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Natural Evolution

For its third collection, the design team at Donna Karan New York stayed true to the brand's roots with classic styles in luxurious natural materials. They added a new wrinkle, though, launching a more casual line called Donna Karan Weekend for women's off-duty moments – if there ever are any. *For more, see page 5.*

PHOTOGRAPH BY LEXIE MORELAND



BUSINESS

Progress Report: Saks Global Execs Talk Integrations, Plans and Opportunities



Marc Metrick and Emily Essner



Tracy Margolies

- Growth with Amazon overseas, reducing over-assortments, reviving the Saks flagship's holiday light show, and digging into the data to differentiate from competitors are on the agenda.

BY DAVID MOIN

Saks Global's \$2.7 billion takeover of the Neiman Marcus Group hasn't been easy and has kept many vendors on edge.

But in a media briefing Tuesday morning at Bergdorf Goodman, Marc Metrick, chief executive officer, along with Emily Essner, president and chief commercial officer, and Tracy Margolies, president of Bergdorf Goodman, outlined progress, as they see it, in the integration, as well as opportunities for the future.

Combining the Saks and Neiman's merchandising and marketing teams into a single organization, from a human capital perspective, is "wholly done," Metrick said. "They've largely been integrated, though there's always work to do." He said there's about a 50-50 split with half the team coming from Neiman's and half from Saks.

Data is crucial to being competitive, Metrick emphasized. "We've got data on 30 million luxury consumers. We have 700 million visits to our website and record every move that customers make. We

understand more and more about this luxury consumer."

Inventory sharing between Saks and Neiman's will be another competitive advantage, he said. "It's going to start with online fulfillment, and then it's going to move into the stores. So you're looking at every customer that walks into a Saks or Neiman's store, any size they want, any color they want, any designer they want, anything they want that we have, you'll have access to."

On store closures, "There's probably an opportunity to rationalize our fleet," though it wouldn't be based on the integration of Saks and Neiman's, Metrick said. "What you'll see over the next couple of years is an ordinary course type of closings — nothing on a large scale." In a past interview, Metrick projected fewer than 10 closings. Already, Saks in Palm Beach closed, and Neiman's in Dallas has an uncertain future, but remains open at least through the holiday season. Saks Global bought Neiman's in December.

Metrick suggested Saks Global stores have been seriously over-assorted. "I want us to return back to our roots of being that fashion arbiter, that authenticator. Customers have simply too much choice," he said. "We figured out through hyper-personalization, the exact assortment of product [shoppers] would be interested in when they go onto saks.com. Everyone's home page at saks.com is personalized.

The bottom line is, we have to do more with less."

Saks Global is reducing its vendor matrix by 25 percent with some vendors leaving voluntarily while others are being dropped.

Earlier this year, Saks Fifth Avenue launched a storefront on Amazon Luxury Stores, following Amazon's investment in Saks' purchase of Neiman's. It's a move aimed at boosting the revenues of Saks and some vendor partners, though it poses some risk to hurting the luxury image of Saks and the participating vendors.

On the other hand, "There's an international opportunity with Amazon," Metrick said. "We're not thinking about it for 2025 but more as we get into next year and the year after. Amazon is built ready for luxury, globally. There might be opportunities in specific regions and countries," which could be enticing to brands.

Metrick acknowledged that much of the conversation surrounding Saks Global has been about late or non-payments to vendors.

"I appreciate that and I'm aware it's caused a lot of pressure and has resulted in noise," Metrick said. Certain vendors continue to complain about overdue payments, but the CEO said: "We are largely in line with our payments with our brand partners. We need to move on from that part of the conversation and move towards saying, 'Good news. We're going to have \$600 million in synergies, so now we can pay you.'" The expected \$600 million in annual savings will come through layoffs, consolidation of functions, and increased buying power over suppliers. Bergdorf Goodman maintains its own buying team, separate from the centralized Saks/Neiman's organization.

"They want to get paid, but that's not going to excite them," Metrick added, referring to vendors. "What's going to excite them is [Saks Global] adding 50 percent of volume over the next five years, through knowing the customer, giving you more space, being more efficient with your inventory, better sell-throughs, and making it more special through events and activations."

While not disclosing any new financial results, Metrick suggested Saks Global is on sounder financial footing, noting the company recently closed on \$600 million in financing through a bond exchange with existing holders. "There is north of \$2 billion in bonds out there," Metrick said.

With more money available, the Saks Fifth Avenue flagship holiday light show, which was canceled last year to the disappointment of the hundreds of thousands who crowd the streets to see the show each year, is being revived this year and will happen in November, Essner announced.

Essner said new Saks Fifth Avenue shop on Amazon was launched "with the hypothesis there's still an untapped luxury consumer we can access and serve on Amazon. We've really found that's true. The vast majority are new customers, not [those] shopping Saks previously. We are selling true luxury. We're selling very high price point handbags and dresses in a way that surprised us. And it's early days. There's a lot more to build here, but we feel very good with some of the early signals." About 50 vendors launched with Saks on Amazon.

The market has been curious on how Saks Global evolves Saks and Neiman's and to the degree they differentiate.

"We're being very intentional about this," Essner said. Saks Fifth Avenue is "really for the fashion enthusiast who is seeking originality, who views Saks Fifth Avenue as their partner in discovery. Neiman Marcus is really for a sophisticate who doesn't settle." In terms of items sold, there's an over 60 percent overlap; the percentage is even higher in terms of brands.

Also on Tuesday, Saks Global unveiled its latest Luxury Pulse Survey, which from July 17-21 queried 995 U.S. luxury consumers over age 18. Among the most optimistic of the findings, 56 percent of luxury consumers said they planned to spend the same or more on luxury in August, September and October, compared with the previous three months, representing a 9 percentage-point increase compared with the April survey and nearly flat compared to the same time last year. But that also means that 44 percent of luxury consumers plan to spend less. Whether that all translates into better business for Saks Global this fall depends on how much more, or less, shoppers spend. Saks surveys luxury consumers on a quarterly basis.

Based on the July read, Saks does anticipate more spending through October, which Essner attributed to "a desire to treat themselves, which is something we hadn't seen for a while, as well as feeling better about the overall economy, and their need to update their wardrobes. Some of that might be seasonal. Some of that might be the reality of the fashion coming up, but overall, those were very positive signs."

The survey also found that 32 percent of luxury consumers feel optimistic about the economy, up 4 percentage points compared with the April survey, but 13 percentage points lower than the same time last year. Fifty-nine percent of luxury consumers feel good about their personal finances, 8 percentage points above the April survey, but a 9 point decline from the same time last year.

Asked about rising prices, Essner said luxury consumers "are very concerned about value." That value can be inherent in the craftsmanship and in the design of the product, she said. "The luxury consumer is not necessarily concerned about price."

With tariffs impacting prices, Essner said: "Some brand partners are being thoughtful about their assortments. They're being thoughtful about pricing, looking potentially in some places to introduce more entry price points as appropriate. In general, what we're hearing from a tariff perspective is midsingle-digit price increases. That's very much in line with the increases consumers have seen over the last few years and not going to necessarily stand out."

When querying luxury shoppers in July, Essner said tariffs were not hitting in a big way. "It was a little bit too soon to tell in terms of how, especially the luxury consumer, is going to react, because, frankly, the impact of tariffs isn't something that they have seen." The bigger concern, the macroeconomic noise generated from all of the tariff discussion.

Looking ahead, Essner noted that recently the saks.com homepage became "a fully personalized experience. We will be taking that capability to neimanmarcus.com and bergdorfgoodman.com."

She also said over 60 percent of the luxury brands Saks Global carries are working on exclusives for the fall season.

"We have over 120 events for this fall," said Margolies. She also said Bergdorf's, as part of improving its store experience, launched new shops for Tom Ford ready-to-wear and Dior beauty, and will launch a new Schiaparelli shop in the fourth quarter.

BUSINESS

Incoming CEO Pledges to Get Kering's 'Mojo Back'



Luca de Meo and François-Henri Pinault

● In his first public appearance, Luca de Meo said he would start implementing his turnaround plan for the ailing luxury group before the end of the year.

BY JOELLE DIDERICH

PARIS — Luca de Meo does not officially start as chief executive officer of Kering until Monday, but the Italian executive has wasted no time in setting his action plan in motion.

In his first public appearance since his nomination was revealed in June, the former Renault CEO told Kering shareholders he would present a detailed strategy next spring, but will start implementing his turnaround plan for the ailing French luxury group before the end of this year.

Dragged down by steep declines at its star brand Gucci and a bulging debt load, Kering is closing stores, selling real estate

and reducing headcount after a dismal start to the year that saw group net profit plummet 46 percent in the first half.

At a combined general meeting at Kering headquarters on Tuesday, de Meo suggested there was more pain in the cards, but added that he was confident the group would rebound, despite a global slowdown in luxury spending.

"We will initially focus our efforts on the most effective levers to improve the quality of our capital allocation and generate a tangible operational rebound," he said in a speech.

"We will have to continue to reduce our debt, cut our costs and, where necessary, rationalize, reorganize and reposition some of our brands," de Meo added.

"We are going to consolidate the foundations of our houses and build a luxury group that is even more integrated, more agile and driven by a strengthened competitive spirit," he said. "Above all, we will not wait for the strategic plan to be finalized to act."

Shareholders voted by a crushing majority of 98.97 percent in favor of appointing de Meo as a director, following the splitting of the chairman and CEO roles, both held by François-Henri Pinault for the last 20 years. Pinault remains chairman of Kering.

They also approved de Meo's sign-on bonus of 20 million euros, largely to compensate him for long-term variable remuneration elements he relinquished when he exited Renault Group. This will consist of 15 million euros in cash and 5 million euros in Kering shares.

He will receive a portion of a fixed annual salary of 2.2 million euros in 2025, plus annual variable remuneration of 1.21 million euros, contingent on his successful onboarding and progress in defining the strategic plan with the board of directors.

Shareholders also OK'd a resolution raising the age limit for the chairman of the board to 80 from 65, and the age limit for the CEO to 70 from 65. De Meo is 58 and Pinault is 63.

Having navigated the family-controlled conglomerate through multiple transformations, Pinault said he was ready to hand over the baton to someone with a fresh outlook.

"He is a strategist, a builder and a man who understands brands," Pinault told the assembly, noting de Meo's track record of managing companies in the automobile sector.

"He will be able to find new avenues of growth for our group," he added. "He knows how to act quickly and efficiently."

Pinault reiterated that the group would continue refinancing real estate, and is working on finding partners for its properties on Fifth Avenue in New York City and Via Monte Napoleone in Milan.

Asked whether Artémis, the Pinault family's holding company, would consider selling its 29 percent stake in German sporting goods firm Puma to reduce its debt load, he noted it is "not a strategic asset" and Artémis was "keeping all its options open."

Speaking to reporters after the meeting, de Meo, dressed in a navy Brioni suit with a snappy four-pointed pocket square, appeared sanguine about the task ahead. He spent the summer on a listening tour, and believes he can bring a fresh perspective to a sector undergoing a deep transformation.

"It's what I always do: I try to talk with investors, media, analysts, people who were there and who left, and so forth, to form an opinion from the outside. And now I'm going to compare it with what I see inside the company and what the teams tell me," he said.

"This way, I'll be able to crystallize a middle position and make good decisions," he said. "I see a lot of potential. The brands are incredible."

De Meo confirmed he would attend creative director Demna's debut for Gucci on Sept. 23 during Milan Fashion Week, letting slip some details of the eagerly awaited presentation. "It will be a film that sets out Demna's vision of how he sees Gucci. I haven't been allowed to see it yet," he said.

The executive sees undeveloped potential in segments including jewelry and cosmetics, though he declined to comment on a report in French daily *Le Figaro* that he was considering granting the Gucci beauty license to L'Oréal Group after its current agreement with Coty expires.

While declining to go into details, de Meo said it was crucial to act quickly to restore investor confidence. "We obviously have to try to get some mojo back with the market," he said.

That means acting on multiple fronts. "There are lots of things to tackle at the same time, but I've already been through much, much tougher turnaround situations," de Meo added.

Board member Serge Weinberg, who was CEO of Kering in its previous incarnation as PPR and who now heads the group's appointments committee, said it mandated two recruitment firms to search for an executive with international experience capable of navigating complex environments.

Kering looked at 40 candidates, both internal and external, before shortlisting five. Weinberg touted de Meo's luxury experience as a former member of the supervisory boards of Ducati and Lamborghini, as well as his managerial qualities, extolling his integrity, team spirit and listening skills, among others.

De Meo said the tipping point for him was meeting Pinault. "One of the reasons I decided to come to Kering was for him: for that instant relationship we formed, the chemistry we felt in the space of half an hour when we first met," he said.

As he spoke, Pinault leaned over the scrum of journalists to gently remind de Meo that he had a board meeting to attend, prompting a round of laughter.

Balenciaga fragrances.



BEAUTY

Balenciaga Launches Perfume Collection and Fragrance Store

- The 10 scents are now sold in the same location where Le Dix, the house's first fragrance, debuted in 1947.

BY JENNIFER WEIL

PARIS – Balenciaga is delving deep back into fragrance with the launch of a high perfume collection and a boutique to house it.

This marks the first scent-related project for the brand after Kering brought Balenciaga's fragrance business back in house in 2023. It also bridges the past and future.

"Since the very beginning, Balenciaga was not only a couture house, but also a fragrance house. And together with Kering Beauté, we wanted to revive and honor this essential part of our patrimony," said Gianfranco Gianangeli, chief executive officer of Balenciaga. "For almost three years we worked on a reverential reconstruction of Le Dix, and from there have written a new chapter in Balenciaga's olfactive history creating an innovative collection of 10 perfumes that has a fusion and tension going beyond traditional olfactive perfumery."

He was referring to the house's debut fragrance, which took its name from Balenciaga's historic location. Its archivists searched for 15 years to locate a perfume bottle dating from 1947 that contained Le Dix.

"Le Dix's original formula, like the bottle and packaging, was analyzed and recreated," explained Raffaella Cornaggia, CEO of Kering Beauté. "It brought an authentic and emotionally engaging dimension to the project."

The new fragrances come in flacons echoing Le Dix's bottle. There is a glass globular cap, hand-tied ribbon and aged patina. Outer packaging harks to yesteryear, with similar logotype to that on Le Dix's original box, but with the addition of Balenciaga's signature industrial gray packaging of today.

"Those choices were designed to reawaken the maison's olfactive soul with a modern take and restore its

presence in the world of high perfumery," Cornaggia said. "We worked hand-in-hand with Balenciaga to ensure that every detail reflects the house's vision, from the collection of fragrances – the very heart of the project – to the bottles inspired by archival designs, to the signs of aging intentionally reproduced on the bottles and boxes, a metaphor for time's transformative power."

"Through this collection, our goal is to extend Balenciaga's creative universe to high perfumery, where storytelling, craftsmanship and innovation converge," she continued. "It's a strategic move for the house and for Kering Beauté to position Balenciaga as a distinctive voice in the luxury fragrance space."

There is pride of place.

"We opened the Balenciaga fragrance store at 10 Avenue George V, the same historic address where in 2021 we revived our couture heritage by reestablishing our couture salons, ateliers and where our couture collections are presented, and in 2022, where the couture store was created," Gianangeli said.

On Wednesday, the line of 10 fragrances debuts in the same location Le Dix was presented more than 75 years ago.

The boutique borrows codes of the Balenciaga couture store next door, which includes the house's raw architecture concept that repurposes structural components already there. The color gray – Balenciaga's signature hue – infuses the interior. Velvet, suede and leather are juxtaposed with concrete, plaster and metal. Raw steel reaches upward from the floor to hold upholstered cabinets. Chairs are made of aluminum and leather.

The collection of fragrances is being sold in select Balenciaga stores in Europe and North America, and on balenciaga.com. There will be a progressive rollout later.

Perfume names are playful. Alongside Le Dix, there is No Comment, Getaria, Twenty Four Seven, To Be Confirmed, Muscara, 100%, Extra, Cristóbal and Incense Resperfumum.

The perfumes range in color from clear to those with smoky tints then culminate in an opaque juice. Each fragrance is

meant to combine heritage and high tech in its olfactive signature.

Le Dix, for instance, includes iris absolute with isolated iris aldehydes, as well as violet leaf absolute and incense essential oils. Cristóbal contains oud Assafi essence, with patchouli and oak moss notes. And Muscara has ambrette seed absolute with an iris accord.

"Each fragrance was developed with a specific vision, translating Balenciaga's design codes into scent: bold and charged with emotion and beauty," Cornaggia said.

In store, the fragrances stand on 18th- and 19th-century-style mirrored centerpieces.

The fragrance store has a complimentary personalized engraving service on site, as well as a selection of objects and accessories, such as a chrome-finished travel case and tiny flacon-shaped charms, all inspired by Le Dix.

"By fusing tradition with contemporary vision, cutting-edge craftsmanship and sustainable practices, we've created a collection that doesn't just reference the past but reclaims it, making it a living part of Balenciaga's creative DNA once again," Cornaggia said.

There's another pairing, as well.

"September 10, 2025, marks a proud and symbolic moment when the house's fragrance and couture heritage now coexist," Gianangeli said. "Our past, present and future live in harmony at our Parisian birthplace, where the fragrance store and couture store are both located side by side."

"Fragrance and innovative design are deeply rooted in the house's DNA. Cristóbal Balenciaga, known for his technical mastery and groundbreaking silhouettes, launched his first fragrance Le Dix in 1947, 30 years after founding his couture house and continued creating fragrances along with his couture collections until closing the house."

That was in May 1968.

"We wanted to revive this rich heritage and create not only one fragrance, but a collection of 10 perfums that embodies the radical approach to creation that has existed since the house's founder and



An archival drawing of Le Dix.

that continues today in our collections from ready-to-wear, couture and now fragrance," Gianangeli said.

The perfumes come in various formats. A 100-ml. eau de parfum sells for 260 euros. There is a Le Dix set of miniatures – 10-ml. flacons that look like they're sitting on a fashion show bench – priced at 320 euros, and a discovery box of 10 2-ml. bottles for 70 euros.

The 15-ml. travel spray goes for 55 euros, while the 200-ml. refill bottle is 220 euros. That can be used for the perfume flacon and travel edition.

"Sustainability also played a central role and was embedded into every stage of [the fragrances'] development," Cornaggia said. "The bottles are infinitely refillable and housed in recyclable cardboard packaging sourced responsibly."

Single-use plastics were eschewed for the collection's packaging. Alcohol used in the perfume formula comes from organic wheat.

Gianangeli recognizes the importance of beauty.

"The beauty industry is vast and one of the fastest-growing industries," he said. "The expansion into perfume opens new channels for business."

"Balenciaga's reach will significantly enlarge by offering new product categories for our existing clients.

Meanwhile, this diversification will attract more customers," Gianangeli continued. "We wanted to create a collection of 10 highly individualistic fragrances that

embody different attitudes that would have global appeal. In the near future, there will be further developments in this category. The potential is limitless."

The Reviews



Donna Karan

Designer Donna Karan was famously enchanted by the natural world – organic matter, rooted in the past yet growing anew. The same can be said about the inspiration for the spring 2025 Donna Karan New York collection, where natural elements and images of past lineups were on the design team’s mood board.

As the brand continues to chart a new path, it maintains the founder’s focus on the end consumer, creating styles for a sophisticated woman who needs wardrobing for a busy life.

Fabric development is where the team sees their point of difference in the market: linens, cottons, pure silks, cashmere – a Donna Karan staple – across the seasonal color palette of sandy pink-hued clay, limestone, bright white and inky blues, each in monochrome looks setting the mood.

Tailoring is an important segment for the brand, here centered with a looser blazer with a slightly strong shoulder, paired with any number of interesting pant proposals – loosely flowing or a new style with an apron that belts to the side, mimicking a skirt. A supple vegan leather asymmetric top, baring a bit of shoulder, added a touch of the sensual, and could be paired with one of the gossamer satin skirts, ideas that work for a variety of body types. Top it off with one of the standout outerwear ideas,

like a trench in a technical fabric with wisps of transparency and a scarf detail that lays sculpted around the neck.

Dresses have been performing well at retail and there are new ideas for the season, including a sleeveless crochet knit that glided down the body over a beige slip, a sheath style in micro sequins and another with a metallic rock print with a gathered waist, inspired by a print the eponymous designer once used.

It’s all rounded out by new east-west style handbags and sandals and slingbacks that incorporate a sculpted gold heel.

The brand is thinking beyond the office as well, with a new collection called Donna Karan New York Weekend that launches for holiday. It brings another dimension to the overall vision with pieces that work for those casual moments in their woman’s life, but the polished urban ethos remains. Part of the collection is an evergreen lineup that reimagines Karan’s versatile capsule of easy pieces for a modern daily uniform, each piece crafted from a luxe travel stretch knit that resists wrinkles.

From the start of last year’s relaunch the internal team has been adamant that they aren’t diluting their vision by chasing trends, but staying true to their mission of giving women approachable, well-designed pieces that stay in their closet rotation for years to come. Spring delivers on that promise. – *Thomas Waller*

BUSINESS

Russell Westbrook Joins N4XT As Investor, Resident Curator

● The NBA star will join N4XT cofounder Imad Izemrane to reinvent both New York and LA Fashion Weeks.

BY JEAN E. PALMIERI

N4XT Experiences is unleashing the big guns for its New York Fashion Week introduction.

The event producer and owner/operator of LA Fashion Week (LAFW), is bringing NBA star and entrepreneur Russell Westbrook on board as an investor and its inaugural resident curator.

As such, the athlete and trendsetter will convene leading voices in fashion, arts, entertainment and sports to shape N4XT's experiences and events in both New York and L.A., beginning in 2026.

This season in New York, he will light the Empire State Building Wednesday alongside model and activist Bethann Hardison and Imad Izemrane, chief executive officer of N4XT Experiences, as part of the official opening of New York Fashion Week. The building will be lit in blue, Wilson's favorite color.

N4XT Experiences was cofounded by Izemrane, who had formerly operated the Spring Place event space, to reinvent NYFW and build a future-forward platform for American fashion. The company, which specializes in creative direction, brand strategy and experiential programming that merges fashion, beauty, gaming and culture, acquired LA Fashion Week in 2022. When IMG announced its plans this spring to pivot from producing a centralized venue for NYFW: The Shows to concentrate on facilitating partnerships and creative collaborations between brands and designers, N4XT jumped in.

But N4XT will not just be an IMG follower. Instead, Izemrane said it will host a number of designers including Brandon Maxwell, Simkhai, Off-White, Sergio Hudson, Tibi, Altuzarra, Kallmayer, Kate Barton and Aknvas at various venues around the city.

Additionally, KFN, a subsidiary of N4XT Experiences, has opened its showroom, High Line Nine, for various brand events. On Thursday, Vivienne Sabo will host a consumer-facing event during the day, as well as cocktails in the evening, while Maison Perrier will be on-site throughout the week.

Izemrane said the designers who are working with his company only have to worry about the "front of house," and his company will take care of everything else. And the lack of a centralized location is also intentional because it will allow each brand to select a venue that is special to them. "In the new digital era where content and the material that you create from your show is essentially your marketing campaign, everybody wants to have their own background, their own look and feel and taste that's connected to their collection," he said.

"From day one, N4XT Experiences has been committed to reshaping the cultural zeitgeist through live events that drive both consumer and industry engagement," Izemrane said. "Like Russell, we aren't afraid to reimagine the rules. His voice, creativity, and leadership will play an integral role in the continued evolution of the N4XT platform."

He added that after being introduced to Westbrook by a mutual friend, he realized it was "a perfect match for us, considering everything else that he's doing with giving back to the community and having such a big voice in the world of fashion. We



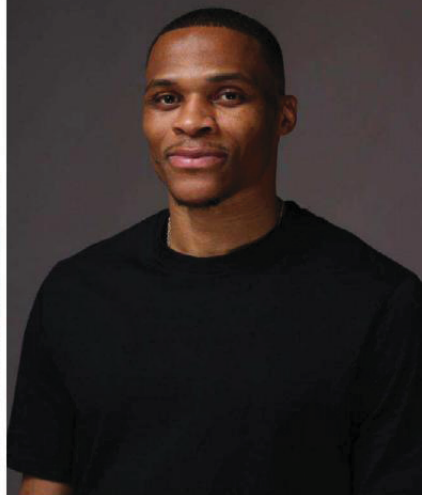
Imad Izemrane

couldn't be more honored and blessed that somebody of his stature in sports, in doing good, in fashion, in culture, was excited to join us."

"Being named resident curator for N4XT Experiences in both LA and NY is an incredible honor," Westbrook added. "Fashion has always been a way for me to express myself, but what excites me most is the chance to use this platform to further build community and shape programming by creating space for creativity, culture, and purpose to collide."

He continued: "I've been in fashion and involved in designing and creating and doing different things for many years now. But I've always tried to find ways to kind of make an imprint in fashion in any way that I can. And N4XT has the way to do that. When I invest in something, I want to

Russell Westbrook



be involved start to finish, and I'm super excited about this."

Westbrook, best known for his Hall of Fame-worthy basketball career, has long had an affinity for fashion. Over the years, the NBA star has partnered with everyone from Barneys New York and Jordan Brand to True Religion and Zenith watches. Nine years ago, he launched his own brand, Honor the Gift, an affordable streetwear label, and in June, he partnered with fashion industry veteran Gary Wassner, chief executive officer of Hilldun Corp., and his son Cole Wassner, CEO of Wassner Management Group, on a new elevated sportswear and denim collection called appropriately: Westbrook by HTG.

He said he finds fashion as "a way to bring communities and cultures together."

The athlete also had a charity, the Why Not? Foundation, that works to empower children and adults in underserved communities. Because of a charity poker game he's hosting Thursday in Las Vegas, Westbrook said he won't be able to attend NYFW this season.

FASHION

3.1 Phillip Lim Taps Michelle Rhee as Head of Design



Michelle Rhee and Wen Zhou

● Last November, Phillip Lim departed as cofounder and creative director of the brand.

BY LISA LOCKWOOD

3.1 Phillip Lim has tapped Michelle Rhee as head of design.

As reported, cofounder and creative director Phillip Lim departed last November, and the house transitioned under the sole leadership of cofounder and chief executive officer Wen Zhou, who has been behind the brand for more than two decades.

As 3.1 Phillip Lim embarks on its 21st year, Zhou said the brand is not reinventing but returning to its roots. It is "3.1 re-rooted," Zhou said. She noted that the evolution underscores the house's values of resilience, community and the Asian American creative spirit.

Rhee's background includes design roles at a variety of designer and contemporary brands. Since 2023, she has been the creative director and founder of her own eponymous brand which she will continue. Before that, she was senior designer of ready-to-wear at Area and a women's ready-to-wear designer at Derek Lam 10 Crosby, prior to which she was an assistant designer of women's ready-to-wear at Marc Jacobs.

Rhee, who came on board in April, will debut her first collection for 3.1 Phillip Lim with spring 2026. She worked in close collaboration with the current design team and will present the collection as a look book. She oversees the brand's ready-to-wear, shoes and accessories businesses.

"The next era is deeply personal," Zhou said. "3.1 Phillip Lim will continue to be led by Asian American women across both the creative and business sides, reflecting the values that have always been at the heart of the brand."

Rhee said, "3.1 Phillip Lim has always stood for a modern elegance that feels effortless, yet deeply meaningful – a balance of strength, softness and cultural resonance. I've long admired the brand's ability to shape the way people express themselves through clothing, while staying true to its roots in community and creativity. As I step into this role, I feel honored to carry forward that heritage and excited to imagine what the next chapter of 3.1 can look like – one that continues to celebrate resilience, identity and beauty of everyday dressing elevated."

3.1 Phillip Lim began in 2005 formed from a friendship between Lim and Zhou. They became pioneers in the contemporary space, serving up cool, easy and chic wardrobe essentials.

FASHION

Philadelphia High-end Boutique Joan Shepp Moves to Rittenhouse Square

- At 4,000 square feet, the store spans two floors and overlooks the park.

BY LISA LOCKWOOD

Joan Shepp, the high-end women's boutique in Philadelphia, plans to open its new store Wednesday at 1905 Walnut Street, overlooking the historic Rittenhouse Square Park.

For 54 years, Joan Shepp has made its mark on Philadelphia and put the city on the map as a luxury shopping destination.

Joan Shepp herself founded the eponymous retailer in Lafayette Hill, Pa. in 1971 and moved the store to Center City, Philadelphia in 1999. The store was relocated to a two-story location at 1616 Walnut Street until 2014 when it moved most recently to 1811 Chestnut Street.

The location, which measures 4,000 square feet over two floors, is smaller than the Chestnut location, which had about 7,500 square feet of floor space but it was like a maze, with different rooms and floors. "This is big open space on two floors," said Ellen Shepp, who joined the business in 1984 and owns the store with her mother, Joan Shepp. The store features a much more intimate layout. Discussing the impetus for the move, Ellen Shepp explained that they had an 11-year lease and they started looking around. This building that's been empty for many years became available, and a friend suggested they go see it.

"It was a dream come true. It really felt like somebody was giving us this gift of this slightly smaller space, because we were coming from a very large space. It's on the park and back on Walnut Street, and there are so many new restaurants and spas, right on our two blocks, so it just couldn't have been an easier decision," said Ellen Shepp, speaking via Zoom alongside her mother.

The space, which is two and a half blocks from the former location, has great lighting and it's across from Rittenhouse Park, where they have events on Saturdays and sell fruits and vegetables, said Joan Shepp. There are also art shows at least four times a year and there's a ball every year in the park.

The new store's decor has an Art Deco vibe, in black, white and gray, along with gold brass, and surprise areas of color. The first floor features European collections and a lot of accessories, shoes and art and gifts, while the second floor has more casual "cool girl" clothing, casual shoes and more gifts. There are four dressing rooms downstairs and one upstairs, and several seating areas that make it warm and more comfortable for families shopping together. Joan Shepp donated her collection of vintage posters which she's collected over her lifetime for the opening.

Describing how this store will differ from the prior one, Ellen Shepp said, "We've morphed in many directions. My mother's always been a master of changing and morphing the business as the landscape changes. So it's more of a concept store where we are opening a Fornisetti area, like a shop-in-shop, and more gifts, and new collections are a little more customized for the opportunity for new customers on Rittenhouse," along with others. She said they're bringing in some younger lines and "more tailored collections, but not boring."

"The DNA is Joan Shepp and it's very individual and creative, and it is definitely about being comfortable in your style," said Ellen Shepp.

Joan Shepp has developed a reputation not just for designer clothing but as a place to build community and relationships.

When asked who their target customer is these days, Ellen Shepp said it's a hard question. "We have a customer who was 30 years old when they started shopping at Joan Shepp and they're now 84 years old. We have the most amazing, very fashionable older customer and we have the arty customer and the working girl and the young, stylish girl who buys important pieces," said Ellen Shepp. She said they carry an assortment of prices so for example, the jacket and vest might be expensive, but the scarf, top or pants are not.

At the store, Joan Shepp will introduce new departments, including a specialized gift shop with one-of-a-kind gift items and home decor. The shop will also carry vintage clothing at different prices, which they have always done. "Also accessories, we've gone bananas. It's always been mom's favorite," said Ellen Shepp. "We do accessories that people never saw before or knew existed," she said.

Ellen Shepp said the store has a website and its online business is growing, and getting better all the time. She said the website is used a lot for research, and customers see an item online they like and go to the store to try it on in person.

Among the top apparel collections that will make the move to the shop are Acne Studios, Ann Demeulemeester, Balenciaga, Comme des Garçons, Dries Van Noten, Dusan, Etro, Extreme Cashmere, Faliero Sarti, Issey Miyake, MM6 Maison Margiela, Moschino, Nili Lotan and Sacai. New lines for the opening that are exclusive to Joan Shepp in the Philadelphia area include Aspesi, Larroude shoes, Ronny Kobo and Rosa Maria Jewelry.

Ellen Shepp said some of their employees have been with them for two years, but others have been there over 40 years. Joan Shepp said they train their employees to make sure their customers don't look like each other if they're buying the same things, and that they put looks together that are different for everyone.

Ellen Shepp said she does the bulk of the buying, and her mother handles the accessories "and helps me with her expert opinion." Ellen Shepp goes to Europe on buying trips four times a year and brings two of her main salespeople with her to get their perspective. One has been with the store 27 years and the other, 15 years.

Looking ahead to fall, Ellen Shepp noted she's excited about the collections and especially the colors that are coming out this season. "They're really fresh and new. Burgundy and brown used to be old lady colors, and now they are the most exciting. Nobody has too much brown or burgundy in their wardrobes. They shaded them so cool. Boots this year were exceptionally good this year... the coats this year. Everybody really gave 100 percent. Because we were moving into a new store when we did they buy, we made sure, 'is this freaking amazing?' Because if it's not we're not buying it. We were extra discerning."

"The jewelry game is over the top at every price point," Ellen Shepp added.

She said that Roche Bobois, the furniture company, partnered with the



Ellen and Joan Shepp

store to do the furniture.

Events are a key way to build community. The store hosts designer appearances and celebrates Black History Month. It hosts an event called Women of Substance and Style, which they have been doing for 24 years. They honor between 20 and 30 women a year, who get a certificate and an opportunity to speak. The donates a percentage of sales to many different organizations such as children's charities and hospitals.

Asked how they've managed to compete with the proliferation of online shopping, Ellen Shepp said, "There are not that many

stores that have been around so long. We've been doing what we've always done. Our customers are our friends, and we care about how they feel. They come in upset and leave happier.

"A lot of people who used to shop online and fall into our store never realize how fun shopping is, and always was. We have drinks and food, and the whole thing is an experience. It's kind of old fashioned, but yet it just seems like this is what people get really excited about. With all the changes in the world, the happiness is food, shopping, family and friends. Fortunately for us, we're one of them," said Ellen Shepp.

EXCLUSIVE

Monaco's Next Grand Prix Is All About High Jewelry

- The inaugural edition of the Grand Prix de la Haute Joaillerie will take place on Oct. 25, with 11 brands taking part.

BY LILY TEMPLETON

PARIS — Come October, there will be a new date to add to the annual high jewelry calendar — and it's happening in Monaco rather than on Place Vendôme.

The Grand Prix de la Haute Joaillerie will make its debut on Oct. 25 with a gala evening at the principality's Monte-Carlo Sporting complex where the best designs from top jewelers will receive gongs from a jury of industry experts.

Cofounded by the Monte-Carlo Société des Bains de Mer and Jean-Philippe Braud, president of Paris-based events communication agency Profirst France, the event is intended as an annual rendezvous bringing together jewelry houses, collectors and craftspeople as well as representatives of gem-producing countries.

Some 11 houses taking part in the inaugural edition and the 2025 jury was unveiled at a press conference in Paris on Tuesday.

"This project was born from a simple observation," Braud said. "High jewelry, as a major art of luxury, deserved its own summit."

It found an echo with the executives at the SBM, in alignment with its strategy of bringing together the world's leading luxury players within our resort, said Stéphane Valeri, managing director of the company which owns and manages most of the key properties in Monaco, including the Monte Carlo Casino and the principality's

Hôtel de Paris. Owned in majority by the government of the principality, the SBM counts LVMH Moët Hennessy Louis Vuitton among its minority shareholders.

Asked if there had been any resistance to setting the event in Monaco rather than in Paris, the traditional epicenter of high jewelry, Braud said there had been much enthusiasm across the board.

"All the houses are present in Monaco, where they have an activity with good performances," he explained. "And it allows the SBM and brands to also create a commercial moment at this [latter] period of the year."

The principality's reputation for security was also an asset, also for collectors interested in attending.

Houses who have thrown their tiaras in the ring include Anna Hu, Boucheron, Buccellati, Bulgari, Chanel, Chopard, Dior, Dolce & Gabbana, Louis Vuitton, Messika and Tiffany & Co.

Each can present up to three designs to a jury headed by veteran French editor and jewelry expert Fabienne Reybaud, who is its permanent president.

Gongs include a Grand Prize, a special jury prize as well as distinctions for design, know-how and gemstones. There will also be an award for emerging talent and a public prize. To be eligible, pieces must have been produced between October 2024 and next month.

For the patrimony prize, which covers jewelry remaining in a house's patrimonial collection, Reybaud chose 2020 as the cut-off date, to allow newer signatures to take part on an equal footing to their centuries-old predecessors.

To help her determine which jewels

Hôtel de Paris in Monaco.



deserve honors, she can count on a jury comprising Valeri, the prize's cofounder who is also a permanent member; architect and designer Tristan Auer, who designed the trophy that will be presented to the winners; François Curiel, chairman of Christie's Europe and Asia; Evelyne Possémé, honorary curator of the Musée des Arts Décoratifs; and Chayapa Chuttrakul, founder of creative data advisory The Pink Lab and executive director of PR and events agency Directions Group Thailand.

Rounding out the 10-strong group are collector and art historian Brune de Margerie, who currently serves as fashion director of Elle France; Constance Assor, deputy editor in chief of French newspaper Le Point; gemologist Emmanuel Piat, who is chief executive officer of family-owned Maison Piat, and Philippe Scordia, a collector and gemologist.

In a joint interview ahead of the press conference in Paris, Braud and Reybaud insisted on the jury's deep industry connections but an impartial outlook

that extended to the choice of the event's partners, chosen for their independence from the jewelers or their parents groups.

For the organizers, there's more to the project than crowning the cream of the year's bejeweled crop.

Ahead of the gala event on Oct. 25, which will see them presented on live models, participating pieces will be showcased for three days at each brand's Monaco address or in an exhibition at Café de la Rotonde du Casino open to the public.

Each jewel will have a detailed explanation, a way to combat the misconception that high jewelry creations only touch those who own them, she said.

"That's false because there's a dreamlike, magical and artisanal dimension in these pieces that are worth millions of euros but require thousands of hours of work and perpetuate crafts that [jewelers on] Place Vendôme — and elsewhere — try to protect," she continued. "The goal is really to shine a spotlight on high jewelry, which is at once familiar and little-known."

BEAUTY

Puig Creates Deputy CEO Role

Jose Manuel Albesa and Marc Puig



- Jose Manuel Albesa has been appointed to the position and will also continue to remain president of Puig beauty and fashion.

BY JENNIFER WEIL

PARIS — Puig has promoted Jose Manuel Albesa to the newly created role of deputy chief executive officer, in charge of all divisions.

In that position, Albesa will report to Marc Puig, company chairman and chief executive officer, while maintaining his current position as beauty and fashion president.

"As deputy CEO, he will drive the delivery of Puig's vision and strategy across the business," said Puig, during a call with financial analysts and journalists Tuesday after market close. "I remain fully committed to my role as chairman and CEO of Puig."

"I have worked closely with Jose Manuel since 2004, and I can attest that his passion, deep understanding of Puig's story and exceptional talent as a brand-builder and leader have been instrumental in our transformation to becoming the global premium beauty player we are today," Puig continued. "He was instrumental in repositioning Rabanne, Carolina Herrera and Jean Paul Gaultier, transforming them into three of the world's top 10 fragrance brands."

When asked for the reason behind the new role and nomination at the Spanish beauty and fashion company, Puig said: "Since I was appointed as CEO nearly 20 years ago, the company has grown more than six times [bigger], and the complexity and the challenges we have made us, together with the board, decide to reinforce with the appointment of Jose Manuel Albesa."

Puig released first-half results for

this year on Tuesday, too. The group's reported net profit gained 78.8 percent to 275 million euros against a weak prior-year comparable, which was negatively impacted by extraordinary items, such as costs related to Puig's initial public offering.

Adjusted net profit came to 247.3 million euros, up 3.9 percent, while sales in the six months ended June 30 reached 2.3 billion euros, representing a 5.9 percent increase on a reported basis and 7.6 percent rise in like-for-like terms.

"We feel confident that based on the strength and desirability of our brands, we will be able to outperform the premium beauty market," said Puig, who reaffirmed the company's outlook for 2025. "That includes net revenue like-for-like growth to be in the 6 percent to 8 percent range, albeit on the lower side."

"For the second half of the year, we are seeing a further moderation of growth in fragrances, our largest business segment," he said.

During the first half of the year, Puig estimates that category as a whole grew by a mid-single-digit percent.

"Over the past couple of months, we're seeing moderation even from this growth, so we expect the second half to be more in the low-single digits," he explained. "But it still may be too early, because in fragrance, the most important season is Christmas. And we still don't have yet the feedback from retailers in terms of open to buy, nor

do we have yet the consequences of some of the impacts of the tariffs, for instance."

Puig expects an over-performance in makeup and skin care.

"While remaining cautious about the impact of foreign exchange and potential impact from tariff implementation, we continue to aim for margin improvement in 2025 in line with 2024," the executive said.

The company will maintain a highly selective approach to mergers and acquisitions, according to Puig.

He outlined some initiatives for the second half of 2025. Carolina Herrera La Bomba, which was pre-launched in tight distribution in June, will make its official launch in the Europe, Middle East and Africa zone, and in Latin America, this month.

There will be rollouts of extensions to Puig's prestige fragrance brands as well.

"While Charlotte Tilbury is a very well-known brand, its distribution — even in some of its largest markets — remains well below some of its comparable makeup brands," Puig said. "In the third quarter, we expect to roll out Charlotte Tilbury on Amazon in the U.S., which is increasingly becoming a channel of importance for the makeup shopper in this region."

In fashion, Puig said the group strengthened its portfolio with the appointment of Duran Lantink as permanent creative director of Jean Paul Gaultier, after five years of revolving guest designers. Lantink's first ready-to-wear collection in the role will be presented in early October, during Paris Fashion Week.

To come is also a steady pipeline of skin care launches at Puig, including more innovations for Uriage's Age Absolu and Xemose.

BEAUTY

Bansk Group Takes Majority Stake in Byoma

- The group is building out its beauty portfolio, this time with an eye to skin care.

BY JAMES MANSO

Bansk Group has made another beauty acquisition.

The parent company of Amika, Eva NYC and Ethique has acquired Yellow Wood Partners' majority stake in the skin care brand Byoma. Terms of the deal were not disclosed.

"We really love the beauty and personal care space. The consumer is so engaged and when you have strong brands with demonstrated efficacy, you see a lot of consumer loyalty. We've been focused for the last couple of years on building a portfolio of personal care brands," said Chris Kelly, senior partner at Bansk Group. "We've been evaluating a number of skin care opportunities and have been focused on finding the right ones."

It comes at a time when beauty M&A activity is warming up, with skin and personal care acquisitions ranging from Medik8's sale to L'Oréal, Rhodé's acquisition by E.I.f. Beauty and Touchland's transaction with Church & Dwight. "We've watched this brand go from zero, when it was once just Marc's idea, supported it, funded it, and help get distribution for it. But a brand gets

to a size where it might benefit from a new pair of eyes," said Dana Schmaltz, partner, Yellow Wood.

Byoma, which launched in 2022 as a barrier-focused, masstige skin care brand under Future Beauty Labs – the brainchild of founder and chief executive officer Marc Elrick – is expected to close out 2025 with over \$300 million in global retail sales, as previously reported. Skin care's sweet spot is currently brands spanning both mass and prestige distribution, such as Byoma, which is sold via Target Corp. and Ulta Beauty in the U.S. and Sephora, Space NK and Boots in the U.K.

"We are continuing to grow, drive and shape the category at most of our retailers," Elrick said, who is maintaining his minority position in the business. The existing leadership team, he added, will stay intact.

"Byoma will essentially continue to operate as a stand-alone business. But the partnership with Bansk unlocks an accelerated growth trajectory in our journey, really allowing us to continue to invest in impactful areas: people, research and development, strengthening our infrastructure, and building local teams to continue to support the business as we scale globally."

Indeed, what started as a brand centered on barrier health has since gone after varied demographics and need

states, most recently including acne. For clinical testing \$2 million went into that range, and sales were expected to hit anywhere between \$25 million and \$50 million at retail globally.

"We're building a skin health brand for the next generation of consumers," Elrick said. "That has to be deeply rooted in science and research. Having our own lab is just a small part of that, and now we're thinking about how we operate in a much bigger way, and that includes investing more across the board."

Bansk has had success with past beauty brands. Amika in particular is of note, with market leadership in the dry shampoo subsegment. As reported, it's the fourth-largest prestige hair brand by sales in the U.S.

"We believe [Byoma] has incredible growth opportunities ahead of it, and we think those growth opportunities can come from a variety of specific steps," Kelly added. "We're excited about the quality of the formulas and think there's an opportunity to continue to refine and help the consumer understand what they're getting in the bottle. There's also operational opportunities that will allow us to add in more marketing dollars to the P&L and be able to grow awareness. The brand has been really successful, but awareness is relatively low in the market."

Elrick, who has been known to

double-punch with both formula innovation and robust marketing strategies, said, "We have an operating model that works. We understand skin health and we understand the category, but we also are passionately committed to knowing and serving our consumer and we're committed to finding ways to connect with them on a deeper level and serve their true needs."

"It's just continued investment in what's currently working – we don't need to start over again because we're just doubling down," he said, "and striving to do it better than anyone else."

Raymond James represented Byoma in the transaction.

Byoma Blemish products for face and body.



ACCESSORIES

Labubu's Creator Collabs With Moynat



- Artist Kasing Lung is teaming up with the French house on bags and small leather goods.

BY MILES SOCHA

Labubu has come a long way, and the popular character created by artist Kasing Lung will mark her 10th birthday with a luxury dalliance.

As part of a multifaceted collaboration between Moynat and Lung, the "Monsters" creator selected artworks depicting Labubu, Zimomo and King Mon to appear on handbags and small leather goods, including two-dimensional bag charms.

They are to debut on Oct. 11 in Shanghai, in tandem with the kickoff of 10th anniversary festivities for the "Monsters," and sold at other Moynat boutiques in select cities over the coming months.

In an interview in Moynat's Paris showroom earlier this month, the colorful bags, mini trunks and passport holders laid out before him, Lung marveled at the vibrancy of color Moynat achieved in printing his artworks on its M Canvas, and how they harmonize with its archival monogram.

He also marveled how Labubu, a "side character" in his "Monsters" trilogy, has emerged to become a global phenomenon. By his own admission, "the story is really, really dark. It's not for children, but children can read it."

Asked to account for the character's global appeal – with children, Marc Jacobs and Blackpink's Lalisa among the legions clamoring for the fluffy bag-charm versions sold at Pop Mart stores – Lung allowed that Labubu's sneaky, naughty and fun personality makes her an endearing monster.

Lung draws inspiration from Nordic folklore and mythology for his intricately illustrated books, populated by his original characters.

"When I was young, I used to read many comic books, including The Smurfs. In my mind, a Smurf is a monster, but it's very cute monster," said Lung, who was born in Hong Kong and currently lives in Belgium. "And there's the reason I created Labubu, because I've had many inspirations from when I was young, and many inspirations from the Smurfs."

Lung, who receives fan mail and myriad requests to autograph his plush charms and solid figurines, said many people have been asking when he might do a luxury collaboration – and Moynat was a top target.

Ahead of the holidays, Lung typically visits Dover Street Market in Tokyo's Ginza district, where last December he alighted upon Moynat's capsule collection with renowned Japanese graphic designer and printmaker Kazumasa Nagai, and marveled how nearly every hair of Nagai's quirky cartoon animals was discernible on luggage tags and card wallets.

"The reason I accepted [to do the Moynat collaboration] is because they are making such high-quality products, made by hand like my paintings. I think it's very matching," he told WWD.

It marks the first time Lung's artwork has appeared on leather goods, and he confessed he could never in his wildest dreams have imagined a collaboration with a top French luxury house.

"I love storytelling," Lung stressed. "The 'Monsters' series is storytelling. My art is storytelling, the project with Moynat is storytelling. All my picture books and figurines are storytelling."

To wit: Lung is working on his next picture book, slated for release in 2026, with a host of new characters inside, and with Labubu getting a big upgrade.

"For this new picture book, Labubu is the main character, finally," he said.

WWD


Stars Shine at Pandora Talisman Party

VMA winners Katseye and Tyla attended the party in New York along with Pamela Anderson, Ciara, FKA Twigs and other friends of the jewelry brand. BY KRISTEN TAUER PHOTOGRAPHS BY LEXIE MORELAND



Pamela Anderson and Katseye



Alex Consani



Tyla



FKA Twigs



Ciara



Joy Sunday

For Katseye, the answer was an unanimous “winning.”

The popular girl group was on the Pandora pink carpet on Monday night in New York to celebrate the brand’s new Talisman collection, one day after making their VMA debut and taking home the Push Performance award. Katseye was naming their highlight from the awards ceremony (“meeting Ariana Grande” was the runner-up answer), but “winning” also describes their journey to the present moment. The group, who starred in the Pandora Essence summer campaign, has racked up viral moments since their debut in 2023, most notably their recent Gap campaign.

“The Gap one was so surprising,” said group member Daniela Avanzini. “We knew it would be iconic, but we didn’t know it would blow up that much. But we had a feeling.”

What’s next? “We are working on our very first tour,” Avanzini added. “So currently that’s what we’re focused on, and then hopefully next year we can work on some more music. And then we also are going to South America for the very first time: we’re doing Lollapalooza.”

Winning was also the highlight for Tyla. “I had so much fun,” the singer said of the VMAs. “I won an award, so I’m really happy about that.” Tyla stars in the campaign for Pandora’s new Talisman collection, which features charms with ancient coin motifs. Tyla had aptly worn stacks of the jewelry on the VMAs carpet the night before, along with a Chanel minidress. The singer is gearing

up to launch “Chanel,” the title of her next single, as well as perform at the Global Citizen Festival in New York later this month and kick-off her Asian tour on November.

“I love to see somebody win and get like really emotional,” said “Too Much” star – and VMA presenter – Meg Stalter, who’s gearing up to shoot the third season of “Hacks.”

In Pandora fashion, the Talisman charms were styled in various iterations, worn as necklaces, bracelets, waist belts, earrings and more. Stalter had braided a selection into her hair. “I don’t know if anyone’s noticed that Pandora gave me an ankle bracelet,” added Stalter, casting gaze down to her foot. “It’s changing my personality.”

“I’ve been wearing Pandora for everything really in the last two years,” said brand ambassador Pamela Anderson, asked to describe her highlight reel with the brand. “I love some of the repurposed diamonds where my son was wearing part of it, and then I would wear it the next time. I think it’s really fun with jewelry to pass it around the family, to share it.”

The actress is coming off the

summertime buzz of “The Naked Gun,” and gearing up to film a slate of projects. “I just really like this time in my life. I love that I’m working, and it just seems so surreal sometimes,” Anderson said. “I feel very inspired right now, so that’s making me very happy, even though I’m working harder than ever,” she added. “All these projects coming up, they’re super challenging and I’m scared to death – but that’s my happy place.”

Other guests included Ciara, FKA twigs, Alex Consani, Justine Skye, Dascha Polanco and more. Many in the crowd were gearing up for the start of New York Fashion Week later this week. “It’s gonna be a hectic one,” said “Wednesday” star Joy Sunday, who had landed back in her hometown from Lake Tahoe earlier in the day. “I’m excited to sit back and enjoy and take in all the fashion.”

Meanwhile, Tommy Dorfman was getting ready to skip town, and fashion week, altogether – for good reason. The director is about to start shooting her second feature film in Toronto, a “sapphic toxic rom-com” that stars Ava Phillippe in her debut film.

Inside the Pandora party, there was

ply to experience, with activities themed to the various talisman coins. Dorfman was getting a tattoo, while other guests queued for the Talisman quiz machine, which matched guests with a charm from the collection based on answers to questions like “A friend texts at midnight: ‘One line of advice?’” Although already decked in the collection’s range of tokens, Tyla also couldn’t resist the allure of finding out which one was her perfect match. Elsewhere in the room, there was a sonic experience (“Rose”), celestial photo op (“Sun & Moon”), and booth (“Cupid’s”) where guests were writing anonymous love notes and receiving one randomly in return (ex.: “You look hot as f-k tonight!”)

The roped-off VIP area was mostly empty as TikTokker Jake Shane decided to head out just as FKA Twigs was arriving on the cleared-out carpet. After darting into the “Lion” experience (where earlier guests could “explore the darkness, and emerge with a vision of your beauty”), the singer later emerged toward the end of the night and captivated the room with a cerebral performance.

Fashion Scoops



Peter Utz

Utz, I Did It Again

Peter Utz, a prominent player in wrangling celebrities for major fashion houses, has returned to Dior for the second time in his career.

On Wednesday, the French house announced that Utz is its new global public relations director, men and women, and responsible for celebrity relations. He officially started earlier this month — and pre-empted Dior's official confirmation with a post on his personal Instagram account, where he counts 111,000 followers — and a tumble of A-list stars dressed in the brands he represents.

Utz spent much of his career working with Hedi Slimane when the French designer helmed Celine and Saint Laurent. His title at Celine, where he worked since 2018, was director of couture and events, and where he "managed strategic client relations and the house's international events," according to a brief statement shared with WWD.

"With over 20 years of experience in the luxury sector in both France and the United States, he previously held key positions in brand marketing and VIP relations at Maxfield and Saint Laurent, after beginning his career in retail at Prada and Christian Dior

Couture," it added.

It is understood Utz will work in tandem with Mathilde Favier, who directs the celebrities department for women, and Sam Maouchi, celebrity relations director for men.

Utz arrives at a transformational time at Dior, which earlier this year welcomed Jonathan Anderson as its creative director of women's, men's and haute couture collections.

The Northern Irish designer, 40, is Dior's eighth couturier, and is set to show his first women's ready-to-wear collection during Paris Fashion Week on Oct. 1 in a season strong on designer debuts. — MILES SOCHA

Housewarming Party

Roger Vivier has a new maison in Paris.

The French luxury footwear and accessories

brand will unveil its fresh headquarters, an 18th-century hôtel particulier in Saint-Germain-des-Prés, with a party on Oct. 2 during Paris Fashion Week, to be followed by the presentation of its spring 2026 collection on Oct. 3.

"This opening represents a defining step in the evolution of Roger Vivier and affirms its identity and long-term commitment to the city it was born in: a Parisian luxury maison with global cultural resonance, bridging past and future through savoir-faire, architecture and fashion innovation," the company said in a statement shared exclusively with WWD.

The 15,000-square-foot Maison Vivier will house the studio of Gherardo Felloni, creative director of Roger Vivier since 2018; the brand's archive stretching back to the 1950s, and salons for VIP guests. With the move to Rue de l'Université, its teams are gradually coming together under one roof for the first time.

As it expands internationally, Vivier is strengthening its connection with Paris in a bid to telegraph its heritage to its clientele around the world. Its spring 2025 campaign, "Un Air de Paris," featured brand ambassador Inès de la Fressange flanked by her daughters, Violette and Nine D'Urso, as well as award-winning Chinese actress Xin Zhilei.

Having founded his label in 1937, Roger Vivier created shoes for celebrities including Marlene Dietrich, Queen Elizabeth II and Catherine Deneuve. The footwear



A look from the Barrie x Mackintosh collaboration.

designer worked closely with Christian Dior and Yves Saint Laurent, and was famous for innovations like the Virgule and Choc heels.

Italian entrepreneur Diego Della Valle revived the brand in 2003, and it is now part of Tod's Group. — JOELLE DIDERICH

Great Scots

Scotland may have seen the birth of Barrie and Mackintosh but that's not the only reason why a collaboration sprang between the two brands.

"At first, I had preconceptions around the association of our two universes but I discovered they had more in common than just Scotland," admitted Barrie's artistic director Augustin Dol-Maillot.

To wit, each has become a master of rather different materials. For the knitwear specialist, it's cashmere in all its shapes while

waxed cotton has been the foundation of the outerwear brand's wares for almost two centuries.

"It was essential that our identities not get absorbed into each other but that they [form] a dialogue and reinterpret themselves," he added.

For the outerwear specialist, the aim was "to work with Augustin [Dol-Maillot] to create a refined, unisex wardrobe that anyone could make their own, with designs that stand the test of time and reflect centuries of expertise," it said in a statement.

Cue 10 styles and 24 references overall such as the long waxed-cotton Mackintosh coat, here lined with pleated wool-cashmere developed for the collaboration; or a sleeveless vest with generous pockets that revisits one of the knitwear specialist's staples, the hardy outerwear-appropriate cotton finessing its soft volumes into sharply defined angles.

There's also a short peacoat with a built-in contrasting knit vest, cashmere-wool separates such as seamless knit trousers and a handful of accessories. The color palette is all earthy tones with a dash of petal pink.

Metal or porcelain buttons stamped with St. Andrew's Cross, the national flag of Scotland, are used throughout as a reminder of the brands' shared origins.

Priced 195 euros for a neck warmer and up to 3,600 euros for the peacoat, the Barrie x Mackintosh collaboration will be sold from Sep. 25 at Barrie stores and on its e-commerce site as well as selected retail locations worldwide.

— LILY TEMPLETON ▶



The new Roger Vivier headquarters in Paris.



Winifred Nicholson's "Kate and Jake, Isle of Wight."

Anderson's Art

Simultaneously helming Dior and his own brand, JW Anderson; partnering with film director Luca Guadagnino – plus, he has a fun Instagram. What could possibly be left for Jonathan Anderson to daydream about?

Perhaps an exhibition. The designer has curated "Dreams of the Everyday: Paintings by Winifred Nicholson and Andrew Cranston" at the Holburne Museum in Bath with gallerist Richard Ingleby.

The exhibition runs from Oct. 3 through Jan. 11, 2026. The show finds beauty in the pastel-washed humdrum of domestic life through the artists' intimate paintings of soapy baths and children nibbling on fruit.

"I had just seen this amazing picture by Winifred Nicholson of 'The Warwick Family,' and you know I have always adored Andrew Cranston's work," said Anderson. "There was something about the knife and the plate in the foreground and I thought: what a beautiful synergy it could be to see them together in a show."

"There's something about the freedom and efficiency of the brush stroke within two different types of language, and I think for me it was this idea of looking at the still life, interiors, the domestic scene – I thought, there's two of my favorite artists in one room," he added.

While the painters might have been from different worlds – Nicholson was born in 1893 and resided in Cumbria, while Cranston, born in 1969, lives in Scotland – their work both revels in intimacy's imperfections.

"There's a certain hesitancy in [Winifred

Nicholson's] touch, doubt even, that is so gentle," said Cranston. "A warm human wobble."

"I see it in the paint of Chardin and Corot and Bonnard, and Vuillard and Morandi, and Gwen John and Christopher Wood too. It's a company of quiet painters that don't always make major statements but nevertheless are perhaps more powerful because of that," he said.

– VIOLET GOLDSTONE

Apple Day

On the day Apple released the iPhone 17, another Apple is about to make her mark in the media as well.

Apple Martin, the daughter of Gwyneth Paltrow and Chris Martin, has been named the latest brand ambassador of British fashion label Self-Portrait.

The 21-year-old London-born singer, who has been spotted wearing a Self-Portrait T-shirt on the

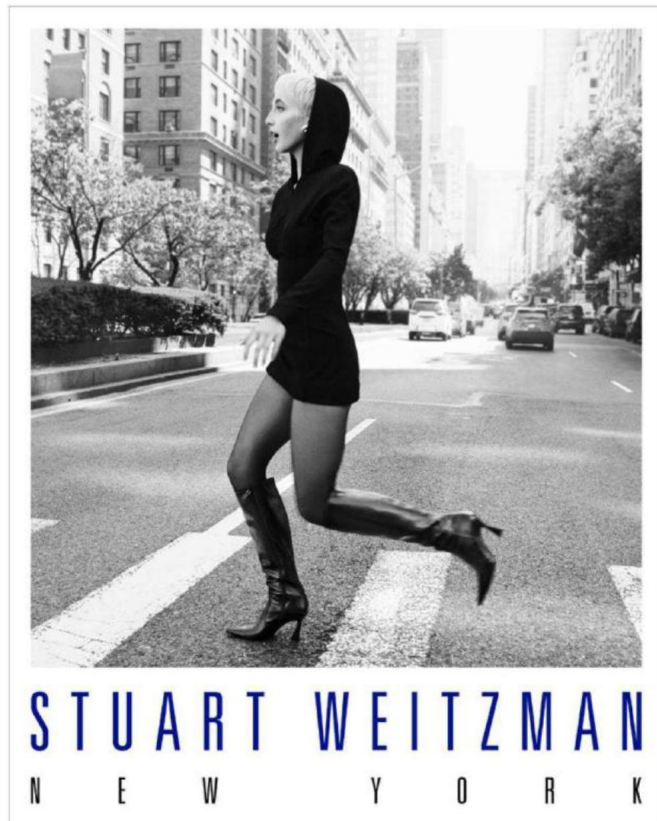
campus of her college, Vanderbilt University in Nashville, revealed her first major fashion ambassadorship via a series of images taken by herself in a co-created post with the brand.

It's understood that the collaboration between Martin and Self-Portrait will unfold over the coming months through a series of fashion portraits, films and activations.

Martin will join a growing Self-Portrait family that includes Blackpink member Jisoo, Chinese actress Zhao Liying and Kate Moss.

Prior to her Self-Portrait appointment, Martin made her fashion debut at the Chanel spring 2023 haute couture show in Paris, and attended a Gucci x Goop dinner in the Hamptons hosted by Elizabeth Saltzman and her mother's wellness company Goop.

Last December, she attended the famed Le Bal des Débutantes alongside



Emma Chamberlain in Stuart Weitzman's fall 2025 campaign.

her parents, wearing a custom Valentino haute couture gown by creative director Alessandro Michele.

Founded in 2013 by Han Chong, Self-Portrait has grown from selling accessible machine lace dresses to offering a comprehensive day-to-night wardrobe.

Kate Middleton, the Princess of Wales, among others, has been a keen supporter of the brand since 2016, opting for Self-Portrait ensembles for major public appearances, such as the women's Wimbledon final and the Victory in Europe Day concert this year.

– TIANWEI ZHANG

Manhattan Moment

Stuart Weitzman is celebrating New York City and the women who thrive in its chaos and calm in its new fall 2025 campaign.

The luxury footwear brand, which was just acquired by Caleres in August, has tapped Emma Chamberlain, Ilana Glazer and Ashley Graham to launch the campaign as Stuart Weitzman's latest global ambassadors.

Called "Stuart Weitzman New York," the company noted that the campaign aims to chronicle the metropolitan life that fuels the NYC woman's pursuit of betterment – her infinite quest to become her best self.

Shot by fashion photographer Ned Rogers, Chamberlain, Glazer and Graham are seen in iconic NYC locations like the Upper West Side's New York Historical, NYC's first museum founded in 1804, as well on the Upper East Side's storied Park and Fifth Avenues.

Glazer told WWD sister publication Footwear News that she is "proud" to partner with Stuart Weitzman for this project. "Stuart Weitzman is a legacy of New York, the city I love from the bottom of my heart," Glazer said. "The ease of wearing a Stuart Weitzman shoe in the greatest – and most challenging – city in the world is a gift to chic b*tches everywhere."

Turning to the campaign's star product, the brand's new Winnie Sculptural Collection, a range of minimalist boots, booties and pumps, are featured prominently in the images. For fall 2025, the Winnie Sculptural Collection expands from the original bestselling 50-mm slingback to introduce a 100-mm wrap-up pump, 50-mm sock bootie, 85-mm zip-up knee-high boot and more.

Styles from the brand's fall 2025 sunglasses collection, created in partnership with Safflo Group, are also featured. The made-in-Italy collection introduces new metal and acetate cat-eye frames with details such as metallic hardware-trimmed brows

and keyhole temple accents inspired by the keyhole on the back counter of the brand's iconic Nudist sandal.

Jonathan Lelonek, brand president of Stuart Weitzman New York, told FN that this campaign marks a new era for the footwear label. "[This campaign] pays homage to New York – the city that has shaped who we are and the city that has inspired us since 1986," Lelonek said. "It's part of our DNA, and now it's part of our name."

In August, Caleres closed the acquisition of the Stuart Weitzman brand from Tapestry Inc.

The shoe deal was initially disclosed in February. At the time, the agreement was for Caleres to buy the brand for \$105 million. The transaction at the close was for \$120.2 million. The higher amount represents a reimbursement of \$11.5 million in cash that Tapestry left in a connected Spanish entity, along with working capital in the form of inventory and accounts receivable, being transferred over. Excluding the cash reimbursement, the transaction value is \$108.7 million.

The move further deepens Caleres' position in the global footwear market. Other shoe brands in its portfolio include Famous Footwear, Sam Edelman, Allen Edmonds, Naturalizer, Vionic and Dr. Scholl's Shoes, among others. – STEPHEN GARNER ■



Apple Martin is now a brand ambassador for Self-Portrait.

WWWD

Fashion. Beauty. Business.



Since 1910

The Newsmakers

The Originals

The Legends



The Bird on a Rock Collection
An homage to the House's most celebrated brooch, first introduced in 1965

TIFFANY & CO.



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The Bird on a Rock Collection
An homage to the House's most celebrated brooch, first introduced in 1965

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CHANEL



HOUSE OF DIOR NEW YORK
23 E 57TH STREET

DIOR



HOUSE OF DIOR NEW YORK
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DIOR



BRUNELLO

Books showed me

Emperor



CUCINELLI

the way of life

Hadrian



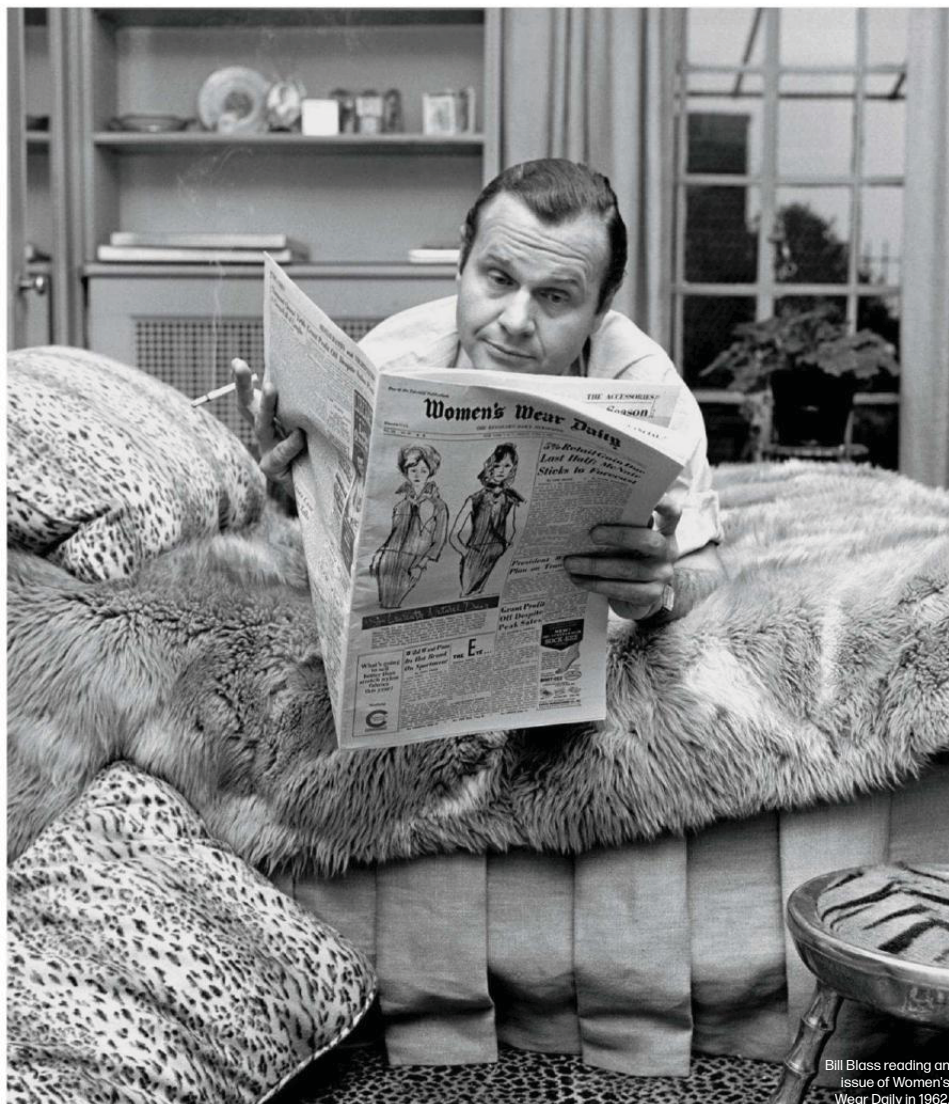
LA BOMBA
BE LOUD BE FREE

CAROLINA



THE NEW FRAGRANCE

HERRERA



Bill Blass reading an issue of Women's Wear Daily in 1962.

Preparing this 115th anniversary milestone of WWD has been an exciting yet nerve-racking experience. Exciting because diving into the WWD archive is always a surprising experience, for seemingly any query about fashion or culture, or a public figure, can turn up reams and reams of coverage that one never expected. ¶ Nerve-racking because the publication's heritage is so great, its history so substantial, that it is impossible to sum it up in one issue.

I recall when Katharine Hepburn died in 2003 asking our then-archivist if we had ever interviewed her. An hour later came back dozens of stories and photos of her, including a profile of the legendary actress at home that included a self-portrait she had drawn exclusively for the publication.

The same surprise came only last week on the sad news of the death of Giorgio Armani at age 91. I, of course, was aware we had covered Armani throughout his 50-year career but had little idea of the amount of that coverage and the sheer number of photos we had of him from the beginning: in the studio, on his boat, in a swimsuit on the beach or on a bicycle on the streets of Milan. They were all

iconic, so much so that numerous other publications and news outlets used WWD's photos for their own stories on his death.

But Armani's coverage was not unique: name almost every major designer of the 20th and 21st centuries, from Paul Poiret and Madame Vionnet to Gabrielle Chanel, Christian Dior and Yves Saint Laurent to Vivienne Westwood, Alexander McQueen, Tom Ford, John Galiano, Virgil Abloh and on and on and the publication was there from the first.

But WWD has always been about so much more than fashion. The cofounder of the-then Fairchild Press, E.W. Fairchild, came up with the company's motto that we still adhere to today: Our salvation

lies in publishing the news - and how the news of the day might impact retail and fashion, from the 1929 stock market crash and Great Depression to wars, presidential elections, space launches, Olympic Games and beyond.

WWD has always been there, and we retrace many of those moments in this milestone by reproducing front pages of the issues that covered them.

Then there are the words or phrases we invented that have become part of the everyday English language: HotPants, Jackie O, Geek Chic, Le Smoking, Nouvelle Society and more.

Many of these came from the mind of the legendary, fearsome John B. Fairchild, undoubtedly the greatest fashion journalist of all time who, upon taking charge of WWD in 1960 on his return from the Paris bureau, turned a sleepy trade paper into a must-read from the White House to Hollywood, Tokyo to Paris. His mantra was to focus on the people who make things "tick" and he fought mercilessly (some say meanly) to make sure WWD had access to them. He was truly inspiring, so much so that we reprint an interview with him from our 90th anniversary milestone in which he described how he did it - and the feuds he had along the way.

The people who continue to make, and have made, things "tick" are the key focus of this 115th anniversary milestone and we break them down into three categories: The Newsmakers, The Originals and The Legends. The 115 Newsmakers are those designers, executives and cultural figures who are driving the fashion, retail and beauty industries today, as well as culture. The 50 Originals are those living designers and executives who continue to have a significant impact on our world, while the 50 Legends are those who are deceased but who made an irreplaceable mark on fashion for more than a century.

Which designer had the most? We polled today's creatives and asked them to list the three who had the most impact over the last 115 years. Their main choice might not be too much of a surprise, but there were a few curveballs.

But any look back at a publication can only recall the people who got it there, and WWD has been populated by the famous - André Leon Talley, Bill Cunningham, Calvin Klein, Iris Apfel, Steven Klein, Kenneth Paul Bloch, Joan Juliet Buck, etc. - and the not-so-famous, who nevertheless made vital contributions to the publication's illustrious history.

Today's staff members continue that tradition. For this issue, I would like to highlight WWD's archive editor Tonya Blazio-Licorish, who spent hours crawling through stories and photos to find just the right ones to feature; visuals director Jenna Greene, and senior design director Mariya Ivankovitsner.

As for the other staffers - their passion, drive, professionalism and dedication amaze me every single day as they work to keep you, dear reader, informed about all the news that matters. I am constantly grateful. So a huge salute to them - and on to the next century.

James Fallon
Chief Content Officer



RALPH LAUREN

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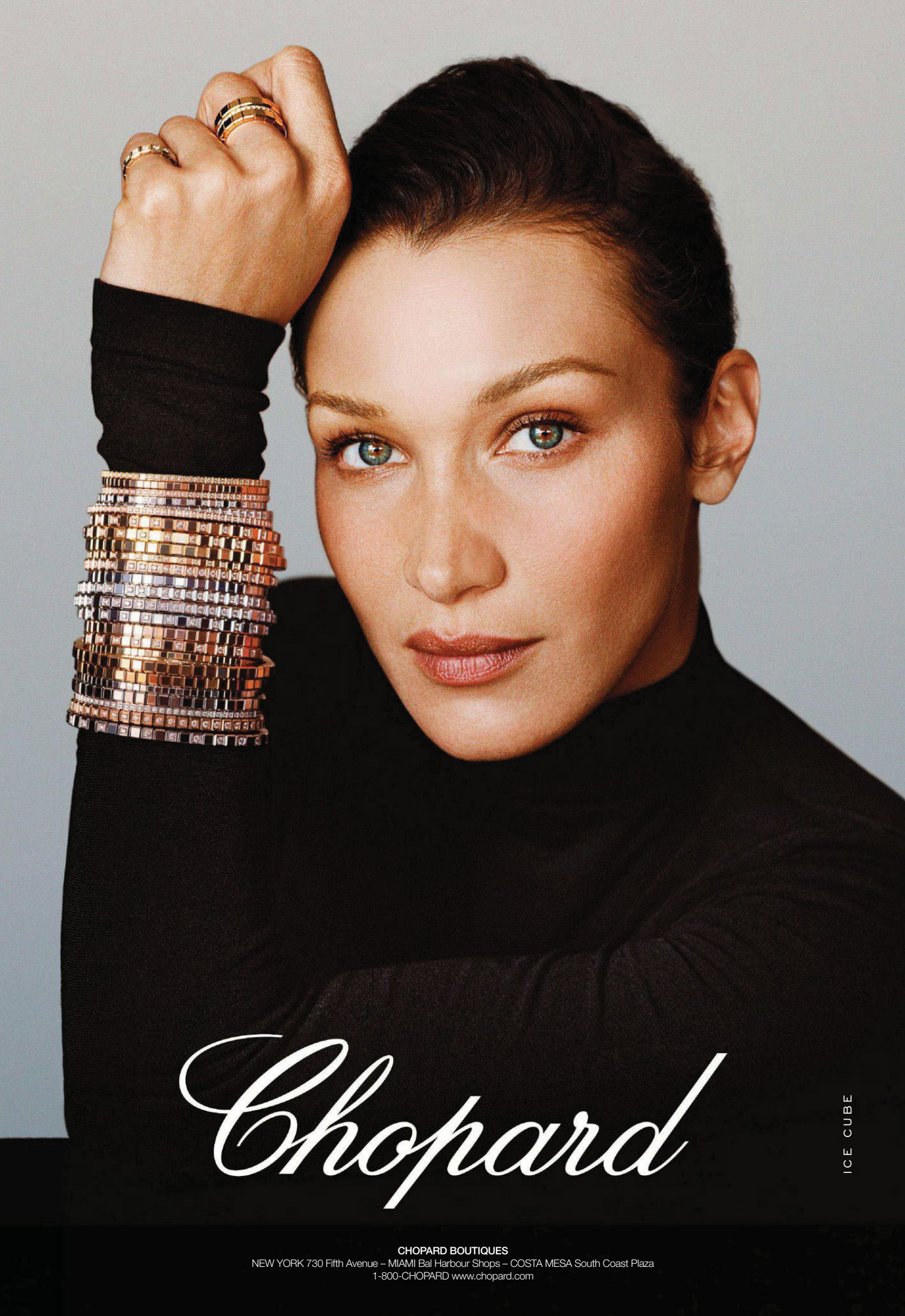
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JOHN B. FAIRCHILD (1927-2015)



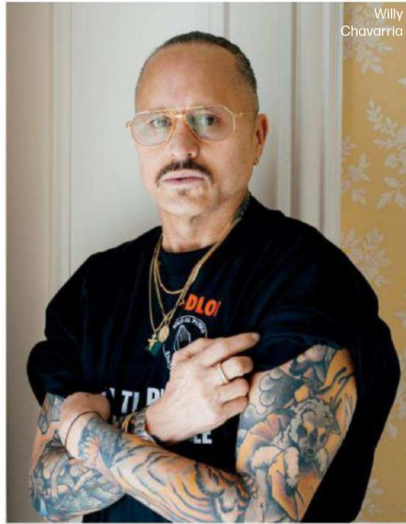
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Tai and Rosita Missent reading WWD during a trip to New York City in 1972.



Willy Chavarria

20

16 TRACING HISTORY

Highlights of our heritage, from the first appearance of Women's Wear as a separate publication to its digital transformation.

20-40 THE NEWSMAKERS

Who are the designers, executives and celebrities driving the worlds of fashion, beauty, retail and more today? We highlight the top 115.

41-43 BEING THERE

We have covered far more than fashion and retail for 115 years – from wars and recessions to major cultural events. A roundup of covers of key moments.

44-45 THE NAUGHTY MR. FAIRCHILD

John B. Fairchild created and epitomized the modern WWD. Here, a recap of an interview with one of the greatest fashion journalists of all time.

47-60 THE ORIGINALS

The 50 designers, executives and more who have helped transform the industry – and who continue to do so.

61-65 THEY TOLD WWD

Sure, we have interviewed scores of designers and industry executives, but WWD focuses on fascinating people in general, from Mae West to Lady Gaga. Here, some of their pithier thoughts.

67-83 THE LEGENDS

Icons of the past – and present – whose careers have left an indelible mark on the industry.

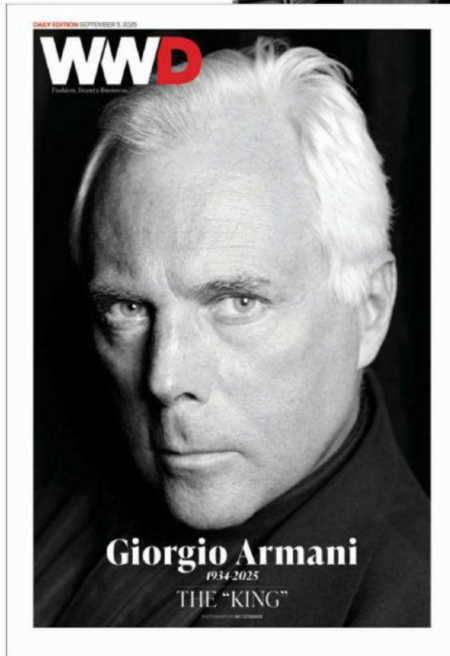
84-85 WHO'S THE GREATEST?

In an unscientific survey, we asked today's designers to list the three creatives who they consider the greatest of the last 115 years. The answers are both expected and surprising.

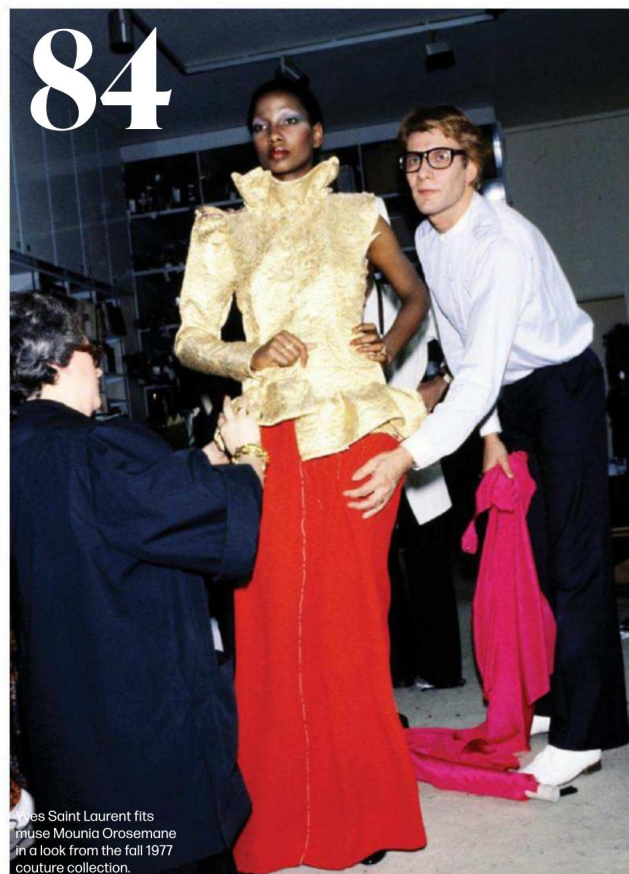
86 TAKEAWAY

The question is, can you figure out the answer?

67



84



Yves Saint Laurent fits muse Mounia Orosemane in a look from the fall 1977 couture collection.

41

PRADA



TRACING 115 YEARS of WWD

A look back at how the publication has evolved over more than a century. BY TONYA BLAZIO-LICORISH

1910

Women's Wear makes its first appearance on May 21 as a page in the Saturday edition of the Daily Trade Record (DNR). Originally slated as a quarterly for 50 cents a year, on July 13, 1910, *Women's Wear* bows as a daily afternoon paper at 1 cent an issue.



1911

Fairchild Publications publishes the first edition of the *Women's Wear Directory*. Founders **Edmund W. Fairchild** and **Louis E. Fairchild** establish a Paris bureau, providing up-to-the-minute news from the fashion capital.



1916

WWD introduces the first-of-its-kind **Dictionary of Fashion** specifically for the trade. The dictionary, an A to Z guide to the global fashion and textiles trade, changes the language of fashion.



1919

WWD's London bureau is established.

1920s

Louis E. Fairchild's son **Edgar W.B. Fairchild** joins the firm.

Women's Wear changes its name to *Women's Wear Daily* and trademarks the headline "They Are Wearing."

1960

John B. Fairchild moves back to New York as publisher of *Women's Wear Daily*. He makes significant changes to the paper's focus, broadening its scope, sharpening its tone and adding new visual appeal. The paper begins covering the women who wear the designer clothes as much as the industry.

1959

WWD closes the decade with a network of 40 foreign correspondents, expanding its global footprint.

1950s

Innovation leads to faster output in printing and steps that cuts printing time in half. By the end of the decade, the paper is publishing up to 5,000 pages of news a year.

▶ **John B. Fairchild**, son of Louis W. Fairchild, joins Fairchild Publications and is running WWD's Paris bureau.



1940s

Louis W. Fairchild is named president of the company, succeeding his uncle Louis E. Fairchild.



1930s

Women's Wear Daily adds its first market supplement to the daily covering the ready-to-wear market.

1960s

With unlimited access to designer collections, WWD introduces its supplement "Best of New York."

1970s

WWD's **illustrators** enhance the daily's coverage and the art of fashion illustration.



1972

Women's Wear Daily launches the biweekly *W* as a large-format color offshoot of WWD, repackaging fashion and features from the daily for a consumer audience.

1979

WWD launches *WWD Japan* as a biweekly issue.

1980

WWD redesigns: Instead of multiple elements from now on, *Page Ones* are dominated by one large photograph.

1990

WWD reporters and editors release their typewriters – some reluctantly – and enter the computer age. WWD's single-copy price hits \$1.

1990s

Fairchild Publications moves to 7 West 34th Street, once the site of Ohrbach's department store.

1996

The Walt Disney Co. completes its acquisition of Capital Cities/ABC Inc., making WWD a part of its multimedia empire.

2000s

WWD debuts **The Magazine**, a twice-yearly publication providing coverage of the runway shows from New York to Europe.

2000s

WWD launches WWD.com.

1999

Advance Publications Inc., owned by the Newhouse family of Condé Nast, acquires Fairchild Publications.

1997

Fairchild debuts its first annual *Women's Wear Daily CEO Summit* and *Beauty CEO Summit* held in Carefree, Ariz. bringing together the most important voices leading the fashion and beauty industry into the future.



1997

John B. Fairchild retires as chairman on his 70th birthday. He will continue to write a column in *W* under his nom de chic, Louise J. Esterhazy.

2015

Penske Media Corp. acquires Fairchild Fashion Media from Condé Nast, in a deal that includes WWD, its archive, Footwear News, M Magazine and the Fairchild Summits and events business.

WWD focuses on the digital age, ending its daily print newspaper version, and managing to "break" Twitter on its first platforming. The daily is now fully digital.

2016

WWD launches The WWD Honors during its annual Apparel & Retail CEO Summit honoring achievements across industry sectors. The cornerstone of the event is the presentation of the John B. Fairchild Honor, given to an individual for a career of influence and distinction named for WWD's late chairman and editorial director.

2019

In an ongoing international push that is future-forward, WWD expands its global reach in both China and South Korea under the WWD parent company Penske Media Group.



2025

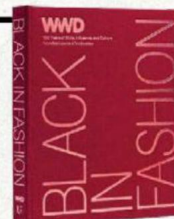
Fairchild Media Group reaches 8.9 million monthly unique visitors, expanding its authority across fashion and beauty media.

2024

WWD expands its red carpet coverage with its WWD "Eye on the Red Carpet" featuring livestream and in-depth reporting from the Golden Globes, Grammys and the Oscars.

2024

WWD publishes its first book "Black In Fashion: 100 years of Style, Influence & Culture" documented solely from the Fairchild Archive.



2022

WWD introduces **WWD Weekend**, a luxury lifestyle magazine aimed at consumers available in print and digitally.

2025

WWD inaugurates its first **Style Awards** celebrating the tastemakers, muses, legends and luminaries whose styles ignite the magic of the red carpet.



2025

Fairchild Media Group launches WWD Thailand in partnership with Digizen Co. Ltd.

WWD115
2025

WWD celebrates its **115th anniversary** as one of the fashion and beauty industry's most trusted media sources.



LOUIS VUITTON



GUCCI

The Gucci Portrait Series
Fall Winter 2025 by Catherine Opie



The NEWSMAKERS

WWD's core mission is to cover the news – and there is plenty of it every day. But who are the people who are driving the industry – whose names consistently pop up in headlines and stories? Here, to mark our milestone, the editors list 115 names, or groups of names, who are transforming fashion, retail, beauty and culture, today and expectedly for years to come.

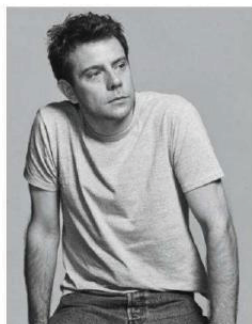
BY WWD STAFF



Tarang Amin

CHIEF EXECUTIVE OFFICER,
E.L.F. BEAUTY

Big, bold moves are the name of the game at E.L.f. Beauty under the leadership of CEO Amin, whether it's the year's buzziest acquisition, as with Hailey Bieber's Rhode, or calling out sexism in the C-suite. (Who can forget 2024's "So Many Dicks" campaign?) But for Amin, it's not about shock value – it's about connecting to culture and understanding the key drivers of Gen Z today. And boy, does he understand. Since taking the reins of E.L.f. in 2014 and going public in 2016, Amin has overseen 25 consecutive quarters of growth. Giant results, indeed.



Jonathan Anderson

CREATIVE DIRECTOR OF
WOMEN'S, MEN'S AND
HAUTE COUTURE COLLECTIONS

Founder of the JW Anderson brand, Anderson rose to prominence with his early gender-busting menswear collections and has become known for his conceptual, craft-driven approach. During his 11 years at Loewe, the Irish designer transformed the label from a small, reputable Spanish leather house into a vibrant global luxury brand steeped in contemporary culture. Parent company LVMH Moët Hennessy Louis Vuitton is now betting on his magic touch to rev up Dior.



The Arnault children

Bernard Arnault remains firmly at the helm of LVMH but the next generation is making their mark across the group. Delphine Arnault is chairman and CEO of Christian Dior Couture and driving force behind the LVMH Prize for Young Designers, while her brother Antoine, who was the group's "Mr. Olympics" for the 2024 Paris Games, is Vuitton's head of communication, image and environment and vice chairman and CEO of Christian Dior SE. Meanwhile, Alexandre was named deputy CEO of the Moët Hennessy wines and spirits division in November and Frédéric Arnault is currently CEO of Loro Piana. Youngest sibling Jean serves as Louis Vuitton's watch and travel director and has initiated the Louis Vuitton Watch Prize for Independent Creatives.



ASAP Rocky

PERFORMER, ENTREPRENEUR
AND DESIGNER

The multitalented rapper, songwriter and fashion icon is known for bridging the worlds of music and high fashion (and for being Rihanna's significant other). Recognized for his innovative approach to style, he's collaborated with Dior, Gucci and Prada, and serves as the creative director for Ray-Ban and his own clothing brand AWGE, which he's determined to build into a major brand.



Jean-Christophe Babin

CEO, BULGARI
AND LVMH WATCHES

Babin has taken Bulgari to new heights, growing the brand not only in its core jewelry category but also turning it into a serious watchmaker that regularly breaks records for the thinnest watches and expanding its luxury hotel offering. In March parent LVMH Moët Hennessy Louis Vuitton gave him the added role of CEO of LVMH Watches, which comprises the Hublot, Zenith and Tag Heuer brands. He faces the challenge of continuing to grow Bulgari and the group's watch brands in the face of the slowing luxury market – and the new U.S. tariffs on Swiss imports.

115 years in the front row

HAPPY ANNIVERSARY, WWD!

After more than a century at the forefront of fashion you're still leading the way. We've been proud to partner with you over the years, and we're honored to celebrate this milestone.

NORDSTROM



Richard Baker and Marc Metrick

SAKS GLOBAL

Baker and Metrick are, respectively, executive chairman and CEO of Saks Global and face one of the industry's toughest tasks: Stabilizing the combined Saks Fifth Avenue and Neiman Marcus Group and getting it on the growth track. But with angry and anxious vendors, bonds trading below face value and tougher times, can they make their new vision for luxury retail work?



Pietro Beccari

CHAIRMAN AND CEO,
LOUIS VUITTON

"Don't think big, think huge" is a trademark Beccari-ism. A dynamic force in luxury, the hard-charging, fun-loving executive has masterfully steered brands like Fendi, Dior and now Louis Vuitton with a rare blend of strategic acumen, creative intuition and raw ambition. He has a reputation for rolling out dreamy destination fashion shows, gob-smacking pop-up shops and department store takeovers, mega exhibitions and flagships that break the luxury mold with elements of education and entertainment baked in.



Victoria and David Beckham

BRAND BUILDERS IN
FASHION, BEAUTY,
LIFESTYLE AND SPORT

London's enduring power couple have spun their early success in entertainment and sports into gold, venturing into businesses across fashion, beauty, sport, lifestyle and consumer goods, and building a family empire worth an estimated 500 million pounds. Victoria's fashion and beauty business is profitable while David's sponsorships, and a major deal with Authentic Brands Group have them poised for future success – helped by the Netflix documentary on him and the upcoming one on her.



Francesca Belletini

DEPUTY CEO, IN CHARGE OF
BRAND DEVELOPMENT, KERING

During her time as CEO of Saint Laurent, former investment banker Belletini was behind the move to launch the brand's film division, which went on to produce last year's Oscar- and Golden Globe-winning "Emilia Pérez." Ability to think beyond the boundaries of fashion led to her promotion as deputy CEO in charge of brand development, a key position as Kering tries to regain its momentum with new designers taking the reins at key brands in its stable including Gucci, Balenciaga and Bottega Veneta. How she deals with the arrival of new Kering group CEO Luca de Meo is a key question, though.



Patrizio and Lorenzo Bertelli

RESPECTIVELY CHAIRMAN
AND HEAD OF MARKETING
AND CORPORATE
SOCIAL RESPONSIBILITY
AT PRADA GROUP

The embodiment of the generational shift at luxury houses, the father and son are helping to steer Prada Group into its next generation. Patrizio led the group's '90s acquisition spree, its Hong Kong IPO in 2011, and most recently the takeover of Versace. His eldest son Lorenzo, who joined the company in 2017, spearheads the group's ESG efforts and forward-facing evolution. Can they build a truly Italian luxury group competitive with the French?



Hailey Bieber

MODEL AND FOUNDER,
RHODE

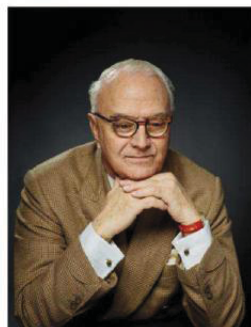
In beauty, there's truth and trend – and rarely the twain shall meet. But Bieber's Rhode is the rare unicorn that straddles both worlds. Launched in 2022 with only five stock keeping units, Rhode was snapped up just three years later by E.l.f. Beauty in a deal valued at \$1 billion.



Marco Bizzarri

ELISABETTA FRANCHI CHAIRMAN,
INVESTOR

Bizzarri led a textbook turnaround at Gucci, selecting Alessandro Michele as creative director in 2015. Between then and 2022, the size of Gucci tripled, reaching sales of 9.73 billion euros. After leaving Gucci in September 2023, Bizzarri has been investing in fashion brand Elisabetta Franchi and design company Visionnaire. He is also a partner on Orienta Capital Partners and an investor in Forel.



Manolo Blahnik

FOUNDER, DESIGNER

Blahnik's shoes have become icons, worn in palaces, down runways and by first ladies and A-list celebrities alike.

The ever-energetic Spanish designer has been optimistic about the slowdown of luxury in hard times and is intent on leaving behind a family legacy, naming his niece, Kristina Blahnik, as CEO. Together they have grown the company's retail footprint and moved into new territories including Shanghai, Miami and Milan.



Matthieu Blazy

ARTISTIC DIRECTOR,
CHANEL

Blazy held senior design roles at Raf Simons, Maison Margiela and Celine under Phoebe Philo before joining Bottega Veneta – first under Daniel Lee, then succeeding him as creative director in 2021 in a tenure marked by a focus on material innovation and quiet luxury. He was tapped last year for one of the biggest jobs in fashion – artistic director of fashion activities at Chanel – and he's due to show his eagerly anticipated first collection for the house in October.



Nicolas Bos

CEO, COMPAGNIE FINANCIÈRE
RICHEMONT

He at first didn't want the job, but Richemont chairman Johann Rupert is nothing if not persuasive, so Bos decamped from Van Cleef & Arpels after a stellar 11-year run as CEO to become chief of the entire group in June 2024, overseeing all its maisons, functions and regions. Bos and the 75-year-old Rupert clearly make a good team: Richemont's latest results outpaced almost all its competitors thanks to its core watches and jewelry businesses. Can they keep up their string of success?



BVLGARI

ROMA 1884



Thom Browne
DESIGNER

The designer has become globally recognized for his avant-garde approach to women's and men's, couture and even home, with conceptual runway shows that are must-sees in New York and Paris. But the brand has been struggling and parent Ermenegildo Zegna recently tapped a new CEO there to jolt its turnaround. Browne also faces another challenge: as chairman of the CFDA, can he reignite American fashion and make New York Fashion Week more competitive with Milan and especially Paris?



Tory Burch and Pierre-Yves Roussel

A rare married couple in fashion, Burch and Roussel continue to grow what has become a pillar of American fashion ever since Burch founded the label in 2004. Roussel's arrival as CEO in 2019 has enabled her to focus purely on design and over the last few years Burch has substantially elevated her collections with better fabrics and styles that play off of classic American sportswear but with a decidedly Burchian twist.



Laura Burdese
DEPUTY CEO, BULGARI

A bubbly personality and sparkling energy coupled with sharp business acumen define Burdese, who makes a case of the (too) few women executives sitting at the top of international luxury companies. She was promoted to her current post – a newly created position at the LVMH-owned brand where she oversees the jewelry, watches, perfumes and leather goods business – after playing a key role in Bulgari's elevation strategy since her arrival in 2022 as vice president of marketing and communication. Is she the next CEO?



Michael Burke
CHAIRMAN AND CEO,
LVMH AMERICAS

One of LVMH kingpin Bernard Arnault's most trusted deputies, Burke is probably best known for his stellar decade leading Louis Vuitton, where he tripled revenues and quadrupled profits, according to market sources. He also left his mark on Bulgari, Fendi and Christian Dior, leveraging his mastery of global retail markets and real estate, merchandising prowess, complicity with creatives and sharp instincts about where luxury is heading. A charismatic, cerebral and well-rounded executive, he thrives on complexity and in his new role will have to ensure LVMH brands keep growing in the Americas despite the tough economic landscape.



Sarah Burton
CREATIVE DIRECTOR,
GIVENCHY

Having joined Alexander McQueen as an intern in 1996 during her studies at Central Saint Martins, Burton was named creative director of the house in 2010 following the founder's death. She rocketed to fame by designing the Duchess of Cambridge's wedding dress and over the years upheld the brand's legacy of narrative-driven, technically rigorous design until her departure in 2023. At the helm of Givenchy since last year, Burton has already signaled a female-friendly agenda with a wearable first collection and a debut campaign highlighting the female gaze.



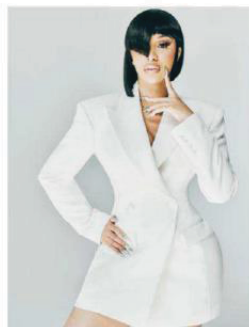
Burak Cakmak
CEO, FASHION COMMISSION
OF SAUDI ARABIA

How does a country build a sustainable, luxury fashion industry from scratch? Just ask Cakmak, who is doing just that in the Kingdom of Saudi Arabia, which has identified the sector as one of its key growth pillars of the future. Since taking on the role in April 2021, the ever-energetic, driven Cakmak has helped catapult the country's designers to become globally recognized, doing road shows from New York to Milan, and is consistently raising the profile of Saudi Fashion Week. From textiles to finished products, Cakmak has already boosted fashion's contribution to the Saudi economy – and he isn't stopping there.



Stefano Cantino
GUCCI CEO

He has one of the toughest – and highest-pressured – tasks in fashion: turning the struggling Gucci around. A strategic, thoughtful executive, Cantino took on the CEO role of Gucci in January, having joined the brand nine months earlier from Louis Vuitton and earlier having worked for years at Prada. With Demna taking the design reins – with his first real show in February 2026 – can Cantino do it?



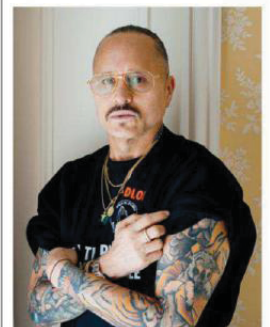
Cardi B
RECORDING ARTIST,
ENTREPRENEUR AND ACTRESS

The Grammy-winning Belcalis Marlenis Almánzar, popularly known as Cardi B, has been a style icon ever since her music breakthrough in 2017, collaborating with the likes of Nyx Professional Makeup and Reebok; launching her first owned business, Whipshots; appearing on magazine covers and in ad campaigns and even walking the haute couture runways. Now we're about to find out if her style can translate to a broader audience: She's introducing her own apparel and beauty brands in association with Revolve Group.



Michael Chalhoub
CEO, CHALHOUB GROUP

Chalhoub took the CEO reins from his father Patrick earlier in 2025 during the company's 70th anniversary year. The transition comes as the business his grandfather founded builds on decades of growth in the Middle East, which has become a key target region for luxury players given the slowdown in China. But Chalhoub also has his sights set on America, with the company launching its mega-concept Level Shoes via e-commerce there and eyeing possible brick-and-mortar.



Willy Chavarria
DESIGNER

Chavarria has over the last few years become one of the hottest designers around with men's and women's collections that plumb his Mexican American heritage and his outspoken championing of marginalized communities and social issues. He makes no secret of wanting to build a megabrand and work for a big European fashion house as well, having had conversations with LVMH. Is one of its brands in his future?



AKONI



Maria Grazia Chiuri
DESIGNER

She made history as the first female couturier in Dior's history and during her tenure from 2016 to 2025 oversaw a golden age of growth thanks to a mix of commercially successful product and feminist-driven storytelling. Known for her collaborations with female artists and artisans, she redefined Dior's visual language through politically engaged runway shows and modern reinterpretations of classic silhouettes. Having left Dior, she's focused on refurbishing a theater she bought in Rome – but is another fashion house still in her future?



Telfar Clemens
FOUNDER, TELFAR

Clemens' brand has helped to redefine accessibility and inclusivity in fashion through community building. His tote bags, often dubbed the "Bushwick Birkin," have become a cultural sensation, selling out in minutes. Clemens' commitment to his "Not for you, for everyone" tag line challenges traditional notions of exclusivity in high fashion, extending his influence beyond fashion and into the cultural zeitgeist.



Judd Crane
EXECUTIVE DIRECTOR,
BUYING AND BRAND, SELFRIDGES

Crane oversees buying and merchandising for all product categories, including ready-to-wear, leather goods, shoes, jewelry, travel and kids and has an eye on beauty and advertising. That wider view over merchandise and the Selfridges brand comes as the store's new owners, Central Group and Saudi Arabia's Public Investment Fund, map out their future strategy for the store. So what's next for the retailer and him?



Joanne Crevoiserat
CEO, TAPESTRY INC.

Crevoiserat brought Tapestry out of the pandemic with some momentum and grand vision – the \$8.5 billion acquisition of Michael Kors parent Capri Inc., a turnaround project that would complement the company's already strong Coach business. The deal fell through under antitrust scrutiny, but Tapestry has managed to, if anything, gain speed. The much smaller Stuart Weitzman has been spun off and Kate Spade is being reworked under new management, but Coach continues to go from strength to strength with an approach that is at once high-tech and based in branding fundamentals.



Brunello Cucinelli
FOUNDER, EXECUTIVE
CHAIRMAN AND CREATIVE
DIRECTOR OF
NAMESAKE COMPANY

A self-made man, the son of a farmer, Cucinelli has built his namesake company to reach sales of more than 1 billion euros, but he prides himself on focusing on gradual growth, balancing profit and promoting the idea of "humanistic capitalism" and human sustainability, including restoring the medieval hamlet of Solomeo. A favorite "quiet luxury" brand of the uber rich, Cucinelli continues to buck the luxury slowdown hitting many of its peers.



Alexandre de Betak
FOUNDER OF BUREAU BETAK,
PRODUCER AND SET DESIGNER

The visionary director, set designer and producer is known for revolutionizing the way runway shows, events, exhibitions and installations are executed. Throughout his 25-year-plus career and role as the founder and creative force behind his agency, Bureau Betak, he has produced hundreds of runway shows. And as they get bigger and grander, de Betak no doubt will be helping to conceptualize them.



Stéphane de La Faverie
CEO, THE ESTÉE LAUDER COS.

All eyes are on de La Faverie, who became Lauder's CEO at one of the most turbulent moments in its history. Only time will tell if the Frenchman will be able to turn around the fortunes of the grand dame of American beauty, but with a new leadership team in place and a clear strategy, he's giving it his best shot.



Diego Della Valle
CHAIRMAN, TOD'S GROUP

The chairman and CEO of the Tod's Group is investing in the company after delisting it from the Milan Stock Exchange in 2024, wanting to have more flexibility without the quarterly scrutiny of investors. He has had a taste of this freedom with Schiaparelli, which he bought in 2007 and which is enjoying strong momentum under the creative leadership of Daniel Roseberry. Della Valle is a strong supporter of Made in Italy craftsmanship and has funded several projects for the country, most famously the restoration of the Colosseum.



Luca de Meo
INCOMING CEO, KERING

With a 30-year career as a "car guy," de Meo's upcoming appointment to lead Kering out of the weeds came as a surprise, but one that was warmly welcomed by the market, sending the luxury group's lagging stock up 12 percent. Hailed as "a masterstroke" by analysts, de Meo's track record of cost efficiency without stifling creativity, combined with his international expertise and cultural fluency, position him well in the tough job of revitalizing Kering's struggling brands and steering the group into its next chapter. The first steps start in Milan and Paris this fashion season with a slew of designer debuts at the group's key labels.



Demna
CREATIVE DIRECTOR,
GUCCI

In less than a decade Demna ditched his surname, left the Vetements brand he cofounded, took the creative helm of Balenciaga, stretched the boundaries of luxury, and made himself synonymous with oversize tailoring, jumbo sneakers, expensive logo hoodies, dystopian chic and one of the funniest "Simpsons" episodes ever. Now the brainy Georgian designer is following in Tom Ford's and Alessandro Michele's footsteps and will apply his formidable design chops and image-making expertise to Gucci, with the goal, and pressure, of revitalizing the stalled Italian brand.



HERNO



Jean-Frédéric Dufour

CEO, ROLEX

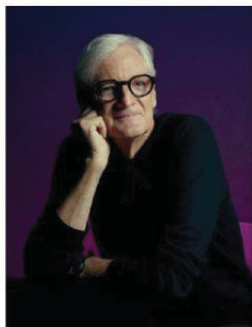
During his decade-long tenure the Swiss watchmaker has seen its revenue double, according to market estimates. On top of that, the executive has set in motion ambitious projects, such as the introduction of a certified pre-owned program in 2023 in Europe that has since been rolled out to the U.S. and the Middle East, as well as the 2023 acquisition of long-standing close partner Bucherer, one of the largest watch retailers in the world. He also serves as treasurer of the Watches and Wonders Geneva Foundation, after a two-year tenure as its president.



Axel Dumas

CEO, HERMÈS INTERNATIONAL SA

Dumas, sixth-generation heir and CEO of Hermès since 2014, is credited with fending off a hostile takeover by LVMH Moët Hennessy Louis Vuitton and steering the company to unprecedented success over the last decade. As luxury has stalled, Hermès has continued to buck the trend, with the brand earlier this year surpassing its rival LVMH as France's most valuable luxury group. His long-term strategy – rooted in Made in France craftsmanship over marketing, advertising and celebrity placement – has earned Hermès a reputation for resilience. Even amid global uncertainties like U.S. tariffs, Dumas remains committed to keeping production in France, reinforcing Hermès' brand equity bona fides.



Sir James Dyson

FOUNDER, DYSON

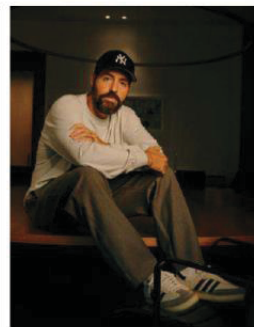
The world's most famous engineer, Dyson made his name (and fortune) by radically reimagining quotidian items like vacuum cleaners. So no surprise he revolutionized beauty tools by transforming the lowly hair dryer into a veritable status symbol. Now he's expanding into hair products, aiming to reinvent those, too.



Louis Ferla

CEO, CARTIER

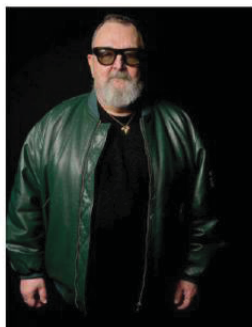
Ferla was appointed the iconic jeweler's CEO in September 2024 as part of a rapid-fire series of top management appointments at parent group Compagnie Financière Richemont. A Richemont veteran who joined the company in 2001, Ferla was most recently CEO of Vacheron Constantin. Richemont is bucking the luxury downturn thanks to its watches and jewelry businesses. Can Ferla continue to beat the trend?



Ronnie Fieg

FOUNDER, KITH

It all started with a grand mission: to create the best curated footwear shop in New York City. Fourteen years after opening his first Kith shop within the Atrium store in Brooklyn, Fieg has become one of the world's leading sneaker and lifestyle retailers with 17 trendsetting units around the world, an eponymous apparel brand and even Kith Treats, a concept that sells cereal, ice cream and other snacks.



Michel Gaubert

SOUND DESIGNER

The go-to sound designer for the world's top luxury fashion shows, including Chanel, Dior and Louis Vuitton, Gaubert is known for curating music that sets the emotional tone of runway presentations and has elevated soundtracks to be as important as the designs.



Kaia Gerber

MODEL

Following in the footsteps of mother Cindy Crawford, Gerber is among the latest generation of the supermodel set that her mother helped pioneer. And, like her mom, she's moved way beyond modeling and into acting, collaborating on collections with the likes of Karl Lagerfeld, Vuori and more, and even launching a reading club.



Nicolas Ghesquière

ARTISTIC DIRECTOR OF WOMEN'S COLLECTIONS, LOUIS VUITTON

One of France's most famous and beloved homegrown talents, and the go-to designer for French First Lady Brigitte Macron, Ghesquière has been staging dazzling, high-impact fashion shows for Louis Vuitton since 2013, revving up the brand with daring designs and spinning out a slate of hit handbags and shoes. Known for futuristic leanings and a penchant for clashing eras and inspirations, he catapulted onto the international radar with a stellar tenure at Balenciaga and brought his loyal clutch of famous actresses with him to Vuitton, famously dressing Emma Stone for her 2024 Oscar win, for example.



Morris Goldfarb

CHAIRMAN AND CEO, G-III APPAREL GROUP

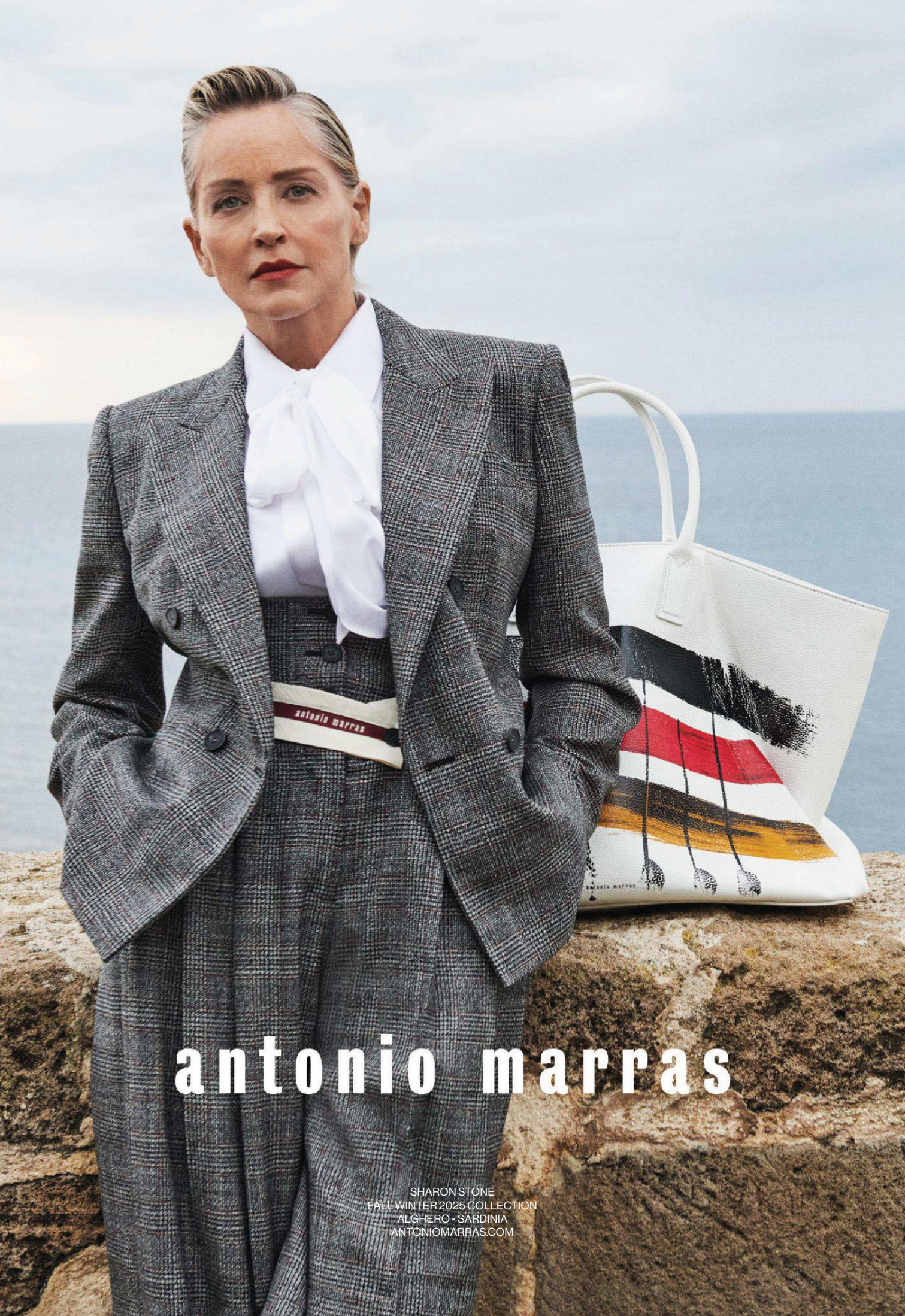
Goldfarb has spent more than half a century deftly navigating the fashion company founded by his father through an ever-changing market. And he's managed to keep the company growing. The latest change, the loss of its Calvin Klein and Tommy Hilfiger licenses (now at least partially the subject of a bitter legal dispute with PVH), has had Goldfarb move into higher gear, signing new licenses and building up its own Donna Karan, DKNY and Karl Lagerfeld brands.



Selena Gomez

FOUNDER, RARE BEAUTY

Rare is the celebrity who creates a brand that can connect with consumers on a deeper level, but Gomez seems to have cracked the code. Since launching Rare Beauty in 2020, she and her team have built a brand with more than \$350 million in retail sales. Sure, on-trend products are key. But it's Gomez's commitment to mental health – and her message that beauty is more than skin deep – that has made her a beauty superstar.



antonio marras

SHARON STONE
FALL WINTER 2025 COLLECTION
ALGHERO - SARDINIA
ANTONIOMARRAS.COM



Wes Gordon

CREATIVE DIRECTOR,
CAROLINA HERRERA

Gordon – winner of the Red Carpet Visionary award at WWD's first Style Awards – continues to modernize Carolina Herrera's legacy of timeless elegance and femininity with his romantic designs and bold use of color. He's also taken on creative direction of Herrera's core beauty business, a further vote of confidence in him by parent company Puig.



Gigi Hadid

MODEL AND FOUNDER
AND CREATIVE DIRECTOR OF
GUEST IN RESIDENCE

Bella Hadid

MODEL AND FOUNDER
OF OREBELLA

The Hadid sisters are two other members of the new supermodel set who have moved beyond the runway as founders and creative directors of their own businesses. In 2022, Gigi launched Guest in Residence, a cozy cashmere brand; in 2024, Bella unveiled her fragrance brand of nonalcoholic biphasic perfume, Orebella.



Nicolas Hieronimus

CHAIRMAN AND CEO, L'ORÉAL

Head of the world's biggest beauty company, Hieronimus isn't one to let scale get in the way of progress. By driving acquisitions across science, technology, geographies and, of course, brands, he's positioning L'Oréal boldly for the future. Catch him if you can.



Catherine Holstein

FOUNDER AND CREATIVE
DIRECTOR OF KHAITE

Since its launch in 2016, Holstein's brand Khaite has garnered significant recognition for its meld of classic American sportswear with darkly elegant, contemporary sophistication and sleek, modern minimalism. With estimated sales more than \$100 million, the CFDA award winner is gradually opening her own stores and eyeing the next level of growth. Will Khaite be America's next billion-dollar brand?



Nicholas Houzé

CHAIRMAN OF THE BOARD,
GALERIES LAFAYETTE GROUPE

As CEO, Houzé, fifth-generation scion of the Galeries Lafayette family, has successfully guided the department store through a series of major crises. Under his leadership the retailer invested heavily in revamping its luxury offering and giving its flagship Boulevard Haussmann store a glow up. To follow that up, Houzé committed an additional 400 million euros to modernization, tech upgrades, and infrastructure improvements over the next four years. He's stepped into a dedicated role as group chairman, overseeing the department store network, e-tailer La Redoute and brands Louis Pion and Mauboussin, while Galeries Lafayette continues to open more department stores abroad.



Simon Porte Jacquemus

DESIGNER

Since launching his namesake label in 2009, Jacquemus has built a global brand known for its Provençal storytelling, accessible luxury pricing and viral marketing. He's remained independent while developing DTC channels and staging cinematic runway displays in spectacular locations, including a lavender field and the Palace of Versailles. After expanding into menswear in 2018, he confirmed plans to branch out into beauty via a long-term license with French beauty giant L'Oréal, which has also made a minority investment in the label.



Kylie Jenner

FOUNDER, KYLIE COSMETICS

Hard to believe, but it's been a decade since Jenner launched her OG lip kits and created a new go-to-market model for beauty. Since then, she sold 51 percent of her brand to Coty, and while there've been ups and downs, her recent foray into fragrance and the success of her fashion brand Khy have showed consumers are still clamoring for Kylie.



Ji Xiao An

FOUNDER, SKP

SKP Beijing is one of China's highest-grossing luxury department store operators – and it's primarily thanks to the vision of Mr. Ji, as he is widely known. Respected and paid court to by luxury executives in New York, Paris and Milan, Mr. Ji has taken the mall to an entirely different level in China, combining art, hospitality, entertainment and retail in ways far from those in the West. While China's luxury market has slowed, SKP's malls in the capital city as well as Xi'an, Chengdu and Wuhan remain key for Western brands – and Mr. Ji is planning expansion to Guangzhou and Hangzhou as well.



Adrian Joffe

CEO OF DOVER STREET MARKET
AND PRESIDENT OF COMME DES
GARÇONS INTERNATIONAL

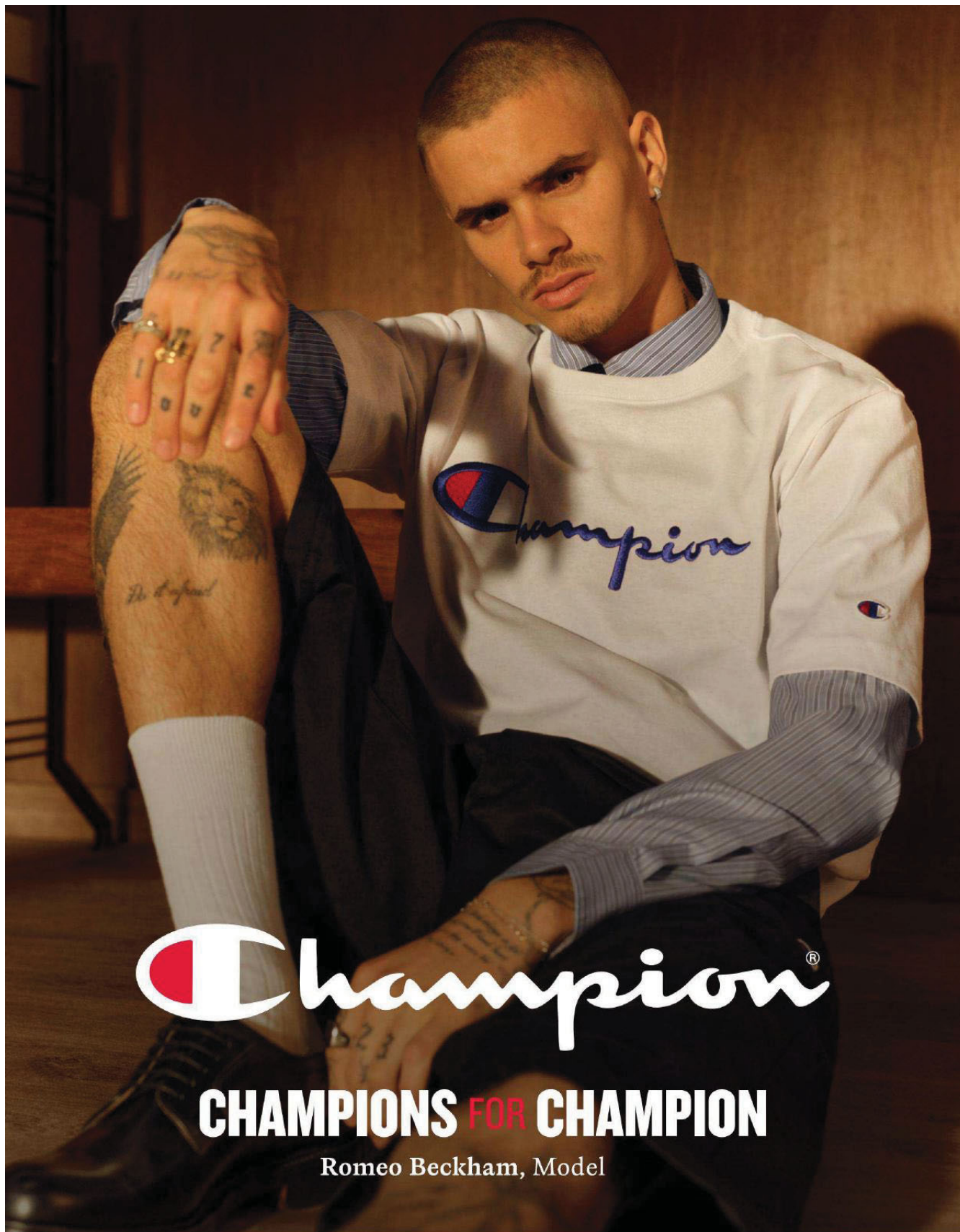
The business yin to his wife Rei Kawakubo's creative yang – and probably sometimes vice versa – Joffe has helped transform the “beautiful chaos” of Dover Street Market into a buzzy, benchmark multibrand retailer, brand accelerator and ground zero for bold creativity of all kinds. The serial disruptor recently introduced a DSM brand, a newfangled take on private label since it's signed by designer Kei Ninomiya, whose Noir collection is part of the Comme des Garçons family. Based mainly in Paris, he's also the global guardian and whisperer of Kawakubo's formidable design and business legacy.



Stephen Jones

FOUNDER OF STEPHEN JONES
MILLINERY AND CREATIVE
DIRECTOR OF HATS AT DIOR

One of London's most enduring creatives, Jones has spent a career crisscrossing the English Channel, designing hats for his own brand and for designers including Thierry Mugler, Jean Paul Gaultier, Claude Montana, Azzedine Alaïa and his good friend John Galiano, who made him directeur création chapeau at Christian Dior. The breadth of his work is unmatched: It has ranged from heavy, pharaonic headdresses and paint-splodged artist palettes for Galiano's runways to woolen, bobbed winter caps for everyday wear.



Champion[®]

CHAMPIONS FOR CHAMPION

Romeo Beckham, Model

AUTHENTIC CONGRATULATES WWD ON 115 YEARS OF
SHAPING THE FASHION AND RETAIL INDUSTRIES

authentic
AUTHENTIC BRANDS GROUP



Heather Kaminetsky

CEO, NET-A-PORTER

Luxury e-commerce veteran Kaminetsky is leading the turnaround of Net-a-porter following its purchase by Mytheresa earlier this year. It was a homecoming for Kaminetsky, who had served as Net-a-porter's vice president, global marketing, until 2016 before joining Mytheresa in 2021 as president of North America. But can she buck luxury's slowdown and recapture Net-a-porter's pizzazz?



Kim Kardashian

MEDIA PERSONALITY, ENTREPRENEUR AND FOUNDER OF SKIMS

The cultural icon rose to fame through her family's reality TV show and has utilized that influence in the fashion and beauty industries to launch myriad brands over the years, including the former KKW Beauty and Skkn by Kim, which she recently bought back from Coty. Kardashian and Jens Grede cofounded innerwear brand Skims in 2019 and there has been speculation for the last few years it was going to go public. Maybe this year.



Julian Klausner

CREATIVE DIRECTOR, DRIES VAN NOTEN

Klausner is a 2016 graduate of Brussels' renowned visual arts and fashion school La Cambre who cut his teeth at Thom Browne, Kenzo and Maison Margiela before joining Dries Van Noten in 2018 – first as womenswear designer under the founder, then succeeding him as creative director in December. His debut collections for women and men, shown respectively in March and June, were well received and read like promising first moves for his tenure.



Michael Kliger

MANAGING DIRECTOR AND CEO OF LUXEXPERIENCE

It's been a big year for Kliger and LuxExperience, the umbrella company holding company for Mytheresa and the recently acquired Yoox Net-a-porter. The business is under construction for the next two to three years as it smooths out its technology, corporate office and operations integrations. LuxExperience is the last one standing of the slew of pureplay luxury fashion e-tailers launched in the '90s. Now Kliger has to prove combining Mytheresa and YNAP can work.



Francis Kurkdjian

PERFUMER; FOUNDER, MAISON FRANCIS KURKDJIAN; PERFUME CREATION DIRECTOR, DIOR

The once-in-a-generation nose created his first blockbuster at the tender age of 24 with Jean Paul Gaultier's Le Male. Since then Kurkdjian has launched his own maison, assumed creative direction of Dior's fragrance business and scented everything from the famous fountains of Versailles to the Grand Palais. The nose knows.



Stefan Larsson

CEO, PVH CORP.

Larsson's reinvention of PVH Corp. has Tommy Hilfger and Calvin Klein approaching the market in new ways – including an emphasis on "hero" products, statement-making marketing campaigns featuring the likes of Jeremy Allen White and updates to back-of-house processes. The decision to take back control of businesses that for years were licensed to G-III Apparel Group has erupted into a bitter legal battle, while the market awaits more signs his strategy is clicking.



David Lauren

CHIEF BRANDING AND INNOVATION OFFICER AND VICE CHAIRMAN, RALPH LAUREN CORP.

Since joining the brand in 2000, Lauren has spearheaded multiple groundbreaking technological innovations, global sponsorships and digital initiatives, including launching of one of the industry's first luxury fashion websites, and the Ralph Lauren Media Division, coining the concept "merch-tainment," and pushing the concept of fashion shows with holographic ones. He has also organized the company's global sponsorships of Wimbledon, the U.S. Open Tennis Tournament and Team USA at the Olympics. Ralph Lauren continues to grow quarter to quarter, and Lauren's initiatives are no doubt helping.



Anthony Ledru

CEO, TIFFANY & CO.

Since becoming Tiffany's CEO in 2021 after it was acquired by LVMH, Ledru has helped revitalize the iconic American jeweler by blending its heritage with a modern, youthful appeal through high-profile collaborations, innovative campaigns, and the rejuvenation of famed spaces like the flagship, "The Landmark." He now has his sights set on global growth, this year alone opening mega flagships in Milan and Tokyo.



Pascale Lepoivre

CEO, LOEWE

As CEO of Loewe since 2016, Lepoivre worked in tandem with then-creative director Jonathan Anderson to transform a small and reputed leather goods house into a vibrant global luxury brand steeped in contemporary culture and craftsmanship. Now she'll be aiming to maintain the Spanish brand's growth under the tenure of incoming creative heads Jack McCollough and Lazaro Hernandez, formerly of Proenza Schouler.



Christian Louboutin

DESIGNER

One of the world's most famous and accomplished shoe designers, Louboutin made his red soles a global signpost of luxury, prestige and French sophistication – and a trademark as powerful as Nike's Swoosh. Despite launching several successful growth vectors – including men's shoes, handbags, beauty and kids' sizes – the dapper Louboutin still sketches every heel, collaborates with young designers, and finds beauty, inspiration and energy around the world. He also relishes a bit of fun and has done a comic book and a wet and wild shoe spectacle starring France's synchronized swim team.

AEROSOLES

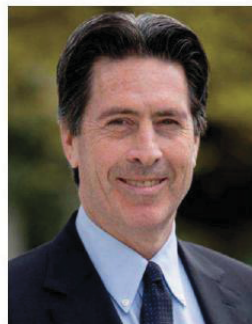




Patrice Louvet

PRESIDENT AND CEO,
RALPH LAUREN CORP.

The Ralph Lauren brand has been a powerhouse for coming on 60 years, and with Louvet in the corner office for eight years, it's had the right kind of corporate machine to bring it to life. The CEO has encouraged a "rolling thunder" of marketing moments, trimmed distribution and helped the brand consistently move its average retail price higher. The result? A strength across the board in the first quarter and a boost for the outlook this year, despite the disruption of tariffs.



Scott Malkin

FOUNDER OF VALUE RETAIL
AND THE BICESTER COLLECTION

Thirty years ago, at a time when designer outlets were out-of-town strip malls without much personality, Malkin dared to be different. He built Bicester Village in Oxfordshire, England, as a luxury off-price shopping mall with an accent on hospitality and experiences and, in doing so, has redefined outlet shopping.

Bicester soon became the template for a network of high-end fashion outlets that now stretches from Europe to China. Now he's moved onto Long Island, trying to prove his idea of upscale outlet retail will work in his home country as well as overseas.



Glenn Martens

CREATIVE DIRECTOR,
DIESEL AND MAISON MARGIELA

The affable Belgian designer rose to fashion fame thanks to his 11-year stint helming Y/Project, accruing a reputation for his experimental approach and earning a cult following for his twisted constructions. In 2020 he was named creative director of the OTB brand Diesel, which he revamped with irreverent yet approachable collections, inventive and democratic show formats and bold campaigns. So much so that earlier this year he was handed the reins of Maison Margiela, succeeding John Galliano. Martens already proved that the one-off haute couture collection he did for Gaultier in 2022 was just a prelude of his prowess, as he made his debut at Maison Margiela with a convincing Artisanal show in July.



Stella McCartney

DESIGNER

The British fashion designer and environmentalist has led the way when it comes to sustainability in fashion, making being green thumbed a sexy accolade. She has bought back the minority stake in her brand held by LVMH and has taken on the title of global ambassador on sustainability within the group. McCartney is pushing her label into a new phase, which includes expansion and a more rigorous sustainability goalpost. The brand has set a 2040 net-zero target that includes cutting emissions across its supply chain by 46.2 percent by 2030.



Doug McMillon

PRESIDENT AND CEO,
WALMART INC.

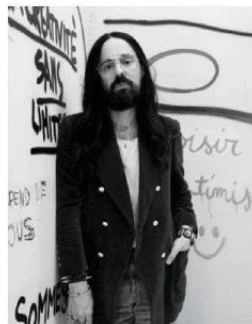
The giant Walmart discount machine operated in a retail class of its own for years. But by the time McMillon took the top job in 2014, it was clear that Amazon was another behemoth building momentum. McMillon has met that challenge with a radical reworking of Walmart, which still has plenty of IRL stores, but now has a growing online marketplace and advertising business, a sharper focus on fashion and a much more digital approach that's gaining traction and helping it grow even bigger.



Steven Meisel

PHOTOGRAPHER

One of the most influential fashion photographers of all time, Meisel's glamorous, cinematic and highly stylized imagery combines elegance with narrative-driven concepts. He is best known for his long-standing collaborations with brands like Prada, Versace and Vogue Italia, where he helped define the supermodel era and created conceptual, often provocative campaigns that influenced fashion and culture. Meisel (who once worked at WWD) is widely credited for shaping the careers of numerous supermodels, including Naomi Campbell and Linda Evangelista.



Alessandro Michele

CREATIVE DIRECTOR,
VALENTINO

A disruptive force, Michele masterminded Gucci's legendary men's fall 2015 show that shifted fashion aesthetics, shaped the industry for years to come and over the next seven years skyrocketed the brand's business.

Michele's sudden departure from the brand in 2022 sent shockwaves and opened a season of speculation about his next gig, until last year he became Pierpaolo Piccioli's successor at Valentino, where he continues to create his often polarizing designs.



Francesco Milleri

CHAIRMAN AND CEO OF
ESSILORLUXOTTICA

Milleri worked closely with Luxottica founder Leonardo Del Vecchio to close the deal on the merger of Essilor and Luxottica in 2018 and became its head four years later. As well as a slew of its own eyewear brands as well as designer licenses, EssilorLuxottica's offer includes AI-powered innovative technologies, wearables, medical instruments and science-backed eye care solutions and it has been investing heavily in the med-tech segment. But Milleri also has made bold moves in fashion, in October 2024 buying cult streetwear label Supreme from VF Corp. for \$1.5 billion.



Bob Mitchell

CO-CEO, MITCHELLS GROUP
OF STORES

Since joining the family business in the early '90s, Bob Mitchell, who serves as co-CEO with his brother Russell, has spearheaded the introduction of womenswear and jewelry and overseen nationwide expansion of the company. Since acquiring Richards in Greenwich, Conn., in 1995, the family has added Marshs on Long Island; Wilkes Bashford in San Francisco and Palo Alto, Calif.; Marios in Seattle and Portland, Ore., and, earlier this year, Stanley Korshak in Dallas, bringing its store count to 10 and volume to more than \$250 million.



Pieter Mulier

CREATIVE DIRECTOR,
ALAÏA

An endearing, éminence grise within the orbit of Raf Simons for many years, Mulier almost upstaged his boss in the 2014 "Dior and I" documentary – then followed his fellow Belgian to New York when Simons took the helm of Calvin Klein. In 2021, Mulier assumed the creative helm of Alaïa and quickly heated the house to the boiling point, turning out some of the most original, inventive and dazzling clothes in Paris, some of the hottest shoes and bags of the last few years, and catapulting the revenues of the Richemont-owned house by an impressive multiple. He hews closely to the values of Azzedine Alaïa, operating discreetly and at arm's length to the industry.

WHERE PADEL PLAYERS BECOME DREAMERS



GOLDEN GOOSE / ARENA

VIALE DUILIO 9, CITY LIFE, MILAN



Sue Nabi

CEO, COTY INC.

Call her CEO 2.0. Since taking the reins of Coty Inc. in 2020, Nabi, the only transgender CEO of a Fortune 500 company, has applied her brand-building skills to reviving Coty's fortunes. As reports of a company breakup swirl and the stock price remains in the high-single digits, it's still not clear whether she's met the mandate. There is increasing speculation she will step down from Coty later this year — raising the question of what's next for her.



Leena Nair

GLOBAL CEO, CHANEL

Nair assumed the top job at Chanel in 2021 after a 30-year career at consumer giant Unilever, where as head of human resources she pioneered diversity and inclusion strategies at a global level. She set in motion a succession plan at Chanel that has seen many veteran managers leave or retire from the privately owned company, and promoted more women into senior management roles. In recognition of her services to business, diversity and women's empowerment, Nair was appointed a Commander of the Order of the British Empire this year.



Erik and Pete Nordstrom

CO-CEOS, NORDSTROM

The two brothers and their cousin, Jamie, the chief merchandising officer, along with Mexico's El Puerto de Liverpool, took the department store retailer private last May, enabling them to take a longer-term view of the business and make necessary investments and changes away from the scrutiny of public markets. Can they grow Nordstrom even more against the likes of Saks Fifth Avenue, Bloomingdale's and Neiman Marcus?



Ashley and Mary-Kate Olsen

FOUNDERS, THE ROW

The sisters have parlayed their childhood acting fame into an impressive fashion résumé, culminating in The Row, their brand famed for its understated, minimalist and sophisticated aesthetic. The Row has earned industry acclaim, and backing from Chanel owners the Wertheimers as well as L'Oréal heiress Françoise Bettencourt Meyers, positioning them firmly among elite American designers. The brand has been slowly but steadily growing its own store fleet — even as the sisters remain determinedly behind the scenes.



Gwyneth Paltrow

FOUNDER AND CEO, GOOP

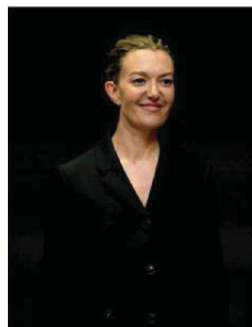
The undisputed queen of the wellness scene who's given us everything from candles that smell like her — you know — to more conventional beauty and fashion offerings. After dabbling in a wide variety of products, Goop earlier this year cut staff and is focusing on beauty and fashion. But can she monetize and truly build a profitable business?



Bruno Pavlovsky

PRESIDENT OF FASHION, CHANEL

In his role since 2004, Pavlovsky has worked with three creative directors: Karl Lagerfeld, Virginie Viard and now Matthieu Blazy. He has bolstered the iconic fashion house's Métiers d'Art division through the strategic acquisition of specialty workshops, and cemented Paris' leadership as a global fashion hub by sponsoring the renovation of the Grand Palais and financing a new exhibition space at the Palais Galliera fashion museum. Pavlovsky has been president of the Fédération de la Haute Couture et de la Mode, French fashion's governing body, since 2022. But Chanel's growth has slowed recently, and he's clearly hoping Blazy can reignite it.



Marta Ortega Pérez

CHAIR OF ZARA PARENT INDITEX

Ortega Pérez is helping to transform the family clothing business, one of the largest in the world, into a cultural force while continuing to up its designer collaborations. Her focus has been on Zara, where she's brought in talents including Steven Meisel and Luca Guadagnino to collaborate on campaigns and special projects. She has also opened the Marta Ortega Pérez (MOP) Foundation in A Coruña, the port city in northeastern Spain where Inditex was born. Past shows at MOP have focused on Peter Lindbergh and Meisel, while the current one is called "David Bailey's Changing Fashion."



Phoebe Philo

DESIGNER

One of the most bankable designers of her generation, and one of the most elusive, Philo established a golden track record of business-building tenures at Chloé and Celine, occasionally taking breaks between gigs to gather her strength and thoughts, and tend to her young family. The British designer made a stealthy comeback in 2023 with a namesake label hinged on her brand of modern minimalism, womanly allure and uncompromising quality. In the mold of Azzedine Alaïa, she operates outside the fashion system, forgoing shows and viral marketing and doing things her way.



Pierpaolo Piccioli

CREATIVE DIRECTOR, BALenciAGA

Piccioli is known for having plied romance, glamour and couture grandeur at Valentino, where he took on sole creative duties in 2016 after Maria Grazia Chiuri headed to Dior. He's admired for his mastery of daring volumes and exquisite color sensibility, especially through his acclaimed haute couture collections. He exited the brand after 25 years and this year was tapped to succeed Demna at Balenciaga. He'll present his first designs during Paris Fashion Week in October, undoubtedly marking a decided shift in style at the iconic French label.



François-Henri Pinault

CHAIRMAN, KERING

As chairman and CEO of PPR and then Kering since 2005, Pinault has transformed the company from a diversified retail conglomerate into a leading luxury group. An advocate for sustainability and gender equity, Pinault spearheaded the group's environmental initiatives and launched the Fashion Pact, a global coalition for climate action. But Kering has lost significant ground in the luxury space over the last few years as its core Gucci brand has slowed and Pinault is handing over operational duties to turnaround specialist Luca de Meo. He remains chairman of Kering and president of Groupe Artémis, the Pinault family holding company.



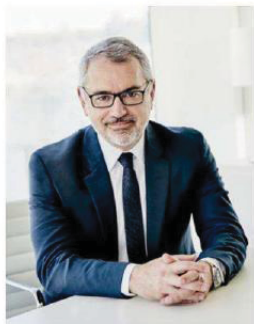
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MADE POSSIBLE

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Marc Puig

CHAIRMAN AND CEO, PUIG

The third generation's the charm at Puig, where family scion Puig, grandson of company founder Antonio Puig Castelló, has been CEO for more than 20 years. During that time he has built the company into a 3 billion euro powerhouse by amassing some of the buzziest – and most creative – brands in fashion and beauty. No wonder it was Europe's largest IPO last year.



Michael Rider

ARTISTIC DIRECTOR,
CELINE

When number-two designers started taking up the creative helms of Europe's legacy brands, Rider's name would come up frequently given his track record as a senior designer at Balenciaga and Celine, ultimately becoming creative director at Polo Ralph Lauren in New York. The Brown University graduate was finally beckoned back to Paris with the plum, but challenging, role of succeeding Hedi Slimane at Celine. He did a bang-up job with his spring 2026 debut, riffing on the legacies of Slimane, Phoebe Philo and namesake founder Céline Vipiana while injecting his own flair.



Law Roach

IMAGE ARCHITECT
AND STYLIST

Roach has helped reshape modern celebrity fashion – and is turning the job of "stylist" into "image architect." Best known for his collaborations with Zendaya, he has crafted trendsetting styles for red carpet events and campaigns with looks rooted in storytelling. His influence extends to being in front of the camera as well as a judge on shows "Legendary," "Project Runway" and "RuPaul's Drag Race."



Chappell Roan

SINGER

Primarily known as a rising musician, Roan recently made waves in the fashion world with her bold and experimental sense of self-expression. She translates her unique pop artistry into her personal style, often featuring vintage-inspired and highly creative couture looks. Her outfits at Paris Fashion Week in March catapulted her into the next level of fashion stars.



Daniel Roseberry

ARTISTIC DIRECTOR,
SCHIAPARELLI

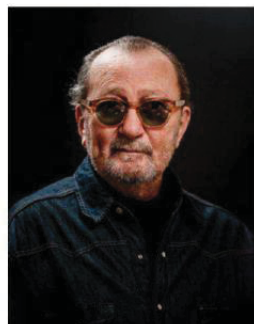
Roseberry spent over a decade at Thom Browne as design director of men's and women's collections before Diego Della Valle named him artistic director of Schiaparelli in 2019. He's revitalized the famed fashion house with surreal, sculptural designs that have gained traction on the red carpet and among high-net-worth clients, winning the 2024 Neiman Marcus Award for Creative Impact in the Field of Fashion. With a new Schiaparelli retrospective bowing at London's Victoria and Albert Museum next year, his creations are sure to remain in the spotlight.



Olivier Rousteing

CREATIVE DIRECTOR, BALMAIN

Creative director of Balmain since 2011, Rousteing has revitalized the house with his bold, opulent designs, blending modern glamour with winks to the legacy of founder Pierre Balmain. What's more, he thrust himself and the house to social media stardom; put diversity and inclusivity at the top of his agenda, and took a community-building approach to everything he did, welcoming all to join his "Balmain army" as early as 2014, later inviting the public to massive music festival-style fashion shows. His inner circle includes the likes of Cher, Beyoncé Knowles-Carter, Kim Cattrall and Tyla.



Paolo Roversi

PHOTOGRAPHER

The Italian photographer has been celebrated for his dreamlike, poetic imagery since the onset of his career in 1970. Roversi gained wide recognition for his Dior beauty campaign in 1980 and has since redefined fashion photography into fine art-meets-commercial work with his use of natural light and large-format Polaroids.



Remo Ruffini

CHAIRMAN AND CEO OF
MONCLER GROUP

Since taking over the helm of the outerwear specialist in 2003, Ruffini has undertaken a global brand reset and elevated Moncler to a luxury positioning offering all categories of fashion and accessories as well as launching the collections Genius and Grenoble, its highest-performance line. He led the company to a listing on the Milan Stock Exchange in 2013 and expanded Moncler into a group with the acquisition of Stone Island in 2021. Even more, he's successfully led Moncler to buck the current luxury downturn.



Jamie Salter

CHAIRMAN,
AUTHENTIC BRANDS GROUP

The Canadian billionaire's career in fashion dates to the 1980s but over the last 15 years he's built Authentic into a licensing powerhouse across fashion, sports and entertainment, encompassing more than 50 brands that operate in 150 countries, have more than 29,000 freestanding stores and in-store shops, and generate some \$32 billion in annual retail sales. A consummate dealmaker, whenever there's a potential fashion deal, Salter is bound to be in the mix.



Alessandro Sartori

ARTISTIC DIRECTOR, ZEGNA

Zegna's artistic director since 2016, Sartori has been instrumental in shaping a new leisurely and experimental take on tailoring since the pandemic, leading the major stylistic shift and commercial success of the brand in recent years. A master of color and passionate about fabrics, he's pushed the brand even more into luxury with collections that straddle comfort and style, rooted in its commitment to high quality and craftsmanship.

115th Anniversary



Josh Schulman
CEO, BURBERRY

One year in at Burberry, Schulman has put the brand back on track, going farther – and faster – with his Burberry Forward plan, which was unveiled in November. His aim has been to reconnect with Burberry's core customers and focus again on outerwear and scarves. A well-rounded leader known for both building brands and restoring others to health, Schulman faces the challenge of turning around a stand-alone British-based luxury brand against the behemoths in Milan and Paris and while the market softens. But he's made a strong start.



Yehuda Shmidman
COFOUNDER, CHAIRMAN AND CEO, WHP GLOBAL

Shmidman, who's taken WHP from zero to more than \$7 billion in retail sales in just six years with more than a little licensing savvy, is in the middle of everything as one of fashion's brand licensing leaders. In the past year alone, WHP bought Vera Wang, made a pitch to acquire Guess Inc. and is said to be one of the players keen to own Marc Jacobs, potentially moving the brand management approach into new designer territory.



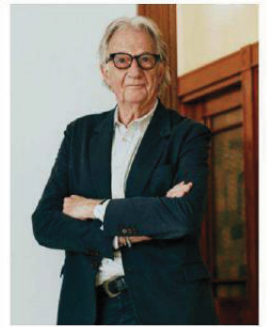
David Simon
CHAIRMAN, PRESIDENT AND CEO, SIMON PROPERTY GROUP

Simon has led the real estate investment trust's repositioning of its many shopping malls into mixed-use properties where people live, dine, shop and get entertained. He's considered one of America's most successful CEOs given his long track record of profits, enormous growth, and for having a clear vision. He recently revealed serious health issues, but is positioning his company for succession, tapping his son Eli as chief operating officer.



Raf Simons
PRADA'S CO-CREATIVE DIRECTOR

Prized for his exacting silhouettes and instinct for the zeitgeist, the Belgian designer launched his namesake street-inspired menswear brand in 1995, causing a sensation until shuttering it in 2022. He then brought a gust of modernity to several marquee fashion houses, becoming creative director at Jil Sander, succeeding John Galliano at Dior and joining Calvin Klein as chief creative officer, a tenure that never clicked. Since 2020 he has shared the role of co-creative director at Prada alongside Miuccia Prada, and their collections have generally been a Milan highlight.



Paul Smith
DESIGNER, FOUNDER AND CHAIRMAN OF PAUL SMITH

Smith is marking 55 years in business this year, no mean feat given a humble start with a single, tiny shop in Nottingham, England. His multimillion-pound fashion, design and lifestyle brand remains independent and, aged 79, he's still working with the joy – and industry – of his early years in business. That includes doing the Saturday shift on the shop floor of his Albemarle Street store in London, collecting art, traveling the world and taking photographs, which he uses as inspiration for collections.



Todd Snyder
DESIGNER

A background in retail and business, marketing savvy, a supportive deep-pocketed parent in American Eagle Outfitters and a design aesthetic that fills the white space in the American men's market have helped Snyder carve out a niche in the designer fashion world. His brand, launched in 2011, now generates around \$150 million in sales and has 23 stores in the U.S. Snyder is now eager to go global, having shown at Pitti Uomo and dreaming of a store in London. America's next big men's brand?



Tony Spring
CHAIRMAN AND CEO OF MACY'S INC.

The architect of Macy's "Bold New Chapter" three-year turnaround strategy introduced in February 2024, Spring now has to prove it will work even as activist investors and Wall Street continue to push for more radical reinvention at America's largest department store group. His plan involves closing 150 Macy's stores, accelerating growth in the luxury sector, and rolling out Blooming's and Bluemercury stores.



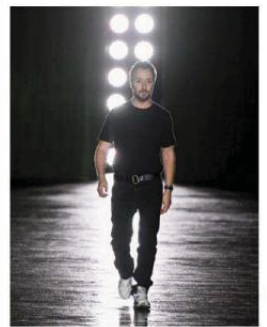
Charlotte Tilbury
FOUNDER, CHARLOTTE TILBURY

Darlings! Has ever a makeup artist tapped into the zeitgeist like Tilbury, combining Hollywood glamour with accessible, achievable makeup looks? And while the spate of dupes over the last couple of years is the ultimate bore (not to mention a drag on sales), Tilbury's star is still shining bright, with parent company Puig reporting a 10 percent increase in makeup sales for the second quarter of this year.



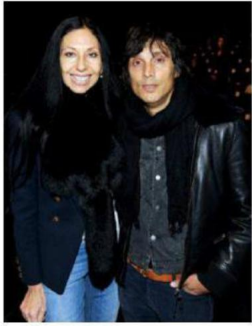
Sidney Toledano
ADVISER TO THE LVMH CHAIRMAN AND CEO

Toledano, a pillar of the luxury industry armed with formidable foresight, has spent decades shaping the global prominence of LVMH's fashion empire, notably through his transformative leadership at Dior and later as CEO of LVMH Fashion Group. He famously expanded the Dior business tenfold, with the company going from a licensing-driven operation to a modern luxury house. An engineer by training, Toledano's strong financial and analytical skills are married to a passion for the fashion industry. Before exiting Dior, Toledano appointed Maria Grazia Chiuri as its seventh couturier – a decision based largely on intuition and soft criteria, and one that further propelled the brand into the stratosphere.



Anthony Vaccarello
CREATIVE DIRECTOR, SAINT LAURENT

The Belgian designer put his signature brand on hold when he joined Saint Laurent in 2016 and he's never looked back, finding endless inspiration in the house that Yves built, settling into a seductive groove and plying a smoky, aloof strain of chic. He sees the big cultural picture, staging fashion shows at the foot of the Eiffel Tower or in the Bourse de Commerce contemporary art museum, and he has also linked the brand to publishing, music, photography and even feature films via Saint Laurent Productions. But the Kering-owned brand's momentum has slowed recently, and Vaccarello has to get it back on track.



Inez van Lamsweerde and Vinoodh

PHOTOGRAPHERS

The photography duo is celebrated for their highly conceptual, surreal image style that blends art, fashion and photography, often merging hyperrealism with digital manipulation. Their editorial and campaign work with brands like Saint Laurent, Balenciaga, Gucci, Cartier and Tom Ford Beauty have helped set a new standard for fashion photography.



Silvia Venturini Fendi

FENDI'S ARTISTIC DIRECTOR OF ACCESSORIES AND MENSWEAR

Venturini Fendi has been artistic director of accessories and menswear of the brand her grandfather founded since 1992, introducing accessories such as the iconic Baguette bag in 1997 and the Peekaboo bag in 2008. The designer has supported Design Miami since the first edition 17 years ago and her passion for interior design is reflected in her contributions to the Fendi Casa line. She has overseen the brand's women's collections for the last year as well following the departure of Kim Jones, helping Fendi celebrate its centenary while awaiting the arrival of a new women's creative director.



Grace Wales Bonner

DESIGNER, FOUNDER OF WALES BONNER

Wales Bonner has pushed boundaries by consistently looking at luxury through a broader cultural perspective. She launched her brand after graduating from Central Saint Martins in 2014 and has amassed accolades for her coed collections that blend Savile Row tailoring with Afro Atlantic influences and handcraft, such as beading. Her work is known for its cerebral quality and intimate connection to history, identity and art.



Emily Weiss

FOUNDER AND EXECUTIVE CHAIRWOMAN, GLOSSIER

All eyes are on Weiss, the woman who revolutionized DTC beauty and put Millennial pink on the map with the launch of Glossier in 2014. But after raising \$266 million and reaching a peak valuation of \$2 billion, the future's not looking as rosy. While Weiss has stepped away from day-to-day management of the brand, the search is on for a CEO with whom she can work closely to at long last put the shine back on a disruptor.



Karla Welch

STYLIST

Known for her work with A-list talents including Tracee Ellis Ross, Olivia Wilde, Sarah Paulson and Justin Bieber, Welch also has used her platform to advocate for sustainability, social justice and inclusivity. In 2020, she cofounded The Period Co. with Sasha Markov to offer an accessible, sustainable menstruation product that addresses period poverty.



Pharrell Williams

CREATIVE

A multihyphenate with deep connections in the fashion industry, Williams was named creative director of menswear at Louis Vuitton in 2023, cementing its position as a "cultural" brand. Having collaborated with Chanel and Adidas, the founder of streetwear brands Billionaire Boys Club and Icecream has spearheaded spectacular runway shows and crossovers into sports and entertainment, with campaigns featuring LeBron James and Rihanna.



Anna Wintour

GLOBAL CHIEF CONTENT OFFICER, CONDÉ NAST

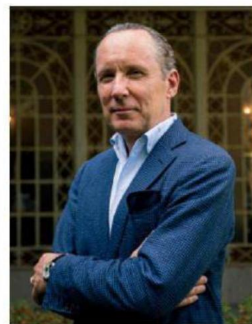
With her bob and sunglasses, Wintour long ago moved beyond media to become a widely known cultural figure, especially through "The Devil Wears Prada" and now its sequel. She recently said she was stepping down as editor in chief of Vogue, a post she has held since 1988, but is far from giving up the reins since she remains chief content officer for Condé Nast and global editorial director of Vogue. But as she approaches 40 years at the top, industry observers widely question how much longer she will stay amid a turbulent media landscape.



Kate Young

STYLIST

Over the last two decades, Young has crafted powerful looks for Hollywood clients including the likes of Dakota Johnson, Margot Robbie, Julianne Moore, Scarlett Johnson, Selena Gomez, Michelle Williams and more. The renowned celebrity stylist's influence on the fashion industry is marked by her ability to merge modern trends with timeless elegance on and off the red carpet.



Gildo Zegna

CHAIRMAN AND CEO, ZEGNA

The family's third-generation executive spearheaded Zegna's transformation from a privately owned, heritage textile mill and tailoring brand founded in 1910 into a publicly traded luxury powerhouse reporting 2024 sales of 1.94 billion euros. CEO since 1997, Zegna has overseen the \$500 million acquisition of Thom Browne in 2018 and of the Tom Ford Fashion license in 2022. Honoring his grandfather Ermenegildo's legacy, he also has strengthened the group's textile supply chain through targeted acquisitions.



Zendaya

ACTOR

Not only an award-winning actress for Hollywood blockbusters, she is also a major fashion influencer, known for her versatile style working with Law Roach to redefine red carpet fashion. She is a brand ambassador for Bulgari, Valentino and Louis Vuitton and previously worked on a collection with Tommy Hilfiger. Her influence stretches into activewear, too — she recently launched a shoe with On Holding and is about to add an apparel line, too.

115th Anniversary

BEING THERE

Moments in fashion are fleeting, but Women's Wear Daily (WWD) has been there since its June 1, 1910, debut—shaping the voice and tone of the industry, simply by being there. BY TONYA BLAZIO-LICORISH



June 6, 1910



April 16, 1912



Oct. 13, 1917



July 30, 1957



June 6, 1944



March 15, 1949



April 3, 1961



July 19, 1962



April 3, 1967



July 22, 1969



March 17, 1972



July 22, 1969



Dec. 23, 1970



Oct. 16, 1973



Dec. 5, 1975



April 7, 1976



Nov. 23, 1977



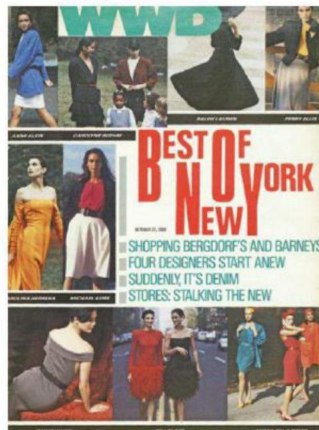
Dec. 5, 1977



March 14, 1980



Sept. 16, 1981



Oct. 27, 1986



Jan. 18, 1990



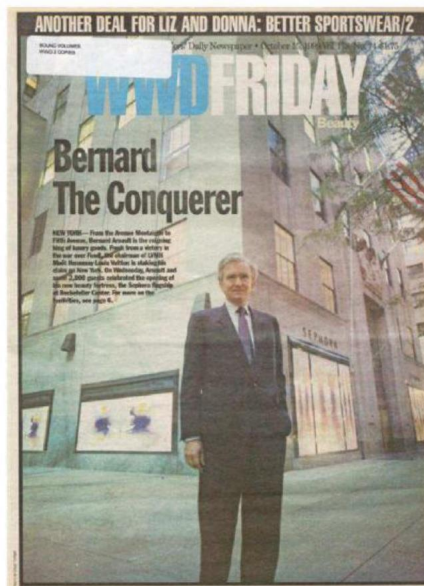
Nov. 11, 1992



March 7, 1995



July 16, 1997



Oct. 15, 1999



April 3, 2000



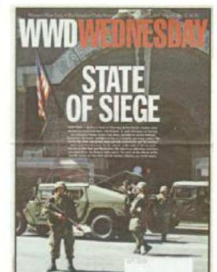
Sept. 2, 1997



March 22, 1999



July 19, 1999



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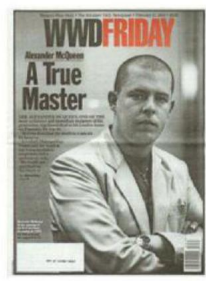
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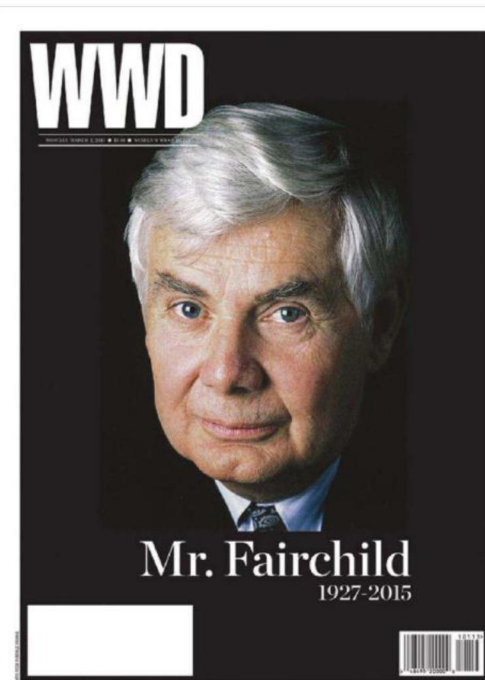
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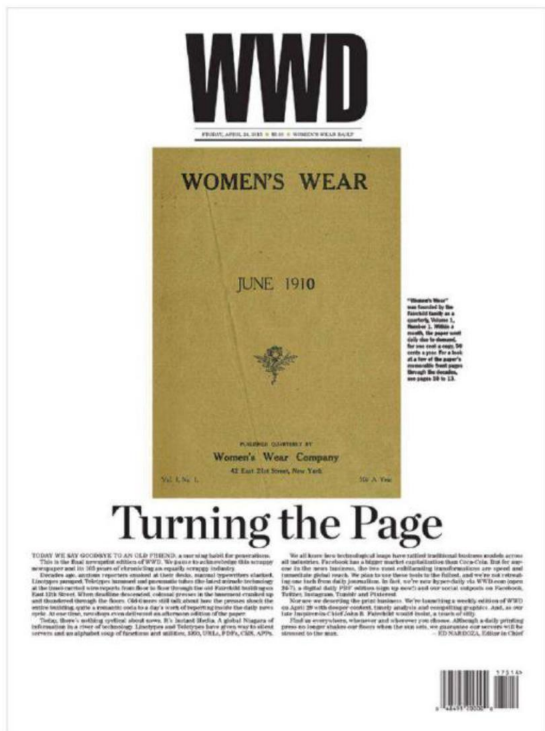
March 2, 2015

IN OUR OWN WORDS

OVER THE YEARS, WWD HAS INTRODUCED ANY NUMBER OF TERMS THAT HAVE FOUND A MORE OR LESS PERMANENT PLACE IN MAINSTREAM ENGLISH. HERE, SOME OF THE MORE MEMORABLE ONES.

- SA:** Seventh Avenue.
- They Are Wearing:** Copyrighted in 1924, still very much in use.
- Fashion Flash:** Copyrighted in the 1950s.
- The Locomotives:** The people who make things go.
- The BP:** The Beautiful People.
- The Sheer People:** Those you can see right through.
- The FVs:** Fashion Victims
- RBs:** Rich Bitches, coined in 1982.
- Social Cyclones:** 1980s term for the likes of Gayfryd Steinberg.
- Walker:** A man who escorts Social Cyclones to events.
- Nouvelle Society:** 1980s new rich climbing the social ladder.
- L'Institut de l'Ennui:** All those boring people.
- The Frog Pond:** La Grenouille, New York's elegant restaurant.
- HotPants:** Coined in 1970.
- Sportive:** A reference to casual looks coming out of Paris, 1960s.
- Fashion Nuns:** Favored a monastic look by Yohji Yamamoto.
- Geek Chic:** Inspired by cybernauts.
- Tough Chic:** Fashion so hard-edged you could strike a match on it.
- Le Smoking:** Smoking jackets, à la Yves Saint Laurent.
- Jackie O:** The one and only.
- Daddy O:** Her second husband.
- Her Ultimate Elegance:** Gloria Guinness
- The Tiny Terror:** Truman Capote, also known simply as T1.
- Mr. Fashion Right:** Bill Blass
- Mr. Clean:** Calvin Klein
- The Chic:** Valentino (the designer, not the silent movie star).
- Kaiser Karl:** Karl Lagerfeld
- Numero Uno:** Giorgio Armani

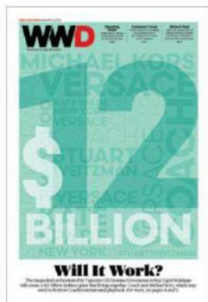
115th Anniversary



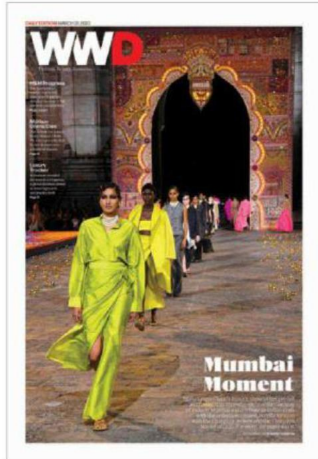
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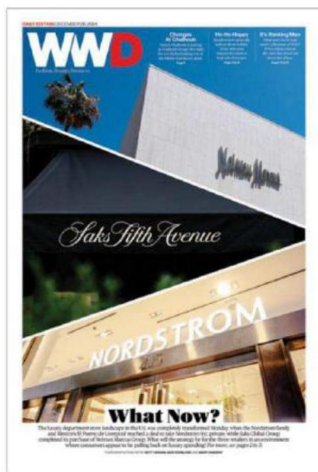
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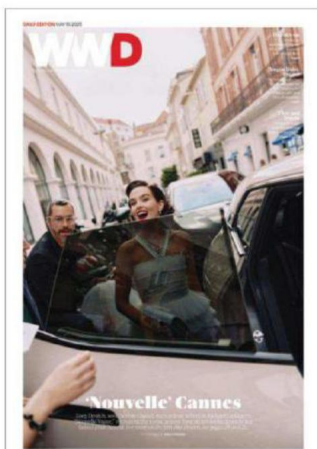
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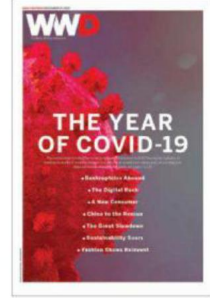
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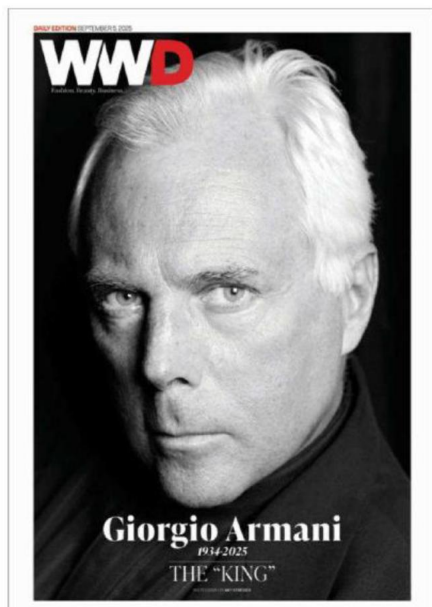
June 6, 2018



Dec. 21, 2020



Dec. 16, 2024



Sept. 5, 2025

From the Archive

CATCHING UP WITH JOHN B. FAIRCHILD

For its 90th anniversary issue, WWD sat down with its famed and feared former publisher to get his take on fashion.

BY JAMES FALLON

John B. Fairchild created and epitomized the modern Women's Wear Daily.

Fairchild started at his family's company at age 13 as an intern in the Washington bureau. After Princeton and military service, he was sent to the Paris bureau, where his scoops and reviews forced designers to alter their view of Women's Wear Daily as unimportant. He became the paper's publisher in 1960 upon his return from the Paris bureau and immediately set about recasting its image. It was Fairchild who abbreviated the title Women's Wear Daily to the more modern WWD.

In his view, fashion was being created everywhere, and WWD had to be there to report on it. So the paper introduced coverage of the women who wore the clothes and began reporting on designers as personalities rather than simply names on labels. In Fairchild's view, designers were as much celebrities as their customers.

WWD also broadened its reporting on the arts to include movies, books, television, museums and even opera.

Fairchild retired as chairman and editorial director of Fairchild Publications in March 1997 on his 70th birthday. For WWD's 90th anniversary issue, James Fallon, then the publication's London bureau chief and now chief content officer of WWD as well as all of Fairchild Media Group, interviewed Fairchild, who reflected on the WWD of the past and the state of fashion then – much of which hasn't changed.

WWD: Was Women's Wear Daily always the company's flagship?

John B. Fairchild: No! At first it was the Daily Trade Record, which became Daily News Record. That was the newspaper my grandfather Edmund bought in Chicago in 1890 to start the company. It was the most extraordinary thing in history: The company started with my grandfather selling gray goods from a horse and buggy in Chicago and it grew from there. At one time, Fairchild even had an aviation paper because they were making airplanes out of cloth.

So WWD really started out as a paper interested in fabrics and textiles and then became a fashion thing. My grandfather and my father, Louis, were always interested in fashion and even then traveled to Europe because they believed, correctly, that the most interesting fashion was in Paris. So they would go to Paris by ship every season to see the collections.

WWD: What impact did each of them have on the paper?

J.B.F.: Well, my grandfather was a creative genius. My uncle Edgar was interested in the mechanical aspects, i.e., printing presses, which he was strongly attached to. My father was the one who really believed that the key for WWD was to focus on fashion and business news. He had a true head for business news and was fascinated with personnel changes in the stores and the buying and selling of stores. He also believed strongly in fashion. In his view,



John B. Fairchild (center) attends the fall 1978 Polo Ralph Lauren menswear show.

the key to womenswear was what was going on in the stores.

WWD: When you first arrived in Paris, WWD was barely known there and was allocated a seat in the back rows of the shows. How did you make the leap to the front row?

J.B.F.: By persistence and nastiness.

WWD: What convinced the designers to move you?

J.B.F.: We started writing reviews of the collections and about the designers as personalities. At the same time, we became fascinated with the personalities of the business executives and the social world. We were looking for people who made the world tick. That's what it has to be about. All the other coverage then was just endless descriptions of clothes. Nothing to me is more boring than that. After all, they're just body coverings.

WWD: During your time in Paris, you met all the leading designers of the

day. Were they part of the social world then as well?

J.B.F.: Not in the case of Balenciaga or Dior. Balenciaga was like a monk and never left his monastery. Dior was shy and led a quiet life and enjoyed food. Then there was Madame Grès, who was like Balenciaga. She was a nun in her nunnery. The leader of the pack in that regard was Coco Chanel. She not only was a great, great designer and dressmaker, but led the way out of that dressmaking world into the artistic and social scene of Paris. As a woman, she understood what a woman wanted to wear and a woman's body.

WWD: Any anecdotes?

J.B.F.: I remember Chanel standing before me in Paris while I sat staring up at her. When she got furious she removed her hand from her hip and beat her skirt between her legs. She came over and yanked my jacket. "Bad tailoring! Look at those armholes," she yelled. She had an obsession about armholes; she thought they should be nailed tight in the pit of the

arm. I'd sit there for two hours watching her do a fitting. Sometimes, she'd cut so close she'd draw the blood of the model. She was a perfectionist.

She'd walk over to a table, reach into a drawer and pull out a small silver box, out of which she'd take a tiny blue pill. She'd tell me to swallow it as she handed me a glass of whiskey. We'd then spend the night drinking more whiskey, Champagne, Chateau Lafite. I always thought I'd wake up with a major hangover, but never did because of that magic blue pill. I never did find out what was in it. We'd fall asleep together on her suede couch or I'd walk her back to her room at the Ritz across the street. In later years, she had a nurse there who had to strap her into her bed because of bad dreams or something.

WWD: What about Christian Dior?

J.B.F.: I finally met Dior through Suzanne Lulling, the directrice of his couture salon. We were invited to lunch at Dior's residence in the 16th arrondissement with Dior, my wife, Jill; Madame Lulling; the Dior director Jacques Rouet, and me. Dior was an unassuming, kind man who seemed weighed down by his position as a celebrity and probably would have preferred to be back in Normandy alone or at the spa in Montecatini, where he'd go to lose weight. Anyway, he hardly spoke, and all I remember from the lunch was the dessert – a Dior bombe glacé. I was impressed with how he managed to get the hot chocolate sauce inside the vanilla ice cream.

But that bombe glacé was important – word spread fast that I'd had lunch with Dior and from then on, my relations with the other designers in Paris improved.

WWD: Except for Balenciaga. You never did manage to see one of his shows.

J.B.F.: No, no one did, except for the buyers and Carmel Snow, the editor of Harper's Bazaar. I'd have to stand outside and ask the buyers to describe the clothes. It was maddening. So I decided to ask one of them to draw me pictures of all the clothes he could remember, which helped, but not much. So one time, we positioned a photographer with a long telephoto lens on the roof across the street from the Balenciaga salon. We practiced by getting some photos of a fitting, which were blurry, but were at least something. On the day of the show, we did it again and watched as all the buyers filed in to take their gilt seats. The photographer was all ready not to miss anything – and just then the directrice of the salon walked over, stared right into the lens of the camera and drew the curtains.

We finally got our photo of Balenciaga himself, though. We shot him when he was walking out of his favorite restaurant in Paris. We only got about three frames, but were so excited that I had them cut all the photos up. It ended up looking like a Picasso portrait. We ran a photo of his eyes, his arm, his feet-even his ears. It made it look like we'd taken tons of photos rather than only three.

WWD: Were there American designers then on a par with the French ones?

J.B.F.: Certainly. The whole power of American sportswear influenced the world. People like Norman Norell, Bonnie Cashin, Clare McCardell. They were interesting designers, but they weren't really part of social life, except for Mainbocher and perhaps Charles James. James Galanos came a bit later, but he wasn't that good, really. The other designers didn't mix in society. It took Bill Blass and Oscar de la Renta to become social fashion butterflies and to be adored by the socialites.

WWD: Were the designers as catty and ruthless toward each other as they are now?

J.B.F.: Designers never like each other. It hasn't changed. They are always quick to criticize each other's clothes. Chanel loved to criticize Balenciaga's and Givenchy's clothes. She used to say Balenciaga didn't know how to cut a blouse. It's the same now – except today they criticize each other's ads and say their clothes don't sell.

WWD: Were the designers the icons then that they are today?

J.B.F.: Yes, a few. Balenciaga, Dior, Chanel and Yves Saint Laurent were respected and worshipped. Women were clamoring to wear their clothes because they made them look beautiful and they felt good when they wore them.

Chanel was the greatest icon of them all because she was in society and in the artistic world. She lived with rich people like the Duke of Westminster and understood their lives. She was an icon in the fashion sense because you could travel anywhere in the world and most people who knew fashion would recognize a Chanel suit. It's like Ralph Lauren's man on a pony: It's instantly recognizable.

WWD: How did you first meet Yves Saint Laurent?

J.B.F.: We met at a Dior lunch at a restaurant in Paris called Berkeleys. He reminded me of a fawn in the fashion forest with those penetrating eyes that still never missed a trick. He was the first modern couturier. He had grown out of the traditions of the past, with its pure perfection of technique, but he was moving it into the future. He knew how to make clothes for today's living – pants, the peajackets and the alligator motorcycle jacket.

WWD: How did your friendship with him develop?

J.B.F.: Because from an intellectual point of view he is civilized, educated and a gentleman. He is like Chanel because he's highly educated and likes paintings, music, art....As a matter of fact, he rarely talks about fashion, except he groans and moans about the hedonistic fashions of others.

WWD: What makes a great designer?

J.B.F.: Clothes that are perfectly made, and clothes that are worn by normal women, not just models. In short, the great designers make clothes that sell.

Clothes can't be isolated in a vacuum; that's not what great design is about.

WWD: Does longevity matter?

J.B.F.: Dior used to say that the life of a designer is only 10 years, but I don't think that is the case. Good designers go on and on. Chanel was timeless and continued forever. What is most important is the craft and technique. Let's be realistic: Fashion is definitely not an art, it's a craft. I feel very strongly about that. The idea to me is that fashion is just like a good, juicy steak: It needs to be devoured, but it shouldn't be too rare.

WWD: In your 1989 book, "Chic Savages," you listed the world's six

“Clothes that are perfectly made [make a great designer], and clothes that are worn by normal women, not just models. In short, the great designers make clothes that sell. Clothes can't be isolated in a vacuum; that's not what great design is about.”

— JOHN B. FAIRCHILD

greatest designers as Yves Saint Laurent, Giorgio Armani, Karl Lagerfeld, Emanuel Ungaro, Christian Lacroix and Vivienne Westwood. Who do you think would be the greatest designers today, and who among the younger designers have the potential for greatness?

J.B.F.: Well, Saint Laurent today is still enormously influential, as are Armani and Lagerfeld at Chanel. And you'd have to say Ralph Lauren. As for others, I'd say Miuccia Prada, Jean Paul Gaultier, Helmut Lang, Dolce & Gabbana and Martin Margiela are certainly designers others look to. [Editor's note: Mr. Fairchild subsequently added to that list John Galiano, who at the time of the interview was at the height of his fame at Dior.]

And Tom Ford is definitely influential. Among the younger ones, you'd have Alexander McQueen and Hussein Chalayan are the ones who seem to be leading the pack.

WWD: You introduced the witty catch phrases that would become a WWD hallmark, such as Ladies Who Lunch, Jackie O, Walkers, the Midi and so forth. How did these develop?

J.B.F.: It was easy – we had to make the paper more amusing. Writing about people has to be amusing; it needs a little zip and zap.

WWD: But it can also get you in trouble. You are renowned for the feuds you had with such designers as Geoffrey Beene, Giorgio Armani, Pauline Trigère and even Saint Laurent. What was the background to these disagreements?

J.B.F.: There is no background. I never had a feud with Geoffrey Beene because I was never invited to his collection and I've never seen one, except in magazines. But I have to believe it when a publication like the New York Times says Geoffrey Beene is above fashion. I have to think that one out because, in my opinion, everything is above fashion.

It's the same with Pauline Trigère – I never saw one of her collections. But I think she's a grand old lady.

With Giorgio Armani it was simple: One season he closed his show to all the press except for Time magazine, which offered him the cover if he would do it. I told him, “Look, Giorgio, I've been on the cover of Time, too.” It was a matter of survival. After that one season, things went back to normal.

The argument with Saint Laurent was because one season, he didn't get a good review and he didn't like it. Pierre Bergé called me a megalomaniac and threw me

out the next season. So we sent him a book with all the coverage WWD had given Saint Laurent since the beginning. I don't know whether they even looked at it, but we were allowed back in the next season.

WWD: In the '70s and '80s, you were one of the champions of American design. How did you choose which ones to feature?

J.B.F.: American designers know how to dress the world and how to dress people with little money, not only lots of it. Their fashion contribution has been that fashion should be for everyone. We highlighted the ones that we thought were creative and did the most impressive collections.

But that applies to any designer. Look at Giorgio Armani, who revolutionized fashion for the modern woman, especially the woman who worked. He still designs clothes that a woman can wear to work in the morning and still go out in the evening. He is all about relaxed fashion so that a woman can look super-smart and chic all day long. He Armani-ized the world by designing simple fashion in beautiful fabrics. He certainly is one of the century's most important designers.

Ralph Lauren is another example. If you say who is the designer most recognized in the entire world, it would be Ralph Lauren and his man on the polo pony. He merchandised fashion to the nth degree and made a name. His store on Madison Avenue is one of perfection, and he has always stuck to that quality and image. He isn't all over the place like a lot of other designers. He is focused, like Halston was focused. Halston did more to make American sportswear chic than anyone. He and Bill Blass.

WWD: How has fashion changed since the '60s and '70s?

J.B.F.: The sad thing for fashion is that unless you have the backing of a big business machine, it is very, very difficult for a talented young designer to get started. And after they get started, they are never given enough time to prove themselves. With what it costs in merchandising and hype, it's extremely difficult for a designer to make a name for himself. Saint Laurent started with practically nothing and had to borrow money from an American used-car dealer to set up his house. That would be impossible today.

The other thing is that these huge business machines don't get the message of fashion. The most outstanding concepts are Prada and Gucci, because when you walk into one of their stores, they are of the same standard everywhere. They have Prada-ized and Guccified the world.

WWD: What about the growth of the huge fashion conglomerates?

J.B.F.: They are both good and bad. They limit the game to only a few big names, and the danger is the public will get bored. Fashion needs new names and excitement. It needs for the underdogs to bark.

WWD: Could you do today what you did at WWD in the '60s?

J.B.F.: No, times have changed. The sad thing is that the openness and fair play in writing about fashion have changed enormously. The fair play is gone. It's all advertising-driven now or about these crazily forced fashion pictures in magazines that don't mean anything to the general public. What I'm fearful of is that the general public has lost interest in fashion. It's become so extreme and the fashion world is more interested in itself than what the consumer wants.

The fashion world has forgotten that the ultimate thing is the consumer. Designers are more concerned with what other designers think about their advertising than what the consumer thinks. That's a sad thing for fashion, because fashion is about titillation and should be fun. It shouldn't be played like some deadly serious game.

Now, fashion is very parochial and very predictable. It's sort of boring. It's all gone promo-Hollywood and MTV. The rule in publishing is that the big problem is to get people to read. In fashion, the big problem is to get them to wear clothes. Women need to be tempted into the beauty of fashion, not its ugly side.

When I was in Paris, Mr. Dior invited me to go to Russia for a fashion show he was giving there. It was at the height of the Cold War, and Americans were rarely allowed to go. I went to write a story. We had a rather attractive young lady as our interpreter and guide, and she asked me what I liked about Russia. I told her the books and Shostokovich. So a few days later, she got me some Russian books in English translation and some 78-records of Shostokovich. But the whole time, she kept pooh-poohing fashion and saying how could it be interesting because it was decadent and a waste of money.

Well, Dior showed his collection at the arena where the Moscow Circus performed, and she sat next to me. I looked over at one point and there were streaming down her face. I asked her if she was OK, and she said, “It looks just like it must have in the time of the Tsar!”

That's the magic of fashion.

WWD: What makes a good journalist?

J.B.F.: A good journalist or editor has to always have something no one else has. That's what I always tried to do. It's unlike today, when you can pick up the New York Times and the Wall Street Journal and they have exactly the same story. My rule was to never have anything on the front page anyone else had.

To survive, you have to be unique. It's a matter of survival.

WWD: Do you need controversy?

J.B.F.: You've got to be controversial in fashion because, basically, it's a bunch of blah blah. Controversy makes it lively. Luckily, the egocentricity of the business makes for very interesting pickings.

WWD: What are you proudest of?

J.B.F.: The alumni of WWD are everywhere, and it's nice to think we started them off. Some of them are extraordinarily successful, and they deserve it. WWD was their training ground. After all, it was for me, too. The great Eugenia Sheppard worked at WWD and she started me off. I copied every great idea she produced.

So it would be the people I worked with-and the fun. We always had fun. ■

TOMMY  HILFIGER



tommy.com

THE ORIGINALS

Throughout its history, WWD has covered designers and executives almost from the beginning of their careers – and then watched as many of them in subsequent years have become pillars of the industry and of the broader culture in general. And they have done it their way. Here are The Originals, 50 icons of today.

BY WWD STAFF



Jean-Paul Agon



Bernard Arnault

Bobbi Brown

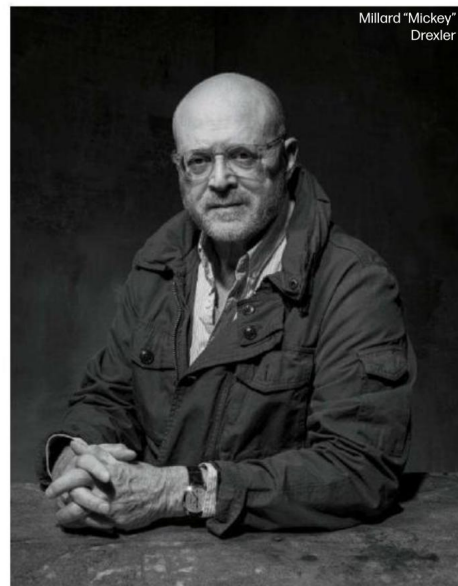


“My favorite WWD memory goes back about 40 years, when I first developed **my close relationship with John Fairchild**, one of the great visionaries of the fashion world. John would come over to see me in Paris, always with some valuable advice to offer. Driven by hard work and passion, John transformed Women's Wear Daily over the years into a true bible of the fashion industry.”

— BERNARD ARNAULT



Cher



Millard "Mickey" Drexler



DONNA KARAN

NEW YORK

CONGRATULATIONS ON 115 YEARS, WWD!



115th Anniversary

Tom Ford and Domenico De Sole



Stefano Gabbana and Domenico Dolce



John Galliano

Valentino Garavani and Giancarlo Giammetti



Jean Paul Gaultier

MICHAEL KORS

CONGRATULATIONS
TO OUR FOUNDER
MICHAEL KORS
ON BEING NAMED
ONE OF WWD'S 115
MOST INFLUENTIAL
PEOPLE IN FASHION.
YOU INSPIRE US
EVERY DAY!



Romeo Gigli

“In an issue of WWD in 1986 or 1987 – I don’t remember perfectly – in a double page in addition to the photos this was wording in big letters: **‘Hot Hot Hot Romeo in Milan (Milan’s Hot Romeo)’** March 19, 1986.”

– ROMEO GIGLI



Katharine Hamnett



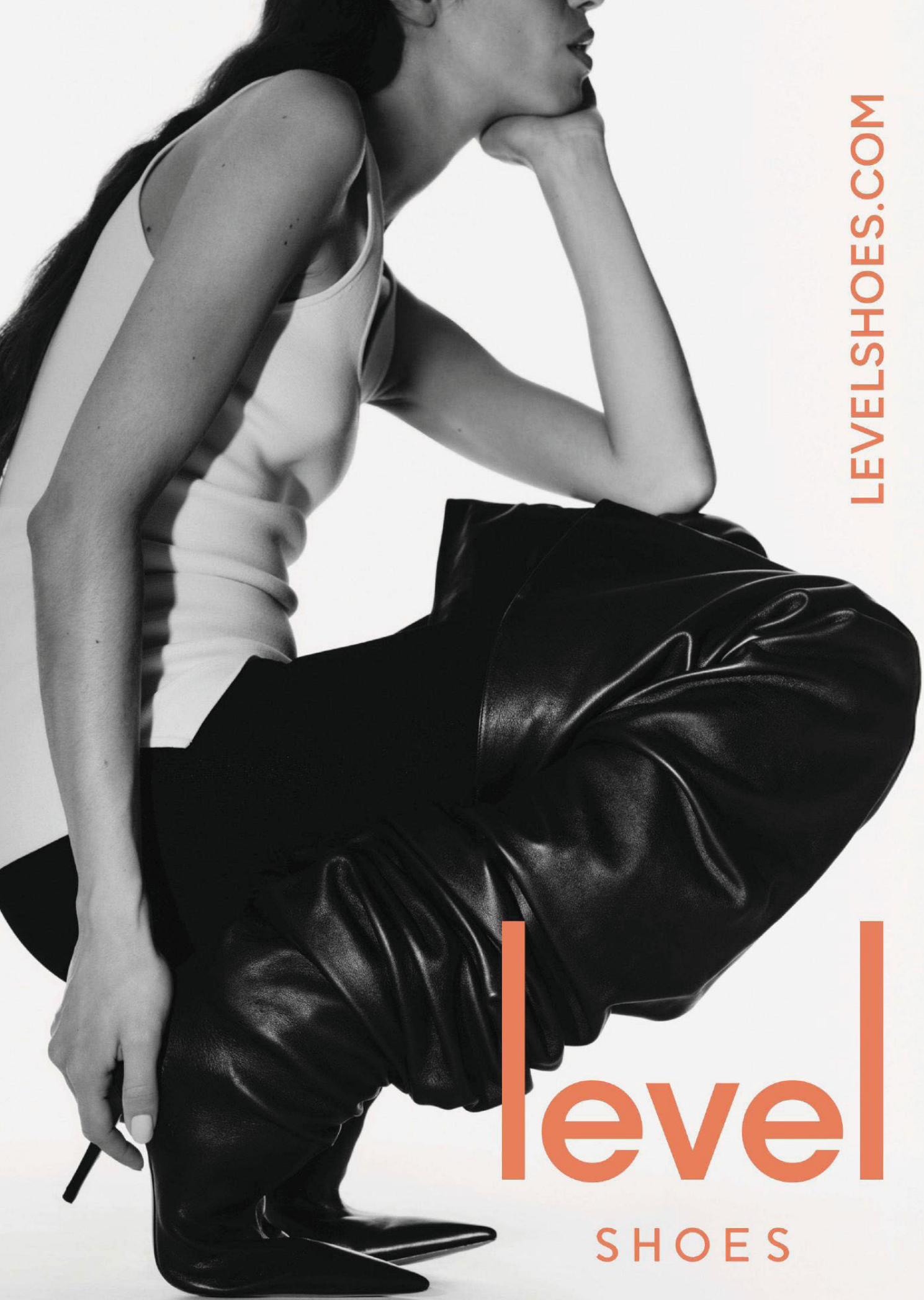
Carolina Herrera



Tommy Hilfiger



Barbara Hulanicki



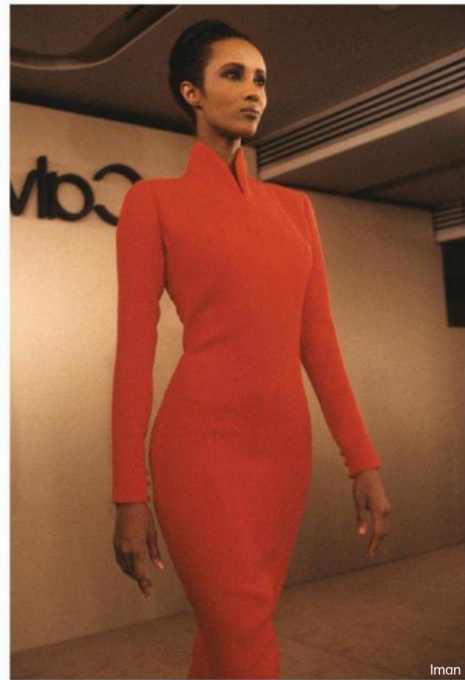
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SHOES

“Among my many wonderful WWD memories, the crowning one is owed to the beauty industry’s premier oracle, the great Pete Born. Way back in 1994 when I began Iman Cosmetics – talk about your naive newcomer – I had strong instincts and convictions but zero practiced experience in the business of beauty. But from the brand’s evolution from wobbly rookie to making and taking its place in the field, Pete always covered Iman with serious interest, insight and importance. As fashion and beauty’s trade bible, WWD’s coverage was vital for the Iman brand’s success. For me, **Pete’s coverage was vital encouragement and inspiration.** Congratulations WWD on turning 115 years young.”

– IMAN, founder Iman Cosmetics,
Iman Global Chic, supermodel



Iman



Marc Jacobs



Norma Kamali

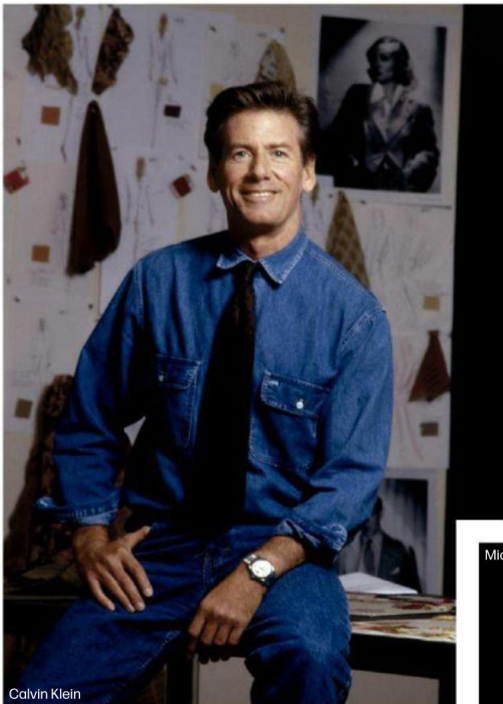


Rei Kawakubo



Donna Karan

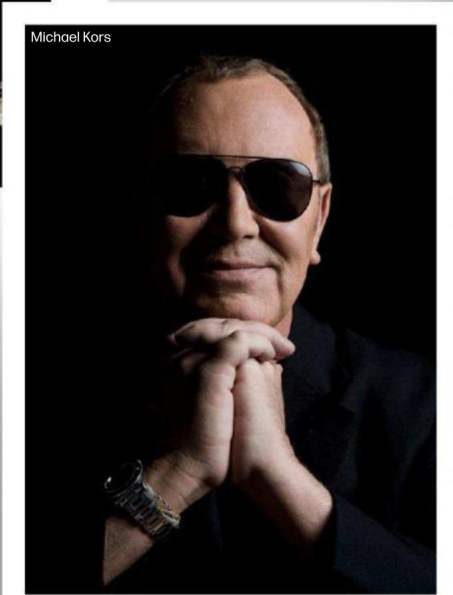
115th Anniversary



Calvin Klein



Phil Knight



Michael Kors

“My favorite WWD memory has to be **my first cover, in 1983, which was shot by George Chinsee**, just after he became a staff photographer at the paper. We shot it on the original supermodel, Janice Dickinson, who ran through traffic on Seventh Avenue twirling a giant taffeta skirt without an ounce of fear. That cover let me know I was truly on my way.”

– MICHAEL KORS



Reed Krakoff



Lady Gaga

“Fame is an illusion – if you really want it, anyone can have it.”

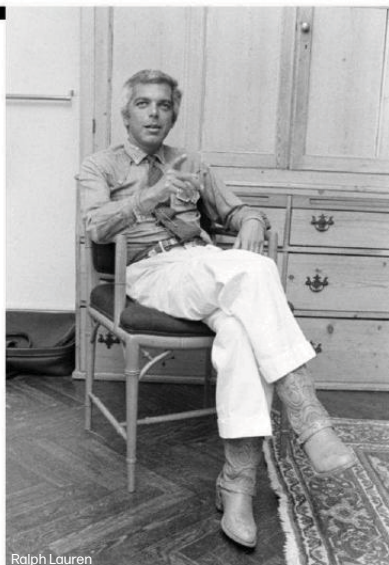
– LADY GAGA, JULY 2012

“When I was named CEO of the Estée Lauder Companies in 2004, WWD was one of the first publications to announce this very personal and profoundly meaningful news. **WWD has long been a trusted voice in our industry**, and to see our company’s story – and my family’s legacy – reflected on those pages at a pivotal moment in my career was both humbling and motivating. It felt like a moment of recognition, but also a reminder of the responsibility I had to carry our values forward while continuing to evolve and grow.”

– WILLIAM P. LAUDER,
chairman, the Estée Lauder Cos.



William P. Lauder



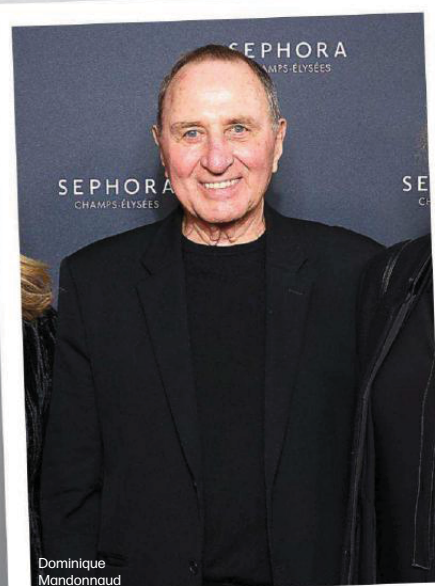
Ralph Lauren



Madonna

“From the very beginning, even when Sephora was only in France with very few boutiques, I had what I call a **‘planetary vision’ for Sephora, and WWD contributed to it by sharing the voice of international and American figures of the beauty industry**, showing me how close we were in our thinking about beauty. In 1996, I invited Annette Green, who was the president of the Fragrance Foundation and a worldwide icon of fragrance, to ‘La Nuit du Parfum,’ the opening party of our Sephora Champs-Élysées flagship. We talked about our vision of beauty, which brings people together while celebrating individualities. We were very connected. It was very inspiring.”

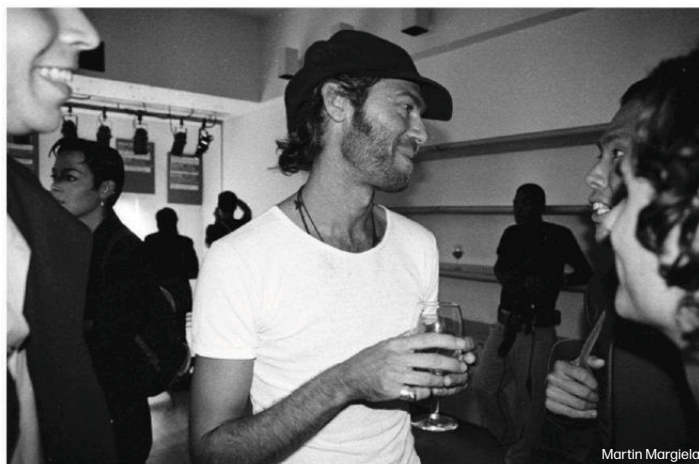
– DOMINIQUE MANDONNAUD,
founder, Sephora



Dominique Mandonnaud

“My dearest memory goes back when **WWD offered me an article at my very first beginning**, which in a certain way introduced me as a newcomer in fashion. And my fashion then was very unconventional for its period.”

– MARTIN MARGIELA



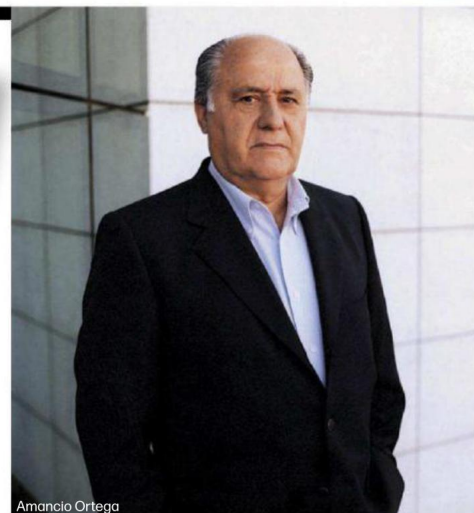
Martin Margiela

115th Anniversary



“My favorite WWD memory has to be winning the Beauty Inc Award for Skin Fetish: Sublime Perfection Foundation in 2019. It was more than a product win. It was recognition that artistry, innovation and inclusivity could transform luxury beauty. **It’s been an honor to be part of WWD storytelling, where you see artistry, diversity and boldness celebrated in every issue.**”

– DAME PAT MCGRATH, founder, chief creative officer and CEO, Pat McGrath Labs



“My favorite WWD memory is getting up in the morning, going to get a coffee and **picking up a copy of the WWD daily from a newspaper kiosk to read the reviews for the shows that had just happened.** They were the go-to for fashion reviews, especially before the internet. That routine was such a fun part of my NYFW experience.”

– GUIDO PALAU



“It was fun, exciting and beautiful in every way. Sure, there were times when the coverage didn’t thrill you, but **it was essential reading – both inside the industry and out.**”

– RONALD O. PERELMAN, chairman, MacAndrews & Forbes





Miuuccia Prada



Zandra Rhodes

Narciso Rodriguez



Rihanna



Johann Rupert

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Jil Sander

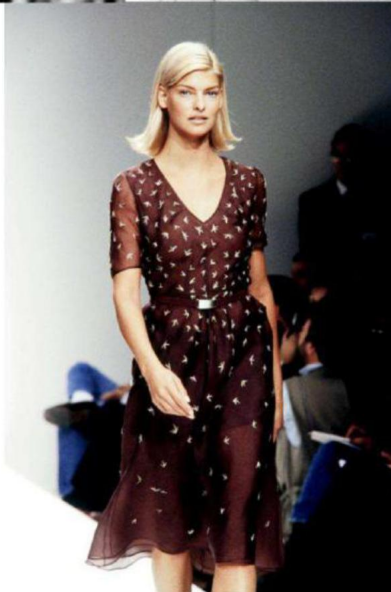


Brooke Shields



Hedi Slimane

The supermodels:
Naomi Campbell,
Christy
Turlington, Kate
Moss, Linda
Evangelista and
Cindy Crawford.



THEY TOLD WWD

For 115 years, WWD has not just reported on the fashion industry and observed the zeitgeist revolving around it, but has captured some of the most quotable moments from the voices who kept fashion and culture interesting. Here's what some of them had to say through the decades. BY TONYA BLAZIO-LICORISH

1910-1950s

"Answering your questions inquiring as to the trade, I would say the atmosphere is rather smoky, but New York always has plenty of business if the people lay themselves out to get it."
 - JOHN WANAMAKER, JUNE 1910

"Style is style. Woman is woman. And yet woman is style. How can we forecast what woman is going to do? As for me, I am a designer!"
 - PAUL POIRET, SEPTEMBER 1913

"Certain dressmakers desire to pass for an artist. I have one ambition: that is to have good taste."
 - JEAN PATOU, APRIL 1920

"Just as I am against the usual and the banal, so am I also opposed to uncontrolled flights of fancy and extravagances of any sort committed in the name of originality."
 - LUCIEN LELONG, AUGUST 1927

"When one says 'feminine,' it brings up a vision of ruffles and fussy ornamentation. Interesting is a better word, for that is what clothes are becoming."
 - EDWARD H. HOLLYNEUX, DECEMBER 1927

"Now the screen is finding that clothes must be sensible and wearable if they are to influence the fashion of the world at large."
 - ADRIAN, HOLLYWOOD COSTUME DESIGNER, JANUARY 1930



"Takes too much time, money and trouble to be a well-dressed woman. I also find men's suits much more comfortable and I think I look better in them than I do in dresses."
 - MARLENE DIETRICH, JANUARY 1933

"America makes clothes for American women, Paris makes clothes for Parisiennes. Both have to go their own way. American designers are fine for the job they have to do. But replacing French designers? There is no need for it, for over there they will keep on designing and selling fashions. No, mon ami, nothing replaces nothing."
 - ELSA SCHIAPARELLI, OCTOBER 1940

"I am tired of supple things, let's try something tighter!"
 - HUBERT DE GIVENCHY, JANUARY 1950

"If one admits fashion is an art, it must be regarded as a sincere and spontaneous creation. Dressmaking is a construction resembling architectural sculpture."
 - CHRISTIAN DIOR, JULY 1956

"Only in Paris do couture workers, from seamstress to mannequin, worship and treat a dress like a baby."
 - PIERRE BALMAIN, JULY 1956

"I do not design for photographers and reporters."
 - COCO CHANEL, SEPTEMBER 1957

"When a woman walks the dress must walk, when she dances the dress must dance, when she raises her arm, the jacket should move discreetly."
 - CRISTOBAL BALENCIAGA, JULY 1958

1960s-1970s

"I believe in American fashion, whether it's from New York or California or anywhere else. I don't think fashion is geographical."
 - ELEANOR LAMBERT, JANUARY 1964

"I've found out it's the little things that are important...I pick up papers... Kleenex...make sure there's sand in the ashtrays...and generally look out for all those details that keep up a store's image. I agree with that old Spanish proverb: 'The eye of the owner makes the cow grow fat.'"
 - ANDREW GOODMAN, BERGDORF GOODMAN, MAY 1964

"Honesty in everything is the first quality."
 - SOPHIA LOREN, JANUARY 1965

"Camp is an outrageous thing, usually a person who is outrageous in either clothes or personality."
 - NORMAN NORELL, AUGUST 1965

"I'm afraid people are going to have to take me just as I am...I'm not planning to change."
 - NANCY REAGAN, JULY 1966

"The absolute and frank truth is I'm lost when it comes to fashion today. Ten years ago, women dressed well and looked dignified. Today, if you dress like a decent person, you are made to feel you're a million years old. If you dress young, you look like an idiot. What choice is there?"
 - GLORIA GUINNESS, JANUARY 1968

"Right now we're not concerned with sex at The Factory."
 - ANDY WARHOL, SEPTEMBER 1969

"There are three fashion periods - the past, the present and Mae West."
 - EDITH HEAD, OCTOBER 1969

"I hate status."
 - KENNETH JAY LANE, OCTOBER 1969



"I want everything to remain open... everything to be possible. You can't put women in a mold anymore. Now, they decide. Couturiers can only propose."
 - EMANUEL UNGARO, JANUARY 1970

Marlene Dietrich photograph by Getty Images; Emanuel Ungaro by Sui Traina



“We must make women more and more feminine.”

— KATHARINE HEPBURN, JANUARY 1970

“I’m very lazy. The only exercise I get is moving the ashtray an inch.”

— DUCHESS OF WINDSOR, MAY 1970

“What’s wrong with the way women dress is that they don’t know anything about their bodies...Whores know everything about their bodies and that’s why they look so good.”

— OSSIE CLARK, APRIL 1971

“Who is charming all the time?”

— ALI MACGRAW, AUGUST 1972

“But there are really no fashion leaders in fashion today. No one can really dictate what fashion will be from season to season. It’s not good or bad – it’s just what’s happening.”

— CALVIN KLEIN, JANUARY 1973

“I had a mirror in front of me for the last year. It has nothing to do with narcissism. It’s just to observe myself, mostly when I’m alone, to explore what I look like. Camus said one is responsible for one’s face.”

— FAYE DUNAWAY, JUNE 1973

“My one real weakness is clothes.”

— TWIGGY, JUNE 1973

“I’ve never done what’s in fashion and never been inspired by anything outside my own head. Actually, I’ve never done fashions. I did harmonies, things that were pretty together. They resembled nothing I’d seen.”

— MADELEINE VIONNET, JANUARY 1974

“To us, leather is like flour is to a baker.”

— ALDO GUCCI, MARCH 1974

“I never think I look strange. I always look exactly like I wanted to.”

— ZANDRA RHODES, APRIL 1974

“The pieces of sculpture that I create for myself in fabric attempt to find a certain resemblance to a rock in their purity, in order to attain a kind of perfection.”

— MADAME GRÈS, 1975

“I’m a professional model, not a Black model. If you have to, label me Beverly Johnson; that’s the name my mother gave me.”

— BEVERLY JOHNSON, SEPTEMBER 1975

“I certainly hope I fit in somewhere. Why should everybody else go down in history in it and not me?”

— C.Z. GUEST, JUNE 1976

“I needed a violent explosion of fantasy. This collection was a dream that I have had for a long time. I have always wanted to do a collection that included everything that I love in my life.”

— YVES SAINT LAURENT, AUGUST 1976

“I absolutely adore clothes; they add whimsy to life. One bores oneself enough, why do it with what one wears....I’d get upset in the cradle if I didn’t like the color of my diapers. Style is, after all, something you’re born with; it’s not about money.”

— NAN KEMPNER, APRIL 1977

“Fashion is my least favorite subject. It’s my style to dress strictly American. Never do I run off to Paris and I have never owned any Saint Laurent couture....”

The very thought of spending \$1,500 to \$2,000 on a dress and then paying duty, well...I pause.”

— PAT BUCKLEY, OCTOBER 1977

“I hope only one thing, that is that when I’m 80, I’ll be lucid enough always to know what not to wear to look ridiculous.”

— ANNA PIAGGI, JULY 1978

“Twenty years ago, I dreamed of life and industry on the moon. Today, I expect nothing of the future. Things come in life one after the other.”

— PIERRE CARDIN, FEBRUARY 1979

1980s-1990s

“I’m not a great talker. I’m an observer.”

— EUGENIA SHEPPARD, JUNE 1980

“I take an elitist view of television. I think you shouldn’t be allowed to watch it until you’ve read a certain amount, until your tastes are formed – until you’re about 9...I would rather give 6-year-old a vodka and tonic than two hours of television.”

— FRAN LEBOWITZ, AUGUST 1981

“My mother has always been unhappy with what I do. She would much rather I do something nicer, like be a bricklayer.”

— MICK JAGGER, JANUARY 1983

“I’d rather work with a box Brownie and a good model than the best camera in the world and a crummy girl.”

— HELMUT NEWTON, JANUARY 1984

“It upsets me that women are more attracted by the practical side of dressing than by the idea of looking divine.”

— CLAUDE MONTANA, MAY 1984

“It’s a timeless classic. [The wrap dress] taught me my three essential Fs in designing for women. It’s flattering, feminine and, above all, functional.”

— DIANE VON FURSTENBERG, JANUARY 1985



“Images speak, and you have to listen. The language of form comes before the language of ideas and taste. You’ve got to listen to it; you can’t ignore it.”

— FRANCESCO CLEMENTE, JANUARY 1987

“Very frankly, I think I’m designing clothes for women who don’t exist.”

— YOHJI YAMAMOTO, APRIL 1988

“I react against everything that’s chic and traditional. If you don’t revolt, then you don’t go anywhere.”

— MARTIN MARGIELA, MARCH 1989

“I guess we are all narcissists. It may not be conscious, but I think we often put a sense of ourselves into things.”

— ANNA WINTOUR, NOVEMBER 1989

“If we are in a need business, we are in a lousy business.”

— LESLIE H. WEXNER, JANUARY 1990

115th Anniversary



"Most buyers in most stores are not really buyers."

— GENE PRESSMAN, BARNEYS NEW YORK, JANUARY 1990

"A luxury product is something that makes people dream whenever they buy it, be it a bottle of Dom Perignon or a Dior dress."

— BERNARD ARNAULT, LVMH, APRIL 1990

"It's a long way from South Central to the south of France."

— JOHN SINGLETON, MAY 1991

"I like suits, jackets, sophisticated touches of color. I want my wedding looks to be different from what's expected."

— VERA WANG, SEPTEMBER 1992

"I have never felt French. Do I feel European? No. Do I feel American? No. I'm more artistic than many of the designers here. But Americans have a strong sense of image, of getting an image across quick and clean."

— THIERRY MUGLER, SEPTEMBER 1993



"Women don't want clothes.... Clothes are not things that they need, they have to be something they want."

— MARIA CORNEJO, FEBRUARY 1994

"I do have the discipline. Maybe it's that my appearance is a bit wild."

— JOHN GALLIANO, MAY 1995



"My fashion comes from inside me; it's an intuitive thing. I have to wait to see what I get tired of and what I want to put on next."

— MIUCCIA PRADA, 1996

"Rock and rap stars started wearing my clothes. We dress a lot of athletes and actors...These people send a message of what is hip and what is allowed."

— TOMMY HILFIGER, MARCH 1996

"I called this summit because I wanted a platform to refute the idea that I am something of a spendthrift. Yes, flying you all here was a bit expensive. But at least I flew you commercial as opposed to chartering private jets."

— DONNA KARAN, JUNE 1997

"I don't revisit anything that was ugly the first time. The '80s, for example, I hate the '80s. I made a pact with all my girlfriends: 'Girls, we're not getting involved in this '80s thing.'"

— GWYNETH PALTROW, DECEMBER 1998

"I remember the '60s youthquake and I had difficulty adjusting to that. Fashion for the first time was coming from the streets, and I could not visualize my customer wearing this youth fashion, but by God they did."

— BILL BLASS, FEBRUARY 1999

"I feel like I am having a fashion orgasm. I just put this [John Galliano gown] on, and it fit like a glove. This is all a bit surreal. I feel like I'm acting and playing me."

— CATE BLANCHETT, MARCH 1999

"I'm not like a lot of people in the fashion sector whose mentality is 'mors tua, vita mea' — if you lose, I win. I believe in a less cutthroat, less hysterical way of doing business. If the sector as a whole is successful, then everyone is successful."

— PATRIZIO BERTELLI, PRADA, SEPTEMBER 1999

2000-2010

"Most clothes have nothing going on from the backside, so you're wasting half your time at runway shows."

— GEOFFREY BEENE, FEBRUARY 2000

"I just wanted to find lipstick and foundation colors that worked. I wasn't exactly planning on revamping the cosmetics category."

— BOBBI BROWN, NOVEMBER 2001

"I usually only see my own movies once, twice at the most."

— JULIANNE MOORE, JANUARY 2002

"I don't care how much your newspaper says the power suit is out — it is not out."

— JOAN COLLINS, SEPTEMBER 2002

"I made fun of fashion, Vogue and Diana Vreeland. She's somebody nobody can touch, like the Virgin Mary. She got on my nerves. Of course she was the model for Anna Wintour and all these editors today, except that she was original. I satirized all that."

— WILLIAM KLEIN, MARCH 2003

"People, I think, are more into things that I'm into: fabric, more personality in fashion. Now fashion can be so many things and still be right. I quite like that feeling about it."

— DRIES VAN NOTEN, 2004

"I'm a commercial designer. I never pretended to be anything other than that."

— TOM FORD, MARCH 2004

"Let's be real — I'm obviously not at the level of a John Galliano, but I do have a certain style and a certain image that people respond to."

— JENNIFER LOPEZ, JANUARY 2005



"I have always admired WWD's wit and style, and the way the ink doesn't rub off on your hands."

— MISS PIGGY, FEBRUARY 2005

"When I look back, I'm like, 'Wow, I really did that. And I accomplished this.'"

— RIHANNA, SEPTEMBER 2006



“I changed the way I want to see women dressed. I don’t think they need to turn heads at all costs, but they can attract with mannerisms, attitudes or movements.”

– DONATELLA VERSACE,
FEBRUARY 2007

“The worst outfit I ever wore was when David and I went to a Versace party in matching Gucci leather outfits. Goodness me, that picture haunts me.”

– VICTORIA BECKHAM, FEBRUARY 2007

“For 45 years, everyone thinks I love parties and to go out. It’s all wrong. I love to stay home.”

– VALENTINO, NOVEMBER 2007

“Maybe there are too many trendy clothes and trendy stores. Maybe it’s OK to be a little more elusive and mysterious. Fashion is mysterious.”

– CAROLINA HERRERA,
APRIL 2008



“I’ll never be about the 20,000 phantom dresses that no one wears.”

– JASON WU, MARCH 2009

“I sometimes describe Burberry as a beautiful diamond that was trodden into the ground a bit. It was dirty and foggy. My role wasn’t to find a new diamond but to clean the facets of this diamond until it sparkled again.”

– CHRISTOPHER BAILEY, MARCH 2009

“The only thing important to me is making clothes.”

– REI KAWAKUBO, APRIL 2009

“When business gets difficult, it helps heighten your focus. Even though we always have a prioritized focus on the customer.”

– PETE NORDSTROM, MAY 2009



“I was thinking, let’s rise to the occasion.”

– RICK OWENS, MAY 2010

2011-2025

“There is something different about fashion. In fashion, color is an ingredient...designers use color just as a chef uses ‘salt and pepper’ or a writer uses the word ‘the.’”

– JUDGE VICTOR MARRERO,
AUGUST 2011, OVERSEEING THE
CHRISTIAN LOUBOUTIN LAWSUIT
AGAINST YVES SAINT LAURENT.

“I knew that I wanted to make a suit for the guy who was running away from the suit. I wanted to create a suit that felt as cool as the guy in jeans and a T-shirt. I wanted to create something timeless.”

– THOM BROWNE, MARCH 2013

“I don’t like the word [‘classic’]. It makes you think we didn’t do any work.”

– RALPH LAUREN, JANUARY 2014

“Today it’s extremely hard to launch one’s brand, and that’s also why we are helping these young talents. You have to be very brave and very entrepreneurial – you have to dare to create your own brand.”

– DELPHINE ARNAULT,
LVMH, APRIL 2014

“When I do a collaboration with brands, I do them with notable masters so that I can experience the true purpose of collaboration, which is to learn.”

– PHARRELL WILLIAMS, MAY 2014

“It used to be reality TV. Now it’s mostly directed reality, which creates this impression of virtual fake reality.”

– JEAN PAUL GAULTIER, JULY 2014



“It’s becoming harder and harder to come up with ideas that one thinks will engage an audience because people’s understanding is becoming more sophisticated and enhanced.”

– ANDREW BOLTON,
THE COSTUME INSTITUTE, APRIL 2015

“A lot of people think stylists come in and say, ‘This is what you should wear,’ but I never approach it that way. I’m here to channel their tastes and find the stuff they don’t have time to find themselves.”

– ELIZABETH STEWART,
NOVEMBER 2015

“The two biggest challenges for a brand like [Vetements] is cash flow and production. If that works, then fashion is a happy place for us.”

– DEMNA, NOVEMBER 2015



“I’m going to do things in a different way, because a good designer needs to keep up with the times.”

– RICCARDO TISCI,
MAY 2016

“I like me. I’ve liked me for a very long time. I learned early on how to get the haters out of my life. You have to surround yourself with people who uplift you. The best revenge is success and good work. That tends to shut ‘em up.”

– MICHELLE OBAMA,
JUNE 2016

115th Anniversary



“I like this very twisted version of what I think is reality. Because reality is just reality.”

– MARC JACOBS, SEPTEMBER 2016

“If everything is approachable, it’s not magic. It’s just clothes.”

– PIERPAOLO PICCIOLI, MARCH 2016

“We Should All Be Feminist.”

– MARIA GRAZIA CHIURI, MARCH 2017

“Obviously I’m in the celebrity category, but I just wanted a bottle that was so simple that can look like it’s something sitting on your counter and be a beautiful object. I tried to make it really timeless so that it can’t just all be about celebrity fragrance.”

– KIM KARDASHIAN, NOVEMBER 2017

“I’ve built my show like it’s the end of the world. You will see from the looks that we are all survivors. I’m definitely a survivor, for so many reasons.”

– OLIVIER ROUSTEING, JANUARY 2018

“I can’t tell my clients no when they say they want something.”

– LAW ROACH, MAY 2018

“The key is to anticipate what would be your team, what would be the next market, and in advance. You have to do that when you are successful. Don’t wait until you have the problem to solve the problem.”

– SIDNEY TOLEDANO, LVMH, JUNE 2018



“In our industry, we’re so focused on the future, the destination a lot. We’re not so focused on the journey.”

– TRACY REESE, OCTOBER 2020

“There’s this exasperated need to be present around the world, with brands wanting to prove their power, but this can be demonstrated in different ways, with a valid product that is wearable, not necessarily designed to cause a sensation and quickly be forgotten. We really need to slow down and I don’t think much has changed after the pandemic.”

– GIORGIO ARMANI, OCTOBER 2021

“It’s something we all could do more, which is to do things that you don’t know what we’re doing. And it’s such a luxury.”

– TILDA SWINTON, DECEMBER 2022

“I remain fascinated by what lasts for eternity, locations that endure the test of time, that reflect the eternal concept of beauty, always an inspiration for me.”

– BRUNELLO CUCINELLI, MARCH 2023



“I prefer a bare face these days. I still love a big makeup look when I feel like it – there lays the empowerment.”

– PAMELA ANDERSON, DECEMBER 2023

“Authenticity is invaluable; originality is nonexistent. Steal, adapt, borrow. It doesn’t matter where one takes things from. It’s where one takes them to.”

– JONATHAN ANDERSON, JULY 2024

“There’s really never been a hurdle or a boundary or a job that I couldn’t get because of my heritage...and I have celebrated it my entire career, I’ve never hidden it. I couldn’t, I wouldn’t.”

– NARCISO RODRIGUEZ, SEPTEMBER 2024

“I’m trying to figure out how to really milk every second.”

– ANYA TAYLOR-JOY, SEPTEMBER 2024

“I really love when people appreciate American fashion, because it’s worthy of appreciation.”

– TORY BURCH, OCTOBER 2024



“I’m feeling like a tangerine. I’m feeling sweet. I’m feeling fresh. So that’s what we’re getting in the front row [at Giambattista Valli].”

– MEGAN THEE STALLION, JANUARY 2025

“As a Black founder, there are misconceptions that we can only make products for hair like ours. Society has trained us to focus on our differences, and it’s kept us in boxes.”

– BEYONCÉ KNOWLES-CARTER, FEBRUARY 2025

“I want to take over Paris, and I want to sell a lot of stuff.”

– WILLY CHAVARRIA, JANUARY 2025

EssilorLuxottica honors

Giorgio Armani

Giorgio Armani was a master of style and an undisputed icon of Italian elegance who, through his creative and visionary genius, redefined the very codes of fashion and beauty.

The legacy he leaves behind – rooted in friendship, courage, and vision – will continue to live on through the projects he helped bring to life.

– *Francesco Milleri,*

Chairman and Chief Executive Officer, EssilorLuxottica

EssilorLuxottica

THE LEGENDS

Legends build legacies. Women's Wear Daily has chronicled the evolution of fashion and the visionaries who defy expectations, push boundaries and define style in its coverage for 115 years – and counting. With contributions across disciplines, the legends featured in these pages let their passion fuel innovation, shaping and evolving brand legacies and the industry to reflect the times while leaving an indelible mark. Their names have resonated across decades, continuing to inspire, proving that true brilliance transcends any single moment.

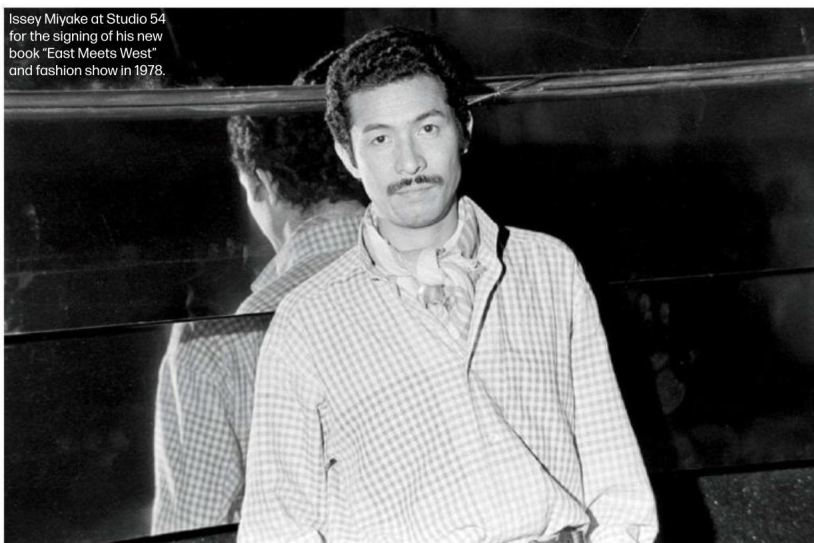
BY TONYA BLAZIO-LICORISH

Gabrielle "Coco" Chanel prepares for her spring 1967 haute couture showing at her Paris atelier.



“It is too easy to make a success. The thing is to surpass a success with something greater.”
 — **Coco Chanel, June 1961**

Issey Miyake at Studio 54 for the signing of his new book "East Meets West" and fashion show in 1978.



“Creativity is not for the majority. If I go too much toward the majority, it becomes too ordinary.”

— **Issey Miyake, January 1987**

André Leon Talley attends the 2011 Met Gala in New York.



“I can't stand the way that people today think they know everything because they are in your presence. They know nothing and they think they have nothing to learn.”

— **André Leon Talley, October 2013**

*From
Paris
with love*

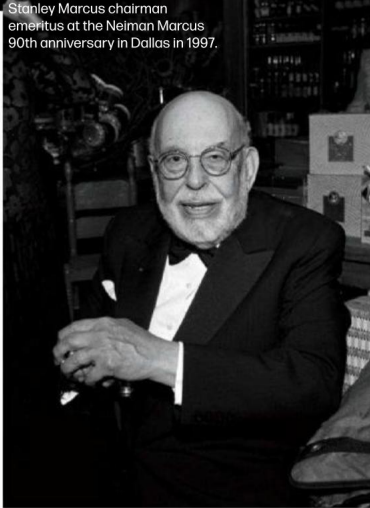
KARL LAGERFELD

CONGRATULATIONS ON 115 YEARS OF STYLE,
VISION, AND ENDURING IMPACT.

“Only one thing brings customers back, their satisfaction with our service.”

— Stanley Marcus, November 1990

Stanley Marcus chairman emeritus at the Neiman Marcus 90th anniversary in Dallas in 1997.



Yves Saint Laurent with muses Loulou de la Falaise and Betty Catroux in Paris in 1978.

“Fashion is not a new dress. It is a new attitude.”
— Yves Saint Laurent, September 1968

“I hate to define clothes. Everybody’s idea of contemporary...is different.”

— Liz Claiborne, March 1976

Liz Claiborne photographed at her New York design studio and showroom in 1979.



“I know I am known for giggly dress, but I make everything.”

— Patrick Kelly, January 1988



Patrick Kelly poses with models in his spring 1986 collection in Paris.

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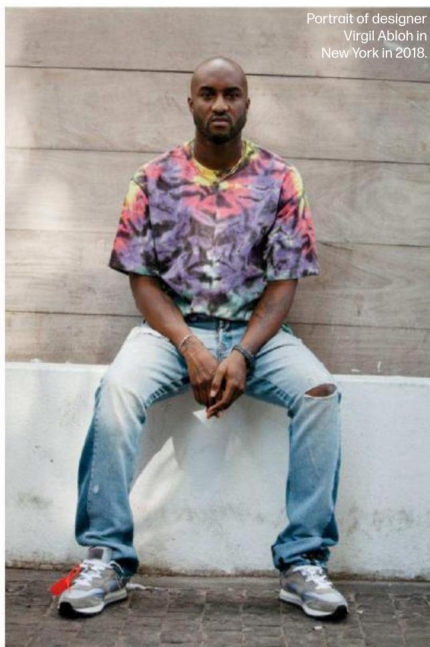
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SKYPAD



Christian Dior with models at the Savoy Hotel in Paris in 1950.



Portrait of designer Virgil Abloh in New York in 2018.

“I think there is an absolute beauty that exists within every moment in culture...”

– Virgil Abloh, June 20, 2018

“I feel but don't analyze — fashion cannot be reasoned...it is an accentuation of newborn ideas.”
 — Christian Dior, July 1956



Jean Schlumberger's "Starfish" pin worn by socialite Babe Paley in 1963.

“Although very indefinite, everything that feeds the heart and the senses is important.”

– Jean Schlumberger, November 1977

115th Anniversary



Anita Roddick, founder of The Body Shop, in 1988.

“Our concept of beauty is Mother Teresa, not some bimbo or Princess Diana or whomever by the grace of God was given a couple of high cheekbones.”

— **Anita Roddick, December 1990**

“ I like to gamble. To make business good, you need to be a player of poker — you have to know how to bluff.”

— **Roberto Cavalli, November 1976**

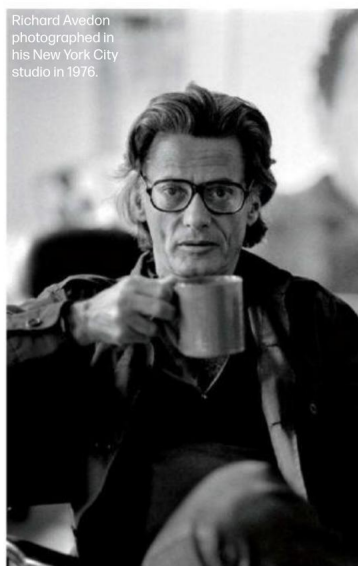


Roberto Cavalli photographed in his Florence design studio in 2008.



Halston with Alva Chinn and Chris Royer in Halston 1978 resortwear at Olympic Towers in New York.

Photographs by John Bright, Eric Weiss, Abner Symons and Dave Voder



Richard Avedon photographed in his New York City studio in 1976.

“ In 50 years, it might be a fashion photograph that provides the clue to this time and this life.”

— **Richard Avedon, January 1965**

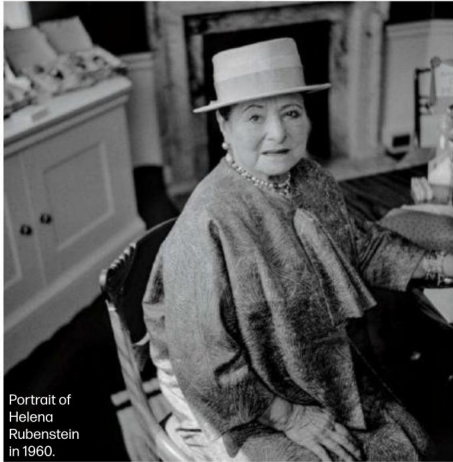
“A designer is only as good as the people he dresses.”

— **Roy “Halston” Frowick, March 1990**

“

It is an institution, not an individual... an asset and a vehicle to consumer confidence.

— **Helena Rubinstein, February 1972**



Portrait of Helena Rubinstein in 1960.



Eunice Johnson and John Johnson at the Ebony/Jet headquarters in Chicago in 1972.

“It became evident that the affluent Black woman wanted good beauty products. We found something the women wanted and supplied it.”

— **Eunice Johnson, May 1975**



Karl Lagerfeld walks the finale of the Chanel spring 2014 show in Paris.

“

I design like I breathe. You don't ask to breathe, it just happens.”

— **Karl Lagerfeld, April 1983**



Claire McCardell, "Designer of Her Time, of Her Country" article.

“No board directors setting fashions here. They can't be worked out that way.”

— **Claire McCardell, November 1940**

115th Anniversary



Wanda Ferragamo and Leonardo Ferragamo at the Fendi perfume launch in Rome in 2016.

“When you are confident in what you do, then a crisis is a moment of opportunity.”

— **Wanda Ferragamo, April 1993**



Alber Elbaz on the runway at the Lanvin spring 2008 finale in Paris.

“ Things that come about quickly also leave quickly.”
— **Alber Elbaz, February 1998**



Elizabeth Taylor at the Terrace Room of The Plaza hotel in New York in 1968.

“What makes you think I’m a gift?”

— **Elizabeth Taylor, June 7, 1977**



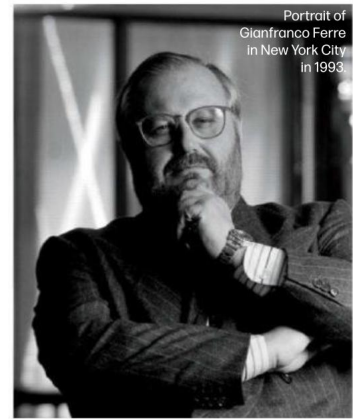
Diana Vreeland photographed in her office at Vogue in 1962.

“ I love the clash and smash and variety of other people’s views and their demands, and not agreeing with them.”

— **Diana Vreeland obituary, November 1979**



Anna Carla, Paola, Franca and Aida Fendi in Rome in 1990.



Portrait of Gianfranco Ferré in New York City in 1993.

“Fashion has got to stop being so programmed and controlled. It’s got to return to being spontaneous and human.”

– **Gianfranco Ferré, October 1998**

“We [Fendi sisters] waited our turns in the handbag drawer — accessories were our first toys.”

– **Paola Fendi, September 1999**

Estée Lauder holding a bottle of Estée Super Cologne at her New York home in 1968.



“There are three great forms of communications: telephone, telegraph and tell-a-woman.”

– **Estée Lauder, June 1966**



Portrait of Kenzo Takada in New York in 1995.

“As for clothes, they are a language — a way of speaking. People will always be interested in dressing up.”

– **Kenzo Takada, January 1974**

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Alexander McQueen in his first London store in 1999.



Willi Smith, Toukie Smith and a model in Digits' fall 1972 sportswear collection.

"The industry suffers from an inferiority complex. If they would open their eyes and look around, they would realize what kind of talent we really do have."

— **Willi Smith, November 1970**



I didn't get into fashion to become a celebrity, it's not what I am about."

— **Alexander McQueen, Jan. 16, 1997**



Vidal Sassoon presents his new wig line at his Madison Avenue salon in New York in 1968.

"I think we have contributions to make. My shapes will look so marvelous with New York's architecture."

— **Vidal Sassoon, May 1965**



I find that I can express my ideas the way I want to. Then if you don't agree, we can discuss it. I didn't say I'm right, I say what I think."

— **Franca Sozzani, April 2011**



Franca Sozzani at Paris spring haute couture 2012 fashion week.

“Diana hated being called an icon, but there is almost no other way to describe the impact she had worldwide on fashion and style.”

– **Designers on Princess Diana, September 1997**



“He abhorred publicity and fame. But no one deserved it more.”

– **WWD, “Balenciaga, The King Is Dead,” March 1972**



“You can’t mold women into a lot of sheep. They’re individuals. Nobody wants to look old – but nobody wants to look silly either.”

– **Charles Revson, May 1966**



“Fashion chic isn’t about money. It’s more about flair.”

– **Marc Bohan, July 7, 1970**

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“It is never possible to do anything totally new in fashion, unless our bodies evolve into completely different shapes.”

– **Vivienne Westwood**, Nov. 18, 1986

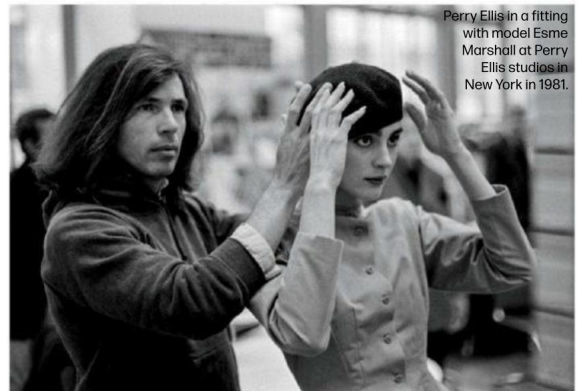


Vivienne Westwood with models in the finale of the Vivienne Westwood fall 2002 show in Paris.

Photographs by Giovanni Gastel, Dustin Pittman and Weston Wells



Leonard Lauder photographed at the 2018 WWD Honors awards in New York City.



Perry Ellis in a fitting with model Esme Marshall at Perry Ellis studios in New York in 1981.

“I really feel I’m trying to do everyday clothes that are friendly – like a new shirt that feels old and comfortable – and look like old friends hanging in your closets.”

– **Perry Ellis**, March 1978



I give my advice, whether they like it or not.”

– **Leonard Lauder**, October 2018



Elizabeth Arden (center) with Count Fernando Sardi (right) and a guest, circa 1950s.

“This house believes in the ‘pretty.’”

— Elizabeth Arden, January 1951

“Fashion is not a trend that you follow like a sheep. When something is good, it’s good.”
— Azzedine Alaïa, September 2000



Azzedine Alaïa, in his home kitchen in Paris in 2016.



Oscar de la Renta, Linda Evangelista and a model in eveningwear from the Oscar de la Renta fall 1987 collection.

“Fashion will stay young. I always thought it odd that the young should imitate the old.”
— Mary Quant, April 1966



Mary Quant photographed at The Algonquin Hotel in New York City in 1965.

“Making clothes is like falling in love.”
— Oscar de la Renta, June 2001

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Chloé founder Gaby Aghion in Paris in 1984.

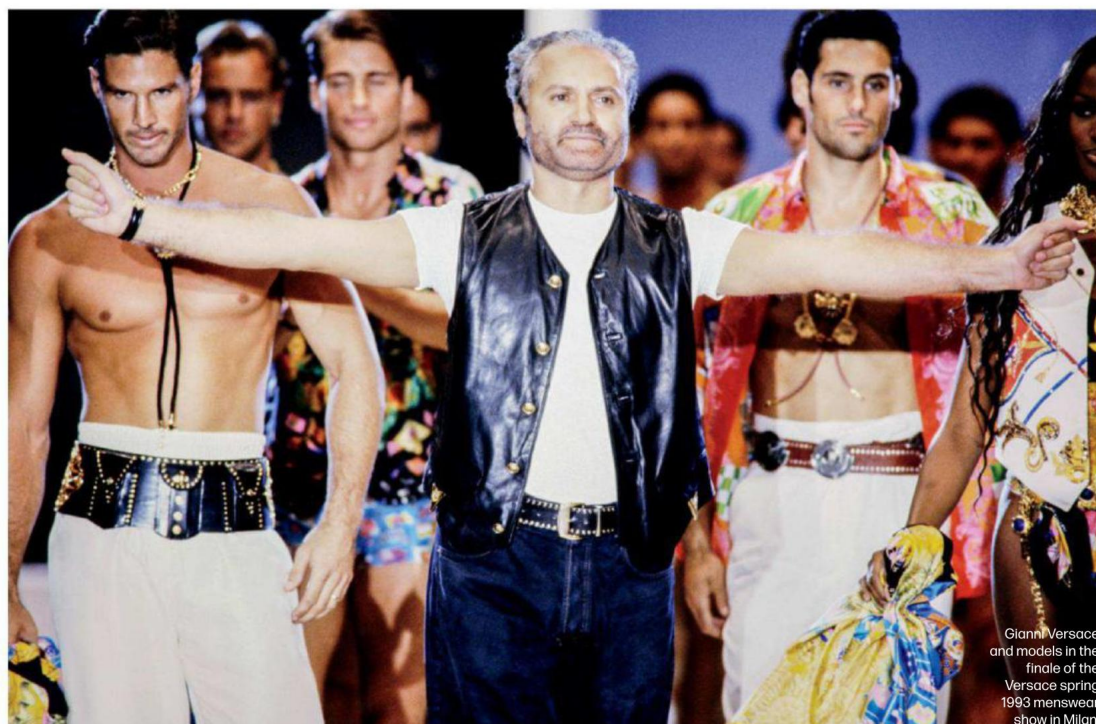
“She did more for American fashion than everybody else before or after her.”
 – Isaac Mizrahi on Jacqueline Kennedy Onassis, May 1994



Jacqueline Kennedy Onassis leaving The Colony restaurant in New York in 1965.

“Fashion is not art. Fashion provides people with a delicious repast and then prepares itself to serve another. That’s what it’s all about.”

– Gaby Aghion, January 1980



“We are living in a modern age, so fashion has to be modern.”
 – Gianni Versace, October 1985

Gianni Versace and models in the finale of the Versace spring 1993 menswear show in Milan.

Hubert de Givenchy photographed at his Paris salon in 1972.

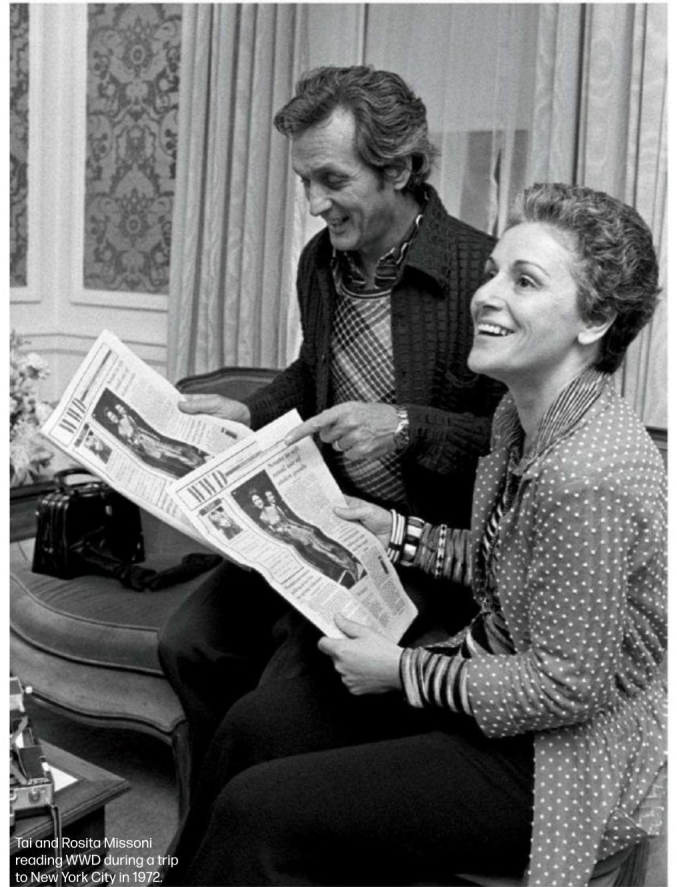


“I present what I want and what I like, which I hope is the way women will want to look.”

– **Hubert de Givenchy, March 1958**

“We think the same way about beauty and fashion. The look has to be as simple as possible even if you have to work hard to get that simplicity.”

– **Tai and Rosita Missoni, September 1976**



Tai and Rosita Missoni reading WWD during a trip to New York City in 1972.



From left: The Swans: Lee Radziwill (1962), Babe Paley, C.Z. Guest and Gloria Guinness (1968) as illustrated by Kenneth Paul Block for WWD.

“Go directly to The Colony...Do not pass La Grenouille... Do not collect (or spend) \$200 at La Caravelle.”

– **WWD “The Lunch Bunch,” June 1965**

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I always believed that men need to be as comfortable in their clothes as women were. I think I will be remembered as someone who, to a certain extent, broke the rules.”

— **Giorgio Armani, June 1996, DNR interview**

“What I’m trying to do is to pull people into fashion without making fashion victims out of them.”

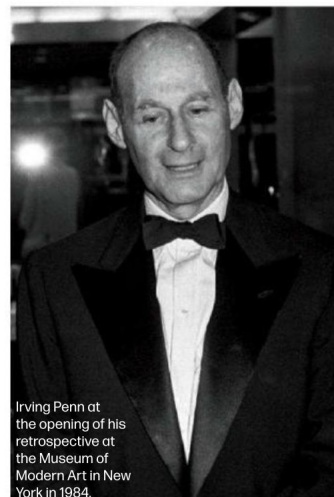
— **Franco Moschino, April 1985**



Franco Moschino poses with a model in his fall 1989 collection in Milan.



Giorgio Armani photographed by Stefan Giffthaler for WWD at his private home on March 30, 2023, in Milan.



Irving Penn at the opening of his retrospective at the Museum of Modern Art in New York in 1984.

“I have always stood in awe of the camera. I recognize it for the instrument it is...”

— **Irving Penn obituary, October 2009**

WHO'S the GREATEST DESIGNER of THEM ALL?

WWD asked designers to chose the three most influential designers of the last 115 years. BY WWD STAFF

Who's the greatest?

There of course is no real way to measure who have been the three most influential designers of the last 115 years, since it's such a subjective question. Nonetheless, in a totally unscientific poll, WWD asked today's creatives to list the three who they thought had the most impact. Some followed the question precisely, while others bent the rules a bit and listed either more than three, or less.

WWD had asked a similar question when it marked its 90th anniversary. And now, as then, the three who stood out the most were the same: Coco Chanel, Yves Saint Laurent and Christian Dior, in that order.

Cristobal Balenciaga followed closely. And there were some surprises, with several designers mentioning Rei Kawakubo, followed by Miuccia Prada. Karl Lagerfeld was mentioned by some, as was Azzedine Alaïa. Other modern-day designers who made the cut included John Galiano, Alexander McQueen and Martin Margiela.

Here, a roundup of designers' responses. Let the debate begin.

MIUCCIA PRADA

"Madame Chanel, Yves Saint Laurent and Rei Kawakubo."

MANOLO BLAHNIK

"To choose only three designers from the last 115 years, it's impossible! Fashion has given us so many extraordinary talents. Cristóbal Balenciaga was the master. His understanding of form, proportion and architecture was divine. He sculpted fabric the way a great artist works. Saint Laurent was the greatest modern designer of our time, he completely refined women's style, giving bold elegant silhouettes blending the masculine and feminine. Azzedine Alaïa understood women's bodies better than anyone. His precision, discipline and sensuality in his work is timeless. He didn't follow fashion; he followed his own rules and the result was genius. John Galiano brought theater, romance and fantasy back to fashion. Every collection told a story, full of drama and craftsmanship."

SARAH BURTON, Givenchy

"Alexander McQueen: Lee was a genius, a visionary. His work was personal, emotional and visceral. He transcended the boundaries between clothes, art, theater, music, performance, history, politics. His work astonishes and moves people far beyond the fashion bubble to this day. Rei Kawakubo: The way Rei Kawakubo permanently rebels against every norm and convention, and even against herself is an inspiration. She stands up for the value of strength and creativity in its purest form."

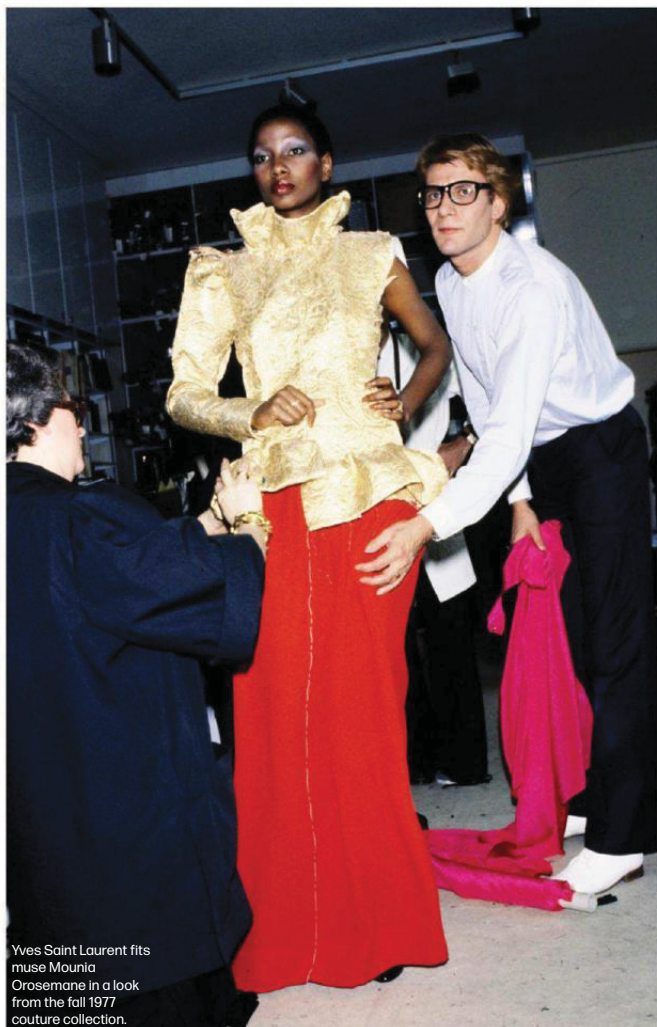
PAUL SMITH

"Yves Saint Laurent, Rei Kawakubo, Yohji Yamamoto, Issey Miyake, The Antwerp Six, Maison Margiela, Chanel, Dior."

JULIAN KLAUSNER, *Dries Van Noten*

"There are many designers whose work has shaped the last century of fashion, but three in particular continue to influence how I think about clothing. Cristóbal Balenciaga's mastery of shape and structure – his ability to sculpt fabric into modern architecture – has always resonated with me. His work feels at once restrained and radical. John Galiano brings an extraordinary sensitivity to storytelling, blending the past and present with such technical precision that each piece feels theatrical in itself. And Rick Owens challenges the boundary between product and concept – his vision is both uncompromising and deeply authentic. There is a design integrity in his work that refuses to separate the garment from the worldview it belongs to.

Each of them, in their own way, reminds me that fashion is not just about making clothes – it's about shaping emotion and a quiet dialogue between material and meaning – where garments speak of who we are."



Yves Saint Laurent fits muse Mounia Orosemane in a look from the fall 1977 couture collection.

NORMA KAMALI

"The obvious are Coco Chanel, Dior and Yves Saint Laurent."

WES GORDON, *Carolina Herrera*

"Cristobal Balenciaga, Christian Dior and Mrs. Herrera."

MICHAEL KORS

"My favorite designers are the ones who truly impact how people dress on a day-to-day basis and whose designs stand the test of time. Coco Chanel, Yves Saint Laurent and Halston upended the way that women dress, and their designs are still relevant all these years later. The modern fashion vocabulary would not be what it is today without their contributions to fashion."

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TOMMY HILFIGER

"Coco Chanel revolutionized the way people dressed by introducing comfort, ease and elegance into everyday fashion. She had an unmatched ability to create designs that felt modern and timeless all at once. Her influence is still everywhere today – she didn't just design clothes, she crafted culture.

"Christian Dior brought beauty and optimism to fashion with his groundbreaking 'New Look.' His silhouettes redefined femininity, combining structure with romance in a way that captured the world's imagination. That kind of vision and influence doesn't just last a season – it endures for generations.

"Karl Lagerfeld was a creative force like no other – he could honor a brand's history while constantly pushing it forward. His work at Chanel and Fendi showed his genius for reinvention, and he made fashion exciting, aspirational, and relevant decade after decade. I admired his relentless energy and ability to stay ahead of the curve while never losing his signature style."

SIMON PORTE JACQUEMUS

"Karl Lagerfeld and Cristóbal Balenciaga."

STEPHEN JONES

"The most important designers of the last 115 years: Gabrielle Chanel, Christian Dior and Vivienne Westwood."

ALESSANDRO MICHELE, Valentino

"Elsa Schiaparelli, Walter Albini, Gianni Versace."

RAF SIMONS, Prada

"Martin Margiela, Helmut Lang, Miuccia Prada."

SILVIA VENTURINI FENDI

"Coco Chanel, Yves Saint Laurent, Karl Lagerfeld."

ALESSANDRO SARTORI, Zegna

"My favorite fashion designers, for what they've accomplished and the transformation they've brought to fashion, are absolutely:

Walter Albini, for being a pioneer of the total look and for introducing, in the 1970s, the concept of 'unimax,' offering garments with uniform cuts and colors for men and women, anticipating genderlessness by decades; Romeo Gigli, for his incredible shapes, materials, and wonderful use of color, and Miuccia Prada for her ability to unite fashion, art, culture, and design, breaking traditional aesthetic conventions and redefining contemporary luxury, influencing the way fashion is perceived as a cultural expression."

CATHERINE HOLSTEIN, Khaite

"Coco Chanel, Claire McCardell, Yves Saint Laurent."

WILLY CHAVARRIA

"Cristóbal Balenciaga, Giorgio Armani, Patrick Kelly, Stephen Burrows."

MARTIN MARGIELA

"Coco Chanel, Yves Saint Laurent, Rei Kawakubo."

OLIVIER ROUSTEING, Balmain

"Besides Pierre Balmain, of course, with his courage and bold vision, I can definitely say: Karl Lagerfeld, a visionary with an innate understanding of the zeitgeist that transformed heritage into modernity and boldly reshaped the concept of timeless in fashion. Yves Saint Laurent who turned fashion into a mirror of social change, fusing art, and liberation into designs that challenged convention and empowered identity. And then, Hedi Slimane that has distilled youth culture into a precise aesthetic, reinventing the male silhouette and merging music, photography, and fashion into a singular cultural language."

CHRISTIAN LOUBOUTIN

"Yves Saint Laurent, John Galliano, Madeline Vionnet."

RICK OWENS

"Martin Margiela, Rei Kawakubo, Calvin Klein."

DEMNA, Gucci

"Gabrielle Chanel, Martin Margiela, Yves Saint Laurent. The three most important couturiers: Cristóbal Balenciaga, Azzedine Alaïa, Alexander McQueen."

DANIEL ROSEBERRY, Schiaparelli

"1, Worth - The invention of couture; 2, Chanel - The liberation of women. The invention of a brand; 3, Rei Kawakubo - The invention of the avant-garde."

JONATHAN ANDERSON, Dior

"Monsieur Dior, Madame Grès, Miuccia Prada."

MARIA GRAZIA CHIURI

"The most important designers of the last 115 years to me are Miuccia Prada, Rei Kawakubo and Coco Chanel. They each broke with the established norm and changed what fashion meant for women and for the world."

MICHAEL RIDER, Celine

"Impossible to answer, there are so many more than three."



Chanel, fall 1983 couture.



A silhouette of a person in a suit, shown from the chest up, against a light background. The person's right hand is raised to their neck, and a watch is visible on their left wrist. The watch has a dark dial with light-colored hands and markers, and a metal case.

WWD

WATCHES & JEWELRY ISSUE

THIS NOVEMBER, WWD's Watches & Jewelry special issue celebrates the brilliance and craftsmanship shaping luxury timepieces and fine jewelry. Explore standout collections, trend-setting design houses, and leaders redefining the future. From heritage icons to emerging talents, this edition captures the artistry, innovation, and cultural influence of two of fashion's most captivating categories.

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