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Manufacturing

LONDON fashionforum

Asian Dreams Photo Review

House of Fraser
to stock PROFILE
winner's designs!

Fortnum & Mason
set to promote
new designers

How to work
successfully
with your
manufacturer

Issue 6 Feb/Mar 03



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news & views

from the Chair



David Jones, Director for the London Fashion Forum writes:

With Christmas and the New Year festivities well and truly behind us now one thing is for sure - the UK shopper has evolved into a truly discerning customer who wants a bargain! Pre Christmas retail sales were sluggish, but stores kicked in early with the sales season... even Harrods commenced their sale at the end of December instead of their traditional January launch.

London was gripped by a Sales Bonanza this year and it will gain in momentum year-on-year. London is expanding at a rate equivalent to a new borough every two years. It is projected that by 2016 London's population will have risen by almost 1.5 million in 30 years. No other major city in Europe is experiencing a similar explosion according to Planning for London's Growth by the GLA.

This is the very heart of why London is unique and why London based manufacturing is vital to the economic strength for the UK. Latest figures for Britain's trade gap with the rest of the world is £3.6 billion... the worst figure since records began in 1967, the Office for National Statistics reported. So let's make a difference here and now!

Let's look at what the manufacturing capabilities are for our localised manufacturers and network them with the retailers and designers. We should all be committed to closing that circle today and hence in this issue we have centred on supporting our local manufacturing base.

Congratulations from all at the LFF to Tracy Robinson who has been promoted to Marketing and Events Co-ordinator.

Finally the LFF would like to wish all their readers a healthy and prosperous New Year... now let's start putting the "Great" back in the Great British manufacturing sector!

David Jones

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**Next Issue (#7)
out late March 2003
with special feature on
Employment Rights**

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Denim Under Siege

The apparently untouchable denim market has slumped as it does battle with a new combatant - combats.

Growth in the market dropped from 28 per cent a year to 12 per cent in the first half of the year, according to figures released by Taylor Nelson Sofres fashion trak.

The increasing popularity of other styles of utility trousers, including combats and cords, is believed to have sparked the decline.



Birth of a New Era for London Denim

East End-based label London Denim has launched an innovative new project which draws inspiration from the Capital itself.

Project Embryo comprises students from London fashion colleges, who customise and reinvent past-season London Denim garments. Their re-worked

designs are based on the City of London and its surroundings and have been snapped up by boutiques as far afield as Dubai, Saudi Arabia and Japan.

London Denim is committed to manufacturing entirely in London - making it the first denim range to do so.

Autumn Frost at Debenhams



Actor-slash-fashion designer Sadie Frost has been signed by High Street leader Debenhams to

design a lingerie line for its popular Designers at Debenhams program.

Frost and collaborator Gemima French will design an inexpensive diffusion collection of "directional, young and incredibly sexy" lingerie, to be called Floozie, under their FrostFrench label.

FrostFrench was launched amid a frenzy of publicity in 2000 with a range of risque underwear which included scented knickers.

Frost, the wife of actor Jude Law, and French have since expanded into clothing such as dresses, skirts and jumpsuits.

The label is renowned for its unconventional catwalk shows, including a spring/summer 2003 parade based on a high tea

theme, which included tea and scones for guests.

Debenhams chief executive Belinda Earl said the addition of FrostFrench to the Designers at Debenhams portfolio would broaden its appeal.

Leading designers including Matthew Williamson, John Rocha and Gharani Strok also design for the department store.

"It has been our strategy to ensure that the best and most talked about international designers are made available to a wider UK audience at High Street prices," Ms Earl said.

"We are delighted to be collaborating with Sadie and Gemima, as they are a high profile partnership with great ideas."

FrostFrench's Floozie collection will be available at Debenhams from Autumn 2003.

newsbites

a round up of recent industry news



London is No.1 for Shopping

London has been voted the world's best city for shopping in an international survey for influential business magazine Forbes.

The capital topped seven out of 24 store categories - including shoes and menswear - and was runner up in 13.

Savile Row-based Anderson and Sheppard - which counts Prince Charles and Prince Philip among its customers - was voted best for suits and Lobb was best shoe shop.

Other winners included Harrods for food and Berry Bros and Rudd for wine.

Department store Fortnum and Mason and jeweller Asprey & Garrard were runners up in their categories of the survey.

London topped New York as leader for shopping - the Big Apple also scored seven wins but was runner up in only seven categories. Paris and Milan also won multiple categories.

A Forbes spokesman said: "This was the first poll of its kind. The winners include less familiar names as well as famous stores."

Selfridges Boss Joins Rivals

Vittorio Radice, chief executive of leading designer fashion retailer Selfridges, has quit the group to join High Street rivals Marks & Spencer.

Mr Radice will leave Selfridges in February to take control of Marks & Spencer's home business, which includes home furnishings, crockery and furniture. He will be replaced by Selfridges' financial director Peter Williams.

Marks & Spencer chief executive Roger Holmes said: "Vittorio is one of the most reliable retailers of his generation and I am delighted he has chosen to join the top team at Marks & Spencer."

Mr Radice is widely believed by industry experts to be the driving force behind Selfridges' success, including the group's decision to open regional stores in addition to its flagship store in London's Oxford Street.

Marks & Spencer has shaken off recent sluggish performances with a surge in profits in the first half of the year largely due to new clothing ranges.



In Brief...

- Luxury department store Liberty has introduced a range of sex toys in its Christmas catalogue in a bid to shake off its conservative image.
- Despite protests and renewed pressure from environmental groups and animal rights lobbyists, London furrier Philip Jockley reports a 37 per cent increase in sales of mink and fox furs in the UK this year.
- Arcadia boss Philip Green has been unable to off-load discount clothing retailer Mark One. It is understood there were few bidders for the company, which was priced at £100 million. A rumoured management buy-out seems an increasingly likely option.
- Revitalised fashion house Burberry is believed to be preparing to expand into homewares. Chief executive Rose Marie Bravo has also announced her intention to move the youth-oriented Thomas Burberry clothing brand from Spain to the UK. In its first financial report since floating in July, the Burberry group recorded a profit margin increase from 47.8 per cent to 55.7 per cent.

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Nothing Nothing Sold For A Song

Fashion designer Julian Roberts - the creative force behind labels such as London Denim and Julian and Sophie - has sold his Nothing Nothing label on Internet auction site eBay.com.

Bidding for the acclaimed label started on November 30th at just £1.

Roberts said he decided to sell the label because it was not financially viable.

"Despite all this effort and achievement, Nothing Nothing has never been a financial success and the support from buyers and editors has been transitory," he said.

"I'm sending Nothing Nothing off into the unknown. I'm closing the loop, taking it all back underground, selling out at a price everyone can afford: yours for a quid, take it or leave it."

Roberts launched Nothing Nothing in 1999 after stints working for Katharine Hamnett, John Richmond and Jasper Conran. The label's s/s 2002 show led to sponsorship by Marks and Spencer's New Generation scheme.

Industry Forum Extends Free Workshops Program

Industry Forum has expanded its successful program of free workshops to cover more key areas of the supply chain.

Seven workshops covering topics across three themes - consumer perceptions and product development, world class manufacturing and effective supply chain management - are planned for 2003.

The first set of half-day workshops examine balanced sourcing and understanding customer perceptions.

This will be held in Leicester on January 15th and London on January 23rd, and again in London on March 26th and April 26th respectively.

Examples from 12 completed Industry Forum projects will be included in the workshops. These can also be obtained as case studies at www.industryforum.net

Fourteen projects are now underway, delivering improved performance in a wide variety of retail supply chains.

To book a place at a workshop or for more information about Industry Forum and its projects, call 020 7636 7788 or email info@industryforum.net.

Congratulations to Florentia Clothing Village

For winning the highly esteemed Haringey in Bloom competition for 2002. Over 33 boroughs participated in this event and Florentia Clothing Village was awarded a shield for "Best Commercial Premises" an honour that was shared with British Airways of Hillingdon. Well done!



LONDON fashionforum ONLINE

LFF Website Launched!

THE response to the work of the London Fashion Forum since its inception in late 2001 has been overwhelming. London-based fashion designers and manufacturers have embraced the LFF's strong industry focus and broad-based approach.

Now the LFF's commitment to the London fashion industry has moved up a gear with the launch of its official website:

www.londonfashionforum.com

Designed by LFF newsletter designer and production specialist Phil Duscovitch-Davis, phase one of the website will be online early in the New Year, with the site expected to be fully operational by the end of February 2003.

The website aims to bring together links to all the services and information offered by the London Fashion Forum.

Phase one will feature a regularly updated news and events page, profiles on the members of the LFF Steering Committee, an archive of past issues of the LFF newsletter and detailed information on how to become involved with the exciting PROFILE competition.

Other features for launch in phase one include:

- DIARY listings of UK and international fashion events plus, where possible, links to online booking forms.
- UNIQUE fashion feature articles.
- PHOTO galleries from LFF events, such as the successful Necessary Accessory and Asian Dreams.

Phase two will include a database of useful contacts for designers and manufacturers, links to other relevant sites, comprehensive coverage of all current and upcoming LFF projects, case studies and a noticeboard.

While largely still under wraps, phase three of the site will include:

- EXCLUSIVE website-only feature articles.
- FREQUENTLY asked questions
- HOT leads
- SITE search capabilities

London Fashion Forum project manager Jenny Holloway said "The LFF has made an enormous impact in a short period of time, as evidenced by the growth of our newsletter which now stands at over 7,000 readers. As our reputation grows we have requests for all types of information from manufacturers, CMT's, designers... anyone connected with the trade. This new website will enable the LFF to respond quickly and effectively to our customers and clients. If we can be of support to anyone in the sector we are always here to lend a helping hand! Sincere thanks to the LFF committee and the talents of Phil Duscovitch-Davis at Image'native Text for making the website become a reality!"



PROFILE update

20th February 2003
at Conrad Hotel, Chelsea Harbour

WITHIN one week of the last edition (#5) of the LFF newsletter hitting your doorsteps, we had received over 40 applications for designers to exhibit at the Profile event. At the time of going to press we were rapidly heading towards the 100 mark!

Pre-selection for the event is not going to be an easy job, especially as we can now confirm that House of Fraser is the retailer behind the event - they will be stocking the competition winner's designs.

It is wonderful news that the esteemed retailer House of Fraser will be sponsoring the event. The name of House of Fraser has long been associated with quality of product and service, but it is House of Fraser's ability to evolve that sets them apart from the other retailers.

House of Fraser has been a household name synonymous with quality from over 150 years of retailing experience. Their highly trained buyers constantly review new seasons trends, silhouettes, new emerging names on catwalks etc.

In addition, House of Fraser constantly review their operations and embark upon new investment programmes for new stores and a redevelopment programmes for existing sites.

Their success is due to a strategy of identifying and understanding their customers' expectations and featuring a wide choice of leading international brand names in both fashion and homewear.

Amanda Burrows Womenswear Business Manager at the store said, "House of Fraser is delighted to be the sponsor behind Profile, this new major fashion event for designers.

"House of Fraser has consistently sourced new and exciting designers to ensure that we always keep ahead of fashion trends and find the new superstars of tomorrow.

"We look forward to the pre-selection of the designers on 25th January at the Conrad Hotel and selecting the eventual winner at the catwalk presentation on 20th February. The winner will receive space at our leading flagship store and who knows what that may lead to for the designer...?"

Many designers have commented on how important such an event is for the industry... a real opportunity to meet buyers, experience the excitement of the catwalk and the hope that you will be the winning designer that gets space at House of Fraser. Here after the opportunities could be endless.

The LFF have also gone one step further...

To help the designer understand the retail buying process, the fitting procedure, ordering requirements etc., to fulfil the House of Fraser order SUCCESSFULLY the LFF will offer their unique one-to-one mentoring service. This will ensure that the designer fully integrates with the House of Fraser "code of conduct". Support will be on hand by the LFF every step of the way.



HOUSE OF FRASER to give space to PROFILE winner!

All is now set for a day and night to remember!

The schedule for the event is as follows:-

Exhibition & Internet Cafe opens	12 Noon
First preview of Fashion Show (by invitation only)	5.00pm
Exhibition Closes	6.00pm
Presentations	7.30pm
Fashion Show and competition Buyers and Press (by invitation only - dress code will apply)	8.00pm
Fashion Show ends	8.30pm
Winner's presentation & Speech's	9.00pm
Champagne Reception	9.15pm
After Show Party	9.30pm
Event closes	12 Midnight

Inside this issue you will find a **free invitation** to attend the exhibition itself. Please confirm your acceptance ASAP. However, please note that the fashion show will be by invitation only as places are restricted.

It's time to put our new designers on the map...
it's time to raise their PROFILE!

If you require any further information regarding the event please call Jenny Holloway or Tracy Robinson at the LFF on 020 8462 1475 or send an email to info@londonfashionforum.com.



The Spitalfields Print & Design Network Online

Good news for up and coming fashion designers: a network of promotion specialists has launched in East London to provide an easy and competitive way of sourcing print and design. Whatever your needs, from business cards to packaging to websites, the days of spending hours on the phone trying to get the best quote are over.

The Spitalfields Print and Design Network (SPDN) comprises a group of small cutting edge businesses based around the trendy Spitalfields Market, most of whom specialise in work for small creative businesses. Through the SPDN's website www.spdn.net you can post a job and get a range of competitive quotes by email by the end of the day. The website also features a directory of members, so you can go straight to members' websites or contact businesses directly.

The Spitalfields Print and Design Network was founded in 1999 with monies from the European Regional Development Fund; the Single Regeneration Budget and is managed by the Spitalfields Small Business Association. Its aim is to bring small businesses together and make them stronger by encouraging cooperation and networking between them

To get in touch with the SPDN simply go to the website at www.spdn.net or email postajob@spdn.net. To speak to the SPDN's coordinator, Diana Bewley, email Diana@spdn.net or call 020 7247 1892. It's the fastest, easiest and best value way to source design and print in East London, and in a world where image is everything; you can't afford not to try it out.



Inspirational fashion designers for Fortnum and Mason

A NEW project has been developed with Fortnum and Mason and the London Fashion Forum.

Following discussions held with Stuart Gates, Managing Director, and Claudia Vignalli, Ladies Fashions Controller, a new initiative has been born giving talented fledgling designers an opportunity to display their collections at the grand setting at Fortnum and Mason.

The quality based Fortnum and Mason empire is steeped in History and dates back to 1707 when Mr Fortnum and Mr Mason opened their prestigious doors at Piccadilly London.

William Fortnum became a footman in the Royal Household of Queen Anne and Hugh Mason had a small shop in St James Market. Mr Mason provided lodgings for William and hence the union was made.

One of William's roles was to change the candles each evening and William promptly sold the used candles to the ladies of the Royal Household.

In William's spare time he became a grocer and hence the long established connection with the Royal Family was made and still continues through to the present day.

Encouraged by his success, William persuaded his landlord Hugh Mason to join him as a partner in setting up a grocery shop and hence Fortnum and Mason was created.

However, it took more than two generations before Fortnum and Mason became firmly established as a luxury departmental styled store.

The rest, as they say, is history. However strong links still exist with the Royal Family, with Fortnum and Mason being the first company to trial all new products from the Highgrove Organic Collection.

Consequently, food, teas and spices has always been the main stay of business for Fortnum and Mason but now it's time to put fashion well and truly on the map!

On Wednesday 4th November 2002 Claudia Vignalli, reviewed the following new designers that just could be tomorrow's superstars!

Each designer is a relative newcomer that does not have stockists within the London area and hence is EXCLUSIVE to Fortnum and Mason:-

- Afira • Charlotte Palmer •
- Charlotte Rolls • Djinn •
- Eugenia Miro • Eye of Time •
- Geoffrey Oak • George Adesegun •
- Kunundra • Michaela Callaghan •
- Marina • Paulo Da Cunha •
- Romantic Images Couture •
- Saint-Hill Couture • Suzette Clough •

Each designer held a 30 minute presentation, with Claudia and the LFF reviewing their current season and forthcoming collections. This provided an excellent opportunity for the designers to receive much needed feedback through the eyes of an established and well respected buyer of ladies fashions.

In the main designers gave excellent presentations and were organised showing that they had undertaken a comparative shop (customers similar to Fortnum and Mason) but also a directional shop highlighting where Fortnum and Mason may like to reposition themselves in the high street.

Most of the designers had also "done their homework" and had visited the Piccadilly branch giving important feedback to Claudia of their observations and recommendations. It was very much a two way conversation with hard hitting advice from Claudia that was constructive for both partners....it was also good fun!

Fortnum and Mason were so impressed with some of the collections that discussions are now being held to have capsule collections of a select number of designers on the first floor ladies fashions department.

In addition, Fortnum and Mason were so inspired by the collections that they are now in discussions with their PR company, Neville McCarthy, to discuss a new style concept for a fashion show Pre Easter 2003. So watch this space for more details.

The LFF would like to congratulate the designers on their presentations and sincerely thank Fortnum and Mason for providing the opportunity to create new business with designers that really may be tomorrow's fashion guru's!



FashionCapital is the one-stop shop for the London clothing and textiles industry and after months of gathering information and perfecting the site the full launch of FashionCapital is almost upon us.

Why we all need . . .

The FashionCapital



At the Profile fashion show on 20th February 2003 the FashionCapital site will be officially launched in an internet café style promotion at the Conrad Hotel at Chelsea Harbour. A dedicated team will be on hand to guide you every step of the way to find the answers to your questions and help you register on line!

FashionCapital is a Portal site...there seems to be a host of confusion over this word "portal" but all it means is that the electronic web based site is a holding umbrella for a wide cross section of information regarding YOUR industry. Imagine walking through the doors of Blue Water shopping Centre and finding all the different shops you need to find. In this case the key that unlocks the doors to all your information needs is FashionCapital! FashionCapital is your gateway to finding out questions such as:

"Where can I get new sales leads from?"

"I need help with my cash flow.....now!"

"My cutters rang in sick - where can I get a replacement?"

"I've been short delivered on my buttons. Where can I get some more?"

"How can I break into the Scandinavian market for quality ladieswear?"

"What's this new stakeholder pension law that affects all companies?"

"Where do I get JMB 90 buttons from?"

"What is the Minimum Wage?"

During this information gathering exercise the LFF networked with Electronic Market Squares and their London Fashion Online showrooms. The teams quickly realised that it was important to work together to offer a

total on-line facility for all areas of the clothing and fashion industry.

Marta Melvin, Managing Director of Electronic Marketsquares, said: "We have been delivering e-business services very effectively to small creative businesses for the past 3 years and have built up a strong reputation for the

There is a very exciting time ahead for everyone in clothing, textiles and fashion!

provision of specialist, practical and timely support that fits well with the general needs of small fashion businesses with limited resources.

"Our experience of delivering an Online Showroom service to fashion designers and manufacturers in London through londonfashiononline.co.uk will be invaluable as FashionCapital ramps up its provision of exciting e-commerce and e-business solutions for the fashion industry in the New Year."

The Online Showroom service will be branded London Fashion Online @ FashionCapital and will offer businesses a package of subsidised online marketing support, training and consultancy

Partnering with Electronic Marketsquares is part of FashionCapital's broader strategy to offer an extensive range of on-line business services and facilities to retailers, manufacturers, designers and wholesalers based in London.

FashionCapital already has an agreement with the College of North East London for the provision of an Online Learning Zone.

The partnership with Electronic Marketsquares will mean that e-business services can be included in the comprehensive package of support being delivered to the fashion sector from February 2003.

David Jones, Director and Chair of London Fashion Forum further added "The industry has waited a long time for a single one-stop-shop that can be accessed by all in the clothing and textile industry. The LFF is delighted to be given the lead on this project by the London Development Agency and we have worked extensively with all our partners, particularly BL4L via Cutting Edge and CoNEL, to achieve the ultimate in fashion information services.

"The launch of FashionCapital in February at the Profile event is only the start of bigger and better things to come from the Fashion Capital site. Merging with Electronic Market Squares, after the LFF identified the duplication between both projects, was a logical step forward to ensure that there is no confusion in the market place.

"Marta and Rob have done a tremendous job with Fashion On Line and now it's time to integrate and work together for the benefit of the industry. There is a very exciting time ahead for everyone in clothing, textiles and fashion!"

To register and to obtain your free listing on the portal site please contact: Anne Bennett, Manager of Communities on 0117 915 9606.



Fledgling fashion designers struggling for their "big break" in an increasingly competitive market now have an ally in an unlikely location - the village of Hayes, in Kent - under a unique partnership between the London Fashion Forum and a local businessman.

LFF Features Writer LAURA KENDALL reports.

New Opportunities for Designers at Zif

HAYES businessman Sayeed Hussein is on the verge of realising a dream he has nurtured for more than a decade. Mr Hussein has signed a lease on the shop beneath the London Fashion Forum's head office in the Kent village - and he is set to open an eclectic boutique which will showcase the work of emerging fashion designers.

"I've always had an interest in fashion. I've been trying to start up my own business since 1992 but at the time I was at university and it was really difficult financially as well as time-wise," he says. "I've recently moved to Hayes and it was just by chance that this shop was available. I'm in a position to start up my own business so I thought well, why not?"



say, 'Have you got this designer?' The long term plan will be that we have a catalogue featuring our designers (and) from time to time hold fashion shows." The partnership between Mr Hussein and the LFF is key to the shop's success. He says, "The LFF will be my way of finding new designers. (The shop) will be beneficial for all the parties - the LFF will benefit by having publicity through the shop and the designers will benefit by exhibiting their designs."

Sayeed, 37, has been working closely with the LFF, particularly project manager Jenny Holloway, to identify "up and coming" designers and labels which could benefit from being stocked at the new shop.

He believes hand picking a varied range of styles and garments will give the shop individual flair - something of a rare commodity in a market "over run by the famous brands".

"Even brands like Chanel and Christian Dior have expanded into the market like everyone else and... lost that individuality," Sayeed says. "For young designers it's very, very difficult to break into the market."

"You just have to look at the (fashion) colleges. People come out with diplomas and degrees and unless they're very exceptional they're not going to be picked up by these brands. Very few of them get a chance."

Mr Hussein says that he hopes his boutique will serve as a springboard to a long-lasting career in the fashion industry for his designers. "I am hoping we may be able to give them a permanent career in the industry. People will become familiar with their names and go into other shops and

Stocking the next generation of London's fashion talent is not the only way in which the shop, named Zif, will differ from other boutiques. The shop will also employ an in-house designer to create and customise one-off garments or entire outfits for customers.

"It may not be the same designer, it could be a different designer coming in every month. We'll be trying to cater for the customers' needs. If they want something unusual our in-house designer will be able to design what they're looking for," Sayeed says.

The boutique will also offer accessories so customers can purchase an entire outfit in the shop. And the shop will eventually stock Sayeed's own fashion line, an innovative hybrid of contemporary styling and elements of the traditional costumes of his native Pakistan.

He says, "My designs have that elegance (of traditional costumes) but cater for the modern customer. It's new and unique."

Zif is located at 28 Station Approach, Hayes, Kent and opened at the end of November 2002. On the day of its launch Geoffrey Oak, a new design talent, sold two of his couture suits. "What a wonderful start" said Geoffrey, "This just shows how discerning today's shopper is. They want style and quality at affordable prices."

Please call Sayeed Hussein direct on 020 8462 5300 if you are interested in show casing your collection at Zif.

Case Study - KONADU



With its use of vivid colours and sumptuous fabrics, the Konadu label is the product of Yvonne Ntiamoah's diverse background and varied fashion credentials.

Konadu is one of a handful of fledgling London fashion labels to be sold at Zif, Sayeed Hussein's new boutique in Hayes.

Born in Kumasi, Ghana, in 1974, Yvonne moved to England in 1983 and graduated from the Surrey Institute of Art and Design in Epsom in 1997.

While studying, Yvonne worked for acclaimed label Red or Dead, who went on to sponsor her final year collection.

She also worked for fashion luminary Vivienne Westwood before launching her own label, Konadu, in 1999, with financial support from the Princes Trust.

Konadu began as a bespoke and couture business, with commissions ranging from costume design to techno-logically advanced garments.

In 2001, Yvonne was approached by designer Tanya Ling to pattern and produce garments for her label, Tanya Ling London.

Now in its third season, Konadu is fast earning a reputation as an innovative and directional label.

Her current autumn/winter collection has been inspired by the vibrant colours of stained glass and intricate patterns and texture of church architecture.

Key fabrics include denim, Scottish cashmere herringbone and delicate lace.

"These fabrics are tailored together to create hourglass-shaped jackets, trousers, skirts and dresses," she says. "(My) garments are inspired by the fabrics of my native Ghana and the tailored shaping of my English upbringing."



On 21st November 2002 London Fashion Forum and CIPs, the commercial arm of Newham College of Further Education, held a night to remember . . .



ASIAN DREAMS opened at 2.00pm at the brightly orange and pink coloured Fashion and Textiles Museum of Zandra Rhodes. By 10.00pm there was still a strong contingent of people networking with the stall holders and enjoying Asian Dreams cocktails and Cobra beer!

The event all started over a cup of coffee with the LFF and David Reeson! The LFF were so impressed with the Green Street Partnership fashion show in May that the wheels had to be set in motion for something bigger and better... and hence Asian Dreams was born!

The LFF had organised over 365 attendees to the event, as well as organising sponsorship from Cobra Beer and JOFIT (Joint Fashion Industry Team).

The event certainly captivated the imagination of the attendees, a fusion

of colour and delight bringing Asian culture to the very forefront of fashion and this had encouraged Zee TV to be present which was also organised by the LFF.

The highlight of the event was the excellently presented and choreographed fashion show.

"Opps" had organised the fashion show under the careful direction of David Reeson, Artistic Director for the event. Absolute credit to Nasseba.... who had carefully captured the spirit of the event with a mix of male and female models and tantalising music. The fashion show was held twice and received an excellent reaction both times.

A special mention must also go to Zandra Rhodes herself who was an absolute delight. The genuine warmth with every speech she made at the event and her love of colours, themes,

fabric and fashion clearly shone through. It is hardly surprising that Zandra has remained at the forefront of fashion.

Speakers on the evening included MP Stephen Timms (Minister for small business and competitiveness), Atma Singh (Mayors Advisor on Asian Affairs), Martin Tollhurst (Principle for Newham College of FE.) and David Jones (Director and Chair of LFF).

A special mention must also go to Des Morgan, graphic designer, who was the designer of the Asian Dreams logo and not forgetting Bobby Spall who works on the administration side for CIPs.

Everyone's involvement including Teri Sawyer in the Asian Dreams cultural event was appreciated and recognised by the success of the event itself.

Key Speakers at Asian Dreams



Zandra Rhodes



Stephen Timms MP



Atma Singh



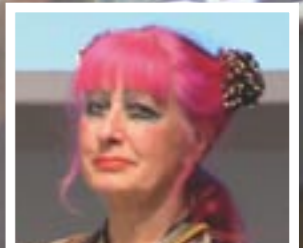
Martin Tollhurst



David Jones

Catwalk Show Photo Album

The Asian Dreams trade exhibition and catwalk show was held on 21st November at the Zandra Rhodes Textiles and Fashion Museum in Southwark. Our intrepid photographer, Phil Duscovitch-Davis snapped the event and we present a selection of his pictures here.



Zandra Rhodes



Finale



Redd London



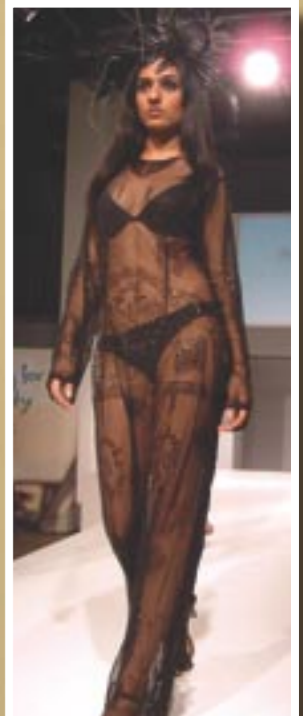
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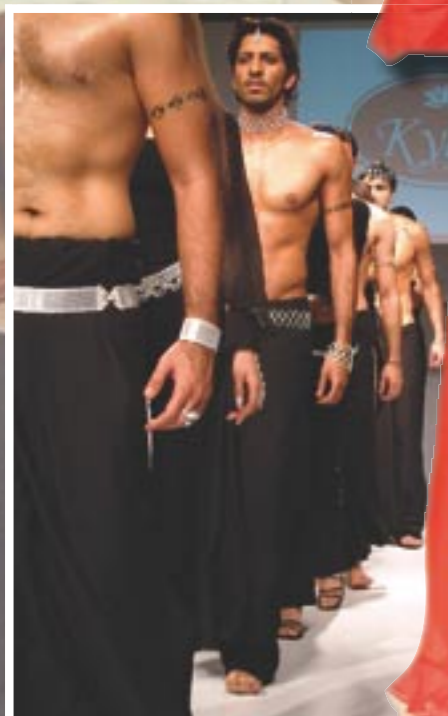
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R.C.K.C.



Nigina



Kyles Collection



Khubsoorat



Creations



Press Call

Working successfully with your manufacturer

You may be a designer with your first collection, or an inspired retailer who wants to make the leap into designing your own brand for your outlets. Whatever sector you are from, it is important to have an appreciation of the internal workings of a manufacturing unit so you can both work together successfully.

First of all, you will need an understanding of what types of production units are available:-

M&T

This is Make and Trim.

You, as the units customer, need to supply fabric already cut into sizes and ratios to the unit along with size specification charts, pre-production notes, a sealed sample i.e. a sample that is approved by both you and your unit as the standard for production.

At this stage we are assuming that all cost price negotiations and order confirmation (including delivery dates) are confirmed.

In addition to supplying the cut fabric ready for production you will also need to supply all trims such as buttons, shoulder pads, hangers, garment outer bags, button bags (for spare buttons), zips and labels.

With regards to labels there are various sets including centre back labels normally for branding, care labels for washing etc and size labels. In addition you may need to have price ticketing labels too.

Normally when working with M&T you will provide cut pieces that already have interlining attached e.g. the centre front of a blouse where button holes will be placed.

As a result of all this proprietary work before production commences it normally means that you have the cheapest on cost for production as you have provided the "cutting" of the order. It also means that you have total control of the order quantity.

The M&T unit will provide reject samples and production and hence you are controlling "cabbage". Cabbage is the over-makes a unit may derive when commencing a CMT operation. When working on a M&T basis if you supply 50 cut pieces then you will expect to see 50 cut pieces made up ready for final inspection.

CMT

This is where the unit will Cut, Make and Trim the garment ready for final delivery.

Here you supply fabric with a graded nest of patterns leaving the emphasis on the unit to do a lay plan for cutting. In this scenario you need to agree the fabric costing of the garment i.e. how much fabric does the garment take over all sizes and ratios.

There appears to be some confusion about sizes and ratios. Imagine that your order is spread over sizes 10, 12, 14, 16, 18 and the ratio is 1:2:3:2:1.

This means that the order is for 1 size 10, 2 size 12s, 3 size 14s, 2 size 16s and 1 size 18. This makes a total of 9 garments in one ratio pack.

If you have sold this garment to 10 different outlets in ratio packs then your total order is for 10 outlets x by a 9 garment ratio pack = 90 garments in total

It is quite normal to allow for slippage. This is to account for unknowns such as damages in cloth, rejects in the manufacturing process etc.

In large orders for multiple retailers, where quantities may be 5,000 units, it is common to include 5% slippage. However, for your order you may wish to consider an extra ratio pack to ensure that you can make a full delivery to your customer.

Manufacturers

Normally a manufacturer includes the design and selling process and is more likely to supply collections direct to wholesalers and retailers.

However, sometimes manufacturers will take on CMT work and also work along side retailers and designers to optimise in house production capacity.



Once you have identified your production type the production process is basically the same as outlined below:-

1) Pre-production process.

It is really important to have good close working relationships with your units and there has to be an element of trust between both parties. It is actually in the units interests to make the production to the quality standard that has been mutually agreed by both parties and by the right delivery date.

To ensure that there are no hitches **have a face to face meeting**. Take the time to discuss your quality standards and levels together and document the notes. Ideally both parties should then sign a document so there is no misunderstanding.

Discuss the garment inside and out.

What thread do you want to use; *polyfill*? How many stitches per inch...normally 11 stitches per inch gives a good quality finish.

What interlining do you want to use? Is it correct for the weight of cloth? Do you want to self cover the shoulder pads in the same material of the garment?

What are the buttons spacing (measured mid-way between the button hole to the following middle of the buttonhole).

What hem finish do you want, double turned, pin hemmed, superlocked?

How do you want your garment finished? Hanging, flat packed?

What labels do you require inside and out of your garments and exactly where do they go? How are the labels to be attached... .swift tagged?

Do you want your production in ratio packs single sized.

Is each garment then to have a single garment bag over each garment, with a garment outer bag containing a pack of 9 garments inside?

Do not be afraid to ask for advice...it is a steep learning curve and actually the manufacturing unit is generally an expert on cloth properties and getting the best out of the fabric for the garment. What looks fantastic in a sketch and sample may not translate into bulk production and this is where the units advice is invaluable.

The object is simple "GET IT RIGHT FIRST TIME". The unit needs and wants dockets that are as hassle free as possible and hence you have to eliminate the risk of getting things wrong.

2) Size Chart

This is where you confirm measurements for the garment on the size range you require.

Normally there will be critical measurements i.e. on trousers the top hip and lower hip, front and back rise and there will also be non critical measurements.

All measurements normally have a + or - tolerance. The tolerance is the variation plus or minus you are prepared to accept on the specified size in bulk production.

You have to be realistic with your order. Whilst the dockets should be cut correctly to the graded nest of patterns during the manufacturing process it is easy to lose a few millimetres e.g. when attaching the leg to the rise and then finishing the hems.

3) Sealed Sample

This is so important. Once you have discussed all the production requirements you require the unit then needs to make a sample that becomes an agreed quality level for the rest of the production and hence the expression "Sealed".

This sample which can be called red seal or green seal for "go" is the basis of ensuring both you and the unit are working as one. All the points, discussions and issues that were raised at the pre-production meeting will be reflected into this one sample.

This is the time that any problems that may occur in production can be identified and sorted out. It may be that you have to reject the first sealed sample...it's not nice to do, I know!

The unit may be pressuring you to go ahead with the docket because the machinists need to be kept busy but this is where major problems will lie.

Do not rush into production but likewise, make the decisions on time, so you are not messing the production schedule of the unit around. You do not want to get a reputation for being indecisive and hence unprofessional!

When the sealed sample is ready for inspection by you make sure you act promptly and visit the factory ASAP. Look back on your pre-production notes and go through the garment thoroughly. Measure the garment and mark on your size chart the actual finished measurement and then compare to the actual measurement specified on the chart and the tolerance agreed.

Once you have individually gone through the garment discuss your findings with the unit. Go through the points and reach a conclusion together that is workable.

You may find that the bulk fabric is finished differently compared to the sample and now the garment does not hang right. This is not the fault of the unit and likewise, not your fault either!

continued over page...

Working successfully with your manufacturer

....continued from page 15

Issues like this need to be resolved amicably and you both need to understand the dynamics of each others markets.

You will be under pressure to deliver the right garment on time. The unit will be under pressure to start production to keep the machinists in work and ensure forthcoming planned production is not pushed back.

However, there is no point in delivering faulty garments to your end customer. If you are concerned that the sample is not 100% right then show it to your customer to make sure they will approve the bulk order. If your client does approve this modified sample then confirm it back **in writing** to your buyer so you cover yourself and again there is no confusion.

What ever happens do not go into production on a wing and a prayer hoping that it will be ok. If the bulk order is cancelled by your buyer then you will have stock that you can not sell immediately and this could give you serious cash flow problems.

Remember once you accept the sealed sample and the production is made to that approved sample then you have to pay the manufacturing unit for that order irrespective of if your buyer approves or rejects the bulk. The contract is between you and the stitching unit.

4) First off production/black seal

Once you have seen the bulk production which may be first off production or top of the lay production then it is common place to seal this garment too. This can be a black or gold seal which specifies that ALL of the bulk must correspond to this sample.

It can happen that there have been modifications in the bulk production compared to the original red or green sample and you are happy to approve these slight amendments as they do not detract from the garment in anyway what so ever.

Alternatively, the bulk production may be different for a whole host of reasons. Do not overreact and keep calm. Every problem has a solution and you need to find a conclusion that both of you can work to.

Other points to consider are:-

Remember when you have sealed garments attach all appropriate paper work such as pre-production notes, size charts and attach a seal that is signed and dated by you. Ideally get the unit to also sign the seal too. These seals can be purchased from retailers such as Morplan in Great Titchfield Street W1.

Always have your own set of notes with you when you go for a meeting and try and keep a log of conversations that have occurred via the phone.

When I was a selector at Marks and Spencer we used a Style File system. Each garment had its own style file which documented all components and sources of the garment. It was like a history of the garment from initial conversation re concept all the way through to delivery and also how well the item sold.

Ensure the decision maker both within your company and the unit is clearly identified. Do not confuse the unit by having more than one person making decisions. This is how mistakes can happen.

It is always a good idea to have an additional week or two added in to the lead time to ensure your production arrives on time for your buyer. With so many components involved in the manufacturing process it is common place that something will be late or arrive incorrectly to the order. By building in additional two weeks lead time it means that you will not be under pressure on delivery.

The down side to this of course is that you normally have to pay on delivery/completion for the finished stock and where do you store

your order before delivery? This is where good working relationships are needed. Hopefully the unit will kindly hold the stock until delivery is made.

Manufacturing your order is a nerve racking process and when you first go into a unit it is easy to feel naive and in awe.

Sometimes the units can be very direct and abrupt, but then so can the buyer, and you are in the middle trying to facilitate both parties to ensure your order is delivered correctly. This is just business and business rules apply.

Be professional; communicate effectively, be on time for appointments, be considerate, don't exaggerate, deliver your side of the bargain... if you say that the buttons will be arriving on Monday then they are late TELL the unit immediately... components can often be delayed, it is a hazard of the business, so keep the unit informed.

Likewise, keep your buyer informed too. One piece of real heart-felt advice is... when you have a difficult conversation to make e.g. explaining that production will be late to the buyer get it over and done with. Do not brood on it all day... it just makes it worse and you can't really concentrate on anything properly. Bite the bullet and get on with it!

Finally, enjoy it. Enjoy the learning process and work together. What can be more rewarding for both the designer/retailer and the unit than a repeat order and increasing orders season on season!

If you require any further advice please contact Jenny Holloway at London Fashion Forum on 020 8462 1475, or by email - jennyh@londonfashionforum.com.

Since the sweat shop report in the Evening Standard there has been a furore of activity regarding the unethical trading standards of CMT units and manufacturers within London....

The Case for Manufacturers



I am writing this article as Jennifer Holloway, Industry Advisor - not as LFF Project Manager. Having worked as a retail buyer for 10 years and then as owner of a joint husband and wife team designing and manufacturing ladieswear for a further 10 years, supplying accounts such as John Lewis, Alders, Long Tall Sally etc., I just want to explain how I feel following the furore from the Evening Standard's article...

TOTALLY EXASPERATED!

When I left as Senior Buyer for Principles to work as a supplier I foolishly thought that I was in for an easy time! What could be easier... making garments for high street retailers. I had ten years experience understanding the buying process, the fashion classics that continue to sell each season etc. I really thought that it was only a matter of time before I would hit the big time. How wrong I was!

The learning curve is steep on production. Just look at the components of any garment... fabric, buttons, interlining, shoulder pads, hangers, ticketing, zips, plastic bags, thread... it's endless and then of course there is the fit and pattern itself. That process of approval certainly is ENDLESS! Each item has to be sourced and ordered. Everything has to be delivered on time and invariably is late... especially cloth.

When the cloth has arrived there are bound to be dramas such as colour continuity in rolls, off grain fabric, critical fabric flaws, contamination... all these take time to review and time to approve the right course of action to be taken by the supplier and unit with the retail organisation. During all this time

the clock is ticking... delivery is just around the corner and there is more emphasis on Fast Trak production now than ever before... lead times are reduced to the bare minimum.

Eventually everything is set... fabric has been batched by colour, all trims are ready, tickets arrived from the supplier, red seal approved by the retailer... okay let's go. Then you realise there's hardly any time left to produce the order... what do you do?

If you refuse to continue with the order there will be one big black mark against you... How can you? You have paid for the cloth and the trimmings. There's only one thing for it... you have to rely on the CMT unit to help you. AND THEY ALWAYS DO GIVE THAT LITTLE BIT EXTRA. Unless you arrive at a unit, sometimes at 11.00 p.m. at night, to ensure that the delivery is on time you do not understand how hard these units actually work.

The units I have worked with do give all they can. They actually **care** that the garment is made on time and correctly... generally no short cuts are taken once the lay of the pattern and costing is agreed. Both Tim (my long suffering husband) and I have worked through the night on various occasions and so has the unit. I am actually tired of hearing how awful our manufacturing base is in London... it is simply just not true.

The CMT's are the bottom of the supply chain... but they are the experts on production. There is nothing that the good units do not know about cloth, production, quality and I am not prepared to keep hearing how unreliable they are and how they bend the law. It's about time the manufacturers had a voice which was heard.

They work so hard and it is the occasional few that bend statutory rules certainly not the majority. Statutory rules are there to be adhered to for the good of the economy and some system of control and monitoring needs to be put in place in accordance with the retailers but PLEASE let's keep adverse opinions and selected research in check.

We have an excellent manufacturing base in London that NEEDS HELP AND SUPPORT not the constant knocking it is currently receiving. We have a manufacturing base on our doorstep that could supply fast track production within 2, 3 and 4 week lead times but it needs help to get there. There needs to be interaction and integration with retailers who are also under immense pressure to achieve margins and sales and a strong coherent supply base.

I have worked with the team at Arcadia on many occasions and they are thoroughly professional, they have a genuine understanding of the UK base and they do care about their manufacturing sector. They have a Code of Conduct which assesses all their suppliers and units to ensure that all statutory regulations are adhered to. The problem is in the actual enforcement of the Code of Conduct.

This problem, however should be managed in a professional way, with goodwill on all sides, to ensure that the opportunity to further develop London's manufacturing base is not lost.

Let's stop the digging around for dirt on manufacturers and let's start being proactive and give these units the help they need and deserve.



BONUS INSERT!

Enclosed with this issue is a double-sided insert to accompany this feature showing examples of typical Docket and Style File Progress Sheets.



Manufacturing In London

Things are Looking Up

LFF Features Writer LAURA KENDALL reports...

LONDON's clothing and textiles industry was rocked in November when the Evening Standard newspaper published a scathing report which claimed East London fashion manufacturers were operating "sweatshops" - employing illegal workers in unsafe factories for less than the minimum hourly wage.

But it's not all doom and gloom: despite a sector in decline, the majority of London's cut, make and trim firms are committed to doing the right thing by their staff.

ON the face of it, the situation appears grim for London's CMT firms. Costs are rising, production capacity is falling and competition from overseas manufacturers is cut-throat.

A recent study by Business Link for London in the North London area - which has the highest density of fashion businesses in the capital - found the majority of operators are desperate for help in key areas such as financial planning and business operations, as well as guidance on manufacturing options.

"There is global competition for London-based CMT businesses as they are having to compete with larger companies in Asia and other countries where costs may be lower and production capacity higher," says Frank de Caires, director of the Ethical Trade Consultancy.

"In contrast, costs in London are rising with pressure on space. The London CMTs also probably do not have a high production capacity and therefore with low volumes do not have much negotiating leverage with buyers."

Operators who elect to fight on in the Capital face an uphill battle against this background of a struggling industry - and a handful attempt to stay afloat at the expense of safe conditions and fair pay for their workers.

A report published in the Evening Standard newspaper in November highlighted the business practices of two such rogue operators in the East End, where workers were paid 40p less than the £4.20 minimum hourly wage to sew clothes for high street chains including Topshop.

The sensational report was based on a survey by the GMB union which identified 12 companies in E1 operating "outside of the law" on minimum wage and health and safety. The GMB did not find any evidence of employment of illegal labour.

The article generated a whirl of bad press for London's CMT firms, including those which operate legally despite increasingly difficult financial circumstances.

"It is a symptom of a very tight market that so many CMT employers seek to make savings on terms and conditions of their workers - and some are prepared to break the law," says GMB organiser Martin Smith.

"Many employers do what they see is their best in tight economic circumstances but see the chance of being caught and fined for employment law transgressions as just another business risk to take."

But efforts are being made to allow the voices of clothing workers to be heard.

The Minimum Wage Inspectorate has launched an inquiry into payment of workers in East End factories. The Ethical Trading Initiative, established in 1998, comprises non-government organisations, trade unions and corporations committed to fair practice.

The GMB's clothing and textile section, established in 1991, is in constant negotiation with the British Clothing Industry Association on issues such as holidays, wages, hours of work, overtime payments and even cancer screening.

The union is currently campaigning to ensure workers are allowed to join trade unions as the best way to achieve fair treatment at work, and for employers who break the law to be forced to improve.

"Being legal does not by itself constitute fair and equitable treatment of employees in our view, as no one can live a dignified life in London earning £4.20 per hour," Mr Smith says.

The Department of Trade and Industry (DTI) have also entered the fray with the publication of draft Flexible Working Regulations, which have been devised under the Employment Act 2002.

The regulations - which come into effect on April 6 - give eligible employees with children aged under 6 or disabled children aged under 18 the right to request flexible working arrangements.

An employer is not automatically obliged to accept the request but must seriously consider it, hold a meeting with the employee and, if applicable, put the reasons for refusal in writing.

Mr de Caires, who managed Oxfam's fair trade program in India for three years and has also worked in The Body Shop's ethical trade department, believes CMT operators now realise the benefits of ethical treatment of their staff.

"For CMTs it makes good business sense to trade ethically as this is one of the key requirements of many UK retailers - their key clients - (who) do not want to risk their brand reputation with media stories of 'sweatshops'," he says.

"However, CMTs need to have a long term vision and understanding to implement this requirement and they may be under much day to day production pressure to get the products produced to quality standards and on time."

Increased support is also available to assist employers in running their businesses ethically. Business Link for London has launched a Business Skills team, which comprises 15 advisers with backgrounds and experience in the sector to work with small businesses to develop their skills in business critical areas such as management structures and business planning.

The Business Skills team was brought together in response to Business Link for London's finding that thirty per cent of manufacturers and four out of 10 CMTs

From a manufacturers perspective:

"It is time for change!"



ONLY five years ago huge numbers from London's Turkish Community were working in the textile sector in the Capital. At the time the factories that were owned or run by Turkish residents numbered over 700.

Since 1999 the sector has declined and thousands from the community became redundant.

Some people believed that Customs and Excise helped to create this demise but Ibrahim Dogay from Tomak Designs does not agree. "We did it to ourselves and we are the only ones to blame!"

Ibrahim further explains that "the retailers used the competition between the manufacturers and the CMT units to keep undercutting each other. The retailers then moved the production off-shore to improve their margins so in the end no-one has won. Now it is time for change!"

Tomak Designs has been established for over three years and their accounts include Clements Riberio, Jasper Conran, Burberrys and they are approved by Debenhams and Arcadia. The High Street production is tight on margins but does provide some stability for forward planning.

However, in the past nine months Tomak Designs has been inundated with requests for sampling and small docketts from quality niche designers and Ibrahim has spotted an opportunity.

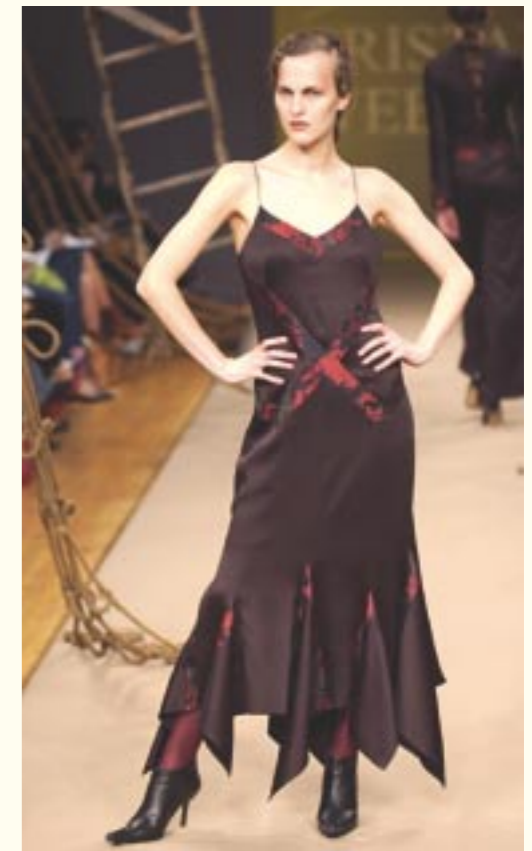
Following discussions with the LFF and Alistair Burroughs from Tristan Webber, which were facilitated by Janet Matthews from the DTI, a new plan of action has been devised to enable a totally new service for the design industry.

"NuNest Design Services is a subsidiary of Tomak Designs and is a real FIRST for the industry. NuNest will provide a sampling, cutting and grading service specialising in the highest possible quality levels.

"We are very excited about the prospect of working with designers such as Tristan Webber and the industry has waited a long LONG time for this service".

NuNest Design Services opened for business in January 2003 and is based at Unit 1, 3 Constable Crescent, London N15 4QZ.

For further details please contact Svitlana Bounstska on 020 8886 4841.



needed financial advice to better manage their businesses.

Much of the burden for improving pay and conditions for clothing workers also rests with retailers. A recent survey, by London College of Fashion students of more than 1,000 shoppers, found more than 80 per cent were interested in producing ethically-produced clothing, while 66 per cent said they would be willing to pay more for goods where they were sure the producer had been paid a fair price.

Some major retailers, including Monsoon and the Arcadia Group, have implemented strict ethical codes and compliance standards - but policing of these programs is often infrequent.

"There has been a trend over the last three years for retailers to get on board with setting up 'codes of conduct' which outline their ethical standards. However, it is one thing to have a code and another to implement and monitor it successfully with a variety of global suppliers," Mr de Caires says. "There's a long way to go (for retailers)."

Mr Smith believes retailers generally have very poor awareness of the way their contractors operate.

The GMB has campaigned against illegal labour practices by suppliers for major retailers such as Gap, Nike, Disney, Gucci, Bay Tracing Co and Primark in the past 12 months.

"Many retailers have no system of minimum standards compliance. The evidence is all there and is very sound. No system will work unless the will and resources are put in place," Mr Smith says. "It's hard to see how these retailers can claim to be concerned."

The CMT industry as a whole now appears to be making a slow recovery from recession, industry experts believe.

Mr Smith also says the sector has "stabilised" with the number of London firms neither growing nor shrinking. "We understand, from a number of employers, that the cost benefits of shifting operations overseas are not as clear as they were and the sector has the potential to grow in London again as it is close to the main market place."

John Danes, director of the London College of Fashion's Business Technology Support Centre (BTSC), says this possible growth can be assured with changes to the operating structures of CMT firms.

The BTSC was established in 1999 to support small to medium size enterprises in the clothing, footwear and textiles industry.

"I don't think it is all doom and gloom if CMT units and manufacturers are prepared to make changes to the way they operate," Mr Danes says. "If these businesses are prepared to adapt and change their production set-up they could work with a cluster of designers to produce small runs. There could also be repeat orders 'up for grabs', where the initial overseas suppliers are not able to meet the required delivery dates.

"CMT units should also consider working more as a manufacturer, supplying graded patterns, being involved in the pre-production process and possibly even purchasing the fabrics and trims."

A Stitch in Time

your questions answered



Questions like the ones below have helped the LFF to provide the article "Working Successfully with your Manufacturer". In particular, the emphasis is on prevention rather than cure. Inserts for Style File Progress Sheet, Docket and Size Chart have also been provided to support this issue.

Georgina Jarrett, Designer from EVOKE, P.O. Box 629 Wembley HA9 7YR, writes...

It is a bit late, but thank you very much for all your help during 'Necessary Accessory'. I had a great time exhibiting there and made many contacts including buyers and a PR agent who will be helping Evoke to promote our collections in the New Year.

I have a few questions relating to manufacturers. Until recently I have been producing all Evoke's products by hand with the help of a home worker. I am now searching for CMT manufacturers who are reasonably priced, have a high standard of quality, can meet deadlines and generally do what they say they can do.

My questions are:

1. When I meet a manufacturer for the first time, I ask them to produce a sample so I can see that they are capable of producing Evoke's products, before they make it in large quantities. I provide them with a pre-sample and instructions etc. as to how I wish the product to be made.

If they make a sample which is sub-standard are you still expected to pay for it? What is the usual procedure in these circumstances?

Answer
This is a common problem and the answer lies in planning before hand. You need to cover yourself before the sample is made and document the comments agreed.

However, if you have done all of this and the sample is still not right and is "not of merchantable quality" or "fit for purpose intended" in accordance with the Supply of Goods and Services Act then you are not liable for costs".

However, I can not stress enough the importance of reaching an amicable conclusion with the unit. Remember the unit has had to incur costs too.

2. My other concern is the copying of designs and confidentiality. A CMT company I approached a few months ago, offered to make a bag for me by a well known designer at a discounted price. Obviously I refused and I did not use their services, as I was worried that they may do the same thing to my own work.

In the fashion industry can the designer ask a manufacturer to sign a 'confidentiality agreement' to ensure their designs will not be passed on to other designers or companies? If so, would you have a template that I can use?

Answer
Yes, you can get the manufacturer to sign a confidentiality agreement, however enforcement can be difficult. The secret really is not to leave ANY samples with the unit after production has finished.

We will make enquiries regarding producing a template for a confidentiality agreement to include with the next issue.

3. You may have organised something like this already, but is there an event where designers can meet with 'tried and tested', reputable CMT companies and manufacturers who offer sampling and small production services to designers?

An event like this would help designers and manufacturers discuss openly what they expect from each other and this would be a good basis to draw up guidelines especially for designers who are considering using manufacturers for the first time.

Answer
Cutting Edge has a annual Manufacturers Showcase event held around 20th June each year at the London College of Fashion. This provides a forum where CMT units and manufacturers show their production capabilities. There were 32 units exhibiting at the last event. Contact Devrim Zarif on 020 7010 1234 for further details.

Also, Industry Forum runs a similar type of event networking designers with manufacturers. For Further details please contact Amy Roberts on 020 7636 6677.

We have received a number of letters and emails along the following lines.....

Thank you very much for adding me to the mailing list for the LFF newsletter and sending me a copy of the last issue. I found the content relevant, useful and extremely well presented and I'm looking forward to receiving future editions.

I have a question.... The last issue referred to some previously published articles which sound like they would be handy to have on file for future reference. Do you run a back issue service, or is there any other way of obtaining copies of older issues?

Answer
Unfortunately, budget constraints mean that we can only print a limited number of 'spare' copies over and above our known distribution (presently over 7,000) and most back issues are now long out of print.

However, the good news is that the recent launch of our brand new website www.londonfashionforum.com (see page 4 for more info) has allowed us to present ALL back-issues in electronic format for viewing and download.

During the course of 2003 we plan to re-visit some of the past newsletter feature articles and update them especially for the website. Many have to have information edited out due to space considerations in the newsletters, the website will give us the opportunity to re-instate the 'lost' information and present the definitive 'Directors cuts'.

Please keep your questions and comments coming. We are always glad to receive your feedback. Please write to Jenny Holloway at: London Fashion Forum, Fashion Forum House, 28 Station Approach, Hayes, Bromley, Kent BR2 9EP or alternatively by email to jennyh@londonfashionforum.com.



Your Views



Profile

In this installment of our ongoing series of profiles looking at the people on the LFF Committee we feature...

John London



John is an active member of many trade associations and is committed to support the initiative of the London Fashion Forum. He is a Textile Institute Member, a supporter of the Textile & Clothing

Strategy Group and Honorary Treasurer of the London Association of Clothing Designers and Executives.

After a long and successful career in the clothing industry, John London now runs his own company, The London Consultancy Ltd, which was established in October 1997. The London Consultancy offers support to leading UK retail High Street stores and their supplier's worldwide.

With his background in the industry, and his knowledge of clothing size and fit, John works with design teams to provide efficient product development, organising and training teams to work effectively for the increased profitability of their companies. He continues this activity to date, working with leading Global brands such as UNIQLO, Windsmoor, DAKS & Thomas Pink.

John recently ran the Business Technology Support Centre at the London College of Fashion. This is an initiative established by the London College of Fashion to support designers and manufacturers in the clothing and textiles industry based in the East End of London. John's many years in the clothing industry at all levels, in both retail and manufacturing, served to provide the broad spectrum of help, which this successful unit in support of local companies offered under his leadership.

He joined forces with the Industry Forum in February this year and has successfully managed many projects bringing his expertise to support the UK retail supply chain. One of his latest projects is to double the sales and supply of bridesmaids dresses produced by UK suppliers. His most recent project proposal is to work with the company who is launching the brand "Grenfell" back into quality retailers in the UK. This label has the Royal Warrant to Her Majesty the Queen.

John recently linked with the D.T.I. managed National Physical Laboratory to work with the scientists on the development of a totally new computer-linked tape measure to help with mass customisation and quality assurance data capture within the clothing industry.

He has now formed, with his partners, a company "Precise Measurements Ltd" to bring this innovative product to the marketplace. Their trading partners are many High Street names, Marks & Spencer, Arcadia, Levi's, Benneton, Dewhirst and Gerber Technology. They are all working with John's company to develop this tool successfully for our industry. The planned launch for the "iso-tape" will be January 2003 and it will be featured at the May, IMB Cologne Show next year.

You can contact John on his email john.london@precisemeasurements.com

Who, What, Where EventsDiary

LONDON
fashionforum

Issue 7: Due Out
Late March 2003

UK Apparel Exhibitions (trade buyers & Press only)

FEBRUARY 2003

9/11 LondonEdge (cult/alternative)
Commonwealth Institute & LondonCentral (streetwear/high fashion) Olympia 2, London. Tel: 020 8930 4786 Fax: 020 8537 0064 email: info@londonedge.com www.londonedge.com

14/17 Annexe, (Designer Fashion Accessories) Royal Horticultural Halls, London Annexe Tel: 01778 561769 Fax: 020 7243 0591 email: tiffanyarntson@onetel.net.uk

16/22 London Fashion Week (Designer womenswear & accessories) British Fashion Council Tel: 020 7636 7788 Fax: 020 7636 7515 www.londonfashionweek.co.uk

16/18 Clothing Country at BETA International, (Country/Ridingwear) NEC, Birmingham - BETA International Tel: 01937 582111 Fax: 01937 582778 www.beta-int.co.uk

16/18 Moda UK (Womenswear & accessories) & **Moda Menswear** (Menswear & accessories), NEC, Birmingham - ITE Moda Ltd Tel: 01484 846069 Fax: 01484 846232 www.moda-uk.co.uk

16/18 Premier Womenswear, (Branded womenswear) Olympia, London - EMAP Fashion Tel: 020 7520 1500 Fax: 020 7520 1542

16/18 Pure Womenswear, (Designer/branded womenswear) Olympia, London EMAP/ I&E Company Tel: 020 7520 1500 Fax: 020 7520 1541 www.purewomenswear.co.uk

20 PROFILE - see page 5

23/25 Harrogate Lingerie & Swimwear Exhibition Brintex Tel: 020 7973 6401 Fax: 020 7233 5054 www.lingerie-show.com

27/28 Textile Forum (fabrics), RIBA, 66 Portland Place, London W1 Laderman PR Tel: 020 7436 6616 Fax: 0207580 0555 email: info@ladermanpr.co.uk

MARCH

16/18 British Bridal Exhibition, Harrogate - Inside Communications Tel: 02476 230333 Fax: 02476 252241 www.insidecom.co.uk

NOTE: Dates sometimes change - Please check dates, venues and registration procedures before making travel plans

UK Fashion Exports - Overseas Shows and Events

FEB-APR 2003

Feb 2-4 CPD Woman.Man, Dusseldorf (Womenswear, Menswear and Intimate Apparel)
Feb 7 - 9 Spoko, Barcelona (Streetwear)
Feb 12-15 † Premiere Vision & Indigo, Paris (Fabrics)
Feb 14-17 Semana Internacional de la Moda, Madrid (Womenswear)
Feb 18-21 Magic, Las Vegas (Menswear & streetwear)
Feb 23-25 Fashion Coterie and Sole Commerce (Womens designer and shoe collections)
Feb 26-Mar 1 Moda Moscow (all sectors)
Feb 28-Mar 1 tbc Momi & White, Milan (Womenswear - designer)
Mar 2-4 Children's Club, New York (Childrenswear - designer)
Mar 12/13-16 Carrousel de la Mode, Paris - Workshop, Atmosphere, Paris sur Mode, Premiere Classe, Tranoi, Tranoi Shoes (Womens designer, accessories and shoes)
Mar 21-22 Intima Fashion Live, Miami (Intimate Apparel)
March 25-27 Designers & Agents, Tokyo (Womenswear designer & streetwear)
April 6-9 Motexha, Dubai (All sectors)

For up to date information on UK Fashion Exports trade fair and mission programme, visit: www.ukfashionexports.com

Shows underlined will definitely **not** attract grants
† Contact PB Marketing Tel 020 7221 3344 www.premierevision.com

Useful Contacts will return in issue #7

Diary information provided courtesy of UK Fashion Exports

Creative Skills Studio



LONDON
fashionforum register
OF APPAREL
AND TEXTILE
DESIGNERS

The Register of Apparel and Textile Designers, in partnership with the London Fashion Forum, are organising a new exhibition

The London Creative Skills Studio

to be held on **Tuesday 27th March 2003** at the Rootstein Hopkins Space, London College of Fashion.

The London Creative Skills Studio is an open day designed to put London-based individuals and companies offering creative skills in touch with clients seeking their services.

If you offer specialist services to the fashion industry, such as pattern cutting, grading, quality control, print, embroidery or crotchet design, sample making, illustration or colour prediction, this exhibition is designed for you to show your work to potential new clients and make valuable contacts.

Creative Skills Studio will be a niche exhibition with a maximum of 30 exhibitors. Each exhibitor will have their own display area including signage, a meeting area and a full description of their services in the event catalogue.

The London Fashion Forum have combined forces with the Register of Apparel and Textile Designers and UK Fashion Exports. The event will be publicised to the industry including fashion designers from the UK and overseas, manufacturers, CMT units, design agencies and the fashion press.

If you are interested in exhibiting or attending this event, please contact: Jennifer Holloway at the London Fashion Forum on 020 8462 1475 or email info@londonfashionforum.com - or Laurian Davies at the Register of Apparel and Textile Designers on 020 7636 5577 or info@ukfe.5portlandplace.org.uk Please supply information about your business and the type of creative skills you would like to promote at the Creative Skills Studio.