



**GUIDE**

# SAN FRANCISCO FASHION PIPELINE



**FUNDED BY:**



SAN FRANCISCO  
OFFICE OF ECONOMIC &  
WORKFORCE DEVELOPMENT

---

# CONTENTS

## STEP 1: SOURCING FABRIC

- 4 WHOLESALE
- 5 RETAIL
- 6 JOBBERS
- 6 MILLS
- 7 HOW MUCH TO ORDER

## STEP 2: PATTERNS

- 9 ITERATIONS
- 9 CUTTERS MUST
- 10 DIGITAL VS. PAPER
- 10 PRICING

## STEP 3: SAMPLES

- 12 ITERATIONS
- 12 GETTING YOUR SAMPLES MADE
- 13 PRICING

## STEP 4: FITTINGS

- 15 FIT MODELS
- 15 PRICING
- 16 ORGANIZATION TIPS

## STEP 5: PRICING AND COST OF GOODS (COG)

- 18 BOTTOM-UP
- 18 TOP-DOWN
- 18 PUTTING IT TOGETHER
- 20 COST OF PRODUCTION

## STEP 6: GRADING

- 22 GRADER
- 22 DETERMINE SIZES
- 23 COLLABORATE ON GRADING RULES
- 23 NESTED PATTERN
- 24 PRICING

## STEP 7: MARKERS AND CUTTING PREP

- 26 MARKERS
- 28 CUTTING TICKET

## STEP 8: PRODUCTION

- 31 TOP OF PRODUCTION SAMPLE
- 31 BUILD RELATIONSHIPS
- 32 PRODUCTION COMPLETE

## YOU HAVE THE ADVANTAGE

- 35 TIMELINE OVERVIEW
- 36 CONTRACT SEWERS



---

**STEP 1:**

# SOURCING FABRIC



# WHOLESALE

Wholesale suppliers purchase fabrics directly from mills in very large quantities and sell to retailers or designers like yourself.

## PRO TIP\*

Examine your invoice carefully. You should not be paying sales tax on *Cost of Goods* that go into your products (ie: zippers, buttons, fabric). If sales tax is listed on your invoice, ask that it be removed.

## WHERE?

### TRADE SHOWS

Trade shows is the industry standard way of finding fabric suppliers because they bring many different suppliers into one place, make it much easier to see/feel the fabric, and you can speak directly to the suppliers'

salespeople to ask important questions.

There are fabric trade shows throughout the year across the country. Some trade shows to look out for are:

#### National Fabric Expo

Bi-annually Spring and Fall  
[nationalfabricexpo.com](http://nationalfabricexpo.com)

#### Techtextil North America

Next event August 2024 in Raleigh, NC  
[techtextil-north-america.us.messefrankfurt.com](http://techtextil-north-america.us.messefrankfurt.com)

#### Texworld Evolution USA

LA and NY events July 2023  
[texworld-usa.us.messefrankfurt.com](http://texworld-usa.us.messefrankfurt.com)

### ONLINE

Finding wholesale fabric suppliers online is also an option. Not all suppliers have an online presence and of those who do, not all will sell their products (or even have all their offerings) on their website.

With online sourcing, start by finding the fabrics you like and ordering swatches.

#### Source of Fabric

[sourceoffabric.com](http://sourceoffabric.com)

#### Robert Kaufman

[robertkaufman.com](http://robertkaufman.com)

#### Fabric Wholesale Direct

[fabricwholesaledirect.com](http://fabricwholesaledirect.com)



## WHAT TO ASK

Regardless of where you found the supplier, there are a few details you will want to find out before committing to an order:

### MINIMUM ORDER QUANTITY (MOQ)

How much fabric do you have to buy up front all at once?

### FABRIC WIDTH

What is the cuttable width? This will influence how your marker is made (discussed later).

### SHRINKAGE

How much will the fabric shrink once washed?

### AVAILABILITY

Is this a regularly made/carried fabric? Or will you need to find another one if you decide to do another production run in the future?

### LEAD TIME

How long after you place the order will it take to arrive?

---

## RETAIL

Simply put, avoid purchasing fabrics from retail suppliers. There are many reasons not to, but the biggest is cost.

Retailers are going to sell fabrics at roughly 2-3x the cost of wholesale. Which will make your cost of goods (COG) unnecessarily high which will either eat into your profit margin or make your product too expensive for your target customer.

### OTHER REASONS TO AVOID RETAIL:

- Outdated (or at very least, nothing innovative)
- Same selection as everyone else
- Creases in fabric from rectangular fabric “roll”
- Poorer quality
- Limited quantity or availability

---

## JOBBERS

These are usually sole proprietors who purchase excess fabrics from mills to sell in smaller batches. They typically will sell at wholesale costs.

Jobbers are cheaper than retail, so they at least aren't going to break the bank, but they are also not ideal for full production because of their limited quantities available.

For instance, if you purchase from a jobber for one run and want to re-run that line later, they may not have

the same fabric or the same color and finding an exact match can be very challenging.

Due to the limited quantities, they are usually best for buying small batches to make initial rough prototypes, for hobbyists, or for experimenting. Once you move into full-fledged production, however, you should search for wholesale suppliers.

---

## MILLS

You may see guides suggesting you source and purchase your fabrics directly from a mill. This is usually because it's the "cheapest" option since you are buying directly from the source of where the fabric is made. No middle-people.

However, mills typically sell the raw fabrics and have very large minimum order quantities (MOQ) making the low per-yard cost not so viable.

Unless you are expecting to use hundreds or thousands of yards of the same fabric, and want to coordinate dyeing/treating the fabric, it's best to avoid buying directly from a mill.



---

# HOW MUCH TO ORDER

Once you have your fabric and supplier picked out, it's time to plan for ordering.

## SAMPLE YARDAGE

Industry practice is to begin by ordering a relatively small amount of fabric (5-10yds) called **sample yardage**. For the *initial* prototype, you can just use any fabric that is similar enough. But once you start producing sales or fit samples, you'll want to use the sample yardage you ordered of the *actual* fabric.

## BULK YARDAGE

This is the total amount of fabric you'll need for the *full* production. You will not know exactly how many yards you need for production until you have a marker (discussed later), so hold off on buying all your fabric at once.

If you buy all your fabric at once, you could end up not having enough and may need to get a new marker created to adjust for how much fabric you do have (costing money). Or if you have too much, you may have fabric that simply goes to waste.

---

**STEP 2:**

# PATTERNS





Patterns are the blueprints of your garment and are the first critical step of the garment development process. Some designers make their own patterns, but usually a professional is hired since pattern making is such a specialized skill.

---

# ITERATIONS

## FIRST PATTERNS

The process starts with turning the sketches, or prototype into **First Patterns**. The pattern shapes are traced onto fabric, cut out, then sewn together to make the **First Sample** (discussed later). This will be a size medium.

During this process there may be some adjustments or changes made to the pattern to either improve the production, or the shape, etc.

The patterns will be adjusted, the fabric recut, and a new sample is made until you get the final product.

## PRODUCTION PATTERNS

Once you have the final version that you love, a **Production Pattern** is made which is the final pattern used for the rest of production.

As you'll see in the next steps, patterns, samples (Step 4), and fitting (Step 5) are 3 different but intertwined processes that feedback into each other as you iterate your design. Typically, you'll have a pattern that turns into a sample, which is fitted. Notes are collected, and the pattern is then updated based on those notes. Rinse and repeat until you have your final version.

---

# CUTTERS MUST

With the creation of the production pattern, the pattern maker will include a **Cutter's Must** which is a document that includes a detailed list of all the pattern

pieces and quantities making up your garment. This will later be used to create a **Cutting Ticket** for production (discussed later).

---

## DIGITAL VS. PAPER

Patterns can be provided in one of two forms:  
Paper or Digital.

- Paper patterns are cut out of pattern paper (like manila envelope paper) and provided as a set.
- Digital patterns are instead provided in a CAD (computer aided drafting) file format that can be used with specific pattern software such as Gerber.

Since not all local factories accept digital patterns, having both paper and digital will ensure you have options when searching for a factory later, so request both if available.

---

## PRICING

Pattern making is priced at an hourly rate of anywhere from \$75 - \$150 per hour. For estimating, assume that a pattern will require *at least* 5 hours to draft, but it could take up to 8 hours.



---

**STEP 3:**

**SAMPLES**



---

# ITERATIONS

The first pattern is traced onto fabric, cut to shape, then sewn together to make the **First Sample/Prototype**.

The industry standard is to create all samples in a size **medium**. Also, for the prototype, feel free to save your precious sample yardage (Step 2), and just use a similar fabric you already have on-hand. Save the good stuff for later iterations.

The first sample/prototype creation provides an opportunity to identify any major potential issues, or details that may need to be addressed. If there are any major changes, those are adjusted in the patterns accordingly and (in many cases) a new sample is made.

Once the *major* changes are identified and adjusted, you'll create a **Fit Sample** to begin the fitting process (discussed in Step 5).

If you're planning on selling your designs wholesale to retailers, you will want to create what's called a **Sales Sample**. A sales sample will essentially represent your final product (i.e. most major changes are done and only minor changes may remain) and is used to sell to retailers. Make a sales sample in each style and if possible, each color as well.

The actual final version of your garment is called the **Sew-by Sample** and will act as the gold standard which the factory will sew by. It's not unheard of for some *minor, minor* adjustment notes to be added to the sew-by sample without making the changes to the garment itself.

---

# GETTING YOUR SAMPLES MADE

Assuming you will not be sewing your own samples, ask your pattern maker if they will make your samples too. It's common that pattern makers also provide sample sewing services, which is usually the "easiest" way since they know the pattern well, and there's less logistics involved.

If your pattern maker doesn't provide sample services, or if you make your own patterns, you can also hire a standalone sample maker or full service studio with a la carte sample services.



---

# PRICING

Sample sewing is also priced by the hour (like patterns). The range can be quite wide at a rate between \$45 and \$100 per hour.

---

**STEP 4:**

# FITTINGS



Fitting sessions provide an opportunity for feedback crucial to make sure your design is as polished as possible.

---

## FIT MODELS

The industry standard is to hire a professional fit model from an agency since they are well versed and trained on what to consider and provide feedback about.

That said, technically anyone can be your fit model (friends, family, etc.) so long as they represent the body

type of your *target customer* in size medium. Avoid being your own model because it will be much better for you to see the garment worn from all angles.

---

## PRICING

An agency model can cost anywhere from \$100 to \$200 *per hour*, making them a bit cost prohibitive for early stage brands.

Some studios offer fitting sessions services as well, which can cost anywhere from \$90 to \$150 per hour.

The benefit being that you will be with professionals who can help guide you through the fitting process, which is especially helpful if it's the same studio making your patterns and samples.



---

## ORGANIZATION TIPS

Considering how expensive an agency model is, or a studio's fitting service, or even your own time and energy, you'll want to make sure you get the most out of each fitting session. The key is organization and planning.

### BE PREPARED

Make sure you have all your tools (scissors, seamstress tape, pins, etc.). Searching for them in the moment can use up valuable time (and money!).

### NUMBER OF PEOPLE

To minimize distraction and the effect of "too many cooks in the kitchen" keep the total number of people involved minimal (about 3-4 people). It's tempting to have input from a lot of different people, it could slow down your progress and cost you more (e.g. models are paid by the hour!).

### TOP TO BOTTOM

To reduce the chances of bouncing around from issue to issue aimlessly, try working from the top of the garment to the bottom.

### DETAILED NOTES

An especially crucial element to a successful fitting session is keeping highly detailed notes. Take pictures, video, record audio, sketches, etc. The pattern maker will need very specific details to make the necessary changes, so don't let anything get lost!

---

**STEP 5:**

# **PRICING AND COST OF GOODS (COG)**



---

## BOTTOM-UP

This approach begins with your *ideal* production that includes all the bells and whistles. You'll add up all the cost of goods (COG) to make it and multiply by the keystone markup to get your Manufacturer Suggested Retail Price (MSRP).

In fashion, the keystone markup is 3-4x the Cost of Goods (COG) which will give you room to get profit

even with discounts, promotions, and selling via wholesale (if that's in your business plan).

Every little detail and material should be accounted for if you want to accurately establish COG. This will help ensure sure you make a profit. Include the costs of

---

## TOP-DOWN

This approach starts with your target MSRP and works backward.

Through market research, you will want to find what the maximum price is that customers are willing to pay for this type of product, with these types of materials, in this location, etc. This is your (max) target MSRP.

Working backward, divide the target MSRP by your markup (3 or 4) to find your target COG which is how much it should cost to make your product in order to maintain the same profit margin.

---

## PUTTING IT TOGETHER

As you go through your development process (i.e. the previous 4 steps), you will want to consider both approaches so you can find a balance between the version you want to produce and the price people

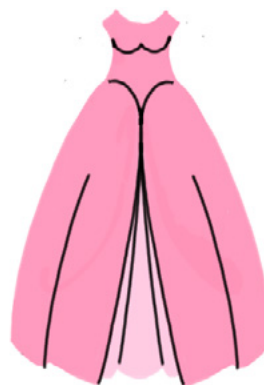
are willing to pay. Through the various iterations, you will need to consider how each choice, change, and adjustment will affect the overall price.

## EXAMPLE

In an oversimplified example, let's consider Ariel's ballroom gown.

With the **bottom-up** approach, the ideal version includes an outer shell that is made of roughly 7 yards of high quality silk.

And let's say with this much silk, the total cost of goods is about \$2,000. When marked up 3x, the MSRP will be \$6,000.

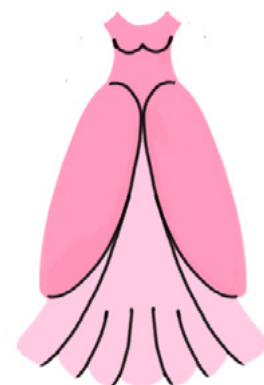


**7 YARDS OF SILK**

COG X3 = \$6,000

However, through your market research, you find that your target audience is really only willing to pay up to about \$4,000.

Using the **top-down** approach, you now know you will need to reduce your cost of goods to about \$1,300 in order to reach your target MSRP of \$4,000 while maintaining the same profit margin.



**5 YARDS OF RAYON**

TARGET MSRP = \$4,000

So, you decide to replace the 7 yards of silk with 5 yards of rayon.



---

# COST OF PRODUCTION

Part of your pricing calculation will include the cost of production, but at this point, you may not have that information.

So, how do you calculate it with your *total* cost of goods? By utilizing production estimates provided by contract sewers.

If you are using a full service contractor, they will likely be able to provide estimates for production costs during development, since everything's in house and they are part of the development process.

If you are going to use a cut & sew factory, estimates will be a little more involved.

## FOR ESTIMATES FROM CUT & SEW, YOU'LL NEED TO PROVIDE:

- Sew-by sample (or any sample that most closely resembles the final product)
- Graded patterns
- Possibly a marker (covered in Step 7)

Using your sample, they will better understand the level of effort (time/labor) involved with production allowing them to provide an estimate for the production cost.

You can use this estimate for the time being, however, the factory may not be able to determine the final cost until after they have made a top-of-production sample (discussed later).

---

**STEP 6:**

# GRADING



Grading is the process of taking your production patterns and scaling them up and down for your various sizes.

---

## GRADER

Grading is very specialized like pattern making. It's a highly technical and mathematical process so most designers hire a grader.

When you find a grader, you'll need to provide them with a technical sketch, the patterns, and even a sample.

---

## DETERMINE SIZES

Depending on the audience, the type of garment, and age, the types of size options and how many you'll need could differ.

### FOR EXAMPLE:

- Infants are sized in terms of age (6 months, 12 months, 24 months, etc.)
- Dresses may be sized using numbers (6, 8, 10, 12, etc.)
- A mens shirt may be in letter sizes (XS, S, M, L, XL, 2XL, etc.)

### HOW MANY SIZES?

There are pros and cons to offering more sizes. A wider range of sizes may send the message that your brand is more inclusive and it may earn you additional sales. The trade-off is that you'll need to carry more inventory that can impact cash flow.

### HOW MANY OF EACH SIZE?

Until you have actual sales of similar styles, the number of units you make of each size will be a guess. Your grader and/or the factory may be able to offer their insights.



## COLLABORATE ON GRADING RULES

Each size is differentiated by the girth or circumference measurement. In a top, this would be chest, and in bottoms this would be waist, for example. It's rather common that each size changes by 2".

For example, let's say you have pants where the medium is a 30" waist. Your small would then be a 28" waist (-2") and the large would be a 32" waist (+2").

**Grading rules** are rules that dictate how all the other measurements of a garment change in relation to the change in girth/circumference. E.g. the arm holes of a T-shirt do not also change by 2" between a large and medium (at least not well-fitting T-shirts).

Utilize the expertise of your grader to help you find the right grading rules for your style. Collaborate with them on how you want your garment to fit and feel, and how you want the sizes to change (e.g. +/- 2" circumference) and they will help!

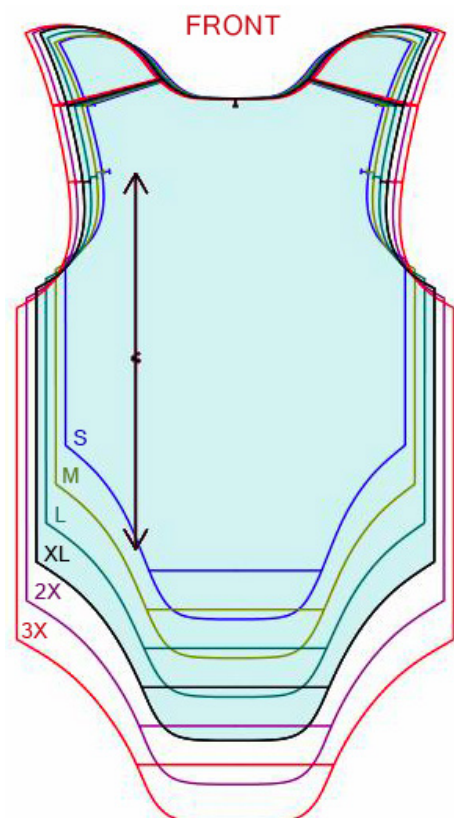
## NESTED PATTERN

When grading is complete, you will be given a *nested pattern*.

A nested pattern is all the graded pattern pieces, stacked on top of each other (biggest on the bottom, smallest at the top), so that you can see from a high level, how the shapes of each size relate to one another.

You'll review the nested pattern and once signed off, will receive all the actual graded pattern pieces.

Just like with patterns, there are digital files and paper pattern options. Request both if you have the option.



---

# PRICING

Graded patterns are priced at a piece rate where you'll pay a small fee for each graded pattern piece.

For example, if your pattern has 5 pieces and you want 4 sizes, you'll pay the piece rate for 20 pieces ( $5 \times 4 = 20$ ).

Pricing can range quite a bit from \$3 to \$20 per piece.

---

**STEP 7:**

# **MARKERS AND CUTTING PREP**





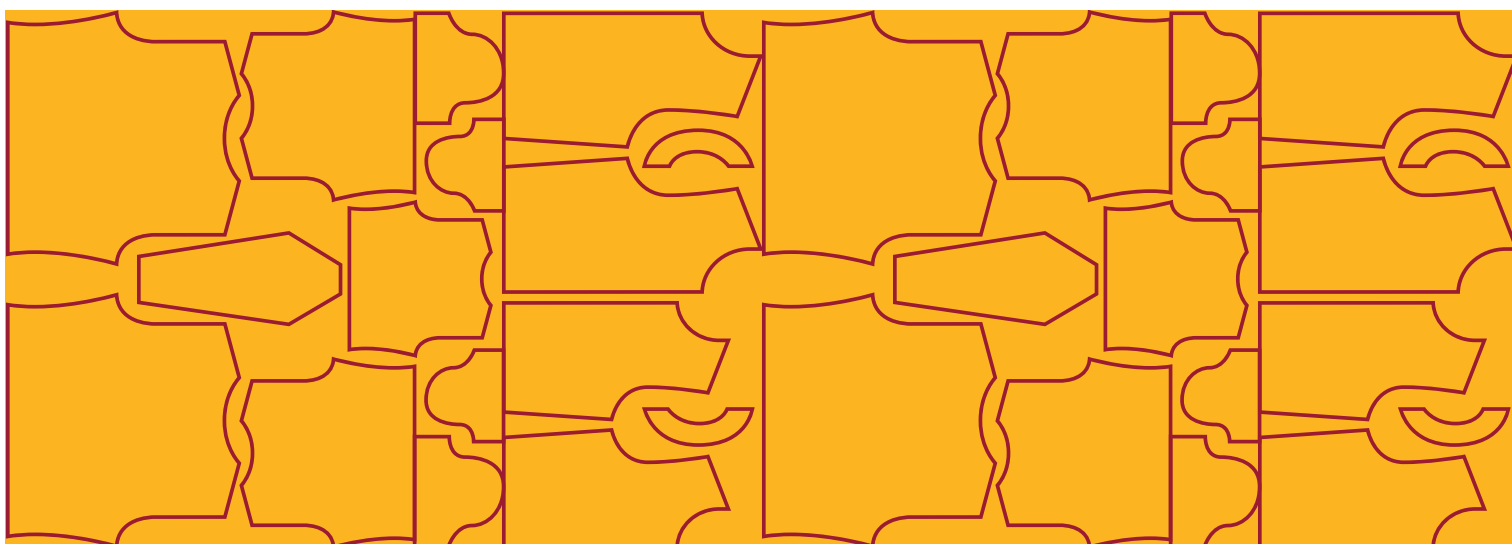
# MARKERS

These are a paper stencil that arranges all the graded pattern pieces in such a way as to maximize the amount of fabric used when cutting out all the pattern pieces for production.

The marker is either created digitally and printed or drawn directly onto marker paper (shown below) by a

marker planner. This can be the grader, or an in-house service at the factory.

During production, the fabric is laid out in stacks and the marker is laid on top of the stacks. Cutters will cut the stacks of fabric tracing the outline of the pattern pieces on the marker.



## PATTERN YIELD & BULK YARDAGE FABRIC

The percentage of fabric cut into fabric pieces is called the **pattern yield**. When the yield is high (80%-90%), the arrangement is called a tight marker. Pattern yield is also sometimes referred to as material utilization.

As mentioned in step 2, once the marker is complete, the marker maker will calculate the total amount of fabric you'll need for production (called bulk yardage).

Markers are dependent on and utilize the fabric width, so if for any reason you need to buy different fabric, make sure the width is the same so you don't have to make a new marker (or risk extra waste).

## ANALOGY: COOKIE CUTTERS

One way to think about a marker is to think of cookie cutters and cookie dough.

The cookie cutters are the pattern pieces and the dough is the fabric. Making a marker is equivalent to arranging the cookie cutter shapes in such a way that they are as close to one another as possible (without overlapping) to maximize the amount of dough used at once.

The *pattern yield* would be equivalent to the percentage of cookie dough cut out and turned into cookies.

In this analogy, for every batch of cookies you are baking (production run), the configuration of cookies punched out of the dough (the marker) will be different. One batch may contain stars and hearts (smalls and larges), the next batch will have stars and circles (smalls and mediums).



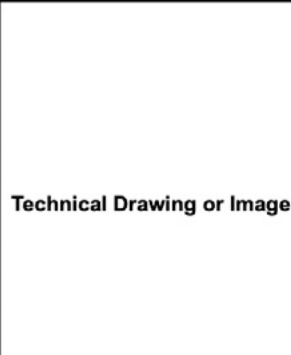
## CUTTING TICKET

Whereas a marker is about the shape and *arrangement* of the various pattern pieces, the **cutting ticket** is about the *quantity* of pieces. It acts like a purchase order (PO) and it's derived from the cutter's must (step 3).

A cut ticket will include a list of all the pattern pieces in each size and color, the quantity to be cut, a technical

drawing, and sometimes fabric swatches. Unlike a cutter's must, which is essentially a list of pattern pieces, a cutting ticket outlines specifics on the style, how the pattern pieces should be sewn and outlines any special instructions.

In the cookie cutter analogy, it's essentially like asking "I need 20 candy canes, 3 Christmas trees, and 7 stars."

Cutting Ticket									
Company Name									
Address									
Phone									
Email									
Cut #					Date				
Style #					Marker				
Description					Season				
Cutter					Contractor				
Address					Address				
Phone					Phone				
Email					Email				
<b>Technical Drawing or Image</b> 	<b>Fabric</b>	<b>Color</b>	<b>XS</b>	<b>S</b>	<b>M</b>	<b>L</b>	<b>XL</b>	<b>XXL</b>	<b>Total</b>
Total									
<b>Special Instructions</b>									



---

**STEP 8:**

# PRODUCTION



The process of finding the right factory requires a bit of work and is dependent on specifics about your product, fabric, hardware, or any special or unique details regarding your garment.

### THERE ARE TWO TYPES OF CONTRACT SEWERS:

#### FULL SERVICE

One-stop-shop providing a vertical solution from development to production. This can save you 2 months of identifying the right service providers. From beginning to end your pipeline could be 16-26 weeks from initial design to finished product.

#### CUT AND SEW

This is a factory that focuses on production. They will take your samples and patterns and you pick up a finished product. You may need to find your own service providers (ie: pattern makers, sample makers, graders). You'll also find plenty of local resources with a simple Google search.

### A FEW QUESTIONS TO ASK POTENTIAL CONTRACT SEWERS:

- **Lead time:** What is the current turnaround time?
- **Fabric compatibility:** If you are using a material other than wovens/knits, be sure to confirm that the contract sewer can work with your material.
- **Product Type:** Not all contractors manufacture all types of products. (ie: pet toys, jacket, swimwear, canvas chair back, pillow case).
- **Pattern Format:** Do you require paper or digital patterns?
- **Markers:** Do you require a marker or do you make your own markers?
- **Price breaks:** You may have a specific quantity in mind. How many more would you need to produce to get better pricing?
- **Payment Terms:** Each company has different policies. Please see the "Payment Terms" section below for more information.



SFMade offers support in connecting you with the right contract sewer based on your needs. You can also find a list of San Francisco-based cut and sew + full service studios in the Appendix.

---

## TOP OF PRODUCTION SAMPLE

It's industry practice to order a top of production sample from factories you are interested in working with.

A **top of production** sample is one created with their production process using your patterns and details (rather than one-off samples created through the development process). You will use it to review the work of the factory and make sure they produce to your standards.

However, since cut & sew production relies on scale, the process and efficiency differs quite a bit from one-off sample production. This is an opportunity for the factory to test viability and let you know of any potential production issues and provide feedback if necessary. Most often, the feedback is from the perspective of efficiency and saving you money, and you're encouraged to be open-minded!

---

## BUILD RELATIONSHIPS

If all goes well, you will be working with a cut & sew factory for many years, so it's crucial to build relationships early. These are your partners and it's not a "set it and forget it" situation.

Check in and visit during production. They are busy, so be respectful of their time. But in-person visits now

and then will show you're invested and available if they need you, plus it builds rapport.

Consider personally delivering a gift before the factory closes for culturally relevant holidays like Lunar New Year.

---

## PRODUCTION COMPLETE

Once your items are finished, inspect them for accuracy and that your specifications were met.

### PAYMENT TERMS

Payment terms outline when payment is required once the production is complete. They're usually expressed as "NET X" where X is the number of days to pay. E.g. "NET 7" means payment is required any time within 7 days of completing production.

Payment can be anytime within the terms, so don't feel obliged to pay immediately if you don't have any cash, so long as you're still within the terms when you do pay.

Since each factory will have their own terms, make sure to discuss, understand, and agree on them prior to beginning production. For instance, do they expect payment upon completion? Do the terms begin after products are finished or after they are shipped?



---

**YOU HAVE  
THE  
ADVANTAGE**



It's important to remember that as a small business, with small production runs, you have an amazing advantage that other huge brands do not: Agility.

Because you have such a direct line to customers via your store, website, and/or events, you have the advantage of a much more efficient feedback loop and can act on that feedback more nimbly. This is a luxury huge brands do not have.

By producing in smaller quantities, you don't have to sit on thousands and thousands of unsold items if a style doesn't do as well as you'd hoped. Plus, your products are produced locally. You can take your customer feedback and make meaningful changes in just a few months instead of years.

Being a local manufacturer who is in touch with their customers and using their feedback wisely makes you nimble and adaptive in ways big companies cannot be and gives you a competitive advantage.



# TIMELINE OVERVIEW

	FULL SERVICE STUDIO All services: in-house	CUT AND SEW FACTORY All services: à la carte
Identifying the full service studio or cut and sew factory	2-4 weeks	2-4 weeks
Identifying service providers (Pattern, Sample, Grading, Marker)	NA	4-8 weeks
Pattern, Sample, Grading, Marker	4-8 weeks	4-8 weeks
Adding iterations (Patterns and samples)	2-4 weeks	2-4 weeks
Getting into the queue	Check with the studio	Check with the factory
Production	8-10 weeks	8-10 weeks
TOTAL	16-26 weeks	20-34 weeks

# CONTRACT SEWERS

## FULL SERVICE

### A Motion Studio

Phone 415-290-0800  
 Email [info@amotionstudio.com](mailto:info@amotionstudio.com)  
 Address 440 Brannan St  
 Specialty Garments & advanced manufacturing

### Designing a Difference Sewing House

Contact Rebecca Cahua  
 Phone 415-515-7135  
 Email [info@dadsewinghouse.com](mailto:info@dadsewinghouse.com)  
 Website [dadsewinghouse.com](http://dadsewinghouse.com)  
 Address 1736 18th St.  
 Specialty Knits + Wovens

### Yorkland Productions

Contact Lynn Lu  
 Phone 415-278-9932  
 Email [lynnlu@yorklandprod.com](mailto:lynnlu@yorklandprod.com)  
 Address 150 Hooper St. #310  
 Specialty Knits + Wovens  
 Small batch production

## CUT & SEW

### C&C Garment

Contact Xiaosha Chen  
 (Only speaks Cantonese)  
 Phone 415-385-5450  
 Address 1635 B Indiana St  
 Specialty Knits + wovens

### JJN Apparel

Contact Jenny Xie  
 Phone 415-203-8394  
 Email [jennyJJN@yahoo.com](mailto:jennyJJN@yahoo.com)  
 Address 2035 Newcomb Avenue  
 Specialty Work uniforms + Knits/Woven

### Synergy Apparel

Contact Connie Pang  
 Phone 415-518-8698  
 Email [info@synergyapparel.net](mailto:info@synergyapparel.net)  
 Address 956 Mission Street  
 Specialty Knits + Wovens

### Dawson Custom Workroom

Contact David Dawson  
 Phone 415-503-1700  
 Email [workroom@dawsonsf.com](mailto:workroom@dawsonsf.com)  
 Address 150 Hooper St. #312  
 Specialty Custom home goods like draperies, pillow cases, bedding, etc.

### National Apparel

Contact Miranda Tang and Johnny Fan  
 Phone 415-701-8230  
 Email [national.apparel\\_inc@yahoo.com](mailto:national.apparel_inc@yahoo.com)  
 Address 1061 Market Street  
 Specialty Open to new designers, Wovens + Knits, higher end complex construction.

### West Coast Garment Manufacturing

Contact Kathleen Ng  
 Phone 415-896-2177  
 Address 70 Elmira Street  
 Specialty MOQ ≥200 Wovens + knits

### Globia

Contact William Lin  
 Phone 415-359-3186  
 Address 1661 Tennessee Street  
 Specialty Knits + Wovens

## GARMENT EMBELLISHMENT

### Babylon Burning

Contact Mike Lynch  
 Phone (415) 777-8244  
 Email [mike@babylontee.com](mailto:mike@babylontee.com)  
 Website [babylontee.com](http://babylontee.com)  
 Address 939 Howard St.  
 Specialty Screen Printing

### DCL Productions

Contact Chris Long  
 Phone 415-826-2200  
 Email [sales@dclproductions.com](mailto:sales@dclproductions.com)  
 Website [dclproductions.com](http://dclproductions.com)  
 Address 1284 Missouri Street  
 Specialty Embroidery + Screen Printing

### ESTBC Screen Printing

Contact Lazaro Ruiz  
 Phone (415) 404-1426  
 Email [estbcprints@gmail.com](mailto:estbcprints@gmail.com)  
 Website [estbcprints.com](http://estbcprints.com)  
 Address 4706 3rd St  
 Specialty Screen printing