

COPENHAGEN INTERNATIONAL FASHION FAIR

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LET'S WORK TOGETHER

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Welcome to CIFF. I'm incredibly grateful that we can all be here together in Copenhagen again this season. At CIFF we are daring to feel optimistic about the future despite everything going on in the world around us. Our optimism is not about crossing-your-fingers-and-hoping-for-the-best. It's a belief in a future that we make better by stepping up, taking responsibility, standing shoulder to shoulder together.

Fashion is a veteran industry; we've been around the block a few times. We have our way of doing things – the fashion way. But now, more than ever we need to look around, and consider can we do it smarter, do it better and make a bigger effort to support each other in our endeavors. What can we learn from other industries? In tech, when our brilliant geeky friends come together at a trade fair, they are big on sharing data with each other. One guy says to another: "I'm struggling to find coders for a project." The other guy replies: "Dude, I know an awesome team in Hungary. I'll hook you up." Problem solved.

Can fashion pick up the habit of openness and sharing? We cheer for that we as an industry will master that quality. As we tell our kids, sharing is caring. And today, it's more important than ever. The industry is facing unprecedented challenges: climate change, supply chain shortages, digitalization just to name a few. We need to get better at supporting each other and to be the best versions of ourselves.

At CIFF we want to do our part, be a platform where we all can come together and stay connected. Twice a year the fashion industry comes to CIFF for three days. Let's use the time to share information and insights. At this edition of CIFF we are hosting more than 15 events and talks - all with the purpose to have the brightest mind in the industry, share what they know and keep all of us up to date, connected and inspired.

We are a community. Let's work together.

We have in this paper asked a mixed bunch of industry people what they could not live one day without: I could not live without people - and the energy that it gives me to talk to humans with different knowledge and standpoints than my own...



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**JOIN THE
MOVEMENT**

**19–21 JUNE
2022**

AREAS

ONE VENUE ONE COMMUNITY

EXHIBITING AT CIFF OPENS THE DOOR TO A WORLD OF BUSINESS OPPORTUNITIES - SPARKS CONNECTIONS AND INSPIRATION.

GREENHOUSE

This high-trafficked area presents a strong selection of upcoming and established brands combining fashion and function. A segment featuring a wide a range of Scandinavian and international unisex brands with a particular focus on street, sporting and utility wear: F-Hall (Main Entrance)

STUDIO

A thoughtfully curated segment featuring emerging and directional designers. Our leading-edge unisex and lifestyle area, representing national and international brands and agencies: Foye

CIFF SUSTAIN

Technology, sustainability and innovation are important drivers in our industry. That is why we at CIFF have dedicated areas highlighting the ones that are leading the way: E-Hall North

STYLE SETTERS

A superior blend of contemporary womenswear brands with commercial integrity and staying power from across Scandinavia and beyond: E-Hall South

BUNGALOW

Stylish and feminine – a collection of well-established Scandinavian and International women´s ready-to-wear and accessory brands: C-Hall

CIFF SHOWROOMS

Consists of 20,000 square meters of state-of-the-art, luxury showrooms. Located on the first and second floor of Bella Center, it is home to nearly 500 menswear, womenswear, shoe and lingerie brands on a year-round basis. All showrooms are open to buyers, visitors and press during the CIFF fair and upon appointment throughout the year – go explore: B0-B6 Hall 1st and 2nd floor (Entrance 2 and across the bridge from main entrance)

CIFF KIDS

CIFF Kids runs twice yearly and is the only standalone children´s trade event in the Nordics. At CIFF kids we are committed to bringing together talent, brands, press and buyers in a relaxed, interesting and commercially dynamic atmosphere, creating the ideal place for kids and youth brands to present their collections and build lasting relations: B0-B2 -Hall (Entrance 2)



Download the CIFF app
for maps and
further information!

EVENT PROGRAMME

WEDNESDAY 02 FEBRUARY

11AM
TALK: HOW INDEPENDENT BUSINESSES CAN DRIVE INDUSTRY TRANSFORMATION
CIFF Main Stage & Live Stream
Presented by The Business of Fashion

12PM
TALK: FROM CRADLE TO GRAVE – 17 LIFE STAGES OF THE CONSUMER BEHAVIOUR
CIFF Small Talk Stage
Presented by pej gruppen

01PM
TALK: TRANSVERSAL TRENDS
CIFF Main Stage & Live Stream
Presented by Peclers

02PM
TALK: AW 22/23: KEY TRENDS AND COLOURS
CIFF Small Talk Stage
Presented by pej gruppen

03PM
TALK: FUTURE CUSTOMERS
CIFF Main Stage & Live Stream
Presented by Lifestyle & Design Cluster

04-06PM
EVENT: SNOW PEAK CAMP
Courtyard by the CIFF Main Entrance
Sake tasting, food prepared over the bonfire & good vibes

05.30-07PM
EVENT: CIFF HOUSEWARMING
CIFF Main Stage Area
After-hours drinks, food & DJ

THURSDAY 03 FEBRUARY

11AM
TALK: CREATING POSITIVE IMPACT THROUGH COLLABORATION
CIFF Main Stage & Live Stream
Presented by The Business of Fashion

12PM
TALK: REUSE AND RECYCLING (IN DANISH)
CIFF Small Talk Stage
Presented by pej gruppen

01PM
TALK: THE METAVERSE
CIFF Main Stage & Live Stream
Presented by Peclers

02PM
TALK: AW 22/23: KEY TRENDS AND COLOURS
CIFF Small Talk Stage
Presented by pej gruppen

03PM
TALK: FUTURE DOCUMENTATION
CIFF Main Stage & Live Stream
Presented by Lifestyle & Design Cluster

FRIDAY 04 FEBRUARY

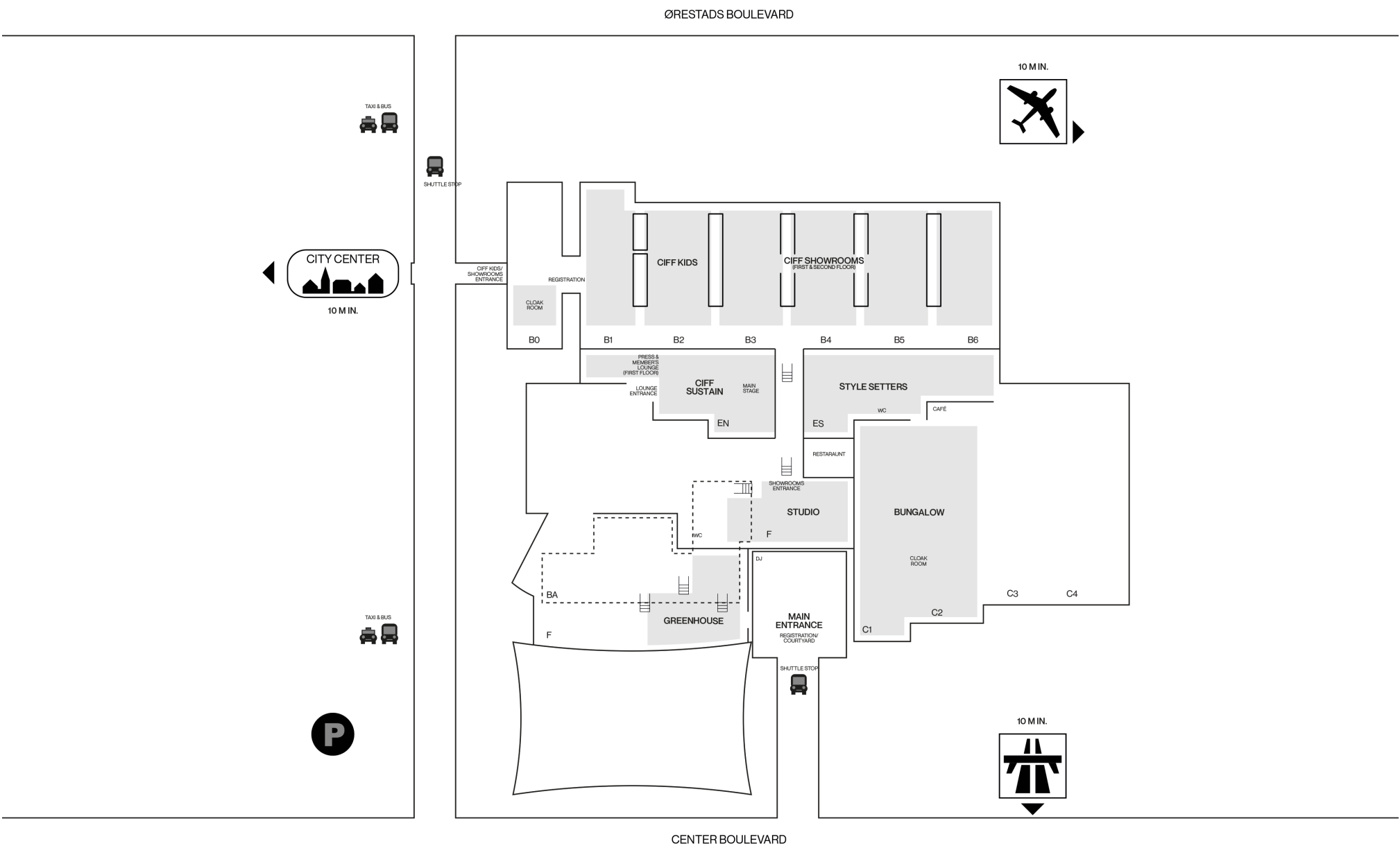
11AM
TALK: FUTURE TALENT
CIFF Main Stage & Live Stream
Presented by Lifestyle & Design Cluster

12PM
TALK: THE BIG CHANGE IN FASHION
CIFF Small Talk Stage
Presented by pej gruppen

01PM
TALK: SMART INVENTORY MANAGEMENT
CIFF Main stage & Live Stream
Presented by Fashion Cloud

02PM
TALK: ALL ABOUT TEENS (IN DANISH)
CIFF Small Talk Stage
Presented by pej gruppen

06



07

SPECIAL PROJECTS

@CIFF WE DO OUR BEST TO PRESENT SOMETHING SPECIAL - EVERY TIME!
AND THIS TIME IS NO DIFFERENT – BELOW YOU FIND A SMALL SELECTION
OF WHAT YOU CAN EXPERIENCE AT THE SHOW.

SNOW PEAK CAMP

Trilled to present our collaboration with Snow Peak – the exemplar Japanese outdoor gear brand. Please venture outside to experience the Snow Peak camp, sip a glass of sake or freshly brewed coffee. Snow Peak will for this February addition of CIFF present their full range at an engaging installation and social event: Courtyard by the main Entrance and F-001

FOYER

Here you will find our thoughtfully curated special projects area. This season highlighting the exceptional talent of Tobias Birk Nielsen (Iso Poetism), Søren Lee Schmidt and Lucinda Chambers and Molly Malloy (Colville): F-055 to F-057

VIA

Designing for a responsible future

VIA Design and Business, VIA University College
The bachelor projects address a diversity of perspectives related to responsible design development, including the use of deadstock, zero waste, longevity, awareness, and social responsibility. The graduates have explored e.g. materials, natural dye, manufacturing methods and gender issues to create their individual comments to the state of fashion. The exhibition has been curated to display and embrace the diversity related to the graduates' perspectives on responsible fashion: EN-004

KEA

The project 'Future sustainable consumer archetypes' is a collaboration between Lifestyle & Design Cluster and the knowledge institutions Copenhagen School of Design and Technology and Design School Kolding.

The project is based on the urgent need for green transition in the fashion industry. Therefore, this project focuses on the consumer/purchaser of fashion products

to gain a greater knowledge of different consumer types and their preferences, and how you as a company can best engage the consumer in the future towards a sustainable future.
The result of the project is inspiring experimental knowledge about possible future and sustainable consumers in the form of 5 consumer skeletons and visualized archetypes: EN-032

MATE.BIKE

Intersecting with fashion, technology, and sustainability.

Seen from a fashion perspective, MATE-Bike shows iconic designs that have been recognized by our industry and consumers right from the start. MATE already has a notable customer base and has recently launched super collaborations with lifestyle luxury brands, making MATE the most interesting electric bike brand to date. Mate-bike will for this February addition of CIFF present their range of bikes in an indoor installation and track – come along for a ride: F-041

VINTAGE

In recent years vintage fashion has exploded onto the scene, and we have for this season the pleasure of presenting 3 trailblazing vendors at CIFF. Make sure to visit:

Tried And True Los Angeles: Co-blending modern era culture with nostalgic 90's classics: ES001

3am Eternal London: A wardrobe sourced, up-styled and re-designed by Emily and Caitlin Price: ES 002B

Before Midnight Vintage Copenhagen: "The vintage market of luxury goods should be democratized - it should be accessible to everyone and continue the aim of creating a dream, which i believe fashion is still able to do." - Casper Enersen, founder: ES 002A

VERONICA D'SOUZA

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A SENSE OF URGENCY



A designer and sustainability consultant with a business degree, Veronica D'Souza founded the now-defunct Carcel brand. She now works with companies looking to improve their ESGs.

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Why sacrifice our passion for fashion and beauty in favour of sustainability and a fair supply chain, when we can have both, asks Veronica D'Souza. After shutting down her activist brainchild, the Carcel fashion brand, she now advises companies on striking a balance that secures a future for us all.

“It all went well until it didn’t,” Veronica begins when asked about having to shut down her Carcel clothing brand in January 2021. “When I told my mom about the idea back in 2014, her response was: ‘Do you think that’s even possible?’”

“Well, I don’t know, mom. We’ll just have to find out,” she recalls answering.

And find out she did. Carcel was born out of good intentions and halted by an overly idealistic business plan. To be honest, Veronica D’Souza never tried to make things easy for herself: Setting up fair and sustainable production in prisons on two different continents; having high quality goods and no seasonal collections, refusing to put items on sale, and buying back unsold stock from retailers. It would have been a Navy Seal-grade obstacle course for any business, let alone a tiny start-up. Nonetheless, she is hesitant to consider the project a failure.

As we speak, Veronica has just finished recording an album using a free piano she picked up from the local classifieds. Shutting down Carcel left a void in her life, but only for a brief stint. Soon the phone started ringing with offers from companies soliciting her services as a sustainability consultant. Currently, she is busy with a new project on sustainable design and architecture, but will not disclose any details.

Q Sustainability and responsible fashion are buzzwords in the industry. Why do you think the fashion world is having this conversation now?

VERONICA The conversation is bigger than the world of fashion. It has to do with the way we as humans must reassess our way of living on this planet. And the sped-up pace since the age of industrialisation cannot continue in its current form. The fashion business ranks high among the biggest polluters The conversation has changed the past decade; before, it was about harm reduction, but that conversation isn’t valid any longer. The urgency is too great. Many of us have children we would like to leave a wonderful world for.

Q Well, it’s hard to get someone to understand something if their living depends on them not understanding it.

VERONICA The reason I like working with fashion is the way popular culture can create movements and make something attractive and interesting. We must separate the industry from the art of fashion and popular culture so need to totally revamp the industry, while retaining our love of expression and creativity. We are not rational beings, but we can be driven toward wanting to do things differently. We can harness the creative powers within the fashion world to extoll new values and make them desirable.



“I HAVE LEARNT THAT IF YOU SHOW PASSION AND GOOD INTENT, PEOPLE ARE WILLING TO HELP. I TRULY BELIEVE IN PEOPLE AND PASSION.”



Q **How was your own journey into responsible fashion?**
VERONICA At first, our goal was to give female inmates the opportunity to earn wages and learn new skills and take care of their children after release from prison. They are mostly incarcerated for poverty-related crimes and are stigmatised by their communities. Many of them are tremendously skilled at handicrafts. So we looked at countries with high levels of female incarceration that also had natural luxury materials. How to create products that respect the traditional work, while being something that people in our part of the world want to wear and think is cool? I also wanted to use the brand to talk about issues in such a way that people want to be part of the discussion; being in the system, while criticising it from within and trying to transform it.

Q **What you did with Carcel was very radical. What were your toughest challenges?**
VERONICA Setting up production inside the prisons, ensuring fair wages, quality control, and finally sales. Getting all of these things to fall into place was the most surprising part of it. What didn’t work well was getting funding. In a sense, it was a utopian project, because we wanted to check all the boxes at once: a different production method, no waste, no seasons, natural materials. We took none of the shortcuts that could have brought in some quick money. We succeeded in being an activist project that tried to idealistically combine various approaches, but we did not succeed in making ends meet.

In Thailand, there were laws limiting prisoners’ wages, which meant that we couldn’t legally pay them a living wage. Government figures in Thailand often asked me why I care so much about money. “We’re Buddhists,” they said. “If you do something wrong in this life, you can come back to rectify it.” It took one and a half years of negotiations with the Thai authorities, who eventually allowed us to bypass the law. As a result, the law itself was later changed for the better and now applies to all inmates in Thai prisons.

I don’t think there is one single solution to all the things we need to discuss today. But if enough people try new things, even if some of them fail, it will bring us closer to the solutions we need.

Q **What lessons did you learn from that experience?**
VERONICA It’s been a lesson for life. I have learnt that if you show passion and good intent, people are willing to help, even if you can’t offer payment. I truly believe in people and passion. Having my belief confirmed was great. If anything, it has made me more idealistic. So many people supported us with no promise of getting paid. Some even moved to Peru to help set up production there. It was driven by goodwill all the way.

Q **Carcel was an activist project. How did you balance that with building a brand?**
VERONICA It was a constant dialogue. Creating change is filled with compromise when you’re in the real world. It’s interesting to be at the crossroads of doing good and running a business. Our benchmark was to strike a balance between the two. My guess is that 10-15 years ahead, brands that stand for nothing won’t have much of a future.

At one point, we faced a media shitstorm because someone confused what we did with the slavery-type prison labour that is the worldwide norm. But the basic question is relevant, nevertheless; is it ethical to profit from prison labour? And how do we challenge the dominant logic and create systems change from within?

Q **In terms of sustainable fashion, how do you see the industry as having changed in the past few years?**
VERONICA The most relevant change is that sustainability is no longer a question, it’s a must. All companies know that this is something to embrace if they want to survive.

Q **How have social media influenced this conversation?**
VERONICA I suppose in the same way that they shape conversations in general. It’s great to have access to a much wider range of role models than I had growing up. It’s still curated, of course, but the diversity is greater now. I think a big part of creating systemic change is about making sure that the microphone is passed to a diverse and broad group of people, so that we listen and identify with representation from across the globe, class and race.

Q **Lots of brands are touting “sustainable” and “ethical” fashion. Is greenwashing much of a problem?**
VERONICA Of course it’s an issue. None of us like being lied to. But more relevant than greenwashing itself is the response in the shape of increased supply chain transparency. And social media allow consumers to make direct demands of companies when it comes to these issues.

Q **What about seasonal trends?**
VERONICA The elephant in the room is waste and overproduction: how to make money without pumping out four to ten collections a year, just to put half of it on sale? That has to end. It just makes no sense.

Q **Do we need to talk more about living wages across supply chains as well?**
VERONICA There are some basic issues with the way the fashion industry is set up. Only one percent of people working in the global garment industry on the production side are paid living wages. One sixth of the global working-age population are employed in the textile industry, this includes farmers and the entire value chain. Most are women. If changes could be made there, we could lift a billion people out of poverty. Conversely, if we do nothing, that’s the same as holding people down.

Q **What are the first steps a brand can take if it wants to become more socially and environmentally responsible?**
VERONICA Making a decision. What side of history do we want to be on? Some companies are non-committal when it comes to sustainability. They make small changes to a few fabrics and think that’s all it takes. I don’t believe in that. We have had decades of companies getting away with not being political. But the world is changing rapidly. Consumers are political now and expect political answers. We saw it with Black Lives Matter. Even brands are political actors and are being held accountable. When I say it’s a choice, it means there is still ample opportunity to make money the old-fashioned short-term way. But if you want longevity in your business, you better get moving, because it takes a lot of time and effort. A sudden turnaround of values is hard to find credible. And on a personal note – it’s also about what we choose to do with our lives and our abilities. When we look back, did we take on the challenges we face and really try to contribute positively, or did we continue to do harm to the world and its people?

Q **Research shows that social and environmental issues are on the minds of Generation Z. Are you hopeful for the future?**
VERONICA For sure. I have great hope that the younger consumers think differently and don’t have a desire to buy as much. And the conversation is only beginning in other regions of the world. Beauty and fashion have always been part of society, and have been defined in many different ways. Only recently, the past five decades or so, have they been regarded as something you wear and replace ever so often. No matter what, the planet will remain and replenish. What happens to us humans is up to ourselves. We have to think about us humans as a part of nature instead of above it. Then I think we can find the answers on how to live in balance on this planet.



NEED TO HAVE

To some, the word social means seeing people face to face. To others, it's any kind of human interaction. CLIFF asked a mixed bunch of folks from the fashion business what they can't go a day without, and how they define being social. Let's see what they have to say.

MARTIN GJESING, age 40, Moonman

Q What couldn't you live a day without?

A My family and sunglasses - often in combo! My three girls always laugh at me for wearing sunglasses on rainy and cloudy days. But it's been part of the look for 20 years now, just like my family and of course my boots. It's a perfect combo, the golden triangle!

Q What does "social" mean to you?

A Being social is a fundamental part of life, and part of business. The better the network, the better the business. And the fashion industry is built on this very foundation, being social, making deals. That's why I like this industry, these two things are fully integrated.



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CAROLYN WRIGHTS, age 40, Vice President of Women's Apparel & Accessories, Gift, Gourmet & Kids, and Sustainability Product Lead for Holt Renfrew

Q What couldn't you live a day without?
A A sense of humour, because this world is a little bit crazy sometimes, and it helps to have a laugh!

Q What does "social" mean to you?
A I guess I'm old school, as the first thing that comes to mind is dinner with friends; real social, not social media!

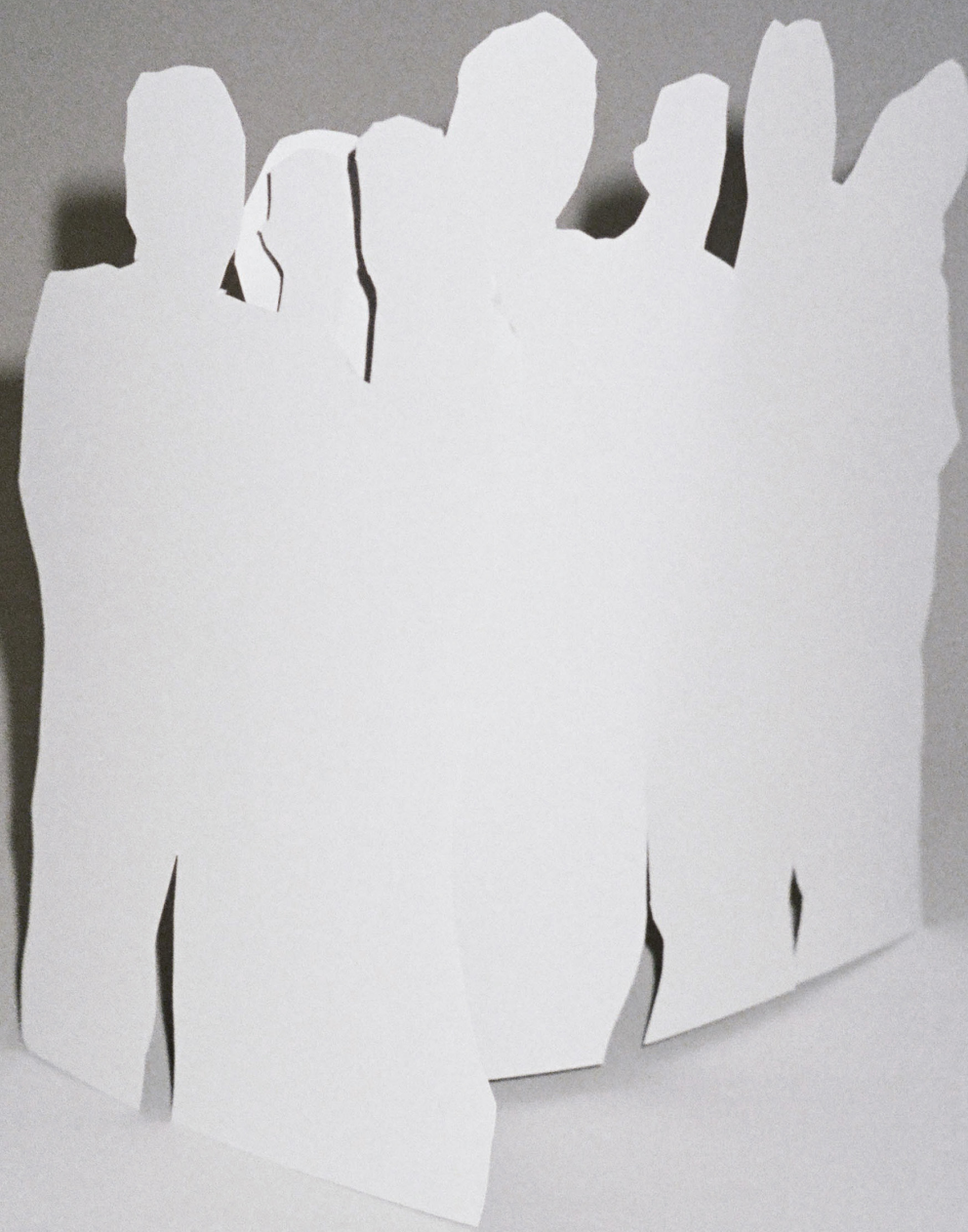
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TYLER FRANCH, age 35, Vice President and Fashion Director at The Bay

Q What couldn't you live a day without?
A My NuFace. I am addicted to the Contour.

Q What does "social" mean to you?
A As much as my mind goes to social media, I want to say that coming out of so much uncertainty with planned in-person gatherings, "social" to me these days means reconnecting with the people who really matter to me.



ANNA VILHELMINE EBBESEN, age 44, Design Director, Sahco & Head of Design Consumer

Q What couldn't you live a day without?

A People, family and friends.

Q What does "social" mean to you?

A It's a sense of belonging. It's through people that the world becomes alive. We are only something by virtue of each other. The exchange is what fuels me.

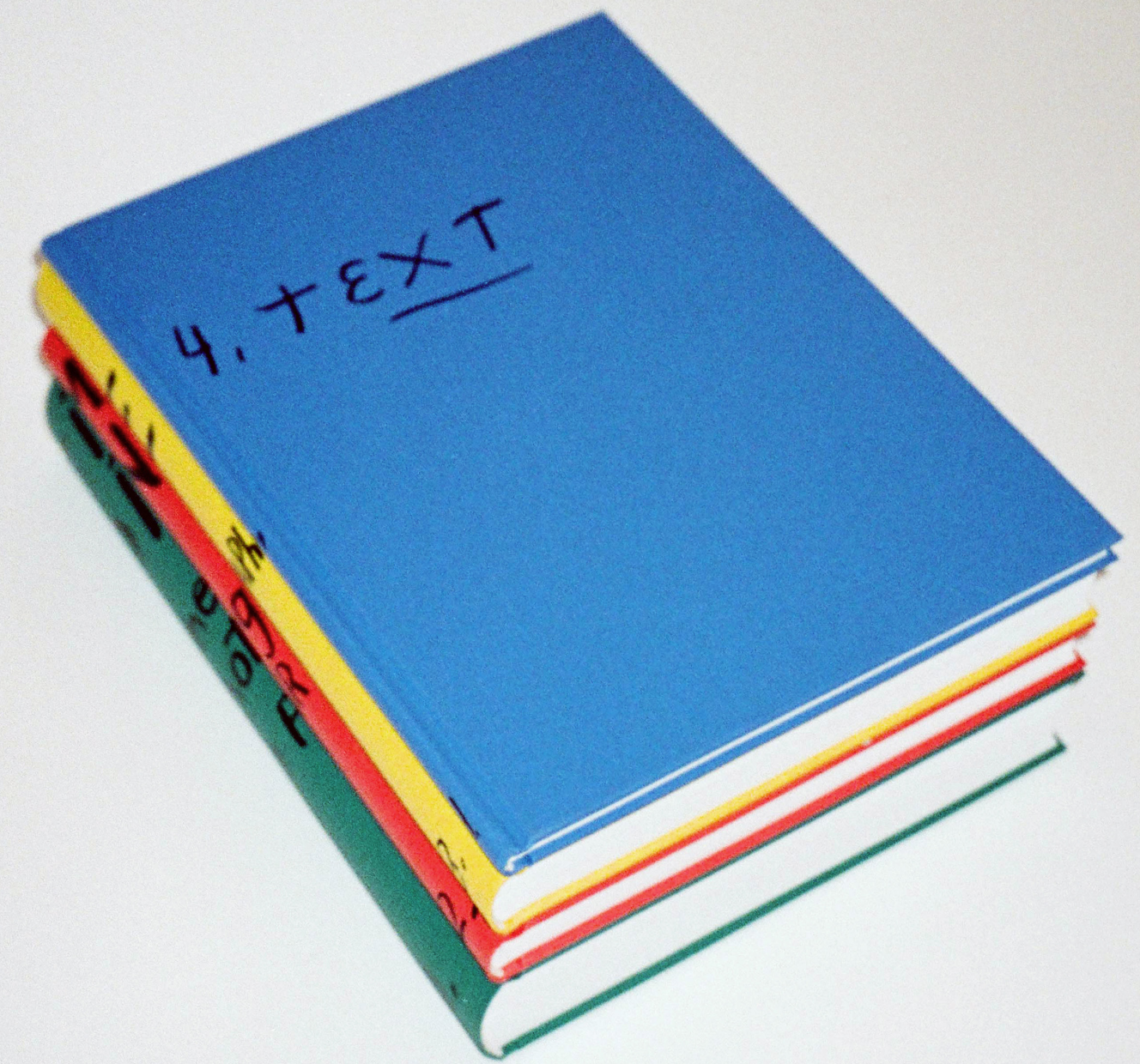
SUSANNE SCHWENGER, age 58, Chief Product Officer, Marc O'Polo

Q What couldn't you live a day without?

A Reading. To me, it means being informed and connected both to the world and to my inner self. Here and now. Daily newspapers and newsletters inform me about current events and industry affairs. Coffee table books, blogs, and magazines stimulate my creativity. Since I travel a lot, I often consume digitally and also love podcasts.

Q What does "social" mean to you?

A Interacting, cultivating connections, and creating ideas with others makes every single day great. Both private and business relationships are very important. Being social also means taking responsibility in terms of our environment. Social behaviour is the key to success and happiness in any field.



ROSE HERMANSEN, age 29, designer and co-founder of Atelier Axo, a design and architecture studio

Q What couldn't you live a day without?
A My family.

Q What does "social" mean to you?
A To be present.

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ANNA C. H. WÆHRENS, age 29, textile designer and director of Outpost Gallery

Q What couldn't you live a day without?
A Morning tea.

Q What does "social" mean to you?
A Talking, laughing, listening, and joy – that's fuel for my engine.

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CAROLINE CLANTE, age 24, stylist

Q What couldn't you live a day without?
A My new Balenciaga boots and my life-saving medicine.

Q What does "social" mean to you?
A As I'm a very extroverted person, socialising and being with people gives me the energy and inspiration to thrive and develop.

NICOLAI WALLNER, old enough, gallery owner

Q What couldn't you live a day without?
A Toiletpaper and a good laugh.

Q What does "social" mean to you?
A Social.



LASSE DEARMAN, age 32, freelance photographer

Q What couldn't you live a day without?
A Right now, my main obsession appears to be chess. Since it caught my attention I can't recall having an entire day in which I haven't played or studied chess one way or the other. This helps me in a lot of ways other than just being entertainment.

Q What does "social" mean to you?
A To me it's the idea of caring for someone other than yourself.



KATIE KENDRICK, age 41, Kid's Fashion and Lifestyle Editor Pirouette, CCO Lolie Kids

Q What couldn't you live a day without?
A A cup of tea. I'm a big tea drinker.
Q What does "social" mean to you?
A I'm a very social person. I love people and love to chat! I prefer to be social in person – it's so much more fun than a Zoom call! Of course, in this business it also means social responsibility and making sure that what we produce and consume has a positive impact.

PETTER LUNDGREEN, age 30, Brand Director, Magniberg

Q What couldn't you live a day without?
A A pile of pillows and fresh air.

Q What does “social” mean to you?
A Meeting, talking, seeing, touching people IRL. You can be “social” over internet or phones, but it doesn't make your heart beat faster.



TOBIAS BIRK NIELSEN, age 36, Creative Director

Q What couldn't you live a day without?
A My son! (And coffee).

Q What does “social” mean to you?
A To me “social” means freedom. Freedom to tap in. Freedom to tap out. Freedom to follow your needs, by giving energy to your social surroundings or to be charged up by them. In the past years I've become quite aware about what being social means and requires, and therefore I'm also becoming more aware of how to use and integrate it in my everyday life.



HOW TO SPEAK FASHIONESE

28 FASHION INDUSTRY TERMS YOU WANT TO KNOW IN 2022

As the fashion industry is heading toward a digital future at breakneck speed, the vocabulary is changing, too. Whether you're in design, production or marketing, technology is shaping the way you work. From Augmented reality to QR codes, these are 30 fashion terms you're likely to encounter this year.

1.

AUGMENTED REALITY

You want a new sofa, but you're not sure if it'll tie the room together. Enter augmented reality: you simply point your phone camera at the room, and an image of the sofa is overlaid to show you how it looks in almost real life.

2.

AVATAR

Yes, it's a sci-fi movie by James Cameron. It's also the term for the online digital stand-ins that will increasingly inhabit the Metaverse while wearing the latest digital fashion creations bought with crypto currencies.

3.

BCORPS

When it comes to sustainable fashion, how can consumers tell which brands are genuinely making a difference? BCorps certification is the new stamp to show you really care. Fashion industry leaders Patagonia, Chloé and Eileen Fisher are leading the way as BCorps brands.

4.

BIODEGRADABLE

Materials that decompose naturally when exposed to the elements. Stuff like cotton, leather, and silk. It's supposed to be a good thing, so why all the polyester on the racks, huh?

5.

BLACK SWAN EVENTS

We're talking about low probability/high impact incidents. AKA the shit hitting the fan.

6.

BLOCKCHAIN

The decentralised digital infrastructure that has facilitated the development of crypto currencies. But it can do much more than that. Blockchain technology is the backbone of the emerging Metaverse, and will be increasingly used to conduct transactions in digital worlds.

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7.

BOPIS

If someone asks “hey, wanna BOPIS?”, don’t take it the wrong way. It’s just an acronym for Buy Online, Pick-up In Store.
8.

CANDY

Candy is the face of Prada’s campaign for its re-launched perfume of the same name. “Yawn, another model. What’s the catch?” Candy is all pixels. More like her already exist, and many more will follow. See what they’re all up to at virtualhumans.org.
9.

CIFF

Short for Copenhagen International Fashion Fair. In case you don’t know, it’s the place to be if you’re in the fashion trade.
10.

CLOSED-LOOP RECYCLING

Manufacturers taking consumers’ leftover items and reintegrating them into the production cycle. With Americans discarding 40 kilos of garment waste per year on average, we should all be glad that the trend is on an upswing.
11.

CONVERSION RATE

Getting customers to buy what they’re looking at in your webshop. High = smiley face. Low = sour face.
12.

DEADSTOCK

Something you don’t want too much of. Deadstock is unsold items or excess fabrics. Rather than being discarded to feed greedy landfills, deadstock can be converted to other products.
13.

DIGITAL FASHION

It’s the new thing. Brands are expected to spend around \$15 billion on influencer marketing in 2022, and a growing portion of that mountain of money will be spent on purely digital fashion items.
14.

DIGITAL SELL-IN

The B2B version of the webshops we all know as end consumers. It’s where stores and distributors go to fill their shelves.
15.

DIGITAL TWIN

Something like an avatar, but for products. The digital twin is essentially a virtual copy of a physical object or process. Garment manufacturers use the technology to ease the transfer of detailed information on products between departments.
16.

DIRECT-TO-CONSUMER

When brands cut out the middleman, bypassing wholesalers and retailers to deal directly with their costumers.
17.

ESG

No, it’s not the ‘70s NYC funk band. Nope, not the ‘90s Houston-based rapper. ESG stands for Environmental, Social, and Governance – basically a new term for what we in the business used to call CSR a decade ago.
19.

GDPR

Those “manage cookie settings” windows that pop up all over the web. “Oh, but they’re so annoying. Can’t I just not have one?” No, you can’t.

20.

GREENWASHING

Companies pretending to be sustainable, but doing little to follow through on their promises. It’s also called “faking it”. Not a good route to take.
21.

JUST-IN-TIME MANUFACTURING

A tech-driven process of making an item only when needed, thus freeing up expensive square footage and avoiding excess production.
22.

MARKUP

Your sales price minus all your other expenses combined is your markup. It should be around 100%. If it’s less, you can tell your buyers that you’re in the short markup game.
23.

METaverse

When one of the world’s biggest corporations changes its name and invests \$10 billion in something, better believe it’s about to take off like a rocket. And Mark Zuckerberg just pulled out his checkbook, promising to fuse augmented and virtual reality with online digital worlds.
24.

NFT

An abbreviation for Non Fungible Token. NFTs are unique or personalised digital items based on Blockchain technology. Still confused? Go watch *Ready Player One*. It has all the answers.
25.

OPEN-SOURCE

When software idealists write programs and distribute them free of charge, while the original code may be redistributed and modified.
26.

REACH & ENGAGEMENT

Key phrases for buyers and sellers of digital media ad space. In the US, they call it “bang for your buck”. And in this era of big data, brands can find out exactly how much bang they’re getting.
27.

RESELLER

Grifters who buy hard-to-obtain items and sell them on at well over the retail price. Prime examples include vintage Polo and Supreme products and pretty much any limited-edition face-tatted rapper streetwear collab hype.
27.

SKU

It keeps track of your stock and lets you know when to order more. It’s simple, really. Stock Keeping Units assign codes to groups of items and lets you know how many are left.
28.

SOCIAL MEDIA ADVERTISING

It’s like someone blew up a money dam, and an avalanche of advertising funds is flowing to social media these days. Might as well try and catch some of it, right? Now, go make a plan!
29.

VIRTUAL SAMPLING

A streamlined method utilising 3D digital models of fashion items to ease production and presentations to buyers. It could spell the end of shipping bulky samples across the globe.
30.

QR CODE

Invented by Japanese engineer Hara Masahiro, it seemed like a fad at one point, but those funny-looking Quick Response codes are actually pretty useful for making your smartphone more connected to the digital world it lives in.

LUCINDA CHAMBERS AND MOLLY MOLLOY

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IT'S JUST COLVILLE

Colville is the brainchild of two industry heavyweights, former British Vogue fashion director Lucinda Chambers and Molly Molloy, previously design director at Marni. The friends started their brand as an antithesis to fast fashion, making pieces with longevity that appeal to the eye, to the imagination, to the conscience and the heart.

After big jobs in fashion, in 2018, Molly Molloy and Lucinda Chambers embarked on a different journey altogether with their own brand Colville. But calling it “their” brand is not strictly accurate. Colville is a truly collaborative project that brings together artists and craftspeople from across the globe.

The Colville look, as anyone who is familiar with either woman’s previous work might suspect, is bright and bold. Eclectic and effortless, Colville represents luxury that somehow manages to be down to earth. It’s about putting the unexpected together, the joy of mixing elements. As for the name, it comes from a street in west London where David Hockney hung out during the 1970s.

Lucinda and Molly share a passion for preserving resources, making upcycling and a responsible supply chain core values of the brand from the outset. Their non-seasonal collections include vibrant Murano glass vases, geometric woven weekend bags from Colombia, superbly soft woollen rugs and scarves from Turkey.



Molly Molloy met Lucinda Chambers when they were both working at Marni. Together they launched Colville, a colourful artisanal brand specialised in top-quality wool fabrics and knitwear.

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“COLVILLE FEELS LIKE A VERY MODERN WAY OF DOING BUSINESS IN THE SENSE THAT EVERYBODY HAS AN OPINION AND IS LISTENED TO AND TAKEN SERIOUSLY.”

Q	How did the two of you meet?
LUCINDA	It was in 2004, when I was at Marni, and we were looking for a designer. I go to Portobello Road market every Friday, and somebody there said: “Have you met Molly Molloy? You’d love her.” I was like: Oh my God! That’s such an incredible name. We met and I just knew that I’d found someone really incredible for Marni. We worked there together for 13 years.
MOLLY	Lucinda was the creative director alongside Consuelo Castiglioni, and I was the design director. We were really close and had some great experiences. Working together creatively was incredible. When we decided to leave Marni, we both knew that we wanted to continue working together, and that’s why we started Colville.
Q	What are the ingredients that make you a good team?
LUCINDA	There’s an incredible trust, first and foremost. No egos. Colville feels like a very modern way of doing business in the sense that everybody has an opinion and is listened to and taken seriously. We have enough differences to make it exciting, but at the same time there’s enough of the same important things, like trust and a commitment to sustainability and shared values about how we want to run a company. We’re so meshed and finely attuned, and there’s no jaggedness.
MOLLY	It’s very natural, because we’ve worked together so long and know that our creativity and ethics are aligned. We have a good time, and it’s enjoyable. Every time Lucinda comes to the lab, I get so excited. It’s a huge privilege.
LUCINDA	There’s an expression: “God creates them, and you find them.” If you’re lucky enough to find a good partner, you’ve got to hang on to them because it’s so rare. We’re both decisive and impulsive people and just get the job done.
Q	What did you set out to achieve at Colville?
LUCINDA	Colville feels very egalitarian and collaborative. We don’t want to churn out products just for the sake of it; we want to make very considered products with longevity and not change season to season. People work hard to earn the money they have, and we have to respect that. They want a product that’s beautiful and has a story behind it, that’s made by an artisan. This goes for everything from the fabrics to the finishing and the prints. What’s so fabulous about starting your own company is that you can shape it into whatever you want.
Q	You’re both co-founders of the brand, but how does it work day-to-day?
MOLLY	I’m based in Milan and dealing with the daily operations here. But every single creative decision we make together. It’s really fluid. Lucinda comes over when we have our big creative meetings, fittings, choosing fabrics, and so on.
Q	How would I instantly recognise a Colville piece? What is the DNA?
LUCINDA	We love colour and print, and I think the Colville woman feels independent and fearless, not afraid of design. The clothes are not complicated, but they are designed beautifully. A skirt isn’t just a simple skirt, it’s a beautiful skirt with huge design elements, and the fabric is incredible. I think there’s an independence and freedom of spirit. The colour combinations are always front and foremost. Molly and I say “It’s so Colville”; it’s not Molly’s, it’s not mine, it’s just Colville. That’s our handwriting, so to speak. It’s about texture, colour, print, and shape.
MOLLY	Definitely the shapes. Our shapes are very considered because we’re both really into design and silhouettes.
LUCINDA	Molly and I wear the pieces and road test them, and they have to work. You must be able to move and dance and feel really good in them. What sets us apart is that the items are totally wearable, but they have this incredible design element.
Q	How do sustainability and upcycling fit into what you do?
MOLLY	We have been addressing sustainability since we started Colville. We try to make decisions about sustainability every day.
LUCINDA	From the beginning, Molly questioned everything. Like why do the clothes arrive on hangers that we just throw away? Every single part of the process and the journey is being questioned.
MOLLY	We make as many sustainable decisions as possible, and a big part of what Lucinda and I have been doing is upcycling, which is probably the most sustainable part of our business, because we’re using something that would otherwise have gone to a landfill. What’s incredible for both of us is the response we’ve had, because it’s not an easy thing to do and often people don’t understand it. There’s a lot of people who don’t want to have anything second hand and don’t see the beauty in it. But it’s been quite a surprise and it’s growing, which feels good, because we’re creating something new out of something old, so we’re not actually producing a new thing. It’s growing, which is encouraging, because it means that people are changing their mindsets. It’s impossible to be 100% sustainable when you make a product, but if you’re conscious about it, it makes a huge difference.

Q	In a sense, Colville operates a bit like a collective with different collaborators, is that fair to say?
LUCINDA	Yes. It wasn’t even a conscious decision. It’s just how Molly and I always worked. I want to give a shout-out to everyone who works with us, because they work for the love of it. What’s great about Colville is that we have shared responsibility and everybody we work with has an opinion. We respect and trust people and see things with their eyes. It’s not just about what Molly and I want. If you make yourself open and less rigid, it’s a better way of doing business and letting creativity flow.
MOLLY	It feels good to bring other people in. Lucinda and I both thrive on other people’s ideas.
Q	Collaborations are dime a dozen in fashion. Could you explain Colville’s approach, which is more about supporting and championing artisans rather than flashy celebrity collaborations?
MOLLY	We have so much respect for those people. We surround ourselves with things that are made by artisans, it just feels very natural. I remember Lucinda coming to Marni all the time with a woven Colombian bag. I met someone who worked with the Wayuu tribeswomen in Colombia, so Lucinda decided to reach out and see if we could involve them. They were up for it, and it was incredible; they changed our lives, and we’ve changed theirs. The satisfaction we got from that was immense.
LUCINDA	It’s fascinating to take something that someone does beautifully and take what we do and collaborate on a design element. We make their products relevant to people in our part of the world. It the melting together of the craftsmanship and our take on it. We love that. The super-shag rugs are made by a guy in Turkey. It’s a dying skill, and we found him and revived his craftsmanship, and he does things for us that we can’t do ourselves. It’s a delight of design to bring people’s expertise together. It makes them see their skills in different ways and makes us view our products differently.
Q	How do you locate artisans and makers in countries like Mexico and Colombia? It sounds a like finding a needle in a haystack.
LUCINDA	We get in touch with artists that we admire and ask them to collaborate. And they do. Due to Covid, the playing field is even now, and you really can get in touch with everybody. But also through serendipity; we are both in constant receive mode and keep our ears and hearts and minds open to what other people are doing.
Q	You both previously had jobs at Marni. What’s it like to be working on a boutique label?
MOLLY	There’s a huge difference in the way I spend my time. At Marni I spent all my time managing the design team whereas now, one day I’m Miss Excel or packing boxes, and the next day I’m designing and then ordering supplies from the supermarket. We are still tiny, so we do lots of things we wouldn’t do at a bigger company. But it makes us think deeply about how we’re spending our money and whom we choose to work with.
Q	What advice would you give to someone starting out as a brand?
LUCINDA	Find the people that you love working with.
MOLLY	Absolutely right. That’s fundamental.
Q	What are you looking forward to at CIFF 2022?
LUCINDA	We’re sooo excited about coming to Copenhagen and being part of something we’ve only seen from afar. It’s feels like CIFF has similar values to Colville, like we’re closely aligned. Everything is an opportunity: meeting the people who have already bought our items, like Holly Golightly. We’ve gotten so used to not meeting people face to face, so it’s absolutely wonderful to be coming to Copenhagen.





FREJA WEWER

LIVING IN A VIRTUAL WORLD

Freja Wewer became an accidental Scandinavian it-girl in her early twenties, picking up of army of Instagram followers with her independent, cool way of putting together a look. Today at 25, the Copenhagen native has made the transition from influencer to photographer and creative director – a one-woman brand with a base of 250,000 followers. How does she do it? We sat down with Freja and her managers Kristian Nyholm and Zachariah Wedel to find out how she’s tearing up the social media rulebook.

Freja is flanked by her right-hand men for the interview, Kristian and Zachariah. We’re in Kristian’s office in Copenhagen, and as furniture is rearranged to make space for the CIFF shoot, Zachariah makes sure that the paper trays with æbleskiver and jam are taken off the table. “Kristian says they don’t look presentable,” he jokes. Being a manager requires a keen eye for detail.

This fashion trio have been together for two years now, Kristian and Zachariah working behind the scenes on strategy and client negotiation. As for Freja, she started out as an influencer but is increasingly being hired as a creative director and photographer on ad campaigns. Dressed casually in a plain sweatshirt and black baggy skater jeans, Freja takes the first question.

Q Was it your plan from the beginning to make a career out of social media?
FREJA Not at all. It all happened randomly. I was in high school and posting images like everyone else. Just typical teenage girl stuff. That led to some modelling jobs, and then I started gaining more and more followers. I was spotted by Pernille Lotus, who was setting up an agency for people in the social media business. She taught me how to transform my social media posts into making money. I was 21 then.

Q What was your very first Instagram post?
FREJA Good question. I don’t recall. It could possibly have been a photo of a cake. But I have long since deleted all those old posts, so we’ll never know.

Q When did you begin to take it seriously?
FREJA When I was at Pernille’s agency. At first, I just saw it as a way to make some extra money. I never viewed it as a real job. Besides, back then, basing a career on social media was so new that the job didn’t really exist. Nobody used the word “influencer”. Young people now have something to strive for because they see other people doing it. I just took it as it came.

Q You’ve said that you’re “100 percent dependent” on Zachariah and Kristian. Describe how you work together. What’s a typical day like?
FREJA Kristian and Zachariah are usually at their office, while I’m at my studio. We exchange many emails and phone calls every day. I have a lot of big thoughts about my career and where it’s going, so that’s an ongoing conversation. But day to day it’s mostly about practicalities and deadlines. Negotiations with new clients, deciding whether to accept the job at all, and if so, how much to charge for it. And there is communication with our existing clients.

ZACHARIAH If we don’t talk on the phone at least three times, it’s an odd day. When working with something as personal as Instagram, which is Freja’s face to the world, it’s the job of Kristian and I to convey the client’s vision to Freja and explain how this or that client might be a good match. We review the details of the offers before talking to Freja, because each collaboration must be aligned with Freja’s brand. This ensures that we’re all on the same page. Many conversations are about her future and our strategy. The first layer contains the low-hanging fruits, the most obvious things to do with an Instagram account with so many followers. Next, we dig deeper to see what talents Freja has to support a career with longevity. We immediately noticed that she has a great eye for aesthetics and how a campaign should look. Instead of being in the campaigns, she could act as a creative director on them, or add her iPhone look to photos taken by a campaign photographer. What keeps our wheels turning is that we always think long-term.

Q How many clients have you worked with since your collaboration began?
KRISTIAN Around 75-100 so far. When Freja first came to us, our initial task was to understand her as a person and a brand and the kind of career she wanted to create.

Q Freja, have you ever felt that a brand has tried to exploit you, or assumed that you don’t have much business sense?
FREJA Well, nothing specific, but with some of the larger companies I have had the sense that they didn’t fully trust my creativity. They say they’ll give me “free hands”, but still want a reshoot if the images don’t turn out as commercially as they hoped for. But I’ve had management ever since I started this, so nobody has really tried to play me. Had I been all on my own, I’m sure someone would have tried to take advantage.



In just a few years, Freja Wewer has transformed her personal Instagram account into an income stream from product placements, creative direction, modelling, and photography.

KRISTIAN Some companies realise that they need a social media presence, but they don't really know how to tick the right boxes to get there. This is where we can educate them on why Freja is the best pick for them.

Q **Which collaborations are you both most proud of?**
FREJA I'd say the long-standing relationships we have with some of our clients. I have worked toward being a designer, photographer and art director, and the scale is now tipping over to where I find myself in the roles I want, and I am being taken seriously.

ZACHARIAH We can't say much about it, but we have worked with Asics for a year, and now they wish to extend and expand our collaboration, so that's a big stamp of approval for Freja's brand.

Q **Did the lockdowns cause you to take stock and rethink what you want out of life and business?**
FREJA Social media wasn't affected by the lockdowns too much. If anything, it has given me more time think about my own projects, instead of being on the road all time.

KRISTIAN We also manage musicians, and they have been hit hard by the lockdowns. This made us realise how vulnerable the entertainment business is, and that it would be wise to add creative clients such as Freja to our platform. This has given us a great synergy to bring musicians into more commercial collaborations. We have also started to consult with brands such as GANNNI and Asics. In that sense, Corona has definitely changed the way we work and navigate.

Q **Can you see a future where you operate direct-to-consumer?**
FREJA I already have. In 2020, I did a collection with Sofie Heste Jente where we made our own prints and had a tailor sew it all up. We also shot the images and sold the clothes ourselves. Now I've done the same kind of collaboration with a Dutch artist who has engraved ten handbags that will go on sale soon.

Q **How do all of you work to develop and monetise Freja's brand?**
ZACHARIAH It's about communication. How can we get her to where she wants to be, using what she already has? Over dinners, meetings at the office, and phone calls, we constantly talk about Freja's goals. Kristian and I are here to boil it down to a targeted strategy for achieving the desired results. It's not like we have a "method" as such. The craft of being an agent is to spot talent and position it right. The past two years have been a lot about the influencer part of Freja, and now she wants to even out the balance. It's about embracing projects that may not pay off right away. Other management agencies are short-sighted and only think about getting paid here and now. We all accept that things take time.
FREJA 42
KRISTIAN When clients call, they want her to bring their product into her world. Now they know that Freja has her own aesthetic, style and look, which means that she takes ownership, instead of trying to fit her into a campaign that may not be right for her.

Q **How do you protect Freja's brand identity and integrity?**
ZACHARIAH We do it in the sense that Freja sees and evaluates each product before we begin any negotiations with the client. Because it must be in sync with Freja's style and taste.
KRISTIAN It would be nice to have one template to suit all clients, but we choose to approach everyone individually. The three of us are strongly intuitive people, so we must agree on every new step we take.

Q **In the past, people were often a bit dismissive of influencers – like it wasn't a real job. How has that attitude changed in the past couple of years?**
FREJA In the beginning, people didn't get the concept, so it was easy to hate on. But the brands we work with are established big-name clients. It's more respectable now and nothing to be ashamed of. It's mostly the older generations I have to explain myself to.
ZACHARIAH At one point, everyone was reading magazines, and all the ad money went there. Now everyone is on Instagram, so now huge amounts of money are being spent there instead. I guess that's the simplest way to put it.
KRISTIAN The numbers speak for themselves. As soon as the brands were able to actually measure the number of sold items per social media post, there was no arguing with that.
ZACHARIAH It's easy now to calculate value for money, because we have so much data. When Freja does a campaign, we send the client a heap of data. On their end, they have specific formulas for reach and engagement rates, so they know what they're paying for. This, in turn, makes it easier for us to convince the clients to come back.

Q **There have been examples recently of influencers being recruited to executive jobs in fashion. Can you imagine yourself taking that route?**
FREJA Sure, I'd love to. Time will tell.



Based in Copenhagen, Kristian Nyholm heads the Nyholm management agency that has helped catapult Freja's career by spotting the right strategic business moves to make.



A native of digital media with a keen eye for brand collaborations, Zachariah Wedel is Freja's long-time friend and daily liaison with the Nyholm agency.

“I HAVE WORKED TOWARD BEING A DESIGNER, PHOTOGRAPHER AND ART DIRECTOR, AND THE SCALE IS NOW TIPPING OVER TO WHERE I FIND MYSELF IN THE ROLES I WANT”



HERBERT HOFMANN



THE MAN WITH IMPECCABLE TASTE

Herbert Hofmann is creative director and head of buying at Highsnobiety, the brand that started life as a streetwear blog, launched in 2005 by David Fischer. Today, it encompasses a direct-to-consumer e-commerce business, Highsnobiety's devoted legion of fans buying its products and voraciously reading its content. Herbert grew up in a small city in Austria, studying geography before switching to fashion and moving to Berlin. He earned his reputation as one of the most astute buyers in the business at Voo Store in Berlin. What's key, he believes, is staying true to yourself and following your gut.

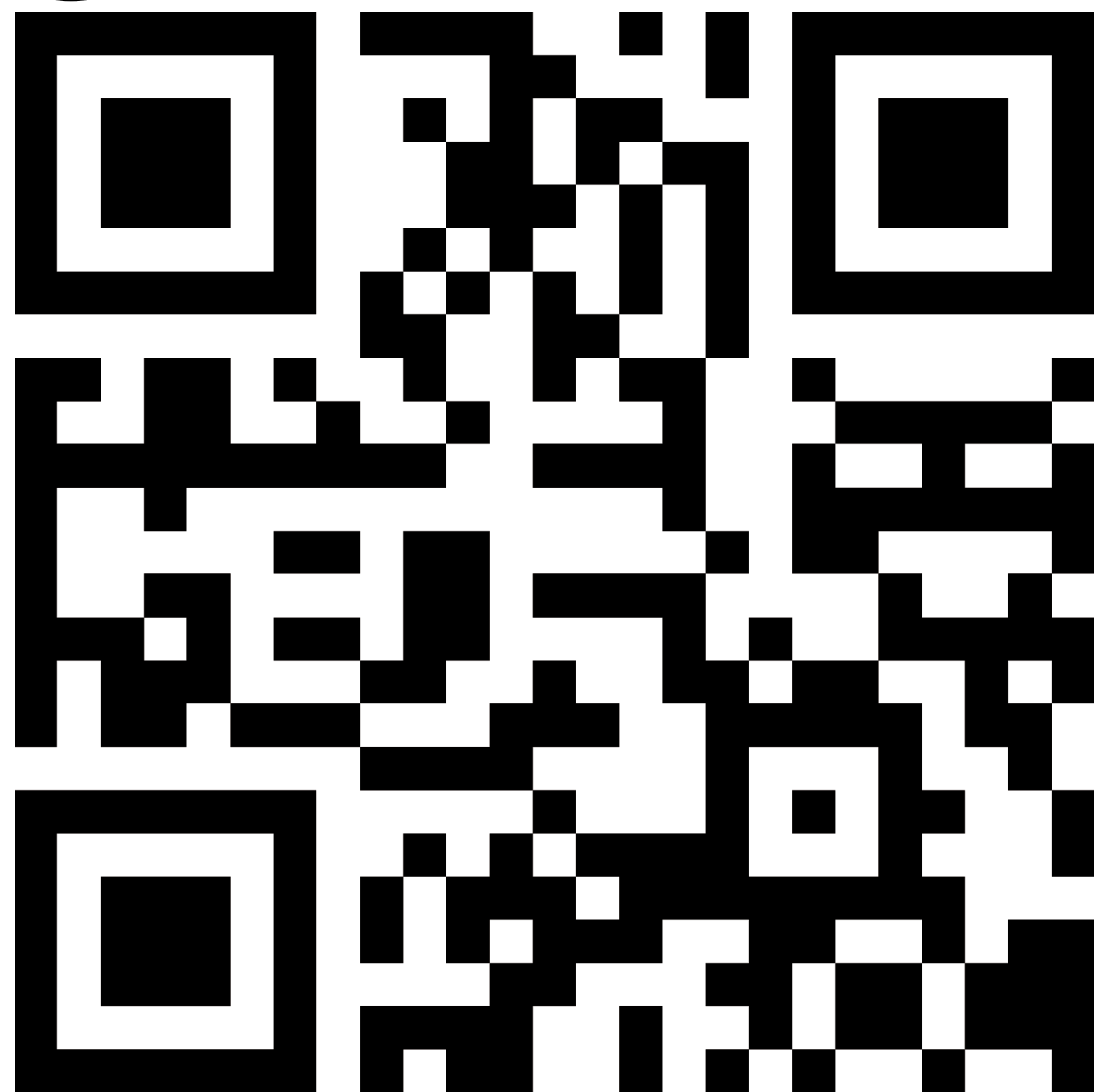
- Q** You arrived at Highsnobiety as it was evolving into an ecommerce business. What was the thinking behind expansion into an online store and label?
- HERBERT Highsnobiety was founded on the idea of curating great and innovative design, fashion and streetwear. After 15 years it was about time to not only write about products but to also work on them ourselves.
- Q** As a buyer your focus seems to be on supporting exciting designers rather than being too commercially driven. How important is it to have a genuine connection with a brand?
- HERBERT It's interesting. I actually think that a genuine connection with a brand and the designers leads to better sell throughs, but also a better and longer relationship. In these isolated times, it's not so easy to keep that great vibe, but surely and logically you keep a 'friendly' brand longer, even if a few seasons are a bit weak.
- Q** How much attention does Highsnobiety pay to staying 100% true to itself – maintaining that total trust the audience has for it?
- HERBERT I guess we always trust our gut feeling when it comes to decisions and potential new brands. Saying that, staying true means not standing still, but evolving and innovating.
- Q** Before you joined Highsnobiety, what were your impressions of it?
- HERBERT I always found it interesting what David had created with Highsnobiety. He's always been great at connecting the dots. Mixing sneakers, streetwear, luxury and design and art content is a vision that became totally normal over the years, but he saw it coming.
- Q** Streetwear has always been about community, long before social media was a thing. What can the fashion industry learn from streetwear culture and its community?
- HERBERT The main take away might be that streetwear culture and the community have a strong identity and they stick with it. Fashion usually tries to have a piece of all cakes but tends to forget to focus on its own heritage.



- Q** High fashion has co-opted the energy of youth culture and streetwear. How has that changed the fashion landscape? What is Highsnobiety's role in that?
- HERBERT I feel like this movement and trend has made fashion and clothing more approachable. High fashion seems more wearable and easier to experience while streetwear has been elevated through references and appreciation.
- Q** You grew up in a small town in Austria. As a teenager were you a streetwear junkie?
- HERBERT I was into snowboarding and skater looks but there wasn't really a scene. I got into more fashionable directions early, and got very inspired by Scandinavian tourists who became friends in my teenage years.
- Q** You've settled in Berlin. What do you like most about the city?
- HERBERT Berlin is so relaxed. Germans might not be considered as the most fashionable people, but you know what? It's so calming and nice to know that you could end up anywhere wearing any outfit, no dress codes or mirrors in clubs. I like Berliners' attitude and the city being so green.
- Q** What's unique about the city's fashion scene?
- HERBERT It feels like the party, music, art, design and fashion scenes are very connected. They influence each other.
- Q** You are not a big user of Instagram personally. Why not?
- HERBERT I wouldn't say that I don't use it a lot. I wish I used it less. But, buying less clothing over the last years, I do try to stay away from Instagram as much as possible. But of course, it's a great tool to stay in touch with friends and check out what the fashion industry is about. But, above all: it's a time consumer.
- Q** What is the value of a fair like ClFF for Highsnobiety?
- HERBERT What is the value of a fair like ClFF for Highsnobiety?
- Q** What is the value of a fair like ClFF for Highsnobiety?
- HERBERT I'm looking forward to seeing what you guys have prepared and which new brands you invited to show.
- Q** Do you see a role for a fair like ClFF as a forum for bringing the industry together, so that brands can more meaningfully share their knowledge around issues like sustainability?
- HERBERT For sure, fairs are a place where brands, journalists and buyers can meet and exchange ideas and views – at events and panel talks, but you know fun dinners work well for that too.

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