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RUNWAY READY

The students at FCI Fashion School showed their creations at a photography studio in the Boyle Heights area of Los Angeles. For more looks, see page 8.

Jane Wu

VOLKER CORELL

Defining American Cotton's New Role in the Global Market

By Dorothy Crouch *Associate Editor*

SCOTTSDALE, Ariz.—During the biennial **Sourcing USA Summit**, global cotton-industry decision-makers, trade experts and government administrators convened at the **Fairmont Scottsdale Princess** to discuss the current state and future of the industry.

There was a lot to discuss during the Nov. 12–15 summit, whose theme was “Innovation, Quality and Sustainability.”

With 175 mills represented from 26 countries, trade was a big topic of discussion. Gary Adams, president and chief executive officer of the Cordova, Tenn.–based **National Cotton Council**, is concerned about the trade tension between the U.S. government and China.

“This has already proved to be an impediment that we’re not able to get over. Scaling it up further might ratchet up the tension and affect other sectors,” he said. “We’re already

➔ **Cotton Sourcing** page 3

UBM Unveils the Sustainability Show ReMode

By Andrew Asch *Retail Editor*

Sustainability has increasingly been a topic in fashion circles, but **UBM**, parent company of the **MAGIC** trade show, gambled that everything from eco clothing to responsible manufacturing could be the center of a trade event.

The inaugural **ReMode** show ran Nov. 13–14 at the **Los Angeles Convention Center** in downtown Los Angeles.

Pierre-Nicolas Hurstel, ReMode’s founder, said the event tried to combine everything from trade shows and industry conferences to networking events and informative panels. However, ReMode also tried to carve out its own category. “It mixes content, discovery and networking with the goal of bringing this community on a journey of change and progress,” said the French-born, New York-based Hurstel. He also serves as the executive vice president of strategy and business development for UBM.

➔ **Remode** page 4

INSIDE

Where fashion gets down to businessSM

Levi's planning IPO ... p. 2

Carroll & Co. closing ... p. 2

Cynthia Vincent's new label ... p. 6

Avery Dennison financials ... p. 9

Tags & Labels Resources ... p. 9

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Levi Strauss Reported to Be Planning an IPO

Levi Strauss & Co., the 145-year-old blue-jeans maker in San Francisco, is headed to the stock market to raise between \$600 million and \$800 million with an IPO next year.

The initial public offering to sell stock is expected to take place in the first quarter of 2019, according to news reports.

The IPO is being underwritten by **Goldman Sachs** and **JPMorgan Chase**.

A spokesperson for Levi Strauss said the company does not comment on marketplace rumors or speculation.

This is not the company's first trip to the stock market. In 1971, the company became a publicly traded entity, raising \$50 million by selling stock. Three years later it moved its headquarters to towering commercial buildings

at the **Embarcadero Center** in San Francisco.

But after years of having its stock traded, Levi Strauss returned to the private sector in 1985 by completing one of the largest leveraged buyouts of the time, which was valued at \$1.1 billion.

For fiscal 2017, Levi's revenues were \$4.9 billion with \$281 million in net income. The company employs 13,800 people around the world, including 6,700 in the Americas, 4,000 in Europe and 3,100 in Asia.

The company was founded in 1873 by Levi Strauss, a German immigrant who first came to San Francisco in 1853 to run a West Coast outpost of his family's wholesale dry-goods business.

Over the years, Levi's grew to be one of

the largest blue-jeans companies in the United States. In 1986, it introduced a khaki-pant label known as **Dockers** and later expanded its bargain labels with the **Signature by Levi Strauss & Co.** and **Denizen** brands.

Chip Bergh, the company's chief executive officer, came on board in 2011 after working for 20 years at **Procter & Gamble** and has guided the company to profitability.

On Nov. 15, Levi's opened its largest flagship store in New York's Times Square with a huge celebration filled with celebrities, fashion icons, musicians and shoppers.

The 17,000-square-foot outpost at 1535 Broadway replaces the Levi's store at 1501 Broadway, which opened in 2008.

The new emporium has a tailor shop in

the back with four on-site tailors, redesigned dressing rooms with wooden doors for a Western feel and T-shirt-printing capabilities for a personal touch.

The investment in a new, larger-format store in Times Square reinforces the company's confidence in its direct-to-consumer business, which now represents nearly one-third of Levi's total global business.

"With this store, we are focused on bringing the flexibility and ease of omni-channel to the in-store environment while also giving the consumer a unique and highly personalized experience they can't get anywhere else," said Carrie Ask, executive vice president and president of global retail for Levi's.—*Deborah Belgun*

After Decades, Men's Clothing Shop Carroll & Co. Is Closing

With its distinctive green awning and its green-colored shopping bags, **Carroll & Co.** was a notable menswear player in Beverly Hills, Calif.

The purveyor of suiting started business in 1949 and dressed a number of notable movie stars including Clark Gable, Cary Grant and Frank Sinatra.

Store owner John Carroll announced on Nov. 9 that he would close his outpost early next year at 425 N. Canon Drive. No final decisions have been made about closing the retailer's e-boutique *carrollandco.com* and its private-label brand.

The 16 employees of the shop will prob-



ably retire or find new jobs that Carroll hopes to help them find, he said.

His next step is to relaunch Carroll & Co.'s custom made-to-measure business under a

name that has yet to be determined.

The store's business was solid, said Carroll, whose father, Richard Carroll, founded the store. But it seemed more profitable to rent out the family-owned 8,000-square-foot building where the shop is located.

Since acquiring the building in 1995, the Carroll family has received a steady flow of offers to lease the building. A new tenant will occupy the space after Carroll & Co. wraps up business in the first

quarter of 2019.

With the store's closing, Carroll & Co. announced a 25 percent to 50 percent sale on clothing from its Carroll & Co. private label and select brands.

For decades, the boutique's specialty has been made-to-measure suiting and shirting. Core retail price points for a Carroll & Co. made-to-measure suit ranged from \$1,800 to \$2,200. The price of a cashmere suit could reach \$9,000.

Carroll & Co. also sold men's denim and leather jackets as well as boys' clothing under its **Carroll Prep for Young Men** label. The boys' clothing label probably will be closed, Carroll said.—*Andrew Asch*

Earnings Decline for Parent Company of Hudson Jeans and Robert Graham

The company that started **Joe's Jeans** and now runs **Hudson Jeans** and **Robert Graham** reported that its third-quarter earnings results took a step down from last year's result.

Centric Brands, which used to be called **Differential Brands** and was based in Los Angeles, said that net sales for the quarter ending Sept. 30 slipped 6 percent from the same period last year to \$39.8 million, and net losses totaled \$10.6 million compared with a net loss of \$183,000 last year.

While sales in the wholesale division were off by 12.3 percent over last year, the direct-to-consumer segment was vibrant with a 13.6 percent growth in sales.

Within the wholesale segment, Robert Graham saw its sales dip 10.9 percent and Hudson saw its sales drop 18.1 percent. However, the company's other brand, **SWIMS**, had a 10.1 percent growth in net sales.

The direct-to-consumer segment did bet-

ter. Retail sales for the company's stores jumped 9.4 percent and e-commerce sales exploded with a 20.6 percent increase.

On Oct. 29, **Differential Brands** acquired for \$1.2 billion a significant part of the **Global Brands Group's** licensing business in North America. The brands that made up Global Brands' North American licenses included **Calvin Klein**, **Under Armour**, **Tommy Hilfiger**, **BCBG**, **Joe's Jeans**, **Buffalo David Bitton**, **Frye**, **Michael Kors**, **Kate Spade**, **All Saints**, **Cole Haan**, **Kenneth Cole** and entertainment properties including **Disney**, **Marvel** and **Nickelodeon**.

With the acquisition, the company changed its name to **Centric Brands**, which is traded on the **Nasdaq**, and moved its headquarters to New York, with offices in Los Angeles, Montreal and Greensboro, N.C.

Jason Rabin, former president of Global Brands Group North America, is now chief executive of **Centric Brands**.—*D.B.*

RETAIL SALES

October Retail Sales Look Healthy

The economy continues to move along nicely as retail sales across the country were up 5.6 percent in October over last year, according to the **National Retail Federation**.

The NRF's calculations excluded car sales, gas-station receipts and restaurants with the base of the group's research data coming from the **U.S. Census Bureau**.

The October results show that the U.S. economy continues to March along, said Jack Kleinhenz, the NRF's chief economist. "The figures bolster expectations for the major shopping period of the year—the holidays," he said in a statement. "Thanks to a high level of consumer confidence surrounding the current and future economy, we

expect spending to maintain its strong momentum."


The NRF broke down successes and challenges for the October market. The group noted that sales for clothing and accessories stores increased 4.7 percent over last year. Online and other non-store sales were up 13.9 percent, while sales at sporting-goods stores were down 7 percent.

The NRF predicted that holiday retail sales in November and December, excluding sales for automobiles, gas stations and restaurants, would increase from 4.3 percent in 2017 to 4.8 percent. It is expected that U.S. consumers will spend from \$717.45 billion to \$720.89 billion for gifts this season.—*A.A.*



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California Market Center Begins Its \$170-Million Remodel

By Dorothy Crouch Associate Editor

Brookfield Properties, the property-management firm that took a controlling interest in the **California Market Center** in 2017, has announced it will begin a \$170-million overhaul of the historic building complex in downtown Los Angeles.

Opened in the 1960s as a building to house apparel and accessories showrooms, the CMC will experience a two-phase renovation that should be completed in 2020 and will transform the 1.85-million-square-foot space into a “21st-century mixed-use creative-office and fashion-industry campus in the heart of DTLA,” according to Brookfield Properties.

“With Brookfield’s investment in this storied business center, DTLA will take another giant step forward in its evolution as a forward-thinking, 24/7 live-work business district. With an inviting, amenity-rich and open streetscape, sweeping public space, year-round activations and unmatched floor

plates, the new CMC will draw more creative firms to the heart of DTLA while elevating the region’s existing fashion industry,” Bert Dezzutti, western region executive vice president for **Brookfield Office Properties** said in a press release. Brookfield Properties also owns the **FIGat7th** and **Bank of America Plaza** sites.

The current CMC space comprises three interconnected 13-story buildings and a two-story bank building. This entire area will be remodeled by San Francisco-based architecture-and-design firm **Gensler**, whose local Los Angeles-based projects include the **Banc of California Stadium** and the **Masonic Temple** in Glendale, Calif., in addition to social-media giant **Facebook**’s Menlo Park, Calif., headquarters.

Upon completion, the updated CMC site will include energy-efficient floor-to-ceiling glass windows, sunlit sky bridges that will connect every floor of the three buildings to one another, a 5,000-square-foot rooftop tenant amenity

space, fashion-focused building amenities and a ground-floor public area along Main and East 9th streets that will present opportunities for retailers. In addition to these new features, the effort will result in the removal of the two-story bank building in the courtyard, which will yield 13,700 square feet of privately owned public space.

“The significant changes underway across the entire block will not only strengthen CMC as a fashion hub, but it will also draw all types of forward-thinking companies from across the city while bringing in workers, residents and visitors from the surrounding community,” Rob Jernigan, co-regional managing principal at Gensler, said in a statement. “Brookfield’s \$170-million investment is poised to be a game-changing catalyst for this corner of DTLA.”

Along with polished concrete floors, open-concept space, modern lighting and state-of-the-art technology, the site’s fashion tenants can expect to be concentrated within Building C, the first building to be renovated. ●



A look at the project shown in the CMC lobby



A column in the CMC lobby shows a concept of the future remodel.



The exterior of the California Market Center

Cotton Sourcing *Continued from page 1*

seeing it in the cotton sector.”

Adams hopes that better communication between U.S. cotton producers and their international partners will help their relationships. Because the majority of U.S. cotton is exported, he also recognized the need for the cotton industry to generate a quality product.

“Roughly three out of every four bales of cotton go into the export market,” he said. “As an industry, we are trying to make improvements in the way we produce the cotton, gin the cotton and deliver the cotton in a timely manner.”

The green trend in growing cotton

With the push for ecologically sound materials, cotton has historically served as a better natural option than man-made options. Through its research, Cary, N.C.’s **Cotton Inc.** has found that the degradation properties of cotton support sustainable apparel-manufacturing initiatives.

“What we found is that cotton decays at very predictable rates of approximately 25 percent over 50 days,” said Ber-rye Worsham, president and chief executive officer of Cotton Inc. “We found on the synthetic side, it had a slight initial decay of 1 percent or 2 percent, and then it flatlined.”

Comparing these two materials, a sustainable apparel-manufacturing model would be more realistic using cotton products. With this in mind, Worsham sees demand for cotton increasing over the next 10 to 12 years.

“We’re projecting that the demand for cotton will rise between 1.5 percent to 2 percent in aggregate, and that is above the historical rate of cotton consumption, which is just over 1 percent or nearly 1.5 percent,” Worsham said. “The way that works in the marketplace is that it’s fine to have a potential demand, but we’ve worked hard to develop new fabrics and finishes.”

According to Worsham, his organization is developing solutions to meet the modern lifestyle demands that consumers are placing on textiles manufactured from cotton. Similar to the breakthrough with its **Purepress** resin finish, which is a formaldehyde-free solution for wrinkle-free fabrics, Cotton Inc. is investing in research to create a better crop for a more sustainable industry.

“The entire global cotton industry is really working to greatly improve sustainability, particularly in the United States and Australia, but even through the Better Cotton Initiative the developing world is improving,” Worsham explained, noting that in the next decade Brazil could become a major player in cotton production.

“Cotton is going to be viewed as a preferred fiber, and we will be able to provide that without environmental damage,” he said.

Adhering to new sustainable standards

With sustainability in mind, Ted Schneider, the president of **Cotton Council International** in Washington, D.C., announced there were methods for U.S. cotton by 2025 to reach sustainability goals through a new U.S. Cotton Trust Protocol.

These goals include a 13 percent increase in productivity, including reduced land use per pound of fiber; an 18 percent increase in irrigation efficiency; a 39 percent reduction in greenhouse-gas emissions; a 15 percent reduction in energy consumption; a 50 percent reduction in soil loss; and a 30 percent increase in soil carbon.

As the owner of a Louisiana farm specializing in cotton, corn, soybeans, rice, wheat and grain sorghum, Schneider recognizes the production challenges arising from keeping up with demand. As the industry provides greater transparency for its sustainable practices, textile mills, apparel manufacturers and retailers will hold cotton producers accountable.

Schneider noted that farmers have been working toward more efficient cultivation since before the buzz of sustainable-production hit. Seeing a need for a sustainable agency to meet the demands of consumers, Schneider joined his peers to create in 2017 the USA Sustainability Task Force, of which he is chairman.

“It was a response to feedback we were getting from textile mills, brands and retailers wanting us to come up with a certified, third-party production protocol,” he said. “It was important to them that they knew we were producing cotton responsibly and sustainably.”

Referring to cotton farmers in the United States as “active environmentalists,” Schneider is proud that his organization is open to collaborating with other groups, such as the Better Cotton Initiative. By working together, the organizations can

ensure that more sustainable cotton cultivation takes place while addressing issues such as water quality and production efficiency.

“In the entire apparel industry, margins are tight from top to bottom,” Schneider said. “Farmers produce a bulk commodity, and we don’t have any control, day in and day out, over the price we get for the crop. The only thing we have control over is input, and sustainability efforts should help us in that area.”

Within the task force exists an organizational committee that includes brands, retailers and non-governmental organizations including the **World Wildlife Federation**.

“They [NGOs] like what we are doing. If we don’t have their support, we don’t have a program that will be supported by the industry,” Schneider said. “We’re making sure that they have input and if we’re going off in an area that will not work for them. It’s important for us to know that. They’re the ones driving this. We’re evolving our industry and trying to respond to the needs of our customers.”



This type of collaboration is necessary for the cotton industry to evolve with its apparel partners. Working within a global textile and apparel industry, cotton farmers within the United States are, according to Schneider, willing to work with an agency that is managed by their peers and understands their plight while also guiding them toward more ecologically beneficial practices.

“We have to realize that our role in our occupations isn’t just that we’re cotton farmers. We are in the supply chain of a much larger industry and our customers have other options,” Schneider said. “To be responsible members of the supply chain, we need to do what the other members of the supply chain are asking us to do. It’s the only way we can be profitable and thrive.” ●



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NEWS

Remode *Continued from page 1*

"It's here to create an open collaborative forum where brands, startups, leading solution providers and influencers collaborate to find solutions to the problems of the fashion industry," he said.

About 100 exhibitors were at the inaugural ReMode. They included retail/fashion-tech companies **Shopify** and **Joor**, which took booth space in the same hall as **Circular Systems**, which makes fabrics out of agricultural waste such as sugarcane husks and recycled fibers.

ReMode may represent the first time a leading trade-show company has produced a big event focused on sustainability in America, said Isaac Nicholson, co-founder of Circular Systems.

"The U.S. is lagging behind Europe," Nicholson said of events devoted to sustainability. "We need to show the local market what we've been up to."

Much of ReMode's star power was seen in a series of speaking panels held at the show. Movie star Rosario Dawson spoke about her sustainable fashion brand **Studio One Eighty Nine**. Denim pioneers Adriano Goldschmied and François Girbaud also spoke about sustainability and denim.

"I've been fighting for sustainability since day one," Goldschmied said after his talk. "I've been a voice in the desert. Today is different," he said about the increasing cultural cachet of sustainable fashion. "Sustainability is not a marketing tool. It is something that has to change the industry. A conversation is not enough."

Other topics at panels included Jennifer Silberman, **Target Corporation's** vice president of corporate responsibility, discussing Target's sustainability initiatives. Kristin Savilia, Joor's chief executive officer, discussed new strategies in wholesale.

Kathleen Talbot, vice president of operations and sustainability for the **Reformation** label, spoke about the issues of building a sustainable brand. Also serving on the panel were Amy Hall, vice president of social conscious-

ness for the **Eileen Fisher** label, and Sheila Shekar Pollak, chief marketing officer of **Athleta**. Other panel topics included 3-D printing and how to fund brands.

Exhibitions and installations were a notable part of the show. **X-Ray Fashion**, a virtual-reality film, was shown. Produced by **Vulcan Productions** and the late **Microsoft** co-founder Paul G. Allen, X-Ray Fashion aimed to immerse viewers in the experience of fast-fashion manufacturing. One of the 15-minute VR film's segments took place in a Bangladeshi sweatshop.

Galerie.LA, a downtown Los Angeles sustainable-clothing boutique, produced a 400-square-foot pop-up shop at the event.

Boutique founder Dechel Mckillian exhibited sustainable brands including **Enda**, **Where Mountains Meet** and **Triarchy**.

Also at ReMode was Turkish textile manufacturer and distributor **ISKO**, which exhibited a one-of-a-kind fashion collaboration with French

denim pioneer Girbaud.

Some exhibitors said that traffic was light at ReMode's inaugural show. However, the quality of attendees surpassed the number of people, Circular Systems' Nicholson said. Attendees often were brand executives and sustainability officers for fashion labels.

Shahrooz Kohan, chief executive officer of enterprise-resource-planning software **AIMS360**, said that event producers needed to bring in a bigger crowd. "They have great speaking sessions and opportunities for learning," Kohan said. "But they needed to bring in more people. In fashion, there are always more new people coming up."

Among those speaking was Ayesha Barenblat, founder and president of **Remake**, a digital-media company for news and tips on sustainable fashion. She said there needed to be more of a flow of ideas between speakers and audience at the ReMode panels. There were no opportunities for questions and answers after the panels, but she thought the event was a great beginning. "I've been at this for years. I've never seen this groundswell of sustainable brands," she said. ●



Adriano Goldschmied



Pierre-Nicolas Hurstel

Calendar

Nov. 16

San Mateo Christmas Cash & Carry Show
San Mateo County Event Center
San Mateo, Calif.
Through Nov. 18

Nov. 27

DG Expo
San Francisco Hilton Hotel
San Francisco
Through Nov. 28

Nov. 28

Kingpins
Pier 36 Basketball City
New York
Through Nov. 29

Nov. 29

Jewelry, Fashion & Accessories Show
Renaissance Schaumburg Hotel & Convention Center
Schaumburg, Ill.
Through Dec. 2

Dec. 1

Unique LA
California Market Center
Los Angeles
Through Dec. 2

Dec. 4

WWSRA Northern California
McClellan Conference Center
Sacramento

Through Dec. 6

Dec. 6

Art Basel
Miami Beach Convention Center
Miami Beach
Through Dec. 9

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on ApparelNews.net.

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

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NEW RESOURCES

Cynthia Vincent Launches New Brand to Expand Her Reach in Apparel Manufacturing

By Dorothy Crouch Associate Editor

Los Angeles designer Cynthia Vincent has returned to designing clothing, yet this time she has accepted a mission that blends two buzz-worthy initiatives: sustainability and large-size apparel.

With her new label **Baacal**, the founder of **St Vincent**, **Vince** and **Twelfth Street by Cynthia Vincent** noticed a lot of expanded sizing from fast-fashion brands, but she didn't see options for women who need something larger than a size 8.

Citing her own experience trying to find contemporary styles that offered a clean, tailored look, Vincent encountered only misses cuts in the quality she wanted. On-trend pieces advertised online as delivering the modern styles she sought would arrive only to disappoint the designer's manufacturing standards.

"I started to research this market and realized there was this huge blank space," she said. "I, as a consumer, was being challenged just to find great clothes."

Vincent launched her **CV Creative Agency** in 2015, which led her to consult for brands such as **Three Dots** and **O'Neill**. With **Baacal**, the designer is bringing a fresh approach to clothing for women sized 10 through 22. Using silks, wool and Pima cotton, Vincent is launching the first collection by applying the techniques that helped her create her previous collections, which appealed to a certain consumer who fit the old standard of sizing.

"As a **CFDA** [Council of Fashion Designers Association] member, someone with a lot of experience and knowledge in the industry, I am basing it on certain principles that I know and applying it to this sector," Vincent explained. "I am expertly fitting, taking my time and looking at this line to make sure it's right. There are several pieces that I'm not launching until they are perfect."

Not only is Vincent committed to the sizing needs of many female customers, but she is also committed to sustainable sourcing by using dead-stock and upcycled-fabric waste to manufacture her goods. The designer's goal is to maintain 80 percent sustainability—from sourcing to shipping.

"Because I am using upcycled and vintage stock, it requires me to design in a different way," she said. "By nature, the pieces are small runs. They are unique, and I am providing something that is not out there past a size 8."

While most of the collection is made in Los Angeles, 1 percent is manufactured in China. Vincent's goal is to manufacture the majority of her collections in Los Angeles, but the nature of creating a sustainable line

with upcycled materials yields different issues. "The process of designing and merchandising is different," she said. "It's almost dictated by what I source."

With sourcing taking place in Los Angeles, New York and China, Vincent realized that manufacturing goods where the fabric is sourced is sometimes the best option. To remain efficient, she is considering sourcing fabric from other regions with most of her manufacturing in Los Angeles.

"I have a strong commitment to keep a good portion of it in L.A. I've started working with some great people. There are still some small factories that are doing better goods," Vincent said. "I really enjoy getting back out in the field

again, meeting people, knowing who is making the clothes, seeing where they work and seeing who has fair-labor practices."

The **Baacal** collection, which retails from \$85 to \$795, includes pants, blouses, blazers, jackets, T-shirts and jeans. Outerwear includes a '90s-style elongated, double-breasted wool car coat, available in solids and two different plaids. A soft duster trench design was made in an array of different wools including an Italian black wool, bouclé plaid and lightweight heather gray. Using silks to create her blouses, Vincent added a bit of shimmer by including one design in a metallic hue. Shirts and a shirtdress

are all made using 100 percent Pima cotton.

"Each of the styles is pretty consistent as far as fabrication, so the fit can also be consistent," she said. "Fabric plays such a big part of fit."

While **Baacal** is going to rely mostly on e-commerce, Vincent looks forward to unveiling her collection at the Los Angeles-based **Amastoria** on Melrose Avenue.

"The atmosphere of my shop is a serene space that offers intimacy, and I think that experience is missing for women who wear curvy sizes. It's the right timing for that," **Amastoria's** owner, **Claudia Bruce**, said. "Cynthia is a veteran and I am excited about her affinity for details

and the way she treats the fabric."

Eventually, Vincent would like to embark upon retail partnerships and is open to creating pieces in smaller sizes once she reaches her target consumer with this collection. Citing the need for designers to recognize their responsibility to think about how they create clothes, Vincent poses a challenge to her peers.

"It's important to be modern and mindful of what you're creating—will it speak to sustainability?" she asked. "It does take more planning and more effort. It is more work."

Currently, **Baacal** is available online at www.baacal.com. ●



Outdoor Retailer Launches a New Show Schedule

By Deborah Belgum *Executive Editor*

DENVER—Under clear blue skies with a forecast of snow, **Outdoor Retailer** did something it has never done before.

It held its Winter Market show in November instead of January, adjusting the show date to better coordinate with retailers' product needs and apparel-production cycles.

In the past, the Winter Market show was always held in January. A January show will still take place next year, but it will concentrate more on ski and snowboard gear and equipment than apparel. The Summer Market show in July will now be held in June.

The adjustment in show dates comes after Outdoor Retailer moved its decades-old, twice-a-year show last January from Salt Lake City to Denver after Utah governor Gary Herbert petitioned the Trump administration to rescind the newly created **Bears Ears National Monument** in southeastern Utah.

Representatives from **Emerald Expositions**, owner of Outdoor Retailer as well as the **Outdoor Industry Association**, **REI**, **Patagonia** and **The North Face**, spoke with the governor last year about the decision but were dissatisfied with the outcome.

So Emerald Expositions decided to pack up and move to Denver, starting with last January's show.

At the Nov. 8–11 show at the **Colorado Convention Center** in downtown Denver, the mood inside the venue was light and breezy with creative exhibits adapting looks from the outdoor world. The dress code was more blue jeans than blue suits.

In one area was a foldup tent unfolded over a camper van. In another area, a large tepee sat in the middle of an exhibition space. Nearby, a **Vibram Sole** workshop had cobblers replacing the rubber soles on people's shoes. Long wooden tables resembling sophisticated picnic tables gave people a place to sit down and eat or type away at their computers.

Several large dogs were seen wandering the show floor with their owners, who visited the outdoor-oriented booths, which carried everything from apparel, backpacks, hiking



boots and skis to technical textiles, zippers and software programs.

Royal Robbins, a San Francisco company recently acquired by the Scandinavian venture **Fenix Outdoor International**, was at the event to showcase its expanded sweater collection designed for the Fall 2019 season.

Royal Robbins has been a faithful exhibitor, having been at 50 Outdoor Retailer shows over the years. "For Fall 2019, Royal Robbins is doing an enormous collection of sweaters," said Julie Evans, a public-relations representative from **Verde Brand Communications**, which represents Royal Robbins. "Sweaters have always been a part of the Royal Robbins heritage."

Those sweaters included a performance collection of sweaters made of merino wool and polyester blends or alpaca and polyester, wholesaling for around \$45.

New to the collection was a reversible pullover that was made of a polyester/acrylic blend combined with 7 percent merino wool.

For those who were looking for a versatile garment, the San Francisco company developed a travel scarf with five buttonholes that could be wrapped and twisted to form six different looks—from a shawl or scarf to a cardigan or poncho. It wholesales for \$30.

Inside a booth lined with backpacks, Simon Aaronson, the USA director of sales for the **Herschel Supply Co.**, was unveiling the company's latest lineup of design-driven apparel and backpacks.

He said traffic at the new November show was slower than in January and July, but he felt it would eventually pick up. "In terms of the location, I think it is just as good if not better," he said.

New backpacks in the collection designed by the Canadian company, which has its U.S. headquarters in downtown Los Angeles, included more travel-specific

bags with a pouch on the back to slip over a rolling-suitcase handle. They wholesale for \$40 to \$50.

In the middle of the exhibition floor was a display by **Cordura**, a division of **Invista**, showing how its durable fabrics can be used in jackets, backpacks and denim pants.

"Overall, this show has been good. I have met with more designers than I ever thought I would," said Cindy McNaull, global brand and marketing director for Cordura, who didn't have a booth but an area set up with a couch next to the display. "It is definitely a slower show, but we have had some rich meetings and responses. This show here in Denver is closer to the hub of the outdoor business. **VF Outdoors** is moving its headquarters to Denver, and this is the epicenter for lifestyle brands."

YKK was at Outdoor Retailer to display its line of products—particularly its zippers made of recycled and plant-based materials. "We have seen a big demand for eco-friendly zippers," said Karin Nyegaard, global marketing manager for YKK. "There is a huge initiative for eco-friendly products in the apparel, luggage and handbag industries." ●



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FCI Students Take the Runway

Inside a photography studio just blocks away from the historic **Sears** building in the Los Angeles neighborhood of Boyle Heights, students from **FCI Fashion School** in Los Angeles displayed their creations after months of study.

“Project Runway” winner, instructor and FCI alum Kentaro Kameyama started the show with a few looks that were variations on styles he exhibited in October at **Art Hearts Fashion’s Los Angeles Fashion Week** show in downtown Los Angeles.

The show represented a style debut for seven of the eight students who exhibited on the runway.

For student Davonte Saive, the Nov. 8 event served as the second time his designs were on the catwalk after being on the runway last May. For this most recent show, Saive exhibited fitted pieces he described as body conscious. Looks included tops leaving one bare shoulder as well as other styles featuring plunging necklines.

Zak Dadswell’s creations on the runway were high-end streetwear looks that included hoodies and tops with pop culture-inspired patches. Some were based on the name of his brand, **Wilefule Galère**.

Alejandra Mariscal veered toward outfits that matched jackets with structured mini-skirts.

Monique Villagomez showed styles mixing pieces such as a tank top with a long skirt.

Munkh-Od Em Dulamragchaa, who grew up in Mongolia, exhibited pieces inspired by that East Asian country and Los Angeles.

China-born Jane Wu, who has acted in several Mandarin-language films, exhibited women’s designs inspired by menswear and

Chinese art.

Patrick Kelty showed styles inspired by Bollywood films. His designs embraced a casual, wearable look.

Russian-born Anzhelika Bukina exhibited several of her styles, which mixed various fabrics including cotton and chiffon. Her show involved a bit of theater with some models wearing visors over their eyes. Others held unlit tobacco pipes as they walked down the runway.—*Andrew Asch*



Alejandra Mariscal

Davonte Saive

VOLKER CORELL



Munkh-Od Em Dulamragchaa

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TERRY MARTINEZ

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DEBORAH BELGUM

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DOROTHY CROUCH

CONTRIBUTORS
ALYSON BENDER
VOLKER CORELL
JOHN ECKMIER
JOHN MCCURRY
ESTEVAN RAMOS
TIM REGAS
N. JAYNE SEWARD
HOPE WINSBOROUGH
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WEB PRODUCTION
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PRODUCTION MANAGER
KENDALL IN

EDITORIAL DESIGNER
JOHN FREEMAN FISH

FINANCE
DAVID MARTINEZ
CREDIT MANAGER
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EXECUTIVE OFFICE
California Market Center
110 E. Ninth St., Suite A777
Los Angeles, CA 90079-1777
(213) 627-3737
Fax (213) 623-5707
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Avery Dennison's Third-Quarter Sales in Positive Territory

Avery Dennison, the Glendale, Calif., company that makes apparel labels and tags, RFID inlays, pressure-sensitive materials and specialty medical products, reported that its third-quarter sales ending Sept. 29 increased 4.8 percent over the same period last year to \$1.76 billion. Net income was up 38 percent, to \$150 million.

"Label and graphic materials delivered strong sales growth while its margin declined in the face of continued inflationary pressure. We expect meaningful recovery in the fourth quarter as recent pricing actions take full effect,"

said Mitch Butier, the company's president and chief executive. "Retail branding and information solutions continue to deliver with another quarter of strong sales growth in both the base business and RFID [radio frequency identification], along with significant margin expansion."

In the area of label and graphic materials, sales in the third quarter increased 5 percent to \$1.2 billion while sales in label and packaging materials grew in the mid single digits, and graphics and reflective solutions saw growth in the high single digits.

For retail branding and information solutions, sales were up 6.6 percent to \$398 million, driven by strength in both the base business and RFID solutions.

For the third quarter, Avery Dennison's effective tax rate was 10.5 percent compared with 26.2 percent the previous year, driven by tax benefits from the deduction of the third-quarter pension contribution on the company's 2017 U.S. income-tax return. The full-year rate is estimated to be approximately 20 percent.

—Deborah Belgium

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labels and hangtags to care/content labels and price tickets, we will develop, produce, and distribute your trim items worldwide. We specialize in producing custom products that will meet your design and merchandising needs. We successfully launched production of RFID price tickets last year. This demand is being greatly driven by the big retailers such as Macy's and Target. Our growth and market dynamics have resulted in opening up a production center in Tijuana, Mexico. We have also added advanced die cutter technology in our Los Angeles production center to streamline our production efforts and to strengthen our packaging capabilities. A very important part of our business is FLASHTRAK, our online ordering system for price tickets, custom products and care labels. Our mission is to deliver high-quality products at competitive prices, wherever they are needed for production. We understand the rush nature of this industry and strive to meet the tight deadlines facing our customers.

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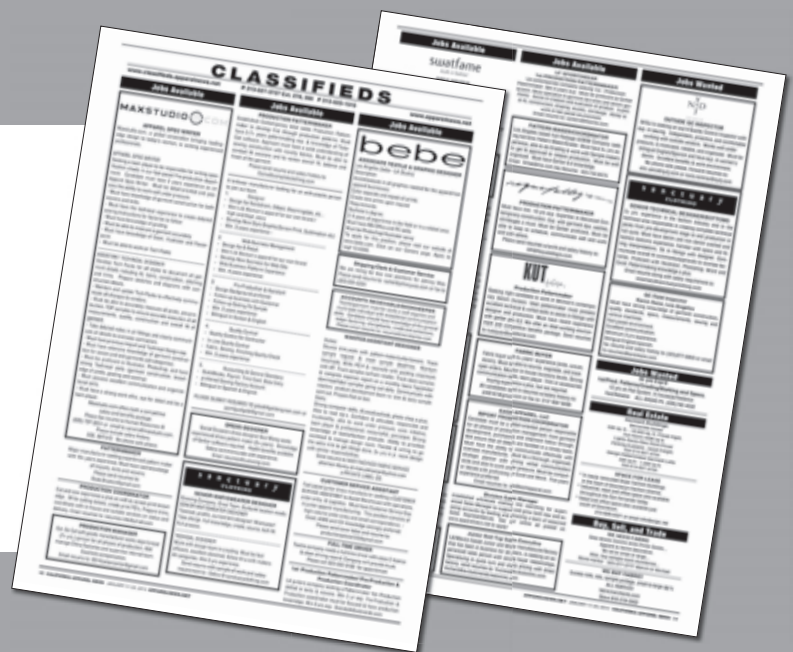
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