

RAVEN

WINTER 2016 | No. 25





Allen E. Gant, Jr.
CEO AND CHAIRMAN

Dear Readers,

I'm often asked by our associates around the world, How would you describe the state of the business at Glen Raven? In a word—forward. Glen Raven is like a long train with three engines—Custom Fabrics, Technical Fabrics and Trivantage®—all moving forward together. We are bullish about the outlook for 2016 and beyond, in part because of our customers' growth opportunities. This issue of Raven magazine demonstrates how our customers are pushing the envelope and investing in their futures.

For example, EssMa, a family business known the world over for its Finnish quality, specializes in textile products for boats and yachts. In a Q&A with the son of the founder, we learn how a single technology purchase revolutionized the company—and how Sunbrella® marine fabrics from Dickson modernized an already impressive fabric line.

The story of Instrument Covers by Jill takes us back to 1982, when Jill and Dennis Haley founded their company, a custom fabrication business that serves famous entertainers, orchestras and even the United Nations. The Haleys also have a connection to a Vatican City cardinal and a U.S. president, not to mention the largest glass building in the world. Keep reading to find out who and which one.

Offshore, Ranger Boats is a perfect example of tracing long-term success to being nimble and flexible. The company was founded by a husband-and-wife team nearly 50 years ago as a fishing guide service along the relaxed, quiet waters of north-central Arkansas. A devastating fire nearly

ended the couple's dream, but today they are the leading manufacturer of bass boats in the United States, offering Sunbrella® fabrics.

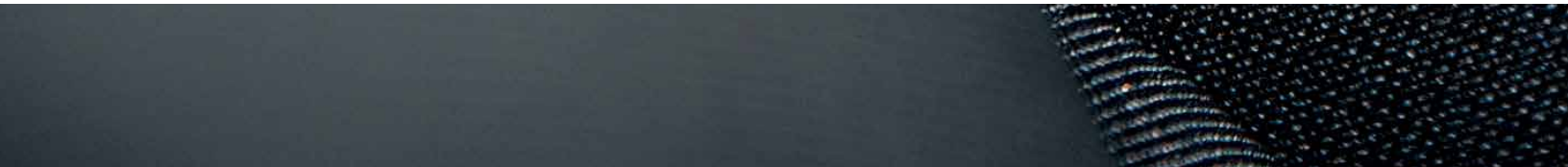
In a special section titled An Invitation to Innovate, we explore how to "make space" for creativity and innovation and how to choose the most innovative materials for a project. We also look at how to "destroy everything you know" and, in the end, simply "get it done." There are takeaways in the section applicable to every company, large and small.

As part of this section, we take you inside Glen Raven's Anderson Plant in South Carolina, where we have opened a satellite Concept Gallery as an extension of the main Gallery located at Glen Raven headquarters in Burlington, North Carolina. It is a resource for innovative thinking, discovery and creativity—and it is available to our customers. We hope you will visit soon.

Speaking of innovation, Workrite Uniform Company, the leading provider of fire-resistant workwear, is known for its innovation through collaboration. The company relies on strong partners in innovation, which is why it jointly launched a new GlenGuard FR fabric with Glen Raven Technical Fabrics.

Leadership comes from new ideas, new solutions and problem-solving. We hope you will agree that this edition of Raven will inspire you to think outside the box and apply your observations to new ways to collaborate and innovate.

Allen E. Gant, Jr.





Finnish family business EssMa uses Sunbrella® marine fabrics for its textile applications, giving the company confidence the fabrics it uses represent the latest customer tastes. | Page 10

RAVEN

WINTER 2016 | No. 25

02

AN INVITATION
TO INNOVATE

12

FROM LIBERACE TO THE
LA PHIL, 'INSTRUMENT
COVERS BY JILL' HAS
IT COVERED

18

THE FUTURE OF SHADE
IS HUMAN-CENTERED,
CUTTING-EDGE

10

STITCH IN TIME: ESSMA
TRACES GLOBAL SUCCESS
TO DREAM, VISION,
DETERMINATION—AND
SEWING MACHINE

14

WHY FR? WORKRITE
UNIFORM COMPANY
PROTECTS, EDUCATES
AND INNOVATES

20

IF YOU BUILD IT: ARKANSAS
ENTREPRENEUR PILOTS
RANGER BOATS TO
LEGENDARY SUCCESS

ON THE COVER:

THE NEWLY RENOVATED CUSTOMER CENTER AT GLEN RAVEN'S ANDERSON PLANT REFLECTS THE INNOVATIVE AND GLOBAL NATURE OF GLEN RAVEN WHILE ILLUSTRATING THE SUNBRELLA® FABRIC STORY.



AN INVITATION TO INNOVATE



NEW CUSTOMER CENTER INSPIRES CREATIVE BUSINESS SOLUTIONS



“We wanted a space to host visitors that reflects the innovative and global nature of our company and illustrates the Sunbrella fabric story, but that is also comfortable and welcoming.”

RANDY BLACKSTON
Vice President of Operations

As you enter the newly renovated Customer Center at Glen Raven’s Anderson Plant, the company’s main manufacturing facility located in Anderson, South Carolina, you may almost forget you are standing in the same building that houses one million square feet of manufacturing space dedicated to the production of Sunbrella® fabric. Glass walls and brightly colored artwork adorn the space, and plush Sunbrella-clad sofas invite the weary traveler to sit down and stay awhile.

“Anderson Plant is not your typical textile plant; it’s a state-of-the-art manufacturing facility that also happens to be our biggest Sunbrella showroom,” said Randy Blackston, vice president of operations. “We wanted a space to host visitors that reflects the innovative and global nature of our company and illustrates the Sunbrella fabric story, but that is also comfortable and welcoming.”

One can’t help but start putting together the modern Sunbrella fabric story upon entering the Customer Center. Oversized photos decorating the walls feature Sunbrella fabrics in inventive applications and a multi-purpose gathering space is at once a living room, design studio and conference center. A dedicated work space includes a wired table that feeds to a large monitor, and a satellite Concept Gallery featuring a collection of innovative materials allows visitors to explore a wealth of material solutions.

“With the technology improvements, we can now easily share videos and images with retail partners and global visitors while we discuss their fabric needs,” Blackston said. “The Concept Gallery also offers the added benefit of being tactile and interactive, which gives visitors a jumping off point for new ideas and materials solutions that can benefit their businesses.”

The satellite Concept Gallery at Anderson Plant is an extension of the main Concept Gallery located at Glen Raven headquarters in Burlington, North Carolina. As a resource for innovative thinking, discovery and creativity, the satellite Concept Gallery offers visitors the ability to touch and interact with Glen Raven’s extensive materials library while visiting Anderson Plant.

“Bringing the Concept Gallery to Anderson is just one way we are hoping to inspire our customers to think outside of the box,” said Blackston. “These improvements have already changed the way we interact with our customers and will continue to enhance the customer’s experience for years to come.”

On the web at
www.glenraven.com/innovation.



“Regardless of whether it’s a classroom or the offices of a billion-dollar company, space is something to think of as an instrument for innovation and collaboration. It’s not an initial, given condition, something that should be accepted as is. Space is a valuable tool that can help you create deep and meaningful collaborations in your work and life.”

DAVID KELLEY

**Founder and Chairman of IDEO and
Founder of Stanford University’s d.school**

Excerpt from the foreword of *Make Space: Setting the Stage for Creative Collaboration*, by Scott Doorley and Scott Witthoft.

If you want to change something in your workspace today, start small and tackle a conference room that has been lying dormant, says Scott Witthoft and Scott Doorley of Stanford University’s d.school.

HOW TO ‘MAKE SPACE’ FOR CREATIVITY AND INNOVATION

According to Scott Doorley, creative director of Stanford University’s d.school, and Scott Witthoft, d’Arbeloff fellow 2008–2009 and lecturer at the d.school, space is something malleable that businesses can use to encourage collaboration, creativity and innovation in the workplace. We sat down with Doorley and Witthoft to get a better understanding of how businesses can use office space, conference rooms and seating arrangements to impact employee engagement and influence the proliferation of new ideas.



SCOTT WITTHOFT

HOW DOES SPACE IMPACT BEHAVIOR?

WITTHOFT: There’s almost a switch flipping on that occurs when you walk in and recognize a space and its impact on you. You can’t stop seeing it. It’s like walking into a really great restaurant and thinking, “Wow this place is great. It smells in this particular way, it looks this particular way, I feel this particular way in this space.”

Different spaces make you feel different things. Next time you host a meeting, think about how you can create a space that has the same impact on how you feel as when you walked into that great restaurant. Simple tweaks to the setting or the atmosphere can help.



SCOTT DOORLEY

DOORLEY: It’s amazing how people will go to such lengths to create a great atmosphere when planning for a party—you light candles, you play music, you decide who sits next to each other. You do that for a reason because you know it’s going to create a good environment, it will open people up so they can have a good time and have great conversations. And you can do the same thing in your office.



WHAT IS DESIGN THINKING AND HOW CAN BUSINESSES APPLY IT TO SOLVE EVERYDAY PROBLEMS?

DOORLEY: There are three facets of design thinking that businesses can use to solve everyday problems. First, reframe the problem by looking at the human issues at play. Second, be very intentional and specific about what and who you are designing for; frame the problem in a really tight way so it is direct and the things that aren't useful get pushed aside. Third, iterate your way to a solution by trying ideas and soliciting feedback, and then trying it again.

WITTHOFT: People often don't realize that they already know how to use design thinking and that they use it on a daily basis. A wedding rehearsal is a great example of using design thinking to ensure that a really high-resolution event turns out the way you want, simply by going through it once before it happens. How is that any different from launching a product or giving a presentation? If you take the practicing mentality of your daily life and apply it to work, you are effectively applying design thinking to your business life.

WHY IS IT IMPORTANT TO MAKE SPACE FOR CREATIVITY?

DOORLEY: In New York in the 1970s, a man named William H. Whyte was tasked with researching why certain plazas in urban spaces were not being utilized. After literally months of research, he came up with this very simple finding that the most utilized plazas had places to sit; thus, his big insight was that "people will sit where there are places to sit." It's almost ridiculous, except when you look at the plazas and realize they were actually designed without any places to sit, so of course, no one was going to stay there.

It's the same with creativity. If there's no place to share ideas, people won't share ideas. If there's no safe place to have a conversation where you can be very open and collaborative with a colleague, people won't have those conversations. Space both reinforces behavior and suggests possible behavior. If you are trying to get people to unlock their own natural creativity, you have to give them a space to do that.

FOUR SIMPLE WAYS TO MAKE SPACE FOR CREATIVITY IN YOUR OFFICE

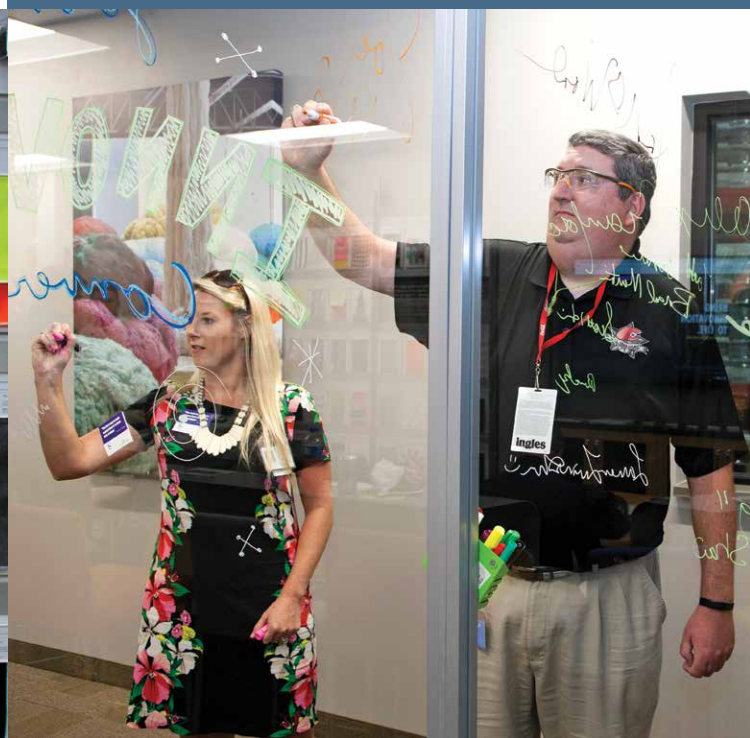
You don't have to have a million-dollar budget to implement Witthoft and Doorley's inspired ideas. Here are a few small tweaks to get you started today.

PUT YOUR IDEAS DOWN ON PAPER. Physically embodying an idea—getting it out of your head and onto some sort of work surface—opens up the idea and makes it visible for someone else's interpretation. This exercise can help businesses find solutions to problems through collaboration—whether it involves new spaces, meetings, events, products or services.

ADD VERTICAL WORK SURFACES. Simple and inexpensive, vertical dry erase work surfaces encourage creative thinking and innovation through the sharing of ideas. Vertical dry erase surfaces allow employees to "work out loud," emphasizing that ideas aren't meant to be kept within, nor are they as precious as we think. Rather, ideas are meant to be shared, altered and eventually erased, either because a new idea is better or because the problem has been solved.

PROTOTYPE NEW IDEAS AND BEHAVIORS. You don't have to wait for a building overhaul to try out new ideas in your current workspace. Prototyping spaces and ideas can help companies figure out what really works best for their employees before investing in office renovations.

START SMALL. Start by taking over an unused conference room and making small tweaks that encourage the behaviors you want from your employees. If you want to encourage idea sharing from everyone, no matter his or her title, try removing the conference room table and placing the chairs in a circle, so everyone is literally on the same level. If you want employees to feel more relaxed and open, try playing music before a meeting. Simple tweaks can create a positive and cascading effect on behavior.



'DESTROY EVERYTHING YOU KNOW' AND 'GET IT DONE'

Sami Hayek is a designer whose projects range from mass merchant product design for Target to collaborative work with artisans in Oaxaca, Mexico. He sat down with us to discuss a few ways to use innovative thinking to solve everyday business problems. His key piece of advice: "Destroy everything you know and start with the intention" before tackling problems.

HOW CAN BUSINESSES KEEP INNOVATION AT THE FOREFRONT?

First, it is important to understand innovation from its very meaning: to make new, to make known the unknown, to actually create. When you understand the meaning of innovation while also understanding the project, its variables and its needs, then it's very easy to innovate.

However, if you come from a place of wanting recognition or attention through the innovation, then your focus is divided. You have two tasks now: one is the recognition or the desire to create a masterpiece, and the other one is to actually do your job. It's very difficult to do something innovative if your thoughts are divided.



"I believe the inventions that propel innovation are first triggered by a thought. To me, it's more important—the innovation of thinking—than anything else."

SAMI HAYEK
Designer and Principal, Sami Hayek Studio

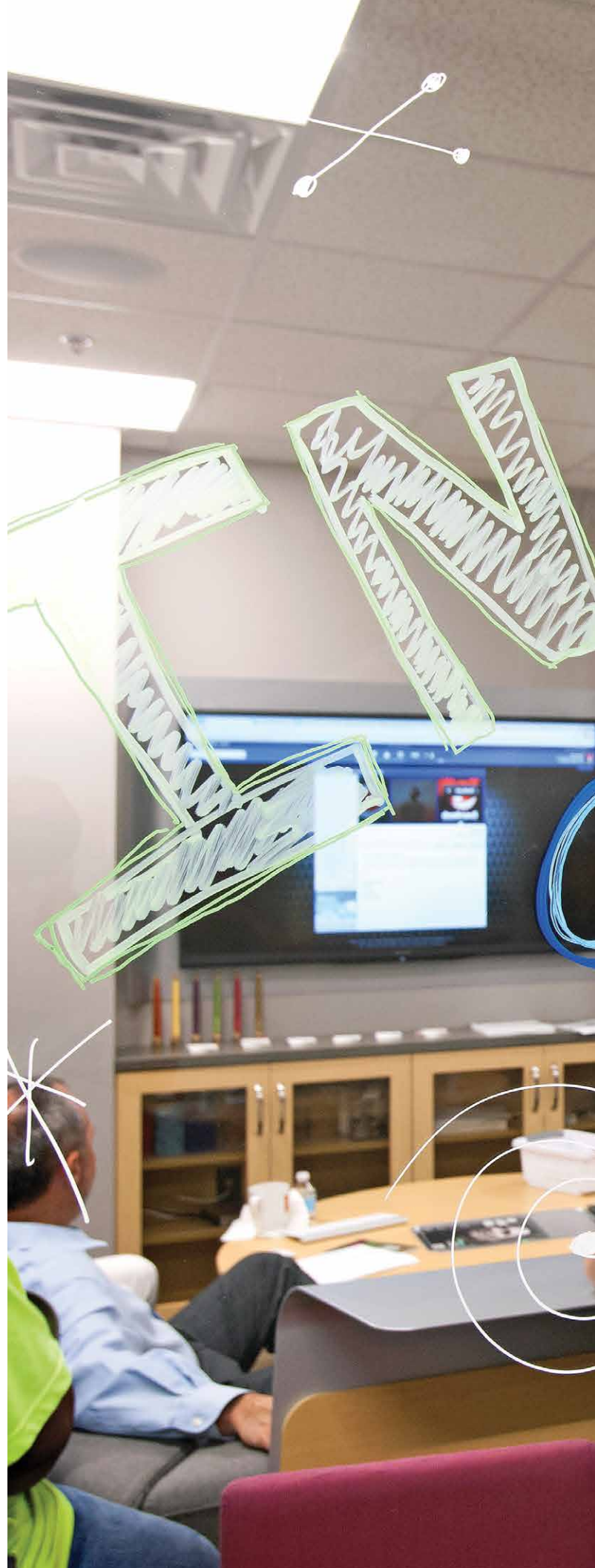
WHAT IS ONE STRATEGY THAT BUSINESSES CAN BORROW FROM YOUR DESIGN PROCESS TO HELP THEM FIND INNOVATIVE SOLUTIONS TO EVERYDAY PROBLEMS?

Erase everything in your imagery library of the past and focus on the task completely. One exercise that I like to do is to remove the titles of the things I am creating. In other words, if you ask me to design a chair, the first thing I do is take out the word chair. By saying chair, I automatically go to the library in my brain that finds whatever I associate with chair. Right off the bat, I have cut my creative process in half and there's no more freedom.

Instead I ask, "What does a chair do? And what does a chair need to do for the specific project?" It could be an object where you rest or where you sit, a place where you have a conversation, where you eat food, where you watch something on TV or gaze at the stars. First, describe what the object needs to provide. If you start from there, I believe innovation will happen freely.

HOW CAN BUSINESSES KEEP INNOVATING PAST THE FIRST (OR 100TH) GREAT IDEA?

I propose an open scenario where businesses and innovators don't treasure their ideas so highly. The minute you arrive at a great idea and you feel security in it, all of your resources go into protecting the idea and it becomes impossible to keep innovating. Once you let go of the idea, you are forced to keep innovating.



FOUR WAYS TO INSPIRE INNOVATIVE THINKING

ASK WHAT IS THE PURPOSE OF THE OBJECT/IDEA YOU ARE CREATING. First, remove the title of what you are creating to free your mind from past assumptions. Then, design around what the object/idea needs to do.

COLLABORATIONS ARE KEY. Collaborations with different people can help you tap into new creative ideas within your own mind.

SHARE YOUR IDEAS; DON'T GUARD THEM. As soon as you arrive at a great idea, share it with the world so you can keep innovating.

FOCUS ON THE TASK AT HAND AND GET IT DONE. Don't complain and don't make excuses. Just. Get. It. Done.





HOW TO CHOOSE THE MOST INNOVATIVE MATERIALS FOR YOUR PROJECT

According to Dr. Andrew Dent of Materials ConneXion, a global materials consultancy with the world's largest library of advanced, innovative and sustainable materials and processes, the beginning stages of a project are the most important for innovation.



“Rather than thinking about the product first, think about the performance that you want that product to have, and then find a material that meets the challenge.”

DR. ANDREW DENT
Materials ConneXion

HOW DOES MATERIAL SELECTION AFFECT INNOVATION?

Your materials selection in any innovation process needs to happen right at the beginning. It's a mistake to design a product first and then decide what material to choose. Rather, you need to be thinking about what material might be suitable for that application

before you even think about what it's going to look like. To do that, it's good to work with the material manufacturer in order to understand what limitations exist.

For example, with fabric, you need to understand whether that material can do what you want it to do—can it be stretched or formed, can it be easily printed? Once you understand the limitations and attributes of that fabric, you can start designing around the material. And that's when you get true innovation through material selection.

WHAT IS MATERIALS SUBSTITUTION AND HOW DO COMPANIES USE IT TO CREATE INNOVATIVE NEW PRODUCTS?

Typically, materials substitution is done for reasons of cost, performance and weight; companies are constantly looking for ways to make products lighter. Usually, a company would move from a metal to a plastic—the automotive industry has been doing this for years—but companies can also substitute materials that are produced using a different process.

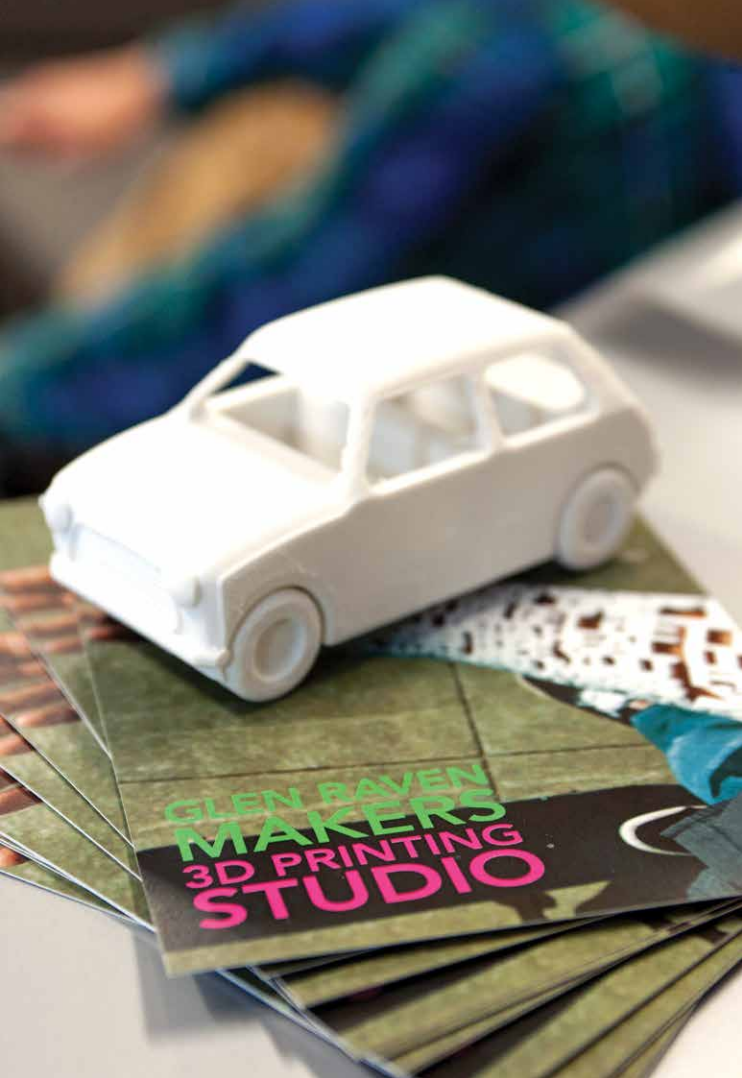
For example, because the automotive industry has been moving from heavy steel to lighter plastic, the steel industry realized it needed to counteract this trend. So they developed a full range of

'NEW GENERATION MANUFACTURING:' 3D PRINTING, KNITTING AND WEAVING

Though 3D printing has been around since the 1980s, it has recently experienced renewed interest due to the release of affordable 3D printers designed to appeal to a wide audience, from makers and small businesses to startups and traditional manufacturers. 3D printing even made an appearance at New York Fashion Week during Season 12 of the popular show "Project Runway," which highlighted finalist Justin LeBlanc using 3D printing to design accessories for his final collection.

3D printing, along with 3D knitting and 3D weaving, are all classified as "new generation manufacturing." All of these processes allow the manufacturer to create a 3-dimensional object from a two-dimensional print. Nike, for example, uses a new knitting machine to knit the entire top part of the shoe in three dimensions, as well as knit in strengthening fibers, different colors and patterns and even the holes for the shoe laces.

Glen Raven has invested in a CubePro desktop 3D printer that is being used as a learning tool to design and print a range of new ideas. Some objects that have been printed include a model car that rolls, an umbrella that opens and closes, and an awning frame with interchangeable parts printed from the Trivantage® Awning Composer software. Some of these objects are on permanent display at the Glen Raven Concept Gallery located at Glen Raven headquarters in Burlington, North Carolina, and at the satellite Concept Gallery at Anderson Plant in Anderson, South Carolina.



new steels that, when produced in the right way, reduce the weight even further. Therefore, innovation can come from substituting material A for material B, or by taking material A and rethinking it and reprocessing it to achieve the specific improvements that are needed.

HOW CAN BUSINESSES USE INNOVATIONS FROM OTHER INDUSTRIES TO PROPEL NEW PRODUCTS WITHIN THEIR CURRENT INDUSTRY?

There is a lot of innovation out there in other industries that is often overlooked. Businesses can solve a lot of performance problems by borrowing innovation that has already been researched and developed by other industries and applying it to their specific industry or product.

For example, we were challenged to find materials for a new fabric cover for an iPad accessory that also had a keyboard. We ended up taking three different materials solutions from other industries: one was from backpacks, the second was from the inside lining of outdoor jackets and the third was actually a 3D-printing process used for sneakers. Instead of reinventing the wheel and rethinking every aspect of the new iPad accessory, we were simply able to use developed materials and processes and apply them to the specific product.



Nike has embraced "new generation manufacturing" through its use of a 3D knitting machine that knits the entire top part of the shoe in three dimensions. This advanced technology also allows the machine to knit in strengthening fibers, different colors and patterns and even the holes for the shoe laces.

WHAT DO YOU SEE AS THE FUTURE OF MATERIALS INNOVATION?

Biological innovation is one area that I am particularly excited about. This includes materials that are grown and harvested annually such as crops, or grown over longer periods, such as wood.

There is a lot of value in taking industrial processes and applying them to natural materials. An example is algae: they can be made into plastics, photovoltaic cells, batteries and fabrics, but in order to use it in these ways, you have to produce it on an industrial scale. An advantage algae have over other crop-based materials is that it can be grown in vats that don't take up arable land.

Nature has developed over millions of years to be a highly efficient system. It has zero waste and every inefficient part of it died. So, what you have in nature is an incredibly efficient manufacturing process. If we can mimic that, either through our industrial processes or through use of natural materials, we can discover incredible new material properties. There are so many new things we can learn through nature rather than fighting against it, we have to work with it and with its own natural processes in order to get the best results.

STITCH IN TIME:

ESSMA TRACES GLOBAL SUCCESS TO DREAM, VISION, DETERMINATION—AND SEWING MACHINE

EssMa, a supplier that specializes in exterior and interior upholstery and a large range of textile products for boats and yachts, strives to be on the leading edge in product development. Since its founding in 1976, the family business has become world renowned for Finnish quality; its emphasis on quality is why Nautor's Swan and Baltic Yachts—two of the most established yacht brokers in the world—partner exclusively with the company for upholstery services.

Nearly four decades of collaboration with these discerning manufacturers have demonstrated that durable business partnerships ultimately depend on listening to the customer and maintaining high standards of workmanship while remaining flexible and dependable. Today, the company serves numerous industries as specialists. It applies skills that come only with decades of experience using a wide diversity of machine tools while providing important added-value services, such as comprehensive documentation that offers customers swift access to materials data for follow-up deliveries.



JOAKIM VIK

Joakim Vik is the managing director of the company founded in his parents' basement nearly 40 years ago. In a recent interview, he recalled his fathers' decision to found the company, how a partnership with Nautor and Baltic Yacht put the new company on the map and how a later decision to offer Sunbrella® marine fabrics from Dickson modernized an already impressive fabric line.

WE UNDERSTAND THERE IS A UNIQUE STORY BEHIND THE FOUNDING OF ESSMA. TELL US HOW THE COMPANY BEGAN.

My father, Peter Hästbacka, started EssMa in 1976 in the basement of his apartment building in Ytteresse, Finland. He chose the name EssMa from "Ess," the name of the place where the company was founded, and "Ma" from mattress.

From the beginning, my father had a dream and a vision, and lots of determination. His initial investment involved purchasing a new sewing machine and renting a few storage spaces near his home. The business took off in short order, and in less than a year, he moved his business to an old soft drink factory about five kilometers from where the business is located today.

In the early 1980s, EssMa got its first clients, Baltic Yacht and Nautor, both producers of high-performance, luxury yachts. Our staff quickly grew to 60 employees and our employment base held steady until the global economic crisis began in 2009. Today, EssMa has 28 employees and operates in state-of-the-art factory facilities of 5,000 m². Despite the circumstances following the economic downturn, we were able to maintain our knowledge and experience within the company and we are optimistic about the future. EssMa has always been a family business. My mother, Carita Vik-Hästbacka, was instrumental in the company's success, and all of my siblings—Ronnie Hästbacka, Nina-Mari Hästbacka and Jessica Hästbacka—work alongside me in the company.

HOW DOES ESSMA DIFFERENTIATE ITSELF FROM ITS COMPETITORS IN THE MARINE INDUSTRY?

We continuously invest in new technology and product development, and this has been the case from the early days of our company's founding. After all, my parents' purchase of a sewing machine to launch their company was a significant financial and technical investment at the time.

Our main objective is to have a close relationship with our clients and supply quality products on time. We have developed several new seats for various models that have been well-received. To be able to do this, we have invested in new equipment that makes frames for chairs. As a result, we recently purchased a 3D polyether cutting machine that can cut all the material in one piece. There are only five of these machines on the market today, and this was a





“Sunbrella offers modern collections with a wide range of uses, which gives us confidence that its fabrics represent the latest customer tastes.”

JOAKIM VIK
Managing Director, EssMa

significant investment designed to strengthen our relationship with marine suppliers.

Another competitive advantage is our capacity to respond rapidly to special requests from clients. We also offer secure deliveries and try to be flexible in order to meet our clients' requirements. Above all, quality and punctuality are our basic principles.

THE MARINE INDUSTRY IS CONSTANTLY ADAPTING TO EVOLVING CUSTOMER TASTES. HOW IS ESSMA RESPONDING TO THESE CHANGES?

The requirements of our yacht clients in recent years have changed from more round shaped seats to straight and modern forms. This is more or less a response to similar trends in the automobile industry. Customers today often require a special design that stands out and is eye catching. I think this is a reaction to the tough competition on the global market today.

In terms of textiles, color preferences currently vary between grey, silver, beige and black. For example, in the past few years, blue has been less popular than in previous years, but it is beginning to become popular again, especially in lighter shades of blue. In boats of more than 100 feet, designers and end customers have more influence in color selection and we are seeing more daring patterns and colors, including white.

WHAT'S IN STORE FOR ESSMA IN 2016?

Except for new markets, we see the biggest increase in the immediate future among boats between 25 feet and 35 feet, as this is a market that is growing rapidly. Our latest project is with Nimbus, which is

one of the leading boat manufacturers in Scandinavia. Its newest product is the Nimbus 305 coupé, a contemporary, super-functional boat with reduced environmental impact, and EssMa provides cushions for this model.

Our relationship with Nimbus is an excellent example of how EssMa works closely with its customers to determine the best results. Our associates, including those responsible for construction and design, sit down early with boat constructors and designers to discuss the total project. This way, everyone who touches the project has a voice in finding the best solutions.

HOW DOES DICKSON COLLABORATE WITH ESSMA ON DESIGN IDEAS?

We are constantly looking for new materials and new possibilities, and this requires that our suppliers also be aware of the trends. This is why we use Sunbrella marine fabrics for our textile applications. Sunbrella offers modern collections with a wide range of uses, which gives us confidence that its fabrics represent the latest customer tastes.

Dickson started collaborating with EssMa in the late 1990s. We choose Sunbrella cushion fabrics simply because we think it is the best choice on the market and it also is specified by our clients. If you use Sunbrella, you don't have to worry about quality problems and reclamations.

Overall, there isn't a better supplier than Dickson. From idea generation to creative collaboration development to business-building ideas, Dickson is there to support us every step of the way. In our mind, they represent what a business partnership is all about.

EssMa's decision to offer Sunbrella® marine fabrics from Dickson modernized an already impressive fabric line.



On the web at www.essma.fi/.

FROM LIBERACE TO THE LA PHIL, 'INSTRUMENT COVERS BY JILL' HAS IT COVERED

The year was 1982. Late Night with David Letterman debuted with Bill Murray as its first guest, Michael Jackson released his sixth studio album, *Thriller*, which would go on to become the best-selling album of all time, and the New York Times raised the cost of a newspaper from 25 cents to 30. This is also the year that Jill and Dennis Haley founded Instrument Covers by Jill, a custom fabrication business serving a wide range of customers from famous entertainers and local churches to orchestras, universities and the United Nations.

"When I met Jill, she was working as a hostess at a restaurant in Los Angeles, and I was working as an assistant vice president with Imperial Bank," recalls Dennis. "Well, I don't know how to keep my mouth shut at times, so I was eventually fired from my job and we started slowly sinking into a money pit."

Jill and Dennis soon learned their next door neighbor had passed away and left his small piano cover business to his aging wife, who offered to sell the business to Jill and Dennis for a low price.

"The neighbor was only making one generic piano cover every month so he didn't upset his social security," Dennis explained. "I asked Jill if she wanted to own her own business, she said yes, and we dove right in."

Jill had learned to sew professionally in high school, but there was still a lot of learning to be done.

"We really set out to learn and to listen from the pros as we got started," Jill said. "There's something to be said about sitting back and absorbing as much as you can."

Jill and Dennis inherited only one client from the former owner—David L. Abell Fine Pianos in Beverly Hills. He informed them that "all the covers out in the market were of poor quality" and encouraged them to put a stake in the ground with quality piano covers.

So Jill and Dennis took on a few more clients, including A&M Recording Studios (an historic recording studio that has hosted some of the recording industry's greatest stars including The Rolling Stones, John Lennon, Van Morrison, U2, Metallica, Dr. Dre and Lady Gaga, to name a few) and Cherokee Productions (first incorporated by film and television actor James Garner in 1965).

"We rolled the dice and business was slow at first. We were actually on the verge of collapsing," said Dennis. "Jill encouraged me to take the last of the money to go buy a good suit and get another job."

But then fate stepped in and dealt them a winning hand. Having heard about their business, MARCY, a fitness equipment company, hired Jill and Dennis to make straps for their equipment, providing



DENNIS AND JILL HALEY



Despite inheriting only one client from the business's former owner, Jill and Dennis Haley have grown Instrument Covers by Jill strictly through word of mouth and by cultivating a reputation for offering high-quality products in a timely manner.



just enough work to make rent and keep the business afloat. The rest is history.

"We started getting really busy, but we were using a really bad canvas for the covers," Dennis said. "A local fabric supplier, Keyston Bros., offered Sunbrella® awning fabric in black and true brown, and when we moved to Salem, Oregon in 1989, we bought all the Sunbrella that we could from Keyston and took it with us. The fabric is perfect for instrument covers. Once we learned about its mildew, fade- and water-resistant properties, we felt like we had hit the jackpot."

From there, Jill and Dennis became self-described Sunbrella evangelists, explaining the benefits of an instrument cover made with Sunbrella fabric to companies like Steinway, Yamaha and Rodgers Organs. They sent their customers to visit the Sunbrella website and espoused the virtues of offering a custom cover in any color or style to match interior décor.

"Our business has really been expedited by our use of Sunbrella fabric," Dennis said. "We would send our potential customers a large one-foot-square sample of Sunbrella backed with very soft cloth, along with a color chart. Then we'd say, 'Here's what we want you to do: let water drip on one spot and see what goes through, and then cut off a piece on the end and set it on fire. If it isn't everything we say it is, we'll get rid of it.'"

"We make a great product, we're honest about what we can offer and we have strong relationships with key suppliers—those are probably our greatest strengths," Jill added. "We don't even have a listed phone number or an internet presence. We've just built up a tradition of offering custom quality covers and our reputation has been built on being honest with the client and providing an excellent product in a timely manner. In 33 years, we've never had a customer call and say they didn't like the finished product of the Sunbrella covers."

And that's saying something, considering many of their customers are high-stakes clients including famous entertainers, like Liberace and "pretty much every musician/entertainer who uses a piano during performances," as well as the major piano manufacturers including Steinway & Sons, Kawai, Baldwin and Yamaha. Applications also range from the typical university music department and orchestras around the country, including the LA Phil, to more, shall we say, unique applications.

For instance, Instrument Covers by Jill supplied a cover for one of Pope John Paul II's cardinals, who is an accomplished pianist and wanted to play his piano out on a bluff overlooking the Pacific Ocean during a visit from Vatican City. They also designed a cover for a professional tour artist that would appear to explode off of the piano at a certain point during the concert. Steinway & Sons commissioned a piano cover for a United Nations piano that would travel the world, and the Moab Music Festival requested a cover that could protect the piano as it travels by jet boat down the Colorado River to the pristine wilderness grotto where the festival takes place. From the Hollywood Bowl to Ronald Reagan's second inauguration to the Crystal Cathedral, Instrument Covers by Jill has built a national and international following while somehow managing to stay small and independent.

"We don't attempt to get every customer—that isn't our goal—and we've never wanted to expand and have shareholders telling us what to do," remarked Jill. "When we retire, the company will probably cease to exist, but the industry won't let the service go away. Someone else will have to come along and start building the relationships we've built over the past 33 years. And Dennis and I will go live out in the country and play in our gardens."

WHY FR?

WORKRITE UNIFORM COMPANY PROTECTS, EDUCATES AND INNOVATES

Simply put, an arc flash is a phenomenon where a flashover of electric current leaves its intended path and travels through the air from one conductor to another, or to ground. The results are often violent, and when a human is in close proximity to the arc flash, serious injury and even death can occur.

**OCCUPATIONAL SAFETY AND HEALTH ORGANIZATION,
WORKPLACE SAFETY AWARENESS COUNCIL**



For workers in the petrochemical, utilities, oil and gas and manufacturing industries, an arc flash or flash fire from workplace hazards, such as energized electrical equipment, combustible dust and active hydrocarbon zones, poses a substantial threat to personal safety. When an employee is injured by an arc flash, the injuries are usually serious, and in the worst cases, result in death.

It's in this environment that Workrite Uniform Company has operated for the last 42 years. Founded in 1973, the family-owned company, and affiliate of the leading workwear provider Williamson-Dickie Mfg. Co. since 1999, was one of the first to focus on the FR category in North America.

"Before 1973, people would wear cotton or polycotton uniforms," said Keith Suddaby, president of Workrite Uniform Co. "Workers were not protected from a clothing perspective. Workrite FR came into the market to provide garments that, first and foremost, provide



the protection the worker needs, but also offer unmatched quality in the construction of the garment.”

FR stands for “flame resistant” and FR garments are a critical component in worker protection. The most serious burns in an industrial setting aren’t caused by the actual fire or explosion itself, but by regular workwear, such as non-FR cotton, nylon or polyester igniting and continuing to burn even after the heat source has been removed. FR garments, on the other hand, self-extinguish, which dramatically reduces the severity of burn injuries and provides the worker valuable escape time to increase their chances of survival.

Self-extinguishing fabric and the company’s focus on quality through top notch manufacturing processes are the main reasons why Workrite Uniform Co. has become the leading provider of FR workwear.

“A tremendous amount of effort goes into making these garments the best in the marketplace,” Suddaby said. “We work closely with partners like Glen Raven to make sure the integrity of the FR fabric is there in the first place, and then it’s our job to manufacture a garment that offers the workmanship we pride ourselves on.”

At Workrite Uniform Co., safety and quality are a given. “It’s comfort that is becoming more and more important to the personal protection equipment (PPE) market. Workers in industries that require FR garments as PPE are looking for lighter weight fabrics that move easily with the worker as he or she performs a variety of tasks, and fabrics that help the wearer stay comfortable in either hot and cold environments.

“They also want to look good,” added Victor Estrada, vice president of sales at Workrite Uniform Co. “We understand that employers need their employees to wear FR garments in a compliant manner, and if the garments don’t look or feel good, the employee is less



likely to comply. This can cause big problems for companies if an employee gets injured.”

In fact, research suggests that fire injury can cost upwards of a million dollars just to nurse one employee back to health. And often, the employee does not return to the same level of work that he or she was performing prior to injury. Fortunately, standards have been put in place by OSHA over the years to make sure employees are being protected.

“The companies within industries with thermal hazard risk started realizing in the 70s and 80s that they needed to do the right thing to protect the workers,” explained Suddaby. “As companies became more enlightened about clothing as protection, they started looking for partners who could help them meet OSHA’s standards.”

Workrite Uniform Co. has stepped up to not only meet OSHA’s standards by providing the safety that workers deserve, but has worked hard to become a trusted resource to the industry on all FR clothing information. Through a dedicated and educated sales force, videos, whitepapers, catalogues and a new, industry-leading mobile app, the company has put a stake in the ground as a leading educator of all things FR.

“Our app is a strategic business move with the goal of educating the end user,” said Estrada. “We wanted to give the market a place to go to learn about FR, have their questions answered in text and video, browse products, find out what’s new in the industry, and also be able to find a sales rep and contact customer service. It’s all about serving our current and potential customers by being a strong partner in worker safety.”

INNOVATION THROUGH COLLABORATION

Workrite Uniform Company’s business strategies are driven by its five strengths: the quality of its garments; a multi-brand strategy; strong FR expertise from being in the industry for 42 years and investing in a dedicated sales force; financial stability through its affiliation with Williamson-Dickie Mfg. Co.; and dedicated and committed employees that are driven by strong company

Workrite Uniform Company offers a range of Workrite FR garments that dramatically reduce the severity of burn injuries. These products, along with a commitment to quality, have made Workrite Uniform Co. the leading provider of FR workwear.



values. These strategies are also the foundation of the company's strengths that attract strong partners in innovation.

"Our relationships with key fabric providers in the industry are critical to our success," Suddaby said. "In order to be the FR expert, we have to align ourselves with textile experts."

Workrite Uniform Co. only began working with Glen Raven two years ago, but the two companies have already developed a strong partnership based on collaboration and a quest for innovative products that move the industry forward.

"The new GlenGuard FR 5.3 oz. is a great example of a collaboration that resulted in a game-changing product for the industry," explained Suddaby. "Collaboration is a two-way street and having a trusted partner in our corner allows us to bring industry challenges to Glen Raven, and Glen Raven in turn brings ideas or solutions to us. It's a constant dialogue between our supply chain about what we are hearing and seeing in the industry compared to what our fabric suppliers are developing."

In industries where the look and feel of the garment is gaining in importance, GlenGuard FR 5.3 oz. offers a lightweight alternative to bulky PPE. Plus, GlenGuard is made with Kermel solution-dyed meta-aramid fibers that won't fade through sun exposure or multiple runs through an industrial washing machine. These benefits are important to companies for multiple reasons, including compliance and cost.

"FR uniforms are not inexpensive, but the return on investment in safety and liability is quite significant," said Estrada. "In industries where it matters how the worker looks, having a great fabric that will continue to look good while protecting the employee is paramount."

"Glen Raven really reflects what we value as a company, which makes them a great partner," added Suddaby. "Just like us, Glen Raven is committed to the quality of the fabric, and they are always looking for ways to innovate and work closely with us on new products and collaborations that benefit the industry. Their interest in a long-term partnership is also something we value very highly. We're very bullish on our relationship with Glen Raven."

NEW LIGHTWEIGHT GLENGUARD FR FABRIC ENCOURAGES WORKER COMPLIANCE

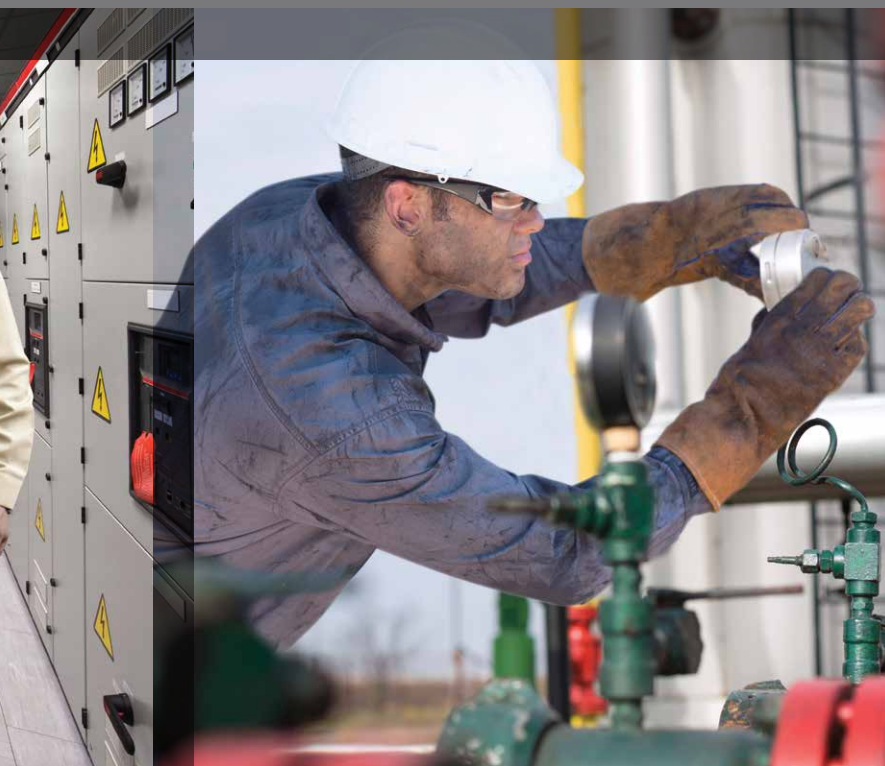
Glen Raven Technical Fabrics and Workrite Uniform Company are walking the walk when it comes to promising greater compliance from workers who are required to wear personal protective equipment (PPE) on the job. The companies jointly launched GlenGuard FR 5.3 oz. Ultralight CAT 2 Protection at the National Safety Council Congress & Expo in September.

GlenGuard 5.3 oz. was specifically engineered to be lighter while maintaining CAT 2 classification, a rating system that determines the protective characteristics of the fabric. At 5.3 ounces, this fabric is the lightest weight fabric on the market with a CAT 2 protection rating.

"Every ounce of weight and every ounce of protection can make all the difference when flash fire or arc flash occur," said Jeff Michel, vice president, industrial fabrics at Glen Raven. "For hazardous environments, safety managers need to know their workers' gear will protect them. Keeping the workers as comfortable as possible will help them wear their garments compliantly."



On the web at
www.workrite.com.



THE FUTURE OF SHADE IS HUMAN-CENTERED, CUTTING-EDGE

When natural disasters and wars displace families, The Fold, the grand-prize-winning entry in the Humanitarian category of the 2015 Future of Shade competition (an international design competition hosted by Sunbrella® and Architizer™) allows refugees and survivors to define the most appropriate shelter for their families through a modular emergency shelter system made from just two materials—fabric and plastic.

For those seeking a higher power, the winning entry in the Wellness Garden category filters light, shadows and air through cascading fabric attached to a flexible building of simple steel framing.

“The Mosque of the Light is innovative in the fact that it’s a re-rendering of a typological ideal,” said juror David Rubin of Land Collective. “It doesn’t need to be a mosque; it could be any type of structure that offers enlightenment. There are fundamental ideas about passing through thresholds, changing the human condition that can be understood across cultures and across religions.”

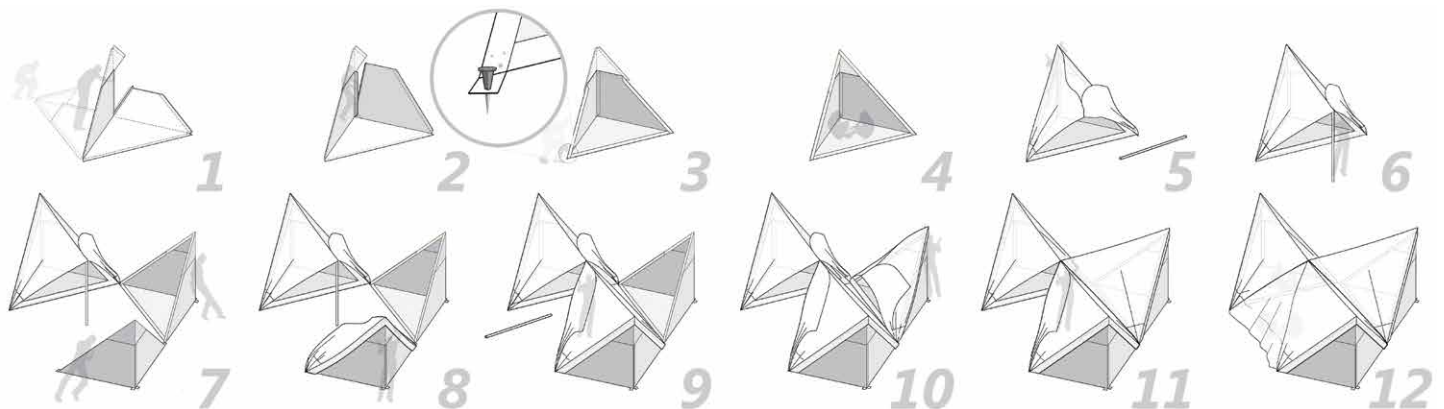
The third winning entry in the Building Shade category is Helicon, an exterior fabric sunscreen that offers a modular, passive solution to reduce energy use and prevent solar heat gain.

“This year’s winning entries show not only how shade protects, but also how it can help tell a story of a space and the people who occupy it,” said Gina Wicker, architect and design market director for Glen Raven Custom Fabrics. “Businesses big and small can learn from these architects and designers whose ideas are on the cutting edge of shade design innovation.”

This year’s competition received 190 submissions from 36 countries including the U.S., Canada, India, Pakistan, Zimbabwe, Italy, China and Bolivia. Explore all of the winning entries and watch a video about the competition at futureofshade.com.

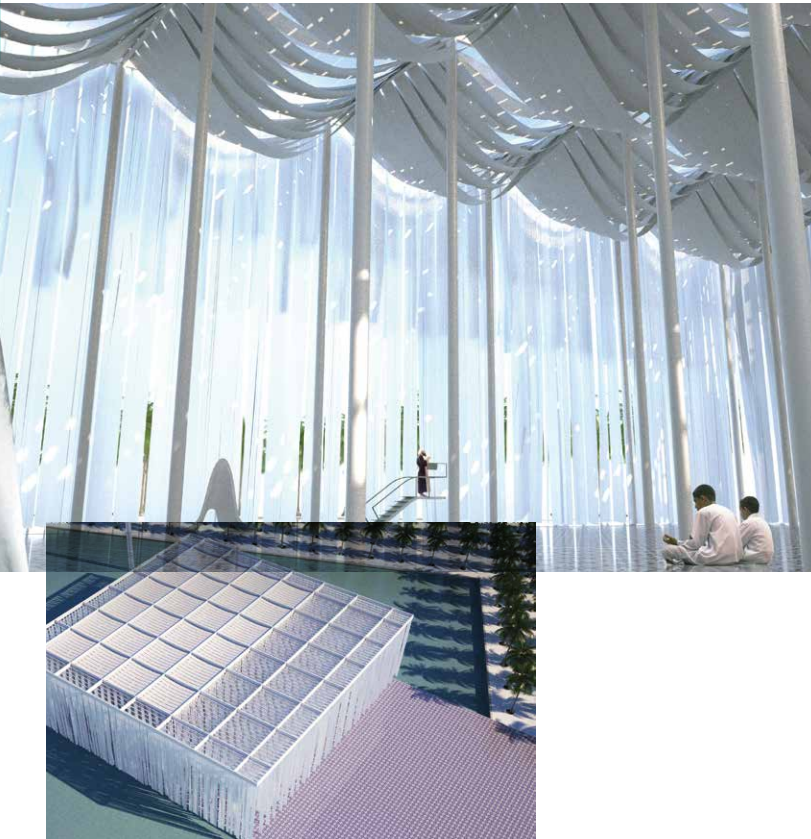
HUMANITARIAN GRAND PRIZE:

The Fold by student team Amber LaFontaine and Sophia Yi, students from Calgary, Canada.



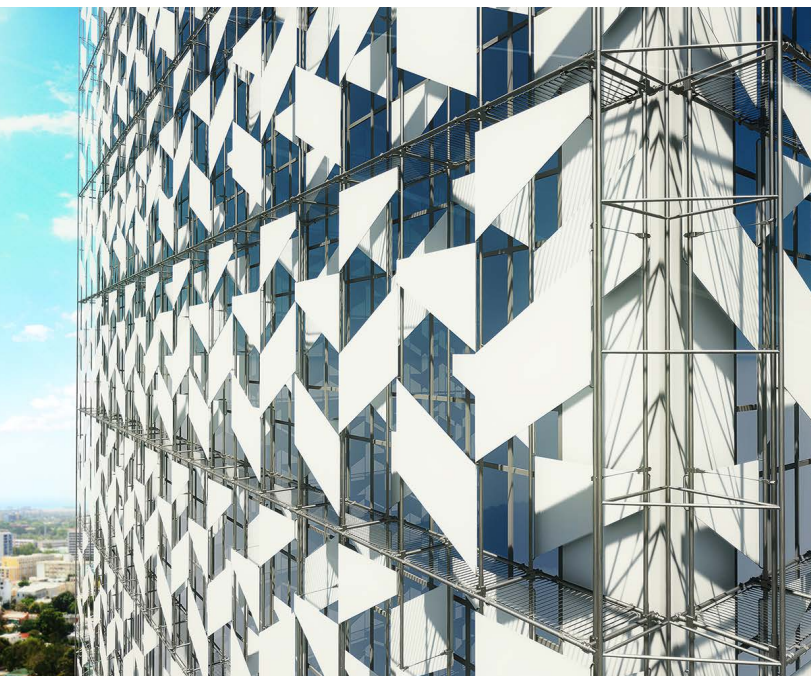
WELLNESS GARDEN GRAND PRIZE:

Mosque of the Light in Dubai by Nick Karintzaidis, an architect from United Arab Emirates.



BUILDING SHADE GRAND PRIZE:

Helicon by Doel Fresse, designer,
Doel Fresse | Design, Puerto Rico.



INTRODUCING CONTOUR A REVOLUTIONARY SHADE FABRIC FROM SUNBRELLA®

Introduced at IFAI Expo 2015 in Anaheim, California, the latest revolutionary fabric from Sunbrella® is called Contour. The result of more than two years of research and development, Contour is a knit-textured fabric ideal for shade sails and other shade applications, available in 15 colors.

Contour's specifically engineered construction allows fabricators the ability to utilize Sunbrella fabrics as they never have before, such as in large, expansive installations and unique and innovative shapes with multiple angles.

"The development of Contour follows the increased interest from the architecture and design community in contoured shapes that push the boundaries of shade design," said Vince Hankins, industrial business manager for Glen Raven Custom Fabrics. "Contour's unique attributes, including UV protection, stretch and flex properties and bleach cleanability allow fabricators, designers and architects to expand their product offerings and explore and achieve shade design innovation."

Learn more about Sunbrella Contour by visiting www.sunbrella.com/contour.

IF YOU BUILD IT:

ARKANSAS ENTREPRENEUR PILOTS
RANGER BOATS TO LEGENDARY SUCCESS



Winter was approaching in Flippin, Arkansas in 1967. Forrest and Nina Wood, who were operating a successful fishing guide service on Bull Shoals Lake, White River and Crooked Creek, were preparing to wind down another season, which meant their employees would be temporarily furloughed until spring.

The off season was a frustrating time for the Woods, who loved spending their days on the water, regardless of the season, and who considered their employees part of the family. But it was during the off season of 1967 when Forrest had a proverbial light bulb moment that would address the couple's frustrations and change the future of their business for the next four decades.

"Nina and I grew up on the water," Wood said. "We both share a passion for the peace and tranquility associated with water, and there is perhaps no better place to think than away from land."

Ranger Boats offers Aqualon marine fabrics, a custom-made product line provided by Trivantage®, for its boat covers, as well as Sunbrella® fabrics for its seats.

"For that reason, Nina and I spent as much time together on the water as we could. Especially as the off season approached each fall. It was a great time to reflect on the past year and look at ways we could improve our business," Wood continued.

"As '67 was coming to a close, we started looking at the idea of building our own boats. We knew first-hand the boats at that time lacked some of the features we were looking for and wondered if we couldn't keep our guides busy during the winter designing some of our own. The idea grew pretty quickly and by early the following year, we were up and running."

Guiding from large, heavy, wooden boats, Wood's long hours and years of guiding along Bull Shoals Lake, which spills into neighboring Missouri and other bodies of water in northern Arkansas, taught him the value of and real need for a design that is comfortable, efficient and, most importantly, demonstrates unquestionable quality. With those merits in mind, he and his wife followed their dream to build quality fishing boats and co-founded Ranger Boats.

"Forrest wanted his boats' strength, integrity and commitment to be reflected in a single name," said Matt Raynor, senior marketing



FORREST AND NINA WOOD

manager of Ranger Boats. "A patriot and cowboy at heart, he looked to the legendary reputation of the U.S. Army Rangers and the rugged western heritage of the Texas Rangers. Today, the dream he set in motion proudly carries the hard-earned badge and fierce reputation of 'Ranger.'"

From the start, Wood's ideas were straightforward and confident. Napkins, scrap paper and anything to write with were his design templates. Listening closely to anglers and customers was his engineering plan, and his initial designs were so well-accepted by other guides and anglers that the business soon took off in earnest.

The company's first six boats were built in what is now the City Hall in downtown Flippin, a town of less than 1,500 residents situated in the Ozark Mountains. Demand was strong as 1968 yielded to the last year of the decade. Orders expanded to 600 boats in 1969, the same year the company moved into a new manufacturing facility. A year later, production doubled to 1,200 boats, each selling for \$1,000 complete with lights and steering, which were considerable amenities at the time.

By 1971, the company was firing on all cylinders. Not only had sales doubled, but Ranger Boats was gaining in reputation and stature well beyond the shores of Bull Shoals Lake. Yet just as Ranger was beginning to make a splash beyond Flippin, disaster struck when a fire destroyed the company's plant and everything inside.

Almost everything, that is.

"All that was salvaged was Forrest's old army surplus desk containing 40 handwritten boat orders," Raynor said. "So the following day, with the ashes still warm, Forrest rallied family, friends and employees to help. They cleaned off the charred slab and began working to keep the company afloat. Thanks to their incredible determination and hard work, production was restored within 40 days. It completed a recovery we still look back on today as one of the seminal moments in the history of our company."

The early 1970s were also when Wood started fishing in competitive bass fishing tournaments that had begun sweeping the nation. His tournament presence and product lines resulted in the rapid expansion of Ranger orders and production. In



RT 188 RANGER®



On the web at
www.rangerboats.com.



Z520C RANGER®



association with these tournaments, Ranger helped to pioneer the sport of tournament bass fishing.

"Tournament fishing has long had a strong correlation to boat sales," Raynor said. "A big part of the company's success can be traced to Forrest's decision to forge relationships with professional anglers. Forrest is known as the father of the modern bass boat and he almost single-handedly created this industry."

Today, Ranger Boats, with a little more than 1,000 employees, is the nation's premier manufacturer of legendary fiberglass and aluminum fishing boats, which include series of bass, multi-species, fish 'n play, waterfowl utility and saltwater boats. The company also builds many of its own accessories, meaning it can still service Ranger boats that have been on the water for 30 years. This turnkey approach to manufacturing is what keeps the company, which is owned by Bass Pro Group, focused on building better vessels.

"Aluminum boats represent our greatest area for long-term growth," said Raynor, himself an angler. "It's a very large market, mainly because our customers' first boat purchase is typically a 16- to 23-foot aluminum fishing boat." The RT188 Ranger®, for example, is built to be a beginning angler's dream. Not only is it incredibly affordable, but with such strong attention to detail, this ultra-fishable, all-out fishing machine is built to be in a class by itself.

In terms of fiberglass offerings, the Z520C Ranger® bass boat is designed for anglers with serious tournament experience. Available with a wide range of precision matched outboards, the 20.9-foot boat offers a 250-horsepower engine and a wide range of custom details and comfort features, including custom-fitted premium marine upholstery. Ranger offers Aqualon marine fabrics, a custom-made product line provided by Trivantage®, Glen Raven's distribution subsidiary, for its boat covers, as well as Sunbrella® fabrics for its seats.

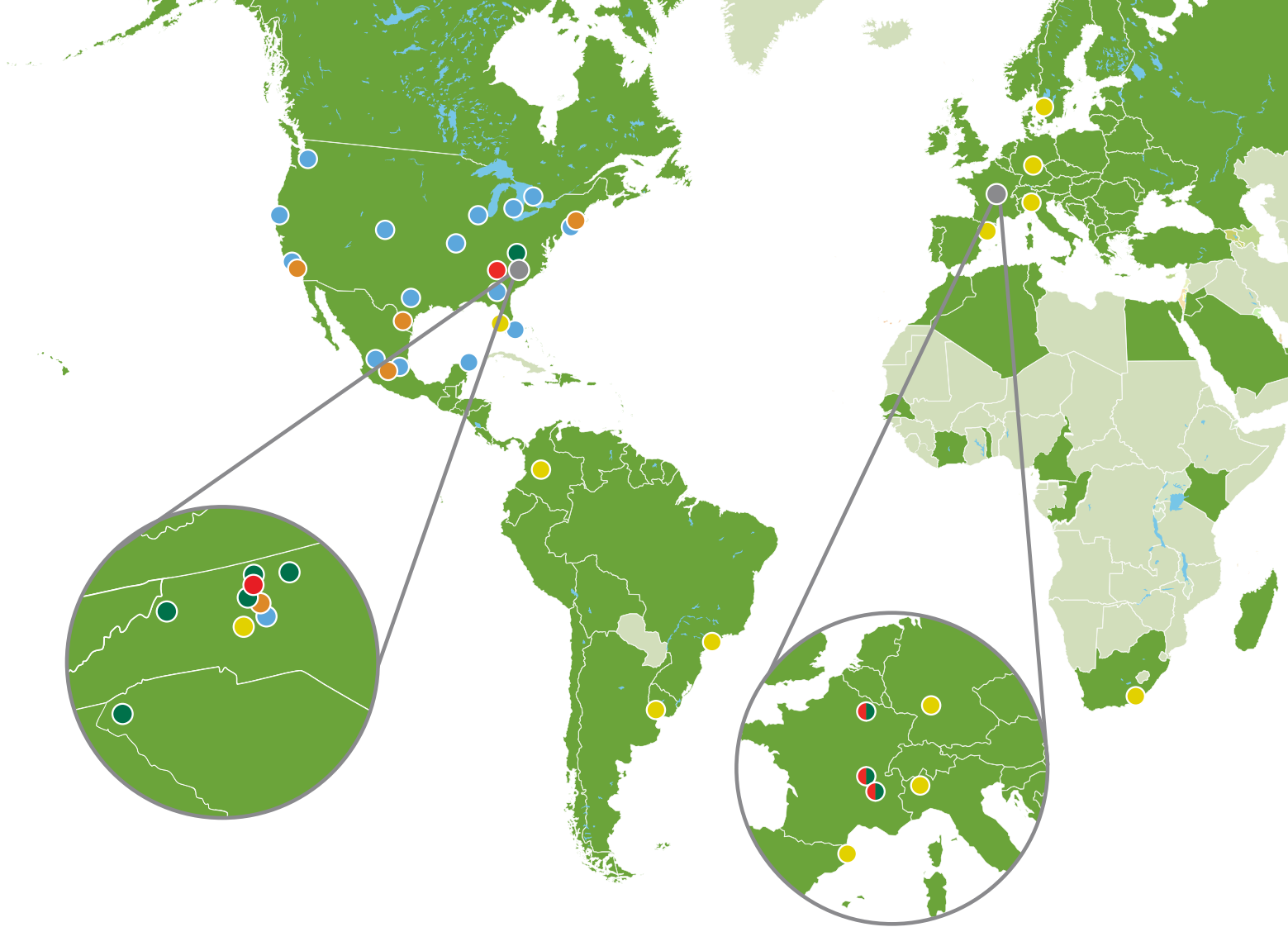
"Trivantage is a great company to work with on new materials," said Connie Hill, lead designer and upholstery supervisor at Ranger Boats. "They are a true business-building partner—always eager to listen, learn and help develop new lines of material with an eye on future customers."

According to Hill, the selection of Sunbrella and Aqualon fabrics has been an important part of Ranger's brand equity since the early 1980s.

"We select the fabrics because they are highly resistant to UV rays, mildew and water penetration and do not fade," she said. "Our customers expect nothing but the best on a Ranger boat, and that includes fabric selection."

With the company nearing its 50th year in business, Raynor said Ranger will continue to rely on partners like Trivantage to help it navigate an industry with 40 million anglers in the United States representing \$45 billion in retail sales.

"Ranger Boats' continued long-term success requires business partners who can keep us focused on the next generation of boating enthusiasts," Raynor said. "Trivantage is such a partner, and they are committed to helping us build a brand that is synonymous with excellence."



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- Corporate Office
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GLEN RAVEN CUSTOM FABRICS

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- 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

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- Burnsville Facility
Burnsville, NC
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- Park Avenue Facility
Glen Raven, NC
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- Texas Distribution Center
Irving, TX
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- Washington Distribution Center
Tukwila, WA
800.213.1465
- Southern California Distribution Center
City of Industry, CA
800.841.0555
- Northern California Distribution Center
Hayward, CA
800.786.7607

- Colorado Distribution Center
Denver, CO
800.786.7609
- Florida Distribution Center
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800.786.7605
- Georgia Distribution Center
Lithia Springs, GA
800.786.7606
- Illinois Distribution Center
Elmhurst, IL
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- Ohio Distribution Center
Middleburg Heights, OH
800.786.7601
- Missouri Distribution Center
Maryland Heights, MO
800.786.7603
- New Jersey Distribution Center
Somerset, NJ
800.786.7602

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- Corporate/Manufacturing
- Distribution
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- Logistics
- Countries Sold Into

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- Dickson Saint Clair
Saint Clair de la Tour, France
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- South Africa Sales Office
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- New Jersey Terminal
Avenel, NJ
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- California Terminal
City of Industry, CA
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- Texas Terminal
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