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HAUTE CASUAL

Students from Otis College of Art and Design showed off their creations at the annual scholarship benefit and fashion show at the school's campus. Ralph Lauren designers were the mentors for these creations. For more looks, see page 7.

Women in Apparel Technology—How Far Have They Come?

By Dorothy Crouch Associate Editor

In 2018, two female researchers studied women in technology and asked this question: Do technology companies alienate women in recruiting sessions?

The answer was yes. After observing 84 recruitment sessions by technology companies on a university campus in the United States, researchers Shelley Correll, head of **Stanford University's Clayman Institute for Gender Research**, and Alison Wynn, a postdoctoral researcher, found that female candidates pursuing quantitative degrees in technology fields were often subjected to gender-imbalanced interviews, which left qualified women feeling discouraged.

Together they published "Puncturing the Pipeline: Do Technology Companies Alienate Women in Recruiting Sessions?"

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Max Azria, Founder of the BCBGMaxAzria Group, Passes Away in Houston

By Deborah Belgum Executive Editor

Max Azria, whose imprint on the Los Angeles fashion world is legendary, passed away on May 6 at **The University of Texas MD Anderson Cancer Center** in Houston. He was 70.

Sources close to Azria said he died of lung cancer.

Azria, who was the youngest of six children and was born in Sfax, Tunisia, on Jan. 1, 1949, grew up in France and later came to the United States in 1981 after designing women's apparel in Paris for 11 years.

His first fashion venture in Los Angeles was **Jess**, a chain of new-concept boutiques offering hip French fashion to American women.

But Azria wanted to do more and start his own label. So, in 1989, he launched **BCBGMaxAzria**, with many people wondering what BCBG stood for. It was a French acronym

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Trina Turk Celebrates 10 Years of Retail in Northern California

Los Angeles designer Trina Turk opened her first store in 2002 with a location in Palm Springs, Calif.

That 5,000-square-foot store is still going strong, but another emporium is proving to be just as vibrant. This week, Turk celebrated the 10th anniversary of her store in Burlingame, Calif., a well-to-do suburb some 15 miles south of San Francisco and not far from Silicon Valley.

Even though retail has changed drastically in the last 10 years, Turk said the secret ingredient for the Burlingame store is still excellent customer service. "In retail today it is all about developing a personal relationship with the customer," she said. "I think that is what has been keeping us going for 10 years."

The customers who frequent the Burlingame store are between the ages of 30 and 60 and are mostly professional women involved in their communities' philanthropic activities.

The store's merchandise is tailored to that particular demographic and differs in some categories from the other 12 stores in the **Trina Turk** chain. "All our customers gravitate toward print and color. That is what we do. They can easily find black, navy and

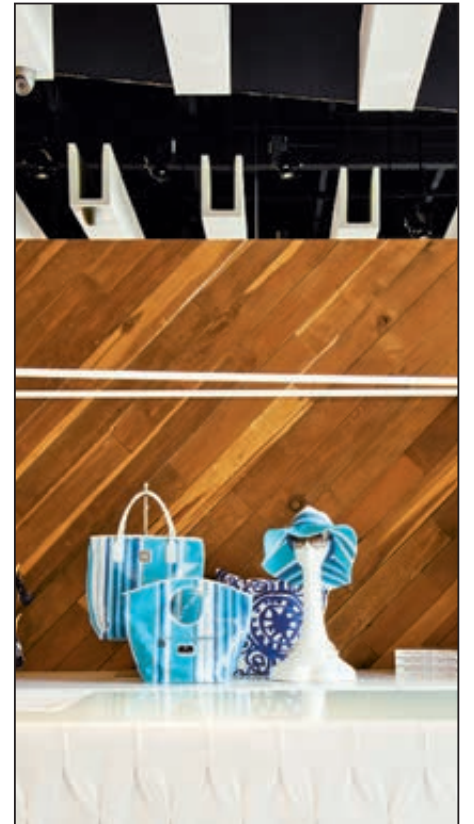
khaki at other stores, although we offer that as well," she said.

Turk, who started her high-end clothing company in 1995, is not launching any new stores right away, but she is testing locations through one-year leases.

These new stores don't quite qualify as a pop-up, but they don't lock her company into a long-term commitment before necessary. "We are definitely experimenting with short-term leases and treating the stores more

preview things on the website and then go into the store and know what they are looking for or vice versa."

As her 25th anniversary nears, Turk is also expanding her licensed products, working with **The Jay Companies** to develop outdoor-living products such as melamine tableware and acrylic glassware; gifts, home fragrances, keepsake boxes and picture frames; and tabletop items such as plates, glassware, tablecloths and napkins.—*Deborah Belgium*



IMPORT/EXPORT

How Far Will Tariff Expansion Go in Textiles and Apparel?

As the Trump administration threatened to again raise tariffs on \$200 billion worth of Chinese imports as soon as May 10, many were wondering how far it would go and what it would cost the American consumer.

The **American Apparel & Footwear Association**, a trade organization of U.S. clothing and footwear companies, has been adamantly opposed to the tariffs and has been fighting to see them eliminated. Last September, the Trump administration tacked on an additional 10 percent tariff to 6,000 Chinese import items worth \$200 billion.

Now Trump has threatened to raise that 10 percent to 25 percent, although this action has been threatened before and postponed a few times.

Currently the affected imports include textiles, handbags, yarns, embroidery and leather as well as other goods including electronics, seafood, produce, cigarettes, carpeting and beauty products. So far, apparel and footwear items are not on the list.

But Trump is saying he may expand the number of Chinese products subject to tariffs, which could include apparel and footwear.

The AAFA calculates that an added 25 percent tariff will result in a family of four paying an additional \$500 a year on these products.

"As has been made clear by the administration's use of tariffs during the past year, tariffs are an additional tax burden placed on Americans," said Rick Helfenbein, the AAFA's president and chief executive. "These taxes are not paid by foreign nations, and they result in higher costs, which are simply passed on to the American consumer."

The **National Retail Federation**, the **United States Fashion Industry Association** and the **Council of Fashion Designers of America** have also been pushing to have the tariffs eliminated. The National Retail Federation estimates that the added 25 percent tariff will cost the average family of four \$767 million and reduce U.S. employment by more than

934,000 jobs.

"A sudden tariff increase with less than a week's notice would severely disrupt U.S. businesses, especially small companies that have limited resources to mitigate the impact," said David French, the NRF's senior vice president for government relations. "We want to see meaningful changes in China's trade practices, but it makes no sense to punish Americans as a negotiating tactic."

But the **National Council of Textile Organizations**, a trade group that represents much of the U.S. textile sector, has been pushing to see tariffs on Chinese products expanded to include home-furnishings textiles, apparel and textile end products.

"Chinese imports of finished goods into the U.S. market have the most significant impact on domestic textile and apparel production, investment and jobs," said Kim Glas, NCTO's president and chief executive. "In order to address the crisis, we need to get to the very heart of the problem."

Glas points out that much of this trade dispute is about intellectual property being stolen by Chinese manufacturers. Apparel is one of the largest sections affected by Chinese factories copying U.S. designs and then passing them off as their own. "In fiscal 2016 and 2017, wearing apparel and accessories accounted for one of the single largest segments in IPR seizures," she said. "Twenty percent of all seizures was apparel. The total value of the seizures for wearing apparel and accessories was \$200 million during the past two fiscal years. This is a large and systemic problem."

But NCTO also wants to see tariffs reduced or eliminated on textile and apparel inputs that are not produced in the United States and therefore pose no threat to local industries. "Rayon staple fibers serve as a good example of a product that NCTO recommends be removed from the list," the trade group said at a hearing last year. "Raising the production costs for these inputs will only undercut U.S. competitiveness for manufacturers that utilize them without bolstering U.S. producers, of which none exist." —*D.B.*



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Global Denim Brings Its Manufacturing Expertise to Los Angeles

By Dorothy Crouch Associate Editor

As a 25-year-old denim manufacturer, **Global Denim** knows about navigating changes within the apparel industry. Committed to using more ecologically sound production, the Mexico City–based company adheres to a policy of using aniline-free indigo dye, which yields a product that is less abrasive to sensitive skin and less harmful to workers during the production process.

“Our True Blue Collection is like old-time denim such as **Levi’s** and **Lee** but with new quality. It has new fabrics, different colors, added stretch, added **Tencel** and a perfected fit,” said Anatt Finkler, creative director of Global Denim. “Brands want to look like it’s a true denim product but with a different feel to the body.”

Another clean-denim initiative can be found through the company’s Blue Feel product. Using Tencel, the collection attracts customers by offering a softer hand than a traditional blue jean in addition to its more-sustainable manufacture.

“One thing that we find is that even in this age of technology is that people go back to their senses,” Finkler explained. “Anything that is soft can translate to touch. It’s appealing.”

Working with its brand partners and mills in Puebla, Mexico, where it has the monthly capacity to produce some 4 million yards of textiles, Global Denim is investing greater resources into its Ecoloop collection, which it introduced

during **Kingpins New York** in June 2018. Ecoloop is created from yarn that is produced from the company’s own scraps, which are yielded during manufacturing and post-consumer denim waste.

“We recycle denim,” Finkler said. “We’re finding the perfect mix to incorporate recycling into new products without compromising the quality, performance and recovery of the jeans.”



Global Denim’s Arts District showroom in downtown Los Angeles



In mid-2018, Global Denim quietly expanded to the Los Angeles area with a new Arts District showroom. With companies such as **Amo Jeans** in the building, the denim community is thriving within the space.

Global Denim completely occupied its space by 2019, officially launching earlier this year. It unveiled the 2,000-square-foot space at 2301 East 7th St. to accommodate

a showcase of its products but to also offer a meeting space for fellow denim heads to discuss the industry.

“There is a sense of having a denim community, and it’s a place to talk and hang out, where you can feel at home, unlike a corporate office,” Finkler said. “It’s the L.A./Cali vibe that brands want to translate into their clothing.”

With the launch of its Fall 2020/2021 collection occurring within the next few weeks, Global Denim is not only preparing for the upcoming **Kingpins New York** show but also providing an opportunity to meet with brands who are unable to attend the event.

“We can preview for brands that can’t go to the bigger shows,” Finkler said. “We wanted to drop the collection in L.A. one month before the June 12–13 New York show.”

The decision to begin its U.S. expansion in Los Angeles was due to many factors, one of which was the city’s history as a denim hub. As the industry transforms, Finkler recognizes Los Angeles’

strength in denim, which she sees as growing consistently.

“L.A. is a key denim player, and it’s becoming more important. Almost all of the premium-denim brands are located in L.A.,” she said. “It’s the place to be because of the people, the brands, the environment, the vibe and the history. There is good momentum. Every month we see new California brands make a change.” ●

Technology *Continued from page 1*

Adding a woman’s perspective to apparel technology

One example of this was Roxy Starr, who worked with companies including **American Eagle**, **Victoria’s Secret** and **Liz Claiborne** to improve their internal-communications systems. As a woman building a career in the technology field, Starr encountered barriers in a space that she says has been known to be less than welcoming toward women.

“I was treated as a child by the old boys’ club that would do anything to hold me back. That experience I’ve translated into power,” she explained. “My industry predictions during a technology conference in 2007 at **[TC]²** were discredited because I told everyone that people would start shopping online and bricks and mortar would start scaling down.”

By starting **Addlane**, a Las Vegas technology company that allows its clients to share and edit media without downloading files and communicate with real-time messaging, Starr is creating an easier way for creative professionals to work together in the corporate sphere. Her hard work has paid off as Starr now counts London’s **All Saints** among her clients.

“Apparel is about established processes, building relationships within the brand culture, and proving your value and maturity within the industry,” Starr explained. “Tech is about invention, embracing change, and remaining agile, relevant and fresh in an ever-evolving community. To us, adding together apparel and tech is about integrating technology for business leaders to align with product users in a way that solves real problems within the processes.”

While she sees the barriers for female technology professionals eventually falling away, they must still be overcome. “The issue has not gone away. It’s not a movement, everybody is sitting, we can’t hashtag our way out of this,” she said. “It hasn’t changed, but I think it will. There are leaders such as Rose Marcario at **Patagonia**, who is one of our clients. We have to do this together, and we have to be strong.”

Women who lead in apparel tech

For **Poshmark**’s chief data officer, Barkha Saxena, the road to the C-suite in apparel technology was built during a career in machine learning and data science. Saxena was appointed to her current role in 2019 after starting at the San Francisco company in 2014 as the vice president of data science and analytics.

She works with the social-commerce company’s founder and chief executive officer, Manish Chandra, in an environment where Saxena feels valued.

“Prior to Poshmark, I was, at times, confronted with the same challenges so many women in tech face today such as unin-

tentional stereotyping, unequal pay and even negative biases toward being a working mother,” she said. “There were plenty of exceptions to these experiences. I’ve also worked on some wonderful teams led by women or men who believe in women leadership.”

For Saxena, the problem begins not only at the executive level but within corporate talent acquisition. When a pool of technology candidates doesn’t include women, hiring more female employees to the space is impossible. Saxena sees this as the primary obstacle for women in apparel technology.

“The biggest challenge is not having enough women in tech to begin with. In order to create change as an industry we need to hire more women across all teams and provide them with the tools to succeed and become leaders in their industry for the next generation,” she said.

To navigate through the career path in apparel technology, Saxena advises other technology-inclined women to seek out meaningful professional relationships while remaining aggressive and authentic. She is excited to cultivate the next generation through her own work, which allows her to appoint the most talented candidates to positions in which they can thrive and best contribute to the company.

“We’re starting to see more and more women in technology leadership roles, including at the C-level,” she said. “At the same time, many companies are looking to level the playing field in tech and are making conscious efforts to bring change. By the time my 2-year-old daughter grows up, I think it will be a very different world than today—in a good way.”

Reflecting on the past, building an equitable future

At CRM-focused, San Francisco–based software provider **Salesforce**, Senior Vice President of Product Management of Commerce Cloud Kathryn Murphy began her career as a programmer in college—the same stage in life when many female technology professionals begin exploring this area of study.



Barkha Saxena



Roxy Starr



Kathryn Murphy

During this time, she applied her love of problem solving to assisting retailers with customization and integration.

“Retail, particularly apparel, is so relatable to everyone, and it has changed so dramatically in the past 20 years,” Murphy said. “It has been a really fun industry to be a part of, and I’ve loved helping retailers adapt to the new challenges they face as technology continues to evolve in the space.”

Murphy’s experience working in technology has been spread across different industries. While she feels apparel has been more accommodating toward women than other segments, she has encountered the roadblocks familiar to many female technology professionals.

“Perhaps it can be attributed to the fact that there are many female founders and female CEOs in apparel,” she explained. “In general,

though, there are challenges that still do exist. There have been many times in my career where a male executive would question my expertise simply because I was a woman.”

Working at Salesforce has allowed Murphy to acquire keen insight into how companies within the apparel industry have either turned away from or supported women in technology.

“Salesforce is an amazing place to be a woman in technology, and I can see that it spills over into the customers, specifically the apparel retailers, that we support,” she said. “We also have some amazing customers that inspire us, like **Ashley Stewart**, who go beyond just being an apparel retailer and support women’s issues

across the board.”

Offering a caveat to the industry, Murphy advises women in technology and their allies to continue building a better professional atmosphere to benefit all employees and the companies where they work.

“We can’t get complacent. Things are better, things are good! But we must continue to focus and work on creating, encouraging and promoting our female technology professionals,” she said. “We can’t check the box and call it done.” ●

Max Azria *Continued from page 1*

for “bon chic, bon genre,” a phrase that means “good style, good attitude.” By 1992, Azria had opened his first store, located in Los Angeles.

The company was a constant presence on the runway at **New York Fashion Week** and later expanded its offerings in 1998 by acquiring the French label **Hervé Leger** and starting a younger label called **BCBGeneration**, whose creative director was Azria’s daughter Joyce.

Azria’s fashions were worn by celebrities including Drew Barrymore, Selena Gomez and Kim Kardashian, and he was inducted into the **Council of Fashion Designers of America** in 1998. At one time, the company had more than 550 stores worldwide and was carried by major department stores. His retail outposts were all over the United States and in major international hubs including London, Paris, Tokyo and Hong Kong.

His clothing could be found on the racks at **Nordstrom**, **Bloomingdale’s**, **Macy’s**, **Saks Fifth Avenue** and **Neiman Marcus**.

“Max had the vision of a superstar,” said Ilse Metchek, president of the **California Fashion Association** in Los Angeles. “He reached for the moon. He established a brand that was worldwide.”

Paul Guez, the founder of several Los Angeles denim companies, was a longtime friend of Azria. He said Azria was not only a genius but a kind and generous person. “He was a very, very successful man, and he had a heart of gold,” Guez recalled. “He was probably one of the most generous persons I knew. On top of that, every Friday night he had an open-house Shabbat for anybody. Anybody could go there for dinner and have a good time. It was on average 60 people every Friday, for years.”

Rosemary Brantley, who founded the fashion design department at **Otis College of Art and Design** in Los Angeles, said he made chic, clean, modern, well-made, quality clothes. “They really stood out for that,” she said. “It was a sophisticated kind of brand.”

For years, Azria’s company was very successful, but in 2016 he left the company after investors **Guggenheim Partners**, which owned most of the enterprise’s debt, took over. In early 2017, the **BCBGMaxAzria** Group filed for bankruptcy protection with a

debt load of more than \$485 million.

Three months after filing for Chapter 11 bankruptcy protection, **BCBGMaxAzria** received a bid from a consortium that would keep the Los Angeles brand alive and retain about 20 stores in its retail fleet.

The total buyout price put forth by **Marquee Brands** was \$165 million. **Global Brands Group Holding**, another member of the consortium, would pay \$23 million for inventory and the right to keep as many



Max Azria

as 22 retail outposts as well as operate the **BCBG** e-commerce site.

But Azria was always a consummate businessman, and in 2017 he was named chief executive of **ZappLight** and its parent company, **Clean Concept**.

ZappLight is an LED lightbulb that is also a bug zapper. It can be used inside the house or outside on the patio.

Max Azria’s survivors include his wife, Lubov Azria, who was the creative director at **BCBGMaxAzria** Group, and six children: Michael, Chloe, Marine, Agnes, Anais and Joyce. His brother, Serge Azria, is also in the Los Angeles fashion industry and is the designer behind the labels **Joie**, **Equipment** and **Current/Elliott**. ●

Calendar

May 11

Unique LA
California Market Center
Los Angeles
Through May 12

May 12

Fashion and Sustainability Summit
LIM College
New York

May 14

Texprocess
Messe Frankfurt Exhibition Grounds
Frankfurt, Germany
Through May 17

Apparel Sourcing Show

Grand Tikal Futura Hotel
Guatemala City, Guatemala
Through May 16

May 15

Kingpins
InnoCentre
Hong Kong
Through May 16

Luxe Pack New York
Javits Center
New York
Through May 16

Islands of the World Fashion Showcase
4W43 Building
New York

May 19

RECon
Las Vegas Convention Center
Las Vegas
Through May 22

May 21

Premium Textile Japan

There's more
on ApparelNews.net

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

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Octavio Carlin Makes Ready-to-Wear Comeback in Los Angeles

By Andrew Asch Retail Editor

Los Angeles designer Octavio Carlin is getting theatrical with his latest venture.

After taking a few years off from the ready-to-wear business to concentrate on costume design and made-to-measure pieces for private clients, Carlin has introduced a new line called **Teatro Clothing**, which is made in Los Angeles.

Teatro's styles include men's and women's shirts, pants and T-shirts featuring idiosyncratic prints, some with an Asian-inspired style. Carlin said that the line's prints are intended to evoke a sense of theater. "It is not muted, but it is visually pleasant," he said. "People will notice you. It will showcase a unique style."

Teatro is sold at www.teatroclothing.com with retail prices ranging from \$60 to \$250.

The e-boutique also sells limited-edition jackets and the **Octavio Carlin Capsule**, a collection comprising high-end women's eveningwear styles inspired by the 1920s. Retail price points for the tops and dresses range from \$100 to \$500.

"It's a change from the elegance of Octavio Carlin. It has a more loose fit. It's more knits and jersey. People want to be more comfortable. But it's still elegant. You can get married in these clothes," the designer said.

Carlin hopes to keep his self-funded return to ready-to-wear a business of limited-edition fashions, which is more manageable than run-

ning a larger line. He will continue to work with private clients and make costumes for theater productions and films.

Years ago, Carlin ran his **Octavio Carlin** boutique in West Hollywood, Calif., but it closed in 2015 when the lease ran out, Carlin said. At the same time, from 2002 to 2015, the designer had a ready-to-wear line that was often seen on the runway at **Los Angeles Fashion Week**.

During his hiatus from ready-to-wear,

Carlin wrote, directed and made costumes for three films, including "27 Rue de Fleurus," which is about the art-collecting rivalry between 20th-century writer Gertrude Stein and her brother Leo. Carlin hopes to distribute his projects on the film-festival circuit.

Doing films and costuming is a return to what brought him to Los Angeles from his native Mexico City. Carlin moved to Los Angeles in 1990 and took acting classes at **UCLA Extension** and the **Lee Strasberg Theatre & Film Institute** in West Hollywood.

In his theater projects, Carlin got involved in costume designing and found he had a knack for it. He started making his ready-to-wear line after taking classes at the **Fashion Institute of Design & Merchandising** in Los Angeles.

Carlin said he returned to the ready-to-wear game because it can be as creatively satisfying as costume design and other ventures where a designer has a lot of leeway. "Fashion to me is like a drug," he said. "I can never let it go."

—Andrew Asch



Octavio Carlin



Otis Students Design for Stars, Surrealism and Casual Looks

Graduating seniors and some juniors at **Otis College of Art and Design** worked with top fashion designers and stylists on looks displayed at the 37th annual scholarship benefit and fashion show held at the school's campus on May 4.

The show's theme was "Limitless," but mentoring designers such as Bao Tranchi advised students to scale back their fantasies of fashion success and deal with the realities of the fashion business.

"When you are at school, you are practicing at a runway show with models who are perfectly sized," said Tranchi, who graduated from Otis in 1999. "But the real clients and the people who are spending money are not size 4. They're size 6 or even 16. So you have to know how to work with real bodies."

Tranchi, whose self-named label, **Bao Tranchi**, includes sexy bodysuits and tight-fitting skirts and dresses, was the student adviser for the gowns and eveningwear category, which were inspired by celebrities such as Jane Fonda and Michelle Obama.

Other designers working with students included Jason Wu, who gained fame for the gowns he designed for Michelle Obama, who wore them at her husband Barack Obama's presidential inauguration ceremonies.

Wu mentored students last year and was back for a return engagement. Wu's students undertook a project inspired by looks and uniforms from the 1950s. To help him, he had



Shelley Reid



Jason Wu



Arthur Thammavong and Debbie Sabet

a team of people from the **Mad-workshop** design and architecture group and members of the costumes and textiles department of the **Los Angeles County Museum of Art**.

Another group of students worked on streetwear with Jennifer Tong, an Otis alumna and design director at **Agron Inc.**, which licenses several **Adidas** products.

Another group of mentors were **Ralph Lauren** designers and included Kim Giangli. They worked with students to

develop styles that reinvented Ralph Lauren favorites.

Swedish stylist B. Åkerlund, who has worked with celebrity Beyoncé Knowles-Carter, advised students on a project inspired by surrealism. Arthur Thammavong and Debbie Sabet of **Vince**, both Otis alum, worked with students on a project inspired by coastal-casual style.

Eduardo Castro, a costume designer for the ABC fantasy drama series "Once Upon a Time," worked with students on a project utilizing draping techniques.

Otis senior Jamie Lee was the top student from a group of students given a special award for her work with Castro. She said that Castro's graduate project required students to rethink and reshape their designs over and again. "[Castro] explained

how we can push ourselves as designers to meet the [project's] direction better," Lee said.

At the event, a special honor was given to Shelley Reid, who has served as the chair of the annual benefit and fashion show for almost 20 years. The May 4 event coincided with the 40th anniversary of the Fashion Design Program at Otis and the 100th anniversary of the college.—*Andrew Asch*



B. Åkerlund



Class of 2019



Eduardo Castro



Adidas/Agron Inc.

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RETAIL

Rent the Runway Offers 'Ultimate Dream Closet' at New San Francisco Flagship

By Dorothy Crouch Associate Editor

New York-headquartered **Rent the Runway** has arrived in San Francisco, launching a flagship to serve the company's third-largest subscription market.

Located on the second and third floors of 228 Grant Ave., Rent the Runway is occupying 8,300 square feet where customers can shop their dream closet, according to the company.

Complementing its direct-to-consumer online business, Rent the Runway's bricks-and-mortar retail model is based upon the company's proprietary technology, which allows members more autonomy during their shopping experiences.

By blending digital tools available through online shopping with the experience of visiting a physical store, the company has developed a formula embraced by consumers who want to wear designer clothes but don't want to pay the hefty retail cost for these goods.

With self-service drop-off and self-service checkout, subscribers are able to complete transactions using their RTR Pass on their phones through a "tech-first" approach that is at the core of Rent the Runway's bricks-and-mortar business. Additionally, customers are able to access their orders through the new pickup station to eliminate waiting in line.

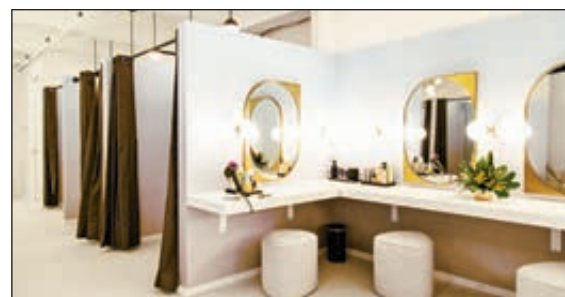
Designed by **Alda Ly Architecture** and Hilary Koefman, the all-female design team behind shared workspace **The Wing** and **Parsley Health**, the flagship was designed to encourage social interaction and a community within the store.

On the store's second floor, unlimited members of Rent the Runway can shop more than 3,000

products including casual pieces, business attire, festive clothing, weekend wear and accessories. Reserve members will have access to fitting rooms available by appointment for choosing formalwear.

The store's third floor was designed to bring together women in a comfortable space. A coffee bar provides complimentary refreshments. With a communal fitting room, which resembles a posh dressing room, the try-on area was created to support social interaction through a shared-closet experience. Within this area, women can also utilize a beauty bar featuring various products.

Eventually, Rent the Runway will host events where the company will unveil unique programming and encourage members of the community to network. Catering to women, the events will highlight members of the community, recognize



leaders in technology and entrepreneurship, create pop-up opportunities for like-minded brands, and offer a comfortable space in which to work—or relax—during the day.

Launched on May 8, the store's opening day included a ribbon cutting by London Breed, the first African-American woman in San Francisco's history to occupy the mayor's office and the second female leader to be elected since U.S. Senator Dianne Feinstein's election as mayor in 1978.

Founded by Jennifer Hyman and Jennifer Fleiss in 2009, Rent the Runway now includes more than 550 designer partners, 11 million community members and five retail locations. ●

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CFF Recognizes Fresh Design Talent at Annual Scholarship Luncheon



2019 CFF Scholarship Awards Luncheon



Melissa Marsella of Otis College of Art and Design

The **California Fashion Foundation** held its 2019 Scholarship Luncheon at the **California Market Center** to hand out awards to a number of California fashion students. As the philanthropic arm of the **California Fashion Association**, CFF has been honoring student designers for 16 years.

In addition to CFA President Ilse Metchek, speakers at the May 2 event included Nick Verreos, co-chair of fashion

that the current climate in fashion is excellent for up-and-coming designers.

After lunch, which was provided by Brian Weitman of **STC-QST Textiles** and **New Moon** restaurant, CFF announced the recipients of its Fashion Star Awards in five categories: design, brand development, outstanding presentation, technology and environmental awareness.

Pomona by MGT Industries

- Dorian Weldon-Obando of **Fullerton College** by **Naked Cashmere**
- Staphany Robles of **Mt. San Antonio College** by **STC-QST**
- Myriam Louati of **Los Angeles Trade-Technical College** by **Swat Fame**
- Sarah Moratto of **Santa Monica College** by **Velvet Heart**

Brand Development Awards were bestowed on:

- Olga Vakhteeva of **Pasadena City College** by **CIT Commercial Services**

- Jonathan Yu of **California State University, Long Beach**, by **Cohn Handler Sturm, LLP**
- Dorian Weldon-Obando of **Fullerton College** by **Greenberg Glusker, LLP**
- Rebecca Annella of **Long Beach City College** by **MAGIC**
- Zhichao Huang of the **Academy of Art University, San Francisco** by **Moss Adams, LLP**
- Tzu-Ting Huang of **California State Polytechnic University, Pomona** by **Fineman West & Company, LLP**

For their work that garnered Outstanding Presentation accolades, Masumi-Stephens was recognized by the *California Apparel News*, Robles received an award from the **California Market Center**, and Chiuwas honored by the **Cooper Design Space**.

Student designers recognized with Environmental Awareness awards were Moratto, who received an award from the **Rags For Riches Foundation**, and Marsella, whose award was given by the **Ben & Joyce Eisenberg Foundation**.

With greater advancements regarding how the fashion industry implements automation and digitization tools, the Technology Awards were given to Zhichao Huang by **Tuka-tech**, and Staphany Robles and Tzu-Ting Huang, who were recognized by **AIMS 360**.

Honoring the late textile designer Betty L. Baumgardner, the Betty L. Baumgardner Award for Best Use of Textiles was presented to Louati.—*Dorothy Crouch*



Tina Masumi-Stephens of Woodbury University with visiting Assistant Professor of Fashion Design Wayne Kastning



Tzu-Ting Huang of California Polytechnic State University, Pomona



Valarie Chiu of the Fashion Institute of Design & Merchandising

design at the **Fashion Institute of Design & Merchandising**, who advised students regarding “The Road Ahead.” Offering wisdom acquired during his nearly 30-year career in the Southern California fashion industry, Verreos revealed his “10 threads of advice” to work toward success in the apparel business, which included seizing opportunities and overcoming fear of the unknown to gladly accept every task and assignment.

Speaking from her own experiences navigating the fashion industry, Marta Miller, owner of **Lefty Production Co.**, discussed “Opportunity for Design Entrepreneurs.” With the ease of creating a direct-to-consumer business, she noted

Recipients of the Design Awards included:

- Olga Vakhteeva of **Pasadena City College** by **Design Knit**
- Tina Masumi-Stephens of **Woodbury University** by **Design Knit**
- Rebecca Annella of **Long Beach City College** by **Fifteen/Twenty**
- Valarie Chiu of **FIDM** by **Karen Kane**
- Melissa Marsella of **Otis College of Art and Design** by **KWDZ Manufacturing**
- Jonathan Yu of **California State University, Long Beach** by **Lefty Production Co.**
- Tzu-Ting Huang of **California State Polytechnic University**,

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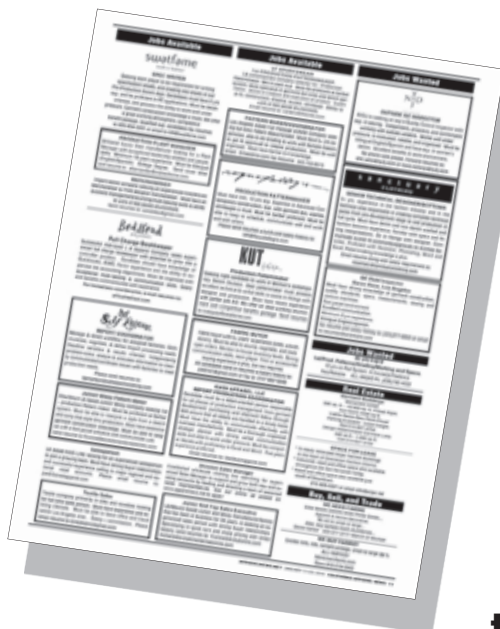
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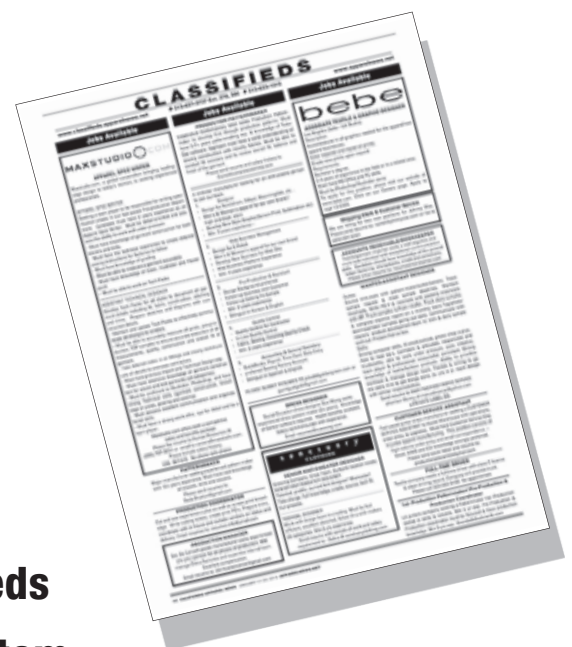
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