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FEMININE AND FLATTERING

TV host and former bachelorette Jojo Fletcher collaborated with RESA on a Spring collection inspired by her favorite silhouettes, styles, floral prints and personal memories. For story and more looks, see page 4.

TRADE-SHOW REPORT

Sunny Skies Forecast for Fall at L.A. Market Week

By Betsy Zanjani *Contributing Writer*

Weather forecast: rainy and gloomy. Fashion forecast: hot, bright and optimistic! Despite the rain, spirits were high as buyers arrived for **Los Angeles Market Week**, held March 12–16.

Many had planned their trips and set appointments, but with lots of first-time exhibitors throughout the fashion district—including brands from Italy at **INSPIR ITALIA** showing at **Brand Assembly** at the **Cooper Design Space** and **Designers and Agents** at **The New Mart** (see page 2)—buyers also discovered new and exciting brands.

In addition, The New Mart hosted Pivot, a pop-up curated footwear show, while the Cooper transformed its tenth floor into a wellness and beauty show. At the **California Market Center**, **Donegar|Tobe** presented its insightful FW23 trend

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Where fashion gets down to businessSM



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TRADE-SHOW REPORT

PI Apparel Los Angeles Promotes the Human Side of Innovation

By Dorothy Crouch *Contributing Writer*

While product innovation is the foundation of **MarketKey's** technology-focused **PI Apparel** events, the Feb. 28–March 1 Los Angeles edition focused on human connections. Over the course of the event, hosted at the **Sheraton Universal Hotel** in Universal City, Calif., attendees learned how metaverse, NFT, 3D and PLM advancements can align employees and supply-chain partners to promote the longevity of their businesses.

“In the past, digital innovation was more philosophical,” said Michael Barragan, director of the Merchandise Product Development Program at the **Fashion Institute of Design & Merchandising**. “Now, it’s more concrete because it’s digital, but it’s real. The virtual world is really here. The more information we have, the more we’re inspired by each other within the industry.”

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INSPR ITALIA Expands Italian Artistry to the West Coast

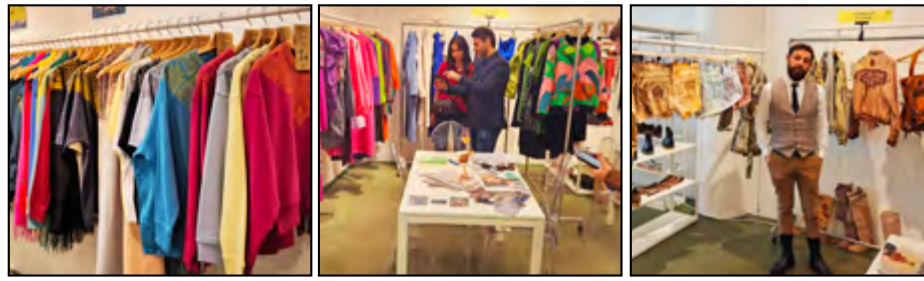
By Dorothy Crouch *Contributing Writer*

Buyers headed to downtown Los Angeles March 12–16 for **Los Angeles Market Week**, with **Brand Assembly** at the **Cooper Design Space** and **Designers and Agents** at **The New Mart** welcoming brands from Italy for **INSPR ITALIA**. The showcase of small-to-medium-size businesses boasted old-world garment legacies blended with Italian style. It was presented through a partnership with the **Italian Trade Agency** in collaboration with **Confindustria**.

Brand Assembly and D&A hosted 30 brands during the March 13–15 **INSPR ITALIA**, before the roadshow heads to Miami for **Cabana** and **Dallas Market**. The roster of brands will change to align with the region in which each **INSPR ITALIA** event takes place. The Los Angeles show brands included **Alessandro Aste**, **Alysi**, **Antura Accessori**, **Artico**, **Athison**, **Bsbee**, **Ducanero**, **Etici**, **Fracap**, **Halmanera**, **Henry Beguelin**, **L'aura Borse**, **Laboratorio Mariucci**, **Lavi Couture**, **Mimì et Mamà**, **Moma Shoes**, **Momoni**, **Of Handmade**, **Pomandere**, **Sesa Shoes**, **Shoto**, **Suprema**, **Transit Par Such** and **Voile Blanche**.

“They represent the Italian heritage, the craftsmanship, the family-owned companies that are not big or famous brands. You have a product that is tailor-made, very detailed. They have flexibility and quality,” said Paola Guida, deputy trade commissioner of the head of the division for fashion and beauty at the Italian Trade Agency.

Guida also explained the inclination toward sustainability. “We are eco not because it’s a trend but because it is a necessity,” Guida said. “We live in the same places where we produce.”



INSPR ITALIA introduced a collection of boutique Italian brands that were carefully selected to resonate with California buyers at Brand Assembly and Designers and Agents, while also featuring social opportunities including a lounge area, afternoon aperitivo and an opening-night rooftop reception at Hotel Per La.

Reaching the West Coast buyer

At the **WhyCi Milano** booth, Elena Ghisolfi welcomed buyers interested in Merino sweaters, viscose, silk with wool and embroidered pieces. The show was important for Ghisolfi to lay the foundation to build strong, meaningful relationships with buyers.

“They have a different feeling when they work with us rather than the big companies. They come to Italy to visit us. They can see our site, our showroom, and they can see our shops,” Ghisolfi said. “We like to have relationships with people.”

Despite Los Angeles’ reputation as a denim city, Olga Fontanillas-Desi, owner and CEO of the **ODV Group** in New York, was in town to represent Florence, Italy-based **Shaft Jeans**. Although this might seem to be a bold move, Fontanillas-Desi noted that the brand’s pieces were meant for a discerning clientele that values rich fabrications such as a luxurious corduroy.

“It’s fashion. This is about the textures and the fabrics. It’s back to the 1970s, and the company was started in the ‘70s,” said Fontanillas-Desi, who also represented **Ploumanac’h**. “A lot of flare [is popular], and people like the fabrics Shaft uses.”

Buyers bypass big names for Italian boutique brands

For many West Coast shoppers with disposable income, less is often more when they think about their everyday fashion choices, as Elizabeth McQuiston, owner of the Seattle high-end retailer **Willia**, explained.

“She wants her friends to say, ‘Oh, my god, where did you get that,’ but it can’t be at a department store. She wants unique, but she isn’t going to wear something super flashy with a massive brand name on it. She wants high-end luxury. Our customer is more into timeless classics,” McQuiston said.

McQuiston was impressed by **Dezen Dezen**, a Trieste, Italy, silkscreen-printing business whose third-generation owner, Marco Cernogoraz, rebranded in 2014 with an expansion into luxury streetwear such as sweat-shirts, T-shirts, scarves and bomber jackets.

“We wanted to explore the American market since we have a lot of American tourists coming to Trieste,” Cernogoraz explained.

Traveling to L.A. Market from Aguascalientes, Mexico, Patricia Rodriguez, owner of **Punto Fashion**, searched for Fall pieces to draw in customers. Rodriguez thought **Giovanna Nicolai** would resonate with her clientele of women whose ages range between 20 and 50.

“I try to find special things because I live in a small town so I prefer expensive, exclusive and unique goods,” Rodriguez said.

Leanna Drammer of Los Olivos, Calif., is preparing for an April launch of her women’s contemporary and resort-driven boutique **Lou Los Olivos**. She was happy to shop the Italian brands that align with her store’s European influence.

“Cashmere is always my favorite. It’s always a go-to. You can’t go wrong,” said Drammer. “Anything that feels really luxurious and soft and, also, natural fibers.”

As the owner of **Barrack 22** and **Nobel Rags**, a retail operation with a charitable component, at San Diego’s **Liberty Public Market**, Courtney Shaddow is accustomed to selling at the higher end of the apparel market. While visiting the **Karma of Charme** booth, Shaddow was impressed with the footwear displayed by the brand’s owner, Emanuele Palombari.

“That is cool, California, West Coast. What’s great is that his price point isn’t bad for the quality,” said Shaddow. “It’s bohemian California.” ●

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Inside the Industry

At the **Lineapelle** trade show held recently in Milan, Lenzing unveiled a new collaboration with Natural Fiber Welding to offer TENCEL-branded fibers as another backer option for NFW’s patented plant-based technology, MIRUM. The team-up will provide a new biodegradable, low-carbon, plastic-free leather alternative for various applications, with functional benefits making it ideal for footwear, apparel and home accessories. It also boasts circularity and traceability credentials. According to Lenzing, the collaboration will help drive forward sustainability and transparency in the textile industry, going beyond traditional textiles while avoiding resource-heavy practices such as factory farming or extracting fossil fuels.

The Port of Los Angeles has entered into separate Memoranda of Understanding with the ports of Tokyo and Yokohama, Japan, to more formally collaborate on sustainability and environmental issues. The agreements were signed by officials during the 2023 California Japan Clean Energy Trade Mission. “The MOUs epitomize the strong relationship between California and Japan and our shared commitment to tackling climate change,” said California Lieutenant Governor Eleni Kounalakis. Said Port of Los Angeles Executive Director Gene Seroka, “Global cooperation is critical if we are to make meaningful progress toward a cleaner and more sustainable maritime industry. We can do so much more with ports and other international stakeholders working together.”

Next Level Apparel has announced a new partnership with leading textile manufacturer Grupo M to provide near-shore production in support of NLA’s move to 100 percent domestic cotton for its entire line. “With this strategic move,” the company said in a release, “NLA will be able to bring production closer to home for improved speed-to-market, decreased geopolitical risk and increased supply-chain transparency, including upstream traceability of the cotton it uses, providing global partners and customers with apparel that prioritizes ethical and sustainable production.” Said NLA CEO Randy Hales, “As part of our ethos, we seek like-minded suppliers who prioritize sustainability and uphold equally high standards. This exciting partnership with Grupo M is another step forward in our longstanding commitment to supply-chain visibility and accountability.”

Hyosung, a major sustainable-textile-solutions company, has joined the Ocean Network platform coordinated by Surfers Against Sewage, a U.K.-based marine conservation charity that works with communities to protect oceans, beaches and marine life. The Ocean Network boasts over 300 businesses supporting environmental solutions whose members are active within their communities, committed to fighting plastic pollution, pushing government for change and inspiring the next generation of ocean protectors. “Hyosung is proud to collaborate with this powerful group to reduce global plastic pollution in our wonderful oceans,” said Simon Whitmarsh-Knight, Hyosung’s global marketing director, textiles. “Our own Ocean Protection Initiative, where we manufacture high-quality recycled nylon fiber made from discarded fishing nets and recycled polyester from ocean-bound plastic waste, aligns with SAS’s mission.”

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L.A. Market *Continued from page 1*

presentation “What People Will Wear.” The **Lady Liberty Building** set up food stations throughout the space, and all the buildings served complimentary refreshments.

By the end of market, the sun broke through and the message for Fall became clear: It’s all about fun and freedom of expression.

Breaking the rules at the CMC



Donegar|Tobe

Vero Moda

The California Market Center in partnership with Brand Assembly presented Donegar|Tobe’s take on where fashion is going. Timeless classics return, bringing menswear-inspired blazers, easy trousers and trench coats.

This year, however, the biggest message was one of a mashup of influences all styled without rules. Abandon conformity, express yourself. Mix mountaineer with disco queen. Think sequined pants with puffer jackets.

Moriah Robinson, CMC events director, said she saw boutiques, department stores and offprice retailers shopping all categories with many placing orders.

Over the years, longtime boutique owner Nicole Pascale of **Nicole**, with shops in Palm Desert and San Clemente, Calif., has moved much of her buying from Europe to local markets. “The Mart has evolved and changed—for the better,” she said. “I am having so much fun. I love that it’s not just sweats anymore, but people are buying blazers and blouses.”



DL1961

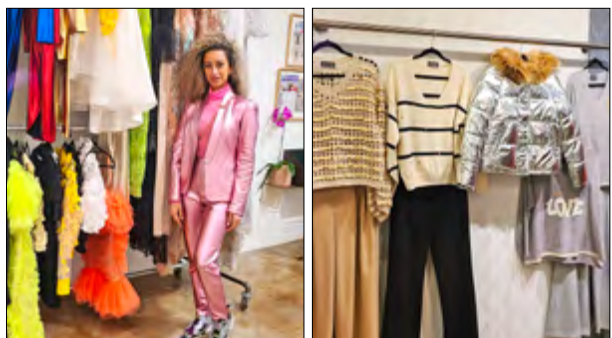
Paige

At **Vero Moda**, brand new to the CMC, the European sensibility came through with a twist. Its trend-driven collection included metallic-bronze skinny knitwear, iridescent colored metallic pleathers and printed sequins. Prices ranged from \$6 to \$75.

At **DL1961**, its sustainable leathers made it one of the top innovative companies of 2023. The leather collection featured great designs, including all the season’s hottest silhouettes, from super-wide legs, cargos and maxi skirts to three-piece dressing. Prices ranged from \$130 to \$217.

L.A. brand **Paige** saw its flares and longer-inseam jeans continue to sell. And with suits being so strong, its latest were in velvet, with navy and berry getting strong placement and prices ranging from \$113 to \$127.

March madness at The New Mart



Narces

Eternelle

“Now I know where the expression March Madness comes from,” said Tom Keefer, general manager of The New Mart, “as we enjoyed a frenetic L.A. Market Week with dozens of



Salaam

Pivot

new brands. It’s super exciting to see lots of positive energy.”

Buyer-owner Maggie Parker of **Maggie’s Red Kitty Shop** in Studio City, Calif., remarked, “March market has more designers; there has been so much to see this week.”

On the third floor, Designers and Agents was a destination for retailers to discover a select group of designers. **Love Binetti**’s wallpaper prints were created by Lolo Bonfati. Her exotic fantasy scenes of animals and plant life on silk ranged from \$135 to \$380. At **Canadian Classics**, the “it” item of the year, the puffer, was glamified in glossy high-shine iridescent, neon and colored metallics priced at \$98.



Dolcezza

Canadian Classics

In the **Valerie Hambas Showroom**, **Dolcezza** showed sherpa coats in printed abstract patterns priced at \$105–\$135.

At **Marisol California**, Nikki Yassemi, designer of **Narces**, presented a show-stopping collection of couture-like designs featuring floral appliques, tulle, fishnet and sequins, with prices ranging from \$800 to \$3,800.

Eternelle, in the **Mary Minser Sales** showroom, presented a classically chic collection called Hearts & Love, beautifully accented with brushed metallic touches on camel and heather gray with prices ranging from \$83 to \$159.

At **Salaam**, easy knit dressing priced \$32–\$78 was selling. New print orders were being placed by Tina Snow, creative director and apparel buyer for the **Phoenix Shop** in Big Sur, Calif. “Whenever I bring in their printed surplus top, it sells out,” she said.

Nicole McLain from **Charlie Loves Coco** in Costa Mesa, Calif., and the **Seaside Gallery** in Newport Beach, Calif., said, “This has been a great show where I get to see all my vendors.”

Pivot, the footwear pop-up show, exhibited on the eighth floor with a curated group of high-end brands.



Love Binetti

Upbeat and international at Lady Liberty



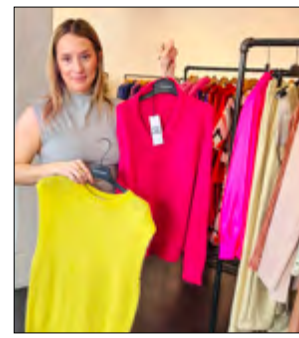
R.G. Kane

Atoir

Food, wine and fashion welcomed buyers to Lady Liberty, where showrooms presented an international look at brands from Los Angeles to Melbourne. CEO Empera Arye, said, “This market we had a steady stream of traffic, and the mood was extremely upbeat.”

In the **Collective Showroom**, R.G. Kane, son of iconic

L.A. designer Karen Kane, presented his namesake brand, which was both special and wearable. His floral blazer of recycled fabric at \$190 and matching asymmetrical mini at \$98 were clear standouts. Also at **Collective** was **Atoir**, an Australian brand known for its statement pieces priced from \$125 to \$350.



Attic and Barn

Attic and Barn, in the **Edité Showroom**, is a chic Italian label new to the U.S. market with a gorgeous color palette of metallic golds, neon tangerine and pink bursts priced from \$99 to \$300. Reviewing the line was Kim Stalder, owner-buyer of the **Circular Boutique** in Anchorage, Alaska. “I am looking to add to my assortment for Fall with a few new brands that are really special, like Attic and Barn,” she said.

Classics reimagined at Cooper



Wrangler

Lee

Fall ’23 brings back fashion moments of the past, and this nostalgic trend continues to evolve, always with a new twist. At the Cooper Design Space, brands interpreted “old skool” in new ways.

Brand Assembly welcomed back best brands along with exciting newcomers. At **Wrangler**, the essence of the ’60s and ’70s lives on in its retro Americana collection featuring styles from its archives. Bell-bottoms in stripes, poster prints and pop-art designs were priced at \$51.

Lee redid its vintage Union-Alls and overalls in corduroy, denim stripes, textures and bleached-out fabrications, priced at \$63.

L.A.-based **Stoned Immaculate**, designed by Elliot Hans, is a fantastic voyage into the world of rock ’n’ roll. Hans created “a party at **Château Marmont**,” and his Rolling Stones and David Bowie licenses were used for bodysuits, sweaters, satin crew jackets and silk blazers, with prices ranging from \$124 to \$275.



Catherine Gee

Miami

Catherine Gee presented timeless printed silks with historic references to Athens, as well as a Palmero equestrian theme. Classic shirts ranged from \$74 to \$144, while flowing drawstring pants were priced at \$124. The season’s statement piece was her belted street coat at \$370.

The **New West Showroom** featured the luxurious line **Miami**, consisting of knits made in Europe from high-quality yarns such as the finest mohair. Its cardigans from cropped to maxi lengths were priced at \$200 and up and came in an array of colorful patterns.

“The Cooper Design Space had over 500 lines in over 90 showrooms catering to 1,200 buyers,” said General Manager Margot Garcia. “Our entire Cooper community is now preparing and looking forward to our next exciting market week, June 12–15.” ●



Stoned Immaculate



RESA and JoJo Collaborate on a Feminine and Flattering Collection

“I love my comfy clothes and am in leggings 80 percent of the time when I’m working,” said JoJo Fletcher. But all work and no play makes for a dull life, and so the TV host and star of season 12 of “The Bachelorette” added, “so getting dressed up is fun for me!”

Chances to dress up have just increased thanks to Fletcher’s collaboration with **RESA**, founded by Suzanne Marchese in Venice, Calif., in 2015. The RESA x JoJo Spring collection was curated with Fletcher’s favorite styles and prints, with each piece connected to important personal memories.

The floral pastels and bright tropical prints have names such as Sunstone, the winery where she married husband Jordan, and Rico, where they currently live. All silhouettes

are feminine and flattering, from flirty dresses with sexy leg slits to matching sets with crop tops, skirts and shorts. The collection ranges in price from \$68 to \$158.

“We deserve to put on something that makes us feel beautiful and comfortable, and that’s why I fell in love with RESA’s silhouettes,” Fletcher said. “I really wanted to make sure we made styles in the collection for everyone. Maybe your go-to is bold trousers or a fun, bright set or, of course, a beautiful, flowy dress. We hope everyone finds something they love that makes it easy for them to dress up in and feel great.”

The overall vision and direction for the collaboration’s mood board was “spring meets country,” Fletcher continued. “I’m from Texas, so we thought it would be nice to take my

background and mix it with a spring and feminine vibe, so farm animals, fields, big skies, neutral colors, florals and cowboy boots. I feel like the prints in the collection also reflect that, with soft florals, neutral animal prints and bright colors.”

RESA founder Marchese was raised in New York City and began her fashion career as an intern at *Glamour* before working her way up to senior fashion editor at *US Weekly*, where she spent 14 years styling celebrities and covering the latest trends from street to red carpet. “Designing a Spring collection with JoJo has been so exciting,” according to Marchese. “We really wanted to create pieces that can be worn for any occasion in prints that will never go out of style.”

—Christian Chensvold



TRADE-SHOW REPORT

PI Apparel *Continued from page 1*

Innovations that connect brands with their supply-chain partners or potential collaborators illustrate how a once-competitive landscape is now becoming more collaborative. According to Nora Shaughnessy, a 3D CAD apparel and accessories designer at **Brooks Running** and first-time PI Apparel attendee, the event highlighted the benefits of working together as an industry rather than separately as individual brands.

“You’re able to connect with your peers across brands and discuss, ‘Hey, I’ve experienced this issue—how have you dealt with it?’—or ‘I am using a certain system, what do you use?’ and deciding what system is better,” Shaughnessy said. “When you think about it, why have we been so secretive? Through collaborations—we see them everywhere—maybe we don’t need to gatekeep as much because when you open it up you can get more benefits, whether it’s sustainability or leveraging how you work as a company.”

The human connection

Prioritizing the people behind the brands was a large focus of PI Apparel. During “The State of WOC (Women of Color) in Retail” session, **Bumbershoot** Chief Executive Officer and **WOC Retail Alliance** founder and President Kimberly Minor and Liza Amlani, principal and founder of the **Retail Strategy Group**, revealed the disconnect in communication within the executive-level decision-making processes, which often leads to missteps and scandals.

“It’s the lack of the right person in the room and lack of giving that person a voice to speak up,” Minor said. “They might be in the room, but if they don’t feel like they’re in a place where they can speak out and keep their job, they won’t.”

Citing *USA Today* data, Minor noted that while the retail



Speakers at the Los Angeles edition of PI Apparel, such as Carhartt’s Tiffany Radon, and Liza Amlani of the Retail Strategy Group and Kimberly Minor of Bumbershoot and the WOC Retail Alliance, focused on the human touches behind innovation and technology.

industry comprises 70 percent women, this demographic represents only 29 percent of leadership roles. Considering 78 percent of retail executives are white, decision-making at these companies is limited to a narrow worldview when only 1.6 percent of leadership roles are occupied by African-American women, with even fewer Latinas and Asian women, which results in a disconnect that negatively affects the relationships between brands and consumers.

“We need to start collaborating more with the customer, because the customer is ever evolving, and assortments don’t represent the customer,” noted Amlani. “[Executives] are not getting out onto the shop floor and seeing what the customer actually looks like, what they’re buying and why they’re buying it.”

Prioritizing sharing over secrecy

Apparel insiders are embracing technology tools in order to break down the walls of isolation that have plagued the industry for generations. Collaboration is now in style, as Tiffany Radon, manager of technical design for **Carhartt** noted during a session covering “Stronger Partnerships: Building Trust and Using Technology to Increase Speed Across Brands and Suppliers.”

While Radon believes “secrecy generates more work,” there is also hope for apparel companies that subscribe to the “technology enables communication” approach. Radon suggests becoming familiar with the people who are contributing to making products along the supply chain.

“Getting to know people like we did during the pandemic,” said Radon, “getting to know people on that human level and building that trusted relationship with them so they can make decisions just like they are a member of the [technical design team].”

By using 3D design software,

Carhartt’s creative team is able to communicate more effectively with its partners. Working more closely together also builds trust, which helps brands become more confident in the collaborative environments they’re building. This approach could also allow suppliers to work together more closely.

“How do we tap into that connected knowledge base of our suppliers and let them chat and build off each other?” asked Radon. “How do we ask vendor A and vendor B to work together on a garment wash and alignment or if it’s a garment that’s manufactured in multiple locations? We make millions and millions of our basic pocket tees a year—how do we make sure our suppliers are building it consistently?”

The show floor provided opportunities to put collaboration into practice as visitors and exhibitors discussed the state of the apparel industry and how potential partnerships could ease pain points. Aubrey Hernandez, creator growth manager for fashion and beauty at **Amaze**, joined **Kornit** at its booth. PI Apparel’s collaborative environment provided an education for Hernandez to gauge the current apparel-industry climate.

“What are big brands and big organizations focusing on? Smaller brands are able to learn from that as well,” Hernandez said. “We learn better when there is a lot of information and experts within their fields at one event.” ●



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FIDM Museum Showcases Film Costuming as Ruth E. Carter Makes History

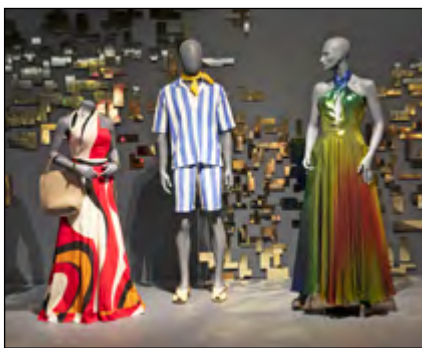
On March 4, the **Fashion Institute of Design & Merchandising's FIDM Museum** hosted its annual preview of the "Art of Costume Design in Film" ahead of the March 12 **Academy Awards** ceremony. During this year's Oscars, "Black Panther: Wakanda Forever" designer Ruth E. Carter made history by becoming the first Black woman to win two Oscars when she took home the award for costume design. Carter won her first Oscar in 2019 for 2018's "Black Panther."

Carter's work from the "Black Panther" sequel debuted at the FIDM Museum with other nominees from the costume-design category including "Babylon" by Mary Zophres, "Elvis" by Catherine Martin, "Everything Everywhere All at Once" by

Shirley Kurata and "Mrs. Harris Goes to Paris" by Jenny Beavan in an exhibition that is open to the public until May 6.

Now in its 30th year at the FIDM Museum, the "Art of Costume Design in Film" exhibition also featured works from "Tár," which was nominated for Best Picture and whose costumes were designed by Bina Daigeler. Additional costumes were featured from films and designers including "Avatar: The Way of Water" by Deborah Scott, "Downton Abbey: A New Era" by Anna Robbins and Maja Meschede, "Glass Onion: A Knives Out Mystery" by Jenny Eagan, "Hocus Pocus 2" by Salvador Pérez Jr., "Nope" by Alex Bovaird and "The Woman King" by Gersha Phillips.

The exhibition also highlighted a FIDM-**Netflix** collaboration that allowed four graduates from the school's Advanced Fashion Design program to create custom ready-to-wear styles that celebrated the release of "The School for Good and Evil." Created using the themes of "Never" and "Ever," the fashions were inspired by the film's costumes, which were designed by Renée Ehrlich Kalfus and worn by influencers to the movie's red-carpet premiere in Los Angeles. The designers and the influencers whom they dressed were Yongjian "Tomy" Huang and Kevin Li, Ethan Martin and Raasi Bommu, Fabian Renteria and Vanessa Sirias, and Sasha Swedlund and Storm deBarge.—*Dorothy Crouch*



"Mrs. Harris Goes to Paris" "Glass Onion: A Knives Out Mystery"

"The Northman"

"Black Panther: Wakanda Forever"

"Everything Everywhere All at Once"

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SUSTAINABILITY

TradeBeyond Seeks to Help Companies Actually Produce Less

Picture a hydra, the mythological serpent with seven heads. It's a helpful image for understanding the nature of what we're up against when we talk about sustainability, for the situation we're in has many interwoven aspects. We live in a capitalist society based on consumerism, which requires constant novelty to keep its wheels turning, which includes most people's livelihoods. Over the past few decades we offshored production, and the lowest cost meant people could buy more stuff. Now we overproduce and burden our planet with too much waste, from spent fuel to unused products in landfills.

Wrangling this hydra involves taking on each head of the monster we created, and **TradeBeyond** is one of the innovators rising to the challenge. The supply-chain pioneer formerly known as **CBX** (a term it still uses for software products) is bringing awareness to the 92 billion tons of textile waste produced each year, much of it from overproducing. "We're producing too much of what people don't need and don't want," said Rejean Provost, team lead for ESG strategy at TradeBeyond and a 40-year veteran in the garment industry who seeks to help it make progress on its sustainability aspirations.

In addition to software solutions, the apparel industry should expect increasing government regulations, Provost said, as well as a push toward "impact investing" on the financial side of things. "Apparel companies are making sure they're more conscious about the amount of waste they produce, the amount of energy it takes, the water—so there's a big awakening that they have to buy



Rejean Provost

less and buy better."

TradeBeyond helps companies make less stuff but better and more targeted stuff. It starts with sourcing. "By mapping the supply chain for our clients, it allows them to be smarter in their buying to not only save money but also water, energy and time." Moreover, efforts to educate the consumer about a brand's sustainability efforts are much easier to quantify, "so you can actually prove you're making a better product."

TradeBeyond's CBX solution is geared toward importers of record and large companies.—*Christian Chensvold*

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