote orders, and we got a new line from Greece called **Ozai N Ku**." ●

Fashion Resources

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Dallas Market Center

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Lineapelle

www.lineapelle-fair.it

Products and Services: An international exhibition of leather, accessories, components, fabrics, synthetics, and models. On Sept. 25–27, Lineapelle95 is going to open a new window onto innovation. We are talking about Lineapelle Innovation Square, a three-day event, going on simultaneously with the fair, during which they will present new and selected technologies along with innovative solutions of paramount importance in the leather industry. Focus on innovation.

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Products and Services: Buyers can look for a whole new show experience at the semiannual Womenswear In Nevada (WWIN) show at the Rio Hotel & Convention Center. In addition to showcasing 1,500-plus womenswear lines under one roof—including top brands and newcomers in modern updated (misses), traditional, contemporary, petite,

plus, tall, and accessories—WWIN is adding many new features and enhancements. Among them, a new fashion show joins opening day's extended hours and wine/cheese reception; the popular daily complimentary breakfast and lunch offerings will have fresh, fun new themed menus; big savings at more hotels; new WWIN workshops; LYFT ride discounts; free parking; show specials and giveaways, and more. August 13–16, 2018, and February 4–7, 2019. www.wwinshow.com

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With its new Polyester Offering, Pantone proves why it became and remains the world leader in global color standards

When your brand name becomes synonymous with your product category, you know you are doing something right. So it is with Pantone, the name everyone knows when it comes to thousands of color standards. Since the early 1960s, when Pantone first became the tonal touchstone for the graphics industry, Pantone hasn't simply joined a market category, it has defined it.

That was then, and this is now, when Pantone's influence has extended way beyond ink and the print world and into, among its many venues, fashion. In June, the New Jersey-based company announced its latest creation, a 203-color-palette collection of super-saturated, eye-popping colors designed specifically for polyesters and the many iterations of new man-made fabrics that make up the explosively popular athleisure, swim, and fitness markets.

The Polyester Swatch Set is a natural evolution for Pantone, which first waded into textile and apparel waters in 1987, offering fabric-appropriate pigments in addition to print inks. That step was followed closely in the 1990s by its expansive cotton swatch collection and in 2011 with Nylon Brights.

"We do see it as an evolution," says Laurie Pressman, vice president of the Pantone Color Institute, Pantone's trend-tracking division, which annually comes out with its influential Color of the Year. "With the trend toward man-made materials exponentially increasing, we saw this as more in line with what the market is doing now."

The unique colors of the Polyester Swatch Set complement, but do not intersect with, Pantone's Cotton Swatch Library of 2,310 colors, for good reason. As Lisa Charkowick, product manager for Fashion, Home and Interiors products, explains it, "You want to have a standard that is closest to the end use of what you are doing." While cotton is the most stable fabric for color reproduction, "the depth of saturation of color wouldn't be there," she continues. "The palette for polyester materials is different than cotton—the colors achieved in polyester is different than what you can achieve with cotton."

The 203-color swatch set, dyed on 100 percent polyester knit, was the product of more than a year of selection, experimentation, and testing. There are eye-popping brights, to be sure, but also a range that includes softer neutrals, blush tones, and pastels to mid-tones and dramatic darks.

The mix "is based on what we thought were the most important color ranges we had to bring out in the market," Pressman says. "Our goal is to ensure that our clients have in their hands the colors consumers would be looking for. It had to be a strong collection that crossed all color families that we thought were salient, what was critical. It's like what we do with our color forecast each season—calling out the particular yellow or blue that will be on trend."

Key to the development process was collaboration: the trend spotters and prognosticators both within and outside the Pantone company, forecasters on synthetic material



203 new colors on polyester



2" x 2" swatches included in the set



4" x 4" swatch cards



Polyester Swatch Set

trends, and the clients themselves with whom, Pressman says, "we work closely to better anticipate what people will need."

The colors are rigorously tested in-house to ensure their reliability—"far be it for us to put something out there our clients can't achieve in the real world," Charkowick says.

And so, it came down to 203 colors—not 200 or 225. "There's a lot of thought process behind choosing the colors," Charkowick says. In fact, she notes, Pantone's careful curation of colors is the collection's true strength. "It's not about having thousands of colors," she says. "These are the right colors for what the market needs."

The complete 203-color Polyester Swatch Set, which sells for \$749, is available in a storage case of 2" x 2" removable

swatches, as well as individual colors in 4" x 4" swatches costing \$14.25 each that unfold to 4" x 8" for visualization, specification, and instrumental evaluation. Polyester Spectral Data—the exact dye recipes for each color—will be available late August.

Having standards with set color recipes builds a level of instant communication that is increasingly valuable in time and cost savings, with manufacturing sometimes taking place around the world and speed-to-market accelerating at a lightning-fast pace. "When everything is speed, speed, speed, to have a color standard in these intense, saturated colors, it's good for the design team, good for the factory," says Charkowick.

And color, as Pressman points out, is becoming an even more important selling tool in the fast-paced world of fashion, influencing, she says, 50 percent to 85 percent of "ideas and product-purchase decisions." For the 20-year Pantone veteran, color education is both her "mission" and her "passion."

"Color influences everything, how we feel psychologically and physiologically," she says. "It's the first thing we see when we open our eyes in the morning, it's the first thing that will engage you. We live in a very visual world, even more so now. Color is what connects us to our environment and the things we love."

Not all of the appeal is purely visual. "Everything is in the naming," Pressman says. "I look at some of the more interesting colors that stand out—Blueberry Pancake, Lime Zest. It absolutely engages you, it speaks to the lushness of that blue, the freshness of the yellow-based green. You want that swatch."

The recent launch of the Polyester Swatch Set was "welcome," Pressman says, and the response "happiness—it gives people the depth of color they are looking for in the market."

"One of the things burned into our brains," Pressman goes on, "is this is not about 'right now' for the consumers. It's based on trends, looking forward, forward, forward. We are leading the market, and we are listening. Our clients expect us to have the right colors in the palette, not just navy blue but the right navy blue. So when someone walks in to buy that shirt, it's different, it's on trend. We are informing our clients of the colors they will need to have in their product to best engage consumers to purchase."

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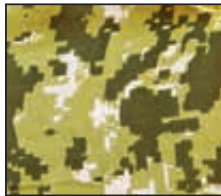
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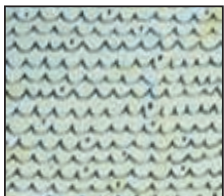
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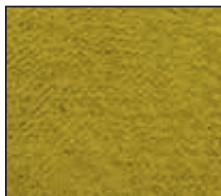
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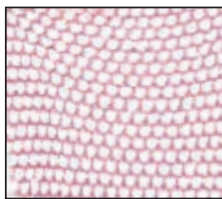
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Think Pink

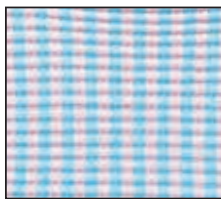
The color pink, as a noun, dates back to the late 17th century and is named after the flower of the same name. The use of the color pink goes back to ancient times when it was referred to as "roseus" in Latin. Pink is now widely used by artists and fashion designers.



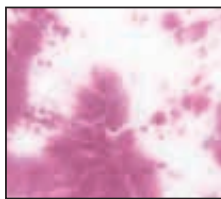
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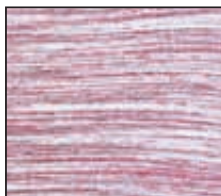
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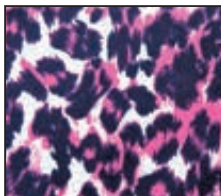
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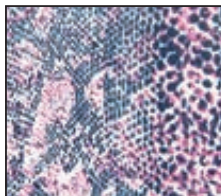
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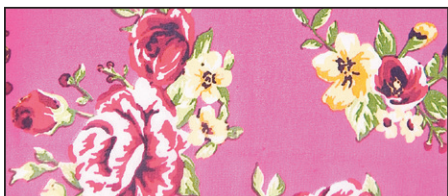
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Levi Strauss Commits to Greener Supply-Chain Process With 2025 Target

By Dorothy Crouch Associate Editor

Not only has **Levi Strauss & Co.** made a commitment to invest in energy-saving operations at its own properties, but it has also announced that it is approaching its supply-chain partners to commit to more sustainable practices.

The San Francisco-based jeans and apparel leader—which manufactures the **Levi's**, **Dockers**, **Signature by Levi Strauss & Co.** and **Denizen** brands—announced it is on track to reach its 2020 climate targets for owned-and-operated facilities, a goal that was set in 2012.

Rather than basking in this accomplishment, the company launched a larger initiative, committing to reduce by 2025 its greenhouse-gas emissions by 90 percent in its owned-and-operated facilities and 40 percent in its supply chain.

During a 2016 audit, the company discovered that most of its greenhouse-gas emissions occurred outside of its owned-and-operated facilities—with 63 percent traced back to the supply chain and 36 percent from consumer use and disposal.

“The bulk of our carbon emissions that we’re responsible for as a company comes from the supply chain,” said Michael Kobori, Levi Strauss & Co.’s vice president of social and environmental sustainability. “Our target there is 40 percent, and we’re really focused on our direct-contract suppliers at the manufacturing level as well as the fabric mills.”

Bringing greater sustainability to its mills allows Levi Strauss & Co. to help its partners clean up one of the notoriously dirty areas of apparel manufacturing. The company also has the support of one of the world’s most powerful organizations to help make the shift toward cleaner manufacturing.

“The reason that we’re focused there [fabric mills] is because that is where we have the most direct relationship and we can utilize this **Partnership for Cleaner Textile (PaCT)** program that we piloted last year with the **International Finance Corporation**, which is the private-sector arm of **The World Bank**,” Kobori said.

Through the PaCT program, Levi Strauss & Co. has already worked with six of its key manufacturing partners to develop more-sustainable practices. After the IFC’s experts surveyed the supply chain, they outlined improvements that could reduce energy consumption by 20 percent and save the six partners more than \$1 million.

“This kind of leadership sends a strong signal reaffirming the recognition that combating climate change is a shared responsibility between the public and private sectors and an excellent business opportunity,” Alzbeta Klein, IFC director for climate business, said in a statement.

In September 2017—following the United States’ June 2017 withdrawal from the Paris Climate Agreement—Levi Strauss & Co. joined **Science Based Targets**, an organization that helps companies reduce greenhouse-gas emissions based on climate science.

“Our new target has been approved by Science Based Targets’ initiative, which is made up of four of the leading NGOs [non-governmental organizations] in the climate space,” Kobori said.

Levi Strauss & Co. is making changes to its owned-and-operated facilities, which are

considered scope 1, or direct emissions, and scope 2, which are indirect emissions from the generation of purchased energy, according to the Greenhouse Gas Protocol. The 40 percent reduction in the supply chain would affect emissions that are considered scope 3, the indirect emissions over which a company has no control.

Convincing suppliers to collaborate on sustainable practices might seem to be a daunting task, but Kobori is optimistic about the adoption of these practices by the company’s partners. Citing a global vendor meeting that convened earlier in 2018, he found that many of the company’s partners were already considering more-sustainable practices.

“We talked to them about our key priorities including climate change,” he said. “I was pleasantly surprised that the majority of our suppliers are not only thinking about and pursuing energy-efficiency programs, but a number of them are thinking about renewable energy.”

While Kobori might seem a bit modest about the difficult work that goes into aligning an apparel supply chain with a greener initiative, his company’s sustainability partners are quick to praise the apparel manufacturer’s work, recognizing the challenges that can be involved in this type of undertaking.

“A lot of companies might say, ‘For our own plants and our own manufacturing facilities, we’re going to reduce our carbon



A worker at a Levi Strauss & Co. supplier prepares denim.

footprint by 25 percent,’ but setting those goals for supply chains is a very different ball of wax,” said Mindy Lubber, chief executive and president of **Ceres**, a sustainability nonprofit organization based in Boston. “It is much more audacious, ambitious and difficult to make happen.”

In 2009, Levi Strauss & Co. partnered with Ceres to form **BICEP—Business for Innovative Climate and Energy Policy**.

Over the years, it’s become clear that the challenge is to convince suppliers that a shift toward climate-friendly practices is beneficial on many levels. “Acting on issues—whether it’s climate change or equitable practices in your workplace and that of your supply chain—is not only about good values, it is about mitigating risk and increasing opportunity,” she said. “It is positive value for the corporate bottom line.”

As consumers remain informed regarding companies that use sustainable manufacturing practices—and consider this information when making purchasing decisions—Lubber revealed that job seekers and investors are also taking notice.

“This overall work that Levi Strauss is doing on sustainability makes extraordinary sense,” she explained. “It puts them in a leadership position with customers, investors, future employees and present employees.” ●



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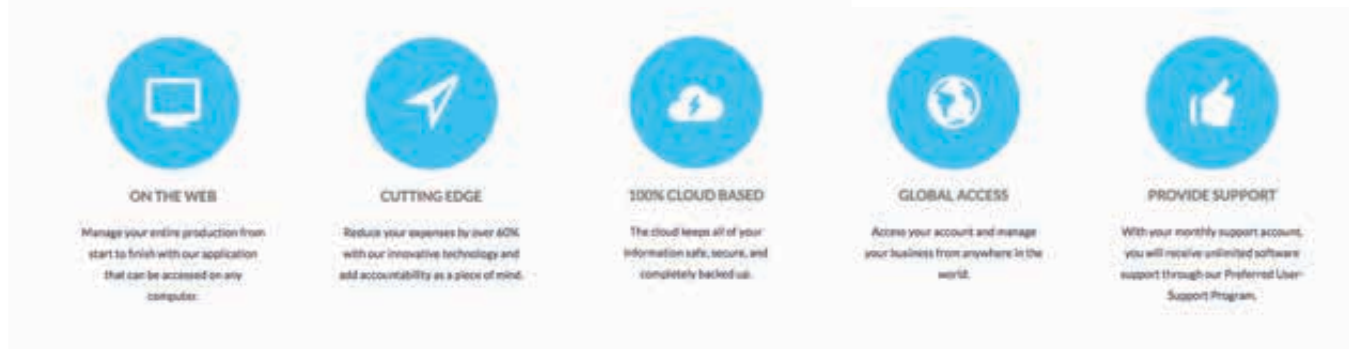
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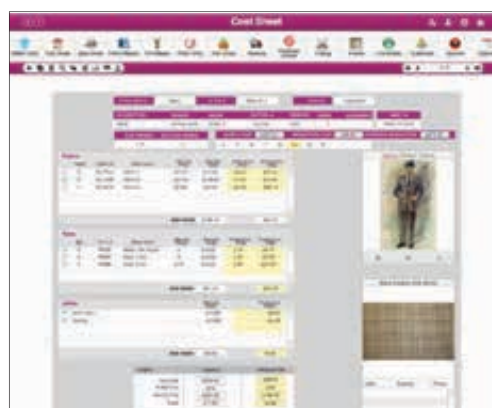
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Apparel Would Benefit From Proposed U.S. Free-Trade Agreement With EU

After months of talking about slapping tariffs on various imports from China, Canada and Mexico, the Trump administration announced it would like to start negotiations with the European Union to eliminate tariffs between the two regions.

The result would mean cheaper imports of French fashion, such as **Chanel** and **Christian Dior**, and cheaper exports of U.S.-made blue jeans. Think about the price reduction to import Italian denim that goes into many premium-quality blue jeans made in Los Angeles. It carries an 8 percent duty rate.

“At the luxury level, we use a lot of fabric from Italy and France, and the cost of those goods, if duties were off, would be down significantly,” said Ilse Metchek, president of the **California Fashion Association** in Los Angeles. “If you are going

to a textile show such as **Première Vision** in France, you have to figure in how much extra it would cost for duties.”

On July 26, Trump stood with European Commission President Jean-Claude Juncker in the White House and announced that the European Union and the United States would start negotiating a free-trade agreement.

If this sounds like déjà vu, it is. Under the Obama administration, U.S. trade representatives in 2013 started to negotiate what was called the Transatlantic Trade and Investment Partnership, or TTIP.

“This is certainly a step in the right direction,” said Rick Helfenbein, president and chief executive of the **American Apparel & Footwear Association**, a Washington, D.C., trade group that represents major clothing manufacturers and importers.

In 2017, the United States exported \$2.6 billion in textiles and apparel to the European Union while importing \$5.5 billion in textiles and apparel from the EU.

When Trump took office in early 2016, he shelved those EU negotiations and said the United States would not be participating in the Trans-Pacific Partnership agreement between the U.S. and 11 Pacific Rim countries.

Eliminating tariffs would put U.S. companies on par with countries such as South Korea, which already has a free-trade agreement with the EU.

In addition, Japan just signed a free-trade agreement with the European Union, and in April, Mexico and the European Union agreed in principle to an updated free-trade agreement, putting U.S. manufacturers at a disadvantage.—*Deborah Belgum*

Cotton Inc.’s New Anti-Wrinkle Technology

To meet consumer demand for apparel that fits with a modern lifestyle, **Cotton Incorporated** recently introduced its patent-pending **Purepress** resin finish. The technology affords a wrinkle-free appearance on fabric without the presence of formaldehyde, which has been a byproduct of traditional resin finishes.

“We are using a different kind of cross-linking mechanism,” said Mary Ankeny, vice president of product development and implementation operations for Cotton Incorporated, based in Cary, N.C. “We’ve worked with this type of technology throughout the years, and we’re very familiar with its performance and behavior.” The chemistry used to create the Purepress resin finish generates the same anti-wrinkle behavior of the traditional resins that prevent the breaking of hydrogen bonds, which results from drying wet cotton fabrics and causes creases.

“When you look at a durable-press technology,

you’re trying to keep the cotton’s cellulose chains locked in place to prevent the wrinkling that may occur,” Ankeny explained. “We know how the current, widely used technology behaves, and we looked for a replacement technology that has the same mechanisms but does not contain or release formaldehyde.”

In addition to being recognized as a potential health threat to the workers who manufacture apparel, consumers have also been known to report ailments they believe are a result of skin against fabrics, which exposes the wearer to formaldehyde. Certain apparel watchdog organizations and independent brands from around the world are putting formaldehyde on their lists of potentially dangerous chemicals.

After formaldehyde was added to a list of chemicals of concern by **REACH**—a regulatory association comprising companies within the European Union—Cotton Incorporated wanted to find a solution to ease the transition toward a safer wrinkle-free fabric.

“In the spirit of trying to help companies move away from utilizing some of these chemicals of concern, we tried to formulate formaldehyde out of the technology,” Ankeny said.

Creating a formaldehyde-free product wasn’t the only result of Cotton Incorporated’s discovery. Locking a fabric’s cellulose chains typically creates a rigid fabric that is more susceptible to wear, according to Ankeny. During Cotton Incorporated’s development of this technology, the company was able to create a durable-press finish that maintains the integrity of fabric better than traditional methods that weaken the strength of textiles.

“This technology really enhances the abrasion resistance and improves the strength, so your durable-press fabrics will last longer,” Ankeny said. “One area that I am most excited about is how well it does on finer, lighter-weight fabrics.”

This technology fits in well with a Cotton Incorporated survey that showed that 77 percent of the U.S. consumers questioned believed that clothing manufactured with all-natural fibers was of a higher quality. This Cotton Incorporated Lifestyle Monitor study also showed that 56 percent of those surveyed would consider paying more money for wrinkle-resistant clothing.—*Dorothy Crouch*



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For exhibitors and attendees alike, Thai Trade Center's Style fair is rapidly becoming Asia's premier one-stop-shopping destination for creative innovations



A display at the STYLE April 2018 fair



Some of the design products exhibiting at STYLE April 2018



Visitors having a meeting with an exhibitor. Some exhibitors can also accommodate walk-ins.



A live fashion show featuring young Thai designers. One of STYLE April 2018 activities during the fair—a grand fashion show on the main stage and several sessions of mini fashion shows during trade days.



A home décor display at STYLE April 2018



A variety of products exhibiting at STYLE April 2018 from apparel, accessories, footwear, handbags, home decorative items, gifts, and furniture



One of the new product showcases in STYLE presented products from Thai Herbs for wellness and recreation businesses. These lifestyle products were presented in a café-like booth.



A series of capacity building workshops was organized during the fair for both exhibitors and visitors.

It's not often you travel for business and decide to make the destination your new home, but that's exactly what happened to Lauren K. Lancy in the magical kingdom of Thailand. Lancy worked in New York as a designer for large companies before setting off on her own to found The Kindcraft, an online magazine and shop for handmade and ethical goods. In 2014, she moved to Chang Mai, the country's creative hub, in order to collaborate with local artisans working in a variety of fields, including apparel and textiles.

And twice a year she makes the short trek to Bangkok for the Style fair, to network with potential collaborators and see the staggering range of goods and services. "It's a really good overview of all the things that Thailand can make," she says. "You have large suppliers for big quantities, but then you also have the artisan suppliers that do the handcrafted products. It's organized in a seamless, cohesive way, making for a comfortable experience. The exhibitors are gracious and easy to work with when it comes to specialization and custom orders."

Style bills itself as "Asia's Most Stylish Fair" and takes place October 17–21 at the Bangkok International Trade & Exhibition Center. In response to the ever-changing global economy, the Thai government recently merged three separate fairs into one, creating Style, which now boasts 500,000 square feet of exhibition space, over 1,700 booths, and over 50,000 visitors in the fields of apparel, housewares, leather goods, furniture, and much more. "Much of the show is very true to Thai heritage," says Lancy, "which is also something I really like. You have designers reinterpreting traditional art forms but in new products. Of the trade shows in the region, this is the one to go to."

Comparing Thailand's exhibitors to those of other countries, most of Style's manufacturing exhibitors are on the medium to high end. "We know we can't be the best in every aspect of mass production," says Kwanapa Phivnil, Executive Director of Thai Trade Center Los Angeles, "so we are more focused on quality, consistency, reliability, flexibility, and new ideas." Further, other shows in the region tend to be narrowly focused, not as comprehensive as Style, which Phivnil calls "a complete sourcing solution for overseas importers, designers, retailers, and buying agents." And thanks to international exhibitors, as well as the ethnic diversity within Thailand, Style includes a wide range of artistic and cultural influences, including crafts makers and exporters from Cambodia, Laos, Vietnam, and Myanmar, as well as Japan, South Korea, and Taiwan.

One of Style's highlights is a new zone called Crenovative (a combination of creative and innovative), which will include various events and workshops throughout the fair showcasing the work of over a hundred young entrepreneurs. "Thai designers are very original," says Phivnil. "They don't copy things." For

example, one of the "creative innovations" to emerge at the last show was the use of water hyacinth, a plant that clogs and pollutes Thailand's waterways. Designers developed an eco-friendly use for it, creating a sturdy fabric for luggage, backpacks, and other products. "We've found a way to not just get rid of the plant," says Phivnil, "but make use of it as well."

Don't plan to rush through the show at a harried pace, she adds, but instead plan on two or three days to fully take in the show. There's also plenty of sightseeing not far from the convention center, including Thailand's beautiful beaches and cultural attractions, "so why not combine business with pleasure?"

"We believe Thailand is a new strategic location for textile global players looking to source from the Association of Southeast Asian Nations," says exhibitor Pongpiti Sripolpaew, Executive Director of Boonchuay Industrial Co., Ltd. "Located at the heart of the ASEAN countries, Thailand is surrounded by highly skilled and low-labor-cost countries and has a fully integrated textile supply chain, including spinning, weaving, knitting, dyeing, and finishing. With a wide variety of fibers, yarns, and fabric-processing techniques to choose from, Thailand is a great location to source high-quality fabric, with ease of transportation to continue production either in Thailand or other ASEAN countries."

Boonchuay Industrial is an established player with over 50 years of experience in fabric manufacturing, and Sripolpaew considers Style a vitally important trade show. "Style gathers manufacturers and brands from different sectors and of different sizes in one place," he says, "so exhibitors and visitors can come to buy and sell in the same location. We not only find new customers but also new suppliers and learn about new technologies at the same time. Exhibiting at Style allows us to communicate to customers about new products and services as we continue to invest in new machines and develop new products all the time."

As for visiting Thailand, don't let the notoriously difficult names intimidate you. Kindcraft's Lauren K. Lancy, who's been living there the past four years, loves the lifestyle, which encompasses the cuisine, natural beauty, local crafts, and the people. "It's a pleasure to work with such lovely people who are easy to work with, talented, and very professional," she says.

Consider yourself warned: Your business trip might turn out to be a life-changer.

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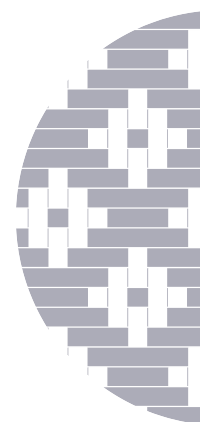
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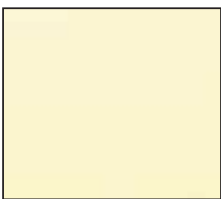
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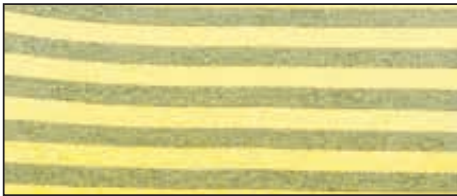
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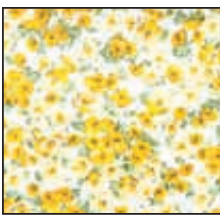
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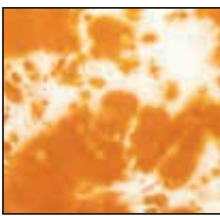
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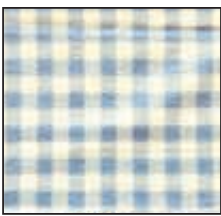
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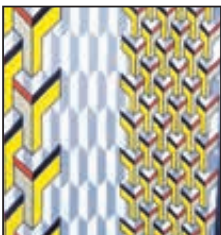
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Blossoming Blooms

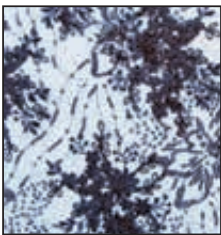
A staple in textile design, floral fabrics are available in subtle to bold prints. Whether it's a calico or an aloha print, floral fabrics are popular in all aspects of fashion.



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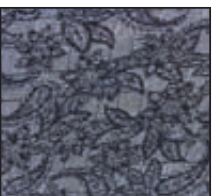
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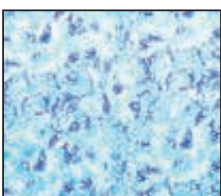
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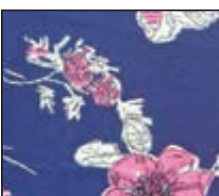
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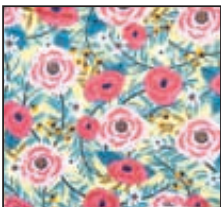
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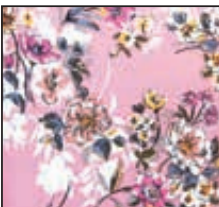
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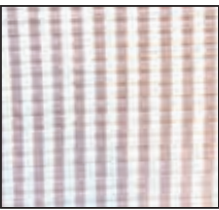
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Bands and Bars

One of the most classic fabric patterns, striped textiles are used for many occasions. First appearing in medieval times, they were worn by the lesser of society. Stripes gained popularity in England in the 19th century with Queen Victoria. Stripes became mainstream in the 20th century.



Confetti Fabrics



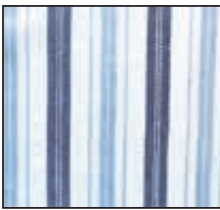
Kalimo



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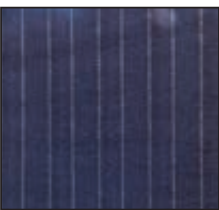
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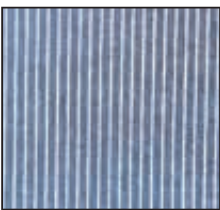
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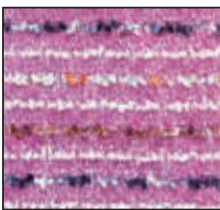
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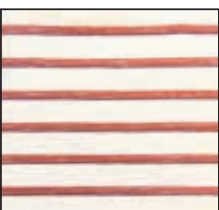
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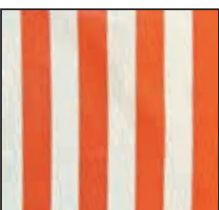
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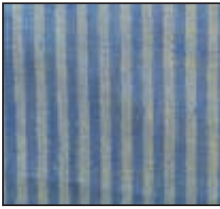
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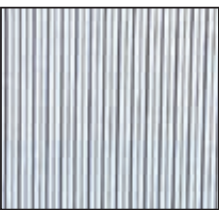
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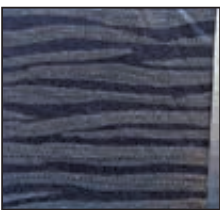
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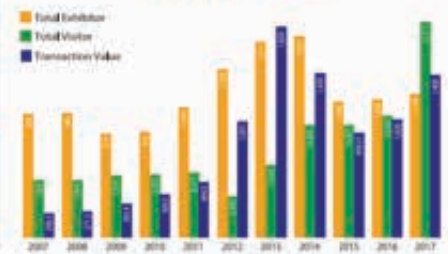
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EXHIBITORS	VISITORS FROM 125 COUNTRIES	TRANSACTION VALUE

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Jakarta City View



The Venue: ICE - BSD-City



ATTENDANCE

TEI 2018 is a B2B Exhibition, open to buyers, professionals and international trade visitors.

VISITING HOUR

Business Visitors
Wednesday - Sunday
24 - 28 October 2018
10 am - 8 pm

TARGET VISITOR

28,000
Visitors

TARGET EXHIBITOR

1,110
Exhibitors



Please register before Aug. 31, 2018. For further information contact:

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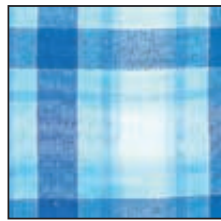
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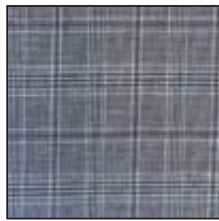
TEXTILE TRENDS

Check It Out!

From the game of chess, checkered textiles come in various sizes of crossed horizontal and vertical lines. In many countries, the check pattern has become a symbol of the police. Known as "Silitoe Tartan," it was first used in Glasgow in the 1930s and was inspired by a pattern worn by some Scottish army regiments. Textile designers use checks in all aspects of fashion.



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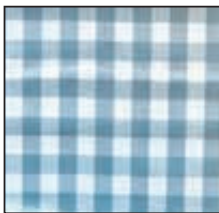
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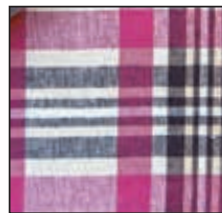
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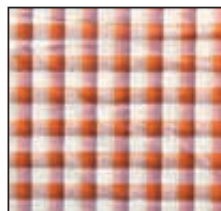
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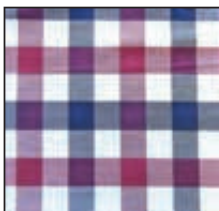
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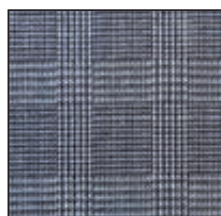
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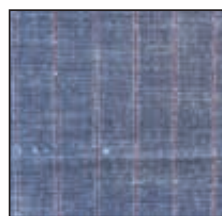
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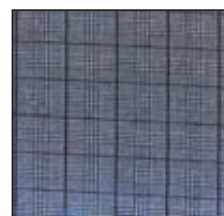
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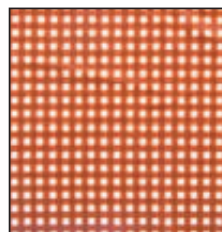
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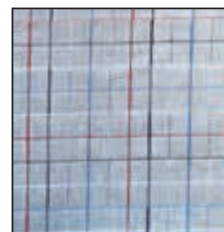
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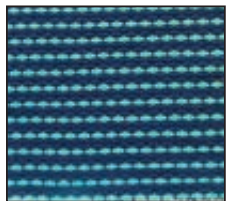
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Blue Muse

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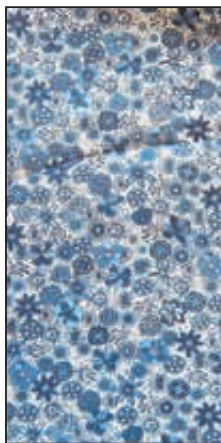
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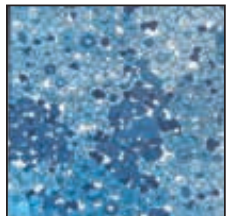
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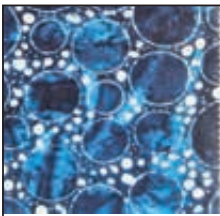
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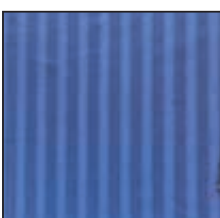
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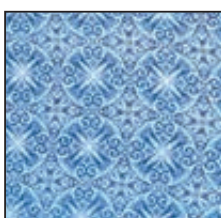
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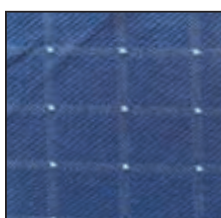
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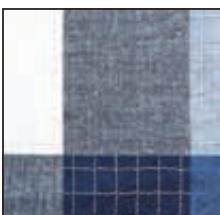
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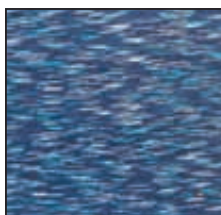
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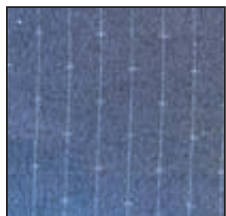
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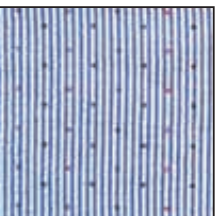
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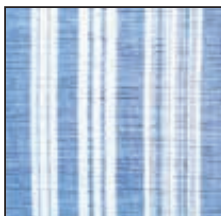
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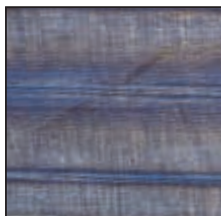
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