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TRADE SHOW REPORT

Majors Market Sees New Trends and Changes

By Andrew Asch *Retail Editor*

Retailers searched for juniors and young contemporary styles that featured tie-dye looks and utility-workwear silhouettes during the **L.A. Majors Market**, which ran Oct. 2-4 in Los Angeles' Fashion District.

For the biannual trade show devoted to department-store buyers and large specialty retailers, the utility look and styles reminiscent of 1980s and 1990s looks were in vogue, said Janie Martin, a buyer for **Ross Stores Inc.**, who was shopping **The Gerry Building**. While the hippie-era favorite, tie-dye, is gaining popularity, also surging in popularity were soft-textured fabrics and waffle-textured materials, which seem to be popular in any decade, said Brittany Anderson, a senior buyer for **Beall's Inc.**, during her time at the **California**
➔ **Majors** page 3

RETAIL

Forever 21 Files for Chapter 11 Bankruptcy Protection

By Dorothy Crouch *Managing Editor*

Following much outside speculation over the last few months, Los Angeles-headquartered **Forever 21** filed for Chapter 11 bankruptcy protection last weekend. On Sept. 29, documents were filed in the United States Bankruptcy Court for the District of Delaware.

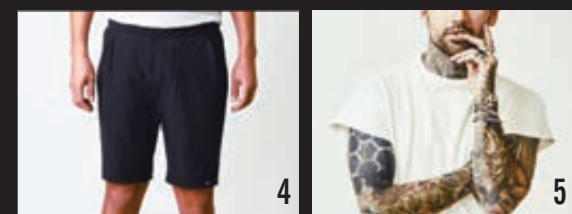
With 549 stores across the United States and 251 international locations, Forever 21 is seeking to restructure its operations and has requested approval to close 178 underperforming stores across the U.S., according to a company representative. On Oct. 1, the company revealed the locations of its stores that would potentially close. These included a number of California locations, among them stores
➔ **Forever 21** page 3

CROSSING INTO ICONIC

This year marks the 30th anniversary of Los Angeles brand Cross Colours, which attracted consumers in the early 1990s through its colorful designs and profound message. With a new generation drawn to its legacy and an exhibition at the California African American Museum, Cross Colours has assumed its rightful place as an iconic brand. For more coverage, see page 6.

DERRICK RODGERS/CONCRETE STUDIOS

INSIDE

Where fashion gets down to businessSM

New CEO at Stance ... p. 2

New Lines ... p. 3

Industry Voices: Fashion ... p. 8

Soho Warehouse ... p. 9

NRF Holiday forecast ... p. 10

Resource Guide ... p. 10

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Renovazio Show to Produce More L.A. Events

High-end fabric agency **Renovazio** produced its second Los Angeles trade event, the **Renovazio Show**, Oct. 2–3, in downtown Los Angeles.

The Renovazio Show was an invite-only event produced at the **Grand Courtyard** events space in downtown Los Angeles' South Park neighborhood. More than 14 of Renovazio's brands exhibited at the Los Angeles event. More than 45 attendees browsed through fabrics ranging from silk and wool to polyester and denim, said Marco Ciucci, a Renovazio partner.

Exhibiting brands require minimum purchase orders of 300 yards. "We're trying to work with customers who can afford the fabrics," Ciucci said. The other two Renovazio partners are Riccardo Mencarelli and Andrea Tealdi.

Attendees and vendors were served catered Italian meals and took appointments at tables covered with white linens.

The show is poised for some growth. The Renovazio partners plan to produce biannual shows in two cities. They have been producing a New York City show twice a year since 2001. While Renovazio has operated a Los Angeles office for more than a decade, it started a Los Angeles Renovazio Show in February. The first one was held at the **No. 10 Restaurant**, an Italian establishment near West Hollywood, Calif., that is owned by Italian soccer star Alessandro Del Piero.

The partners moved to downtown Los Angeles to be closer to the area's Fashion District and also to produce in a larger space, Mencarelli said. He forecasted that it would grow slowly, not much bigger than the recent downtown Los Angeles event. There would be an emphasis on a collegial atmosphere, he said.

"We want a nice show, a good size and to be good partners," Mencarelli said. The New York City Renovazio Show is not much larger than the new Los Angeles show. Past attendees have been buyers from brands including **St. John Knits**, **James Perse**, **Banana Republic**, **A.L.C.**, **Brooks Bros.** and **Ralph Lauren**.—*Andrew Asch*



John Wilson Named Stance CEO

John Wilson, a co-founder of the prominent brand **Stance**, was recently named chief executive officer for the brand that made socks into a fashionable item at surf and skate shops. Wilson replaced brand co-founder Jeff Kearn, who continues to serve Stance as its chairman.

The San Clemente, Calif.-based Stance started business in 2009 and raised \$50 million in venture-capital funding in 2015. The company made a splash with athletic and fashion socks for men and women that featured unique designs. It also employed marketing campaigns used by action-sports brands and placed Stance socks in independent skate and surf shops.

It also made socks bearing images of **National Basketball Association** stars such as Dwayne Wade, who was an early investor in the brand. Stance later became the official on-court sock for the NBA in the 2015–2016 and 2016–2017 seasons.

Stance remains popular for licenses with pop-culture properties such as **Star Wars**. The company also put the once-ignored sock into a new fashion realm, said John Anderson, president of the **Tank Farm** brand, whose store in Seal Beach, Calif., has sold Stance.

"You don't have to go to **Walmart** to get socks," he said. "[Stance] has great quality. Their colors are always on trend. Back in the day, people wore ties to express themselves. Now they're wearing socks."

Stance currently runs a handful of shops in retail centers such as **Irvine Spectrum** in Irvine, Calif., and in New York City.—*A.A.*

Week in Review

There's a race among retailers to offer same-day delivery. In April, Amazon announced free one-day shipping for its Prime subscribers. In March, Walmart introduced free one-day shipping for orders of \$35 or more. On Oct. 1, Macy's got involved in the race. The department-store giant offered free same-day delivery to shoppers in 30 markets across the U.S. who spend \$75 or more.

The Fashion.com domain should attract millions of people in internet searches, but it currently isn't in use. The domain fashion.com was registered by three fashion students in 1994. They have not accepted any offers to buy it, but a representative for the unnamed group announced Oct. 1 that it will auction the domain later this year. A statement from Peter Johnson, an adviser to the domain owners, forecasted the auction could command one of the highest prices paid for a domain name. Auction services are scheduled to be provided by auction-experts.com.

Rip Curl, one of the world's top surfwear brands, was sold for more than \$234 million to Kathmandu, a New Zealand-headquartered outdoors brand. The deal was announced Sept. 30 on the website of the Australian-headquartered Rip Curl, which runs a U.S. corporate office in Costa Mesa, Calif. A Rip Curl statement said that the 50-year-old brand would maintain its independence. Xavier Simonet, Kathmandu's chief executive officer, said that the merger would make his company into a global player. "Rip Curl transforms Kathmandu into a highly complementary, seasonally balanced, global outdoor and action-sports business," Simonet said. "The combination will support the acceleration of our brands' global expansion into new channels and markets."

Nordstrom is scheduled to open a highly anticipated full-line store in Manhattan's Columbus Circle on Oct. 24. "The Nordstrom NYC flagship will represent the biggest and best statement of the brand and the largest single-project investment in Nordstrom history," said a statement from the Seattle-headquartered department-store company. The new shop will span seven levels and offer categories including contemporary clothing, accessories, shoes, beauty and children's items. The flagship store also will feature six restaurants.

St. John Knits named Zoe Turner as its new creative director. Turner will be responsible for directing the brand's creative vision ranging from its collections and retail environments to its multimedia presence. Turner's résumé includes design work at fashion houses such as Dior, Alberta Ferretti and the Max Mara Fashion Group, said Joann Cheng, chairman of the Fosun Fashion Group, which acquired a majority interest in St. John in 2017. "We believe Zoe can introduce St. John to a larger audience through reinterpreting the brand codes and modernizing the collections," Cheng said.

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Skechers Announces Eco Standards

Skechers USA is one of the largest sneaker brands in America, and recently the Manhattan Beach, Calif.-headquartered company announced a serious commitment to reducing footwear packaging, according to Michael Greenberg, president of Skechers.

"As the third-largest worldwide athletic-lifestyle footwear brand with more than 170 million pairs expected to ship this year, we want to be as forward thinking with our packaging and shipping of our product, and these sustainable improvements can have a tremendous impact on the world," Greenberg said. "I'm proud of the ongoing efforts we are making to reduce our footprint as we've increased our global presence and look forward to progressing these initiatives as we continue to find ways to lower our impact on the environment."

Since 2016, the company has reduced its use of plastic in footwear packaging by 85 percent. It also has reduced plastic in 10 percent of its foot forms, Greenberg said. The company's buildings have achieved LEED Gold certification or are being built to LEED Gold standards in facilities that include Skechers' distribution center in Moreno Valley, Calif., and its offices in Manhattan Beach and Hermosa Beach, Calif.—*A.A.*

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ACTIVEWEAR

Stahvo Hopes to Sew Up Activewear With Tailored Looks

By Andrew Asch Retail Editor

Gustavo Garibay had enough of brash colors and big logos in activewear. He wanted to use the words "refined" and "tailored" to describe it. When he didn't see this option in men's activewear on the market, Garibay, a former director of denim product development at **Guess?, Inc.**, resolved to design it himself.

During the week of Oct. 7, he is scheduled to officially launch **Stahvo**, an active menswear essentials line with shorts that could be worn at the gym or the beach. Other pieces in the line include pants made out of performance fabric, T-shirts and an unlined blazer that could be worn at a meeting.

"Beach, gym, day-to-night, I don't feel like I'm underdressed," he said, describing his self-financed line. "It's more refined and polished."

The collection is currently sold at the **Universal Body** boutique in West Hollywood, Calif., and **Hombre Tulum**, Garibay's boutique in Tulum, Mexico.

To little fanfare, Stahvo has been manufactured in Los Angeles since 2017. The first Stahvo piece that Garibay showed was the line's shorts. Serving as the line's first salesman, Garibay cold-called Universal Body to get a perspective on his work.

It was an untested brand, but Scott Sykes, co-founder of Universal Body, gave a green light to selling the shorts. Being located in the same retail center as the sprawling **Crunch Fitness** gym and a short drive from the luxe fitness studio **Equinox**, Universal Body's neighborhood attracts people looking for active looks from new designers as well as new styles. The boutique seeks to appeal to the fitness and fashion crowds.

"The two crowds are definitely not exclusive," Sykes said. "The last six years it was all about active. But its popularity has seen its height. We are all watching an emergence of a new category that is a hybrid of active lifestyle and active performance. There's a bridge being built, and it is making

its way to its own category. Basically, we are concentrating on hybrids. The hybrids give the athletic-lifestyle person something to wear. They all want to be comfortable, no matter what they are doing."

The inspiration for Stahvo comes from frequent travel. Once a month, Garibay was flying from Los Angeles to Tulum, which is a resort city on the Caribbean coast of Mexico's Quintana Roo state.

Garibay had little patience for waiting in airport terminals to check luggage. He also did not want to pack a lot of clothes, but he hoped that the few clothes he did pack could be used in plenty of different situations. Soon after he designed the tailored shorts, he expanded with garments that could be worn outside of a gym.

The activewear side of the line comes from its fabrics, such as four-way-

stretch nylon, which offer greater mobility. The line also uses rayon and spandex, fabrics that are known for their stretchiness but also keep their shape. He added a tailored look to the garments by adding pleats on the shorts, pants and blazers. Fabrics in the blazers and pants are water repellent. The line also offers a hoodie that is made out of water-repellent materials.

While pleats may have reached their zenith of fashion popularity in the 1980s, Garibay said that pleats can lend a slimming and tailored look. Single, narrow pleats were added to the shorts and pants. Narrow cuts in the blazer, a lined hoodie and a camp-collar shirt are also features of the line. Pants have a cropped inseam, and the blazer's pockets are placed on the side of the jacket, not at the front.

T-shirts come in several silhouettes of muscle shirt, short-sleeve shirt and long-sleeve shirt. The shirts come in white and black, while the jacket and pants are offered in black. Shorts are made in black as well as various patterns. Retail price points range from \$70 for a muscle tee to \$220 for a blazer. ●



Calendar

Oct. 4

Los Angeles Christmas Cash & Carry Gift Show
Los Angeles Convention Center
Los Angeles
Through Oct. 6

Oct. 8

L.A. Fashion Week
Petersen Automotive Museum
Los Angeles
Through Oct. 12

Oct. 10

Los Angeles Fashion Week powered by The Society
For The Stars Fashion House, Union Station
Los Angeles
Through Oct. 13

Vegan Fashion Week Awards Night

Ace Theater
Los Angeles

Oct. 14

Vegan Fashion Week
California Market Center
Los Angeles
Through Oct. 15

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on ApparelNews.net.

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

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On a Mission Beyond Clothing Manufacturing, Bowie & Co. Brings New Life to L.A.

By Dorothy Crouch *Managing Editor*

For **Bowie & Co.** founder Taylor McKinnon, manufacturing domestic, high-end clothes to work toward social change is a personal mission. As someone who experienced great loss, including the passing of his beloved grandmother Brenda, which led to his homelessness, McKinnon experienced firsthand the challenges of recovering from living on the street.

"I was homeless and messed up the first half of my life searching for belonging. I lost a close relative," he said. "Life became really hard, and I made life difficult for myself. I lost everything and ended up on the streets. I was taken in by a homeless shelter called the **Dream Center**."

After accepting his mistakes as his strengths, McKinnon launched **Bowie & Co.** in 2017 as a men's line of denim, basics and outerwear. The brand is based in downtown Los Angeles to not only create a domestic product but also serve the community in which the company is headquartered. Through its manufacturing, label sourcing and distributor partnerships, **Bowie & Co.** relies on Los Angeles for many of its resources but is inspired by different corners of the globe, particularly for its fabrics.

"It's a Japanese style but European in cut," McKinnon said. "We're about simplicity and layers, small batch and local. We have strong, soft fabrics."

The brand reclaims dead stock from around the world, such as premium cottons, **Lenzing** Modal and Japanese selvage. Sourcing fabrics in this way not only allows **Bowie & Co.** to create unique pieces, but it also forces the company to abide by its mission to manufacture in small batches in an ecologically sound manner.

"I buy a lot of premium end-of-line rolls of great fabrics. A lot of companies charge a lot of money for garments made with these fabrics," McKinnon said. "If I only get 50 T-shirts out of one roll, it's 50 fantastic T-shirts made by really nice people that need a job in L.A."

There are also garments in the **Bowie & Co.** collection that utilize vintage pieces to create new pieces. Much like the homeless, or "in-between" and "in-transition" people McKinnon wants to rehabilitate, these pieces still can offer joy through a clothing story.

"One of my favorite things to do is to go to markets and buy jackets or old, big blankets made from beautiful fabrics and panel them to give them a new life," he said. "Someone worked really hard to make that a long time ago. We do a lot of one-off vintage pieces through repurposing them, which gives people exclusivity—everyone gets to have their own piece of **Bowie**."

Building upon the locally made model, McKinnon envisions **Bowie & Co.** locations in different cities such as Tokyo and London, but, rather than exporting from Los Angeles, goods sold in these stores would source materials within those regions. Included in the current Los Angeles and future international locations, McKinnon plans to create apprenticeships for those in transition to learn the apparel-manufacturing trade.

In addition to its push to provide jobs in Los Angeles, **Bowie & Co.** also donates \$7 from each sale to help feed a family for a week through the nonprofit organization **God's Pantry**.

"We sell it to nice retailers, we put our money where our mouth is,

and we feed a family for a week that, otherwise, they wouldn't be able to afford groceries," McKinnon said.

Looking toward the future, McKinnon has surrounded himself with like-minded people, including his wife, Amanda, his biggest inspiration, who supported him throughout his healing from living in the shelter to building **Bowie & Co.** This group of giving-focused artistic minds also includes artistic director Aaron Haxton and distributor Gil Gomez at the **Black Circle Agency**.

"We are one big family," McKinnon said. We all want to see a better world. Sometimes it's hard to get involved in something. The starting point is uncomfortable for people. Nothing separates us; we're all the same. We're making a change for the greater good. Love always wins, and we have to forgive quicker."

Retail price points for **Bowie & Co.** range from \$240 for denim to \$300–\$400 for jackets. Sizing for tops ranges from S–XL, while pants are available in 30–38. The brand is sold online at www.bowie.co and at select boutique retailers such as downtown Los Angeles' **CommunityMade**. ●



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Cross Colours vintage-denim remakes



Brian Wilson, Jr., during MAGIC February 1990



California African American Museum exhibition

Intent on Empowering a Community, Cross Colours Crosses Into Iconic Status

By Dorothy Crouch *Managing Editor*

Starting 30 years ago with an apparel-manufacturing idea that would reflect the culture of an often-underrepresented community, TJ Walker and Carl Jones launched **Cross Colours**, the Los Angeles-based brand that relied on colorful fabrics and designs inspired by young people. Working together at the **Surf Fetish** brand, Walker, the graphic artist, and Jones, the owner, formed the Cross Colours partnership. While the duo sought to build a brand with which young black youth could identify, they succeeded in creating a legacy that reached far beyond boundaries.

“When we started, we made a valiant effort to address an industry that was underserved,” Walker explained. “As black people, we felt we had the purchasing power. We bought clothes and accessories, but in the market we were never identified as the consumer of the product in the advertisement

or of the product itself in terms of design, patterns and production.”

The brand hired black models such as a young Djimon Hounsou and invested in featuring apparel made to recognize the demands of consumers in the community. There was one particular moment during the early 1990s that launched the company onto a path that would place it among the icons of apparel.

“Our marketing director, David Stennet, took overruns of product to a studio to see if the stylist would be interested in putting them on entertainers on a show. The show happened to be ‘The Fresh Prince of Bel-Air.’ Because they loved the product, they got it on Will Smith within a day,” Walker said. “That is how we started marketing and product placement.”

This formula worked, with the brand growing to unveil advertising campaigns that featured Dr. Dre, Snoop Dogg and Earvin “Magic” Johnson. A strong celebrity

following included notable names such as Tupac Shakur, TLC and Jamie Foxx.

Feels like MAGIC

While boasting a celebrity clientele is impressive, Cross Colours also quickly gained recognition among industry insiders. During their first Las Vegas **MAGIC** industry trade show in February 1990, Walker and Jones wrote approximately \$10 million worth of orders.

“We had exhausted all of our funds to get there, doing the samples, preparing for it, and we made a custom booth. There wasn’t much color present in the industry in terms of fabric and in terms of people as well,” Walker explained. “We broke barriers in quite a few areas just coming to the show. When we got there, we found that people liked what we had.”

Walker and Jones’s message of peace and unity, meant to quell gang violence and empower young kids within their

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community, still resonates today.

“When we talked about inclusion and diversity, those were issues we dealt with in the '90s, but now they've been given a different word,” Walker said. “Even the clothing has evolved. First it was called ethnic, then it was urban, and now it's called street.”

Through Cross Colours, Walker and Jones continued to create clothing throughout the early 1990s, speaking to their target audience comprising young people of color, yet the brand enjoyed mainstream success. Unfortunately, financial problems experienced by Cross Colours' largest retail partners adversely affected the brand, which suspended operations in the mid-1990s.

Redeveloping the business

Available online at www.crosscolours.com and retailers such as Lynnwood, Wash.-headquartered **Zumiez**, Cross Colours is manufactured in men's sizes S-2X or 3X—depending on the style—and women's XS-L. Retail pricing for basics ranges from \$38 to \$78 and \$298 to \$2,100 jackets.

While the brand manufactures basic styles overseas in Asia and Mexico, these products are finished in Los Angeles. Its denim and leather jackets, designed in retro styles, are created in Los Angeles, affording a special connection to the brand's home.

The mission of connecting with the community through positive messaging has not changed for Cross Colours, but Walker noted that there are changes within the market through which the brand must navigate.

“The industry has changed totally since then and that is a huge learning curve for us as well,” he said. “We have social media now—**Instagram, Facebook, Twitter** and other platforms to use for marketing promotion and sales. That is a full-time job and created new positions that were not there



DERRICK RODGERS/CONCRETE STUDIOS

Cross Colours vintage-denim remake

years back. There are new positions that have been created but others that are gone.”

In addition to developing the business to suit today's market, Walker recognized how young people consume information. This shift has transformed the ways in which his audience shops, creating a need for Cross Colours to adapt to the immediacy of consumer demand.

“What has really changed is the youth, who are the customers we are trying to engage. It's all about keeping the youth engaged. Because of the internet, how quickly things move and how much content is available to them within minutes, the news is so readily available,” he said. “Mobile devices are your sales tool for retailers and wholesalers. Those things are important.”

Crossing back onto the scene

According to Walker, the brand has been back for four years. Many would argue that Cross Colours never went away, it simply entered a hiatus period. In addition to its popular tagline, “Clothing Without Prejudice,” the positive role the brand played extended into outreach through providing haircuts to children, supplying toiletries to those in need and organizing food drives.

From the appearance of Cross Colours—outfitted Cardi B and Bruno Mars performing together at the 2018 **Grammy Awards** to a new exhibition, “Cross Colours: Black Fashion in the 20th Century,” at the **California African American Museum** in Los Angeles, the brand's legacy is now being celebrated.

“We are drawing direct parallels of the brand's DNA to social movements throughout the last century that speak to a certain political ethos the brand has always intertwined,” said Tyree A. Boyd-Pates, the museum's curator of history. “It adds to the conversation of black innovation within fashion.

It can also add to drawing important parallels to how black fashion is political and has always been.”

Organizing the exhibition to showcase Cross Colours pieces, archival materials and imagery, Boyd-Pates and Assistant History Curator Taylor Bythewood-Porter complemented the apparel with stories and images from important moments during the struggle for African-American equity. Across from a television screen displaying footage of “The Fresh Prince of Bel-Air” and Cross Colours apparel, stories of Marcus Garvey, Malcolm X, The Black Panthers and 1960s-era civil rights activists are told, many of which provided inspiration for details on the garments.

“Black fashion is political as much as it is trendy. Cyclically, with this popular brand from the 1990s, one could forecast its popularity again 30 years later,” Boyd-Pates said. “Much like the sociopolitical climate of the 1990s, there isn't much of a departure from that today. Brands like Cross Colours will always remain in vogue because they speak truth to power when power could be abused.”

Building upon a legacy

Visiting the California African American Museum from New York, Andrey D. Matthew took her time to fully experience the Cross Colours exhibition. She realized how familiar she was with this impactful brand whose name she never knew. Growing up as a child in the 1990s as Cross Colours' successors such as **FUBU** launched, Matthew was familiar with the colorful apparel worn by actors on programs such as “Martin” and “In Living Color.”

“I never knew the name of the brand or where it came from, but now I remember it and wanted to get something like that,” she explained. “It was in our culture so much that I can't imagine our culture without it. I am glad they are doing this exhibition, letting everyone know.”

Moving into the future of Cross Colours, Walker reflects on how the brand has reentered the apparel space, attributing its success to the legacy he and Jones created.

“Make sure it will be something that is going to give back. Don't just take with whatever you create, you have to have a giveback component to it,” Walker said. “In that way, you're always going to have it in a position where it can come back to you and where it can always be something that people want to give back to you as well.” ●

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Luxury Streetwear: Street Style 2.0

By Nick Verreos *Contributing Writer*

Working in fashion, both as a designer and an educator at a college such as the **Fashion Institute of Design & Merchandising**, I have to stay on top of what's new, what's next and keep abreast of trends or what could be a future trend.

In the last few years, I have kept a very keen investigative eye on the street and especially what "the kids are wearing." To me, "the kids" are our students at FIDM, and they are the trendsetters. I always advise them with a wink and a nod that they don't need to look at trend reports to see what is next. Instead, I say to them, "Just look in the mirror and at your friends!"

As a result, I have known for a while that this movement of luxury streetwear would probably become a tectonic style shift that shapes sportswear and, overall, the fashion world. For many who aren't inside the industry looking out, the question remains, "What is luxury streetwear?"

Let's begin with the genesis of luxury streetwear. To start, the term "streetwear" has been around for many years in the fashion world. Rooted in skate, punk and hip-hop cultures—think the Beastie Boys meets Missy Elliot meets Venice Beach—the "luxury" addendum to this combines those early streetwear origins with traditional high fashion.

Surfboard designer Shawn Stussy was one of the designers at the forefront of early luxury streetwear. Stussy took the Southern California lifestyle and T-shirt/surfwear look and added the luxury element by making his designs unique, exclusive and not cheap. Present-day streetwear sees brands as diverse as **Gucci**, **Supreme**, **Moncler**, **Louis Vuitton**, **A Bathing Ape**, **Off-White**, **MSGM**, **Vetements**, **Yeezy** and **Adidas** all embracing the luxury-streetwear style mantra. New streetwear aesthetics are hybridizing with traditional luxury goods and fundamentally reshaping the market for status symbols, resulting in a genetically different luxury world.

While luxury brands have always gained inspiration from the underground, subculture and streetwear style, for the first time top designers and brands are getting a seat at the table. Leading the forefront of this streetwear-ification of luxury are designers like Virgil Abloh, Kanye West and Demna Gvasalia.

Streetwear blends a diverse mix of styles including casual sportswear, military pieces, Americana, hip-hop influences, skate references and workwear, while designers

add their own personal touches to these designs. When someone asks me, "What is luxury streetwear?" I direct them to photos of those influencers and fashionistas, caught on the street, racing from fashion show to fashion show during New York, Milan, Paris, Los Angeles or Tokyo fashion weeks. More important than the fashion mavens themselves, the perfect examples of luxury streetwear can be seen through the clothes they are wearing.

The term's style elements are based on traditional sportswear-and-activewear staples. Hoodies, long T-shirts, puffy coats, bombers, denim and oversized *anything* are paired with luxury elements such as a pair of \$900 dad sneakers from **Balenciaga**—you can thank, or blame, Demna Gvasalia for that! During a recent trip to that hautes of haute department stores in New York City, **Bergdorf Goodman**, I knew something significant had happened to the luxury-fashion world upon entering the shoe



Nick Verreos

department.

Lo and behold, there were no 5-inch stilettos nor traditional leather loafers displayed on the front tables. In their place were big, bold and uber-expensive clunky sneakers. From **Prada** to **Gucci** and, even, **Valentino**, everyone was doing luxury-streetwear kicks. The same goes for fashion.

One can see the influence this movement has on even the more high-brow brands that were traditionally favored by ladies who lunch. I witnessed bold shapes, volume, colors and oversize, graffiti-like prints in the Designer Salon section and couldn't help but wonder if they were serving luxury-streetwear tea. An oversized, bright-yellow **Chanel x Pharrell** hoodie with **Lesage** sequin embroidery? Yes, please!

Whether one realizes it or not, we are witnessing this hybridization of streetwear with luxury (I think we here in Southern California have been keener on the trend before anyone else). As the trend continues to expand, there are different elements coming together.

Stylish consumers are driven by the age-old influence of street in fashion trends; the Insta-world we live in for *bolder*, eye-catching, eye-disrupting imagery; a thirst—especially with the younger generations—to look as if they are customizing their looks; and more bespoke styling that blends thrift-store finds with high-end luxury items. This perfect style storm has created a countermovement to the clothing fast-fashion retail brands have sold for years. Throw all these things into the fashion mix and we have created a perfect style movement created to complement the time in which we live. ●

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Soho Warehouse Hopes to Bring Change to Arts District

By Andrew Asch Retail Editor

A number of high-end retailers, restaurants and prominent companies have moved into downtown Los Angeles' Arts District in the past few years, and one major tenant is opening in the area this week. Luxe club **Soho Warehouse** opened for a select group of its members on Sept. 30.

While the Arts District still shows signs of urban blight, the highly anticipated Soho Warehouse is forecasted to attract a number of affluent people to the Arts District to dine, party, attend cultural events and stay at its 48 bedrooms in the seven-story building.

The development includes a gym, a rooftop swimming pool, high-end restaurants and bars, as well as works from Los Angeles-based artists. Housed in a former industrial building that is more than 100 years old, the hotel's design includes graffiti that was spray-painted on the building's walls years ago.

Soho Warehouse has sibling clubs in West Hollywood, Calif., and Malibu, Calif. Its parent company, **Soho House & Co.**, runs clubs and hotels across the globe. Sam Stone, group director of membership for Soho House, said the company had wanted to open in downtown Los Angeles for a while.

"Downtown L.A. and the surrounding areas have such an interesting creative community that we've wanted to be part of for a long time," he said. "For us, it's exciting to open in a place where there's already a tight-knit community and be part of their journey as it grows, supporting and helping those creatives along the way."

Soho Warehouse's address is 1000 S. Santa Fe Ave., and it is located down the street from the well-appointed **Warner Music** office building. Current and former Arts District retailers consider the debut of Soho Warehouse a milestone for the district that, until a decade ago, was distinguished by its empty warehouses and lofts, which housed working artists.

Former and current Arts District retailers agree that Soho Warehouse is a landmark but also have mixed views on whether it will provide a jolt for retail in the district.

"It's another win for us," said Christian Lennon, who runs e-commerce for the brands **Brotherhood** and **Peace & Quiet**



Shepard Fairey art by the entry to Soho Warehouse



The exterior of Soho Warehouse

in the Arts District.

However, growth of luxe boutique retail has been slow. The last major retailer to move into the district was **Dover Street Market**, which opened in November 2017 in a space that is a short walk from Soho Warehouse. Lennon forecasted that it would be several years before the boutique-retail business would gain momentum in the district.

In addition to Dover Street Market, boutique retailers in the district include a flagship for **3.1 Phillip Lim**, which opened in 2017; a **Shinola**-brand flagship; and multi-brand boutiques **Wittmore**, **Rogue Collective**, **Commonwealth** and **Juice**.

Guerilla Atelier was a pioneer in Arts District retailing, but it closed in 2017 after construction made it hard to do business on the block, said Carl Louisville, Guerilla Atelier's founder. Earlier this year, he opened a new concept, **Carl's Atelier**, at the **Westfield Century City** retail center in West Los Angeles.

He said that Soho Warehouse is opening in a place that is way off of the general public's radar. "I've always felt anything past 7th Street was too far for most people to

venture," he said. "Hopefully, Soho Warehouse will provide the anchor to the area, which is desperately needed."

At the moment, a café and a wine shop are located across the street from Soho Warehouse, and Jay Luchs, a vice chairman for commercial real estate firm **Newmark Knight Frank**, forecasted that the club could bring more people and businesses to the neighborhood. "It doesn't stand out. It fits in the Arts District," Luchs said. "The area has a hip, incredible vibe. The creative community already exists there. Soho Warehouse fits right in."

He estimated that a square foot of street-level commercial space in the Arts District ranges in price from \$4 to \$6. There will be increased opportunity for bars, restaurants and hospitality businesses in the Arts District, said Luchs, who is a member of Soho House, but the neighborhood isn't for everyone. "Traditional retailers wanting to follow the activity should know it's not a guarantee that they will do as well as they might in West Hollywood or as well as the restaurants in the Arts District," Luchs said. "Retail, and food and beverage are two different worlds." ●

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