

CALIFORNIA Apparel News

THE VOICE OF THE INDUSTRY FOR 78 YEARS

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FROM DESIGNER TO DENIM

Spring has sprung with locals and tourists alike flocking to the Coachella Valley Music and Arts Festival or heading to the Los Angeles coast to take in the surf and sun. For story and more looks, see page 3.

TIM BEGAS

FASHION

Woodbury Students Showcase Works During 58th Annual Runway Event

By Dorothy Crouch *Contributing Writer*

The future of fashion and apparel design was on display May 7 during **Woodbury University's** 58th annual Runway Benefit at the **Castaway** restaurant and event space in Burbank, Calif. Under the theme of "Bricolage," students were tasked with creating collections via "new insights and interpretations in clothing," according to Anna Leiker, chair of the school's department of fashion design. The evening included presentations of sophomore- and junior-class designs and works by fashion-photography students, culminating with collections by graduating seniors.

Eight seniors were celebrated during a presentation in which each collection was reflective of the unique, distinctive
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INDUSTRY VOICES

What kind of chess game is USTR playing?

The U.S. economy is not winning

By Beth Hughes *President, Trade And Customs Policy, AAFA*

It's World Trade Month—and a great time of reflection for the U.S. Trade Representative, Ambassador Katherine Tai.

During her confirmation hearings to be the USTR ambassador, she told members of Congress and the public that she can walk, chew gum and play chess at the same time. But in the two years since that remark, Ambassador Tai has left U.S. companies, ranchers and farmers scratching their heads. There has not, in fact, been a lot of action in the form of trade progress.

USTR has been working on a worker-centric trade policy
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Where fashion gets down to businessSM



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Epson Printers Increase Productivity and Efficiency at SubMFG

Trade shows are where all the latest innovations are found and not just in fashion but those things that help make fashion. After checking out various shows to learn about the latest print technologies, high-demand cut-and-sew warehouse SubMFG ultimately chose Epson to make its in-house tech more efficient.

The company installed the Epson SureColor F10070 and SureColor F10070H production dye-sublimation printers and multiple SureColor F3070 direct-to-garment printers as turnkey solutions. As a result, SubMFG has experienced increased business productivity and output efficiency, further increasing its capabilities and output capacity.

Located in San Diego, SubMFG is a full cut-and-sew house that does everything from scratch, reselling to ASI companies and resellers as well as helping with OEM manufacturing for clients.

"We like to think of ourselves as a technology company, not just a textile company," said Jeremy DeBoer, general



Since installing Epson's dye-sublimation printers, SubMFG, a San Diego-based full cut-and-sew house, has benefited from the features designed for productivity around the clock.

manager of SubMFG, in a statement. "Technology in the last 10 years has completely changed our business, and when we were introduced to the SureColor F-Series dye-sublimation it was exactly what we were looking for.

"Previously, within the sublimation business, you really had to buy everything

third party," DeBoer continued. "The Epson dye-sub printers are a complete solution. We've found it's a lot easier to keep them running on a regular basis, and the efficiency is much better than what we had before."

Since installing Epson's dye-sublimation printers, SubMFG has benefited from the features designed for productivity around the clock. "The great thing about having two of the SureColor F-Series printers is you can run the exact same job on both printers and get the same consistency," said DeBoer. "Our color values are almost identical to one another on both printers."

"Dye-sublimation technology is advancing rapidly, and the SureColor F-Series production printers are designed for high-production manufacturers such as SubMFG," said Tim Check, senior product manager of professional imaging for Epson America. "It's great to hear how two SureColor F-Series production printers can really streamline an entire manufacturing process."—Christian Chensvold

LEISUREWEAR

Made-in-L.A. Made For All Embraces Ethics and Diversity

There's no shortage of leisurewear in the marketplace, which means the consumer gets to play an elevated game. Instead of grabbing any old generic brand for everyday basics, the savvy shopper can choose a small company with a story that resonates.

So, while you may be dressed down physically in a hoodie and tee, mentally you're wide-awake and bedecked in something meaningful.

Made For All has just the kind of story sure to strike a chord. Originally founded in Los

Angeles in 2015, the brand has found itself more timely than ever in this fast-changing era. Born out of a love of minimalist style, contemporary design and luxury streetwear, Made For All is also ethically sourced as well as being Black founded and owned, with one partner a physically challenged army veteran.

Manufactured in the Los Angeles Fashion District, Made For All was founded by Brandon Winslow, a former director of client relations at Roc Nation, and Danny Burke, a proud veteran with a marketing background.



In addition to being Black founded and Black owned, Made For All prioritizes supporting Los Angeles-based minority-owned businesses throughout its supply chain.

The brand uses the highest quality fabrications, including 100 percent French-terry cotton, fleece, naturally dyed Tencel and bamboo-cotton blends for unisex hoodies, sweatpants, lounge pants, socks, baseball and trucker hats, and T-shirts in addition to women's-cut sweatshirts and men's boxers. The brand has been worn by actors, athletes and icons such as Rome Flynn, Emily Ratajkowski, Justise Winslow, Kenny Smith, Alex Wilright and Josh Hart.

According to the brand, success and achievement are made for all, and it seeks to "bring a quality, uncomplicated ideal to a life that can often feel chaotic." In addition to being Black founded and Black owned, Made For All also prioritizes supporting Los Angeles-based minority-owned businesses throughout its supply chain. This is achieved by working with manufacturers, fabric sourcers and other partners that are also owned by people of color.

Made For All is available at www.madeforall.com. Prices range from \$10 for socks to \$125 for its best-selling French Terry Hoodie.—C.C.

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Inside the Industry

SHEIN, a global e-retailer of fashion, beauty and lifestyle products, and the Fashion Institute of Design & Merchandising have announced a new scholarship program called SHEIN X Project Launchpad. Twelve students are selected to receive a \$40,000 scholarship provided by SHEIN and create a 5-to-10-piece collection that will be sold on SHEIN's platform as part of the company's designer-incubator program, SHEIN X. "As its name suggests, SHEIN X Project Launchpad aims to launch these students into successful careers in the fashion industry," said George Chiao, U.S. president of SHEIN. "By providing scholarships and access to SHEIN's resources and customer network, we hope to remove some of the barriers aspiring designers typically face and provide these talented young people with the tools and support they need to help them achieve their dreams."

Five California seaports have signed a Memorandum of Understanding, launching the California Port Data Partnership alongside state and federal partners. The MOU outlines an agreement among the five ports to jointly advance computerized and cloud-based data interoperability with a common goal of supporting improved freight-system resilience, goods-movement efficiency, emissions reduction and economic competitiveness. "California's ports are an essential link in the global supply chain. Thanks to the leadership of Governor Newsom and our state legislature, California is establishing a first-of-its-kind collaborative data system between all our state's containerized cargo ports," said California Lieutenant Governor Eleni Kounalakis.

Textile Exchange, in partnership with Magnum Photos, is launching its second-annual photography competition and calling for all emerging photographers to submit work under the theme Materials Matter: Textile Transformations. The competition is open until July 28. According to the organizers, "We're looking for emerging photographers interested in telling the visual stories that take place when fibers and materials are cultivated, created, spun, woven, sewn, loved and cherished." The winner will receive a commission valued at £8,000 for Textile Exchange to document the stories on the ground of material production as well as a mentorship with a leading talent from Magnum's network of photographers. Finalist entries will be showcased in an original exhibition at the Textile Exchange Conference. To enter, visit <https://site.pictor.com/materials-matter-2023>.

Curve and Paraiso have partnered to host Curve's first-ever runway fashion show in Miami on June 10. The collective show will feature 100 looks from 10 brands, including Anita, b.Tempted, Chantelle, Leonisa, Freya, Elomi, Fantasie, Simone Pérèle, Mapalé, Culture Trees and Wacoal. The Curve runway show is part of several runway and fashion events Paraiso will produce over four days. Paraiso is disrupting the former swim calendar (previously held in July and now in June) based on brand requests and seeking to be better aligned with the resortwear market and recognize the importance of adding the lingerie and lounge categories. "We at Curve are thrilled to be partnering with Paraiso to launch our first fashion show in Miami," said the company.

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TIM BEGAS

Designer Desert Looks and Cool Coastal Denim Heat Up Summer Style

Every spring, music lovers head to the California desert for the unofficial start to the summer concert calendar with events such as the **Coachella Valley Music and Arts Festival** and the **Stagecoach Festival**, while locals and tourists alike head to the Los Angeles coast to take in the surf.

Revolve Group returned to the desert April 15–16 with the sixth edition of its **Revolve Festival** in Thermal, Calif., as the fashion retailer celebrated its 20th anniversary. The festival was centered on music, but attendees were focused on fashion.

Looks included an array of maxi dresses in sleek, single-shoulder silhouettes; long-sleeved sheer fabrications with shimmering details; and spaghetti-strap styles reminiscent of the 1990s. Bright neon colors appeared in attention-grabbing teeny crop tops and miniskirts in psychedelic prints. Double-denim pieces made strong vintage statements.

Along Los Angeles' Venice Beach and Santa Monica, denim featured prominently at the pier and in the skatepark. Layers remained important for warmer days that began with

cool mornings and ended with breezy evenings. Blazers and ballet flats dressed up casual jeans. Visitors who wanted to tap into the local spirit opted for cozy hoodies that celebrated hometown **Dodger** baseball.

Double denim appeared in light acid-wash looks with black jeans and bra tops paired with matching miniskirts. Beachgoers also chose two-tone jeans to complement blue-hued bikini tops, ankle-length hippie skirts, retro cargo styles and fashionable—yet comfortable—overalls.

—Dorothy Crouch



TIM BEGAS

INDUSTRY VOICES

AAFA *Continued from page 1*

to include climate-change measures and improvements to workers' rights as well as protecting underserved communities. In the process, however, USTR started to ignore how the benefits of trade can help us achieve these important goals, and so much more. While other countries are signing and implementing new trade agreements to reduce costs for their consumers and families, and to create more opportunities for their workers, the U.S. has yet to even renew key trade programs like the Generalized System of Preferences.

GSP—which provides duty-free treatment for certain U.S. imports from eligible developing countries—was allowed to expire at the end of 2020. Before expiration, the 50-year-old bipartisan program allowed American businesses to use the duty savings to compete internationally, lower costs for American families, employ more American workers, and invest in new products. GSP was also an effective enforcement tool to open foreign markets, protect intellectual property and improve workers' rights. By allowing GSP to lapse for so long, U.S. companies are forced to rethink their supply chains and possibly even move production back to China.

It seems likely that a similar fate awaits two other critical trade programs. The African Growth and Opportunity Act will not expire until September 2025; however, continued certainty in this region is critical now more than ever. Companies are poised to diversify out of China now, and Africa is a logical place for many of them to go. Decisive actions intended to signal continued U.S. engagement with African countries are necessary now to provide the industry with a predictable and stable environment. Failure to renew AGOA well before the end of 2023 could cost tens of thousands of jobs in Africa.

The Haitian Hemispheric Opportunity Through Partnership Encouragement Act and the Haiti Economic Lift Program Act provide duty-free access to the U.S. market featuring practical rules of origin that support responsible and sustainable sourcing. The U.S. apparel industry now provides jobs for more than 50,000 formal Haitians and, by some estimates, supports another 450,000 Haitian citizens.

But the fact that GSP has been expired for more than



Beth Hughes, vice president, trade and customs policy, at the American Apparel & Footwear Association

two years tells industry that renewal of Haiti HOPE/HELP is by no means guaranteed. If Haiti HOPE/HELP is allowed to expire, what should be an opportunity will instead mean the loss of tens of thousands of jobs for an economy that is already suffering.

Meanwhile, USTR is not pursuing new free trade agreements or improving existing free-trade agreements.

One great example of this is the U.S./Central America—Dominican Republic Free Trade Agreement. The U.S. faces a huge migration crisis. That crisis is in large part driven by the lack of economic opportunity in Central America. The apparel industry is one of the biggest employers in Central America yet has failed to realize its full potential.

CAFTA-DR was created to grow this industry, in a unique way, by incentivizing the growth of the industry but also incentivizing the use of U.S. inputs. But CAFTA-DR has not been implemented fully to enable the region to adapt to an ever-changing competitive environment. As a result, despite the industry's exodus from China, U.S. apparel imports from and U.S. textile exports to Central America have stagnated, with U.S. textile exports maintaining a large share of an ever-shrinking pie. And, just as important, more and more migrants

arrive at the U.S. border every day.

The American Apparel & Footwear Association leads a coalition that is urging USTR and the Biden administration to fully utilize a mechanism built into CAFTA-DR from day one, the short-supply mechanism. This mechanism, if implemented fully, provides the region with the flexibility to source materials that have never been available in the U.S. or the CAFTA-DR countries to move into new product categories and become more competitive, which in turn will grow U.S. apparel imports and give U.S. textile exporters a larger share of a growing pie. Most importantly, it will breathe more economic opportunity in the region, undercutting a major driver behind the migrant crisis. USTR has been unwilling to budge on short supply for more than two years, which begs the question: What kind of chess game is USTR playing? The U.S. economy is not winning. American workers are not winning. American families are not winning. And developing countries are not winning. China is winning.

It is incumbent upon President Biden, Ambassador Tai, and Congress to work together and support swift renewal of these trade programs and lift current barriers to smart trade that impact the very Americans they are trying to help. In turn, they would:

- 1) Revive confidence in new business and investment opportunities for U.S.-based companies,
 - 2) Allow America and our neighboring trade allies to compete more immediately with our largest economic competitors, and
 - 3) Stem the crisis of migration at our southern borders.
- This adds up to a triple win—the trifecta.

Beth Hughes is vice president, trade and customs policy, at the American Apparel & Footwear Association, where she oversees AAFA's Trade Policy Committee and AAFA's Customs Group. She is also chief spokesperson for the Coalition for Economic Partnership in the Americas, launched in November 2021. Before joining AAFA, Hughes served for six years as senior director, international affairs, at the International Dairy Foods Association.

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Otis College Report on the Creative Economy Holds Hope and Opportunity for L.A.'s Fashion Industry

By Christian Chensvold Associate Editor

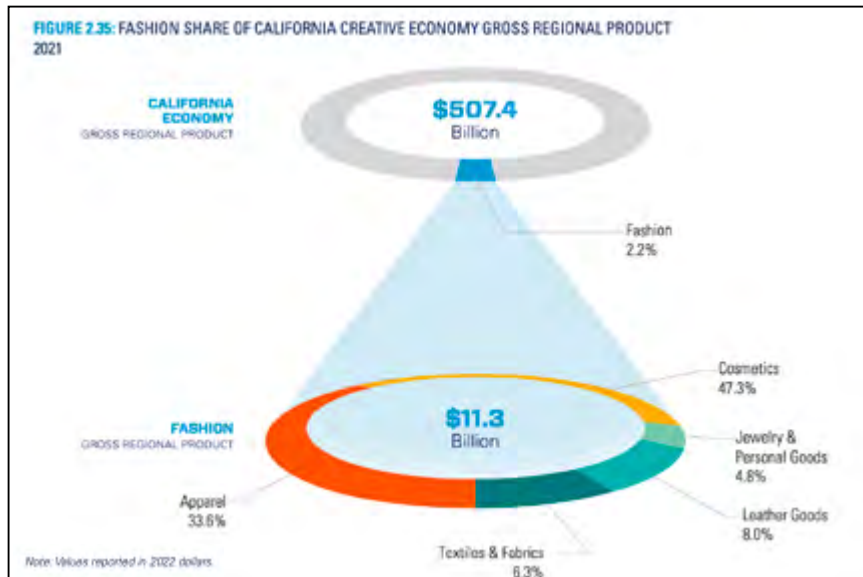
There's one primary energy that makes everything in the universe work, and that's creativity. For what is the world but the most amazing and miraculous creation? So as much as we talk about logistics and nearshoring, digitalization and factoring, wholesaling and retailing, when it comes to fundamentals, all fashion begins with an act of creation.

Otis College of Art and Design knows this well as it trains young people in the craft of creation and prepares them for a career in design. As a result, it produces a valuable annual document for the apparel industry known as the Otis College Report on the Creative Economy. And the latest one, to use the trendy buzzword, has just dropped. First commissioned in 2007 and currently prepared by CVL Economics, a research and planning firm, the report draws on support from a wide range of partners, including the City of Los Angeles, the Department of Cultural Affairs, Sony Pictures Entertainment and Create CA.

Needless to say, the report comes amid a wild storm of change affecting all aspects of life and the economy, not to mention the State of California. "The next few years will present a sea change for the creative economy as new tools for developing and distributing creative content continue to proliferate at an accelerated rate," the report opens. "It remains critical that stakeholders across California's creative economy engage in evidence-based discussions about how the state can foster, support and implement inclusive development strategies to secure the future of our creative economy."

First, some figures. California has 1.8 million jobs classified as belonging to the creative economy, with an average annual wage of \$148,000. If both those figures sound rather high, consider that over 1 million of those jobs are in entertainment, while fashion's slice of the pie is 62,700. In 2021, fashion generated \$11.3 billion in gross regional product.

Hovering over everything is the disruption of COVID and its ushering in of a "new normal," a clever term with an uncertain definition. "The effects of the pandemic continue to reverberate throughout creative sectors," according to the report's executive summary, "and any sense of a return to normalcy becomes less likely with each passing year. For many industries, this is a discouraging state of affairs. At the same time, the past



For the Los Angeles fashion industry, every challenge presents an opportunity. The Otis College Report on the Creative Economy reflects the fashion industry settling into a new home, replacing fashion centers such as Milan, Paris and New York for their debuts.

three years have been a period of reflection and adaptation, which has yielded an important insight: The economic value of the creative sectors extends beyond just the manifest production of artistic and cultural goods or the employment of creative people. Arguably, their key economic function is to inspire, leverage and amplify innovation across the state."

The Otis College Report on the Creative Economy takes two principles as its foundation—that the creative economic sector is an indispensable pillar of the state's identity and that it is both the driver and beneficiary of technological advancement. "The pandemic proved both to be true," the report states, "as the creative sectors shifted activity from the physical world into the digital realm. The next few years will present a sea change for the creative economy as new tools for developing and distributing creative content continue to proliferate at a rapid rate."

The report's fashion findings, no surprise, paint a challenging picture. On the employment front, the number of gig workers in fashion grew 15 percent statewide and 54 percent in L.A. County, which the report attributes

to long-term decline in manufacturing. However, every challenge presents an opportunity. "There have been new opportunities for growth that the data have yet to capture," the report finds. "For one, the fashion world is settling into a new home. Relocating from epicenters like Milan, Paris and New York, many brands are increasingly debuting their looks in Los Angeles." Los Angeles Fashion Week is cited as a "playground" where multiple verticals can converge for creative cross-pollination in a very California kind of way.

"A rising tide lifts all boats" is a piece of traditional wisdom. But the report uses a term that sounds ominous but is full of unlimited potential. "The phrase 'creative destruction'—first coined in the 1940s by economist Joseph Schumpeter—comes to mind as we survey the structural changes unfolding across the creative economy."

The glass-half-full point of view is that change and creation are synonymous. To dig into more details of the Otis College Report on the Creative Economy, visit otis.edu/creative-economy. ●

FASHION



Ambrosheau Sharpe Borja Catie Lax Dakota Simone Wallace Fidelia Campos Isabelle Marshel Lucy Shahriari Valeria Higareda

Woodbury *Continued from page 1*

vision of its respective designer. Ambrosheau Sharpe, Borja, Catie Lax, Dakota Simone Wallace, Fidelia Isabel Campos, Isabelle Marshel, Lucy Shahriari and Valeria Higareda introduced their own creative fashion concepts and expertly crafted pieces, leaving behind Woodbury University to grow as creative professionals within the industry and carve out their own professional fashion paths.

Within her Parental Advisory collection, Sharpe created pieces that celebrate Black excellence, remaining inspired by the music and cinema she enjoyed with her family while growing up, along with a heavy 1990s-style influence.

Borja created the Prophecy collection to examine the

intersection of religion and queerness, pairing holy imagery with materials including flowers, pearls, stones, natural fibers and dead-stock fabrics.

The 2:20 collection by Catie Lax celebrated the next-generation of athletes through performance wear that offers protection from the elements while also protecting the environment.

Bleu Roots by Wallace relied on inspiration from her family's love of denim to create tailored pieces in this textile that crosses boundaries and connects people across generations, backgrounds and geographic locations.

Through the L'Amour De Soi collection, Campos paid homage to her great-grandmother's legacy as a designer but also blended her own background in fine arts with fashion.

Inspired by surrealism and cubism, Marshel sought to

design beyond established rules to create her own style, which she described as maximalist with "the more color, patterns and textures the better."

Shahriari created the When We First Met collection of pieces, which ranged from funky miniskirts and sparkling sequin dresses to romantic gowns based on the concept of the hopeless poet who finds comfort and self-discovery through music.

Relying on embroidery and textile elements of Mexican culture, Higareda created the Ticaltazintin collection through modernizing characteristics of the country's traditional clothing to create fashion.

While Woodbury's seniors owned the evening, the school also honored alumni See Wah Lee and Melissa Zarate with the school's Innovation Award as they transitioned from fashion design to STEM as SpaceX spacesuit designers. ●

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SUSTAINABILITY



RETOLD RECYCLING

Retold Recycling has developed a service for the collective need for a textile-recycling solution for any and all household textiles, sustainably diverting them from the landfill.

Retold Closes the Environmental Gap in the Life Cycle of a Garment

By Christian Chensvold Associate Editor

The marketplace has reached the point where it requires an equal amount of creativity to figure out what to do with the products of our creativity. You could say we're coming full circle, and that's precisely what is meant by the circular economy and product life cycle. Fresh ideas and innovations are needed, with fresh minds behind them.

One of the latest to take the stage is Amelia Trumble, founder of the Los Angeles-based **Retold Recycling** and a contestant on TV's "Shark Tank." There, cohost Mark Cuban saw the opportunity to expand into retail and own the category Retold Recycling was creating. Cuban has a track record of supporting businesses that help society at large and made the fledgling company an offer.

The California Apparel News caught up with the busy entrepreneur to learn about her innovative enterprise.

CAN: How did Retold Recycling come about?

AT: I co-founded Retold Recycling in 2020 when I worked in marketing at MAC Cosmetics in New York and frequently talked about a long-term pivot to invest our efforts into a business that was doing good for the earth. Years later, I was renovating my closets in a small New York City apartment and was frustrated to find no solution to easily de-clutter unwanted clothes without adding to a landfill. I crystallized the idea over dinner one evening with an early partner, and then Alan Yeoh invited himself to join us in the business, who is the math guy and a customer-data guru.

CAN: How is Retold Recycling fulfilling a sustainability need?

AT: We have developed a service for our collective need for a textile-recycling solution. From what we have learned about the industry, textile recycling has been a very B2B-based practice. There have been limited solutions for post-consumer waste and certainly none that focus on a simple and convenient solution. Furthermore, from a technical point of view, fabric recycling is difficult because most garments can contain multiple materials, with various blends of fibers. Thankfully, there is a constant development of technologies, including upcycling into new fabrics by amazing

companies such as Evrnu. Textiles that are put in the recycling bin still sit in landfills because regular recycling facilities don't have the right machinery to recycle clothing and textiles. This means any clothing you put in the recycling bin can take years to biodegrade and, of course, contributes to toxic air pollution.

CAN: How does it actually work?

AT: Retold Recycling is a convenient mail-in subscription service for recycling any and all household textiles, sustainably diverting them from landfill. Items sent in each yellow Retold bag are sorted before going to thrift stores, charities, reuse partners, rag companies and, soon, next-generation fabric houses.

CAN: What is your vision for the future of Retold Recycling?

AT: When we appeared on "Shark Tank" in February, it was a real pinch-me moment. And when Mark Cuban made us an investment offer we couldn't refuse, it took a long time to believe it was real. After "Shark Tank" we have blown many of our 2023 revenue and partnership

goals out of the water already, but some of our longer-term goals include educating all Americans on the impact of textile recycling; becoming synonymous with recycling, as in "I am going to Retold that"; getting involved in policy and advocating for change in the textile industry; expanding internationally; and becoming B Corp certified. We have also been lucky to have partnered with some amazing wellness and lifestyle brands, including Verizon, Jenni Kayne, Vitamin A Swim, Boody, Dropps, Chomps, The Revury and many more.

CAN: What do you see as the biggest opportunity in this space?

AT: We believe the biggest opportunity is around education simply because there are so many consumers who don't even realize they are contributing to landfills by throwing their old underwear or socks in the trash. That's why we are obsessive about education and spreading our #nolandfill mission. The more people we have mindfully diverting their old items to recycling is how we will really make a difference for Mother Earth and drive even further industry development and funding. ●



Amelia Trumble, founder of the Los Angeles-based Retold Recycling

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- * Cut and sew garments for all products according to technical specifications and patterns.
 - * Create construction mock-ups for demonstration purposes.
 - * Recommend construction options for the enhancement of garment appearance and/or materials/labor cost efficiency.
 - * Evaluate technical specifications for clarity and accuracy.
 - * Evaluate garment construction for manufacturability.
- Email resumes to: people@kindthread.com

* PRE-PRODUCTION ASSISTANT - FULL TIME *

Lingerie Company in the San Fernando Valley seeks team players in our Pre-Production Department. Duties and responsibilities

- * Measuring, reviewing factory samples and writing comments
- * Communicating with overseas factories
- * Maintaining tracking reports
- * Creating measurement specs.

Requirements

- * Knowledge in fit and garment construction.
- * Excellent computer skills, including proficiency in Excel.
- * Excellent organizational skills

Must be flexible, detail oriented and have a positive attitude w/ ability to multi-task. Photoshop experience is a plus. Min 2 yrs exp.

Email resume to: claireg@felinausa.com

* CUSTOMER SERVICES MANAGER *

We are a downtown LA based dress manufacturer and have an opening for Customer Services Manager. Candidate must be proficient in computer skills and be able to work in fast paced environment. Will work on line sheets, data entry, processing orders, collection and shipping of samples. Minimum 5 years' experience in apparel industry required.

Send Resume to: Rebecca@beedarlin.com

* SALES MANAGERS *

Newidea Garment Group is a garment manufacturer based in China, we have global sourcing based and strong supply chain with an annual sales of a hundred million dollars. We are looking for some professional experienced garment trade/wholesale sales to join our team.

Please send resume to: aguirreche@sxnewidea.com

Jobs Available

* TRIM BUYER & PATTERNMAKER *

Well established garment manufacturer based in LA downtown area is looking for following positions. We are a clothing manufacture for Men's, Women's, Missy, and Kids clothing. Need Garment Industry experience. Salary 50,000.00 – 70,000.00 depending on experience.

Monday through Friday.

All Resumes are to be sent to: HR Department

Attn: Rosa Garcia Email: hr@4goldengreen.com

- TRIM BUYER

- PATTERNMAKER: with experience on Style Cad System.

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