

RAVEN

FALL 2014 | No. 22





Allen E. Gant, Jr.
CEO AND CHAIRMAN

Dear Readers,

One of the most exciting aspects of the Sunbrella® brand is the way in which our partners continue to push our fibers and fabrics into creative new applications.

On the cover is a scene from the LongHouse Reserve on Long Island that has been decorated with Sunbrella fabrics throughout. The LongHouse Reserve is the 16-acre estate of acclaimed textiles designer Jack Lenor Larsen, who opens the property each year to visitors from spring through October. One of the most memorable features this year is a 32-foot tall sculpture made of Sunbrella fabrics.

Sheila Hicks, an internationally recognized textile artist, has also brought Sunbrella into creative interpretations this year through inspiring installations at the Whitney Museum in New York City; the Palais de Tokyo Museum of Modern Art in Paris, France; and Art Basel in Basel, Switzerland. And, Dransfield & Ross, an artisanal home décor company, recently launched “Sunbrella Performance Art,” a collection made with Sunbrella fabrics that includes Amish quilts, jewelry, decorative pillows and laminated plates and serving trays.

In this issue of the Raven, we continue to profile some of our most innovative customers, including Commercial Sewing, Inc. of Torrington, Conn. CSI has applied innovation to every aspect of its business of crafting covers for personal watercraft and boats. Also from the marine industry is the story of West Coast Canvas, a Lodi, Calif. marine fabricator that illustrates the value of reinvention in the face of ever-changing markets.

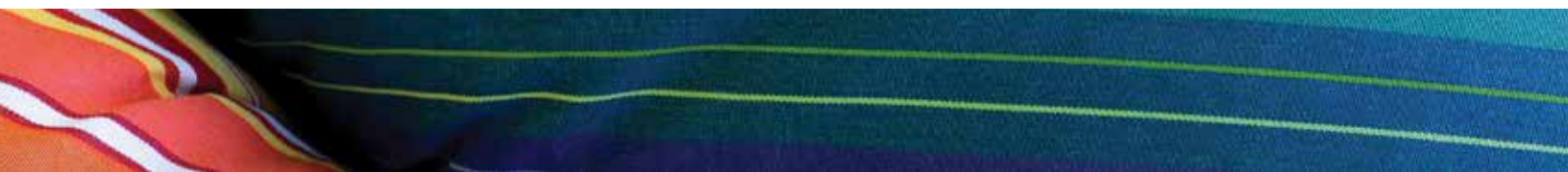
Another customer we are pleased to profile is Capitol Awning, which serves the metropolitan New York market. During its long history, Capitol Awning has provided awnings and other shade structures for the region’s most iconic locations. From an international perspective, we are including a profile of Toldos Pastor, a Spanish company that is a valued customer of Dickson Coating in France and serving markets as diverse as energy and transportation.

Long-term trade partnerships are essential to everyone, and there is no better example than Glen Raven and Sunbury Textile Mills. We recently celebrated our 20-year partnership of creating high-end Sunbrella fabrics for the nation’s leading decorative jobbers.

We hope you will enjoy insights related to innovation in two articles in this issue. The “Future of Shade” is a global competition that we sponsor to encourage creative thinking around new generations of shade structures, and we’re featuring a question-and-answer interview with Justin Ferrell, director of fellowships for the d.school at Stanford University and an expert on “design thinking.”

Our goal for the Raven magazine is to encourage innovative thinking by everyone. Let’s never stop discovering new opportunities to make the world a better place.

Allen E. Gant, Jr.





Sunbrella® fabrics were used to fabricate a 32-foot tall sculpture at the LongHouse Reserve as part of this year's public events at the iconic estate on Long Island.
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CHAIRS FROM TELESCOPE CASUAL FURNITURE FEATURING SUNBRELLA® FABRICS FROM THE ICON COLLECTION GRACE THE GROUNDS AT LONGHOUSE RESERVE ON LONG ISLAND, NEW YORK.





SUNBRELLA® FABRICS FEATURED AT LONGHOUSE RESERVE

This year's visitors to LongHouse Reserve, a 16-acre estate in East Hampton, N.Y., no doubt marveled at a giant chessboard by Yoko Ono, glass sculptures by Dale Chihuly and a giant "fly eye dome" by Buckminster Fuller. Also likely to have caught their eye was a 32-foot sculpture made of multi-colored Sunbrella® fabrics.

Mariyo Yagi, an internationally recognized social and environmental artist, designed a Sunbrella fabric sculpture as the NAWA (National Association of Women Artists) Axis for Peace project. Yagi has created sculptures at sites all over the world, and this year's LongHouse work represents the first time she has worked with the Textile Arts Center in Brooklyn to create a NAWA Axis for Peace sculpture in the U.S. More than 50 individuals gathered at LongHouse Reserve to serve as artists in twisting Sunbrella fabrics and assembling the sculpture, which is staged in a wide expanse of green within landscaped gardens and outdoor artwork.

LongHouse Reserve is the estate of Jack Lenor Larsen, an internationally recognized textiles designer, author and collector. During his long career, Larsen attracted a global following for his signature fabrics, which have won numerous awards and are included in museum exhibitions around the world. Each year he opens the Reserve to the public so that visitors can experience art in living spaces.

Sunbrella fabrics were featured throughout this year's public events at LongHouse in applications both artistic and practical.

From May through October, visitors touring the landscaped gardens had an opportunity not only to enjoy artistic and natural beauty, but also to learn about the latest in outdoor furnishings from around the world.

"The LongHouse Reserve was the ideal opportunity for people to experience Sunbrella fabrics not only as the outdoor performance offering they trust, but also as a design leader," said Sherri Donghia, who served as co-curator of this year's public events at LongHouse. "People who visited the Reserve came away with a better appreciation for the easy-care performance of Sunbrella, while also seeing how Sunbrella can enhance outdoor lifestyles in both expected and unexpected ways."

As co-curator for this year's events, Donghia was challenged to assemble leading outdoor furniture, fabrics and accessories to be integrated with artwork throughout the grounds. The theme for this year's public events was "exteriors: the explosion of outdoor furnishings."

"I reached out to the international design community to bring cutting edge product designs to the Reserve that are artisanal in nature," said Donghia, formerly design director for Donghia Fabrics and a design consultant for Sunbrella. "As the leader in the performance fabrics category, Sunbrella was the natural choice for the Reserve's focus this year on inspired outdoor living."



Visitors to the Reserve discovered Sunbrella fabrics in numerous applications, including flags, cushions and pillows throughout landscaped gardens and fabric covers for both a TUUCI parasol and for a retractable awning installed on Larsen’s home.

“This year’s Reserve inspired visitors to more creative outdoor living spaces,” said Greg Voorhis, Sunbrella design manager. “Beautifully landscaped gardens, iconic sculptures and the latest in outdoor fabrics and furniture from international designers allowed visitors to envision a whole new world of outdoor living.”

Larsen built LongHouse, his 13,000-square-foot personal residence, in 1992. His goal was to create a case study exemplifying a creative approach to contemporary life. Visitors to the estate experience art in living spaces and have a unique learning experience. Larsen is one of the world’s foremost collectors of traditional and contemporary art and crafts.



On the web at www.longhouse.org.

CSI EMPHASIZES INNOVATION FOR CUSTOMER BENEFIT

Visitors to the Torrington, Conn. manufacturing center of Commercial Sewing, Inc. (CSI) often compare it to an automotive plant. Just as cars are efficiently built using assembly lines, CSI has adopted a similar approach to the fabrication of covers and accessories for the country's leading manufacturers of snowmobiles, personal watercraft, boats and all-terrain vehicles. Throughout the 89,000-square-foot facility, ceiling-height material-handling systems move covers-in-process from one work station to another as employees stitch fabrics together and add components.

"Our mission statement says that we will use the latest technology to create our products," said Stephen Mazzarelli, vice president of operations for CSI and son of the founder, Sam Mazzarelli. "My father and I talked it over and agreed that we should be true to our mission statement and invest in this type of system because it's the right thing to do for our customers."



STEPHEN MAZZARELLI

The first overhead assembly line was installed in 1998, and three others have been added with the latest one added during 2013. Automated materials-handling systems are central to company's growth strategy, which has included the addition of large boat mooring covers to its product mix.

Innovation has been part of the culture at CSI throughout its history. From an early focus on snowmobile and motorcycle covers, the company expanded into covers for personal watercraft as this industry grew rapidly starting in the mid-1990s. In more recent years, CSI has continued to expand its product line to include biminis, mooring and transport covers for ski and wake boats, and enclosures for all-terrain vehicles. The company has branded its line of protective covers as Outer Armor®.

Overhead materials handling at CSI factory.

With each new market, the focus has been on how CSI can add value for its customers. For personal watercraft, CSI collaborated with Glen Raven Technical Fabrics in 1997 to develop a new solution-dyed polyester fabric, Sur Last®, which created a new level of durability and fade resistance. With its growth in the personal watercraft market, company founder Sam Mazzarelli invented the Vacu-Hold® system, a patented design that creates a vacuum seal between boats and covers when towed. Biminis created by CSI are unique designs that can be easily deployed by boat owners and which add a sleek, high-tech look for boats.

“We’re not a ‘me-too’ company,” said Greg Perosino, president of CSI. “When one of our customers incorporates one of our covers or biminis, we become part of their brand. It’s not just the product that we offer, but a complete system that includes new product design and development and support for boat dealers.”

A tightly integrated, highly efficient organization focused on quality has been essential for CSI because of its focus on serving original equipment manufacturers. Every product must not only meet exacting quality standards, but must be designed, produced and shipped reliably within ever tighter delivery dates. It was this focus on the OE market and recognition of the need for continual improvement that led CSI to adopt lean manufacturing principles starting in 2002.

“We went from a current state to a future state,” Perosino said. “We re-engineered the entire business from the way we accept customer orders through manufacturing to delivery. We gained an eight-percent increase in productive capacity without adding any equipment or people, and we’re achieving on-time deliveries of

98.77 percent.” The implementation process surrounding lean manufacturing also led to the adoption of a new enterprise software system starting in 2003.

“We can monitor the status of every job at any time throughout the plant,” Mazzarelli said. “Inventory, raw-material management and new product development have improved along with our ability to sequence the production of items flowing through the assembly lines.”

The CSI focus on technology and innovation includes trade partners such as Glen Raven.

“Our relationship with Glen Raven is mutually beneficial,” Perosino said. “We brought Glen Raven into our lean manufacturing model, and we continue to plot a future together.”

Kirk Fitzsimmons, vice president for the outdoor market with Glen Raven Technical Fabrics adds, “CSI is always looking for better ways to do things, which fits well with our culture at Glen Raven.”

A commitment to innovation is often disruptive and requires investments that are not guaranteed. But CSI remains committed to continual change.

“The changes we’ve made over the years have been challenging, but they’ve also been rewarding,” Mazzarelli said. “We have a great group of people to work with, which makes it all worthwhile.”

On the web at www.commercialsewing.com.



“We brought Glen Raven into our lean manufacturing model, and we continue to plot a future together.”

GREG PEROSINO
President, CSI

“CSI is always looking for better ways to do things, which fits well with our culture at Glen Raven.”

KIRK FITZSIMMONS
Vice President, Outdoor Market,
Glen Raven Technical Fabrics



DESIGN THINKING FOCUSES ON END-USER NEEDS

JUSTIN FERRELL
*Director of Fellowships,
d.school at
Stanford University*



Justin Ferrell is director of fellowships at the d.school at Stanford University, an innovation hub for students and faculty in engineering, medicine, business, law, the humanities, sciences and education. The d.school teaches an approach to innovation that emphasizes connecting with potential end users in empathetic ways, resulting in new products and services that faithfully and creatively address specific needs.

A career journalist specializing in organizational behavior and change, Ferrell served for seven years at The Washington Post where he was director of digital, mobile and new product design. He brought mobile designers and programmers into The Post newsroom and enabled teams of reporters, editors, designers and developers to create groundbreaking work. Ferrell has spoken on creative culture in many venues, ranging from the SXSW Interactive festival in Austin to Education City in Doha, Qatar. He is an alum of the John S. Knight journalism fellowship at Stanford.

Ferrell visited Glen Raven's Concept Gallery this past spring and in the following interview shares his thoughts on how design thinking can make innovation more successful.

WHAT ARE DESIGN THINKING AND HUMAN-CENTERED DESIGN?

When you create a new product or service and work only from within your own organization, there's a strong possibility that your new creation will not be what the end user wanted. It's not what they'll find useful.

In design thinking and human-centered design, you begin by focusing on a problem or an opportunity that you've uncovered by talking with the people you're designing for. Design thinking requires that you get outside of your comfort zone, outside of your own organization. You go to where the people are that you are creating for, and you really uncover their needs before you even start coming up with an actual product or service.





the definition of disruptive innovation. How do you say to people, I don't know where we're going, but I have a way for us to get there? That is the kind of leadership we're trying to create today. It really starts with your own creative confidence – your belief in your own creative ability – that even though you don't know where we're going, you will come up with a solution. We'll find our way.

The best thing that leaders can do is not only evangelize design thinking but make sure that the people who are hands-on practitioners are really encouraged to work in this way. How do you create a culture that encourages risk taking and how do you enable the environment for people to work across departments? How do you create moments of serendipity, how do you make that even more intentional? How do you create a third space where people can come together, try things together and receive rewards for experimentation?

WHAT IS THE ROLE OF CREATIVE CONFIDENCE IN DESIGN THINKING?

We believe that everyone has the creative abilities needed for design thinking. We are natural empathizers. We like to engage with people face-to-face. We are natural “prototypers,” going back to stone-carved tools. There is something about us as humans that makes us want to work in this way, but there are routines and habits that we form as societal norms that get in the way. We are trying to unlock that creative potential, to bring it back, to restore creative confidence in people.

WHY IS A MULTIDISCIPLINARY APPROACH IMPORTANT TO DESIGN THINKING?

If you hang out only with people all in the same field, you are more likely to come up with incremental ideas because the people in the same disciplines are predisposed to think in the same way. When you get experts together from different fields and teach them how to work together, you are much more likely to uncover ideas that you would not uncover on your own. You encourage everyone to focus their individual expertise on what you've discovered about the people they're designing for. It's all about how you can create things together that you could not create in your own silo groups.

WHAT ARE THE MAJOR COMPONENTS OF THE DESIGN-THINKING PROCESS?

We teach design thinking in a linear way but it doesn't have to be a linear process. It starts with empathy – really putting yourself into the shoes of the person you're designing for. After you develop a deep understanding of your end user, you then define the problem and identify the opportunity.

The next step is to ideate or brainstorm possible solutions and then choose one of these ideas to prototype. You create a prototype to get it into the hands of potential users for feedback. The last step is testing for additional feedback to see if your solution really works. It's only then that you know if you have something that will be successful in the real world.

HOW DOES DESIGN THINKING AFFECT THE ROLE OF LEADERSHIP?

In a traditional hierarchical model, leaders set up teams, create visions and then attempt to lead those teams toward a predetermined outcome in the most efficient way possible.

The world today is much more about fostering environments in which people can create unimagined outcomes, which is really

On the web at <http://dschool.stanford.edu/>

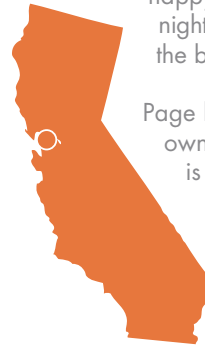




WEST COAST CANVAS PROVES VALUE OF REINVENTION

The ability of a business to reinvent itself with changing times is a strategic fundamental often championed but seldom achieved. An exception is West Coast Canvas of Lodi, Calif., which went into the recession as one type of business and re-emerged with a fresh new focus.

"With the recession, we hit a brick wall starting in 2008, and we thought the world was coming to an end," said Curt Page, owner of West Coast Canvas. "But, while I was attending a boat show at the Marin Yacht Club in July 2010, I saw people smiling and happy; these were large boat owners. Driving home that night I realized I had it totally wrong and we had to refocus the business on larger boats."



Page began to network with yacht clubs and large boat owners in the affluent San Francisco Bay area, which is connected to Lodi by the Sacramento-San Joaquin Delta in the northern portion of California's Central Valley. Work began to pick up, and he had found his opportunity for re-invention: West Coast Canvas would focus on boats of 40 feet and larger and become a go-to resource for major renovations for affluent yacht owners in the San Francisco Bay area.

"We had always worked on larger boats, but we began to really focus on this niche and how we could do more than just small projects such as replacing windows," he said. "I began to spend time with the key people and market our business in a personal way – commodores, port captains, yacht clubs. I got to know them and showed them what we can do, and the business grew. We also improved our website and ran targeted small space ads."

The ability to change and adapt has been part of the West Coast Canvas DNA from the company's founding. Page was 19 years old in 1981 when he began working with a canvas shop and was assigned to manage a satellite location. After only six months, the owner decided he no longer wanted the second location, and Page was offered an opportunity to buy out the business.

In the early days, West Coast Canvas focused on basic marine canvas work, including biminis and boat covers for small fishing boats and runabouts. Page added new services based on customers' needs – upholstery, cushions, carpet, wood trim and electrical. His strategy has been to hire craftspeople, cross-train his staff and encourage everyone to learn together.

"The word 'no' is not in my vocabulary," he said. "I've tried to identify my customers' needs and we've added services so we can now do a total refit for a boat owner. There's no need for them to go anywhere else. We can do it all here."



On the web at www.westcoastcanvas.com.



CURT PAGE
Owner, West Coast Canvas

As a comprehensive resource, West Coast Canvas is a leader in major yacht upfits, specializing in customizing, repairing and restoring larger boats both inside and out. Product offerings include biminis, covers, enclosures, on-deck cushions, interior upholstery, headliners, curtains, electronic gear, wood flooring and cabinetry.

Page remains hands-on in working with customers in design, planning and service while networking throughout the Bay area and with his industry partners. Among trusted advisors and supply chain partners are Eric Christensen, west coast marketing representative with Glen Raven Custom Fabrics, Brian Holian, western regional sales manager with Trivantage, and Mike Price, Trivantage account representative.

"Curt is successful because he's willing to shift gears so his business adapts to the ever changing economic conditions of Northern California," Holian said. "Curt has surrounded himself with key trusted employees who produce the highest quality of craftsmanship and deliver top notch customer service."

In addition to a leadership position in the marine market, West Coast Canvas also has a residential awning and upholstery service that represents about 10 percent of the business.

"My marine business is based on relationships, and we get a lot of repeat business from our boat customers," Page said. "These same boat owners are also customers for our fixed and retractable awnings, umbrellas and cushions for high-end casual furniture. I've always believed why go looking for new customers when you have existing customers that you can do more for."

While Page would never want to relive the challenges of the recession, he says his business is stronger today as a result.

"We came out of the recession more efficient and with a better focus," he said. "My outlook continues to be expansive with more training and hiring for the future."



WHERE ARE SHADE PRODUCTS HEADED NEXT?

Future of Shade

2014

Everyone is interested in the next big idea that will change the world as we know it, including Glen Raven and its many awning and shade products customers. To gain insights into where shade applications may be headed next, Glen Raven Custom Fabrics for the second year in a row sponsored the "Future of Shade," an international design competition promoted by Architizer, a leading information resource for architects.

"Over the past two years, the Future of Shade competition offered us a glimpse into the minds of architects and designers as they contemplate shade applications for the future," said Gina Wicker, design and creative director for Glen Raven Custom Fabrics. "We were encouraged by the number of entries this year from all around the world. It shows that shading is a topic of interest to the design community, which will help us drive innovation in the category."

The winner of this year's competition was Hong Kong-based architect Tony Leung and his Xafari Modular Rainwater Harvesting Pavilion. Leung conceived of inverted, retractable "un-brellas" made of Sunbrella® fabrics to catch rainwater and funnel it through pipes into buried storage bottles that can be drawn from using a lever pump.

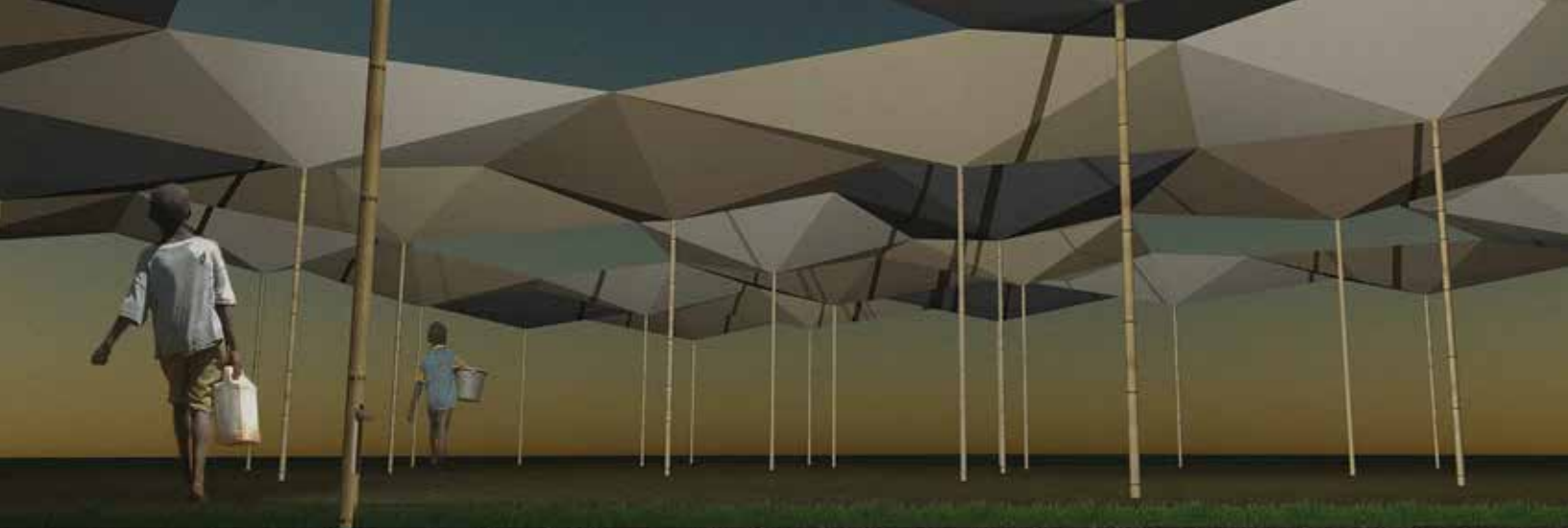
"Xafari masterfully created shade while simultaneously creating a water-harvesting device," said Architizer's Marc Kushner, who with fellow jury members Fred Bernstein, an architecture critic, and Scott Campbell, president of Rainier Industries, chose the winning designs. "It's inspiring to see an architect take one provocation, shade, and spin that into a holistic solution with so many ancillary benefits."

Leung, who graduated from the University of Hong Kong and earned a master's degree from University College in London, has been teaching architectural studio for 13 years while guiding renovation works, including seven integrated child- and youth-center projects.

"My starting point for the design was to find a benefit, in addition to shading and decoration," he said. "I remembered seeing people using plastic sheets collecting rainwater in wilderness areas and developing countries, and this project evolved from there. An umbrella-like structure was selected because it's a primary form of tensile structure: low-tech, lightweight, foldable, easy to assemble and transport."

In addition to Leung's winning entry, judges awarded honorable-mention recognition to two entries: Joao Araujo Sousa, architects in Portugal that created a structure of glass incorporating flags of Sunbrella fabrics, and Rojkind Arquitectos, an architectural firm in Mexico that conceptualized fabric structures for a hotel near Mexico City.





WINNING ENTRY

Xafari Modular Rainwater Harvesting Pavilion Tony Leung, Architect, Hong Kong

Xafari is a modular rainwater-harvesting pavilion. Rainwater is collected in retractable “un-brellas” and funneled through pipes to buried storage bottles, which can be drawn from by using a lever pump. Fabricated with Sunbrella fabrics, these ‘un-brellas’ offer UV protection, durability, waterproofing and ease of cleaning, and also provide temporary shelter for emergencies. Similar to an inverted umbrella, metal ribs and stretchers in these modules are retractable. Materials such as bamboo or rattan could also be used.



HONORABLE MENTION

Yanay Hotel Rojkind Arquitectos, Architects, Mexico

This holistic boutique hotel dedicated to introspection, meditation and self-knowledge is an hour south of Mexico City. The driving force behind this project was to highlight the connection between earth and sky and to capture the energy of the site. A series of sunken paths carved into the ground and lined in stone lead the way to the 19 rooms. The rooms are a playful reinterpretation of the traditional fabric tent, each composed of a stone base that contrasts with a light, irregularly shaped fabric structure that makes the main body of the guest room.

HONORABLE MENTION

Flagship Joao Araujo Sousa, Architects, Portugal

Inspired by ancient sailing ships, Flagship combines 240 flags made of Sunbrella marine fabrics inside a transparent glass structure. In addition to lighting and color effects, the spatial rhythm created by the flags and glass offers a strong perspective when viewed throughout the building. The flags enable a clear perspective of the surroundings at the bottom, with a vertical progression that provides protection from the elements. The lower strips allow sitting and lounging around the building’s facades.



On the web at www.sunbrella.com/futureofshade.





"For just about any major shade structure in the New York area, we probably had a hand in it at one time or another."

MICHAEL CATALANO

National Account and Franchise Specialist

CAPITOL AWNING COVERS THE BIG APPLE

As one of the oldest and largest awning fabrication companies in New York, you'll find the work of Capitol Awning Company accenting the city's most iconic venues, including Rockefeller Center, Grand Central Station, Citi Field, Yankee Stadium, U.S. Tennis Center, Sax Fifth Avenue and Tanger Outlet in Deer Park.

"For just about any major shade structure in the New York area, we probably had a hand in it at one time or another," said Michael Catalano, grandson of the company's founder, Fred Catalano, Sr.

The ability to learn new things is one of the reasons for Capitol Awning's growth and resilience since its founding nearly 70 years ago. It operates from a vertically integrated manufacturing center, office, warehouse and staging area totaling more than 21,000 square feet in Jamaica, Queens. The operation encompasses investments in digital imaging, computer-aided design and full-color graphics to support an extensive product offering that includes awnings and shade structures of all kinds, window graphics, custom-printed shade screens, custom umbrellas, retractable awnings, movie sets and shade sails. The company motto is "If you can dream it up, we can build it."

Capitol Awning's resources allow it to take on large and complex shade structures, while its longevity in the New York market empowers it to work efficiently within one of the country's most congested and highly regulated metropolitan regions.

"You have to love traffic to work in and around New York City," Catalano jokes. "If we have a project in Manhattan, our trucks must leave Jamaica by 6 a.m. to be in Manhattan by 7:30. We load our trucks to be sure that we have every component and every tool because there's no easy return to the shop."

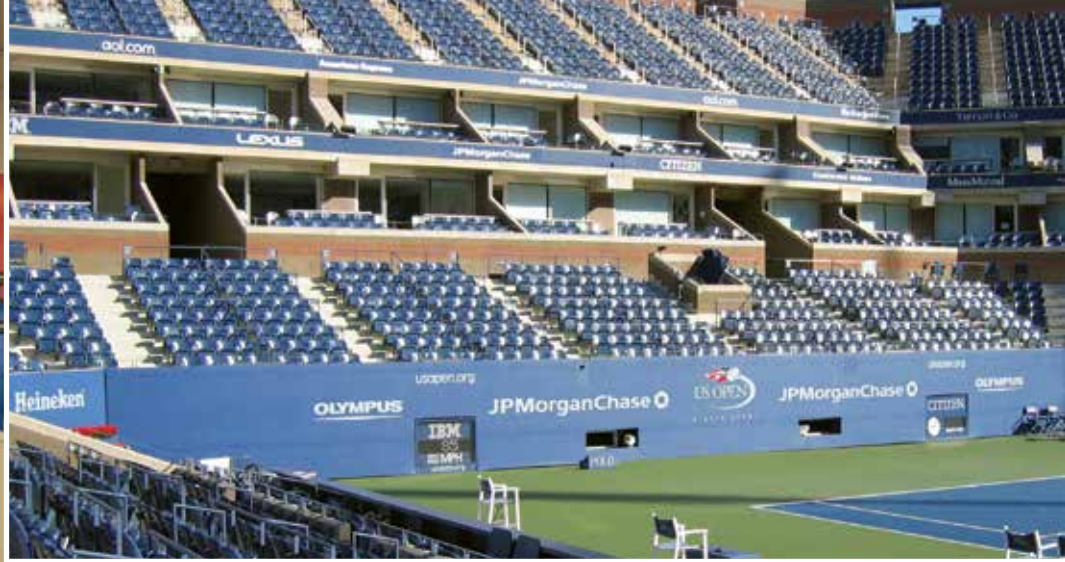
In addition to high-visibility projects in the New York area, Capitol Awning serves several national franchises, including a 20-year relationship with Dunkin' Donuts. Capitol Awning also prides itself on relationships with numerous smaller awning fabricators who depend on it for specialized support in areas such as graphics, heat seaming and fabrication of large frames.

"My grandfather built this company by working with smaller companies," Catalano said. "We cover a large area, and the smaller shops can help me with clients we're not able to serve."

Company founder Fred Catalano, Sr. began work in the awning business by fabricating classic scissors-type awning frames for use throughout New York. During World War II, he worked in the Brooklyn Shipyard, where he honed his design, engineering and fabrication skills. Through a series of acquisitions, the company grew and obtained its name, Capitol, in 1966. The company remains family-owned with Michael and his uncle Phil in key management roles; Michael is in charge of operations and marketing, and Phil leads the sales team.



ANN MARIE LOGUE
Account Representative, Trivantage



While growth has been the hallmark of Capitol Awning, the tragic events of 9/11 and the 2008 recession required a rethinking of the company's approach. It was during this time that Michael moved into his leadership role.

"9/11 really changed everything for us," Michael said. "Manhattan was basically closed, and it was a really scary time."

Michael led the company into strategic marketing and a greater diversity of offerings. The company's website is the hub for a marketing program that targets architects and designers with detailed content. Organic search, Google AdWords, e-newsletter and professional networking have helped Capitol Awning maintain market share.

"Our approach to marketing allows us to track and measure our leads," he said. "We know where the leads are coming from and we know our best networking contacts."

Included in Capitol Awning's network is Ann Marie Logue, account representative with Trivantage, one of the company's lead suppliers.

"Michael was skeptical when I was first assigned to his account seven years ago because I was new to the industry," Logue said. "But, he gave me a couple of challenges, took me under his wing and over the years we've formed a partnership. He can count on

us to deliver the materials he needs, and I know we can count on Michael when we have a challenging customer project."

Michael is very much a hands-on manager, walking through the shop 10 to 12 times a day to check on the status of work in progress. He's also in close contact with sales, and you might even find him in the field helping with large installations.

"I don't need a door on my office because it never stays closed for long," Michael said. "In the busy season, our staff might work 65 hours in one week, and it takes real dedication to the job to keep up that pace. When the cards are down, everyone pulls together and rises to the challenge. It's like a family."

Above: Capitol Awning supports national franchises, such as Dunkin' Donuts, while also providing services to leading ventures in the New York Metro area that include awnings for the New York Mets Citi Field and Yankee Stadium, backdrops for the National Tennis Center and awnings for Saks Fifth Avenue.

On the web at www.capitolawning.com.





On the web at www.sunburytextiles.com.

SUNBURY, GLEN RAVEN CELEBRATE 20-YEAR RELATIONSHIP



In 1994, Randy Trull, a design consultant for Glen Raven, and Mark Grigalunas, design director for Sunbury Textile Mills, had a radical idea. Why not use Sunbrella® performance fibers to create beautiful fabrics that could be marketed to high-end decorative jobbers?

"We laugh about it now because when we first presented the idea to our respective companies, everyone thought we were crazy; both the design and the price of the fabrics were a complete departure from what people were used to seeing," said Grigalunas, now senior vice president of styling and design at Sunbury. "We sold the fabric through to our first customer and it became a best seller. The rest of the market followed."

Glen Raven and Sunbury recently celebrated the 20th anniversary of their partnership. It was a milestone achievement because the two companies share a vision of bringing value to the marketplace through fabrics that are as durable, fade resistant and easy care as they are luxurious and beautiful. Glen Raven was intent on moving its Sunbrella brand into the upper reaches of decorative fabrics for customers, such as Donghia and Kravet, and Sunbury wanted a performance fabrics offering.

"Our strong relationship with Sunbury allowed us to create beautiful performance fabrics unlike anything available before," said Dave Swers, president of Glen Raven Custom Fabrics, the makers of Sunbrella fabrics. "We had the Sunbrella brand and the performance fibers technology, and Sunbury had the expertise in

design and jacquard weaving in addition to trusted relationships with decorative jobbers. Both companies brought value to the table."

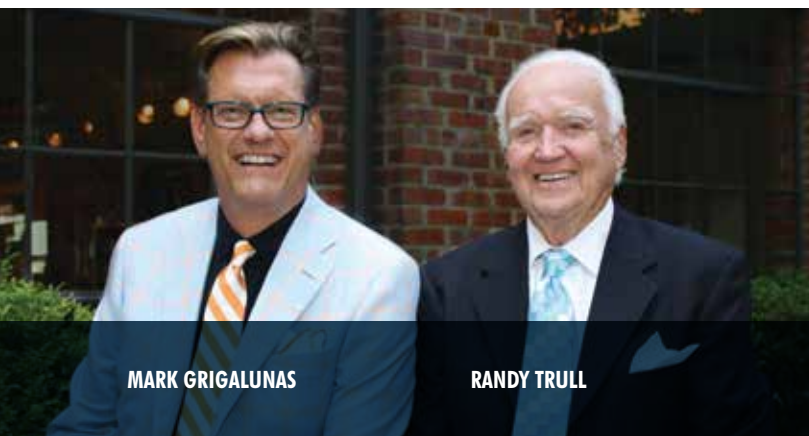
Hank Truslow, president of Sunbury, has been a long-term proponent of his company's relationship with Glen Raven.

"The Sunbrella name is one of the strongest brand names I've ever known, and for it to be backed up by such proven performance is extraordinary," Truslow said. "When people realize how diverse the product categories of the Sunbrella brand have become, they are simply amazed." Truslow credits the longevity of his company's relationship with Glen Raven to shared values and open communications.

"Our relationship is open and transparent throughout product development, manufacturing and marketing, which is a remarkable accomplishment for two privately owned companies," he said. "We don't see an end in sight. Our business continues to grow."

Glen Raven and Sunbury design and production teams drive innovation with fabrics that push the envelope in performance and aesthetics.

"One of the greatest benefits of this partnership is how our design teams work together in considering new colors, patterns and yarn constructions when designing the best for the Sunbrella brand," said Greg Rosendale, residential market manager for Glen Raven. "These collaborative sessions have led to breakthrough product development from both companies."



MARK GRIGALUNAS

RANDY TRULL



ALLEN GANT

HANK TRUSLOW

DESIGN COMPETITION SPONSORED

Glen Raven and Sunbury commemorated their 20th anniversary with a design competition jointly sponsored with the Textile Design program at Philadelphia University. Students were challenged to imagine the future of Sunbrella fabrics, and a panel of industry experts reviewed the entries.

"All of the entries were fantastic and show what can happen when you unshackle young minds," said Greg Voorhis, Sunbrella design manager. "The students' ideas really came shining through in their work and inspired all of us."

"This competition was a great challenge for our students," said Marcia Weiss, director of textile design at Philadelphia University. "Our students were given a yarns palette and asked to predict the future of the Sunbrella brand."



Kailey Smith, winner of the Sunbury-Glen Raven design competition, with Greg Rosendale, residential market manager for Glen Raven.



FIRST PLACE: KAILEY SMITH Graduate Student

This collection is in a range of new textures that bring comfort and interest to the home. While the colors of these fabrics are presented in a similar way, the possibility for other colors within such innovative textiles is endless.



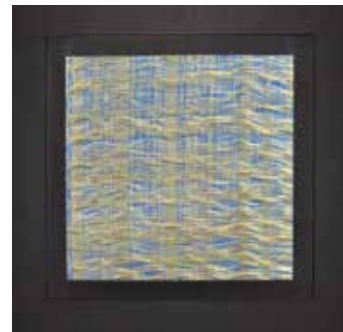
SECOND PLACE: EMILY WEISS Senior

This collection will make outdoor excursions more stylish than ever with a beautiful array of trendy yet durable fabrics. It was inspired by objects you find while walking along the beach or roughing it in the woods, such as aloe plants, clusters of sea glass or driftwood.



THIRD PLACE: XUE (SUSAN) SUN Graduate Student

Inspired by technology, such as augmented reality, human-computer interactions and 3D printing, this collection includes four dobby designs and a matelassé with tissue. This futuristic collection could be used in modern, trendy upholstery to reflect interactions with technology.



FOURTH PLACE: MARY ARMACOST Graduate Student

These are sheer fabrics created for window coverings. Some of the fabrics have been finished with a heat press to melt the fibers together and stabilize the structure. This collection is inspired by the textures and patterns of West African masquerade costumes.

TOLDOS PASTOR EVOLVES WITH CUSTOMER NEEDS

With headquarters in Zaragoza, Spain, Toldos Pastor is one of Europe's largest providers of tarps used for a variety of applications that range from industrial and energy to agricultural and transportation. The transport segment, encompassing the roofs and sides for semi-trailers, is the company's largest single market. Oscar Pastor, son of the company's founder and CEO, discussed the company in a recent interview.

WHAT ARE THE ORIGINS OF YOUR COMPANY?

Our company was founded by my father, Carmelo, in 1962. Originally he worked as a saddler, and many of today's tarpaulin manufacturers in Europe share a similar background.

You could say that transportation has always been our focus, but making saddles and making tarps for semi-trailers are vastly different. My father put us on a path to continually invest in the business to improve our processes and product quality and to expand into new markets. We've had several locations in recent years and are currently in a brand new facility.

TOLDOS PASTOR SERVES FIVE VERY DIFFERENT MARKETS – TRANSPORTATION, WIND POWER, INDUSTRIAL, AGRICULTURAL AND WATER. WHAT ARE THE COMMON ELEMENTS OF THESE MARKETS AND WHICH ARE MOST IMPORTANT TO YOU?

Our markets do seem very different, but there are common elements, including the use of PVC-coated materials. With all of our markets, we emphasize good design and high quality fabrication in cutting and welding materials, all using the same machinery and know-how. Approximately 50 percent of our business is dedicated to the transport sector, providing semi-trailer components that consist of roofs and side panels. These types of trailers are common in Europe, but much less so in the U.S.

Our exports are throughout Europe with Germany the single largest market in the transport sector and demanding extremely high quality. We use the full range of PVC products from Dickson Coatings depending on the application – primarily Lac 900, Dicoplan and Lac 680.





"Our main premise is to never say 'no' and always look for alternatives to solve a customer's problems."

OSCAR PASTOR
CEO, Toldos Pastor

WHAT ROLE DO GRAPHIC APPLICATIONS PLAY IN YOUR TARPULIN BUSINESS?

We have a design department that's dedicated to the direct application of colored PVC films on tarpaulins based on our customers' requirements. We can also apply these films to rigid vinyl material sides. We also have a digital printing department, featuring an anti-graffiti varnish, which is a high-quality solution.

While digital printing for semi-trailers is not a large market yet, we emphasize to our customers that this solution is by far the best and most economical advertising available. A trailer has a very long life and the graphics we apply can last as long as the vehicle itself.

YOU HAVE AN OPERATION IN MEXICO AS WELL AS SPAIN. WHAT LED TO THIS EXPANSION?

Our interest in Mexico emerged two and a half years ago because the economic situation in Spain was poor. We saw Mexico as an opportunity to invest in a dynamic area. Our factory in Mexico began production in September 2012, and our growth has been led by Abraham Milan, who has really been the right person for this job.

Our approach in Mexico is somewhat different than our business in Spain. In Mexico, we are fabricators and distributors, but deliver on a smaller scale in the same markets that we serve in Spain. In Mexico, we also serve other markets, including textile architecture, small tents and shade sails, with our materials coming from Dickson.

WHAT HAS BEEN THE BIGGEST CHANGE IN YOUR COMPANY IN THE LAST DECADE?

Twelve years ago 85 percent of the business was in transport and focused on a single customer. We realized that this approach placed us at risk and we began to diversify our company in terms of markets, products and customers. This strategy has made us eager to undertake new product challenges and seek out new customers with dedicated service. Our main premise is to never say 'no' and always look for alternatives to solve a customer's problems.

WHAT HAS BEEN YOUR RELATIONSHIP WITH DICKSON COATINGS?

We have been a customer of Dickson Coatings for 23 years and consider them an excellent partner because our companies share a commitment to product quality and to introducing new products. My two contacts are Pablo Espinosa for Spain and Martin Palamara for Mexico; Xavier Christophe, Dickson Coating general manager, also remains active in meeting our needs.

Above: Left to right, Oscar Pastor, CEO of Toldos Pastor, and Abraham Milan, general manager of Toldos Pastor in Mexico.



On the web at www.toldospastor.com.

ARTIST BUILDS INTERNATIONAL EXHIBITIONS WITH SUNBRELLA® YARNS

Sheila Hicks, an internationally recognized artist who specializes in works that incorporate textiles, has created installations at the Whitney Museum in New York and at the Palais de Tokyo Museum of Modern Art in Paris featuring Sunbrella® fibers and yarns. These artistic interpretations are turning heads at these world famous museums concerning creative possibilities with Sunbrella.

The exhibit at the Whitney, "Pillar of Inquiry/Supple Column," is an 18-foot cascading installation from ceiling to floor, representing one of Hick's most massive creations. She designed the piece with the architecture of the gallery in mind, including the coffered ceiling and stone floor. By extending braided cords from the ceiling and coiling them on the floor, she encouraged visitors to touch the installation of braided yarns.

"I wanted people to look at it and let their imaginations soar," she said. "I know that museums usually frown on visitors touching the art, but this work with Sunbrella fibers can really stand up to any test."

The exhibit in Paris, named Baoli, reconfigured a large entry space into colorful terraces. Inspired by agrarian landscapes in India known as baöli or stepwells that lead to waterways, Hicks used Sunbrella fibers and nettings to create a scenic area where museum visitors can relax. The overall effect is architectural, pictorial and sculptural; visitors have taken to the area for relaxation and contemplation.

"Sheila's exhibitions featuring Sunbrella emphasize our brand's vibrant colors, rich textures, durability and potential for diverse applications," said Hal Hunnicutt, vice president of marketing for Glen Raven. "These exhibits are powerful in putting our brand in front of influential audiences that include artists and designers, members of the business community who support these international museums and consumers who appreciate how textiles can enrich any environment."

Hick's work is often described as the intersection of art, design, crafts and architecture and has been widely exhibited in solo and group exhibitions at leading museums around the world.





A major retrospective, "Sheila Hicks: 50 Years," debuted at the Addison Gallery of American Art and traveled to the Institute of Contemporary Art in Philadelphia and the Mint Museum in Charlotte, N.C.

Glen Raven first met Hicks more than two years ago when her retrospective exhibit appeared at the Mint Museum. After meeting with Hunnicutt and Greg Voorhis, Sunbrella design manager, their conversations continued with an eye toward a possible future collaboration.

"When Sheila approached us concerning her plans for the Whitney in New York and then the Palais de Tokyo Museum of Modern Art in Paris, we could see an excellent opportunity for the Sunbrella brand," Hunnicutt said. "These exhibits have offered people an opportunity to experience our brand in entirely different ways that emphasize the beautiful aesthetic of Sunbrella as well as its strength, durability and comfort."

Left, artist Sheila Hicks visited Glen Raven's Anderson Plant for a first-hand look at fibers and yarns used for Sunbrella® fabrics. Hicks used Sunbrella fibers and yarns to create a visitor reception area at the Museum of Modern History in Paris (above) and a towering sculpture at the Whitney Museum in New York (right.)



'PERFORMANCE ART' TAKES SUNBRELLA® IN NEW DIRECTIONS



Geoffrey Ross (left) and John Dransfield of Dransfield & Ross have launched a unique home décor collection, "Performance Art," featuring unexpected uses for Sunbrella® fabrics ranging from serving trays and plates to jewelry and Amish quilts.



When you think of Sunbrella® fabrics, the images that usually come to mind are of beautiful patio cushions and boat covers, umbrellas and awnings, sofas and chairs. But what about jewelry, serving trays, jump ropes, placemats and Amish quilts? Absolutely out of the ordinary, but now a reality through the creative energy of Dransfield & Ross, a 22-year-old home furnishings partnership renowned for decorative pillows that have long been a favorite with interior designers and high-end retailers.

"Working with Sunbrella fabrics has opened up a whole range of new possibilities for us," said Geoffrey Ross, president of Dransfield & Ross. "We've leveraged the benefits of a performance fabric while continuing the artisanal look that our customers value."

Dransfield & Ross has launched "Performance Art," a new collection that pushes the boundaries of how Sunbrella fabrics can add beauty and function to home décor. Signature elements include laminated serving trays, placemats, decorative pillows, Amish-crafted quilts and ceramics accented with Sunbrella yarns.

"As a performance fabric, Sunbrella opens up the use of fabrication techniques, such as laser cutting, yet retains the handmade look that is the signature of everything we do," said John Dransfield, CEO of Dransfield & Ross. "We have typically worked with natural

fibers in the past, but found that Sunbrella has an excellent sustainability story because of the long life of the fabrics."

The collection's name, "Performance Art," was selected to encapsulate the goal of the new collection.

"The name embodies the spirit of our intentions," Dransfield said. "We felt there was a void in the market for modern, handcrafted, high-performance pillows, table linens, and other textile-based home furnishings that can withstand the rigors of modern life."

Dransfield & Ross creations are handcrafted in their design studios in Jersey City, New Jersey, by a cadre of skilled employees, many of whom have been with the company since its founding. A ceramist in Los Angeles is also part of the Dransfield & Ross team dedicated to handcrafting American-made products.

Dransfield's previous profession as a fashion designer keeps the partnership's collection always evolving while maintaining a couture edge. Ross' talents as a designer of high-end textiles have enriched the collections of Scalamandre in New York and Nobilis in Paris. Melding their passions, they have created a collection of home goods with an idiosyncratic mix of textures and colors that are infused with their encyclopedic knowledge of the decorative arts.

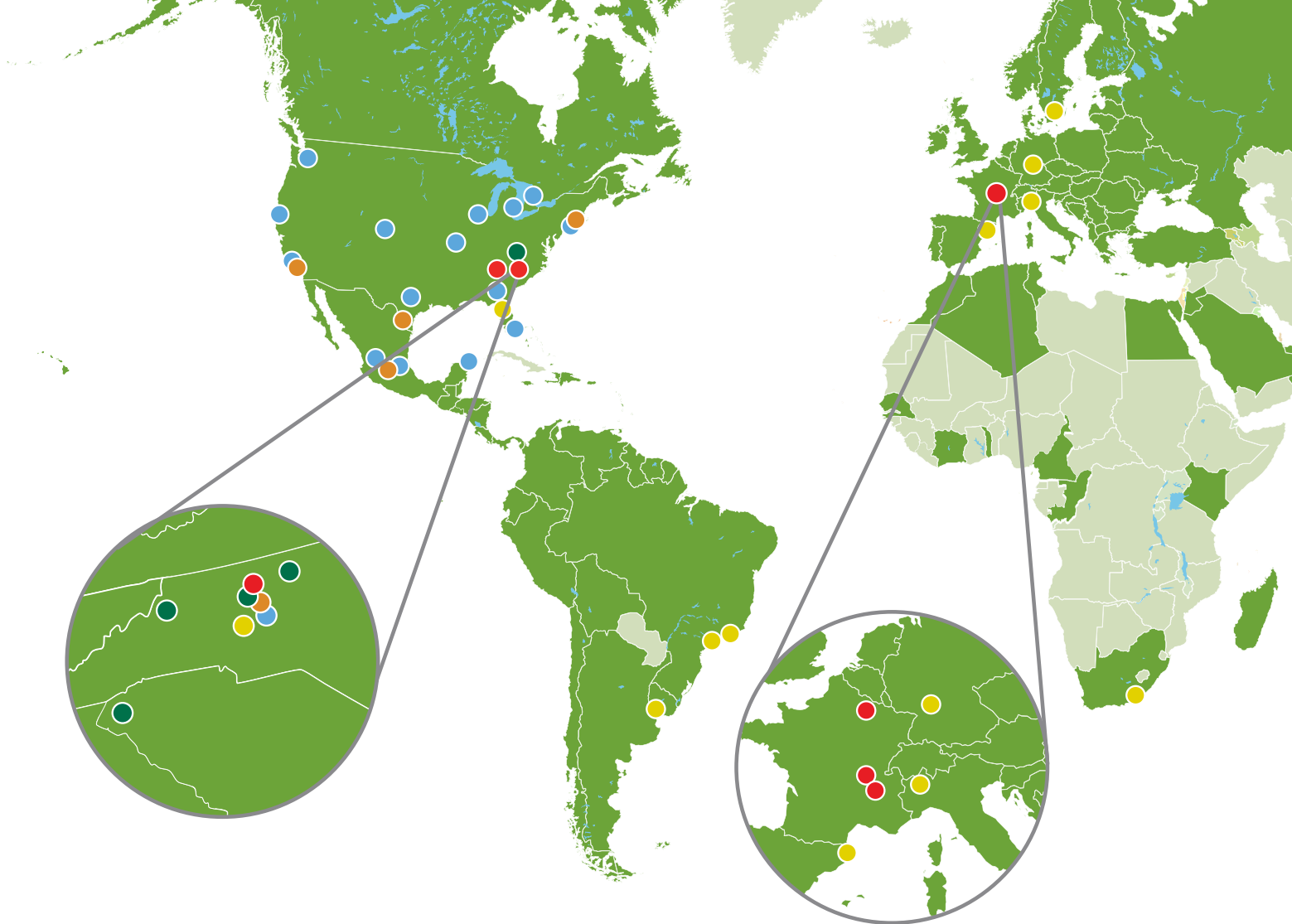
The "Performance Art" collection is available to the trade.
For details contact Dransfield & Ross at 212.741.7278.



Dransfield & Ross' client list includes such prestigious retailers as Amen, Wardy Home, Barney's, Bergdorf Goodman, Horchow, Gumps, Neiman Marcus, Saks Fifth Avenue, Lane Crawford, Robb & Stucky and W Hotels, as well as the finest specialty stores and design firms around the country.

For Glen Raven, the Dransfield & Ross introduction continues a focus on expanding the applications of Sunbrella fabrics. In addition to traditional uses for Sunbrella, such as outdoor furniture and shade products, Glen Raven is extending its brand to provide worry-free lifestyles throughout the home, inside and out, with the look and the feel of the finest designer fabrics.

"This partnership demonstrates the almost limitless possibilities with Sunbrella fabrics today," said Greg Rosendale, residential market manager for Glen Raven. "While performance remains the core of the Sunbrella brand, our fabrics offer the sophistication that a creative design firm such as Dransfield & Ross can take in completely unexpected directions."



GLEN RAVEN GLOBAL LOCATIONS

GLEN RAVEN, INC.

- Corporate Office
Glen Raven, NC
336.227.6211

GLEN RAVEN CUSTOM FABRICS

- Corporate Office
Glen Raven, NC
336.227.6211
- Anderson Plant
Anderson, SC
864.224.1671
- Burlington Plant
Burlington, NC
336.227.6211
- Norlina Plant
Norlina, NC
252.456.4141
- High Point Showroom
High Point, NC
336.886.5720

GLEN RAVEN TECHNICAL FABRICS

- Corporate Office
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336.227.6211

- Burnsville Facility
Burnsville, NC
828.682.2142
- Park Avenue Facility
Glen Raven, NC
336.229.5576

TRIVANTAGE

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336.227.6211
- Consolidated Distribution Center
Mebane, NC
877.540.6803
- Texas Distribution Center
Irving, TX
800.786.7610
- Washington Distribution Center
Tukwila, WA
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- Southern California Distribution Center
City of Industry, CA
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- Northern California Distribution Center
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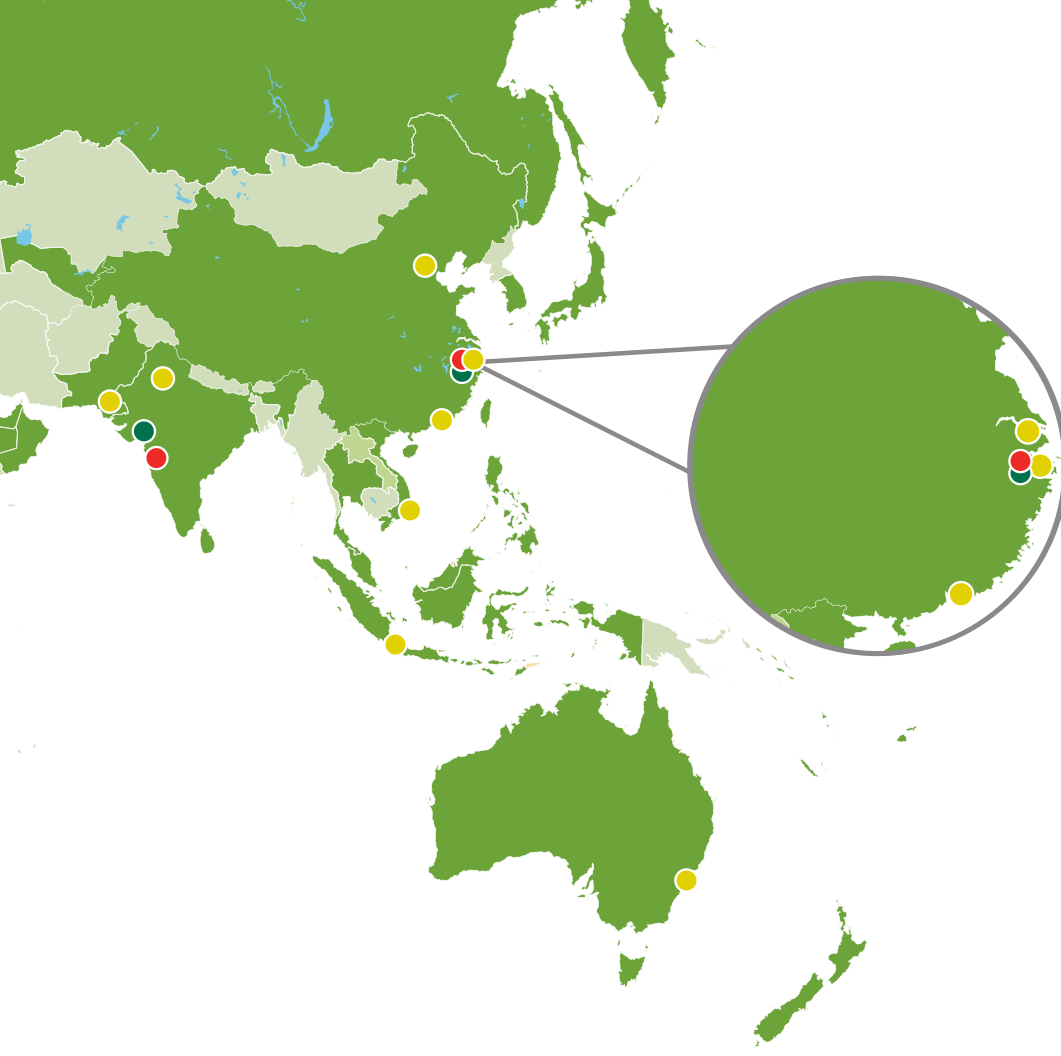
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- Countries Sold Into

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- Dickson Saint Clair
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- New Jersey Terminal
 Avenel, NJ
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- California Terminal
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