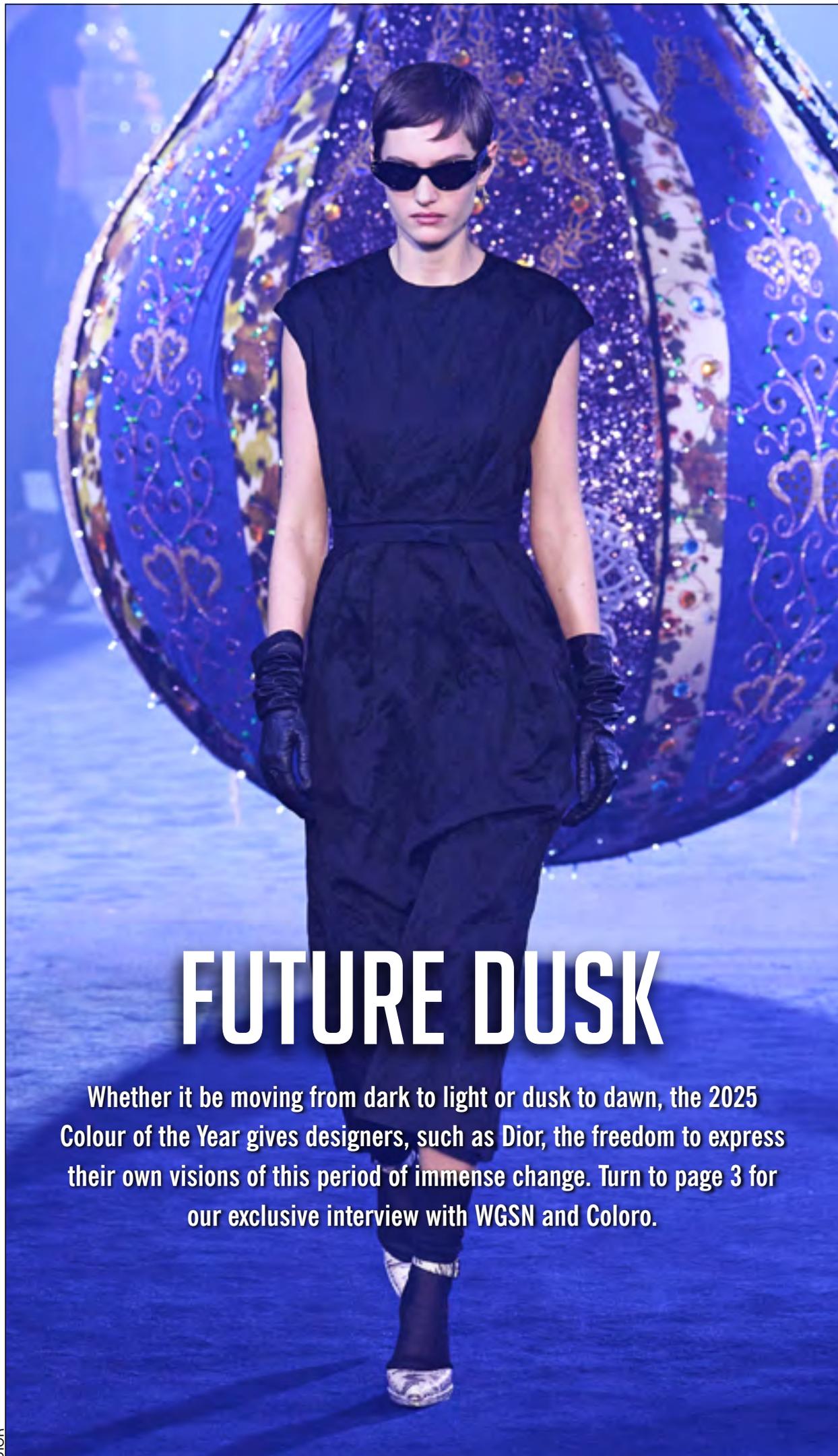


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\$3.99 VOLUME 79, NUMBER 8 JUNE 9, 2023



FUTURE DUSK

Whether it be moving from dark to light or dusk to dawn, the 2025 Colour of the Year gives designers, such as Dior, the freedom to express their own visions of this period of immense change. Turn to page 3 for our exclusive interview with WGSN and Coloro.

DIOR

TRENDS

WGSN and Coloro Unlock Their Keys to Color

By Christian Chensvold *Associate Editor*

How does a garment begin in the mind of a fashion designer? Does it start with shape or fabric? Many would say it begins with color. But the world of the marketplace is much greater than one designer's imagination, which is why color trends are so important and have such a long gestation period.

Recently, WGSN and its partner Coloro announced the 2025 Colour of the Year. Named Future Dusk, the hue is described as a "dark and moody shade between blue and purple."

"It has a sense of mystery and escapism," according to WGSN and Coloro, "and feeds into themes of transition—whether it be moving from dark to light or dusk to dawn—making it perfect for a period of immense change. Its surreal and otherworldly qualities align with the influence of the

➔ WGSN/Coloro page 3

EDUCATION

ASU-FIDM Integration Blends Innovation With Deep Fashion Roots

By Dorothy Crouch *Contributing Writer*

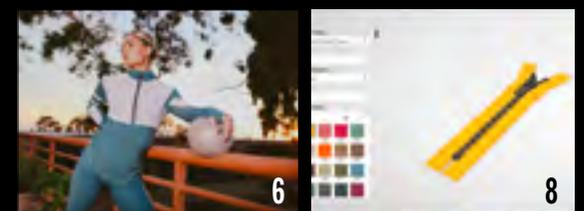
Two powerhouse institutions of higher learning—Arizona State University in Phoenix and the Fashion Institute of Design & Merchandising in downtown Los Angeles—have joined forces through ASU's integration of FIDM to afford greater opportunities to apparel and fashion students. This integration allows the schools to align their support of students through ASU's innovation and exposure to FIDM's rich fashion legacy. Through the new integration between the schools, which was unveiled in April, ASU's fashion program has been renamed ASU FIDM, and FIDM will remain a separate entity.

FIDM now has a place among ASU's creative concentrations offered by the Herberger Institute for Design and the Arts, which had already expanded with the school's renova-

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INSIDE

Where fashion gets down to businessSM



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Santa Monica Place Brims With Pride Month in Retail Pop-up

In honor of SaMo PRIDE month, **Santa Monica Place** opened its second annual Made With Pride Marketplace Pop-up. The boutique kicked off in Santa Monica, Calif., June 2 with a ribbon cutting to showcase 20 handpicked LGBTQIA+-owned brands not normally found in a traditional retail setting.

Hosted in partnership with **Streetlet**, an opportunity-matching and growth engine for small business owners and makers, the event provides unique products and services with a platform to share their stories, talents and creativity with a wider audience.

This experience means everything to Japan-born Taka Onishi, who created the L.A.-based **Onishi**. "I wanted to make a silky, breathable underwear line" said Onishi, who uses a blend of modal and spandex. The inside label reads, "Have a nice day, sexy."

Creating L.A.-based **Fab Hatters** was life changing for owner Fang, whose doctors had told her that she was going blind. Fang then took a trip around the world, stapled and



L.A.-based **Dapper Day** demonstrates its love of vintage clothing with show-stopping pieces to "step out in style."

glued souvenirs to her hat, and after receiving so many compliments created a whimsical line of unconventional fascinator hats inspired by drag queens and pop surrealism. "If it wasn't for drag and drag queens, my life

would be completely different. Who knows, I might still be blind," said Fang, whose profits paid for nine experimental eye surgeries. Celebrities such as Katy Perry and Royalty are known to wear **Fab Hatters**.

Zimbabwe-born **Shongee** blended her love of **Barbie** with her African roots to design a whole unisex look from clothing to hand-beaded, weighted hats, jewelry and eyewear. "I feel comfort is confidence, and everyone should feel as comfortable and unique as they are," said Shongee.

L.A.-based **Dapper Day** demonstrates its love of vintage clothing with show-stopping pieces to "step out in style." "It's uplifting to be part of something that's so visual because they're [Santa Monica Place] not afraid to put us on display," said **Dapper Day** designer Shawn Rios, whose pronouns are They, Them.

The Pride Marketplace Pop-up will be open each Friday, Saturday and Sunday in June.—*Kelli Freeman*

TECHNOLOGY

Epson's New HQ Heralds the Changes in the Way We Work

The last three years have instigated an era of change that is just beginning, but **Epson** has positioned itself—quite literally—with a fresh, new vantage point. In May, the global technology leader cut the ribbon on its new headquarters in Los Alamitos, Calif., amid a host of VIP attendees from the worlds of politics, commerce and environmental organizations.

The 150,000-square-foot campus will serve as Epson's headquarters for the U.S., Canada and Latin America and oversee operations for home, office, commercial and

industrial printing, visual communications, wearables, robotics, micro devices, and manufacturing. Over 80 percent of the workforce is part of an innovative hybrid program of remote working flexibility, with a six-day-per-month in-office schedule. The campus also features a hoteling workspace system, greatly reducing the staff's physical footprint.

"The innovative Epson campus embodies the lessons we've gleaned from relocating during a global pandemic," said Epson America CEO Keith Kratzberg. "We've optimized the space to boost productivity and foster col-



Over 80 percent of the workforce is part of an innovative hybrid program of remote working flexibility, with a six-day-per-month in-office schedule.

laboration while prioritizing sustainability, community engagement and employee work-life balance."

Highlights of the new facility also include a state-of-the-art Executive Briefing Center allows customers, partners and community members to interface with Epson technologies as well as conduct their own business. Epson also offers the facility for use by local businesses and nonprofits, with monthly activities for networking and community interaction.

The campus's two distinct buildings are connected by an architectural bridge to keep employees connected, while environmental features include rooftop solar panels that provide 100 percent of the company's energy needs, reduced lighting requirements due to large windows and motion sensors, expansive water conservation, and drought-tolerant landscaping throughout.

"Our new headquarters is more than just a [structure]," said Kratzberg. "It represents a commitment to growth, innovation and excellence. With state-of-the-art facilities and cutting-edge technology, we are better equipped to deliver world-class products and services to our customers."

—*Christian Chensvold*

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Inside the Industry

PANGAIA, the purpose-driven materials-science brand, has expanded its Motion collection to include a new capsule collection for men plus additional colorways for women. Motion is the brand's most bio-based offering to date, made with 99.99 percent plant-based EVO nylon and 30 percent plant-based creora spandex from Hyosung. The activewear has an updated look and is designed to feel like a second skin. "We are thrilled to see such a fabulous reaction to **PANGAIA**'s Motion collection," said Claire O'Neill, Hyosung's European marketing manager. "It is a testimony to the fact that consumers are making more-sustainable choices when it comes to their apparel purchases. We look forward to our continued collaboration with such an innovative and passionate brand whose aim is to give back to the planet more than it takes."

Santa Monica College's Fashion Design and Merchandising department will present its annual student fashion show, **LA Mode 2023**, on June 16 at 7 p.m. in the CPC Courtyard on its Southern California campus. The Magenta Carpet begins at 5 with sponsor giveaways, a live DJ and goodie-bag tables, and the show will feature an eclectic mix of casual, club, evening and avant-garde capsule collections showcasing each designer's vision. The event will also include **LA Mode's** annual Style and Substance Award, which this year will honor alumnus Cimmi Cumes, product design manager at **Mattel, Inc.**, and a Fashion Advisory Board member who has spearheaded an intern partnership providing training and opportunities for **SMC** students at **Mattel**. The school's rapidly growing fashion program is attracting industry attention around the world.

Cottonworks will host a workshop entitled "Textile Fundamentals" in San Francisco June 27–28. The beginner-level workshop will cover the basics of textile processing, including fiber, yarn, knitting, weaving, dyeing and finishing. Special focus will be paid to the relationship between each step in the process and its effect on the final product. **Cottonworks** is **Cotton Inc.**'s industry resource for professionals in the apparel and textile industries, helping forge expertise in every stage of the product-development and marketing process through comprehensive resources including data research, market and trend analysis, webinars, and informative videos. Workshops require registration, which is free.

CIT Commercial Services, a subsidiary of **First Citizens Bank**, has promoted **Marc Heller** to the position of vice chairman and **Michael Hudgens** to the role of **CIT Commercial Services** president, with full responsibility for everyday operations. **Heller** has been a leader in commercial financing for more than half a century. Since joining **CIT** in 2004, he has played an integral part in helping **CIT** become a nationwide leader in factoring, credit protection, accounts-receivable management and lending services to consumer-product companies, manufacturers, dealers, importers and resellers. **Hudgens** has spent 35 years with **CIT Commercial Services**, and, as president, his previous managing-director role will expand to include oversight of all **CIT Commercial Services** leaders and executives with primary responsibility for business growth.

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ASU-FIDM *Continued from page 1*

tion of the *Herald Examiner* building in downtown Los Angeles. This historic building was updated to accommodate the latest and emerging technologies that support student excellence in the cultural and creative fields.

Innovation aligns with a fashion legacy

Since its 2017 launch, the fashion program at ASU has been led by Director of Fashion Dennita Sewell. Its program offers a Bachelor of Arts degree in fashion that supports an enriching catalog of courses that cultivate skills in areas such as patternmaking, digital patternmaking, technical design, garment construction, merchandising, supply-chain management, retail management and branding.

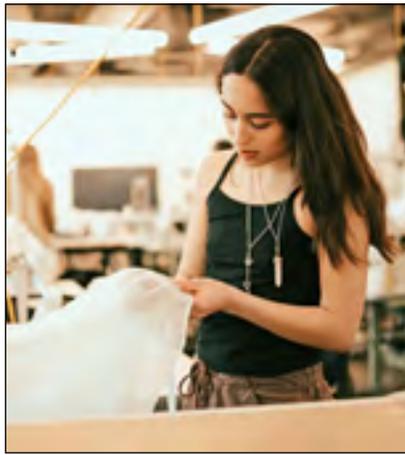
“The philosophy behind our program is bridging in a research university and all the things that ASU as a school focused on innovation brings to a concept of a fashion program, but also it was very important to me from the beginning that our students have a connection to industry,” Sewell said. “I didn’t want to start the program unless I thought they could get jobs.”

FIDM’s legacy is rooted in a 54-year history that began in 1969 when the institute’s current Chief Executive Officer and President Toni Hohberg opened the school in the Los Angeles Fashion District, which affords access to the world’s entertainment capital and the influence of Hollywood. The region has grown from its glamorous roots to also serve as a center of additional categories such as swim and surf, streetwear, vegan fashion and sustainability.

“We are the capital of streetwear and athleisurewear. It gives all the students an opportunity to explore that part of the world and all of the emerging brands, and people who are doing multi-brand, which is really exciting,” said Barbara Bundy, FIDM’s vice president of education.

Expanding educational opportunities

To ensure the ASU program would position students to grow into professionals who embody skill sets that are attractive to apparel-industry employers while also arming them



Arizona State University and the Fashion Institute of Design & Merchandising have integrated, which will enrich fashion education and support opportunities for the students of these respected institutions.

with the tools necessary to forge their own paths, Sewell sought the guidance of trusted industry institutions. It is ASU’s spirit of working with legacy organizations that have deep roots within the industry that made its FIDM integration a solid next step in its fashion expansion.

“One of the first things I did was go to CFDA [Council of Fashion Designers of America] and talk to them about the industry directions that they saw. Then, we had 90 students in the first year. We had 270 by the following year,” explained Sewell, who now leads a program that reported more than 500 students majoring or minoring in fashion by spring 2023. “It was a tsunami response with students transferring from all different types of programs because it was what they wanted to do in the first place.”

In addition to ASU’s resources to ensure students remain at the forefront of innovation that will shape the fashion and apparel industries, the school is a recipient of a grant stemming from Arizona’s New Economy Initiative. According to Sewell, these funds will be devoted to career development for students who are pursuing their degrees, in addition to adult learners who want to fortify their skill sets.

“It’s a multipronged initiative to purchase equipment that will advance manufacturing, innovation and the Arizona economy,” Sewell explained. “We have a couple of grants through the New Economy Initiative—and one is for the fashion program directly. We have support for purchasing innovative software and equipment. We were also a part of the training program that was the career catalyst, and it’s all under the New Economy Initiative umbrella.”

FIDM students will gain access to the benefits and degree programs that ASU offers, including the freedom to choose coursework or minor areas of study outside the boundaries of fashion. They will also be able to study in Phoenix or Los Angeles, and ASU students will benefit greatly from access to a global fashion capital.

“[The integration] gives ASU students access to one of the great fashion capitals of the world, in Los Angeles—also, fashion as it relates to the entertainment industry, retail industry, brand sector, manufacturing and design,” Bundy said. “It’s all right here. Those students will have the opportunity to work with this industry here, and it gives our students a chance to collaborate with students who started their programs in Phoenix.” ●

TRENDS

WGSN/Coloro *Continued from page 1*

second space age, giving Future Dusk a celestial appeal. As science and technology accelerate the space economy, commercial opportunities are coming to the forefront. From space tourism to the rise of asteroid mining, the industry that is slated to mint the world’s first trillionaire is rapidly evolving.”

Fascinated by how Future Dusk was selected, the *California Apparel News* reached out to Urangoo Samba, head of color for WGSN, and Caroline Guilbert, head of creative content for Coloro, to learn more about how one color is selected from a pool of 1.6 million.

CAN: How does the selection process begin, how far in advance, and how many people are involved?

US: The selection process consists of all of the WGSN and Coloro key forecasters from various regions across the world getting together at a workshop to present research and findings. We then take the insights we gained during the workshop to look at which of these key colors stands out by being the most versatile and relevant across all industries to become the Colour of the Year.

CG: We usually work on selecting colors a bit more than two years ahead of time. All colors for the season are worked on first, and then the key colors emerge. The Colour of the Year arises as one hue is identified as most relevant throughout all categories.

CAN: What are your primary sources, and how many color candidates become “finalists”?

US: Our Global Colour Forecast aligns with WGSN’s STEPIC index, which analyzes trends in Society, Technology, the Environment, Politics, Industry and Creativity. Our methodology ensures that the colors and palettes on the report truly reflect the STEPIC drivers, innovations and behaviors that will shape the year. We choose 50 colors for the season, and five get selected to become key colors. The colors in the seasonal palette are chosen to work cohesively together, with attention to head-to-toe styling, key seasonal color stories and unique color combinations that inspire creativity.

CG: At the initial stages, our team of trend experts looks at current trends from art, cultural events, cinematography, music and technology. We then fine-tune to the movements that will feed into the big ideas identified by the STEPIC frame-



Future Dusk, the WGSN and Coloro 2025 Colour of the Year, is described as a “dark and moody shade between blue and purple.”



Caroline Guilbert, head of creative content for Coloro



Urangoo Samba, head of color for WGSN

work. We also take into consideration our clients’ feedback and changes in the way they work with color.

CAN: Are you ever “wrong” by some metric? After all, fashion is fickle.

US: A great example of colors coming to the market with force from our forecasting is the Colour of the Year for 2023, Digital Lavender. We first started tracking this color in 2021 and have seen it gain momentum throughout the seasons on the catwalk and retail level, with it now hitting its full potential. Digital Lavender started in the youth sector and then moved into the premium sector and new category areas.

CAN: Fashion consists of so many changing elements. What is the role of color in fashion? What does it say about society as trends come and go?

US: Up to 90 percent of snap judgments made about products can be based on color alone, so having the right color strategy for your collection is vital. We offer seasonal, annual

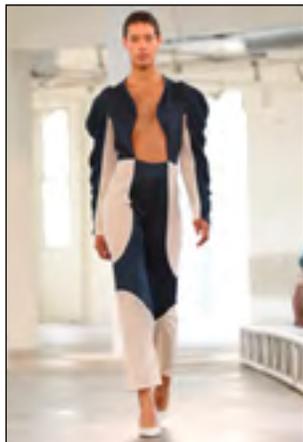
and long-term color palettes in order to help. The seasonal palette should bring newness, annual colors are supporting shades, and the long-term colors are there to serve core products. During times of uncertainty, and to help meet sustainability goals, investment in long-term colors is key.

CG: Color can make or break a product. It is a key differentiating factor and catalyst of growth, innovation and sustainability for brands. And, of course, color needs to be selected based on a specific context—style, material, usage, etc.—in order to be successful. Brands adopt colors that are projected to gain widespread popularity, drawing on the reliable trend insights provided by WGSN. This approach to design is economically mindful, enhancing the chances of success for products set to enter the market. By avoiding the production of items that would fail to attract interest, it minimizes waste and inefficiency. The need for newness requires color trends to adapt to consumer demand, but, with sustainability in mind, recent color trends have shown the rise of long-term color approaches that are affecting the way designers build their palettes. ●

Fashion Institute of Design & Merchandising



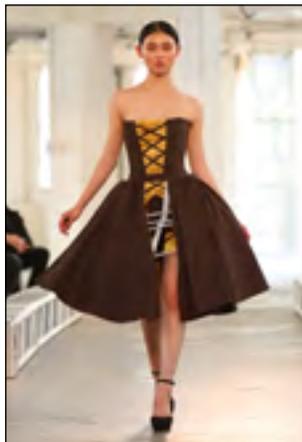
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Keagan Roberson



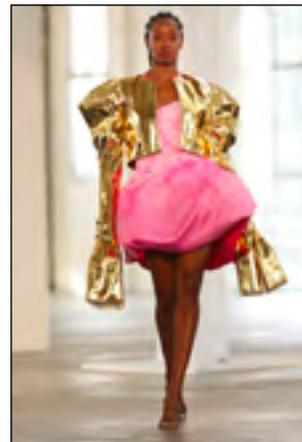
Monica Nakatani



Olivia Leigh Paris



Steven Sweet Ruth



Cyncir Foxxi Pollard



Max Tran



Evan Brewster



Isabella Andrade Prada



Jacob Yadidi



Alexander Ziemba

ALEX J. BERLINER/ABIMAGES

Fashion Graduates From ASU, FIDM Showcased Their Talents at Spring Shows

The recent integration of **Arizona State University** and the **Fashion Institute of Design & Merchandising** (see story, pages 1, 3) makes the institutions like two garments in the same ensemble—and in more ways than one. Both are devoted to nurturing the next generation of fashion talent, who will enter the creative marketplace at a time of tremendous change and uncertainty.

In fact, Uncertainty was the title of ASU's student fashion show, which took place on April 8 at the **Scottsdale Fashion Square** in collaboration with **Margaret Merritt Productions**. There, 14 students graduating with a B.A. in fashion from the **Herberger Institute of Design and the Arts** showcased their capstone collections to a crowd of attendees that filled the center's Palm Court and expansive mezzanines.

The students included Sarah Abdallah, James Burrie, Elisia Cabrera, Madalyn Cunningham, Val Grula, Wanchuan Lin, Liz Lockard, Diana Corrales Noris, Marissa Pallares, Flor Paredes, Katrina Remaley, Heidi Stierli, Ying Tan and Madison Watson. Each was tasked with designing, patterning, constructing and fitting each of their looks based on original concepts. The collections showed a wide spectrum of individual aesthetics and skills, including such techniques as textile printing, embroidery, quilting, crocheting and felting, as well as the use of advanced technologies such as 3D printing and laser cutting.

Meanwhile, on March 31 at FIDM, future talent showcased their visions at the college's **DEBUT Runway Show**, an annual event featuring designs of 11 graduating students from the Advanced Study Fashion Design Program. Produced

and filmed at the **Cooper Design Space** in downtown Los Angeles, the **DEBUT Runway Show** is a culmination of nine months of intensive research, advanced fashion construction and collection development led by Fashion Design co-chairs Nick Verreos and David Paul.

The select group of students included Isabella Andrade Prada, Olivia Leigh Paris, Evan Brewster, Hye Rin Lee, Monica Nakatani, Cyncir Foxxi Pollard, Keagan Roberson, Steven Sweet Ruth, Max Tran, Jacob Yadidi and Alexander Ziemba. They were each chosen for their unique talents and academic achievements and were taken through formal interviews and portfolio reviews. The show premiered on **YouTube**, and attendees included Los Angeles-based designers, stylists, industry partners, FIDM students, staff, faculty and the greater Los Angeles community.—*Christian Chensvold*

Arizona State University



Diana Corrales Noris



Elisia Cabrera



Flor Paredes



Heidi Stierli



James Burrie



Katrina Remaley



Liz Lockard



Madalyn Cunningham



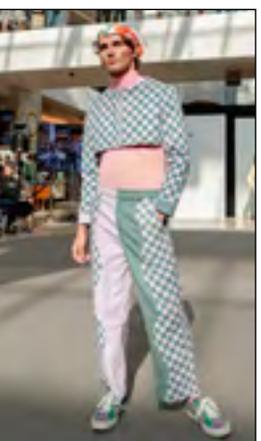
Madison Watson



Marissa Pallares



Sarah Abdallah



Val Grula



Wanchuan Lin



Ying Tan

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Yella Activewear Encourages Movement Through Luxurious Fabrics

By Dorothy Crouch Contributing Writer

Making activewear in a luxurious hand is Daniella Mizrahi's mission, and the founder of **Yella Activewear** continues to raise the bar on the standards for her Los Angeles-based brand. While Mizrahi is driven to manufacture exquisite activewear, developing her brand has been more of a journey.

"I went through a two-year process of finding the right fabrics and found a family-owned and -operated supplier in Italy," said Mizrahi. "They have been doing just technical fabrics for the last 60 years. They are pretty advanced in what they are producing. The second element was always having been inspired by movement and physical activity as a way of feeling with an added layer of how we approach our mental health and mental well-being."

Mizrahi was also inspired by her father, Ovadia, who hails from Israel and is a former professional soccer player. Now in his 70s, Ovadia remains extremely active, which continues to influence Daniella. As a child, Mizrahi's father would often encourage his children to move quickly by using the Arabic word *yallah*, a command meaning "let's go." The brand's moniker is also a play on the second half of the founder's name.

"I've always been inspired by how my father approached [mental wellness] and how he inspired me to approach physical wellness," Mizrahi said. "That is something I want to share with people. I want to give people specific activewear that they feel confident and move and feel good in."

Launched in 2019, the line is created using luxurious fabrics made at family-run businesses in Italy and Portugal. Manufacturing of Yella's goods takes place throughout different regions of Europe, including Italy.

"We go mostly across Europe, and 60 percent is made in Italy from start to finish. We have some made in Romania, Portugal and Turkey. Sometimes you have to branch out a little bit depending on what you're making, so it is an Italian-owned factory that has places in Slovenia or Croatia," Mizrahi explained. "We have a new collection coming out at the end of the summer, and that is fully made in Italy."

Yella's Polyamide collection includes knits and wovens. Knit pieces are made in Italy with temperature-regulating, moisture-wicking, breathable, soft and feature-sculpting



Daniella Mizrahi, founder of Yella Activewear, feels the difference is in the details when setting apart her brand from others in this category, as she focuses on second-skin textiles, protective pieces and sustainable options.

properties. The Portugal-manufactured wovens are breathable and sweat wicking to keep the body feeling cool. Both the polyamide knits and wovens resist the typical culprits that age clothing such as washing, sunscreen and heat, which can cause bleeding and pilling.

Aligning activewear with sustainability is often difficult, and Mizrahi approaches ecological mindfulness through her sourcing and development. Mizrahi's ecologically informed mindset relies on remaining intentional regarding her manufacturing partners and the quantities she produces.

"It's sustainability from the perspective of where things are made, our quantities and the factories that we use—being very intentional about what we're making and what purpose it serves. We try to source items that we know how they are made and who the supplier is," said Mizrahi.

Many of the Yella pieces also rely on bio-based fabrics whose raw materials are derived from non-petroleum sources. By sourcing fabrics whose origins stem from less-harmful materials, Mizrahi is making progress toward more-responsible activewear.

"We source this very specific fabric that is not made from plastic at all," Mizrahi said. "The raw material is a castor bean. You use less water, and you don't need as many finishes on the actual fabric because it's already embedded as a

natural resource."

By the end of summer 2023, Yella will unveil its new collection, which will explore new colorways and a fresh, eco-friendlier fabric, Explosive Amni Dense, which is 58 percent polyamide with enhanced biodegradability in addition to 42 percent Lycra. The second-skin Explosive Amni Dense with a UPF 50+ is an eco-sustainable polyamide and boasts enhanced biodegradability. While Mizrahi is anticipating the new collection's release, she noted that there is an expansion on the Yella horizon.

"We're trying to develop modest activewear," Mizrahi revealed. "We want to provide high-end, high-quality activewear, which we feel is very much missing from that space. It's been overlooked."

Yella Activewear is made in sizes S–XL with retail price points at \$98–\$178 for leggings, \$65–\$118 for sports bras and \$55–\$78 for tops. The brand is available via e-commerce at yella-activewear.com and through **Wolf & Badger**, while it cultivates its bricks-and-mortar presence with retailers such as **Neighborhood Goods** in Austin, Texas.

"We're looking to more in-store partnerships and retailers, building out our wholesale," Mizrahi explained. "Eventually, in the next three to five years, we'll try to open our own bricks-and-mortar boutique in the L.A. area." ●

Industry Focus: Denim and Advertorial. Secure Space Now.

The *California Apparel News* reaches more than 50,000 brands, buyers, retailers, e-tailers and decision-makers in all categories of B2B fashion- and apparel-related industries.

This issue will feature our **Industry Focus: Denim** editorial coverage.

Join us in this conversation.

Key nationwide tradeshow distribution listed below, including **Kingpins New York!**

June 30

Cover: Swim
Swim New Resources
Industry Focus: Denim
Textile Trends including Swim Feature
Technology

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Denim Advertorial
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TRADE-SHOW REPORT

Colocated Shows Highlight Advancements, Trends in Textile Design, Manufacturing

Technology and textiles convened in Atlanta May 10–12 for the **Techtextil North America** and **Texprocess Americas** shows, which drew over 350 exhibitors from 30 countries plus thousands of attendees representing the entire textile supply chain. This unified edition of Techtextil North America and Texprocess Americas created a powerful environment for business development, with innovations, products and technologies on full display.

The 2023 edition offered more features than ever before, including the Symposium sessions, Tech Talks, Tech Zone, and Career and Training Center, as well as the first-ever Innovation Awards in the Americas for technical textiles, nonwovens and the sewn-product industries. The three-day colocated exhibitions highlighted advancements and industry trends in textile design and manufacturing, supply-chain optimization, and workforce development.

"The reason we are here is to interact with new clientele," said Justin Hershoren of **Aptean**. "We actually see great results from this show. Every time we have done it, it leads to solid sales for us. It's not just the marketing, it's the real dollars that come in as a result."

Attendees were also pleased. "This is one of the nicest shows I've been to in years," said Alan Brant of **Himiesa**. "It has a very professional air to it, and its displays are



The three-day-long Techtextil North America and Texprocess Americas highlighted advancements and industry trends in textile design and manufacturing, supply-chain optimization, and workforce development.

nicely done. This is an A-plus show."

The Symposium dove into such timely topics as supply-chain evolution, manufacturing innovation and sustainability. "More than ever, these conversations are about real solutions," said Jennifer Guarino of the **Industrial Sewing and Innovation Center**. "I thought the discussions were very inspiring and very challenging, which is exactly what we need at Texprocess Americas."

The Career and Training Center, a new feature, combined professional development with practical training, with representatives sharing valuable resources related to the industry's career landscape. Hands-on training was conducted by **Sewn Products Equipment and Suppliers of the Americas** association members **Merrow Sewing Machine Company** and **ISAIC**.—*Christian Chensvold*

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YKK-VNTANA Collaboration Yields 3D Trim Configurator

Los Angeles-headquartered 3D infrastructure platform VNTANA has partnered with Tokyo-founded fastener manufacturer YKK on the development of the YKK Trim Creator. This 3D trim-configurator technology offers an efficient trim-design process to industry professionals, easing communications between designers and buyers.

“As we constantly evolve to provide the best service for customers, we are laser focused on speed, quality and sustainability,” said Takayuki Kato, vice president of YKK Corporation’s global marketing group. “Digitalization through a tool like the YKK Trim Creator helps us achieve all three.”

Designers are able to specify their desired fastener characteristics and generate 3D designs in real time. The simulation presents designs with the desired sizes, colors and sliders. These designs are tagged with YKK codes, which allow buyers to easily identify order numbers, while 3D-model URLs can be generated to share the design. Designers are also able to apply changes according to customer feedback prior to manufacturing.

“It immediately displays the design in 3D, which improves visualization, reduces the need for customers to request physical samples, speeds up the design process, and decreases waste and the need for shipping samples around the world,” said Kato.

The YKK Trim Creator promotes a sustainable process by reducing the need for physical zipper samples, which decreases waste and shipping costs. These benefits support standardization, supply-chain efficiency, reduced costs and an optimized sales process. These benefits also decrease the carbon



The YKK Trim Creator, a product of a partnership between YKK and VNTANA, helps the Tokyo-founded fastener company serve customers through speed, quality and sustainability.

footprint of each design and promote greater fashion sustainability.

The May 17 launch of this technology follows a 2022 YKK survey through which customers reported the need for a digital tool that would allow them to customize a finished zipper according to size, material, function and color. Respondents also wanted the ability to correctly identify item descriptions and codes for customized zipper designs.

“So many designers and brands lose valuable time using legacy, analog tactics such as catalogs and item samples for product selection,” said Chief Executive Officer and co-founder of VNTANA Ashley Crowder. “The YKK Trim Creator is an example of how VNTANA’s software can provide the back-end infrastructure needed to improve the digital design process to make it functional and effective for brands.”—Dorothy Crouch



Like The Fabric Shows’ other events, the new Los Angeles show is expected to include well-known brands, private-label producers, uniform producers, costumers, retail fabric stores and other sewn-product producers.

Los Angeles Fabric Show to Debut With a Diverse Roster of Exhibitors, Buyers

The Fabric Shows is weaving its way back to Los Angeles. Producer Susan Power has announced that the next edition will be at The New Mart July 25–26.

Los Angeles is the newest addition to a growing list of cities where The Fabric Shows take place, including Dallas, Miami, New York and San Francisco. “The Fabric Shows focus on the needs of our attendees and buyers,” said Power. “We understand their busy schedules, so we are traveling to meet them on either the East or West Coast this July, since New York and Los Angeles have the largest concentration of textile buyers and apparel and home-products designers in the United States.”

The Los Angeles Fabric Show will feature North American exhibitors from the U.S. and Canada. In addition to domestic production, many exhibitors have in-stock and made-to-order fabrics imported from around the world. “Many of our exhibitors also ship from their production plants in the Americas, Europe and Asia directly to their clients’ manufacturing facilities throughout the world,” explained

Power. “Our exhibitors have already done the work sourcing the materials that buyers want, making it easy for show attendees to find what they need in the quantities they want and with quick delivery.”

A key component of the show is the popular resource center, where attendees can ask questions, network and find resources that best fit their needs. The Los Angeles Fabric Show will also offer a seminar program, and both the resource center and seminars are especially helpful for startups and emerging designers. The Fabric Shows’ slogan is: “Everyone needs small quantities sometimes.”

Last fall, at the first Atlanta Fabric Show, for example, attendees included buyers from Dillard’s, Disney and Sid Mashburn. Attendees to the new Los Angeles Fabric Show are expected to include the same broad range of buyers including well-known brands, private-label producers, uniform producers, costumers, retail fabric stores and other sewn-product producers.

—Christian Chensvold

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Functional Fabric Fair— powered by PERFORMANCE DAYS® believes that particularly the sportswear industry plays an important role in preserving the planet and protecting the outdoors which we design our products for.

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NY+LA
 July 2023

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Los Angeles Fabric Show
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TheFabricShows.com / [@TheFabricShows](https://twitter.com/TheFabricShows)

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PUBLISHED BY TLM PUBLISHING INC.
APPAREL NEWS GROUP
 Publishers of:
 California Apparel News | Waterwear

EXECUTIVE OFFICE
 The New Mart, 127 E. Ninth St., Ste. 212
 Los Angeles, CA 90015
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Resource Guide

Trade Show

Functional Fabric Fair Summer — powered by PERFORMANCE DAYS®

www.fffsummer2023.com/CaliforniaApparelNews
Functional Fabric Fair Summer—powered by PERFORMANCE DAYS® is an intimate sourcing event staged on July 18–19 at the Javits Center in New York City. The event takes place during New York's Fashion Market Week, where fashion and athletic-apparel designers come together to source high-performance functional textiles, trim, and accessories and to learn how to see beauty in functionality.

IFJAG

info@ifjag.com
www.ifjag.com

IFJAG trade shows feature fashion jewelry and accessories from around the world from 120 manufacturers or direct importers with exclusive designs to a unique venue of private showrooms that offer buyers a professional environment. The upcoming Las Vegas show

runs Aug. 5–8 at the Embassy Suites hotel. Visitors will have plenty of time to shop and can preregister at the website. IFJAG welcomes new exhibitors who would like to participate in the show. IFJAG offers buyers complimentary lunch and local-transportation reimbursement.

Las Vegas Apparel

www.LasVegas-Apparel.com

International Market Centers, producer of Atlanta Apparel, presents Las Vegas Apparel. Buyers and exhibitors can come together Aug. 6–9 in sunny Las Vegas at the Expo at World Market Center Las Vegas to do business in our industry's growing categories of young contemporary, accessories, and more, plus buyers can visit gift showrooms on campus for even more buying options. Get an exclusive look at apparel's new home on the West Coast where show organizers are extending the hospitality you know and love all the way to Las Vegas.

The Collective Shows

www.collectiveshows.com

The Collective Shows are the premier B2B markets featuring top and emerging designers from the swimwear and activewear industries. The newly

reimagined shows feature all-new displays and immersive experiences for retailers to not only see but also feel and try products from exhibiting brands. The new format truly supports brand storytelling and the ability to share the heritage and lineage of the textiles behind the products visitors are experiencing. Register now for Swim Collective June 13–14 at the Paséa Hotel and Spa, Huntington Beach, Calif. Active Collective California Aug. 22–23 at the Paséa Hotel and Spa, Huntington Beach, Calif. Active Collective+Swim Collective New York Aug. 16–17 at the Metropolitan Pavilion, New York.

The Fabric Shows

TheFabricShows.com

The Fabric Shows feature American and European textile & trim collections with Global Production including Made in USA. Exhibiting companies have low minimums, produce to order and many have in-stock programs. Attendees include designers/manufacturers of sewn products (apparel, home, other), private-label producers, event /party planners, and retail fabric stores. The shows takes place in New York twice a year (January and July) and in several other cities once a year. Scheduled upcoming shows are the New York Fabric Show running July 17–18 at the New Yorker Hotel, the

Los Angeles Fabric Show running July 25–26 at The New Mart, and the San Francisco Fabric Show running Nov. 19–20 at the San Francisco Hilton Financial District.

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