

# WWWD

Fashion. Beauty. Business.

## Marc for Sale

Marc Jacobs is on the selling block, with LVMH talking to brand management firms about a potential \$1 billion deal.

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## CEO Talks

Grenson CEO Tim Little on growing a heritage British footwear brand, retail – and being open to investors.

Page 12 and 13

## Martha's Own

Martha Stewart has opened the first stores for her products in the Middle East, with more planned in other regions.

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## Mary's Moment

After two decades as a celebrity makeup artist, Mary Phillips is parlaying her expertise into M.Ph, a makeup brand that will bow at Sephora in August built around her time-tested makeup techniques. She knows a thing or two about makeup trends and what's hot when, but don't expect a flash-in-the-pan entry to market. "I always pay attention to trends," she said, but, "I definitely stay more timeless." *For more, see pages 4 and 5.*

PHOTOGRAPH BY ELIZABETH WEINBERG

## BUSINESS

## FMG Reaches 8.9M Monthly Unique Visitors

Fairchild Media Group's brands include WWD, FN, Beauty Inc and Sourcing Journal.

**FAIRCHILD  
MEDIA GROUP**

**WWD**

**FN**

**BEAUTYINC**

**SOURCING  
JOURNAL**

- Driven by a unified brand strategy, live event growth and global expansion, the media leader embraces innovation ahead of WWD's 115th anniversary.

BY WWD STAFF

**NEW YORK** – Fairchild Media Group, home to the fashion and beauty industry's most trusted media resources – Women's Wear Daily, Footwear News, Beauty Inc and Sourcing Journal – announces key milestones in its digital and experiential transformation, including the re-platforming of FN onto the WWD digital platform and the growth of its global live events portfolio, all as WWD celebrates its 115th anniversary this year.

In the second quarter, in a move designed to more efficiently provide its authoritative industry news to a growing audience of both global executives and consumers, FMG re-platformed Footwear News onto the WWD digital platform. In

May, the combined reach of WWD, Beauty Inc and FN hit 8.9 million monthly unique visitors, according to ComScore.

Building on this success, the group plans to re-platform Sourcing Journal later this year to create a singular destination for the industry's most trusted and coveted business and consumer content.

"By bringing the power of WWD, FN and Beauty Inc content together on one platform, we are better able to serve both the designers and industry leaders and the rapidly growing number of fashion and beauty consumers who turn to our brands for accurate news and unmatched access they've come to expect," said Amanda Smith, chief executive officer of Fairchild Media Group. "And as we celebrate WWD's 115th anniversary and Footwear News' 80th, this is a testament to the legacy and vitality of our brands. We are more excited than ever to continue to innovate and deliver the content and global live events that drive the industry forward."

The digital move is complemented by the growth of FMG's recognized live programming across the quarter. Marquee

events – like the WWD Beauty CEO Summit and FN80, the 80th anniversary celebration of Footwear News – drew top industry leaders, while FMG expanded its experiential strategy with the launch of the WWD Culture Club, a new editorially led franchise spotlighting the intersection of business, culture and creativity in major fashion cities around the world, kicking off in London in May.

Earlier in the year, FMG solidified its authority in connecting to its growing consumer audience with WWD's first red carpet livestream from the Golden Globes and the Style Awards in January, garnering a total 8 billion media and press impressions.

Globally, FMG hosted a high-profile Fashion & Beauty Summit in Riyadh and will launch a new edition of WWD in Thailand this summer, underscoring the group's commitment to covering and informing emerging fashion and beauty markets around the world.

Fairchild has also expanded its editorial reach, building on WWD's authoritative coverage with new consumer-facing touchpoints such as WWD Weekend. Recent

covers featuring Anne Hathaway, Ana de Armas and Damson Idris have resonated with the growing audience among luxury consumers who come to the brand for its authority in fashion, beauty and culture.

"Fairchild Media Group's heritage is built on trusted brands like WWD and FN, but our future is about innovation and connection," added James Fallon, chief content officer of WWD and Fairchild Media Group. "With new franchises, a unified platform strategy, and the historic milestone of WWD's 115th anniversary, we're excited to keep evolving with the industries we cover."

In addition to WWD, FN, Beauty Inc, Sourcing Journal and Fairchild Live, Fairchild Media Group includes Fairchild Studio, a multiplatform production team that executes more than 250 brand partner programs annually. Operated and published by Penske Media Group, FMG's content reaches an international audience of more than 11 million industry executives and highly engaged consumers across all media platforms.

Amanda Smith



## BUSINESS

## LVMH Stock Rises 3.9% Following H1 Results Release



From Louis Vuitton.

- Bernard Arnault reportedly plans to open another Louis Vuitton factory in Texas and will not sell LVMH's wines and spirits division.

BY JENNIFER WEIL

**PARIS** – The French stock market smiled Friday on LVMH Moët Hennessy Louis Vuitton's recent first-half financial results, which were released the prior day.

The luxury goods behemoth's stock ended the day up 3.9 percent to 488.70 euros.

As previously reported, LVMH's net profit fell 22 percent to 5.7 billion euros in the first six months of the year, as its key fashion and leather goods division, with brands including Louis Vuitton, Dior and Celine, missed forecasts while Japan sales plummeted. However, the group's other divisions either beat or were in line with expectations.

In a note Friday, Deutsche Bank called LVMH's results "better than we feared," and said it believes an earnings trough

is now approaching.

"Investors have been waiting for an opportunity to revisit this stock and the conference call highlighted a number of factors which may encourage this including a 'tangible' recovery in China, market share gains in key brands and potential for structural efficiencies as well as ongoing tight cost management," wrote Adam Cochrane, a research analyst at Deutsche Bank, in the note, referring to the call with analysts and journalists Thursday evening.

He added "investors now view the risk/reward more favorably now that the 1H is out of the way, 2H forecasts have been rebased on FX and some of the more positive news is digested."

Year-to-date, LVMH stock is down 23.1 percent.

Arnault has been working against various headwinds, the strongest of which is U.S. tariffs. The executive has been trying to help resolve the threat of 30 percent tariffs announced by U.S. President Donald Trump on goods entering the U.S. from the European Union starting Aug. 1.

The luxury titan's family holding companies have also purchased more than \$1 billion of LVMH shares since the end of January, which would make it the owner of more than 50 percent of the group's stock by the beginning of 2026, according to the Wall Street Journal.

Arnault reportedly said he plans to open another Louis Vuitton factory in Texas and will not sell LVMH's wines and spirits division, which has been ailing.

## BUSINESS

## Marc Jacobs on the Block As LVMH Looks for \$1B

● Sources said the luxury powerhouse is in talks with licensing specialists Authentic, WHP and Bluestar.

BY EVAN CLARK

WITH CONTRIBUTIONS BY JEAN E. PALMIERI

The Marc Jacobs brand might be coming back to America.

Twenty-eight years after Bernard Arnault stepped in to first help support the designer's brand, LVMH Moët Hennessy Louis Vuitton is said to be working with investment bankers at J.P. Morgan to find a buyer willing to pony up \$1 billion for the business.

WWD had heard in January that the brand was quietly being shopped, but high-level sources at LVMH denied at that time that there was a process under way.

The process ultimately drummed up a good deal of interest from the licensing experts. Multiple sources said Authentic Brands Group, WHP Global and Bluestar Alliance are all said to be interested and involved in the talks.

Of the three, Jamie Salter's Authentic is the largest and has a joint venture with Saks Global to develop luxury brands using its licensing chops.

But Salter is by no means the only IP specialist angling for luxury brands. WHP bought Vera Wang earlier this year and Bluestar bought the late Virgil Abloh's Off-White from LVMH last year.

LVMH, J.P. Morgan, Authentic and WHP all declined to comment. Bluestar could not be reached. The talks for Marc Jacobs were earlier reported by The Wall Street Journal.

The potential sale of such a well-known and respected designer brand shines a bright light on big changes in luxury on both sides of the Atlantic.

LVMH is the undisputed powerhouse in the sector, but is also in the midst of a kind of evolution.

Arnault, who built the company through decades of hard-nosed dealmaking and absolute fidelity to brand, has been positioning his children in key positions throughout the company, with one of them expected to step up eventually.

Meanwhile, the luxury market is down, Jonathan Anderson has stepped up as creative head at the company's Dior brand and even the powerhouse Louis Vuitton, which Jacobs once designed, has not been immune to a more sluggish consumer.

LVMH's track record for buying and developing U.S. fashion brands is not its strongest suit. Arnault, who is known for buying and holding, also once owned Donna Karan, but sold the business after several difficult years to G-III Apparel Group, which has been building the brand with U.S. retailers.

Marc Jacobs itself has gone through its share of ups and downs under LVMH's ownership. With Jacobs at the creative helm and his business partner Robert Duffy overseeing operations, the brand had a strong run in both fashion and accessories, especially with its Marc by Marc line (since discontinued) and there was even talk of floating the company separately on the stock exchange.

But Duffy exited a decade ago and the brand has seen a series of different strategies ever since. The most recent under chief executive officer Eric Marechalle has Jacobs, who remains one of the most exciting and creative designers in fashion, focusing on fantastical collections for the fashion connoisseur and a separate team creating the more commercial products that take only some inspiration from what Jacobs shows. The brand has been performing at retail, sources say, and its fragrances remain strong performers.

If having Marc Jacobs on the sales block speaks to a new focus at the big European luxury houses, having companies like Authentic, WHP and Bluestar jockeying for position on the other side of the transaction



Backstage at Marc Jacobs, fall 2025.

illustrates where the American market is.

The onetime consolidators of the industry – including PVH Corp., VF and any number of private equity players – have ceded much of the acquisition market to the licensing houses as they push through their own transformations. (The private equity companies are still involved indirectly, they've just shifted to backing

the IP players).

But the intellectual property model that takes ownership of a brand and focuses on marketing, while cutting licensing deals for production to partners, is not as well tested in luxury, which delicately balances image and product quality.

Marc Jacobs would be a big test of the budding luxury IP model.

## BEAUTY

## L.A. Healer Loved by Celebs Bottles Her Signature Glow

● Dr. Ellie Byun has treated the likes of Lady Gaga and Gwen Stefani.

BY RYMA CHIKHOUNE

Dr. Ellie Byun isn't your average acupuncturist.

She's built a word-of-mouth practice in Los Angeles that's attracted names like Lady Gaga and Gwen Stefani, offering results that speak for themselves. It starts in the gut and ends with a face and body glow.

Initially known for her cleanse program, designed "to balance the yin and yang so the digestive tract of each organ is the right temperature," as she explained – she formulates herbal blends herself from a lab in L.A.'s Koreatown – Byun's philosophy has been rooted in internal healing. But over time, with nearly two decades of experience, the approach evolved to include topical treatments.

Now she is introducing her beauty brand to the public: Mimoh (meaning outer

beauty). Working with a manufacturer in South Korea, Byun has turned her insider treatment into a line anyone can access.

Out now, sold on mimoh.com, Byun offers the \$890 V-Sculptor, a microcurrent device that contours and lifts; the \$105 Pdrn Glow Spray, packed with salmon DNA for dewiness, and the \$92 Pdrn Hydro Moisturizer, a nourishing cream to seal it

Dr. Ellie Byun



all in. Dree Hemingway, a longtime client, is a face of its campaign.

Byun has developed an East-meets-West method that's all her own. Born in San Francisco, she spent part of her youth studying in South Korea before returning to the U.S. to complete her degree. Today she brings cutting-edge Korean technology into her work.

"These devices are really strong and science-backed. It's almost equivalent to the LG and Samsung of beauty devices company," she claimed, of the modalities used in-office.

Behind the scenes, she's powered not by a marketing team but by her community.

"I'm literally doing this with no operation manpower," she said.

In her practice, working out of an unassuming office in Sherman Oaks, her personalized treatments include both face and body work, acupuncture, cupping, lymphatic drainage and her facial: a blend of salmon DNA (commonly known as "the salmon sperm facial" or scientifically "Pdrn"), exosomes, glutathione, NAD peptides, vitamin C and hyaluronic acid.

"It's a mixed cocktail that I put together, so there's a lot going on, so I could bring that glow," she said. "The salmon DNA and Pdrn, it's for anti-inflammatory use and regenerative."

Pdrn is a regenerative compound derived from salmon DNA that is widely used in South Korea for skin repair and antiaging, thanks to its 80 percent similarity to human DNA and proven healing benefits, she explained. To boost absorption, she applies it using a specialized tool.

"It's a silicon head that blends it in naturally to the skin barrier," she added. Prices start at \$250 for a treatment.

A single mother and a devoted practitioner, she's maintained the same mission: "I love treating people. That was the joy, and then it became a business. But even until now, it's more to really help people with the natural approach of healing."



EXCLUSIVE

# Meet M.Ph, Mary Phillips' Technique-defining Beauty Brand

- Mary Phillips' beauty brand, M.Ph, is set to make its market debut with Sephora in August.

BY JAMES MANSON

PHOTOGRAPHS BY ELIZABETH WEINBERG

One of beauty's multihyphenates can add "founder" to her résumé.

Mary Phillips, the veteran makeup artist and social media maven, will introduce M.Ph, a range of makeup products across complexion, lip and brushes on Sephora.com on Aug. 15, with an ensuing rollout to north of 650 of the retailer's doors later that month.

In addition to her two-decades-plus of experience as a pro makeup artist and her robust social media following, Phillips said a brand of her own has "always been in the back of my mind."

"Over 20 years, I'd always be like, 'this product is amazing but I wish it was a bit more like this, or like that,'" Phillips continued. "This was about finding the things I loved the most, what I would have changed about them, or colors that are so good that have been discontinued over the years. There's many reasons I've wanted to create my own line, but I've always wanted to have this."

Phillips has many claims to fame. A quick scroll through her Instagram (which has 2.2 million followers) shows her work with the likes of Kim Kardashian, Kendall Jenner, Kaia Gerber and Hailey Bieber, but she also has an aesthetician's license, has worked as a brow artist and also debuted her own talent agency, Highlight Artists, with acclaimed hair counterparts Jen Atkin and Justine Marjan in 2024.

It's her broad-reaching point of view that she sees as her key differentiator. After starting the viral "underpainting" makeup craze on TikTok, she realized there was an appetite for her expertise.

"I started making makeup kits for my clients when they knew I couldn't travel with them," Phillips said. "I gave them tutorials, I made them little underpainting palettes and put brushes together for them. When underpainting went viral – which is such an old-school way of doing makeup – I realized that everyone became pros, and it made me realize people were ready for this." ▶

"This was about finding the things I loved the most, what I would have changed about them, or colors that are so good that have been discontinued over the years. There's many reasons I've wanted to create my own line, but I've always wanted to have this."

MARY PHILLIPS

Mary Phillips



Mary Phillips



“People are so eager for Mary’s techniques, and how can they, as a typical beauty consumer who doesn’t have an aesthetician’s license, embrace and use these tools? This is a huge part of our engagement with our clients and our community.”

ROSHINI GREENWALD, *Mary Phillips*

Easter egg with a logo that was partially covered, and immediately, people wanted to know what the brush was and where to buy it. Expect a heavy digital marketing strategy for us.”

There’s, of course, the in-store component, too. “We get to leverage Sephora’s massive in-store and online presence. We’re working with the marketing machine of Sephora to be quite loud about the launch. It’s going to be super comprehensive,” said Greenwald.

Artist-driven and founder-led brands have been a sweet spot for Sephora, and for a few reasons. “When we look at Nars, Laura Mercier or Bobbi Brown, there were reasons why they were so breakthrough back in the day. People want to feel like insiders, and those brand founders were the real deal,” said Alison Hahn, senior vice president of merchandising for fragrance and makeup at Sephora.

“Laura Mercier was slathering gold paint onto Madonna. People can feel that. The methods in which people get information are different from 25 years ago, but people still feel like they want to learn from the best,” Hahn continued.

Brands of decades past such as those, to more recent players like Danessa Myricks’ eponymous brand, Mario Dedivanovic’s Makeup by Mario or Patrick Ta’s Patrick Ta Beauty, have landed commercial success at the retailer. Makeup by Mario, for example, had projected revenues of \$150 million to \$200 million when it started exploring deal options with JP Morgan. Hahn thinks there’s enough opportunity in the category for all of them.

“You have them, you have Isamaya Ffrench, Fara Homidi – there’s room for all of them,” Hahn said. “There’s so many different clients out there who are all interested in a lot of different things. They all have great innovation, they’re great new voices in makeup, specifically in artistry, and we love to prioritize emerging talent. We strive to be the best at that, it’s our role to deliver great brands and products to our clients. That’s our north star.”

Phillips’ north star is the same as it pertains to product development. The Underpainting palette, for example, includes vitamin E and hyaluronic acid; the cream blush highlights a biotech ferment complex, squalane and jojoba seed oil, and the lip pencil features a tripeptide to minimize fine lines and wrinkles.

When ideating newness, though, she thinks more in terms of technique, format and payoff than in segments of the market. The Underpainting palette, for example, was ideated in partnership with the Black Beauty Roster to ensure shade inclusivity, and she prefers “all creams to get a much more natural look,” in the case of her blush.

“I always want my clients to look like themselves – just the best version,” Phillips said. “The best compliment I can get is when they text me that they felt like their prettiest self that day. I want them to feel sexy, confident and that’s my makeup. It’s effortless-looking even though it’s not effortless. There’s sometimes a sexy eye or mouth, but the skin’s glowing. I don’t want to change their face, I want to enhance their features.”

Underpainting is the first step she takes when working on a client, hence launching with that technique. The cadence of new products will also follow her process. “Then you lay foundation on top, and we want to go in order of the way I do makeup if that gives a bit of a hint,” she said.

Throughout her decade-spanning career, Phillips has seen makeup trends evolve from the 2000s to the high-wattage looks of the burgeoning digital era, no-makeup-makeup and everything in between. She’s been a student of those trends.

“I don’t necessarily change the way I do makeup, but blush placement has shifted higher than in the ’90s or early 2000s. Black eye shadow used to be blue or gray, and now we have true blacks. We’ve changed the way we line our lips, instead of overlining the whole lip to just the center to lift,” she said. “I’m always paying attention to trends, but I definitely stay more timeless.” ■

Enter hero product Underpainting palette, which encompasses a color corrector, two contour shades and two highlighters. The palette is available in light, medium and deep variants, with shade extensions to come in 2026, and retails for \$64.

Elsewhere, she’s brought in a cream blush, brushes for the blush and the palette, the Lip Cigy Hydrating Lipstick and the Overliner Lip Pencil. Prices range from \$25 to \$64. The name itself, stylized by the brand in all lowercase, is a double-entendre nodding to Phillips’ initials and the ethos, “Mary’s Philosophy.”

“Overlining is a technique I love as well,” she said of the lip products. “These are wooden pencils to get a supersharp precision, which is so important when you’re lining lips. You also don’t want the pencil to move when you apply a gloss over it, so they have incredible staying power, but they’re not hard to remove.”

Makeup has seen declines in the prestige market, with first-quarter data from Circana indicating that sales dipped 1 percent for the time period, though it remains the market’s largest category. Industry sources estimate the range will surpass \$20 million to \$25 million in retail sales for its first year on the market. Phillips didn’t comment on the estimate, but has built a team around the brand that includes president Roshini Greenwald, who previously worked at L’Oréal and Macy’s Inc.

“I joined M.Ph last fall, and I’ve been on board since November,” Greenwald said, noting that Phillips’ educational know-how will form the marketing and messaging as a differentiator. “People are so eager for

Mary’s techniques, and how can they, as a typical beauty consumer who doesn’t have an aesthetician’s license, embrace and use these tools? This is a huge part of our engagement with our clients and our community.”

The go-to-market strategy, Greenwald said, is digital-first given Phillips’ following, which has already been given glimmers of the brand to come. “Mary used one of our brushes in a tutorial last week. It’s a little



M.Ph products.

## BEAUTY

# Moroccanoil Augments Distribution With Ulta Beauty Expansion

- The hair brand, which boasts body and fragrance expansions, will launch at 800 Ulta doors and online on Aug. 24.

BY JAMES MANSO

Moroccanoil is casting a wider net – and is looking to Ulta Beauty to do so.

The beauty brand, which started in hair care before expanding into tools, fragrance and body care, will launch its full product suite at 800 Ulta stores and online on Aug. 24. Prices for the products range from \$20 to \$160.

The brand started in hair salons before expanding into specialty beauty retail, most notably with Sephora and Nordstrom Inc., as well as travel retail globally. For Jay Elarar, Moroccanoil's chief executive officer of Americas, the partnership has been in the works for a while – and now was the time to press go.

"It was always a question of when and not if," Elarar said, confirming that the salon piece of Moroccanoil's distribution is still its largest sales channel. "[Ulta] employs over

7,000 stylists across the U.S., and the move is predicated on deepening our connection with the stylist community."

The brand will be offering a professional service in the salons, Elarar said. "We know that when there's a stylist that's recommending the brand, the conversion is so much higher. That's where we really shine, in services, whether for scalp or hair."

Industry sources think Moroccanoil's business with Ulta could hit \$90 million in retail sales in its first year. Elarar didn't comment on sales expectations but did call out Ulta's rewards program, which has more than 40 million members. "This is that next step for us to reach customers across the nation. We know that Ulta is the leader in hair care across the country, and this is about meeting that customer."

It's been a busy year for Moroccanoil, such as its category expansion into fragrance, trumpeted by a campaign with Adria Arjona, in February.

"The customer wanted more from us, they wanted to see and play with new products, and we learned quickly that the best way for us to continue to grow

and develop the brand is to listen to the customer – and that was developing the range of body care products," said Elarar of the brand's recent moves. "We also launched a professional color line, which is in salons now globally. The loyalty we have with the customer allows us to take those risks."

Moroccanoil is starting at 800 doors before rolling out to an additional 600 in 2026, Elarar said. "We'll have the full brand assortment. Ulta knows how to support multicategory beauty brands, and that's what's exciting. We'll have merchandising in different sections within the store for fine fragrance, body and hair."

Ulta has taken on a slew of new brands, particularly in hair, as CEO Kecia Steelman aims to fire the business on all cylinders. Among them, Beyoncé Knowles-Carter's Cécred made its way into the retailer in February, followed by Shakira's Isima.

Penny Coy, senior vice president of merchandising at Ulta Beauty, said via email: "As a brand renowned for pioneering the use of argan oil in hair care, Moroccanoil has set the standard for performance and luxury in not only

Adria Arjona for Moroccanoil.



the hair care category, but also expanding this high standard into body care and fine fragrance. Their commitment to high quality ingredients, transformative results and the signature scent has built a loyal following and a true community, many of whom are already shopping our assortment."

## EXCLUSIVE

# Amare Launches a Mood-boosting Skin Care Brand

- Skin to Mind is launching with three products enhanced with neurocosmetic technology, including a facial mist inspired by the ocean.

BY EMILY BURNS

Mood-boosting skin care has arrived.

On Friday, mental wellness company Amare, best known for its ingestible products, revealed the launch of Skin to Mind, its new skin care brand that employs neurocosmetics to calm the nervous system and boost mood via topical products. The lineup, which has been in development for over two years, includes the OptiMist Awaken + Glow Facial Mist, \$56, NeuDay Brighten + Revitalize Serum, \$95, and NeuNight Restore + Renew Serum, \$106. According to industry sources, Skin to Mind is expected to reach \$10 million in sales its first year.

"Everything that we put forth from a portfolio perspective is currently an ingestible, so we know that your gut is your second brain, and that anything you put into your body has an impact on how you feel," said Amare's chief marketing officer Marie Swisher. "Now we know that your skin is actually your third brain."

She added: "We know that many skin conditions [can link back] to a mental component. That's when we got really interested in expanding our supplement portfolio into skin care, but not skin care for skin care but skin care that is linked back to the mission of mental wellness. What we like to say is that this product line targets stress signals and supports bliss signals."

Neurocosmetics is based on the concept that "the neurons that exist in the skin are connected to the brain, which is part of the nervous system," according to Amare vice president of research and development Kseniya Popova. Therefore, in a similar way to functional fragrance, topicals may target these neurons to evoke certain mental benefits.



For the products, the Amare team tapped into several unique technologies. Specifically, for the OptiMist Awaken + Glow Facial Mist, they developed a SeaMist Ferment to support mood.

"The supplier harvested the bacteria that's in the ocean waves," Popova said. "When you stand in the ocean and you feel this sense of calmness and serenity, that is because there are these biochemical compounds that are activated through your inhalation and impact your brain."

Additionally, for the serums the brand created its proprietary HuG Cell technology, featuring rhodiola and L-theanine, meant to replicate the feelings of a hug via skin care and target the "happy hormones [in the] brain," per Popova. The formulas also include a variety of skin-loving ingredients to address hydration, fine lines and overall radiance.

"Skin care does have an effect on the brain because it has a certain sensory

sensation that makes you feel a certain way. We intuitively knew that as formulators, but we never quantified it," Popova said. "That's what's exciting now, is that we're able to quantify and measure the effects of what we're putting on our skin and how it relates to the skin-mind axis."

With this, Popova said neurocosmetics will become more common in the beauty industry, particularly as new technologies roll out.

"There's new ingredients that suppliers of cosmetic ingredients are putting out almost every day," she said. "They have true validation of the effect on certain neurochemical compounds in the skin, either elevating the bliss ones or reducing the stress ones."

In addition, the team worked with an essential oil supplier that tested its products in a hospital setting to ensure the Skin to Mind formulas also had a functional fragrance component. Therefore, each product's scent is meant to provide further benefit.

To validate the efficacy of the products, Skin to Mind conducted clinical technical measurement testing, which showed improvement in fine lines, radiance and hydration after just four weeks for both serums, consumer perception testing, which showed an array of skin and mood benefits, and emotional response testing, which showed that the products boosted mood and a sense of calm. For the emotional response testing specifically, participants wore an electroencephalogram (EEG), which reported how their brain waves were impacted when using the products and how they instinctively responded to questions regarding their feelings.

While the brand is launching with three products to start, Swisher sees potential for growth, including new categories.

"There's so many other spaces to play in that would benefit linking the skin to mind," she said, hinting at opportunities for body products and skin-specific supplements.

## FOOTWEAR

# Puma Surprises Market With Early Q2 Results

- The German sportswear brand saw sales slide in the second quarter and revealed new negative guidance with a loss expected for the year.

BY CATHRIN SCHAER

**German sportswear brand Puma** surprised local markets after it released preliminary second-quarter results that were below expectations and then slashed its outlook for the full year.

The news sent Puma's stock into a dive, closing Friday down 16 percent to 20.70 euros.

"Amid ongoing volatile geopolitical and macroeconomic volatility, Puma anticipates that both sector-wide and company-specific challenges will continue to significantly impact performance in 2025," the company said in a statement issued late Thursday evening.

Between April and June, Puma sales fell by 2 percent, in currency adjusted terms, to 1.94 billion euros. This meant that over the first half of 2025, the brand's sales decreased by 1 percent, in currency adjusted terms, compared to the same period last year. So far in 2025, Puma sales have totaled 4.02 billion euros.

Puma also made deep cuts to its guidance for the rest of the year. The German brand now expects sales to drop by low-double digits over the whole year and also issued a profit warning. Previously the company had been much more upbeat, predicting low growth and a positive EBIT — earnings before income and taxes — of somewhere between 445 million and 525 million euros. Now it expects a loss.

In Friday morning trading in Germany, Puma shares lost almost 20 percent in value. That comes on top of losses in March after the company's initial profit warning, from which Puma shares have not yet recovered.

A combination of factors is to blame for the turnaround in guidance, Puma's chief financial officer Markus Neubrand told journalists at a hastily arranged press conference to discuss the preliminary second-quarter results.

Puma was not doing well at wholesale, he said, with North America in particular presenting the brand problems. That market makes up around one-fifth of Puma's sales worldwide. Tariffs being imposed by the U.S. government under President Donald Trump were also an issue for Puma, despite the company changing sourcing to suit and bringing extra stock into the U.S. ahead of tariffs, Neubrand added.

"The impact from U.S. tariffs were previously excluded from our guidance," Neubrand explained. "We also factored in what we've seen in the second quarter and the gross profit margin is also behind expectations. That combination [of factors] is the key explanation for the change."

Puma saw the biggest drop in sales in North America: These slumped 9.1 percent, in currency adjusted terms, over the second quarter. In Puma's home market of Europe, sales fell 3.9 percent. They dropped by the same percentage in Greater China. In the Asia-Pacific region, Puma sales slipped 2.4 percent, in currency adjusted terms. The only markets to see growth were smaller ones, with Latin American sales rising 16.1 percent

and Eastern Europe, the Middle East and Africa totting up a small sales boost of half a percentage point.

The company was also holding too much inventory, the Puma executive conceded, and is having issues selling at full price.

In terms of product categories, sales of Puma footwear grew 5.1 percent, in currency adjusted terms. Apparel and accessories fell by 10.7 percent and 6.4 percent, respectively.

Puma had expected to capitalize on the so-called "low profile" trend with its range of Speedcat products. Although these were doing well in fashion-forward Asian markets and in trendy metropolitan stores elsewhere, Speedcat had not resonated with customers more generally and sales "are behind expectations," Neubrand noted.

Also present at the press conference was the company's new chief executive officer, Arthur Hoeld, who previously

spent 26 years at Puma's much larger, local competitor Adidas.

Hoeld started the job on July 1, taking the place of Arne Freundt, who led Puma for around two-and-a-half years. Hoeld held a wide variety of roles at Adidas, including in global sales, brand strategy and regional management.

Analysts have suggested that in such difficult market circumstances, Hoeld may have wanted a "clean slate" before he initiates his own strategy, which may have been another reason for the unexpectedly drastic cut in Puma's guidance.

Hoeld himself wouldn't be drawn in detail on where he might take the company next.

"We need to ask ourselves some tough questions," Hoeld told media on Friday morning. "I am aware of the disappointment...I do recognize we have some very immediate operational challenges."

But, he added, he'd only been in the top job for three weeks and was still evaluating everything. He promised he would come back to investors, analysts and media with a more fully formed strategy by October.

Key areas for that strategy would likely include "distribution mix, the quality of our distribution, our brand storytelling, our strength in archives and innovation," Hoeld said. "These are the things we will investigate to bring our brand forward in the future."

One thing Hoeld was clear on: The strategy put in place by his predecessor, which included big spending on a worldwide marketing campaign, would be discontinued.

"The future starts now," Hoeld said, adding that he didn't want to dwell on any past mistakes at Puma. The rest of 2025 would be a "reset" for the brand and then 2026 would be a "transitional year," Hoeld said.

On Friday morning, market analysts from the likes of Deutsche Bank, JP Morgan and UBS expressed surprise at the new, negative guidance. Several analysts suggested that Hoeld had a tough job ahead of him. Puma was suffering from increased competition in its sector, cash flow issues and high net debt and seemed to have been slow coming to market with some trend-driven products, the analysts said.



A look from Puma's recent collaboration with Amsterdam-based label Lack of Guidance.

## BUSINESS

# Ty Haney Officially Returns to Outdoor Voices

● She founded the activewear brand in 2013 but left in the midst of financial and management issues in 2020.

BY JEAN E. PALMIERI

## She's back.

Confirming a badly kept secret in the apparel industry, Ty Haney has officially returned to Outdoor Voices, the brand she founded in 2013.

Actually, Haney has been quietly working with the company for nearly a year, creating product and brainstorming on how to reimagine the brand. But with a capsule collection ready to launch on Aug. 4, it was time for the official reveal.

"I formally started last August," Haney told WWD. "It's been so much fun to reactivate, reconnect to the vision, work on product and evolve what was an awesome brand into an awesome brand for today."

The first hints that something was afoot came last week when Outdoor Voices erased its Instagram feed, added the brand's former motto "Doing Things" to its web page and followed just one person, Haney. That led to widespread speculation that she was returning.

Her official role is founder, partner and co-owner and she will lead product, brand and creative, along with community engagement and activations to help refocus the brand identity and engage with new generations, as well as core consumers who already have a connection to the company.

Haney said she has repurchased a company stake and is working with a team that includes Katie Siano, president; Tiffany Wilkinson, the former creative director who has rejoined the brand in that role; Jessica Guzman, the new design director, and Mariel O'Brien, general manager and chief operating officer.

Last June, Consortium Brand Partners, a fund manager and brand-building company founded by three former Marquee Brands executives, purchased the troubled activewear brand for an undisclosed price. Consortium, which is led by Cory Baker, Michael DeVirgilio and Jonathan Greller, is one of the new players in the brand management business, joining Authentic Brands Group, WHP Global, Bluestar and the founders' former firm, Marquee.

Over the years, Outdoor Voices had faced numerous financial challenges, internal management rifts, excess inventory that had to be sold at off-price channels, cash flow issues, a revolving door of executives and store closures. Last spring the company's 16 remaining stores abruptly closed after Outdoor Voices reportedly stopped paying a number of its vendors and neglected to pay rent on some of the stores for months, according to published reports.

Once a direct-to-consumer darling, Outdoor Voices established a strong Millennial following for its colorful leggings and tops and its exercise dress with shorts underneath. It also created a popular social media presence with its hashtag, #DoingThings, where customers would share images of themselves enjoying athletic activities. The company frequently hosted events such as group exercise classes. In 2018, the brand was valued at \$100 million, but that dropped to \$40 million in 2020.

Haney abruptly resigned from the

Ty Haney



company in February 2020, and Mickey Drexler, an investor and chairman since 2017, stepped down the following July. The two reportedly clashed over management styles, among other issues. Haney was succeeded as chief executive officer on an interim basis by Cliff Moskowitz, the former president of InterLuxe, a New York investment firm.

Haney returned to Outdoor Voices in June 2020 when it received funding from NaHCO3, the investment management company run Ashley Merrill, founder and CEO of sleepwear brand Lunya. She became the new chairman of Outdoor Voices and Haney took an active role as one of the company's board members. Merrill took on the role of interim CEO last fall, but both she and Haney soon exited.

Haney said she was introduced to Consortium by Keith Miller, an early

investor in Outdoor Voices, around the time of the purchase. But because she was already busy running her other two successful start-ups – Joggy, a plant-based energetics brand, and Try Your Best, or TYB, a Web 3.0 platform that brings together brands and consumers to build value – it wasn't on her mind to rejoin OV. TYB recently closed an \$11 million series A funding round.

"I have two companies that I've been running since I left after Outdoor Voices, and they're both going very well. So I it wasn't really on my mind to consider reengaging with OV," she said. "But I got to meet Cory and his partners from March to August, and really get a sense for what they were excited about, and vice versa, and I got comfortable with the idea, and excited and energized about being part of it again. So I've formally joined back."

She believes the niche that Outdoor Voices dominated in the early days still represents an opportunity today, albeit in an updated way.

"You'll see in the product imagery, the collection still is rooted in movement and all materials meant to sweat in, but it's much more bold and fashion-forward and lifestyle-oriented underneath this umbrella of recreation. So a fresh and exciting perspective and really pushing it into a new version of itself."

She admitted that there were some dark days during the first go-round, but she looks at it as a learning experience.

"I look back on my experience with OV, and 90 percent that first chapter was awesome – 10 percent was hard. But I'm grateful for the masterclass in learning."

The biggest lesson she learned was that any successful company needs to have a seasoned chief operating officer. Because no one had that position at OV, there was a "massive gap from an operating leadership perspective," she said.

So Haney said when creating Joggy and TYB, her first hire for both was a chief operating officer. At Outdoor Voices, that role will be assumed by O'Brien.

"I've been a lot more thoughtful in my businesses since then," she said.

When Consortium bought the company, its plan was to stabilize the business and eventually add categories, open stores and explore international distribution. That's the game plan it is following for its other acquisition, Draper James. Consortium also owns Jonathan Adler, in which it bought a majority interest last January. David Peyser Sportswear is also an investor in Outdoor Voices.

"The consumer doesn't see [Outdoor Voices] as depressed," DeVirgilio said last fall. "We have to put time and money into this brand, and we will." Baker added at the time. "Our job is to reengage the consumer with good product in an authentic way."

The team is even more positive now that Haney is front and center again. "We are thrilled to welcome Ty back to the company she founded," said Baker. "She is a visionary founder whose creativity and strategic insight are unmatched. With her at the helm, the brand is returning to its roots with renewed purpose and energy. This is a homecoming in every sense – and one that positions OV for an exciting new chapter."

Haney said although the new Outdoor Voices will be online initially, she envisions the company eventually getting back into retail.

"For the foreseeable futures, we'll be owning and creating strength with our own website. But given how important the IRL kind of activations and physical touch points are to a movement brand, I am certain that we'll start to open stores at some point."

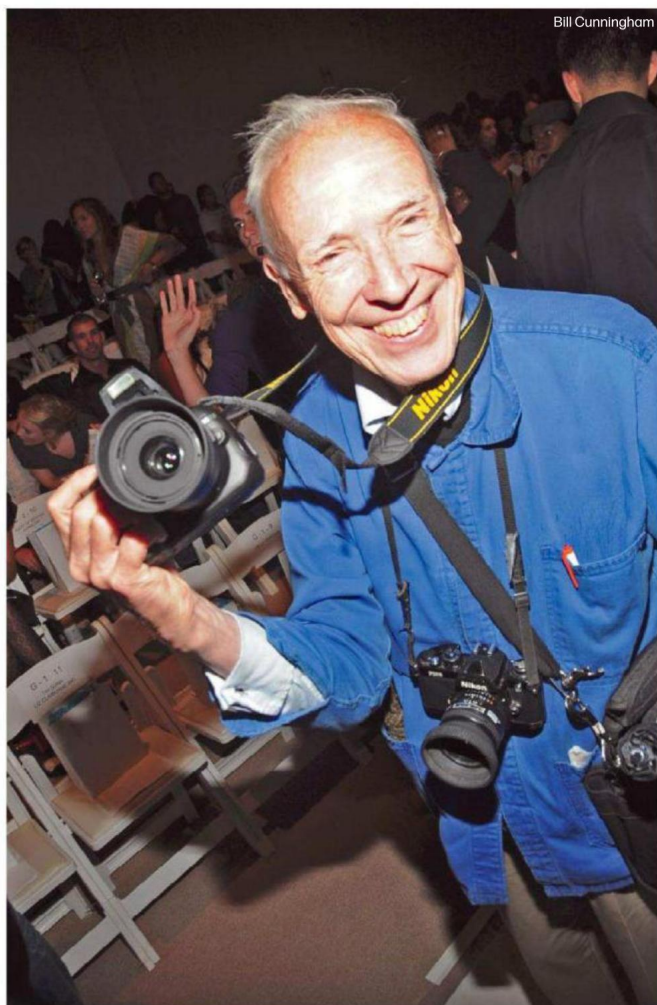
The capsule that will launch next week will feature technical apparel and accessories that honor the brand's heritage, but in a modern way. Haney said the brand will also be hosting an activation in New York in September.

Haney was born in Long Beach, Calif., and grew up in Boulder, Colo., where she ran track competitively. But the brands she wore to run were always boasting that they could make someone "harder, better, faster, stronger," she said in 2018. So she set out to create an activewear brand focused on having fun rather than performing at the highest level. "As you get older, activity takes on a whole new meaning: it's less about this harder, faster kind of pressure-oriented positioning and all about freeing fitness from performance, and that's what OV is built on."

Haney is now a mother of two and wife to country singer Mark Wystrach, lead singer of Midland.

## PEOPLE

# Bill Cunningham's Archive Acquired by New York Historical



Bill Cunningham



Cunningham outside of The New York Historical.

- The longtime New York Times photographer and journalist was known for capturing stylish people on-the-go and out at night.

BY ROSEMARY FEITELBERG

Some might have considered the on-the-street photographer Bill Cunningham to have been a New York institution in and of himself, and now his archive has been acquired by another one that truly is – the New York Historical.

The Upper West Side museum is the new home of “tens of thousands” of photographs, negatives, slides, contact sheets, prints, scrapbooks and correspondences that the longtime New York Times photographer, who died in 2016, created.

Seemingly never without his trusty Nikon around his neck and dressed in a bright blue French workmen's jacket, Cunningham could often be found near Bergdorf Goodman shooting the street-style of passersby for his “On the Street” column. His portfolio included images from runway shows in New York and Paris, as well as decades of on-the-town party coverage in Manhattan including at the Met Gala. He was inclined to spend 10 hours outdoors each day shooting and cover 16

or 17 parties a week. Another indicator of Cunningham's endurance was his preferred means of transportation – pedaling a Biria bicycle despite wind, rain or even snow.

Arriving in New York in 1948, Cunningham started out in advertising before designing hats under the William J. label. After serving a tour in the U.S. Army, he returned to the city and wrote for the Chicago Tribune and then Women's Wear Daily. He also started taking photographs after WWD's legendary publisher John B. Fairchild gave him a camera.

After leaving WWD, the Times first published a group of Cunningham's impromptu photos in December 1978, which led to a regular gig.

His longtime assistant at The Times, John Kurdewan, could not be reached for comment Friday.

Asked about the acquisition of Cunningham's archive and whether The Times has the rights to publish any of his work, a New York Times spokesperson deferred comment about the acquisition to his estate and said Friday, “The Times owns the copyright in some of Bill's photos, but not all.” (Cunningham's obituary in The New York Times did not feature any of his own images.)

Cunningham's niece, Patricia Simonson, who oversees his estate, played a key role in the acquisition, as did a trustee of the

New York Historical Sally Klingenstein Martell, who provided a gift for its care. In a statement, Simonson said her uncle “devoted his life to capturing the spirit and beauty of individuals, fashion and, of course, New York – and there is no more appropriate place for his collection.”

One of Cunningham's longtime subjects, Alexandra Lebenthal, who also supported the cause, said she was “thrilled” about the acquisition. “Everything Bill did was such an important remnant of who he was, and what he represented to charities and people in the city. I feel the archives have found their rightful resting place,” she said.

Like many making the rounds in the city's high society scene, Lebenthal knew Cunningham by sight, and “you always kind of hoped that he would take your photo” [for “Evening Hours” party coverage in The New York Times' Sunday edition]. Then one day he did at the Museum of Natural History. I remember what I was wearing and that moment of seeing the camera snap and then seeing the photo on Sunday.”

Gradually, she and her husband developed “this wonderful relationship” with Cunningham. After Lebenthal's mother died, Cunningham attended her

memorial service, despite having never met her, and left a condolence note in the lobby of Lebenthal's apartment building.

Having first visited the Bill Cunningham Archive eight years ago, which consisted of 600 linear feet of materials, Louise Mirrer, president and chief executive officer of The New York Historical said Friday, “This has been a long haul but with a very good conclusion.”

After his death, the Upper West Side cultural institution started receiving donations of his work, due to his “soft spot” and respect for it. Years before, the lensman did research in its Patricia D. Klingenstein Library for his millinery work. And in 1968, he set off on an eight-year project to complete a photo essay entitled “Facades” of his muse Editta Sherman wearing period fashions that mirrored the time period of New York City architectural wonders. In 2014, the New York Historical staged an exhibition of “Facades” that coincided with Cunningham's 85th birthday. Three years later the Upper West Side cultural hub staged the “Bill Cunningham” exhibition, after acquiring such items as one of Cunningham's cameras and one of his bicycles (“several had been stolen so we got whichever one was left,” according to Mirrer). Also on view was one of his French workman's jacket and more than 200 books, photos and notes as well as his feather collection.

The New York Historical plans to display some of the scrapbooks that Cunningham put together in the near future “to really give people a flavor for the kinds of items in the archive that are less-known,” Mirrer said. In addition, a major exhibition of the lensman's “Evening Hours” columns is being planned that “will be chockablock with photographs that he took at galas and in other places.”

“This is a great acquisition for an institution like ours, because we really exist to preserve the history of the city, the nation and all of the great people, who allow us to have some insights into its vibrancy,” Mirrer said.

As for what Cunningham would have made of the acquisition, Lebenthal said, “The funny thing about Bill was that he didn't think that his photos or anything that he did was really worth all of the attention. I'm sure he would have put his hand out and say, ‘Oh child, I don't know why they wanted that,’ and not appreciating what a treasure trove it really was.”

Despite his ever-working and spartan lifestyle, Cunningham churned out more than photos and friends. After his death, his estate was reportedly valued at \$4 million.



Cunningham and John Kurdewan at work at The New York Times.

## BUSINESS

# Champion Unfurls 'Champions For Champion' Campaign



Aly Raisman in the Champions for Champion campaign wearing Champion for Target.

- Recognizing sport, music and culture icons in its new campaign, the activewear brand will also roll out its new collection at Target stores and online Aug. 3.

BY LISA LOCKWOOD

**Champion**, the American athletic and lifestyle brand, will introduce on Monday its latest brand campaign, Champions for Champion, a global initiative celebrating a diverse lineup of tastemakers who embody what it means to be a modern champion. The campaign coincides with the introduction of the Champion for Target collection, which encompasses activewear and sporting goods for adults and kids, and will roll out in Target stores and online this Sunday.

The ad campaign spotlights a new generation of trailblazers, from gold medal gymnast turned advocate Aly Raisman to style leader Romeo Beckham to global music artist The Kid Laroi. They are joined by martial arts prodigy Rayna Vallandingham, reality competition series winner and rare disorder fundraiser Jeffrey Randall Allen, Colombian actor-musician Juan Palau, K-pop choreographer and cultural force Lia Kim, and gold medal freestyle skier and activist Gus Kenworthy.

The campaign utilizes storytelling, high-impact visuals and behind-the-scenes content, and positions the brand at the intersection of sport, style and culture. It will launch through paid media, out-of-home advertising and across Champion's owned digital and social platforms, and

will be prominently featured at major global retailers that carry Champion, including Target in the U.S.

Shot across major global cities, each talent's campaign set was designed to reflect the personal environments, passions and stories of the featured individual, blending fashion, sport and purpose with the authenticity Champion is known for. In the coming months, there will be exclusive interviews, video content and limited-edition merchandise amplified through Champion's owned channels and talent platforms.

"Champion's identity is rooted in cultural leadership," said Stefani Fleurant, executive vice president, marketing, sport and lifestyle at Authentic, owner of the Champion brand. "By partnering with talent who are redefining excellence in their fields, we're reinforcing our commitment to inspiring a worldwide community that is united by creativity, confidence and the Champion spirit."

The campaign is timed to the launch of Champion for Target, which gave a sneak peek of the full collection on Target.com on Sunday ahead of its official launch on Aug. 3 in most Target stores and on target.com.

Like Target's strategic partnerships with Levi's, Ulta and Kendra Scott, the partnership with Champion features more than 500 items spanning apparel, accessories, footwear and sporting goods for kids and adults. Prices range from \$3 to \$70, but the majority of items are under \$40. The collection highlights on-trend colors, exclusive premium fabrics, unique washes, detailed trims and a unique Champion logo.

Following the August launch, Target will introduce an exclusive, limited-time-only collection of classic, varsity-inspired apparel for women and men in September with the design influenced by Champion's archival collection.

The addition of Champion builds on Target's focus to grow the apparel category. The collection is meant to complement retailer's All in Motion activewear assortment that's designed for performance.

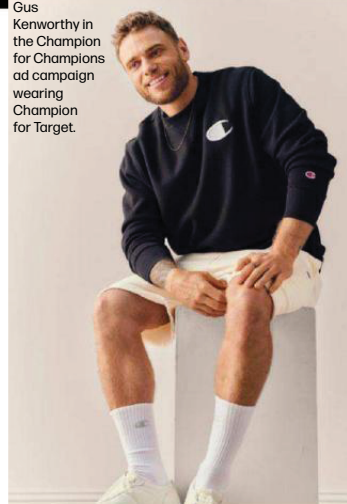
Target previously offered C9 by Champion which was a performance line for adults and kids. When Target launched its own brand, All in Motion in 2020, it made the decision to phase out C9 by Champion given the overlap in the category.

"While we shifted away from the C9 brand at that time in service of developing All in Motion – which has since grown into a billion-dollar brand – we also know the Champion brand resonates with guests and an even broader set of customers. Our hope is that bringing this powerhouse brand into the lineup of offerings in a fresh way that complements our owned brands will give consumers more choices and reasons to choose Target," said Jill Sando, executive vice president and chief merchandising officer of apparel and accessories, home and hardlines at Target.

Discussing why she feels the Champion for Target line will appeal to its customers, Sando said, "Our consumers love discovering new on-trend styles at affordable prices, and that's exactly what this collection delivers. By combining Champion's legacy in sportswear and Target's style authority, the Champion for Target collection offers a mix of stylish, well-designed and affordable basics and on-trend lifestyle pieces that give guests more choices for activewear dressing. For example, you might wear your All in Motion gear to a workout class, then switch into something from the Champion for Target collection to grab brunch or run errands."

According to Sando, the Target and Champion teams worked closely on this partnership to ensure it remained

Gus Kenworthy in the Champion for Champions ad campaign wearing Champion for Target.



authentic to both, "providing input on the best aesthetics for the Target guest and offering a cohesive assortment with only-at-Target styles, colors and fabrics across different product categories."

She said that their approach included looking back at Champion's archives for inspiration on what would be best for Target shoppers for their limited-time-only classic, varsity-inspired Champion collection dropping in September. "This collection celebrates the rich history and incredible heritage of the brand in a modern way and leans into nostalgia, which we know our guests love," Sando said.

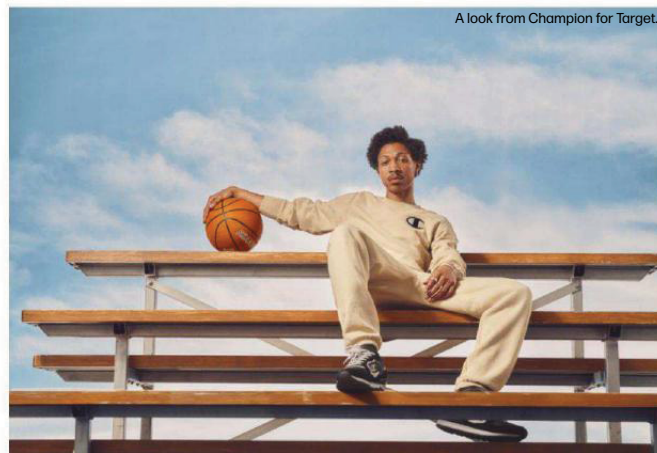
"The new collection offers a more fashion-forward feel, designed with premium fabrics and unique details. The collection offers a lot of bold, colorful items like coordinated sets for both kids and adults, backpacks and sporting goods, so there's really something for the entire family," Sando added.

Sando noted that Target worked with Authentic previously for their limited-time-only Prince for Target collection "so partnering with Champion was a natural next step as we continue to grow our national brand partnerships and focus on expanding our apparel and sporting goods offerings."

Jarrod Weber, Authentic's global president, sports and lifestyle, said, "Champion is a brand that resonates with a wide range of consumers, and accessibility has always been a priority for us. Target is one of the nation's great retailers servicing a huge population known for offering a variety of lifestyle products, and we believe their customers will appreciate the opportunity to experience Champion in a dedicated environment. This partnership reflects our shared commitment to delivering quality, style, and value – and we're excited about what we can build together."

Target's first-quarter net earnings increased 10 percent to \$1 billion, or \$2.27 a diluted share, with a boost from litigation settlements. But adjusted EPS of \$1.30 came in 35 cents below the \$1.65 Wall Street analysts forecast. Sales fell 2.8 percent to \$23.8 billion in the quarter. Target said merchandise sales were down 3.1 percent and other revenue increased 13.5 percent. On the brighter side, digital comparable sales grew 4.7 percent, powered by a 35 percent growth in same-day delivery and continued expansion in drive-up pick up.

Brain Cornell, chief executive officer, told reporters on a conference call in May, "Headwinds included ongoing pressure in our discretionary business plus five consecutive months of declining consumer competence, tariff uncertainty and the reaction to the updates we shared on belonging in January" when the company shifted away from its diversity, equity and inclusion initiatives.



A look from Champion for Target.

## Lafayette 148 Talks Tariff Trials and Tribulations

The current administration's constantly shifting tariffs have thrown a wrench in business as usual and companies' bottom lines, particularly for brands and retailers reliant on imported merchandise. For New York-based luxury label Lafayette 148—which makes the majority of its goods in China at a vertically owned factory and predominantly sells to U.S. shoppers—the added duties introduced this year have tacked on millions in added costs and forced it to make challenging choices. In a one-on-one chat at our Fall Summit, the brand's co-founder and CEO Deirdre Quinn will share how the company is navigating and strategizing for unpredictability.

Deirdre Quinn  
Co-founder  
and Chief Executive Officer  
LAFAYETTE 148



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## CEO Talks

# Tim Little of Grenson

The British brand will celebrate its 160th anniversary next year and it has already mapped out a clear retail and wholesale strategy. BY HIKMAT MOHAMMED



Grenson's footwear factory.

**LONDON** – The British brand Grenson is one of the few traditional shoemakers left in the U.K. and it has survived the stormy weathers of an industry that's become perpetually saturated.

As the brand prepares to celebrate its 160th anniversary next year, chief executive officer and creative director Tim Little has been oiling the machines, from a rigorous retail strategy to concise wholesale model. Since joining the business in 2005, Grenson has sold more than a million shoes and projected approximately 10 million pounds in revenue with a 15 percent growth year-on-year.

Wholesale makes up 20 percent of the business, while retail accounts for 20 percent and e-commerce trumps both, at 60 percent. A large number of Grenson's business comes from the U.K., in cities such as London, Birmingham, Manchester, Leeds and Glasgow.

North America is the brand's second largest market, followed by Europe and Japan. "One thing that I'm disappointed in since I took over the business is that I haven't been able to do more in Japan, maybe because we haven't focused enough on it," Little said. "But America has become a big and very important market for us."

Little started pulling back Grenson's distribution after the complexities of the COVID-19 pandemic. The brand now works with a handful of stockists including Harrods, Selfridges, Liberty and Mr Porter.

Despite Grenson's rich history, its core demographic of 35- to 50-year-olds is still fairly young and hasn't been afraid to experiment with new ideas – the brand introduced a women's collection in 2011 and collaborated with fashion companies ranging from Craig Green, Emilia Wickstead and Belstaff to YMC.

Here, Little talks about keeping a heritage brand alive, why retail is gold for Grenson and his decision to finally take calls from potential investors.

**WWD: What made you join Grenson in 2005?**

**Tim Little:** I had my own brand called Tim Little and we had a shop on the King's Road. I used to sell to Harrods and Selfridges. When the son of the previous owner of Grenson took over the business from his father, the business was struggling really badly. He asked me if I'd come in and get involved to try and turn it around.

**WWD: What role did you take on at the brand?**

**T.L.:** I came on as CEO from Day One and



Tim Little

the really big dilemma for me was leaving my own brand behind – but I didn't. I ran the two side by side. My brand was fairly small and easy to manage, but I cut it right back and I stopped doing wholesale. I fell in love with Grenson as soon as I got there.

**WWD: When did you close your brand?**

**T.L.:** It wasn't until COVID-19 because the Grenson showroom was above my store, where I had a manager and would see customers. Once the pandemic hit, it made it impossible and I thought it was the right time to call it quits. It felt absolutely right to focus on Grenson and maybe come back to do shoes with my name on them some other time. It was a big decision and I should have made it quite a few years before, to be honest.

**WWD: You purchased Grenson in 2010, what did you see in the brand to take this big step?**

**T.L.:** All of the stuff that was already there when I joined in 2005: the heritage, the people, the history and products. Over my [first] five-year period, we put in products that made the brand more contemporary. By 2010, the brand's owner wanted to sell the brand. We had redone the tone of voice

for Grenson and changed the collections completely. I just thought, I've done five years of hard work here to get it to a position where we married this lovely heritage with a modern attitude and business principles – I don't want to walk away from that now. I would have had to prepare the business for a sale and in a way, he had left me alone to run the business. So I asked him if he would sell it to me if I could afford it. It wasn't easy, but we worked out a way of doing it, which was based on him helping me to buy the business. And it meant he didn't have to go into a big process because I knew the business really well.

**WWD: What were the big changes that you made in the first five years as CEO?**

**T.L.:** The most important thing was overriding the culture, which was just about manufacturing shoes and not connecting with the rest of the world. I wanted the culture to become: What do people want? What are people wearing? What are they looking for? What do they want the brand to be? How do you tell the story? Within the collections, it was about revamping everything and keeping probably five or six styles that were traditional. We created collections

that looked at different shapes, patterns and materials, which made it relevant to buyers from department stores. After getting the shoes right, we thought about how to tell the story of the brand. We're not a museum of footwear and we're not going to have hundreds of pictures of old men with little half moon glasses knocking nails into the shoe all the time.

**WWD: Were you prepared for the role of a CEO? And what's your leadership style?**

**T.L.:** At Grenson, we do manufacturing, marketing and sourcing, whereas my own business was much simpler. I had to deal with the sales and marketing teams in London, but at the same time, I had to work with people on the other end of the scale in the factory with completely different types of attitudes and outlooks. Managing all these different types of personalities was an enormous challenge for me at the beginning. I believe in a big way in delegating, but before you can delegate properly, you've got to have the right people in the right jobs and you've got to always play to people's strengths. In a lot of businesses, they tend to force people to do things that they're not particularly good at or don't enjoy. But with that comes a responsibility of listening to people and looking out for what their issues are.

**WWD: What are the pros and cons of owning a brand?**

**T.L.:** The pros are control over the vision of what you want to do without having to explain it because it's not until you actually do it and get it out there that you can see what you had in your mind. Being the brand owner, you can just go straight to that point and if it's wrong, we tried it anyway as opposed to having to always persuade a committee of people before you can do anything. Everything's much quicker when you don't have to report upward. A brand like us has to be fast moving because it's the only chance we've got against the big brands. The downside is the level of responsibility that you feel toward people because they've got families and mortgages. They've got a whole life that relies on this business to a certain extent and they rely on me running the business properly so it doesn't go bust. There's also all the classic stuff about money. You have to deal with the bank manager and all the stress of cash flow and people's salaries.

**WWD: Have you ever considered partnering with external investors to scale the business?**

**T.L.:** We have always been 100 percent independent but often get approached by potential investors. This year for the first time I have decided to start talking to people in case there is a perfect partner to help us fulfill our true potential. I've always wondered how much more we could achieve if we were part of something bigger and had more support.

**WWD: The shoemaking and footwear market has become so saturated, how do you maintain your position without straying away from the heritage?**

**T.L.:** It is much more difficult than when I first started in shoes when a lot of the big brands didn't really have big shoe collections. They'd have a few here and there that just complemented the clothing collections. Now couture houses are recognized for their shoes more than anything else. The whole market is completely saturated and to stay ahead all the time, you have to constantly be relevant, make noise and create a story. At Grenson, we're not just selling a pair of shoes to somebody, we're creating and selling stories about the type of shoe, the leather and where that came from our archive. ▶

**MENTALITIES**

**WWD: How much of your time is spent designing shoes and being creative versus running a business and dealing with numbers?**

**T.L.:** Not enough, and that's my big bugbear. Although I love business and I read a lot of articles about businesses and how they're run, I would like more time on the creative side. I spend 15 to 20 percent of the time working on the collections and the rest of the time on the business side, but I've got a very good team that I've worked together with for a long time now. When I have a thought or an idea, they're very good at interpreting that.

**WWD: Do you enjoy making traditional shoes or trainers more?**

**T.L.:** I love all of them, but I absolutely love trainers. In my previous life before shoes, I was in advertising and I ran Adidas advertising for four or five years. The Gazelle is one of my favorite shoes of all time.

**WWD: How do you maintain creativity without getting in over your head, and how do you stay disciplined?**

**T.L.:** Every business is the same, where the designer has an idea for something that they think is the most incredible thing in the world, but it has to be commercial and it has to sell, otherwise the business won't survive. As I run the business, I have the commercial side in my head more than most designers would. The deciding factor is about what's right for the brand and if a shoe feels like Grenson. The discipline comes back to the

responsibility that if it doesn't work – and there's all this competition out there that's hard to keep up with – then it's a disaster. It comes from looking at the numbers all the time and seeing what's selling, but also pushing against the business because I know what happens if you stall the creativity in any way – the business becomes very boring very quickly in a way that it didn't used to in the old days because of social media and all this communication.

**WWD: How did you propel Grenson into wholesale and what approach did you take?**

**T.L.:** When I got to the brand, I asked the sales director at the time to give me a list of all the stockists. I went through it and said, "This isn't complete, there is nothing in London." He told me our only stockist in the city was a shoe repair shop. The first thing we did was to sell to Selfridges, Harrods and Liberty. I felt it's really important to have a physical presence in London to have real credibility, and London does drive the market.

**WWD: How has your own retail presence expanded since then?**

**T.L.:** We had a store in Soho and another on Liverpool Street, Hanbury Street in Spitalfields and Lamb's Conduit Street. We closed the stores in Soho and Liverpool Street during COVID-19, but we opened a Soho store on the same street – Meard Street – last year. I'm looking for more stores because retail really bounced back for us in

a big way. Over the last 18 months, retail has been really, really strong and it's growing.

**WWD: What's a key factor in the Grenson retail experience?**

**T.L.:** There needs to be an atmosphere in the store so people are happy to stay and spend time because it's one thing you can do in store that you can't do online: sit down, try things on and ask questions. What I don't like is when you go into a store and they want to sell you something and get you out. The people in the store need to be knowledgeable. It's a product you're spending a lot of money on so you need to feel comfortable that that money is well spent.

**WWD: Who are your mentors in business?**

**T.L.:** Paul Smith [is one of them] because he comes from a village about two miles from where I come from in Nottingham. He's always been really good to me and really supportive. Outside of fashion, I'm obsessed with Steve Jobs and his creativity and drive.

**WWD: Do you have any business mantras?**

**T.L.:** I have a life and business mantra, which is just keep going. If you've got the right principles and you're on the right track, just keep getting up every Monday morning, come into work and get on with it. Do it again and again – it works and it's hard, but it's the only way you know.

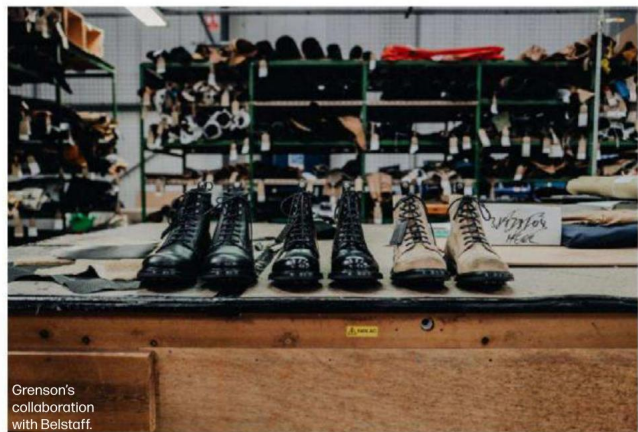
**WWD: What do you do during your spare time?**

**T.L.:** I love London because of all the shows and galleries. My wife and I are constantly trawling through the papers for what's on. We've also got a place in the countryside and that's a completely different thing – [sometimes we sit by] a fire or walk by the river. I'm also a big football fan. I support a team called Derby County, which is a bit embarrassing, but my son and I are season ticket holders, so we get the train to Derby every two weeks.

**WWD: Does he work in the family business?**

**T.L.:** He does at the moment because he wants to be an actor and a writer. He's working in the Hanbury Street store. I've told his boss to treat him like anybody else, or even be harder on him. Outside of work, he's a normal 24-year-old in many ways, but at work he feels quite invested because it's important to him because it's a family [business] and he's grown up with it. He tells customers about the behind-the-scenes story of the shoes. He will say stuff like, "This shoe came about because Tim Little was on holiday and he saw this old Spanish shoe on a beach and he picked it up." He tells those stories because he feels quite engaged [with the brand and business]. ■

Craig Green photograph by Giovanni Giannotti



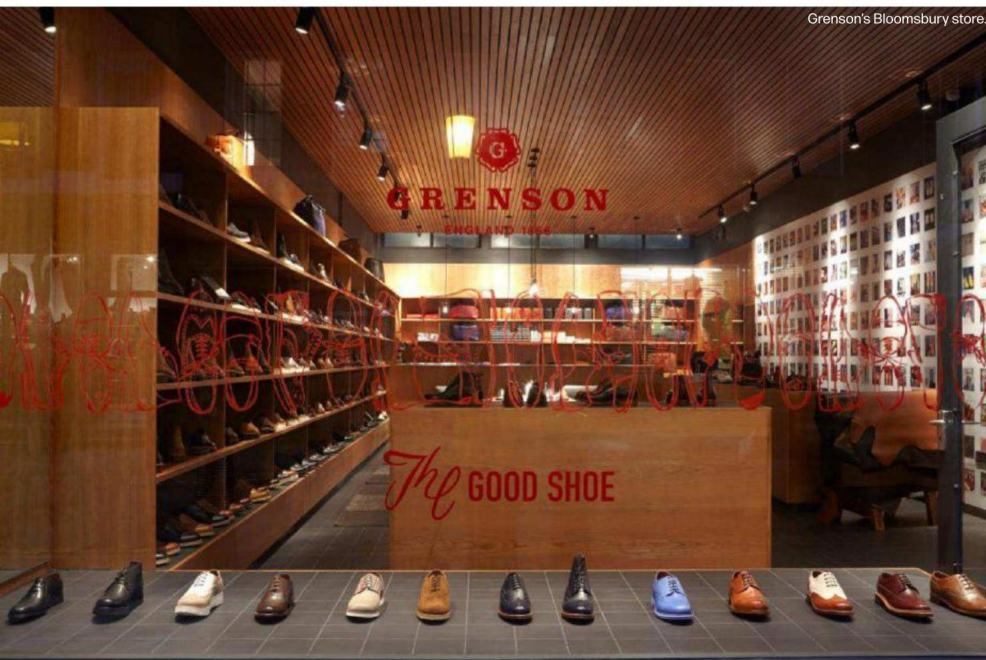
Grenson's collaboration with Belstaff.



Craig Green men's, spring 2023



Emilia Wickstead's 2025 ready-to-wear collection at London Fashion Week.



Grenson's Bloomsbury store.



Grenson's Desmond shoe.

MEN'S

# Brown Thomas Backs Local Talent Robyn Lynch With Capsule



The Robyn Lynch x Brown Thomas installation.

- "There's a real appetite from Irish consumers to support local design at the moment," said the Irish menswear designer.

BY TIANWEI ZHANG

**LONDON** – Irish menswear designer Robyn Lynch, who has been cleverly celebrating various aspects of Irish culture in her modern, sportswear-inspired designs, on Saturday launched an exclusive collection for local retail establishment Brown Thomas with an in-store installation where garments are hung mid-air on scaffolding-like structures, evoking the shape of a human.

According to Lynch, Brown Thomas has

been a longtime supporter of her work from the very beginning of her career, not long after she graduated from the Royal College of Art in London, which was before the COVID-19 pandemic.

She said the exclusive collection was the result of an organic conversation that's been going on for two years.

"It felt like the right time. In the current market, I think it's more important than ever for retailers and independent brands to build meaningful collaborations. It's not just about stocking a collection, but about helping to put the right foundations in place to make that collection work," said Lynch.

A key differentiator from the traditional wholesale model is that this project came with a proper payment structure, the designer said. Brown Thomas also offered

valuable insight on things like market appetite, product positioning and pricing as she developed the collection.

"It felt like a real collaboration, with practical support and honest conversations that actually helped shape the collection. There's a real appetite from Irish consumers to support local design at the moment, and returning to Brown Thomas felt like the right way to meet that demand," she added.

Lynch's brand was stocked at the store before the COVID-19 shutdown. This time, the designer said she has grown a lot as a designer, as well as a business.

"The product development has evolved, and I've worked hard on refining our manufacturing process so we can offer more competitive pricing without losing what makes the brand special. Brown Thomas has been a consistent supporter of Irish designers over the years, and being back in-store now feels particularly special. That sense of Irish pride that drove me when I launched the brand in 2019 is really gaining momentum, and it's great to be part of that conversation while still staying connected to where it all started," she said.

Founded in 1848, Brown Thomas is one of Ireland's oldest upmarket retailers. It operates two locations in Dublin, as well as one each in Cork, Galway and Limerick. The exclusive collection will be available in Dublin and Cork, as well as on Robyn Lynch's official website.

Together with fellow luxury retailer Arnotts, it forms part of the Selfridges Group, which is owned by Thailand's Central Group and Saudi Arabia's Public Investment Fund.

Donald McDonald, chief executive officer of Brown Thomas Arnotts, said

supporting local talent is part of the Brown Thomas DNA.

"As Ireland's leading luxury retailer, we've long been a platform where heritage meets innovation. Championing homegrown designers reinforces our commitment to Ireland's cultural and fashion identity, while bringing fresh, relevant perspectives to our customers," said McDonald.

He hails Lynch as an incredible force in the industry for her "remarkable ability to blend heritage with contemporary design. She reimagines Irishness through a modern lens – something we know will resonate deeply with our customers," McDonald added.

According to Lynch, the collection serves as a demonstration of her hands-on, process-led approach to men's design and is filled with subtle nods to Ireland. The serpentine letterforms seen across the collection, for example, nod to Ireland's calligraphic heritage. Then there are motifs in the shape of an Ireland map, and distorted football shirts, a homage to her father's soccer past.

She also worked with large-scale screen printing for the first time for a pair of linen trousers, and explored sublimation printing directly onto garments, which creates unique one-off folds and markings.

"There's also laser-etched denim, embroidery detailing and some great accessible pieces like the caps, which make for a fun entry point into the collection. Overall, I've been working closely with my suppliers to push the techniques we use and find new ways to develop the fabrics," she added.

The Dublin-born Lynch made her London Fashion Week runway return in 2022 with a collaboration with the outdoor brand Columbia. The same year, she was nominated as one of the eight brands competing for the 2023 International Woolmark Prize. Last year, she unveiled an upcycled capsule with Irish flair as part of a collaboration with C.P. Company at her fall 2024 runway show.

## SHORT TAKES Buck Mason's New Flagship, Speedo Hits the Open Water and More

Quick hits from the menswear world. BY JEAN E. PALMIERI



The new Buck Mason SoHo store.

### SOHO STORE

Buck Mason has opened its largest flagship to date in New York's SoHo neighborhood.

The 4,000-square-foot, two-story location at 486 Broadway features a Fast Times Coffee shop – the first in New York – as well as a library of more than 1,000 vintage books.

Although the company started as a men's basics brand in 2012, womenswear has been gaining in importance over the years. That's evident in the SoHo

store, which is being billed as the company's first women's flagship. That collection is being showcased on the ground floor while men's is on the second level in a loft-like setting.

This marks the brand's seventh New York City store, joining units in NoLiTa, Greenwich Village, Flatiron and Williamsburg. The company also has stores in San Francisco, Seattle, Miami, Nashville, Detroit, Washington, D.C., Boston, Chicago and other U.S. cities.

### OUTDOORS BOUND

Speedo is moving beyond its traditional home in pools to the great outdoors. The brand is launching Open Water, a collection of apparel and accessories for active men and women.

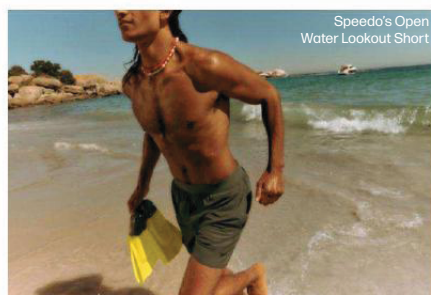
The line includes the fast-drying Lookout Short for men and women with a compression liner that can be used for outdoor swimming, hiking or running. For women, the range also includes a Colourblock one-piece swimsuit in a front or back-zip version with a waterproof zipper, a sleeveless thermal swimsuit with a racerback design.

The Open Water styles

feature Speedo's Ocean Flex fabric, a recycled fabric comprised of 80 percent Regen Ocean Nylon and 20 percent Spandex.

The collection also features a Biofuse 2.0 Mask, a Hydrosity Mask as well as a Superfin.

"Speedo is passionate about life in and around the water, and our Open Water collection embodies the spirit of people aspiring to uncover the unknown and create everlasting memories," said Steph O'Neill, vice president of brand marketing. "Each item in the range supports people with a zest for life, whether exploring on land or out in the open water."



Speedo's Open Water Lookout Short

### NEW FACE

Carhartt and '47 are teaming up and have tapped Philadelphia Phillies All-Star Bryce Harper to be the face of their new collaboration.

The collection features caps with the logos of five Major League teams in Carhartt's signature brown duck fabric. In addition to the Phillies, the teams are the New York Yankees, Boston Red Sox, L.A. Dodgers and Detroit Tigers.

"The hat's the last thing you put on," Harper said. "It's the final piece before you walk out the door and feel good. '47 makes hats that are crafted the right way – you can wear them forward, backward, on a date night, or just out in general. This collab really shows the level of quality they put into everything."

Harper said he's been wearing '47 caps for years and also has a special connection to Carhartt. "'This collab really means something to me," he said. "I grew up watching my dad come home in his Carhartt after long days working iron. He was a big union guy, and that work ethic



stuck with me. That's what this drop represents: the people who show up and grind every day, in Philly and across the country. And '47 just gets it. The way they craft their hats – you can feel the quality the second you put one on."

The hats are available on the '47 website for \$42.

# Readiness Report: The Future of Fashion Traceability

Sustainability and Supply  
Chains in 2026 & Beyond

**TAKE THE SURVEY**



Here and below: The new Martha Stewart store in the Mirdiff City Center in Dubai.



Martha Stewart

EXCLUSIVE

# Martha Stewart Launching Stores for the First Time

- It's a major milestone for the entrepreneur, tastemaker, TV celebrity and author, after four decades of brand building.

BY DAVID MOIN

Martha Stewart is bringing something to her four decades of brand building that's been missing for too long – her own stores.

The entrepreneur, tastemaker, TV personality and author, through Marquee Brands, the brand manager and owner of the Martha Stewart brand and 17 others, has quietly, or “soft,” opened two Martha Stewart stores. The first opened at the Mirdiff City Center in Dubai on May 22, and the second opened at the Dubai Hills Mall on July 17. A third Martha Stewart store is expected to open at the Mall of Emirates later this summer.

There's been little noise about the first Martha Stewart stores at this point, but the big reveal will be in October when Stewart comes to Dubai for a grand opening.

According to officials from Marquee Brands, additional Martha Stewart stores will be rolled out in India, Kuwait and Saudi Arabia. Some may or may not open this year, while others will happen next year. Timings are to be determined.

“We've created a beautifully designed space filled with products that I personally love and use,” said Stewart, in a statement

provided to WWD. “I think customers will find inspiration and plenty of practical ideas for making their homes more beautiful, comfortable and functional.”

## From Her Home to the Stores

She said the design of the store was inspired by her home in Bedford, N.Y., which she purchased about 25 years ago. With her first two stores, “Everything from the color palette to the building materials and architectural details was informed by Bedford,” Stewart said. “The color, Bedford Gray, and the marble used throughout the store reference my kitchen. The moldings and where and how they are placed also take their cues from my home. The soothing colors of the store provide a pleasurable experience and complement the colors of the changing inventory.

“There's a strong line of design that derives directly from my home to the customer's experience of shopping in the store,” Stewart said.

Apparel Group, a fashion and lifestyle retail conglomerate based in Dubai, is licensed to operate the Martha Stewart stores within the Gulf Cooperation Council, the alliance of six Middle Eastern countries – Saudi Arabia, Kuwait, the United Arab Emirates, Qatar, Bahrain and Oman. The Apparel Group runs more than 2,300 stores in 14 countries for more than 85 brands including Tommy Hilfger,

Skechers, Aldo, Charles & Keith and Tim Hortons. Additional retail operators will be licensed to operate Martha Stewart stores in regions outside the GCC and India.

At Martha's new stores, which are 2,000 to 2,500 square feet in size, “the world” of Martha Stewart is on display. Specifically, each store carries the Martha by Martha Stewart cookware, baking tools, utensils and gadgets; entertaining essentials including serve ware, barware and dining accessories, and bedding and bath items,

including what Stewart describes as “high-quality linens in sophisticated patterns and premium thread counts.” There is also a home fragrance line of candles, diffusers and room sprays, as well as a small amount of third-party products, but the assortment is overwhelmingly Martha Stewart.

Martha Stewart herself is very much associated with living the American Dream, living well, and an aspirational lifestyle, so why choose the Middle East as the launchpad, instead of the U.S., or maybe Europe?

“When we set about forming a strategy of really globalizing Martha and thought about where retail is very vibrant, where you have great service levels, great standards, great malls and great sales floor support, Dubai in particular rose very quickly to the top of that list,” explained Heath Golden, chief executive officer of Marquee Brands.

“Dubai and the Middle East now have become really the retail capital of the world. I used to always say it's so important when you're trying to build brands to be on the shelves in Paris. And today I'd say merchants from around the world spend more time looking at retail in the Middle East than they do in Paris. So strategically for us, it's a big unlock. We are very data-driven, and the data showed us that Martha Stewart is a really compelling, sought-after brand there. So all the stars aligned for us with a great partner.

“When you think about the GCC plus India, it's over a billion and a half people and over \$5 trillion of GDP and growing,” Golden added. “Retail is hard, so you have to go to where it's working really, really well, and there are a few, very good operators in that region who do a great job with Western brands. We think we have the best in the Apparel Group.”

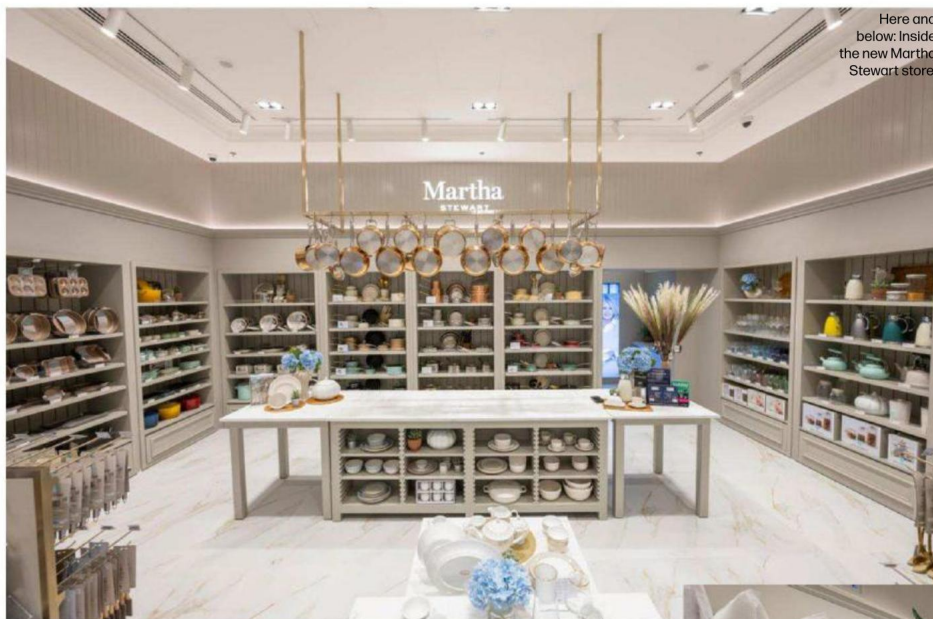
“Martha Stewart the brand is an anomaly. There's nothing like Martha Stewart,” added Natasha Fishman, chief marketing officer at Marquee Brands. “Whether it's cooking, dining, gardening, entertaining, organizing, or pet keeping, she brings that authority. The stores that have been launched and opened in Dubai are a testament to that curation, that edit of how a lifestyle comes to life, and about living well. That is what these two stores bring to life.”

## Adapting the Offering

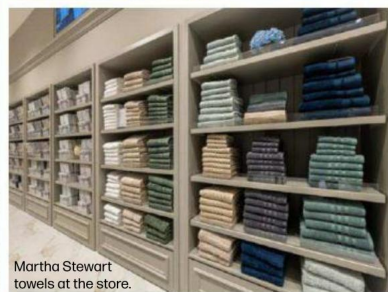
Due to regional preferences, some categories will be emphasized over others, as Golden pointed out. “If you want to compare the Middle East to America, you would find fragrance has an outsized place in Middle East home retail, so we've really distorted that compared to what you'd experience anywhere else,” he said. Perhaps even more significantly, Golden expects Middle Eastern shoppers will respond to what he believes Martha Stewart, unlike other brands, offers, which is “the ability to have an aesthetic that you can really easily execute across your home,” he said. ▶



The Martha Stewart glassware, selling in Dubai.



Here and below: Inside the new Martha Stewart store.



Martha Stewart towels at the store.

The new Sur La Table store in Dubai. Marquee Brands owns Sur La Table.



With executing the store design, Stewart was “very much involved, though it’s been a partnership,” between Marquee, Apparel Group and Stewart, said Golden. Kevin Sharkey, chief creative officer for the Martha Stewart brand, was also deeply involved. The Apparel Group led the store build-out, while Marquee oversees the branding and helped with product direction. The assortment on shelves comes from existing Martha Stewart licensee partners, along with some locally curated and region-specific product development.

“The merchandising puts the product front and center with soft home around the exterior, and then kitchen and dining through the core of the store,” Golden said.

In April 2019, Marquee Brands acquired the Martha Stewart brand as well as the Emeril Lagasse brand from Sequential Brands Group for about \$175 million. At the time, the Martha Stewart brand had reported sales of more than \$1 billion.

**More Food and Beverage**

The approach for Martha Stewart in the U.S. is somewhat different from the Middle East but it’s still about growth. Golden said Marquee is extending the food and beverage component of the brand, and cited The Bedford by Martha Stewart, a restaurant/retail concept operated by Caesars Entertainment at the Paris Las Vegas hotel since August 2022. The Bedford by Martha Stewart concept will open a second location at Foxwoods Resort Casino in Mashantucket, Conn. in spring 2026, Golden said.

Inside the restaurant, there is the “Brown Room,” which replicates a dining

area at Stewart’s Bedford home. The restaurant experiences, Golden said, “are highly immersive. You dine on Martha Stewart tableware, cutlery, glassware and we enable you to buy all that,” by ordering online on the spot. “You can get her perogies to start. You’d get a Martha martini, which is served with great flourish, with an oversize shaker and Martha’s favorite vodka. And you can order her roast chicken from her cookbook, and then end with chocolate cake. Yes, it’s very much a Martha experience,” with a menu right out of Stewart’s cookbooks. “You’ll see us continue to expand down that direction,” with Stewart’s F&B.

On another growth front, “Marketplace is more important than ever,” Golden said. “You see the world of Martha on Amazon, which we launched in 2023. Martha has been on the landing page of Amazon several times now. It’s a very wide breadth of assortment. It’s the Martha department store, if you will – and that’s a strategy we’re expanding around the world. We’re in partnership with Amazon across Europe, whether that’s the U.K., or elsewhere on the continent. I expect you also will see us roll that out across various Asian marketplaces,” with other marketplaces.

The Martha Stewart also sells her products in the U.S. at JCPenney, Walmart, Tractor Supply and QVC.

Opening her own brick-and-mortar retail stores has been a dream for Stewart. In October, when Kmart closed its last stores, Stewart waxed nostalgically with WWD on how launching her brand at the discounter in 1987 really put her on the map in terms of appealing to the masses.

Even as Kmart showed signs of floundering, she thought the chain could be converted to, as she said, “K Stewart” stores. “What Kmart did was make fairly priced, good quality merchandise available to the widest possible audience. That was a fabulous thing. I was a big fan of that store. We even considered buying Kmart. Imagine – K Martha. We just didn’t do it. We should have,” she told WWD.

At Marquee Brands, the Martha Stewart retail rollout reflects an overarching strategy to develop a greater brick-and-mortar presence across its brand portfolio. Of particular note is the plan for Sur La Table, which on July 11 opened its first Dubai location, in the Dubai Hills Mall, also in partnership with Apparel Group. It’s part of a larger international expansion for the culinary brand involving opening Sur La Table shops-in-shop in additional @ Home stores in South Africa, and a Sur La Table U.K. Amazon brand page scheduled to debut later this year, with tabletop, cookware and kitchen electronics. Sur La Table offers cookware, bakeware, kitchen electronics and gadgets, cutlery, flatware, prep, storage and organizers, drink ware, barware, coffee and tea accessories, as well as demos and cooking classes. Sur La Table also offers a program of “Culinary Journeys” to Bordeaux, Provence, Puglia and other destinations. Marquee bought Sur La Table in 2020, with an \$88.9 million bid that brought the kitchenware retailer out of bankruptcy.

With Marquee’s 18 brands, “We’re focused on growing them globally, around the world, in a very ‘on brand’ way, with our partners the Apparel Group in the Middle East region,” said Golden.

Aside from expanding the Martha Stewart and Sur La Table brands in the Middle East, the BCBG, Ben Sherman and Bruno Magli brands are on the agenda as well, he said. Marquee Brands, established in 2014 by Neuberger Berman, generates more than \$4.2 billion in annual retail sales.

“It’s been a real strategy at Marquee to grow our global sales,” said Golden. “We’ve more than tripled them over the past three years, and getting these stores open in partnership with our wonderful partners really accelerates global sales. Every brand wants to have retail expansion. If we’re in the brand business, that’s what we want to see. So Sur La Table has been a real model for us to work from as we bring our brands to market into retail.”

“Sur La Table has an incredible footprint. We have a couple of different formats,” said Fishman. “Sur La Table is sort of our model from a retail perspective, which has been very beneficial as we’re rolling out our retail strategy.”

Neeraj Teckchandani, CEO of the Apparel Group, said in a statement, “Launching Martha Stewart in the region is part of our larger strategy to continually elevate retail experiences and bring premium global names closer to our customers. Martha’s legacy as a pioneer in home and lifestyle aligns perfectly with the evolving needs of our market. We’re proud to partner with Marquee Brands to shape a new chapter in home retail across the GCC.”

The Apparel Group is the “flagship” company of AppCorp, a Dubai-based diverse multibillion-dollar enterprise involved in retail, retail estate, food, beverage, logistics, education, health care, investing and app development. ■

## BUSINESS

## Tanner Leatherstein Joins Stow London

● The viral leather expert brings his signature transparency to the British brand as director of craftsmanship.

BY RHONDA RICHFORD

PARIS – Volkan Yilmaz, better known as Tanner Leatherstein, has been appointed director of craftsmanship at British bag brand Stow London. In addition to his new role, Yilmaz joins the company as a shareholding partner, marking a strategic collaboration between the viral leather educator and the luxury handbag-maker.

Stow, founded in 2013 by Carol Lovell, has slowly built its business in premium travel goods and handbags.

Yilmaz, whose viral social media videos revolve around deconstructing leather bags to evaluate their construction and cost value, now has 2.5 million followers across TikTok, Instagram and YouTube.

Eight months ago, Yilmaz set this collaboration in motion when he purchased a Stow bag for review. “I was shocked,” he said. “The brand got my attention.” He cited the use of stainless steel hardware, the packaging and overall craftsmanship as key factors that impressed him. “The design was very unique and refreshing and was not what I was expecting for three or four hundred euros.”

The bag checked off all five of Yilmaz’s self-established quality pillars: leather, hardware, design, structure and craftsmanship. “I remember thinking to myself, this is where I want my brand to



Tanner Leatherstein

go,” he said, referencing his U.S.-based label, Pegai. Soon after he named Stow’s Curve bag “best value luxury bag of 2024.”

A chance meeting with Lovell soon after revealed that demand for the bag had skyrocketed following his video, keeping the brand’s products on preorder status ever since.

“We decided to join forces, instead of me still trying to build [my brand] for maybe a couple more years in the making. It’s just a win-win for all of us.”

Yilmaz will now oversee product development at Stow, guiding everything from material selection and design decisions to storytelling across digital platforms. He plans to continue to post monthly content showing how the bags are made. “I’ll stay consistent with my own

style [to show] what we do at Stow and why we do it,” he said.

He demurs when credited with having reshaped the industry but acknowledges a growing wave of consumer knowledge.

“There was an information gap that was being exploited by some brands – it’s expensive, it’s marketing, but it’s not necessarily the greatest thing,” he said. “It’s not that I changed it, but I think it may have accelerated the pace people are realizing and being more aware and making better and conscious choices toward contemporary and newer brands that offer very comparable quality at a fraction of the cost.”

“This is not a trend, it’s a shift. I don’t think it is going to go away,” he added. Looking ahead, Yilmaz sees continued

fragmentation of the leather goods market. “What I see coming in the leather market is the luxury brands shrinking in market share, and then this shrinkage will go into hundreds of smaller brands which offer very high value.”

With social media and easy tools like Shopify, a small company can easily create a global brand, he believes.

“You don’t need investment of millions, and that’s what’s happening,” he said. “Hundreds of new brands will take a piece of the pie lost by the luxury labels.”

Yilmaz will continue to develop Pegai, refocusing it as a niche “leather geek” label, while Stow will be his focus for more mainstream materials and design. “Actually, it works great for me. I want my brand to be a little bit more specialty kind of leather house. The pressure is off [my brand], so it’s a win-win for all of us.”

He will also help guide Stow’s exploration into next-gen materials, including collaborations like its previous project with Uncaged Innovations. “I am a huge supporter of an honest leather alternative for people who sincerely don’t want to use animal products,” he said, noting that he will work with plant-based alternatives and not petroleum-based plastic products. “There is a good amount of people who want and deserve an honest alternative.”

With Yilmaz now on board, Stow aims to elevate its design, materials, and transparency standards while expanding its visibility among social media-savvy luxury consumers. Stow plans to launch a new bag next month, which had already been in the pipeline, with newer products in development with Yilmaz alongside factory head Adam Bryer.

“I’m very excited about what we will do together,” Yilmaz added.

## OBITUARY

## Jamileh Kamran, Designer For Hillary Clinton and Fashion School Founder

● Born in Iran, Kamran moved to the U.S. with her toddler daughter in 1978.

BY ROSEMARY FEITELBERG

Services were held Tuesday for Jamileh Kamran, the founder of Arkansas’ first fashion school and a designer for Hillary Rodham Clinton.

Kamran, 72, died of cancer on July 17 at her home in Little Rock, Ark., according to her daughter, Nirvana Manning. Prior to her passing she was still leading the Jamileh Kamran School of Fashion, which she started in 1997. It is now known as the Jamileh Kamran Arkansas Fashion School and has received national accreditation.

In addition, Kamran owned and operated Jamileh Kamran Designs, and penned two books, “The Art of Couture” and “The Art of Decoration.”

Born in northern Iran, near the Caspian Sea, Kamran’s childhood was somewhat transient due to her father’s work for the department of education, which kept the family moving every four or five years. They lived in Tehran for a period of time, and also in southern Iran near the Persian Gulf. Following the death of her mother, Kamran’s father enrolled her in a sewing class at the age of 11 and she immediately took to it, her daughter said.

At 18, she met her future husband, Mohammad “Allen” Afzordeh, while taking college prep course. Following his

enlistment and service in the army, the couple wed in 1975. Kamran’s work life started at Iran Electronics Industries, where in 1978 her boss advised her to leave the country. She headed for the U.S. with her toddler daughter months before the onset of the Iranian Revolution. Joining her brother Jalil, who is known as “Jim,” in Arkansas, Kamran used a school visa to study business administration at the University of Arkansas at Little Rock, before switching tracks to focus on design and dropped out of college.

While working as a secretary for Dr. Emile Eckart at the Arkansas State Hospital, she designed custom clothes in her off-hours. Manning said, “When she moved to this country, she couldn’t read a word or write a word of English, but she could speak a little bit [of English] and understand a little bit of it. And she could type a million words a minute, so she got a job at the hospital.”

After a stretch in that role, Eckart, who had given Kamran the support to learn English, gave her the confidence to start her own couture house, her daughter said. The self-taught designer started out by having private showings at the Little Rock Club, and later teamed with the philanthropist Willie Oates for charity fashion shows. She unveiled her first store in Little Rock in 1983.

In the early 1980s, a chance introduction at a function to Clinton, whose husband Bill was Arkansas’ governor at that time,

later led to Kamran being invited to the state first lady’s office to show her sketches. Sometimes Hillary Clinton would bring her daughter Chelsea to the store too, Manning recalled. From Clinton’s tenure as first lady of the state of Arkansas through her White House years, Kamran periodically dressed her for key events, including for Bill Clinton’s second gubernatorial inaugural. For that occasion, she created a green lamé gown with a printed gold-colored chiffon overlay during Bill Clinton’s first term as president, the designer made a couple of trips to the White House for design consultations.

“Hillary was very salt of the earth and down-to-earth. They got along very well,” Manning said. “Hillary was always very [interested in] business casual. She always liked to look professional. She didn’t love a lot of lace, or accessorizing. My mother helped Hillary with more sophisticated, casual looks.”

Kamran’s personal style was more rooted in an abundance of colors, jackets and, most importantly, giant swing ones. Her namesake school was her greatest interest, though, having created its curriculum from draping classes to costume design and more, welcomed generations of students, taking them to fashion weeks and seeing them thrive in their careers. Many former students, who were taught in classes of 10 to 15 people to ensure hands-on training, became friends, her daughter said.

As Kamran’s namesake school took up more of her time, the couture part of her



Jamileh Kamran

life was scaled back but her store remained open and will continue to operate. In lieu of flowers, Kamran’s family has started a memorial scholarship fund for emerging designers. Partial to a Persian word for endearment, “moosh-ie,” Kamran was “very much a mixture of Persian American culture. When she was here, she really tried to keep her roots in a lot of the things that she did,” Manning said.

In addition to Kamran’s husband, brother, and daughter, the designer is survived by her son Nader.



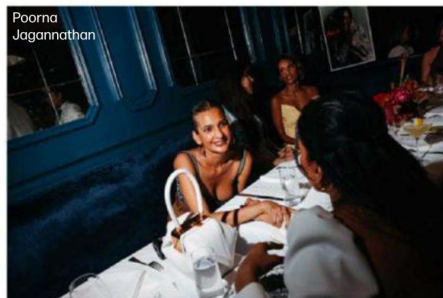
# Lucy Liu, Mariska Hargitay Toast First 'The Shift' Issue

The publication hosted a lunch at Le B on Friday to celebrate Gloria Steinem, the cover star of its inaugural issue.

BY KRISTEN TAUER PHOTOGRAPHS BY LEXIE MORELAND



Mariska Hargitay, Lucy Liu, Angie Mar, and Inez van Lamsweerde.



Poorna Jagannathan



Abbi Jacobson and Jodi Balfour



Aditi Shah



Saad Amer, Megan Gabrielle, and Lucy Liu.



Mariska Hargitay, Lucy Liu, Inez van Lamsweerde, and Nili Lotan.



Trisha Shetty

Sometimes the most influential person in a room isn't even in the room at all.

On Friday afternoon, guest of honor Gloria Steinem, who is on the cover of the launch print issue of *The Shift*, was unable to make it downtown in the 95-degree heat to West Village restaurant Le B. But the 91-year-old activist's presence was threaded throughout the room: on issues of the magazine displayed around the venue, in conversation between guests, and even on the lunch menu.

"Anytime that we can be a part of a platform that supports women, and especially creative women, it's so incredibly important to do," said chef Angie Mar from the kitchen. Preparations were underway for the first course, a saumon en crouste inspired by Lutèce chef André Soltner and in homage to Steinem. "Gloria's such an icon. What better way is there than to serve an iconic New York dish from an iconic restaurant?"

Lunch guests included event cohosts Lucy Liu, Inez van Lamsweerde and Nili Lotan, along with Mariska Hargitay, Abbi Jacobson and Jodi Balfour, Poorna

Jagannathan, author Rupi Kaur, Peloton instructor Aditi Shah, Maybelline global brand president Trisha Ayyagari, and other women from industries across tech, business, fashion and entertainment who are featured in the issue, which highlights 90 female changemakers. Down the block, the issue was prominently displayed in the windows of Casa Magazines.

"This is such an important thing," Lotan said of her affinity for the project's mission, spearheaded by Shilpa Yarlagadda. "Strengthening young women entrepreneurs to see that things are possible."

In the dining room, Liu was holding court near a framed portrait of Steinem taken by van Lamsweerde.

"Apart from the legend that she is, the beauty that she is, we had shot her — I wanna say about 10 years ago — for *The New Yorker*. And what struck me then, and what struck me again now when we did this picture, is her generosity," said the photographer, who works as part of the duo Inez and Vinoodh and has been a major founding supporter of *The Shift*. "She's completely not focused on herself. She is fully outward facing and

interested, curious, and mainly focusing on making lives of women better."

Hargitay described Steinem as one of her greatest mentors, who has "taught me so much about going after something," said the actress. "It's been such a joy in my life to start 'SVU' and then shift it to something else — that was sort of my model of being fearless, and holding what's possible and never relenting."

During lunch, Liu took the floor to present a portrait of Steinem painted by Megan Gabrielle for the issue, and

delivered an impassioned call to action.

"Feminism is not a moment. It is a movement, and a movement is an action word," Liu said. "I think a lot of times we can show up to something and we can be there, and then we go home and then we are living our lives. But Gloria is actually showing us that we can do that and we can continue that train by our own experiences. Our lives are demonstrating what feminism is," she added.

"We just need to take one step at a time. Don't get scared. Get active."

# Fashion Scoops



Moncler Grenoble will stage its fall 2026 show in Aspen.

## Heading West

Moncler Grenoble is heading to the U.S. for its next outdoor showcase.

The brand's fall 2026 collection will be unveiled in Aspen on Jan. 31 next year. This is the first American ski destination show for the brand.

In March, Moncler

Grenoble traveled to Courchevel, the French Alps ski resort located in the Tarentaise Valley. Anne Hathaway, Adrien Brody, Jessica Chastain, Penn Badgley and Brooklyn Beckham, among others, attended the show, which was staged amid a blizzard at the Courchevel Altiport, Europe's highest airport at 6,588 feet.

In February last year,

the brand held its fall 2024 show in Saint Moritz and chairman and chief executive officer Remo Ruffini said at the time that he saw itinerant shows as the future of Grenoble, which are aimed at heightening its visibility.

As reported, Moncler revenues in the Americas were flat at 147.9 million euros in the first half of the year, but in the second quarter, they rose 5 percent at constant exchange, accelerating compared with the previous quarter mainly thanks to the sequential improvement registered in the direct-to-consumer channel.

Commenting on the performance, Gino Fisanotti, Moncler's chief brand officer, highlighted the "U.S.-oriented initiatives" in the period, ranging from the brand's first participation at the Met Gala in May to the Moncler Genius collection with Mercedes-Benz by Nigo and the first collection of apparel collaborating with Donald Glover's Gilga Farm unveiled in June, among others. Fisanotti also said Moncler Grenoble was "the fastest growing" in the period.

Moncler Grenoble owes its name to the city that hosted the Olympic Games in 1968, when the brand was the French national ski team's official supplier. The first Grenoble collection was presented in New York in January 2010 during the city's fashion week.

In 2022, Moncler rebooted Grenoble as the brand's "high-performance" division, flanked by the fashion-forward Moncler Genius line and the lifestyle Moncler Collection.

— LUISA ZARGANI

## Della Valle Honor

Tod's chairman and chief executive officer Diego Della Valle has been named a Chevalier de l'Ordre des Arts et des Lettres, the French cultural distinction, which was awarded to the Italian businessman on Friday.

"The rank of Knight of the Order of Arts and Letters is one of the highest honors of the French Republic and is granted to individuals who have distinguished themselves through their exceptional contribution to the promotion of the arts and culture in France and around the world," the company said in a statement. "This honor

recognizes Diego Della Valle's commitment to supporting art, fashion and cultural heritage."

Della Valle, who sits on the board of LVMH Moët Hennessy Louis Vuitton, has long maintained strong ties to France through strategic investments in storied maisons, including couture house Schiaparelli and luxury shoemaker Roger Vivier.

While widely known for championing Made in Italy and preserving artisanal craftsmanship, Della Valle singlehandedly revived both historic French labels — bringing Roger Vivier back to prominence in 2011 and relaunching Schiaparelli in 2013, after the house had remained dormant since 1954.

He also owns casual footwear label Hogan and the casualwear brand Fay.

Beyond fashion, his group recently pledged 2.5 million euros toward the restoration of Milan's city hall, a project expected to be completed by September. Over the years Della Valle has supported several cultural preservation efforts, including the restoration of the Colosseum in Rome. He has said that such contributions stem from a personal desire to give back, not for publicity or financial return.

With this latest recognition, Della Valle joins a roster of designers including Iris van Herpen, Simon Porte Jacquemus, Demna and Rahul Mishra, who have also been named Chevalier de l'Ordre des Arts et des Lettres.

— RHONDA RICHFORD

## Miss Story

Following the blockbuster exhibition on the L'Or de J'Adore fragrance in China, Dior is shifting the focus to the Miss Dior perfume, which was its founder Christian Dior's first fragrance.

The exhibition, titled "Stories of a Miss," will run from Sept. 13 to Oct. 8 at Shanghai's Fosun Art Foundation.

The exhibition will begin on the forecourt of the museum with a monumental sculpture that references the 1952 Bobby bottle — inspired by its founder's favorite dog — then unfold across the first and second floors, offering an immersive experience of the perfume's origin and its "predestined encounter with art and fashion," Dior said.

According to Véronique Courtois, president and chief executive officer of Dior Parfums, the exhibition is also meant to pay tribute to "the enduring bond between Dior and China," she told WWD in an exclusive statement.

"Through this journey, we invite our visitors to rediscover the spirit, creativity and emotion that define Miss Dior, and reaffirm the profound cultural dialogue we continue to build with China," Courtois added.

Designed by OMA New York, the exhibition will be divided into several themed rooms guided by the perfume bottle's signature ribbon.

Spanning illustration, sculpture, painting and limited-edition presentation cases, the exhibition will be a dialogue between the floral-scented fragrance,

haute couture and fine art. French artist Eva Jospin, who has conceived decor for some Dior couture shows, will return to Fosun with an indoor garden adorned with her embroidered frescoes that echo Dior's couture design.

Illustrations and watercolors by René Gruau and Mats Gustafson will be seen alongside the works of six Chinese artists: Ai Jing, Chen Ke, Liang Yanwei, Liu Shiyuan, Zhou Li and Daishi Luo. Works of the Japanese artist Haruka Kajin, French artist Ingrid Donat, Sabine Marcelis from the Netherlands, and American artist Judy Chicago will continue the dialogue between art and the couture dresses worn by Natalie Portman, who has been the face of Miss Dior since 2011.

Last fall Dior staged the "L'Or de Dior" exhibition at the Guardian Art Center in Beijing. Rihanna's first J'adore campaign was first unveiled at the exhibition.

The first Miss Dior exhibit took place in Paris, at the Grand Palais, in November 2013. The latest installment traveled to Tokyo's Roppongi Museum in June 2024.

— DENNI HU

## On the Island

Giorgio Armani has touched down on Shelter Island — and threw a party to kick off its pop-up.

The latest stop on a tour that so far has spanned Sardinia, Cannes and Capri has culminated in a pop-up for the Giorgio Armani Mare 2025 ▶



Diego Della Valle

Miss Dior Exhibition  
迪奥小姐展览 *Stories of a Miss*  
芳踪絮语

MISS DIOR

September 13th to October 8th, 2025  
— 9月13日至10月8日 —

The "Stories of a Miss" exhibition will be unveiled at Shanghai's Fosun Art Foundation this September.

From 10am to 8pm  
每日上午10时-下午8时  
Admission: Free  
门票免费  
Fosun Art Foundation  
上海外滩400号中法大酒店1楼

FOSON FOUNDATION  
福森艺术基金会

400 Zhonghua East 1st Floor  
Hongfeng Hotel, Shanghai  
上海中法大酒店1楼



André Balazs and Elizabeth Saltzman

collection at Sunset Beach on Shelter Island.

The last stop kicked off with a cocktail party Thursday that drew guests including Mamie Gummer, André Balazs, Tracy Margolies, Candace Bushnell, Rowan Henchy, Melissa Wood-Tepperberg, Linda Fargo, Maximilian Eicke and Irina Kro Eicke, Paolo Riva and Rickie de Sole. The pop-up runs to Aug. 3.

As reported, locales welcoming the brand saw a handful of different elements, such as gray and turquoise tropical patterns. In Italy, those were complemented by Armani/Dolci ice cream carts and a Spotify playlist curated by producer DJ Emmanuelle.

For the Sunset Beach finale, the beachfront, game room and facade got the tropical palm treatment, which “gives the essence of the Giorgio Armani Italian summer,” said the brand.

The collection is available both in select Giorgio Armani boutiques, on the brand’s website, and in resort boutiques across Tuscany, Cannes, Saint-Tropez and Spain’s Costa del Sol.

Though vacation-minded in aesthetic, the collection isn’t without substance. It marks the third year that Giorgio Armani has supported One Ocean Foundation, with a specific

emphasis on the “Blue Forest” initiative to protect *Posidonia oceanica*, a plant called the “lung” of the Mediterranean. — JAMES MANSO

## Musical Notes

Comme des Garçons hosted a cocktail Thursday night at Dover Street Market Paris to celebrate the launch of the scent Max Richter 01.

Richter, the German-British composer whose stirring compositions have become soundtracks to the runways of the likes of Dior, Fendi, Maison Margiela and Valentino, dipped into fragrance-making for the first time.

“I’ve been wanting to do perfume for decades, and I got to know Adrian,” Richter said, referring to Adrian Joffe, president of Comme des Garçons International and chief executive officer of Dover Street Market, next to whom he sat. “Of course I love the work that Comme do, and I felt like their sort of borderless creativity suited my idea.

“Music, even though it’s in a sense a technical language, it is ultimately about feeling,” Richter continued. “As often has been said, you get to a certain point with words, and then music goes beyond that. With a scent, you have a similar situation. You can evoke things that are maybe in a way deeper

The Volte campaign image.



than words, that hits in a more fundamental way. So this was a very attractive area to explore.”

Richter considers fragrance-making to be like creating music. “He composed the fragrance,” said Joffe.

Starting points were suggestions Richter made about materials and elements that populate his world. His studio is in the woods, and various other types of woods came into play, too.

“Like the wood of a piano soundboard, the wood of a violin,” said Richter. “The rosin you put on a violin bow, graphite from a pencil.” Similarly to music creation, fragrance creation “is really just a process of following your enthusiasm, your passion,” explained Richter. “It’s a sort of instinctive thing. There’s a feeling of rightness, and you just go toward that.”

He added in the iterative process, one’s homing in on something that they don’t yet know. “I think that’s quite beautiful,” said Richter.

Multidisciplinary artist Yulia Mahr lent one of her photographs to appear on the fragrance’s outer packaging, and her art has been installed in DSM Paris’ central courtyard.

A small book, called “The Hinterland of the Senses,” which was conceived with Luncheon magazine, traces elements of the fragrance’s development, Mahr’s work plus her and Richter’s inspirations.

“Touch, smell, feeling, seeing...then all becomes one,” said Joffe. “Which is what I thought was amazing about this project.”

Max Richter 01, an eau de toilette that retails for 130 euros, is being sold at DSM Paris, Dover Street Parfums Market and Comme des Garçons Paris. It will soon be stocked in all DSM and Comme des Garçons stores and other select retailers globally.

— JENNIFER WEIL

## Rental Impact

A new study due to be published Monday by Australian peer-to-peer fashion rental platform The Volte indicates that renting garments may reduce the environmental impact per wear of those pieces while expanding access to luxury fashion without requiring ownership.

According to “How Australian women bought less but had more,” the first major Australian academic study to assess the environmental and social impacts of peer-to-peer fashion rental, which was led by University of Technology Sydney researchers at the Centre of Excellence in Sustainable Fashion & Textiles, the climate change impact reduction of a rented-versus-owned garment ranges from 44 percent to 78 percent, depending on the rental frequency of the garment.

Using life cycle assessment methodology, which is based on ISO 14040 and 14044 standards, the study examined clothing from 908 renters from The Volte’s community of 300,000 monthly active users, who rent from almost 15,000 Australian lenders. They include more than 270 “Super Lenders” — those with six or more orders in the last 60 days, who earn from 50,000 to 200,000 Australian dollars, or \$32,937 to \$131,746 at current exchange, a year. Rental prices range from 50 to 3,500 Australian dollars, or \$33 to \$2,306, depending the value of the garment. The most expensive garment stocked at time of writing was a 28,000 Australian dollar, or \$18,444, wedding dress. Users are primarily women ages 20 to 40.

“This research confirms what industry innovators

have long believed — rental is no longer niche. It’s essential,” said Bernadette Olivier, cofounder and chief executive officer of The Volte, in a statement. “If we’re serious about reducing fashion’s environmental footprint, increasing clothing utilization through rental must be front and center of the solution.”

Added associate professor Timo Rissanen, lead researcher at UTS, “If consumers shift from ownership to access, we can drastically cut production, waste and emissions across the supply chain.”

Founded in 2017 by Olivier, Genevieve Hohnen, and former Harper’s Bazaar Australia editor in chief Kellie Hush, The Volte claims to be not just Australia’s largest circular wardrobe provider, but the world’s largest peer-to-peer fashion rental platform. Specializing in occasion wear, it hosts more than 70,000 designer pieces. In June, the company made its first international foray, expanding into the U.K.

According to Seamless, Australia’s national clothing product stewardship scheme, Australians are among the world’s highest consumers of clothing, with the average person buying 53 garments each year.

Launched in July 2024, Seamless aims by July 2027 to divert 120,000 of the current 200,000 metric tons of clothing that currently goes to Australian landfills every year by promoting an array of circular business models, such as rental.

There are now 56 Seamless members, which include retailers such as David Jones, R.M. Williams, BigW and The Iconic, and more than 120 organizations as supporters.

— PATTY HUNTINGTON ■



Max Richter 01 Eau de Toilette by Comme des Garçons Parfums.