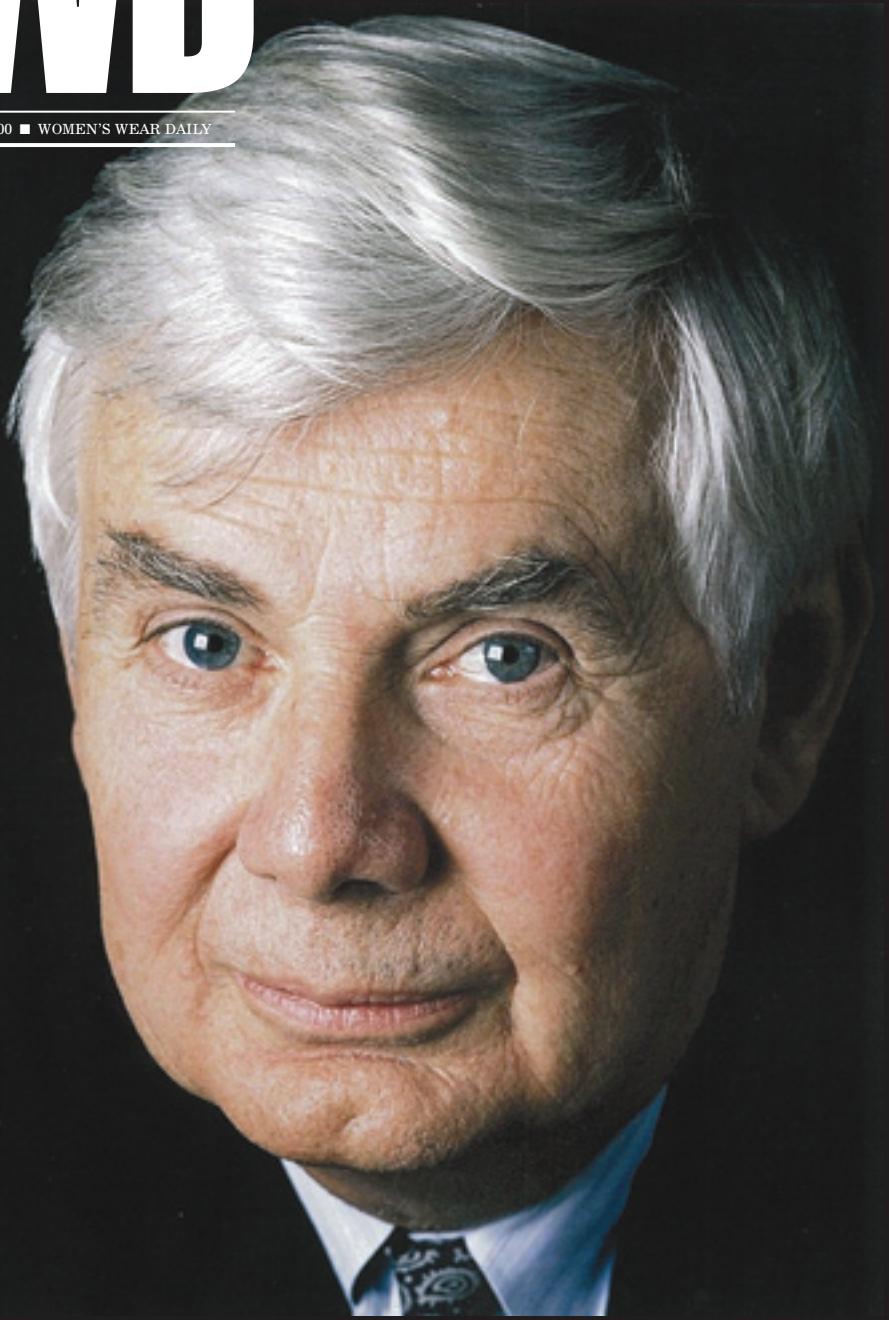


WWD

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Mr. Fairchild 1927-2015

Carven Adds Artistic Directors

By JOELLE DIDERICH

PARIS — There's a new creative duo in town.

Carven has appointed Alexis Martial and Adrien Cailladaud as artistic directors for its women's collections, marking the first time they are working in tandem. WWD first reported on Dec. 8 that Carven was in talks with Martial, who showed his swan-song collection for Iceberg in Milan on Friday.

The pair, who met at the Atelier Chardon Savard fashion school in Paris and both went on to work at Givenchy, will unveil their debut collection for Carven on Thursday, during Paris Fashion Week. Guillaume Henry, who exited Carven last September after a fruitful five-year stint, will show his first creations for Nina Ricci on March 7.

Martial began his career at Givenchy in 2007, working as a knitwear designer on the ready-to-wear and couture lines.

After getting his start designing shoes at Marc Jacobs, Cailladaud joined Givenchy in 2009 and was responsible for the design of accessories, including jewelry, leather goods, men's and women's shoes. More recently, he has consulted for Tod's and Jil Sander.

"We warmly welcome Alexis and Adrien to Carven as we continue to define a Parisian and fresh elegance for the woman of today. We look forward to the overall creative vision they will bring to the growing world of Carven," said Henri Sebaoun, chief executive officer of Carven.

Cailladaud has already started, and Martial will officially join him today. "Carven is a brand that conveys a beautiful sense of femininity and freshness that we look forward to continuing into the next era," they said in a joint statement.

The brand in January tapped Barnabé Hardy as designer for men's collections, signaling a change in strategy as it split design duties for women and men following Henry's departure.

Hardy worked alongside Nicolas Ghesquière for eight years at Italian brand Callaghan and at Balenciaga, where he helped to launch the label's men's wear. His solo ventures include launching the Les Minets par Barnabé collection of sweatshirts in 2001, with the support of Paris retailer Maria Luisa, followed by a full-fledged collection of sleekly sculpted leather jackets in 2009. His own label has since shuttered.

Sebaoun said Carven posted double-digit revenue growth in 2014, but he declined to provide specific figures. The brand has plans to open a store in Bangkok at the end of March and is growing in the United States through its partnerships with department stores, including Nordstrom.

He said the brand would stick with its positioning in the contemporary designer bracket.

"With Guillaume, we started from a blank page. Today, we have established the brand's positioning, distribution, customer base and image. The idea now is to forge ahead with these talented teams who will be able to bring a new vision within that positioning and that style. We are not going to change things," he said.

THE BRIEFING BOX

IN TODAY'S WWD



Milan Fashion Week street style. For more, see [WWDCOM](#).

PHOTO BY KUBA DABROWSKI

Remembering John Fairchild: Former employees, current designers and close friends recall the impact the former WWD leader had on the fashion world. [PAGE 4](#)

For the first Loewe store in North America, Jonathan Anderson opted out of the city's glitzy architectural tradition in favor of something that related to the house's Spanish roots. [PAGE 22](#)

WWD and Fairchild Publications sales executive and publisher Ralph Erardi died Friday in Boca Raton, Fla., after a long battle with cancer. [PAGE 22](#)

Mounir Mourfarrige, president of luxury watch firm U-Boat, is expected to launch a new brand at Baselworld. [PAGE 23](#)

As the Marc Jacobs brand continues to move toward a possible initial public offering, rumors have been percolating one involving the future of the men's line. [PAGE 23](#)

ON WWD.COM

They Are Wearing: WWD went off the runways and onto the streets and sidewalks for the best looks from Milan Fashion Week. **For more, see [WWDCOM](#).**

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Former Apple Exec Joins Nasty Gal

LOS ANGELES — Nasty Gal now has former Apple and J.C. Penney executive Ron Johnson in its investor stable.

The Los Angeles-based apparel e-tailer confirmed Thursday it raised \$16 million in a Series C round. That follows a \$49 million Series B round closed in 2012. The company has now raised \$65 million to date.

Johnson, who serves as chief executive officer of e-commerce start-up Enjoy, commended Nasty Gal for its "blend of community, fashion and lifestyle" in a statement announcing the close.

"Ron and I worked together at the start of our careers in retail," said Nasty Gal chief executive officer Sheree Waterson. "He's an exceptional talent."

Johnson led the latest capital raise. He joins

Waterson, founder and executive chair Sophia Amoruso and Danny Rimer, of existing investor Index Ventures, on the company's board.

Nasty Gal said it intends to use the money to build its omnichannel growth.

The company delved into the brick-and-mortar space in November with a store on Melrose Avenue in Los Angeles. That's expected to be followed up in the spring with a Third Street Promenade location, in Santa Monica, Calif.

"Over the past 18 months, Ron has become a valued mentor and friend," Amoruso said. "I can't imagine anyone more qualified to support our growth in this next phase. This move will allow him to get significantly involved with Nasty Gal to help us succeed in our next phase of growth."

Rachel Zoe Joins Subscription Box World

By MISTY WHITE SIDDELL

FOLLOWERS OF RACHEL Zoe and her online publication "The Zoe Report" will soon have a bit of the celebrity stylist shipped to their front door — Zoe is jumping into the subscription box fray.

The stylist is launching "Box of Style," a quarterly subscription service that will send packages stuffed with five to eight items each season. Such services are among the Web's fastest growing areas in everything from beauty — Birchbox — to fashion and accessories — BeachMint — to chocolates — Cocoa Runners.

"It's really about targeting our audience with something special curated by me and editors at 'The Zoe Report' — providing a little piece of how we live everyday," Zoe said of the initiative.

The service — which adds to Zoe's existing roster of projects, including a fashion line — will begin accepting subscribers through The Zoe Report's Web site on March 9 for an inaugural March 31 shipment date. Boxes are priced at \$100 a season or \$350 for a full year. The items inside — sourced from the fashion, beauty, accessories and home markets — are aimed at The Zoe Report's 18- to 34-year-old "fashion-obsessed" demographic.

Each will include one "hero" item or a product that is valued at far more than others within the package. First up is a Miansai gold-plated screw cuff, typically priced at \$200. Zoe would not dis-

close the profit margin she expects the boxes to provide, but indicated the products were purchased at below wholesale prices.

"I think it's relationships, it's talking to friends, designers, people being interested in getting on board and getting their product out there to a certain demographic and certain people. It's good promotion for a designer," she said.

Zoe declined to reveal additional products that would be shipped in the debut box. She said, "I want to love everything in the box, [but] it's not necessarily going to be my style per se."

The Zoe Report, soon approaching its sixth anniversary, is clocking in at one million unique visitors a month. Its newsletter has about two million subscribers and its social media outlets total 11 million followers.

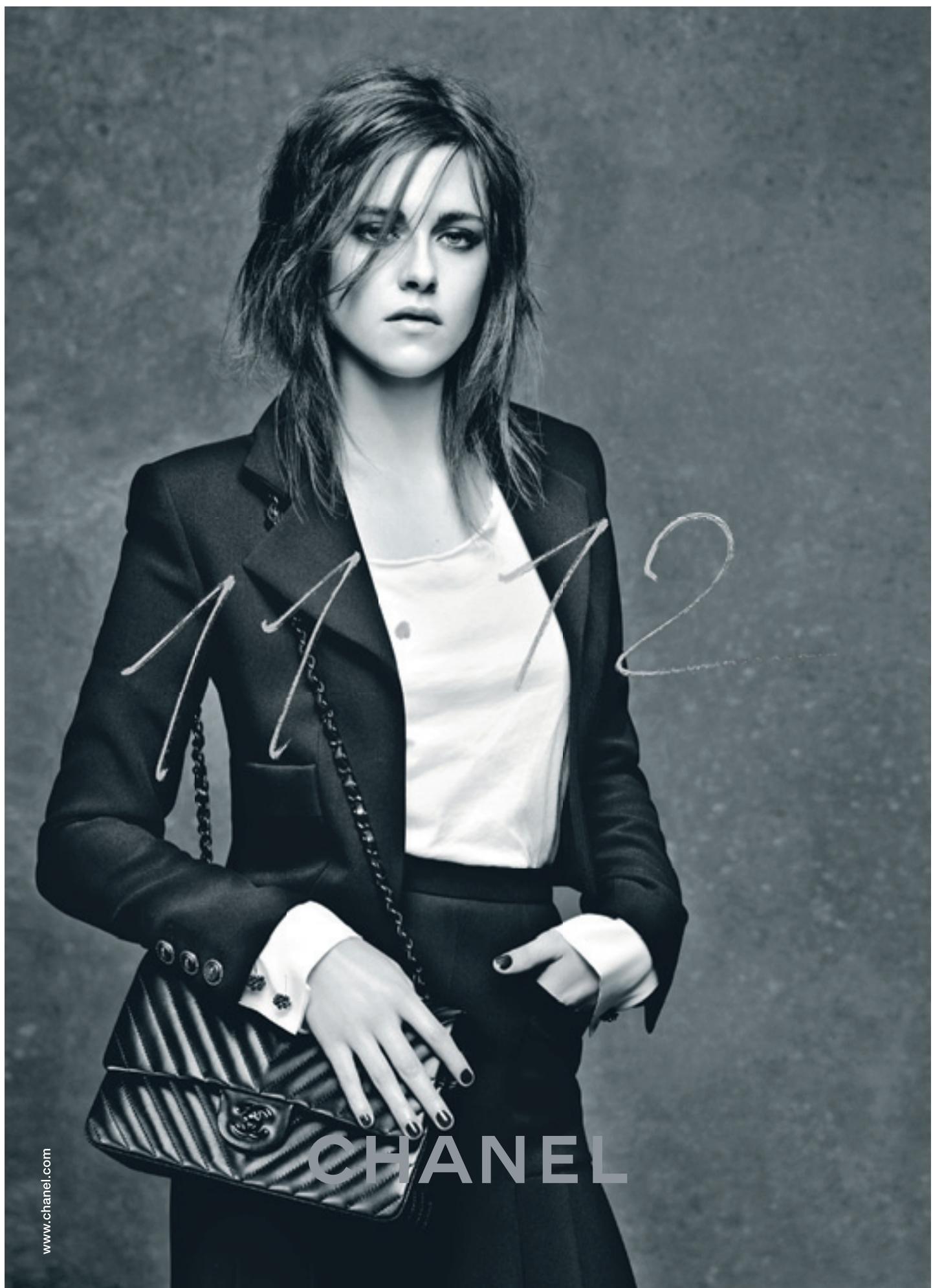
While Zoe does not have a projection for how many subscribers she expects "Box of Style" to accrue, she did provide the aforementioned numbers as an example of its overall potential.

In a celebrity market where lifestyle sites like Gwyneth Paltrow's Goop or Blake Lively's Preserve constantly roll out new e-commerce initiatives, The Zoe Report's expanded operations — boasting additional staff hires in the last year — appear to be trying to compete.

Labels aside, Zoe said that she does not often look at other lifestyle sites. "It's about keeping your eye on the product and not getting distracted or deterred. I think for me it's always about what I can do that's new that engages our audience," she said.



Preorders for "Box of Style" by Rachel Zoe will begin March 9.



John B. Fairchild

Fashion's Leader Of the Pack

By MORT SHEINMAN

NEW YORK — John B. Fairchild, who transformed *Women's Wear Daily* from a trusty but tedious trade publication into a provocative, powerful and whimsical international force — along the way pioneering the coverage that would become standard fixtures of modern-day fashion and celebrity journalism — died Friday morning at age 87 after a long illness.

As head of his family's business, Fairchild Publications Inc., for more than 30 years until he retired in 1997, Fairchild was in charge of a company that produced daily and weekly trade newspapers and magazines in industries ranging from fashion to electronics to metals, as well as a handful of consumer titles, including *W*, *M*, *Jane* and *Details*.

His reign as head of *WWD* began in 1960, when he was summoned from his posting in Paris by his father, Louis W. Fairchild, then president of the company and approaching retirement.

Perhaps his most enduring legacy will be his integral role in shaping the modern fashion industry. Not the least of which accomplishment was to bring designers out from the anonymous toil of the ateliers' back rooms and turn them into international celebrities and household brand names. Among the designers whose names he propelled to notoriety: Bill Blass, Oscar de la Renta and above all, a young Yves Saint Laurent, whose career paralleled the rise of *WWD* under Fairchild's tenure.

His antics would become legendary, from dressing a reporter as a flower delivery person to sneak into a Balenciaga show in Paris to the wickedly witty *In & Out* lists (Spain was out "for all time") to the reviews that would leave designers constantly on edge. One season the reviews would be simply stars (five star, four star etc.), another time the weather (sunny, cloudy, stormy or gray) and another, letter grades, like in high school. Even years later, Donna Karan would complain that she got a "C."

To Fairchild, it was a contest game — and competition. He would needle, prod and poke until the subject of his attention would squirm, or laugh with him. Practical jokes were part of the repertoire. Patrick McCarthy, then newly arrived as *Paris* bureau chief, went out to lunch with Fairchild and, to impress him, ordered duck. To bemuse Fairchild later that day sent a live duck to the office.

As Nora Ephron wrote in her essay "Women's Wear Daily Unclothed" in "*Wallflower at the Orgy*": "[When John Fairchild returned to New



John Fairchild with an early copy of *W* magazine in 1976.

York] the days of editorial non-participation were over. 'Burn their asses,' shouted Fairchild, as he stormed through the Greenwich Village city room in his three-piece suit. His face, which bears an oft-noted resemblance to Alvin the Chipmunk, sparkled with glee when his staff members treated fashion with the irreverence he himself felt. 'We want the staff to be themselves,' he said. 'We don't want them to be part of the Fashion Establishment, which is like an ingrown toenail. We want them to have a fresh eye on fashion and treat it with a sense of humor.'

Fairchild always denied he said "burn their asses," while longtime staffers contended he said it all the time.

Fawned over and feared by an audience desperate for his approval but terrified and often resentful of his authority, Fairchild was one of the fashion industry's most influential and powerful personalities, as well as a study in contrasts. He

snubbed the perks of power, commuting to his office by subway. He had a conference room but not a private office. His desk was out on the newsroom floor, like everyone else's. He avoided the glitzy galas and dinner parties that were fodder for his publications and he loathed social pretenders and those who flaunted new money, a group he dubbed Nouvelle Society. Despite a conservative wardrobe, he was named to the International Best Dressed List at least four times, a distinction he called "a bunch of rot."

Driven by a streak of mischievousness, a pursuit of fun and a relentless desire to "get the story, get the juice," he was essentially a private, surprisingly shy and at times insecure man who nonetheless took gleeful delight in exposing the foibles of others. Among his favorite words were "naughty" and "wicked," attributes he perennially pushed to be part of his newspaper's coverage. He would come up with story ideas on a

whim — and just as often shrug if they didn't work out. Even in his later years, Fairchild never lost a childlike curiosity about everything and everyone, from the latest fashion collections to a new waiter at his favorite restaurant, La Grenouille — where, in its early years, he would sit in the back and see which Ladies Who Lunch would arrive, then rush to the pay phone and call one of his photographers to come right away.

He rarely ranted — although his comments could be more cutting than a designer's shears. He often giggled, never more so than over a juicy bit of gossip. He could praise one of his reporters or editors as a "genius" one moment and then in the next dismiss them with a wave for some unknown transgression — and not talk to them for weeks.

Tall and clean-shaven, with an unlined face, a dimpled chin and dirty blond hair that eventually turned white (and that would earn him the sobriquet "the Great White Shark"

from fashion designers, who used it not affectionately), Fairchild was a restless figure in the newsroom, his distinctively high-pitched voice audible throughout. Addressing a reporter or an editor, he was always fidgeting, flapping his arms, hugging his elbows, twirling in one direction, whirling in the other — but he picked up every nuance in the conversation and he didn't forget a thing. When something struck him as funny, he snickered like a schoolboy, and when he occasionally spoke French, it was in an accent more Princeton than Provence. He loved gossip, especially if it was scandalous, and if it concerned the sexual antics of well-known designers or members of "respectable" society, so much the better.

"I can't stand the idea of missing something," he told Bob Colacello in an interview in *Vanity Fair* in 1986. "I've got to know what's going on — it's like an animal instinct with me."

As a young reporter in Paris, Fairchild was a gadfly, digging up scoops, developing sources and fighting for the right to publish sketches of new collections as soon as they appeared on the runway, rather than being made to wait a month like all the other fashion magazines, which had been the custom of the French couture for years. He didn't want to wait a minute.

"The ruling was ridiculous, because more than a thousand different professionals, buyers and press, had seen the clothes," he once wrote. "Fashion is news when it happens, that day, not a month after."

It was a philosophy that echoed the words of his grandfather, E.W. Fairchild, who co-founded the company in 1891 and whose credo, "Our salvation depends upon our printing the news," was displayed on signs in *WWD*'s newsroom — and still is.

Fairchild's byline appeared only sporadically after he assumed command. He wrote a lengthy description of his 1972 trip to China, for example, but his prose became a recurring ingredient of *WWD* and *W*. Most of it was published under the nom de plume of Louise J. Esterhazy, a persona he created in the early Seventies. Louise, an Austro-Hungarian of dubious lineage, once described her family as "grand but impoverished" and said, "In my writing, I'm not mean, but I'm not nice either. I'm like a lemon tart, a bit acerbic at first bite, but then so delicious you have more."

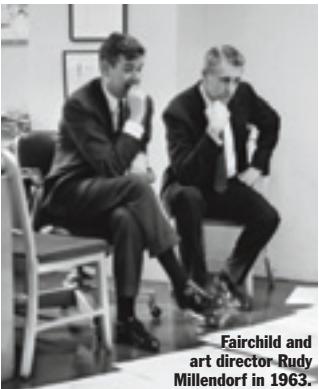
As Louise, who sometimes sounded like the daughter of Dame Edna and W.C. Fields, Fairchild could poke fun at anyone whose taste — or



“Fashion is news when it happens, that day, not a month after.”

Fairchild holding a copy of WWD in 1965.

Clockwise from left:
Fairchild, June Weir, Carolyn Gottfried, Etta Froio and Michael Coady at a Calvin Klein show in 1976.



Fairchild and art director Rudy Millendorf in 1963.



behavior — he found offensive. He aimed his barbs at fashion designers, royalty, suburban housewives in jogging suits, self-aggrandizers and social climbers. His politics were democratic (with a small d). He was an equal-opportunity pricker of pretensions. In a single column written in 1995, he skewered Hillary Clinton's "hairdo roulette," Barbara Bush's "WASPy righteousness," "middle-aged men who always wear faded blue jeans" and "children on airplanes...[who] should be shipped like freight."

His Louise columns continued to appear in W magazine until the spring of 2010, and then afterward in WWD, the last of which, on March 24, 2014, typically skewered designers' pretension for continuing to dictate trends to the all-powerful consumer.

Author and columnist James W. Brady, who worked for Fairchild for almost 20 years and was his number-two man from 1964 to 1971, once profiled him in New York magazine: "A curious mélange of mischie-

him, there were no friends in fashion; even his friends like de la Renta or Blass were often as skewered as his enemies. Fairchild once insisted, for instance, that de la Renta had added the "de la" to his name, a rumor that followed the designer for years even as he vigorously denied it.

Fairchild created nicknames for people and places that became part of the industry's lexicon: Jacqueline Kennedy was Her Elegance, and when she married Aristotle Onassis she became Jackie O, and he was Daddy O; Gloria Guinness was The Ultimate; Lady Bird Johnson ("definitely not a pace setter") was Her Efficiency and Princess Margaret was Her Drear; Blass was Mr. Fashion Right, Karl Lagerfeld was Kaiser Karl, and Calvin Klein was Calvin Clean. La Grenouille, which might have been Fairchild's favorite restaurant in New York, was the Frog Pond, then Restaurant X. The garment center was SA (for Seventh Avenue).

It was Fairchild who called



John Fairchild and his wife Jill with their children Stephen, Jill, John and James.

vous little boy, traveled sophisticate, Wasp snob, brilliantly innovative editor, competent if mechanical skier, compulsive yenta, political naif, muddled conversationalist and crisply incisive writer — a heterosexual who instinctively understands a business traditionally dominated by homosexuals and women — he is the most feared, respected, detested and flattered figure in the glamorously paranoid realm of world-class fashion."

Fairchild was also known for his feuds with designers he felt had behaved badly toward the paper. Mollie Parnis wouldn't release a sketch of a Lady Bird Johnson Easter outfit in the Sixties. She went unmentioned in the paper for the next five years. Geoffrey Beene wouldn't allow W magazine to photograph his home, but asked Architectural Digest to do it. In addition, he once refused to be interviewed by a Fairchild reporter assigned to the job and demanded that a more senior person be sent. Those transgressions made him a non-person in WWD for more than a decade — although Fairchild forever after would insist he never knew the reason for the feud.

Even Giorgio Armani and Yves Saint Laurent — two designers whose coverage in Fairchild newspapers could fill several fat books — occasionally joined The Disappeared. For to

a certain segment of society the BP (the Beautiful People) and a segment of that segment the Cat Pack. There was even a Cat Pack Kiss, in which the lips never touched flesh, only air. There were HotPants (short shorts), there were FVs (fashion victims) and then there was the Longuette.

The Longuette, a word Fairchild made infamous, referred to midcalf hemlines. That length made its appearance on the Paris runways in 1969, and Fairchild decided it was going to replace the much shorter minis as the length for fashion-conscious women. Beginning in January 1970, WWD — at Fairchild's insistence — pushed the midi persistently, publishing photographs almost every day of whoever might be wearing it and running articles that implied it was certain to be a great success. It wasn't. The industry backlash was fierce and the controversy landed Fairchild on the cover of Time magazine.

Time's issue on Sept. 14, 1970, was headlined "The Man Behind the Midi Mania, John Fairchild of Women's Wear Daily" and a likeness of Fairchild, a puckish grin stitched onto his face, was rendered in needlepoint. Appropriately enough, he is wielding a needle.

Fairchild was the author of *(Continued on page 6)*

{Continued from page 5}

two memoirs, "The Fashionable Savages" (1965) and "Chic Savages" (1989), and a novel, "The Moonflower Couple" (1967), a satire loosely based on Carter and Amanda Burden, then one of New York society's high-profile couples.

Fairchild appeared as himself in several novels by former sidekick Brady. He also was the inspiration for Bingham "Bingo" Marsh III, the eccentric but brilliant editor of Fashion magazine, in Brady's "Fashion Show." And in "The Value of Nothing," a novel by the late John Weitz, a designer with whom Fairchild was sometimes at odds, there is a character called Eric Marshall, a manipulating publisher of a fashion daily who takes pleasure in tweaking people "who get too high and mighty."

For his achievements, Fairchild was honored here and in France. In 1975, he was named a chevalier de l'Ordre National du Mérite. Jacques Kosciusko-Morizet, then the French ambassador, said his understanding of fashion and of French couture was "beyond all boundaries" and "without chauvinism."

In 1985, he received the Medal of the City of Paris from the French Women's Ready-to-Wear Federation, and in 1987, he was named a chevalier in France's Legion of Honor.

At home, he was honored by the Council of Fashion Designers of America in 1984 for his conception of M, a magazine for men that tried to emulate W's success as a luxury vehicle for women. It closed after nine years. In 1997, the year he retired, the CFDA gave Fairchild its Lifetime Recognition award.

Fairchild always had a fondness for Europe, above all was Paris where he created such havoc in the Fifties. At one time or another, he had a chalet in Klosters, Switzerland, a home in Provence, France, a townhouse in London and, in his later years, a house in Gstaad, Switzerland. He also owned and sold a house in the Hamptons on Long Island and a seaside home in Bermuda. When he returned to the U.S. in 1960, he first lived in Briarcliff in Westchester County, N.Y., then in New Canaan, Conn., an apartment in Gracie Square and, lastly, an apartment in Sutton Place. Following the publication of "Chic Savages," he built a house in Nantucket, Mass.

John Burr Fairchild was born on March 6, 1927, in Newark (a fact he always admitted with immense glee), the son of Louis W. Fairchild and Margaret Day. Following the divorce of his parents while he was still a boy, he moved with his mother to St. Louis, but never lost his link with the business that had been launched by his grandfather, E.W. Fairchild, and his great-uncle, L.E. Fairchild.

He came back East and attended the prestigious Kent School in Connecticut, spending the summers doing errands at WWD. For a while, he thought about becoming a doctor or a scientist, but confessed to Time magazine that he was "simply hopeless in math, simply gross with figures." He entered Princeton University in 1946, but dropped out a year later and enlisted in the U.S. Army. At Princeton, The Freshman Herald revealed that his nickname was "Juicy John" and that he was interested in "tennis, soccer and publications."

While assigned to the Pentagon as a speech writer, Fairchild was asked to pose for a recruiting poster, something that is said to have greatly amused his father, who apparently had difficulty picturing his son as a soldier. Young Fairchild was discharged from the Army in 1948 as a staff sergeant — only because the Army's rules required that as a speech writer he be a member of the band and to be a band member required for him to be promoted to sergeant. He returned to Princeton and graduated with a B.A. in general humanities in 1950.

In June of that year, Fairchild married the former Jill Lipsky, a fine-boned Vassar graduate of Russian and English descent whom he had met in Paris when they were both students. She survives him, as do their four children: John L. Fairchild of Shelter Island, N.Y.; James B. Fairchild of Long Island; and twins Jill Fairchild of New York, co-owner of the accessories company Fairchild Baldwin, and Stephen L. Fairchild of Brussels, senior vice president and chief creative officer of jewelry company Pandora, and eight grandchildren.

Shortly after they married, Fairchild took his wife to Detroit, where he joined the research staff of the J.L. Hudson department store, his only job outside the family business. He didn't stay long.

In 1951, Fairchild was back in New York, as a reporter for WWD. Four years later, he was assigned to the Paris office and put in charge of all European coverage for all of the Fairchild publications — three dailies (WWD, Daily News Record and Home Furnishings Daily); four weeklies (Electronics News, Footwear News, Metalworking News and Supermarket News) and Men's Wear, a monthly trade magazine.

Within three years, Time magazine called him "the most influential fashion reporter in Paris." In Paris, he was called

other things, "l'enfant terrible," among the more charitable. Fairchild and his quest to learn what was taking place behind the well-guarded walls of the French couture quickly became an irritant to the Chambre Syndicale. He not only successfully fought the artificial embargo the couture placed upon press coverage of its collections, but he developed sources from within the ateliers and was able to send details of clothes to WWD in New York before they appeared on the runway.

He was first with the details of Hubert de Givenchy's revolutionary sack dress. He scooped the world with Saint Laurent's 1960 collection for Dior. Not even the notoriously cloistered Cristobal Balenciaga, who never allowed interviews or photographs, was able to keep the secrets of his collection from Fairchild, although he tried. Fairchild's drive was relentless and he would later pass that on to all his reporters, constantly pushing them to "bring home the bacon." Balenciaga always showed in his showroom and Fairchild once stationed a photographer across the way with a telephoto lens to shoot the collection through the windows. The plan worked flawlessly until Balenciaga's directrice pulled down all the blinds.

In October 1960, Fairchild returned to New York and was anointed publisher of WWD and Daily News Record, which covered the men's fashion industry. He immediately began instituting his reforms. He was 33 and the paper was 50, celebrating a half century of earnest but plodding journalism. It was a publication that was prominent within the fashion industry, but unknown in most other places and one that, in his words, was close to going out of business. Fairchild changed all that with a single concept: Instead of focusing only on the clothes, he would cast a light on the people who designed them and the women who wore them. It was a credo he would follow for the rest of his career: People mattered, not, in his words, "body coverings."

Younger than half the reporters on the payroll, he nevertheless made it clear that things were going to be different. He called a meeting of the editorial staff, then still basking in the self-congratulatory afterglow of the paper's milestone birthday, and shocked everyone by announcing that in his opinion, WWD was as boring as beans and had been for years.

"Women's Wear should be fun," he said. "It should be amusing. It should not be boring. It should be controversial, because fashion is controversial."

He picked up that morning's issue and began waving it wildly.

"What I want," he said, "is for people to come into their office and pick up the paper and become so furious with what they read they just crumple it up and throw it out the window!"

From that day on, WWD was no longer his father's paper.

Anything Fairchild deemed banal, or "merchy," as he put it, was banned from the news columns. Photos of beaming garment executives accepting "man-of-the-year" plaques were too "merchy." Items about salesmen switching jobs? Merchy. For a while, even the word "garment" was outlawed. Too déclassé. That part of Manhattan known to generations of New Yorkers as the Garment District became "the fashion district."

The paper, which had been heavy with columns of gray type, put more of a focus on the visual, from drawings to photographs to bold graphics. Fashion, argued Fairchild, is a visual medium. WWD had to reflect that.

An early move was to change the style of fashion sketches. Until then, they were as detailed as a blueprint and looked like a mail-order catalogue. One could almost count the stitches around a buttonhole. In Paris, Fairchild said, designers illustrated their collections with "tendency sketches," minimalist drawings that merely hinted at the shape and drape of a gown or a wrap. Tendency sketches not only became the norm at WWD, but were eventually adopted by dozens of other newspapers and magazines all over the country.

The influence of Paris upon the paper became evident in other ways. Market sections of WWD that had long been labeled with serviceable but mundane headings such as "Dresses," "Hosiery" and "Sportswear," acquired articles. They became "The Dresses," "The Hosiery" and "The Sportswear." Smoking jackets became "le smoking." When the great sportswriter Red Smith was published in WWD for a brief period in the late Sixties, his column was called "Sportif," an affectionate that might well have baffled this most unpretentious of men.

The inclusion of a sports column, even though temporary, was just one indication of how Fairchild changed WWD by broadening the scope of the paper's coverage. No longer would it be restricted to news of the trade. Now it would chronicle the doings of high and low society, with more news of "nontrade" events that could have an impact on the fashion industry. The primary vehicle through which this was accomplished was the Eye page, a Fairchild innovation that would be widely copied by countless other publications.

The Eye, written by various staff reporters and sometimes Fairchild himself, was an eclectic compendium of gossip, news, observations and sometimes outright pereverness. (Woe betide Macy's, for example, if Fairchild went shopping there and couldn't find what he was looking for.) Its pithy

Fairchild and Yves Saint Laurent in Paris in 1965.



Fairchild at far left, front, in the WWD newsroom in 1952.





prose — “bitchy” was the word employed by its critics — was often embellished by tightly cropped photographs of the women WWD called The Ladies emerging from fashionable Midtown restaurants after picking at their luncheon salads. Guinness, Babe Paley, C.Z. Guest, Pat Buckley, Nancy Kissinger, Slim Keith and more became regulars in WWD’s pages, as did stars from Judy Garland to Katharine Hepburn. Once asked why he devoted page after page to covering Hepburn’s every project, Fairchild replied simply, “I was obsessed with her.”

Fairchild defied tradition by hiring two people with no writing experience and turning them into columnists. One was Carol Bjorkman, whom he found working as a personal shopper in Paris and who had a great sense of style; the other was an innovative young milliner named Bill Cunningham, who went on to become a renowned photographer of street fashion for The New York Times.

“I hired Bill to work at Women’s Wear because he had pep and energy and lots of grace,” Fairchild told Cathy Horyn of The New York Times in 2002. “And he knew everybody. He didn’t sit in an office and talk. He went out and came back with the best stories. Everybody in the office was jealous of him.”

WWD would also expand its cultural coverage. Theater reviews, a staple of the paper for decades because garment manufacturers traditionally courted retailers by taking them to Broadway shows, became more important than ever. Under Fairchild, they achieved new levels of sophistication, spawning a trio of theater critics who went on to wider renown in mainstream media: Martin Gottfried, Howard Kissel and Ben Brantley.

In addition, the paper added reviews of movies (one of Fairchild’s great passions), television, books, museums, dance, opera, music from pop to rock to classical...all written by WWD staffers on their own time and for only a smidgen of extra pay, since their primary responsibility was to report on the fashion industry.

In 1964, Fairchild became editor in chief executive of corporate publishing, and he named Brady to succeed him as publisher of WWD and DNR. Brady had joined the company in 1953 as a reporter in New York and followed Fairchild in Paris as European director. For the next seven years, he and Fairchild formed a strong tandem that continued to lead the paper in new directions.

As WWD became more widely known, Brady, a more outgoing personality than Fairchild, became its public face, granting interviews to writers and appearing on television talk shows, events that Fairchild shunned.

In 1965, Fairchild’s title changed again, this time to publishing director, and in 1966 there were two significant events. On March 31, Fairchild’s father, Louis W. Fairchild, retired. He was succeeded as chairman by his cousin, Edgar W.B. Fairchild, who had been with the company since 1923 and whose father, L.E. Fairchild, was one of the founders. John Fairchild succeeded Edgar as president of the company.

Less than three months later, WWD made national headlines, all because of a wedding dress.

The bride was Luci Baines Johnson and the father of the bride was Lyndon Baines Johnson, then president of the United States. As was the custom for all major weddings, the mission at WWD was to publish the details of the wedding dress as quickly as possible. In mid-July 1966, some three weeks before the Aug. 6 nuptials, Liz Carpenter, Lady Bird Johnson’s press secretary, conducted a press conference at which a sketch of the dress was distributed, but with the understanding it was not to be made public until the vows had been taken. WWD opted not to attend, refusing to sit on restricted material for weeks. Instead, it continued to pursue the story. On July 14, it published a front-page sketch with the headline “Luci’s Wedding — First Report.” Not everything in the sketch was accurate, but it was close enough for a furious White House to bar the paper from the wedding. Carpenter issued a blistering statement slamming “the unethical conduct of one small publication.”

What ensued was a flood of newspaper editorials, columns and cartoons in cities all over the U.S., supporting WWD for refusing to accept embargoed material and for upholding the highest traditions of good journalism by going after the story on its own.

Fairchild, who had presided over a similar scoop regarding Princess Margaret’s wedding dress in 1960, was interviewed by Barbara Walters, who called WWD “the most deliciously gossipy newspaper in the country.”

“I may be the most cursed man in the fashion business,” Fairchild told Life magazine some months later. “But if you tell the truth about the fashion world — put on the screws, refuse to bow down and rave about it — then automatically you are branded a controversial bastard.”

By 1967, the Fairchild family had been running the company for more than 75 years. The total daily and weekend circulation for all the Fairchild publications was 430,000. WWD’s circulation was up to 70,000. Sales in 1967 came to \$29 million. Confronted by inheritance taxes and eager to get their money out of the company, the family put the business up for sale.

The buyer was Capital Cities Broadcasting Corp., a company that owned radio and television stations, and the price was \$10.5 million in cash and 600,000 shares of a new stock issue then valued at \$26.7 million, making the deal worth about \$37.2 million. The acquisition was jointly announced on Jan. 8, 1968, by Fairchild and Thomas S. Murphy, president of Cap Cities. Fairchild became an executive vice pres-

ident and a director of Cap Cities and would later be named chairman of its specialized publications group.

By then, WWD’s circulation had reached an all-time high of more than 82,000. Most of the added readership came from outside the trade, “civilians” lured by the daily’s fashion coverage, gossip and feature material. They were the genesis of Fairchild’s next major venture.

In 1971, Brady — unhappy because he had been passed over for the presidency of Fairchild — left the company to direct the editorial staff of Harper’s Bazaar. Prior to that, plans were already in motion for something entirely different at Fairchild: a publication not for the trade, but for a general audience. It was something Fairchild had wanted for years. Now, with the resources of Cap Cities behind him, his vision could become a reality.

W magazine was launched in April 1972 — although his family initially objected to the concept. A broadsheet published on heavy newsprint with lots of color photography, it looked nothing like the tabloid-size, mostly black-and-white WWD — but its contents were all WWD. Fairchild’s concept was to pluck the best of the fashion coverage and nontrade feature material from WWD and repackage it on a larger canvas every two weeks. It would speak to a much wider audience than WWD could reach, and Fairchild would not have to hire a single extra reporter or editor to produce it. The W staff was the WWD staff.

At a meeting of that staff, many of whom were not thrilled about now working for two publications instead of one with no raise in pay, Fairchild was asked whether W would eventually get people of its own.

“As soon as it becomes viable,” he said.

It took more than 15 years for W to become “viable” enough to add its own editorial personnel. In 1993, it changed its format to become a perfect-bound magazine printed on glossy paper and its frequency was reduced from the original 26 issues a year to 12. The cost-saving in having an editorial staff already in place enabled W to begin making money much earlier than most new magazines. Fairchild told The New York Times in April 1974 — W’s third birthday — the publication lost about \$700,000 in 1972 and \$300,000 in 1973, but would make money in its third year.

W was a reflection of Fairchild’s passions. Its original broadsheet format and biweekly frequency enabled the magazine to get stories in long before any of its competitors, from advances on the upcoming designer shows in New York, Paris and Milan to parties. W was a mix of whatever piqued his interest, in one section featuring an interview with then-Federal Reserve Board chairman Paul Volcker or then-National Security Adviser Zbigniew Brzezinski and in another a story on an interior decorator or designer at home. He summed up his philosophy for both WWD and W in one simple sentence: “You have to have something no one else has.” And he drove his reporters to dig that out.

Fairchild took WWD global in 1978, when a Japanese-language version was launched in a joint venture with Hanae Mori Co. of Tokyo, which was involved not only in fashion but in publishing.

In 1986, Capital Cities surprised the business world when it acquired the American Broadcasting Co. for \$3.4 billion. Although Cap Cities was already a sizable media conglomerate listed on the New York Stock Exchange, most people in the general public had never heard of it. They were, however, familiar with WWD. Consequently, many newspaper accounts of the ABC deal identified Cap Cities as the owner of numerous radio, TV and print outlets, “including that feisty little trade publication Women’s Wear Daily.”

Ten years later, WWD got a new owner, when Cap Cities/ABC was acquired by the Walt Disney Co. for some \$19 billion. A year after that, on March 6, 1997 — his 70th birthday — Fairchild retired, becoming the final Fairchild to head the company founded by his family. He was succeeded as chairman and editorial director by Patrick McCarthy, who retired in December 2010.

Two years after Fairchild stepped away, WWD was sold again — this time to Advance Publications, a privately held company owned by the Newhouse family. Unlike Disney, Advance had a long tradition of covering fashion. Its Condé Nast division includes magazines such as Vogue, Glamour, GQ, Allure and Modern Bride, in addition to general interest publications like Vanity Fair and The New Yorker. For many years, S.I. Newhouse Jr., chairman of Advance, had wanted Fairchild to work for him. There was even speculation that at one point Fairchild had considered leaving his family’s business to do just that. In the fall of 1999, Newhouse got what he wanted — and he paid handsomely for it.

The price reflected how well Fairchild had taken care of his family’s business. Twenty-nine years earlier, it had been sold to Capital Cities for \$37.2 million. This time it fetched \$650 million.

Last fall, Condé Nast, feeling pressures in many of its core fashion magazines, would sell WWD again, to Penske Media Corp., owned by Jay Penske. Fairchild remained a contributing editor, making barbed and insightful comments about fashion and everything else.

There will be a private family funeral on Tuesday with a memorial service being planned for a later date. The family has asked that in lieu of flowers, contributions be made in his name to Doctors Without Borders.

Quotations From Chairman John

JOHN B. FAIRCHILD WAS MORE QUOTABLE THAN MOST OF THE PEOPLE HIS PUBLICATIONS WROTE ABOUT. OUTSPOKEN — AND OFTEN OUTRAGEOUS — HIS COMMENTS OVER THE YEARS, WHETHER BY HIM OR HIS ALTER EGO, LOUISE J. ESTERHAZY, WERE AN ACCURATE REFLECTION OF WHO HE WAS. HERE ARE SOME OF HIS OBSERVATIONS.

From an interview with Meryl Gordon in *Vanity Fair*, September 2012:

"It was about pride and prestige for the company. Paris Match called me 'a monstrous little brat.' I was just fighting for my rights."

"She [Coco Chanel] had the best wine and Champagne. We would both be bombed out of our minds."

"Oscar's failure is that he's never had a good perfume business. Carolina wonders why she doesn't get more publicity because her business is bigger than Oscar's.... Designers pretend to have this great friendship, but they are all competing."

"I wouldn't have done what I did if I hadn't been hurt. I couldn't get the bacon. You've got to get the bacon — that's all that counts."

"I'm so naughty."

From an interview with Zeke Turner in *The New York Observer*, June 25, 2010:

"If I see another movie star in a fashion magazine — it's ridiculous! It's a nightmare. That's what they call cutting edge. I hate that word. And buzz. It's a crock. They love buzz! When I hear the word buzz, it reminds me of a chain saw."

"I'm a very competitive animal. I got arrested by the French economic police for breaking the release date."

"But it's a sport, you know. Don't you like the sport of being a journalist, getting scoops? It's a sport!"

"A W story would be to go to a place that very few people had been to — who would be there and who they'd see. You'd tie it to people, not necessarily movie stars, but other people who were well known."

"It shouldn't be just fashion. That's my philosophy right or wrong. In the fashion world, it's totally ridiculous. One hand wags the other hand. The thing that's often forgotten, that is really forgotten, is that the reader is what counts. If you don't amuse the reader or stimulate the reader, you're not doing your job."

"Times have changed. He's [W editor in chief Stefano Tonchi] got to operate differently now than the way I did. Let's face it, we didn't have to pull punches because we were not controlled by our advertisers. I suppose we were a bunch of mad people, and we decided that we would publish what we wanted to publish. It was great! I loved those days."

From an interview with Bob Colacello in *Vanity Fair*, May 1986:

"Sure we have gossip; we also have some very, very solid business stories. We are a creation of this business, which is fast, mean, tough, sometimes artistic, sometimes fun, sometimes horrible. However, we do not run divorces, love affairs, murders or rapes. We don't delve into that, [though] business today is rape, murder, money, power, all of it."

"The job of...W is to write about the people who make the world of Paris move, the world of New York move, the worlds of Washington, San Francisco, Los Angeles move. They're the top people. They want that role. Well, if they want it, it's fine with me. I find it very repetitious. I think individually these people are fantastic, but as a group it's like the old wagon train. They're all in a circle, and the only time they get mad is when somebody tries to get in. It is a lethal incestuous group. I mean, this mass of everybody together, like at the Literary Lions dinner — all those people are gathered in one room, all powerful people all upstaging each other. It really is a terrifying experience."

"It's just the way he goes into a restaurant, the way he acts...Let's face it, he's not the nicest person to little people... Probably, it's our sophomoric — my sophomoric — sense of humor, calling him the Social Moth." — On why WWD often poked fun at Jerry Zipkin.

"I just find that anybody who shows off their wealth, or their power, or is rude to little people who can't fight back — I think it's almost a sin. But I think if people want to spend a lot of money looking attractive and want to entertain at home, and they have the money to do it, it's not my place, our place, to say, 'Well, wouldn't it be nice if they gave it to the poor or a museum?' When it's excessive, I think it's embarrassing."

"Washington is the deadliest city in America."

"Don't get me on royalty. I find it so boring. Prince Rainier! How dare he sit at dinner next to Pat Buckley, who's a fun, exciting woman, and he doesn't say one word — all he does is stuff his face with food!"

"[Fashion] has to have a little humor injected into it. Most of the people in the business take it too seriously. Most designers are basically movie stars and they want star treatment. It's hard for people who devote their life to fashion to realize it's not the end-all of living. For most people it's just a tiny part of their lives."

"Most women look awful in pants and should never wear them unless the pants are very well cut and the ladies are very well cut."

"It always astounds me that women want to throw themselves in front of a camera. If I were going to a party, I wouldn't want my wife-to-be photographed. A beautiful woman is something to be guarded like a flower and not publicly displayed to everybody."

"I love to show decadence in WWD." — Referring to coverage of a black-tie New York dinner party given by candlelight on the night of the November 1965 blackout.

"It is the mark of a badly dressed woman when she doesn't dress her age. There is no sense going against nature."

"It is difficult for older women, unless they have lots of money, to find clothes that are well made and in good taste. The whole idea of American fashion is geared to youth....I think the middle-aged woman is neglected."

"I just like peace and a very quiet life. After all, with four children you don't have too much time to do everything. We lived in New York for a while, and I think that when you are in an apartment with children, you have a tendency to want to go out and do more things than you would do if you were living far from the city. In the country we live our lives in our house. We have a few people for dinner or we go to their houses. We rarely even go to a restaurant."

From a profile by Diana Lurie in *Life* magazine, March 17, 1967:

"In the fashion business it's almost against the law to tell the truth....It's not seamy but it does seethe with double deals and political ploys. These people are meat eaters who can devour you. It takes a strong person to stand up to them. If you don't toe the line, they gang up on you."

"No one has the right to determine who is best dressed. The Best Dressed List is a gimmick and a bunch of rot."

"Good fashion is simple. When a woman comes into a room no one should stare and be shocked — and they shouldn't think she is an old dishrag. Bad fashion is when a woman exaggerates. Take the period of the big-front, tight sweaters, Marilyn Monroe stuff. It looked great on Marilyn Monroe, but it was grotesque to wear to a lunch in a thick-carpeted midtown restaurant."

"The greatest thing America has done in fashion is to be first to accept the new. The French make the latest fashion but then they stick their noses up at it, while we will buy it."

"I hate all the pretensions of the fashion world. There is a group of gold-heeled, idle ladies whose desire is to set a pattern for what they call 'elegant living.' They bore and terrify me. At their parties all they do is make forced conversation about the latest of everything. They are collectors of people and places which are 'it' this instant. Today Truman Capote is 'in.' And Leonard Bernstein, because of Jackie Kennedy's affection for him."

"We don't make or break a designer...We write what buyers are saying. We once did headline a Givenchy collection as 'Givenchy Is Flop Art.' It was. I'm accused of pushing Saint Laurent to taunt Balenciaga or Givenchy. But the mood of fashion has switched to Courrèges and Saint Laurent from the elegant monkdom these men live in."



"The one thing I would like to be and which I don't think I am...is...tolerant. A tolerant person who gives lots of love. I certainly don't want to be known as a tough-minded businessman, or a tough-minded so-called editor or publisher. That doesn't race my motor. I don't have any mission in life to be altruistic; I just want to be tolerant because I am not tolerant. I'm very impatient. I hate myself for it, but I can't control it. I think I'm very naive. I'm very immature on some things. Everyone thinks I'm this tough-s---t, hard-boiled, calculating mean son of a b----. When I'm really very naive... I dread walking into a room with a bunch of people I don't know. I don't know what to do or say. I'm very awkward. I'm not secure...I want to please people."

From an interview with Barbara Goldsmith in *Town & Country*, February 1966:

"Clothes aren't what it's all about any longer. A woman can have the most beautiful clothes in the world and the most beautiful face, but if she isn't fun and amusing, if she doesn't move correctly, if she's not with what is going on today, she isn't interesting as a personality."

"You have to be shallow to spend more than a certain amount of time on how you look. The majority of women on the Best Dressed List bore me to death."

"If we learn Mr. X is about to be fired, we immediately run the story. The poor man may read about it in the paper before his boss has told him about it, but we can't coddle our subjects and an individual's feelings can't count."

From an interview with James Fallon in a special anniversary issue of WWD, July 2001:

On what makes a great designer: "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."

On the Ladies Who Lunch (a phrase he coined): "Ladies Who Lunch didn't exist in Paris. Women who are smart in Paris don't spend their time at charity parties and eating lunch at restaurants. If they are interesting, they will have a quiet lunch party at home."

On why he began writing about Jacqueline Kennedy even before she was First Lady: "It was obvious to everyone the impact she was having. There are icons and icons. We didn't really have the icon movie stars then, except for Audrey Hepburn, who'd been homogenized in clothes by Givenchy via Balenciaga. There were really slim pickings."

On American designers: "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....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....Halston did more to make American sportswear chic than anyone. He and Bill Blass...Calvin Klein to me is the epitome of the business designer's machine."

FAMOUS PHRASES

Inspiration would strike, and John Fairchild would spout a phrase or a word that would capture a moment in time or a designer style — and that eventually became part of the fashion lexicon. Here, a list of some of the terms he created:

| | | |
|-----------------|----------------------|-----------------|
| HotPants | The Longuette | RBs |
| Fashion Victims | Le Cirque Hair | |
| The Cat Pack | The Beautiful People | The Walker |
| The Midi | Nouvelle Society | Les Locomotifs |
| | Ladies Who Lunch | Social Cyclones |

On what makes a good journalist: "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 never to have anything on the front page anyone else had. To survive, you have to be unique."

On controversy: "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!"

On his most memorable scoop: "The biggest triumph was breaking the release date of the couture when I was in Paris. At that time, the Chambre Syndicale insisted magazines and newspapers couldn't print sketches or photographs of the current collections until at least a month after the shows. I used to really resent how all the grande dames of the magazines could paw and examine the clothes, take them off to be photographed and show them to the Seventh Avenue manufacturers while we couldn't do anything."

So Women's Wear broke the release date. The first time we did it was with Saint Laurent's first collection for Dior. All through the show, I kept thinking how we could illustrate it with pictures, not just words, until it struck me that the silhouette looked just like a toothpaste tube sitting on a brioche. So I rushed back to the office right after the show and had our artist Alex Rakoff sketch it. We wired it to New York and the next day it was on the front page. Jacques Rouet called immediately and said I'd insulted the House of Dior and Saint Laurent by breaking the release date and showing a Vaseline tube! I kept trying to tell him it was a toothpaste tube, but he wouldn't listen. The French always do find other connotations in everything."

On his greatest source of professional pride: "The people I worked with — and the fun. We always had fun."

Louise J. Esterhazy's Fashionary



Through his alter ego/nom de plume, The Countess Louise J. Esterhazy, John B. Fairchild kept a sharp eye on designers and their doings throughout the decades. In advance of the 2000 Millennium, the Countess took stock and compiled her own "Fashionary" of the designers that mattered most.

Goodness knows, I've spent several lifetimes at fashion shows perched on those way-too-small gilt chairs, trying to read the designers' runes. Sometimes it's enough to make even the most voracious fashion chronicler wonder about the point of it all. But over the years, there HAVE been designers who have set one's heart (or something, at least) aflutter, and I'm often quizzed about them. Here is my primer of the 74 designers who, one way or another, have covered the world's bodies (and, to be safe from all those egos, I've done it alphabetically).

A: Alaia, Azzedine: Influential in fashion, even if he claims that his entire life is about his "children" — his five dogs and three Persian cats. • Armani, Giorgio: Revolutionized women's and men's styles some time ago.

B: Balenciaga, Cristóbal: The designer's icon. • Balmain, Pierre: Prettified women of a certain age. • Beene, Geoffrey: His own bag. • Blass, Bill: Sporty Americana. • Bohan, Marc: Always the right chic.

C: Cardin, Pierre: Licensed to kill.

• Castelbajac,

Jean-Claude de: Paris sportswear. • Cavanagh, John: He chided his English clients.

• Celine: Michael Kors to the rescue.

• Chanel, Coco: The fashion queen of the century.

• Cloe: Stella McCartney.

• Clark, Ossie: He made London swing.

• Courreges, Andre: Sixties smash.

D: De la Renta, Oscar: Socially dressed.

• Demeulemeester, Ann: Favorite of the fashion nuns.

• Dior, Christian: Simply Dior.

• Dolce & Gabbana: Eccentrically trendy.

E: Elbaz, Alber: Good luck at Saint Laurent.

• Ellis, Perry: Collegiate chic.

F: Fath, Jacques: Glamour, glamour and bows.

• Fendi: Fur enough.

• Ferragamo: A growing empire.

• Ferre, Gianfranco: A big man for big women.

G: Galanos, James: California's hero.

• Galliano, John: The greatest show on earth.

• Gap: Beware! Four stars — with stylists.

• Gaultier, Jean Paul: Paris' Second Coming?

• Givenchy, Hubert de: Le Grand One, and Audrey Hepburn.

• Gres, Alix: Those scissors around her neck cut perfect clothes.

• Gucci: Hard style.

H: Halston: An American icon.

• Hermès: A chic horse.

• Hilfiger, Tommy: Rah, rah — Wall Street loves him.

J: Jacobs, Marc: Sportswear's best for Louis Vuitton.

• James, Charles: Architectural cuts.

K: Karan, Donna: Great bodies for not-so-great ones.

• Klein, Calvin: The professor of trends.

• Kawaburo, Rei: Japanese "noh" theater.

• Kenzo: Cute.

L: Lacroix, Christian: His own romance.

• Lagerfeld, Karl: The Kaiser.

• Lang, Helmut: He's it — now.

• Lanvin: An institution.

• Lauren, Ralph: He made Polo a worldwide trademark.

M: Missoni: Fashion rainbow.

• Mandelli, Mariuccia: Krizia's roar in the fashion jungle.

• Margiela, Martin: Pretentious influence.

• McCordell, Claire: The mother of American sportswear.

• Miyake, Issey: Kabuki.

• Mizrahi, Isaac: Hollywood galore.

• Montana, Claude: Sportswear opera.

• Mugler, Thierry: Tough chic.

• Muir, Jean: And underrated, but perfect, Miss.

• Molyneux, Edward: England's glory.

• Moschino, Franco: Fun.

N: Norell, Norman: An ode to Balenciaga and Chanel.

O: Ozbek, Rifat: Turkey's delight.

• Oliver, Andre: Cardin's chic side.

P: Prada, Miuccia:

Now the queen of Italian fashion.

• Pucci, Emilio: The father of Italian fashion.

Q: (Mc)Queen, Alexander: A cheat for a Q, but there isn't anyone else even close. The king of Celtic technicians.

R: Rykiel, Sonia: Staying power.

S: Sander, Jil: Precision engineering.

• Saint Laurent, Yves: Forever an icon.

T: Trigère, Pauline: Cut up.

U: Ungaro, Emanuel: Perfection of a Balenciaga disciple.

V: Valentino: Very...

• Versace, Gianni: Triumphant vulgar.

W: Westwood, Vivienne: Joy to the eccentric.

X: Miss: The pseudonym for Mr Dior in the days of the Orbach's copies.

Y: Yamamoto, Yohji: The best of the Japanese.

Z: Zoran: His cashmere cult.

Well, class, there are no more letters. But there are plenty of other designers. One could say there are too many to mention. So I won't — and it's up to you to guess why. — Louise J. Esterhazy

FROM THE PEN OF THE COUNTESS

"I FINALLY GOT TO MEET THAT MAN they used to call the Social Moth, Star-Walker Mr [Jerry] Zipkin. But I was horrified when someone asked about his health and he said, 'I'll be a lot better after I unload these two,' meaning those lovely ladies Betsy Bloomingdale and Lynn Wyatt. 'Out! Out!' he shrieked, nearly rocketing them through the plate glass. It makes one want to return to the solitary life." — December 1983

"Truth is, Gloria von Thurn und Taxis believes she is Marie Antoinette, and those who love her fear that she may end up likewise....Here we were, floating down the Danube, when Gloria unveiled, from under an aluminum foil cover, the most outrageous birthday cake you ever saw. In place of the candles, there were — dare I tell you? — 60 symbols of virility in two-tone candied sugar. Yet the Prince was not amused. His face froze like the stone statue of the commandante, and many of us shivered as we almost heard the metallic sound of the guillotine." — December 1986

"Malcolm [Forbes] staged Woodstock for Capitalists — his favorite 1,100 of them, that is — out at his place in Far Hills, N.J., where most of the 75 sylvan acres, my dears, seemed to be taken over as a helicopter pad. Out they popped, those happy little capitalists, from

the bellies of the birds that landed 'Apocalypse Now' style in the meadow. A little scary, darlings, when the Trumps arrived with Jean MacArthur, Shirley Lord and Abe Rosenthal in their huge black number with TRUMP stenciled on in red, in case anybody was dead drunk and might miss them." — June 1987

"At Le Cirque, there was the smell of white truffles in the air, mixed with that unmistakable scent of money and ambition. It made me reflective. The interesting thing about New York is that there is a constant banging on the teepee door to get in. People want to belong to the tribes. And if they can't get into one, they form their own. The quickest ascent was performed by what W calls Nouvelle Society. They give new meaning to the word MONEY. And they spend it. Thirty-four room apartments, private jets, auction houses, fashion companies, pet charities, publishing houses, horse farms and yachts, overnight art collections and the ever-important theme trips. This is the world of social secretaries and dinners with a purpose. You can tell where they live by the crowds of museum directors and art specialists huddled outside their doors. Their names appear each and every day in what is now considered the sexiest part of the New York Times: the business section. There's Big Al Taubman and little Henry Kravis, Saucy Saul Steinberg and King Kluge, Revlon Ron Perelman and the Towering Trumps." — September 1987

MR. FAIRCHILD'S IMPACT



"It is with great sadness that I learned of the passing of John Fairchild. He was a friend, and in the Eighties when I bought the house of Christian Dior, he is the one who taught me all about the fashion press and fashion

reviews. He had a very sharp and accurate vision of this quite unusual world. Having known Mr. Dior well, he often told me about him. We exchanged thoughts about the future of the house, and the vision Mr. Fairchild imagined through Mr. Dior. Along with Hebe Dorsey, he was without a doubt one of the most brilliant journalists that I've ever known. His style, precise and full of humor, was always a pleasure to read and absolutely imitable. Incidentally, he recently published a superb story on Christian Dior. He will be greatly missed in the world of fashion, and the realm of creativity in general." — **Bernard Arnault**

Leonard A. Lauder, chairman emeritus of Estée Lauder Cos. Inc.: "John Fairchild established a new standard for exciting, insightful fashion journalism. He focused more on the creators than creations — their lives, their strengths and their oddities. He also turned his attention to the clients. What we accept today as standard fashion journalism was groundbreaking under John."

François Pinault: "It is with great sadness that I learned of John Fairchild's passing. Affable yet demanding, audacious and visionary, Mr. Fairchild was a brilliant businessman who transformed fashion publishing. He exemplified American elegance at its best."

S.I. Newhouse Jr. and the Newhouse family: "John Fairchild was a larger-than-life figure: a brilliant editor and an inspirational leader in the fashion and media worlds. His vision made WWD the great authority that it is today."

Calvin Klein: "I think his great contribution was taking what was once his family's trade newspaper and turning it into a newspaper that became a media influencer. People wanted to know what they were saying in fashion, restaurants and pop culture. They covered everything, and it really took off, with James Brady and Michael Coady. He did it with a sense of humor and he brought Women's Wear to life. I never thought of him as a fashion editor. Diana Vreeland and Polly Mellon were fashion editors. John was a journalist, and Women's Wear was still a newspaper and was always competing with The New York Times. He wanted to be first and beat everyone to get the exclusive."

"We used to have lunch at La Grenouille all the time. It was always fun. He had a real sense of humor and was like a little boy. There was something childlike, a little devil in him, a boyish quality that was charming. WWD was always supportive and always covered whatever I did. The newspaper was always very generous in space and front pages. I never complained, nor would I complain. I was grateful for what I got."

Giorgio Armani: "I am very sorry for the passing of John B. Fairchild. His commitment and his passion made WWD a point of reference in the fashion and news industries."

Annette de la Renta: "John Fairchild was an immensely important man in the world of fashion. My husband credited John with changing the focus of fashion from the manufacturer to the designer. He certainly made WWD interesting to an audience outside the garment trade. And he was a great friend."

Diane von Furstenberg: "Mr. Fairchild, when I first came to New York, was the most terrifying person. He would go every day and have lunch at La Grenouille with Oscar de la Renta [and others], and everybody was afraid of him. He was so incredibly important to the world of fashion and retail. He put fashion on the map. Designers were terrified of him. He loved being mischievous. He loved fashion and beautiful people and loved being with Babe Paley and Pat Buckley. I always respected him and always respected what he did. When he created W it was such a big deal. He was really a huge monument in the world of fashion and beautiful people in New York. He managed to turn a family trade newspaper into the bible of fashion."

Michael Kors: "I met Mr. Fairchild, the first time, when I was downtown at the WWD offices dressing a model for a preview shoot that was just about to take place. This being one of my first WWD shoots, I was not aware of some of his specific rules such as, 'Armpits are not attractive.' I remember being amazed that someone in his position would be so involved down to the last detail, or in this case how a model poses. He had a great eye, a sharp wit and always held the bar high. He and his team were always looking for the newest and the best, and their support, even before I began having fashion shows, was so indicative of the kind of curiosity that fueled Mr. Fairchild. Even after he retired, his curiosity never wavered nor his attention to detail. I remember him calling me to ask some questions about some pieces I had shown that he wanted to buy for his wife. Without even being at that show, his keen eye picked out the best pieces. He understood fashion was more than just clothes and that it was all about who wore them and where she went in them. He thought about the big picture."



"Since the very beginning of our adventure, he was a very loyal, good friend. I also want to say he knew the fashion world very well, and he was also a great critic of fashion. I am very, very sad."

"We were very close friends, and we shared so many great moments — for lunch or dinner, with his wife and with Yves and me and friends. I remember very well the first exhibition, the Saint Laurent exhibition, at the Metropolitan in New York. A big dinner party. Yves was there, of course. So many wonderful moments."

"I am thinking of his wife, Jill, of course."

— **Pierre Bergé**



"John Fairchild loved the world of fashion, the day-to-day intrigue, the characters, the excitement. He transformed WWD into a must-read for all that thrived on the special glamour of that world he celebrated."

— **Ralph Lauren**

Christian Lacroix: "I first met him when I was at Jean Patou. His naughtiness, if not malice, pleased me at first. He was like a tall, big child teasing and testing everybody all the time. He was tongue-in-cheek and I always appreciated this kind of sense of humor. Anyway, behind his nasty jokes there was a great eye and sense of fashion — both aesthetical and political, the two main ingredients of industry. He loved amusing and entertaining himself and the people around him like a Cheshire Cat, or simply a cat playing with mice. He could be very serious, and sometimes paternal. He wielded humor, power and seduction as his main weapons — using and mixing them according to the situation or moment."

"Of course, I locked horns with him many times — as everybody in the industry has. Usually it was over previews, and breaking news to be shared with WWD and only WWD exclusively. Perhaps I'm a naive, candid guy, but I always felt he appreciated the collections. It was a game — sometimes funny, sometimes irritating — but we knew it was his behavior and style. We had to play the game or ignore him. But it was a clever — and at times malicious or perverse — way of getting the real truth or approach of a designer's deep guts and events by disturbing or overwhelming all the rules and tempers around."

"He supported me strongly in each important step of my career. WWD was the strongest, most powerful media of the time, and the front page was invaluable. I remember one Patou polka-dot pouf long dress photographed in New York Harbor. He had sketches of mine along some by Yves Saint Laurent in his office — the ones he asked me to produce for the front page as an exclusive for Paris Fashion Week, which we were not yet part of as the house of Lacroix was brand new in March 1987. But it was like having shown a real collection."

"I remember, too, a very moving cover when I was recovering from heavy back surgery. 'Onward Christian' was the title in big letters on the cover. I must say I had another wonderful ally in the house — my dearest Etta Froio. In fact, we got a CFDA award the same 1986-87 season."

"Fond memories with Mr. Fairchild include a trip to St. Gallen for a lecture with him, and we had great fun with him and his family, with Mr. Zumsteg, of the Abraham silk company, in a wonderful chalet. I also remember the day I called him from under the Patou concierge table announcing to him first (along with Hebe Dorsey of the International Herald Tribune) my departure and the launch of the Lacroix house."

"He invented a true American way of investigating. He was afraid of nothing and the relationship between the paper and W magazine with the most powerful houses of the time is not the same I think."

Carolina Herrera: "John Fairchild and Women's Wear Daily ruled the world of fashion. Without doubt, he was one of the most brilliant and powerful American journalists. Also, he had an acerbic wit and a wicked sense of humor that sometimes struck fear in his subjects. He also knew where most of the bodies in fashion were buried. All of this was tempered by his sense of humor and his friendship."

"When he started [at] Women's Wear Daily, it was a rather dull, unknown trade paper. He made it the most successful and readable paper and connected fashion with everything. When he was a friend, he was a real friend. When he was someone's enemy, he was... He always wanted to know what was going on everywhere, but he already knew."

Emanuel Ungaro: "The sudden passing of John Fairchild is paradoxical, for he seemed destined to a form of eternity. Stainless, always ready to launch turns of phrase that became symbolic of his impatient approach to approve generously or disapprove violently the stylistic and aesthetic positions of certain among us."

"I am honored to have maintained with John a successful personal relationship and this without concessions on his part."

"His eyes shone personal satisfaction when his expectation was met by the showing of talent by those whom he had selected to feature in his own private pantheon that seemed to him to follow the paths of lights drawn by eternal symbols that are always with force and modernity — Balenciaga and Chanel."

"I feel a strong sense of compassion for Jill, his wife, who always tempered with precision and finesse John's emotional outbursts and doubts."

"He will strongly mark his time. His memory will long remain engraved in the spirit of those who attempted to practice this métier of couturier with nobleness and generosity."

"I've never met anyone more passionate about our industry than John Fairchild. He brought New York fashion to the world, covering it with the same importance and critical eye he brought to couture. I feel John's presence every day when I read WWD. His wit and love for fashion will live on forever." — **Donna Karan**

Valentino Garavani: "John Fairchild was a press genius, but like many geniuses he was difficult. We worked together for many years and he and Giancarlo [Giammetti] often disagreed, but we will remember him with utmost respect."

Pierre Cardin: "I was very sad to learn the news of John. He has been a friend for a long while. When he arrived in Paris I received him for eight days; I showed him around with his wife, Jill. So I knew him very well, since the start of his career. He was 25 years old at the time, I believe. We often dined together — very often, even. It was I who introduced him to Paris at the time...when he arrived."

He did a lot for couture especially; he contributed a lot to the prestige of Paris couture. We can be grateful to him for that. I am very sad....Yes, really I am very sad to know that he has left us. Unfortunately, it's the tragedy of all."

"I met Mr. Fairchild for the first time in 1959 for lunch at the Ritz with Thelma Sweetinburgh (WWD's Paris-based fashion editor). He invented something that was only 'his' and transformed a basic trade paper into something exciting. He gave an image to the fashion and social life in the Seventies and Eighties — the way it does not exist any longer. The world of fashion has changed and the Ladies Who Lunch have vanished. For sure he had strong opinions. He gave the industry a new energy — and brought a different eye. Reporting fashion was different before his days. The fact that the paper was a daily one made all that different from magazines like Vogue or

Hubert de Givenchy: "In the beginning, when I began working, Mr. Fairchild was very nice and I will say even agreeable. And then things got a little ruined because he didn't have the same attitude as in the beginning of our friendship....I found that it was very difficult to work with Women's Wear because it often gave inexact information and that I didn't like, the way in which Women's Wear — in fact, Women's Wear the paper, was responsible because of Mr. Fairchild. So he was a gentleman who surely had a lot of talent as a journalist but not very agreeable in the manner in which — I say this for me — our relationship did not improve thereafter. But peace to his soul, and I hope to send my condolences to his wife."

Donatella Versace: "Around two years ago, I saw him at the Ritz. He waved at me and invited me to join him for tea. It was like time had not gone by for him, still the same bright, fun vibrant John Fairchild I always knew. I am so glad I had this moment with him, and now I will treasure it forever. I miss him dearly."

Rosita Missoni: "On one of our very first trips to New York, we went to dinner in one of those fancy French restaurants that were so in fashion in those days. Ottavio arrived with a knit cardigan and was told by the maître d' that he was not properly dressed. At that point, Mr. Fairchild intervened, asked what was happening, and then told the captain that the world had a lot to learn from this man when it came to matters of fashion and elegance. From that day forward, we've always been welcome in that restaurant. I'm sure that very soon, John will run into Tai and they will have a good laugh when they remember this story. John Fairchild has always been a pioneer in fashion and in *prêt-à-porter*, and his newspaper always supported us."

"The Missoni family sends its deepest and most heartfelt condolences to the Fairchild family, and we are close to you in this moment of loss."

Didier Grumbach: "When he started, French ready-to-wear didn't really exist. Couture was still at the top. But as soon as Mr. Fairchild arrived in Paris, he was extremely implicated in the changes at top fashion houses — for example, in the same year 1963, Jules-François Crahay left Nina Ricci to join Lanvin, and Gérard Pipart separated from Chloé to go to Nina Ricci. That was all a reflection of his influence, and he remained the most influential person in fashion for a good 30 years."

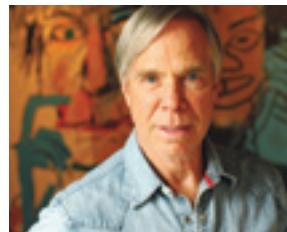
"From the start, he saw Paris as the cradle of fashion, and he was more interested in what happened in the French capital than in New York. Of course, he was very close to Yves Saint Laurent and to Christian Lacroix and supported them immensely. He was feared as well as admired. There was no equivalent to the power he wielded. Beyond the industry, he made WWD the most important social newspaper also. The ladies wanted to be mentioned in a professional newspaper, which is quite extraordinary."



Harper's Bazaar. He could make unexciting people very interesting — and the opposite, too.

"It took him some time to take me seriously — I would say from 1973 on when I was at Chloé. After that, we had a good relationship, but for the rest he was 100 percent with Yves Saint Laurent, more than any other designer."

"He was witty and would play the nasty little boy. It was always great when he came with his team to visit the studio. He was the last of that breed from that period, before the big companies like LVMH. I'm not sure he would have liked the way the industry is today. The world is so totally changed that what he stood for would not have the same importance today it had then." — **Karl Lagerfeld**



"I remember 30 years ago when he asked me to lunch at La Grenouille. I was a little nervous. John Fairchild invited me to lunch with him and Patrick [McCarthy]. I was in awe of these guys. John told me some stories about his relationship with Geoffrey Beene, Perry Ellis and Saint Laurent, and I was in awe listening to the stories. He had such an amazing sense of humor. He was fatherly. He was wonderful to me. [He would say] anything you need, please call. He was a true gentleman and someone I looked up to and respected for many years. In the beginning, he came to a couple of my shows and he was incredibly supportive."

— **Tommy Hilfiger**

Carla Fendi: "Dear, unforgettable, irreplaceable, 'terrible' John! I have only lovely memories of him. When he arrived at WWD, much changed in the fashion world. Suddenly everything was bubblier, more amusing, wicked and dangerous — and then also W appeared."

"How many tender, scary, magical moments he gave us! After the show we used to open WWD holding our breath, but we always made it and at the same time we knew that the collection would also work on the market."

"Starting from our first shows in Rome, John took us by the hand and was there as a friend everywhere in the world, with his flair and appreciation for Fendi and Italian fashion. When fashion moved to Milan, he always came also to Rome to visit us. He adored the town and understood the sly, cool attitude of a place that has seen everything, loved its beauty. I remember the nights out at the restaurant, the walks. His curiosity, humor, competence and his terrible 'In & Out' lists, I will never forget."

Betty Catroux: "I am very sad. John Fairchild was very special and unique, he was a mix of charm and sense of humor. I met him through Yves (Saint Laurent) and Pierre (Bergé) and as he was very naughty and we were, too, we got along very well! We all saw a lot of each other in Paris or New York. He was a free spirit and dared anything, which is very positive and rare now. He loved beauty and refinement. Like Yves, he did not like our times and was nostalgic of the past. He could be very tender, too, at that time I had a drug problem and he was very concerned and affectionate. He was unique in his time."

Adolfo: "When I started my company in 1962, he was always very kind. Every time he had the opportunity to say something, he would do it. Mr. Fairchild was always very helpful to people. He'd make things easier."

"At one point in time, when I had Mrs. Reagan, who is a very good friend of mine, as a client, he, of course, knew that. People were always asking things about Mrs. Reagan, who I would never ever say a word about her. He was very kind and understanding about that. He was always careful that things didn't get out of hand."

Marc Bohan: Marc Bohan said he and John Fairchild "were very close," adding he was also friendly with Fairchild's wife and children. "He came to my place, sometimes in the country."

The designer called Fairchild "a very important part" of fashion in Paris. "He really knew it very well."

Bohan described Fairchild as a good adviser. "He gave me some very good advice — not [about the] couture but the business," he explained. "Dior was the number-one house working with the America market — so he knew about that."

"He knew what he was talking about," continued Bohan, who added he first met Fairchild in the late Fifties, prior to beginning at Dior in 1960. "He followed my career."

(Continued on page 12)

(Continued from page 11)

Ed Nardoza, editor in chief, WWD: "Those of us who had the privilege of working for Mr. Fairchild started out terrified of him and ended up loving him. Above all he was a brilliant, voraciously curious reporter. As a boss, he was demanding, inspiring, infuriating — and hilarious. One minute you were an idiot, the next a genius. We all craved his approval and disappointing him was simply something you never wanted to do."

"If you were lucky enough to get a lunch invitation, you went! It was the most fun you could ever have. Not only because he was encyclopedic on food and wine but his capacity for gossip was unmatched. Aside from the latest details on who was 'doing the boom boom,' his own stories were fascinating. How Christian Dior had always eaten too much, often having multiple desserts, much to the gleeful delight of young Fairchild over such excess; how Saint Laurent's fragility was as haunting as his genius; how designer egos were out of control to the point of absurdity. One favorite was his description of literally tucking an emotionally fraught Coco Chanel into bed in her apartment after a long night of intense discussion — and drinking. Lest there be any chance of a hangover, Coco slipped Mr. Fairchild her famously mysterious elixir: a little blue pill. He had no idea what was in it, didn't ask and never found out. But it worked wonders."

James Fallon, editor, WWD: "Mr. Fairchild. If you pleased him in any way, you floated for days. If you drew his never-disguised displeasure, you were devastated for weeks. There will never be anyone like him, an amalgamation of Hercule Poirot, William Boot and Winnie the Pooh — constantly observing and never missing a trick, wickedly funny and intensely and perennially curious about everything and everyone. A moment in his joyous company was a lifetime spent with others."

Etta Froio, former senior executive editor of WWD and W: "It is truly the end of an era. And what a fabulous era it was, thanks to the incomparable John Fairchild. Those of us who had the pleasure and good fortune of experiencing his wizardry first hand were part of one of the most exciting times in publishing. He had the dedication and brilliance to remake his family's business — turning the respectable dowager into a spicy and very chic fashionista. He was at times audacious, difficult, demanding, but also wickedly funny, very caring and a true gentleman. We have lost a treasure."

Bridget Foley, executive editor, WWD: "Mr. Fairchild. To a young reporter starting out at the old Fairchild offices on 12th Street, the very words resonated with intimidation. The executive offices, which were really an executive pod because everyone's desk was in the newsroom, were directly across from the fashion department. From there, I watched Mr. Fairchild, the grand white-haired presence. I heard Mr. Fairchild, the high-pitched, booming pontificate. His words rang as pronouncements, resonating equally on matters of real significance, in this industry, at least (Saint Laurent's latest collection; how the pouf would change fashion) — to matters of pure folly (whether Brussels sprouts should be In or Out).

"From across the room, Mr. Fairchild was plenty intimidating, by virtue of aura and by intent. It took a few years, but I got to know him a little bit, particularly once I started covering the collections in Europe. He was so much fun — a relentless tease, if he found a point of entry. But fun never trumped the job. Sitting next to me at a show, he would offer off-the-cuff commentary about how chic something was or wasn't via witty bon mots. It took me a while to figure out that these weren't mere amusements, but his on-the-record opinions. Once the lightbulb went on, I'd insert his one-liners into my copy. Invariably, the next day, he'd greet me with, 'nice review, Bridget.'"

Patrick McCarthy, former chairman and editorial director of Fairchild Publications: "He was such a major presence in our lives. I can hear him growling about a story. Memories come flooding back when someone like that dies. He was larger than life. I first got to know him when I was in London, and he asked me to come over [to Paris] to meet him. I was the London bureau chief at FNS (the former Fairchild News Service). I'll never forget the scene. In those days he stayed at the Plaza-Athenee and he was having lunch with Marian McEvoy and Andre Leon Talley, and they were in the middle of doing advances of the Paris collections, and this phone arrived at the table [this was before cell phones], and he was dealing with someone from Yves Saint Laurent to change the time of the preview. I said, 'This is a scene out of the movies.' This was the first time I had laid eyes on Mr. Fairchild and a year later I was the [Paris] bureau chief.

"He made these impromptu decisions. 'I like this person, I don't like this person, I like this collection, I don't like this collection.' I have to say he had the courage of his convictions. It was the modus operandi to run up to retailers [after a show] to say, 'What did you think?' I remember some of the junior reporters running up to Bloomingdale's, and he'd say, 'Oh, it's a bunch of crap. They'll never tell you the truth. They hated the show, but they won't tell you that.'



"A man of incredible elegance. He appreciated elegant things and he had a great sense of beauty. I became extremely fond of him. As everyone did. I adored him. I really did. He built my favorite magazine into something very special. Both the newspaper and the magazine, he built into a huge thing. I didn't know anyone who didn't read it."

In the last few years, the two had lost touch, but the last time they saw each other Kissinger recalled Fairchild's wit was still intact.

"The last time we saw each other was about two years ago at La Grenouille," she said. "And he approved of what I was wearing."

— Nancy Kissinger

"And Mr. Fairchild didn't really like designers without personality. They had to have personality. Often the personality covered up that they couldn't design. Sometimes Mr. Fairchild loved designers who said interesting things, or led interesting lives. It was all about the story. If he found somebody who was providing interesting information or interesting stories, he liked that person and was very loyal to them."

"His favorite designer of all time was Yves Saint Laurent. YSL could do no wrong in Mr. Fairchild's eyes, until the very end when he realized time was moving on and YSL wasn't doing the kind of work he used to do. We used to have arguments. We used to come back from the show in Paris, and Saint Laurent could barely walk down the runway. 'Why are you so loyal to this man?' I'd ask. He said that 'this man changed fashion, the way Coco Chanel changed fashion and the way Balenciaga changed fashion. This man had an impact. Everybody else does coverings. They have no point of view and don't respect how women dress.' He was right about YSL. He was one of the most important designers in history."

"He felt that way about Oscar [de la Renta] and [Bill] Blass because they were sassy and funny. Let's face it, they gave him news and gossip. They lived the kind of life that Mr. Fairchild liked to write about. Oscar was the quintessential John Fairchild designer. He led the big life, he knew everybody, had incredible taste, and he was very funny."

"I'll never forget the time we were late for Givenchy. The problem was Mr. Givenchy had an incredibly brief moment in popularity and WWD was writing all about it. Then I replaced André [Leon Talley], and suddenly the coverage fell off. Not because of anything I did, but the clothing was less interesting. Mr. Givenchy almost tried to hit me because we were an hour late, and his PR person called up and asked, 'Where are they?' and they found out we were still with YSL, and that was all he needed to hear because he was jealous of YSL, and he started to come after me, and Mr. Fairchild stood up and blocked him. Givenchy was so furious with us. I said to Mr. Fairchild later, 'This is not a war zone,' and he said, 'Oh, you don't know, it's a war zone.'

"He taught me it's all about the story. No matter where you were, under what circumstances, if there was a story, all bets were off. You never forgot that, he kept drilling that into you. Often in the fashion world, you get friendly with everybody. 'Should you really write about that Dior collection?' Mr. Fairchild said 'People are not reading this newspaper because you're friends with so-

and-so. They're reading this newspaper to find out who are the next designers and who's falling apart.'

"He had a love/hate relationship with Perry Ellis. He loved the energy Perry brought and the youth Perry brought and how Perry shook up the fashion business in New York, but he was often very dismissive of Perry's talent. Some of the worst reviews we had every written were about Perry's collection. And he'd have lunch with Perry sometimes twice a week."

"We once wrote a horrible review of somebody's collection, and they were giving a party that night, and I said, 'Do you really think we should go to this party?' And he said, 'This is the time you do go. I'll never forget we walked in, and everybody [was shocked] and he didn't care. Mr. Fairchild said you have to show them you're a man, and you're able to show up and stand by the courage of your convictions. He was a very strong character. Often it was not easy to criticize anybody. You're always going back to the same people."

"People in the fashion industry respected his opinions. His opinions were very good. I don't think the war with Geoffrey Beene, for example, helped Geoffrey Beene at all. It lessened his business and his influence in fashion. Mr. Fairchild didn't care about Pauline Trigere. She made this epic thing about her. She said, 'John Fairchild won't come to my show.' It wasn't about hating it, he didn't think it was worthy of his time."

"Oscar once said that 'being friends with John Fairchild is a two-edged sword. He has to prove how independent he is of me sometimes and not being nice about the show.' He believed in friendship, but didn't actually believe the friendship should influence how he covered the collection."

"Marc Bohan was a very good friend of Mr. Fairchild, but that didn't stop him from writing that Dior should fire Marc Bohan because he's useless and not a very good designer. He wrote it was time for Marc Bohan to go. In those days, we wrote the reviews together, usually at my typewriter in the Paris office and he would say, 'Oh don't write that. Let's write this. It's time to fire Marc Bohan.' He didn't care, he felt that was the right way to go."

"He loved to tease people. He'd find that one little fact about you. Once I had a big party in my Paris apartment, and there was no more room for the dishes, so I put them in the bathtub. Somebody saw all the dishes in the bathtub, and told Mr. Fairchild. 'I went to a party at Patrick's, and all the dishes were in the bathtub.' He never forgot that. He would say, 'Did you put the dishes in the bathtub last night?' Mr. Fairchild, I did that 20 years ago." He never let you live anything down. That was the charm of him. It created a sense of intimacy. He knew something about you, and would tease you about it, but it was done in a sweet, wonderful way. We would giggle and move on. We would have fights about stories, but in the end, Mr. Fairchild was an honorable man. He really did have the courage of his convictions. If he thought something wasn't right, he would write it, and no one really could stop him."

"There was this famous Italian couturier named Roberto Capucci. He was the Italian version of Balenciaga. Mr. Fairchild used to go to the Rome couture in those days and saw Capucci's show and loved it. He said to him, 'You're dying here in Rome. You should show in Paris so the world should see you, because otherwise, no one will know what you're doing down here.' So the next season, Capucci staged a big fashion show in Paris, and Mr. Fairchild went to the show and hated it and wrote in WWD that it was the worst thing to come down the runway in a long time. The next night Capucci was giving a very big party at the Paris Opera House which has a huge marble staircase. Mr. Fairchild walked up the stairs, and Mr. Capucci starting chasing him down. 'How could you do this to me? First you tell me to come here, and then you tell me the collection was awful.'

"Mr. Fairchild had the courage of his convictions. He said, 'I know I gave him the idea, but the clothes were awful.'

Anna Wintour, artistic director of Condé Nast and editor in chief of Vogue: "It is difficult at this most democratic moment in the history of fashion journalism to understand the power John Fairchild wielded and the fear he commanded. Designers literally quivered in his wake. I remember him as a delightful and wickedly funny lunch companion, a devoted husband and father and an unrepentant Anglophile who loved to discuss all things English. I will miss him."

Tom Murphy, former chairman and chief executive officer of Capital Cities/ABC Inc.: "He sold the company [Fairchild Publications] to Capital Cities and went on our board and was a terrific board member. The most notable thing he did was brought out the consumer publication, W. It was a terrific company and was really oriented to publishing quality operations in all sorts of fields, not only Women's Wear Daily but Supermarket News, Metalworking News, Electronic News."

"He was very witty and he was very interesting to me because he always knew the scoop on everything that was going on in the fashion world. I used to love to have lunch at La Grenouille. He had a special table over there. Every memory I have of John Fairchild was very good and pleasant."

Stephanie George, president and vice chairman of Fairchild Fashion Media: "Mr. Fairchild, as we would all call him throughout our careers, deserved that respect because he was the most wicked smart, fiery and passionate leader. He brought out the best in all of us. He taught us how to be sassy while remaining classy. I am now back at Fairchild as president and vice chairman to continue his legacy and make him proud. Rest in peace, Mr. Fairchild."

Michael Coady, former editor of WWD and W and former ceo of Fairchild Publications: "The basic thing about John is that a lot of people knew him, knew him well, and knew him in different ways. I knew him in a very professional way. The one thing that he cared about tremendously was he was a fashion editor. Not that he was publisher; not that he was a businessman — he was a fashion editor. He'd get very upset with stories that were done about him, and they wouldn't mention that he was a fashion editor. They'd mention he was chairman and what his titles were. He would say, 'Don't they understand, I'm a fashion editor?'

"In my lifetime, there have only been two great fashion editors. One was Diana Vreeland, and John. They were the only two major fashion editors who had an impact on fashion — not the business of fashion, not the marketing of fashion, not the building of their own egos. He knew fashion and he cared about fashion, and he really had the respect of the designers in the fashion industry because they knew he knew. That's what he was all about and that's what he cared about. He had all the other stuff, the Eye stuff, the funny stuff. But if you get right down to what he was, that's what he was. He was one of the two, if not the greatest fashion editor in the last 50 years."

Aileen Mehle, best known as the author of the "Suzy" society column, who joined WWD and W in the Nineties: "If I saw him there [La Grenouille] I knew the next day there would be something that would curl my hair. There would be some devilish remark that would be truly John, because John was John and nothing could change him, nothing could.

"He would have that kind of naughtiness that was so attractive to me because most people were afraid to write the way he did. I never worried about what I said because of him. He just made it so clear, in the most John way: sort of naughty, in a witty way. Sort of telling it like it is. Or like how he thought it was. He wasn't afraid of anything. Some people are, but not John.

"He meant a lot to me in every way. The way he treated me. The way he guided me. He was such a fan is the only way I can describe him. He was such a booster, and one can always use a booster. He always used to say he loved my wit. 'You're a naughty girl, Suzy. You're wicked.' And then he would whisper, 'Never stop. Be fierce.' He would always say that to me. And then of course, we'd laugh because I wasn't as wicked as he wanted me to be. He was a darling man. Kind is maybe not a word you'd use with John, but he was very kind with me. He really was. Maybe a lot of people thought he was too naughty, maybe even mean. But I don't know about that."



"He was one of a kind. He expressed what he felt. I had so much fun with him and his wife. He made Women's Wear Daily a must-read every morning."

— Lynn Wyatt

Charles Masson Jr., for nearly four decades the manager of La Grenouille, was 19 when he met Fairchild and just starting out as a waiter at the venerable restaurant founded by his parents in the early Sixties: "I will always remember him for his great sense of humor, of course, but also for his friendship. He tutored me in many ways. Once, a guest said something irritating and he could tell it got to me. He told me, 'Just let it rub off. When someone says something nasty, don't say anything back. Silence is the best reply. That will always worry them.'

There was also that famously discerning eye to learn from.

"All you had to do was follow him across a room," said Masson, now restaurant director at Chevalier at the Baccarat Hotel in New York. "I could see him smiling or looking in some direction and realize, 'Here's someone I should know.' He was an excellent journalist and he always had a nose for what was going on."

Fairchild, who began to patronize the restaurant while Masson's father Charles was still manager, became known as much for his lengthy lunches and dinners, sometimes four or five times a week, as for his distinguished dining companions, like the late Brooke Astor. "They would sit in a corner and talk about their frisky stuff. John giggling, getting blush in the face. They were like schoolchildren. There was a lot of whimsy and a lot of naughtiness in their conversation."

Jamee Gregory, author and philanthropist: "I can only say that I will always think of John Fairchild in two places: sitting in his corner table at La Grenouille dishing, or relaxing with his grandchildren on the beach in Lyford Cay."

Gene Pressman, former co-ceo of Barneys New York: "I really liked John. He put the fear of God into people and kept them on their toes. I miss that now. Everything is so politically correct today."

"He was a proponent of investigative reporting and he put WWD in a light that wasn't just about fashion. It was read by everybody who was anybody. It broadened the scope of the paper with breaking news a little bit of cattiness — OK, more than a little bit. He was feared but respected, too."

"He took a real interest in Barneys. We added women's wear in 1975, and he was very supportive. My family's background was in men's wear and I knew zero about women's. But he knew a lot more than zero. He was my mentor."

"I think he liked French fashion better than Italian. He felt real women's wear came out of France. That was his real love. He had a special affection for Yves Saint Laurent, and I couldn't agree more. He was the fashion god."

"When we signed an exclusive with Armani for 10 years in 1975, I was always hoping that someday, Armani would surpass Saint Laurent. Women's Wear was very supportive of him [Armani], and one day he did. That changed Barneys in the fashion industry."

"I had tremendous respect for his fashion acumen. He was a little rogue-y, but he was always elegant and classy."

Photographer Harry Benson, who worked for WWD in the late Sixties and intermittently in the Seventies: "He was the king of kings because everyone — every designer, every couturier — was literally afraid of him. He had tremendous taste and great ideas."

"If any designer wasn't showing Women's Wear Daily respects — and that could be not giving a photographer covering a fashion show the right place to get a proper picture — he would ignore that show."

"His idea of fashion was about what was happening in the real world on the street and on the runway. He didn't want it shot in the studio because it doesn't look relevant. He wanted it relating to real people. He is missed today because he was always talking about what was good and what was bad. That doesn't happen any more."

"It was a pleasure to work with him because you knew that you were working for the real thing. You were working for a heavyweight who knew what he was talking about. He was a man with great taste."

"I remember flying with him in a small plane over the Hamptons in 1971 or 1972. He said, 'This is going to be the biggest and chicest place for society' and God he was right. If I had any money, I would have bought some property. He had a sense of things to come but with class."

Beppe Modenese, honorary chairman of the Italian Chamber of Fashion: "He had fun, he was unpredictable and he enjoyed surprising people. He loved Italian fashion, he believed in and supported it, playing a very important role in its expansion. Emilio Pucci is an example. He instinctively knew who had talent and who didn't. He enjoyed Florence and seeing beautiful people. He was educated, traveled a lot and had freedom of judgement, which all contributed to his credibility."



"I'm deeply indebted to John Fairchild. Early in the game, when we were transforming Bergdorf's from an old-school store into a Fifth Avenue leader, John was very, very helpful. We had to have Yves Saint Laurent Rive Gauche and it was difficult to get because the competition all had it and they were very stubborn in Paris. But John had connections. He knew Didier Grumbach. He knew Pierre Bergé. He was close to Yves Saint Laurent. John lobbied for us and we got Rive Gauche. He was very helpful."

— Ira Neimark, former chairman and ceo of Bergdorf Goodman

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Milan Collections Fall 2015

Versace: To a great extent, if not entirely, the digital sphere defines current times. In that regard, Donatella Versace had to consider the Internet in her quest to "redefine Versace for the world today," as she said backstage before her fall show. Not interested in recasting the house archives for the umpteenth time, she looked online, maybe from the portal of her preferred mobile device, and let its bright, immediate and totally visual language permeate her design process.

Versace titled the show #Greek, and she was not shy about her objectives. The clothes were designed to register with jolts of color, kookiness and

suggestive charm in this fleeting cluster of an Instagram world, the one in which Jeremy Scott is king of Milan fashion. The emphasis was on day clothes, which have never been the house priority, that delivered Versace sleekness with crazy color and a lot of branding.

The show opened with a long, tailored black trench cut out over one leg to reveal a thigh-high, red patent leather boot with an oddball long, pointy toe and small square heel. The trench's belt was embroidered with the Greek key logo, which also appeared on the turtleneck peeking out from under the coat. The logo escalated throughout the

collection: on the hosiery worn under a pin-striped blazer; the graphic knit top worn with cropped bell-bottom pants; the wild rainbow prints on a molded jacket and flared skirt; and the embossed lettering on sweatshirts. It reached a crescendo on the finale of cocktail minis embroidered with sequined mash-ups of Greek keys, @ signs, hashtags and the letters that spell out Versace. "It's our new symbol," said the designer. "It's the past going to the future for the Internet."

For the Internet. That's the answer for anyone confused by the direction of the collection, which

was unquestionably upbeat and bold, though not necessarily fresh. If she served the youth-driven social-media set a visual feast, Versace sacrificed some of the chic that's as essential to her house as sex, sizzle and fun.

— JESSICA IREDALE

Marni: The models on Consuelo Castiglioni's fall runway moved like a cosmopolitan wolf pack whose motto seemed to be "survival of the chicest." They were dressed to conquer in gear that projected urban rawness defined by plain cuts and unfinished edges. These details showed up on wrap tunics and

Antonio Marras



Missoni



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long vests layered over paneled skirts and fluid flared pants, all done in dense wools, tweeds and gabardine. This clan was stylishly intimidating.

The palette progressed from sturdy neutrals — camel, black and white — accented with bold flashes of red to organic, textural patterns and moody florals. Shaggy fur sleeves and big patch pockets added a rugged intensity to the look. It was powerful and luxurious, and while the silhouettes were strong, the excellent accessories determined the attitude.

The earrings really caught the eye, undercutting the attitude with a weird,

organic charm. There were big tribal disks in red, yellow and brown; colorful spheres dangling off a curved spoke; and big, multistone styles that wound around the ear. Wide belts in colorful snakeskin emboldened the waistline and bags with thick straps were worn cross-body — must keep the hands free.

Castiglioni's press notes described her muse as "a fierce wanderer," but these women looked like they knew exactly where they were going. — J.I.

Bottega Veneta: This one perplexed. Thomas Maier wrote in his program notes that he was celebrating "the

beauty of individualistic dressing," but this collection felt more like a hedge. Maier presented individual ideals to be sure, but they read more like capsules strung together rather than a cohesive collection. It was an odd hedge at that, as usually when a designer hedges, he does so with something other than high-impact statement clothes.

These clothes were in your face, often in a manner that felt antithetical to Maier's refined aesthetic. Will the high-brow woman who, as the company motto boasts, believes that her own initials are enough embrace Seventies geek-chic kookiness — sweater, bow blouse and flares, all

in colorful mixed dots? Apart from the obvious, uncharacteristic retro mood and endless circle grids, the news was in the commitment to pants. Maier has always been more of a dress guy, and here he came down decidedly in the other camp.

He then went through a series of ideas, each its own thing, albeit some connected by the dots: an artful phase with bold, abstract strokes splashed across dresses and sweaters; strong-shouldered coats with an Eighties vibe; cool pantsuits and schoolgirl sweater-and-skirt pairings. And there were a few lovely, intricately wrought lace-over-print dresses. These, along with the arty motif, felt more in keeping with what we expect from Maier.

For a designer to go for the unexpected is laudable in effort but not always in effect. The wackier side of Maier's fall spectrum seems outside the chic realm of the Bottega woman.

— BRIDGET FOLEY

Antonio Marras: Antonio Marras is not the first creative man impassioned by Benedetta Barzini, the Italian model and actress, now in her 70s, to whom he dedicated his spectacular fall collection. In the Sixties, when she was on the Vogue and Factory circuit, Barzini was engaged to Gerard Malanga, Andy Warhol's close collaborator, and her first husband was the Italian director Roberto Faenza. Marras is married to someone else, but his ode to Barzini was rife with adoration and romance. The designer's shows are always deeply personal, but the emotion here felt especially alive as Barzini, a regal beauty whose natural face and seasoned poise reflected an extraordinary life, closed the lineup.

Marras' show notes were a love letter to his muse, explaining that the shades of pale pink, dusty blue, crimson and black pulled from paintings by François Boucher, Antoine Watteau, Jean Honoré Fragonard and John Currin were chosen with her in mind. Likewise the tapestry prints, rose motifs and upholstery fabrics that came artfully assembled on voluminous coats and paneled trapeze dresses and skirts, layered with ruffles and lace. The rich fabric work and lush silhouettes were "inspired by the Petit Trianon, because you are a Queen," read the notes.

Elsewhere, masculine pin-striped tailoring and a gorgeous army jacket were encrusted with exquisite gold and black embroideries. There were fantastic, lean, wrapped styles, such as a black double-breasted corset worn over a long skirt with a structured Victorian ruffled hem, done "slender and fluid because you are a warrior." Marras' words were beautiful, but the clothes were the poetry. — J.I.

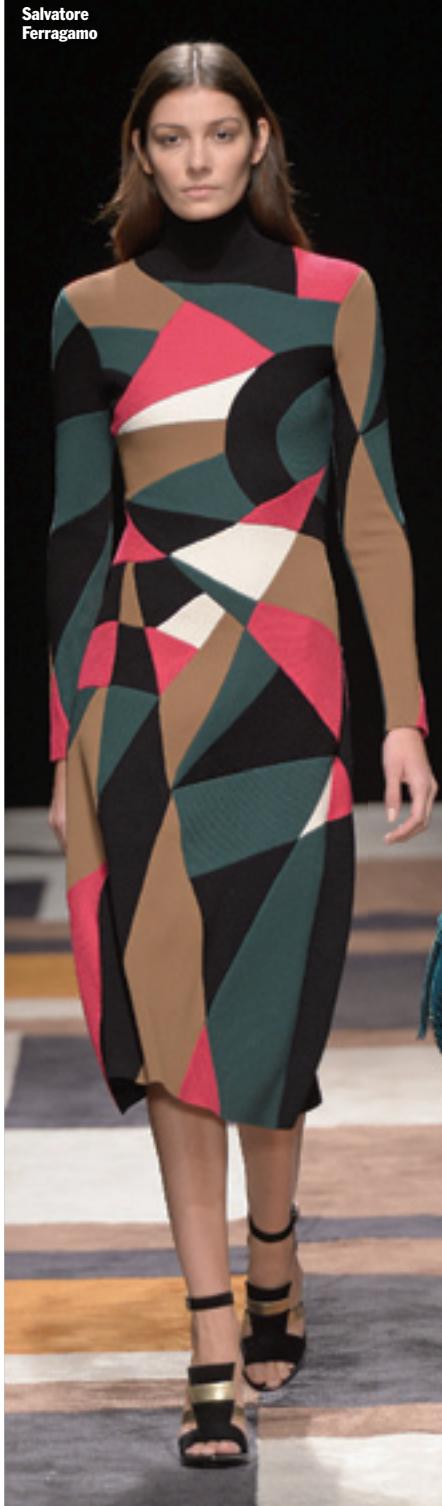
Missoni: Angela Missoni's fall collection was for "the neo-body-conscious Missoni woman," all knit up in tight dresses, bodysuits, wrap shirts and short skirts layered over leggings. By "neo," Missoni apparently meant Eighties, as the knits had cutouts and single shoulders and came in marbled and static patterns and clashing colors — purple, black, white and red — that evoked the sweaty dance-club look of that era.

It was an oddball collection, somewhat refreshing because it was different for the house, and different in what's been a season of familiar this-and-that, but it was not satisfying, either. The leggings and tube dresses felt like a thin use of Missoni's rich textile resources. And in a show about skimming the body, the best pieces were pants with a leg slightly fuller than leggings; oversize boyfriend jackets cut soft and loose in pastel Missoni zigzags; a bold red-on-red style, and a pale white-and-gray marbled look.

Part of the problem was styling; replace the hair pulled into curly updo crowns, wonky earrings and quirky hipster shoes with sporty accents and the collection could have had an athletic allure. Maybe Missoni ath-leisure is an idea to consider. — J.I.

MARRAS AND MISSONI PHOTOS BY GIOVANNI GIANNUCCI; ALL OTHERS BY DAVIDE MAESTRI

Salvatore Ferragamo



Tod's



Etro



Salvatore Ferragamo: There were a few curiosities in Massimiliano Giornetti's fall collection for Ferragamo. He worked from a premise of bourgeois polish with classic shapes, showing lean, long-sleeve dresses and turtlenecks with high-waisted pleated skirts that were covered up and conservative in fit, maybe a little frumpy though definitely not plain.

Giornetti's decorative choices were strange. Circular buttons in brown and black and yellow and red — a jarring combination that belongs to McDonald's — detracted from otherwise sophisticated looks,

such as a black tailored wrap blazer with rust lapels and a matching skirt. Horizontally knit tabard capes cut an elegant, confident silhouette, but for the way they bounced like Slinkys when the models walked.

The collection's main optical motif was precise geometric intarsias and patchworks on dresses and coats. They brought a modernist edge and visual interest to the lineup but often the graphic assemblages and colors were too intense. It worked best on the fluid silk slipdresses that closed the show and had an ease absent in much of Giornetti's offering.

— JESSICA IREDALE

Tod's: Establishing a ready-to-wear identity for any house, particularly a leather-goods house with a long, successful history unrelated to clothes, is not done in an instant. Now in her fourth season, Alessandra Facchinetto is still developing the right pitch for Tod's as a full-fledged apparel collection. Her fall lineup was confident, with a noticeable uptick in modernity and practicality from last season, in which the label's leather expertise suffocated the clothes.

Tod's look is moneyed sportif, exemplified by streamlined leather trenches,

COLLECTIONS MILAN FALL 2015

bonded moto jackets and slim cropped pants grounded by sturdy loafers. The Gomminos had a heavier tread this season. Otherwise, lines were crisp and spare but decorated with measured richness. There were strong color combinations — pale pink, light brown and white, for example — and details, such as a new laced stitching that gave a polished, hand-crafted feel to Chelsea boots and peacoats.

Facchinetto nuanced the sporty sensibility via the aristocratically athletic pursuit of skiing. Some of the

collection's best pieces were a cosmopolitan take on stuff from the slopes: padded, techy jacket belted at the waist, with a slight flare and stitching detail, and fitted sweaters with graphic patterns that resonated in the handbags and sleekly organic jewelry.

— J.I.

Etro: Even a gypsy needs some creature comforts. Etro, the go-to label for boho-luxe style, looked to the world of interiors this season with outfits that blended printed fabrics with lush woven textiles in tapestry and upholstery motifs.

Backstage before the show, Veronica Etro said she



Without making a grand statement, the designer offered a lineup of solid merchandise that will serve Sander clients, whether they were disciples of Jill or Raf — or are simply drawn to the look of streamlined modern luxury.

—J.I.

Marco de Vincenzo: Marco de Vincenzo locked onto Lurex long before it became a huge fall trend in Europe. He continued to find new ways to make it exciting in a show that marked another step forward for this promising talent.

Lurex tube dresses in test-pattern stripes — a motif that reappeared on cable-knit sweaters and sunglasses — were simple and arresting. While known for his dense decoration and intensive fabric research, here it was rendered with a light hand, as in mohair embroideries resembling molecules patched on gauzy knits, or reflective beads trimming organza dusters worn over more rainbow-patterned Lurex.

The show had a faint Seventies vibe, but modernized to the hilt. Acid colors streaked patchwork denim coats and culottes, while glossy plastic decorated the clipped wool of beefy shearlings, either as an all-over motif or on the big, lobe-like collars.

While de Vincenzo's clothes skew dressy, perfect for his nightclub-like show set, the designer also included pert parkas and dramatic capes, the seams traced in colorful silk fringe. Before they hit the catwalk, models passed through a mirrored corridor that reflected them in multiple, a nifty installation that summed up the designer's knack for visual magic.

—MILES SOCHA

Roberto Cavalli: About midway through Roberto Cavalli's fall show, a couple of hefty military parkas appeared. They stood out on his runway like Anna Dello Russo would at Esselunga.

Not that they betrayed a specific theme. Although Cavalli spoke about China as his chief inspiration before the show, and had "Crouching Tiger, Hidden Dragon" actress Michelle Yeoh sitting in his front row, the collection he presented was eclectic, full of slinky, showy and sexy clothes with no room for something as practical as warm outerwear.

Cavalli opened proceedings with a racy animal-print minidress under a trim, fur-collared coat left open to expose those obligatory toned gams. Then came sexy sailor pants, checkered furs and pleated gowns slashed and then gathered like curtains, creating diamond-shaped cutouts at the midriff. Ruffled maxi-dresses and patchwork croc-pocket jeans ticked off the Seventies trend. Cheongsam necklines, spiky "pagoda" buttons and Ming vase and screen patterns were among the signposts of Cavalli's new "China Girl," as his press notes anointed her.

When the finale came, the diverse and intricate details came to the fore. So did the impressive ways the designer incorporated shine and texture into each and every exit, knowing his clients are largely looking to stand out, not bundle up in a parka.

—M.S.

worked the prints like puzzles in monochrome patchworks, opting for a Seventies-era palette of camel, coffee, tobacco and leather. "Because it's earthy, it creates this sense of groundedness, rootedness," she explained. "It's something safe."

To counteract the profusion of patterns, Etro kept the shapes lean and clean, with robe coats in blanket-soft double-faced wools, matching tunics and pants, and silk skirts with patterns spliced into the pleats.

"For me, it was to keep that spirit that she is quite eclectic, extremely eccentric, but still

very bourgeois, very formal," the designer explained. Think Margot Tenenbaum (Etro said she was feeling a Wes Anderson influence this season).

The patchwork theme was rendered in a dizzying array of textures, from leather and suede on a pair of cropped pants to rich jacquard panels on a coat. Not to mention velvet, paisley, houndstooth, stripes and tie silks. That it didn't add up to visual overkill was testament to Etro's superlative craftsmanship.

Upping the luxe factor were coats embellished with colorful landscapes embroidered in thread or worked in fur intarsia.

"She's looking outside the window and it's like 'A Room with a View,'" Etro said. She could have titled the show after another book: "A Room of One's Own."

—JOELLE DIDERICH

Jil Sander: For his second women's collection at the creative helm of Jil Sander, Rodolfo Paglialunga showed an increased comfort level with the brand legacy. His lineup honored the German founder's minimalist credo with an ease and sense of movement that was missing in his debut. There was also a whiff of the artful, midcentury modernism that Raf Simons brought to the house

a few years ago, specifically with the palette — cobalt blue, bottle green, yellow, chalk pink and optic white — repeated in the plinths that intersected the show space.

Paglialunga mixed the colors freely, layering a pink shirt with a yellow ruffled turtleneck under a cobalt blazer and tailored pants that were cut wide and cropped. He also splashed geometric, diagonal patterns on sweaters and slim wrap dresses. The color play energized the vertical silhouettes, which were chic but stoic in a range of slip dresses, sheaths, skirts and tailored outerwear, all cut to midcalf.

FERRAGAMO, TOD'S AND CAVALLI PHOTOS BY DAVIDE MAESTRI; ALL OTHERS BY GIOVANNI GIANNO

Emilio Pucci: Cosmic energy is a powerful thing for those who believe in it. Peter Dundas let the mystical allure of the zodiac guide his fall collection with results that were pretty divine.

Astrology had a lot to offer the Pucci ethos. It's the study of sexy star power, the mystery and potential of the night sky articulated through its symbols, which Dundas reimagined in the house language of swirling prints and surface decoration. He made quick work of the Pucci codes, opening with three black-and-white turtleneck tunic dresses with over-the-knee boots in optical patterns, and closing the show by translating the zodiac into colorful graphic patterns, hand-painted on long T-shirt dresses.

The rest of the clothes referenced Stevie Nicks and Jimmy Page to bring everything into the orbit of Dundas' Seventies comfort zone. It made for a rich bohemian story, with moments of dandy glam in the swish of wide-leg trousers in navy and burgundy velvet, and gypsy rock in fringed skirts and a billowing cobalt gown worn with a black ribbon choker. One of the best looks was a sweeping tailored cape in crushed blue velvet embroidered with gold star signs and worn over a filmy gown.

Dundas wouldn't comment on speculation that this was his last collection for Pucci — and that he may return to Roberto Cavalli. Yet it was tempting to read into his answer when asked about looking to the cosmos for inspiration: "Sometimes in life you don't really know what's going to happen and wonderful things do."

— JESSICA IREDALE

Emporio Armani: Giorgio Armani believes in titling a show as much as he believes that black pants go with everything. His fall Emporio effort was known as Crossing Colors, with purple and black, red and black, and purple, red and black doing the crossing.

Armani might have considered calling his collection Crossing Cultures, as he consistently paired items typically associated with business attire — tailored trousers and neat, fitted jackets — with bohemian ikat patterns and bright, festive furs. There was also a chunky clash of details, as red bows were plunked on jackets and sculptural ruffles trimmed dresses, collars and cuffs. The latter constituted one of the show's more appealing moments, given the only colors colliding were black and white.

The cumbersome contrasts actually forced you to consider the pieces individually. A multicolored ikat zip-up fur jacket paired with black wide-legged cropped pleated pants with a strap at the ankle was less a cohesive look than two mismatched items with potential. The pants had a modern, artsy proportion and the jacket was an eccentric statement piece.

— J.I.

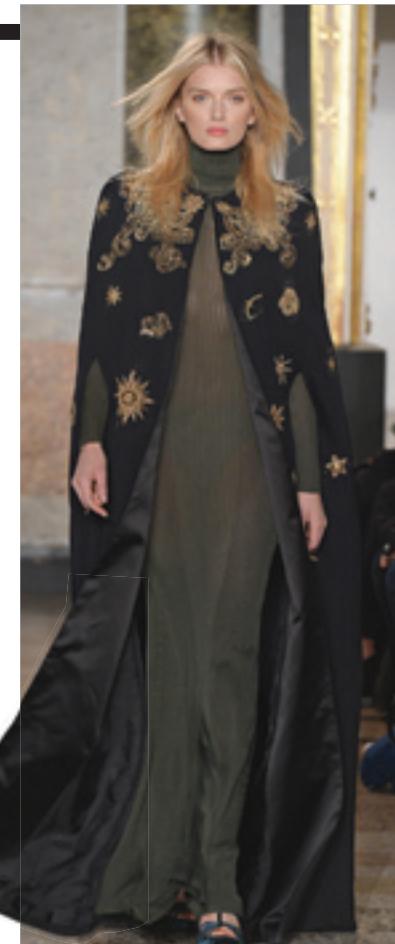
Blumarine: An aristo-rebel vibe ran through Anna Molinari's collection for Blumarine, as the designer ditched her trademark romanticism for a glamorous wardrobe of furs and sparkly eveningwear inspired by Warhol muse Baby Jane Holzer.

Outerwear ran from a maxi cardigan in downy lilac mink to a brown-and-black chevron-patterned leather coat with a swathe of glossy black fox fur running down the front. Thigh-grazing party dresses came in bristly fil coupé, draped Lurex, ombré silk and floral-print chain mail.

Molinari pitched mini versus maxi, dense fabrics against light. A chunky black sweater was topped with a crisp organza short robe, as if the wearer had dressed in a hurry and forgotten her skirt. Meanwhile, a zip-up brown fox fur jacket was nonchalantly slung over a gold Lurex sun-pleated maxiskirt.

As models trooped by in their patent leather ankle boots, baby pink soles reflected on the mirrored catwalk, their age of innocence seemed long gone.

— JOELLE DIDERICH



Emilio Pucci

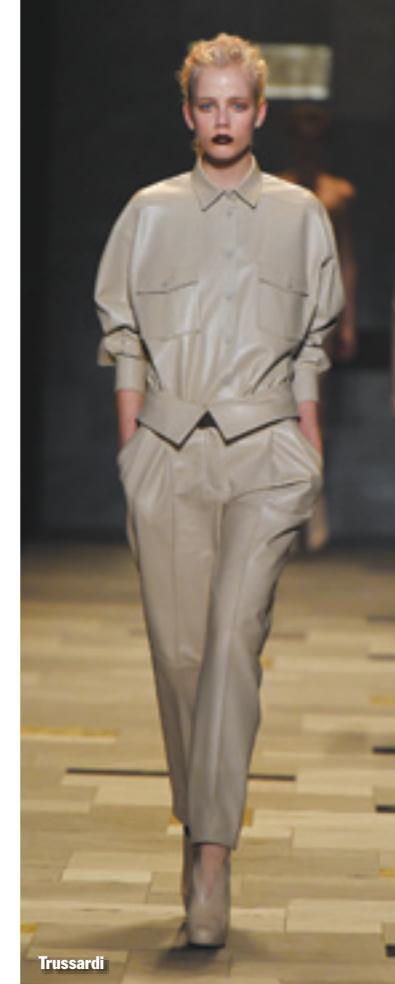


Emporio Armani



Blumarine

COLLECTIONS
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Trussardi



Ermanno Scervino



Gabriele Colangelo

Ports 1961



Philipp Plein

Ports 1961: Creative director Natasa Cagaj had a clear mission in mind when she started working on her first collection for Ports 1961. "I wanted to deliver a complete wardrobe for today's women who work," the London-based designer said. To reach her goal, she focused on specific daywear staples, injecting them with an elegant, modern twist.

"We like to give some magic to the garments," she said showing a crisp white cotton shirt — Ports 1961's trademark — featuring a panel that can be closed on the front with a button or wrapped around the chest for a sophisticated look.

Sharp cuts and graphic silhouettes defined the overall aesthetic, which given its velvet suits, cropped pants and straight-lined jackets, had a quite masculine feel. This created an interesting contrast with the long and very feminine silk-and-cotton fil coupé bias-cut tops layered atop trousers and with the multicolor French lace minidresses. — ALESSANDRA TURRA

Philipp Plein: Philipp Plein, who has quickly built a name for himself with his over-the-top runway spectacles, installed a real roller coaster as the centerpiece of his fall show. In keeping with the theme of the men's lineup he showed in January, the German designer sent out an opulent collection of streetwear staples worked in hyper-luxurious materials. "Fashion is now happening on the street," Plein said backstage before the show, perplexed at the industry's inclination to source inspiration from past decades. "The world changed and people are looking for different things."

Plein worked crocodile, python and mink in T-shirts, track pants, biker jackets and intarsia coats with a sporty, casual feel, and showed eveningwear that included a plethora of sexy maxidresses with slits, cutouts and crystal embroideries. The designer's strategy appears to be paying off: Plein said the company is set to open 30 to 40 stores within the year. — A.T.

Trussardi: Call it "Fifty Shades of Leather." Gaia Trussardi confirmed her quasi-fetishistic devotion to the material by again making it the focal point of her collection, starting with the bustier and pants in coarsely pebbled leather that opened the show.

An aviator theme ran through the lineup, with items such as a gray leather jumpsuit or a voluminous brown flight jacket sprouting a thick coat of green fur. This was crossed with Eighties references, such as body-conscious rib-knit dresses and skirts as well as oversize sweaters and cardigans in metallic yarns dappled with fur. The decade's influence could also be felt in the glossy plongé leather pleated pants with paper-bag waists, one of which, in pale gray, was paired with a matching oversize shirt to elegantly subversive effect.

Butter-soft plongé napa leather was used to make a wisp of a camisole, in an indirect reference to the company's roots as a glove maker. But there was nothing demure about Trussardi's sleek heroines, who looked like they could give a lesson or two in domination. — J.D.

Ermanno Scervino: Ermanno Scervino struggled to settle on a theme for his fall collection, so he picked several. There was a houndstooth story, with the pattern magnified to varying degrees on dresses and coats. Rarely did he stick with just one version per outfit. Instead, different houndstooth iterations were juxtaposed or the motif spliced into other fabrics, such as the jagged horizontal bands on an embroidered scarlet shift dress.

The second motif was royal blue. The color dominated on outfits that included a belted astrakhan coat worn with thigh-high suede boots and a Fifties-style bustier dress in plissé pleats. In between were chic staples: a handsome military-inspired short coat and a slinky silver-and-black evening gown modeled by Jessica Stam. Less alluring were the

trouser suits, which, with their wide jackets and cropped flared pants, were mostly unflattering.

Scervino is at his strongest when he works a retro Latin sensuality. This lineup tried to tick too many other boxes — and lacked cohesion as a result. — J.D.

Gabriele Colangelo: The three elements

Gabriele Colangelo plies — geometric cuts, fabric innovation and fur — do not always add up to a graceful whole. The Italian designer, recently named creative director of luxury label Giada, got a bit tangled up for fall with sashlike strips with silver-ring snaps tacked here and there. He also couldn't help peeling back the corners of clothes for yet more origami effects.

But when he nailed it, the combination of clean shapes and innovative surfaces could be arresting, as in his pin-striped mink coats — achieved via intricate intarsia work — and minimalist gray coats and dresses enlivened with vertical chevrons of embroidered mohair.

— MILES SOCHA

Aquilano.Rimondi: "Minimal to the Maximum." With that show title, Tommaso Aquilano and Roberto Rimondi signaled they were ready to distance themselves from their signature Baroque embellishment. This season, the designers were inspired by the strict linear forms of the 20th-century Dutch art movement De Stijl.

"We want a more clean shape today, maintaining our approach with Italian sartorialism, but translating it for a new era," Aquilano said backstage. "I think it's necessary today, because women want to be really beautiful, but with a natural attitude."

Grid, lozenge and pin-striped patterns ran throughout the collection, which blended strict tailoring with Sixties-style coats, dresses and miniskirts with grommet trim.

The sequin embroidery was still there, except now it might be peeking out as a silver band between a gray sweater vest and pin-striped pants, or nestling on the inside sleeve of a navy funnel-neck coat with a belted Empire waist. "It's completely wearable," Aquilano explained.

It makes sense to suggest that women should wear these clothes not to sparkle like baubles at cocktail parties, but to go about their daily lives. The masculine coats, in particular, made a powerful case for less is more. — J.D.

MSGM: After building up a \$45 million business lickety-split, Massimo Giorgetti decided to flex his creative muscles in a new way for fall, daring to exclude the digital prints that had caught everyone's attention. Instead, he stoked his seven-year-old brand's spunky personality with acid colors and dynamic colorblocking and patchworks, while dialing up the sophistication of what is considered an advanced contemporary range.

Even if pointy collars, sweater vests and cropped pants with a kick flare winked at the decade Milan just can't get enough of, the lineup felt rooted in the now. Giorgetti decorated plain clothes with dynamic intarsia stripes; 3-D heart embroideries that sprouted off clothes like tropical leaves, and spirograph dots of lace scattered like snowflakes. Furry coats were mash-ups of astrakhan and shaggy Mongolian lamb, or fluffy feathers and tinsel.

The packed runway theater reinforced that Giorgetti is a name to watch, with LVMH Moët Hennessy Louis Vuitton a keen observer, courting the young Italian for Emilio Pucci as Peter Dundas wraps up his tenure. Backstage, Giorgetti hinted that talks are ongoing — "it would be an honor," he demurred — while stressing that his fast-growing brand, now shipped to 700 doors, remains his top priority.

Separately, WWD has learned Giorgetti has another suitor. According to market sources, DGPA SGR, the Italian investment fund that owns Golden Goose, is in talks to take a significant stake in MSGM. — M.S.

FOR MORE IMAGES, SEE
WWWD.com/
runway.



MSGM

Francesco Scognamiglio: Francesco Scognamiglio opened his show with a black tank dress in stretchy satin — an uncharacteristically minimalist statement from a designer usually fond of decorative effects. The second dress was similarly plain from the front, but had an open back framed with ruffles. Soon after came a sheer black negligee edged in 3-D black leather roses slung over a black polo-neck sweater and skinny flared pants.

Countless variations on the dishabille theme ensued. In powdery shades of lilac and pink, the filmy nightdresses left little to the imagination, including the models' satin briefs. A lacy, high-cut bodysuit paired with an oversize black astrakhan robe coat lined with pink silk was the kind of fashion statement last seen on "Dynasty" maven Alexis Colby.

Scognamiglio showed some tailored looks, too — namely razor-sharp flares sporting big gold-zipper flies. Several models also paraded calf-leather handbags from the designer's debut accessories line.

Toward the end, Scognamiglio was back in pared-down mode with a look that combined a white, ribbed mohair cardigan with a calf-length organza skirt that was sheer enough to reveal the thigh-high boots worn underneath. Like much of the display, it lacked a touch of class.

— JOELLE DIDERICH

Giamba: Does the Insta-generation even know the term groovy? How else to describe this giddy, girlish and luxurious take on the Haight-Ashbury set? (Make that haute Ashbury.)

Giambattista Valli's second line is meant to be younger and quirker than his signature line, and he seemed to loosen up further for his sophomore effort, dotting temporary tattoos on faces and strapping a black leather harness Peter Marino might love onto some of his pert floral shifts.

Short shifts and trapeze coats and dresses came in busy brocades and frothy laces, embellished here and there with panels of colorful fur and jeweled bugs. Smocking on sleeves and bodices heightened the Seventies vibes, as did the suede platform boots traced with contrast stripes.

Maxidresses are an emerging trend in Milan, and Valli's come with demonstrative butterfly and bishop sleeves. Valli name-checked Janis Joplin as a reference for his latest couture collection and his inspiration carried over into Giamba, sheepskin vest included. — MILES SOCHA

Sportmax: Sportmax embraced the country life for fall, incorporating rugged and Western elements as well as pretty wildflowers with artful elegance. It was a great collection of beautiful outerwear and knits that exuded soft femininity with a graceful rustic edge, all of it perfectly wearable.

The dominant coat silhouette was a gentle wrap in black and camel double cashmere trimmed with raw blanket stitching and tied with a corded leather belt that created a gentle hourglass shape. Chunky Aran knits came as alluring off-shoulder dresses and tops with exaggerated fold-over collars and fringed hems. There was an easy, vaguely Eastern feel to the asymmetrical cuts, particularly with the oversized floral prints of anemones and chrysanthemums silhouetted in black against white backgrounds on easy color-blocked dresses and wrap tops and skirts, again with corded details.

— JESSICA IREDALE

Bally: Luxury brand Bally is on a creative mission to change its ready-to-wear image — hence the \$60,000

pair of crocodile-skin judo pants in its fall collection. For looks more suited to daily wear, creative director Pablo Coppola turned to some popular muses of late, Margot Tenenbaum and Francoise Hardy, and doused them equally in bright colors and a black-and-white palette. A key look — a weasel-fur coat shown with a bright wool jumper — nodded to Gwyneth Paltrow's character in Wes Anderson's "The Royal Tenenbaums." Similarly playful, and even more literal, was a yellow zip-front jacket worn with a tennis headband and a dress over a pair of skinny, cropped pants. Francoise Hardy, the French chanteuse, was channeled via the swinging Sixties style of a black cotton-tweed lacquer-coated peacoat.

There were, however, plenty of modern pieces for those uninterested in character dressing. A tailored blazer with asymmetric fur trim on the lapel and pocket — paired with a skinny pant and a purple wool bomber jacket with ombré fur collar, as well as a camel A-line skirt — fit the bill perfectly. And given that accessories are the house's staples, the new B turn bag, the chunky-heel Chelsea boot and slingback loafer, and a Bally crest trunk set will all help the Swiss brand to achieve its goal.

— ROXANNE ROBINSON

Philosophy di Lorenzo Serafini: Stepping into the spotlight for the first time after years spent working for other designers, Lorenzo Serafini telegraphed his vision for Alberta Ferretti's sister line Philosophy with his first look: a cream knit cape with pearl buttons. His muse was a girl on the cusp of womanhood — more specifically, Brooke Shields in her controversial roles as a teen prostitute in "Pretty Baby" and a smitten adolescent in "Endless Love." Serafini captured that budding sexuality with wispy blouses and sheer nightie dresses that referenced Ferretti's trademark romantic aesthetic in a light and modern way. Tailored pants — hip-hugging flares or a high-waisted carrot-cut style — added sophistication. A sequence of color-blocked looks, including a poncho in rust, mustard and brick, also signaled a more confident approach to seduction, especially when paired with vermillion suede thigh-high boots. "I love a sensuality that isn't too obvious and adore innocence when it is gently decadent," Serafini explained in his show notes.

After long-term stints at Dolce & Gabbana and Roberto Cavalli, Serafini clearly knows a thing or two about sexy clothes. The designer's first full collection for Philosophy — back in Milan after several years of showing in New York — veered toward Seventies Chloé in places, but it demonstrated he has more than one string to his bow. — J.D.

Iceberg: With his lively fall collection, Alexis Martial portrayed an elegant Seventies aviator. Her adventurous spirit resonated in a lineup featuring clean lines and sharp yet feminine silhouettes. Putting the focus on the waist, a formfitting leather belt cinched pencil skirts paired with thick sweaters, turtleneck knitted dresses and a denim suit jacket — with utilitarian pockets in applied leather — shown atop skin-tight pants.

In line with his inspiration, Martial also designed a range of covetable aviator jackets, including a white version worked in inside-out shearling decorated with a colorful graphic intarsia. An imaginative picture of an orchid field, taken from



Francesco Scognamiglio



Giamba



Iceberg



Uma Wang



Sportmax



Bally



Philosophy di Lorenzo Serafini

a plane, became a fresh, delicate pattern printed on a turtleneck and on the inserts of a V-neck blouse.

— ALESSANDRA TURRA

Uma Wang: Uma Wang continues to elaborate on an elegance that's modest yet aristocratic at the same time. Her signature voluminous silhouettes were cut from a range of fabrics offering rich textures and mixing various inspirations. A 19th-century French wallpaper inspired the lively floral print pepping a long top with side slits that was paired with baggy camel pants. Another very feminine, multicolor pattern appeared on a pretty, short-sleeve maxi frock — Wang's fresh and quirky interpretation of a ball gown.

These looks contrasted with the more severe, nocturnal appeal of black tunics and maxi coats in a masculine pinstriped fabric, while other looks featured blanket-inspired striped motifs with an ethnic feel. — A.T.

Agnona: Shapes ahoy! Stefano Pilati unfurled a host of alluring silhouettes at his fall Agnona presentation, alongside an impressive new showroom boasting striped stone floors and columns wrapped in rugged mooring lines.

The Italian designer has never been the sort to overly embellish clothes, which makes him an ideal choice to exalt the luscious textiles of parent company Ermengildo Zegna. Here was an expanded effort from spring, spanning three apparel themes, two of them offshoots of Pilati's latest men's show.

Muddy Shetlands and heritage tweeds were carved into long coats, either with that oversize swagger the designer favors and wears so well, or slim on top and gently flaring over robust cable-knit dresses with chunky dreadlock fringe. A more minimalist grouping in black double-face cashmere included cocooning coats and cropped blousons toughened with utility pockets, another element reprised from the men's collection. Strict midiskirts came with a swag of fabric gathered at one side, adding a feminine flourish to the empowering tailoring Pilati considers a key code for Agnona.

"Fabrics, cuts, fluidity," he said. "Ultimately, I think it's a chic attitude that you don't go to extremes." — M.S.

Anteprima: Anteprima creative director Izumi Ogino showed a collection infused with an elegance that was a tad severe, although softened by more feminine, romantic details. The designer worked mainly two silhouettes: Flared shapes informed a range of midiskirts and dresses done in cashmere or silk; the latter sometimes printed with delicate flowers, and outerwear focused on straight-lined power coats and maxi vests with a luxurious feel.

While Ogino delivered a sophisticated, quite traditional aesthetic, she also experimented with materials, as seen in a zippered jacket done in a masculine, wool fabric with the sleeves and back in transparent PVC. — A.T.

Fabiana Filippi: A relaxed mood took center stage at Fabiana Filippi. Comfortable silhouettes combined with neutral colors created a soft, delicate allure throughout the label's luxury knitwear lineup.

Lightweight knitted tops, turtlenecks and cardigans cut in varying lengths were layered to obtain a cozy look. This aesthetic defined the more formal outfits, too, including a cashmere suit featuring a jacket, cinched at the waist with a thin belt, and wide-leg culottes. For a hyper-feminine look, a knitted crewneck was embellished with sequins and matched with a silk maxiskirt.

— A.T.



Agnona



Anteprima



Fabiana Filippi

GIAMBALDOICERBERG, UMA WANG AND ANTEPRIMA PHOTOS BY DAVIDE MAESTRI; SCOGNAMIGLIO, LORENZO SERAFINI AND SPORTMAX BY GIOVANNI GAVANONI; FABIANA FILIPPI BY ANDREA DELBO

Jonathan Anderson bought an hórre (right) and rebuilt it for Loewe's Miami store.



Loewe's Miami Store: Something Borrowed

By JESSICA IREDALE

MILAN — Art Deco wouldn't do.

For the first Loewe store in North America, which opened in Miami's Design District over the weekend, creative director Jonathan Anderson opted out of the city's glitz architectural tradition in favor of something that related to the house's Spanish roots: In an example of the mountain coming to Mohammed, Anderson scouted an 18th-century granary building known as an hórre from Spain, bought it, imported it and had it rebuilt in the store.

"A bit of shipping was involved, a lot of legal," said Anderson, who wanted a modern interpretation of Spanish history and worked with a company that does installations for the British Museum. The concept is to "borrow" the hórre for 10 years. Loewe bought the plot of land that it was on and Anderson's intention is to eventually return it, at which point "Loewe will move the concept forward," said Anderson of the store's design.

The 36-foot stone granary is installed in a stark white building accented by furniture inspired by William Morris.

"It has this warmth that I wanted, but it also has this hyper-glossy feel around



A look photographed by Steven Meisel from Loewe's fall collection.

it," said Anderson. "It's a white box with a stone building inside."

This is the third Loewe store that has opened under Anderson's direction, but

the first to bear a major conceptual direction. He plans to have ongoing artist collaborations on the arclike hórre.

LVMH Moët Hennessy Louis Vuitton, which owns Loewe, is working extensively with the Miami Design District. The Miami lease was already set when Anderson joined the company as creative director in 2014.

Now all he has to do is to see the store in person. "I've never been to Miami," he said. "I literally designed everything from video conferences and a thousand renderings."

Anderson's attention now turns to Paris, with his sophomore women's show for fall scheduled for Friday.

As he did during Men's Fashion Week in January, Anderson is to preview a key look from the runway in an outdoor campaign shot by Steven Meisel and slated to break on kiosks in the French capital today.

The three-pronged campaign includes pack shots of leather goods, and a never-before-seen portrait of the ultra-shy Meisel, seen grinning childlike with four parrots perched on his outstretched arms, and one on his head.

Anderson considers Meisel's imagery a crucial cultural reference as he overhauls Loewe.

— WITH CONTRIBUTIONS FROM MILES SOCHA

OBITUARY

Ralph Erardy, Fairchild Publisher

By ARTHUR FRIEDMAN

RALPH ERARDY, who had a highly successful and long career at WWD and Fairchild Publications as a publisher and sales executive, died Friday in Boca Raton, Fla., after a long battle with cancer. He was 67.

Erardy, a Vietnam War veteran, was born April 29, 1948, in Brooklyn, N.Y., where he was also raised. He later moved to Tenafly, N.J., with his wife, Claudia Ann, and his children, Emily and Reid.

A graduate of Brooklyn College with a bachelor's degree in marketing and sales, Erardy started his career at Cue magazine as a media manager and quickly climbed the ladder with his sales acumen, street smarts and personable nature that he carried with him throughout his career. He then went to Frequent Flyer magazine and worked as advertising director before moving to M/ Manhattan Inc. as associate publisher.

Erardy began his career at Fairchild in 1990, serving as associate publisher and advertising director of M magazine,

then group associate publisher, where he oversaw the launch of Salon News until 1993.

He left Fairchild for a brief stint in 1993 and 1994 to become senior vice president of Wine Spectator and Cigar Aficionado, where it was reported that he doubled annual advertising revenue. Erardy returned to Fairchild in 1994 for a 15-year run. He was publisher of WWD until 1999, during which time the paper increased its revenue by an average of 15 percent to 20 percent annually. He then was promoted from vice president and publisher of WWD to senior vice president and publisher of Home Furnishings Network.

In 2002, Erardy was named senior vice president and group publisher of WWD and Children's Business. In the following years, Erardy was instrumental in driving WWD to record revenues and profits. And in 2007, he took on the new role of executive director of sales for the Fairchild Fashion Group, working with publishers and business leaders to grow ad revenue and market share with Fairchild's major accounts. He left in 2008.

During his tenure at WWD, colleagues recalled his tenacity, fairness, sense of humor and ability to market an editorial project to its fullest potential. They recalled that Erardy had the ability to be as aggressive a sales executive as could be while maintaining full editorial integrity and respect for the editors with whom he worked.

"If there was business out there, Ralph would find it and get it, even in the most difficult of circumstances. And he'd do it with an artful balance of grit and charm," said Ed Nardoza, editor in chief of WWD. "He had the trust and affection of all the editors who worked with him. His battle with cancer, difficult as it was, never broke his spirit."

"Ralph was an extremely tough competitor with the golden touch to make extraordinary things happen," said Stephanie George, president and vice chairman of WWD parent Fairchild Fashion Media Inc., who worked with Erardy for many years. "He was adored internally and externally and was a force of nature. He will be sorely missed."

Susan Smith, who was regional ad-

Labor Report Hits Honduras Gov't

By KRISTI ELLIS

WASHINGTON — The U.S. Department of Labor released a report Friday that it said "raises serious concerns" about the Honduran government's enforcement of labor laws, outlining a review of a submission filed by several unions that alleged labor law violations in sectors ranging from apparel manufacturing to agriculture to port operations.

The report, a response to a 78-page complaint filed by the AFL-CIO and 26 Honduran unions and civil society groups, highlights alleged labor violations at 17 work sites in Honduras, including at factories owned by Hanesbrands Inc., as well as others producing apparel and footwear for major brands.

The unions, which filed the complaint with the Labor Department's Bureau of International Labor Affairs' Office of Trade and Labor Affairs, are alleging the Honduran government violated the labor provisions under the Central American Free Trade Agreement by failing to effectively enforce its labor laws. The DOL said it found evidence of labor law violations in "nearly all of the cases" submitted by the AFL-CIO and Honduran labor groups, according to the report's executive summary.

"This report is an important opportunity to strengthen our collaboration with Honduras in addressing critical labor rights concerns," said Labor Secretary Tom Perez.

The AFL-CIO and other unions alleged labor violations related to collective bargaining and freedom of association at several factories owned and operated by Hanesbrands Inc.; Dickies de Honduras, owned and operated by U.S.-based Williamson-Dickie Mfg. Co.; Pinehurst Mfg. Inc.; Ceiba Textiles S. de R.L. and A.tion Honduras S.A. de C.V.

The agency noted that the Honduran government has taken certain steps to address the concerns identified in the report, but stressed it "has not seen measurable progress and important concerns remain."

The report called for consultations to develop and implement a monitoring and action plan and provided recommendation to address the concerns within 12 months. DOL also unveiled the launch of a \$7 million cooperative agreement with World Vision to implement a project to combat child labor and improve labor enforcement capacity in Honduras.



vertising director under Erardy at WWD, said, "Ralph was the consummate professional. He loved this business and he loved his clients. He had the gift of gab, and he also had a strong determination to succeed and was totally committed to the paper and the industry. He was at once a bulldog and a lovely man."

His daughter, Emily, said, "My father was my hero. He was the strongest person I have and will ever know. He inspired me to get into the industry and taught me everything I know about sales."

His son, Reid, said about his father, "He taught me everything I know about life. He was always there for me, whether it was coaching my sports teams, cheering me on or life lessons. He never let me down."

In addition to his wife and children, Erardy is survived by a sister, Victoria Erardi.

A funeral will be held on Tuesday at 11 a.m., at the Gary Panoch Funeral Home, 6140 North Federal Highway in Boca Raton. A memorial is being planned for April in Tenafly.

FASHION SCOOPS

MARC WATCH: As the Marc Jacobs brand continues to move toward a possible initial public offering, rumors have been percolating about possible changes under way there. One rumor concerns the future of Marc by Marc Jacobs men's wear. Men's wear accounts for a very small percentage of the overall business, both the main and secondary lines. According to sources, the current collections are booking orders, and men's will retain a place in the overall brand strategy. Company executives declined to comment.

In addition, **Luella Bartley** and **Katie Hillier**, the creative team behind Marc by Marc Jacobs' women's business, are said to be ironing out a new venture, though insiders say they will also remain with the company.

— WWD STAFF

GOLDEN MOMENT:

When it rains, it pours. **Massimo Giorgetti**, who is tipped to succeed **Peter Dundas** as creative director at Pucci, has another deal in the works. According to market sources, DGPA SGR, the Italian investment fund that owns Golden Goose, is in talks to take a majority stake in Giorgetti's fast-growing contemporary label MSGM. It's already a \$45 million business and is now shipped to 700 doors. The deal is set to close soon, and Giorgetti said backstage after his Milan show that MSGM will remain his priority.

— SAMANTHA CONTI AND MILES SOCHA

CRUISING TOGETHER: Add Max Mara to the list of European fashion houses planning to stage an itinerant fashion show for resort, WWD has learned. The Italian firm has scheduled a showing in London for May 20, in tandem with the opening of its expanded boutique on Old Bond Street. Max Mara recently did a proper fashion show in Manhattan for pre-fall.

— M.S.



FOR MORE SCOOPS, SEE
WWWD.com.

PHOTO BY STEPHANE FEUGERE

BLIND FAITH: Even though she stars in the movie, **Freida Pinto** doesn't know the plot of "Knight of Cups," which premiered in her absence at the Berlin Film Festival. Director **Terrence Malick** is famous for only handing actors portions of the script, meaning his cast has to fly blind.

Reviews said the film was about a disillusioned Hollywood screenwriter, played by **Christian Bale**. "I've still not seen the film," Pinto said at the Salvatore Ferragamo show in Milan on Sunday.

"I've had people tell me, but I will only believe it when I actually see it."

The Indian actress recently completed shooting on "The Effects of Blunt Force Trauma," an action drama featuring **Ryan Kwanten** and **Mickey Rourke**. Though they previously both starred in "Immortals," Pinto and Rourke have yet to shoot a scene together.

"I think he and I are not destined to work together in the same scene. But in the same film, I think we'll be working over and over again," she joked.

Meanwhile, chief executive officer

Michèle Norsa sounded upbeat about growth in 2015. "The Chinese New Year started off positive, and February was an excellent month," he said. He noted that the Chinese are traveling more and in different markets, including "destinations they were not used to visiting," such as Japan and Korea, in addition to Europe and the U.S., with strong tourist flows to Florida, Hawaii and California.

A weaker euro is also helping Ferragamo's business. "These factors help compensate for Russia. We are seeing an extraordinary trend for the year," concluded Norsa.

— JOELLE DIDERICH AND LUISA ZARGANI

ACTION PLAN: Malaysian actress **Michelle Yeoh** attended the Roberto Cavalli runway show on Saturday afternoon.

"I just finished filming 'Crouching Tiger, Hidden Dragon: The Green Legend' — actually, we have another week to do in Beijing," said Yeoh, who arrived at the show hand-in-hand with her partner, French motor sports executive **Jean Todt**. "Then I did a movie with **Jason Statham** and **Jessica Alba**," she added, referring to American action thriller "Mechanic: Resurrection," coming out next year.

British fashion models and socialites

Daisy Lowe and **Amber Le Bon** were also seated front row at the show.

— ALESSANDRA TURRA

ARMANI ON MADONNA: "I got a shock when I heard about it," said **Giorgio Armani** about **Madonna's** fall while

performing at the BRIT Awards on Wednesday wearing a cape by the designer, suggesting the piece of clothing can be "difficult."

"The cape had a hook, which is easy to open, but it also had a string that she didn't manage to loosen with her own hands," explained Armani after his Emporio show on Friday.

The conversation veered into serious territory, too, as the designer addressed the recent destruction of ancient statues by ISIS militants in Iraq. "It's very distressing — that is a heritage that belongs to us, too."

— L.Z.



PHOTO BY STEPHANE FEUGERE

Michelle Yeoh

Moufarrige to Revive L. Kendall Brand

By JOELLE DIDERICH

PARIS — Mounir Moufarrige, president of luxury watch firm U-Boat, will launch a new brand at the Baselworld watch and jewelry fair.

Moufarrige, a luxury executive famous for reviving Montblanc and hiring Stella McCartney at Chloé, is reviving the British watch brand L. Kendall, which traces its roots back to London in 1742, making it older even than Switzerland's Vacheron Constantin and France's Breguet.

He noted that British watchmakers were considered at the time the best in the world, before the Swiss industry rose to prominence in the 19th century. "There aren't many English brands today on the market," he said. "I thought: OK, time for a revival in English watchmaking."

Of course, unlike other 18th-century brands, watchmaker Larcum Kendall's name has been dormant for centuries. And while historians consider him a first-rate craftsman, Kendall was not an inventor in the vein of Abraham-Louis Breguet. However, his creations did play a key role in some of the greatest seafaring expeditions of his era. Having been appointed a member of the Board of Longitude in 1765, Kendall was commissioned to copy watchmaker John Harrison's model of a clock useful for navigation at sea.

The marine chronometer, dubbed K1, took three years and a small fortune to build, and was assigned to Captain James Cook for his second voyage of discovery to the South Seas in 1772. On his return in 1775, Cook reported: "Mr. Kendall's watch has exceeded the expectations of its most zealous advocates."

With very few surviving examples of Kendall's work to draw on, Moufarrige has tapped Italo Fontana, the creative

director of U-Boat, to head design duties for the new brand. It will launch with three models, featuring three different complicated movements, for a total of seven references.

"I was just so impressed with his interpretation of this whole story: How to do a watch that would remind you of everything that Kendall was about, but in a modern way," said Moufarrige.



The Swiss-made watches will be unveiled at Baselworld, where L. Kendall will occupy a 1,000-square-foot stand on the first floor of Hall 1. The timepieces, featuring 50-millimeter cases, will retail for 10,000 euros, or around \$11,300 at current exchange.

"I'm banking on retailers liking it. Retailers decide very quickly, because they see something: They like it, or they don't like it. The time of reflection is 10 seconds," said Moufarrige, who was nonetheless confident. "I don't think there's anything like it on the market."



Kindness performing at Emporio Armani Sounds in Tokyo.

SOUND GARDEN: Emporio Armani Sounds, a tour of exclusive concerts, which last year touched down in cities including Paris, New York, Tokyo and Beijing, is coming home.

A Milan event is scheduled for Saturday night at the Armani Privé club, featuring an exclusive DJ set by British musician **Mark Ronson**. After Milan, the Emporio Armani Sounds tour will move to Madrid in May.

— A.T.

COLOR CHART: Color runs riot through the Giambattista Valli for Seven For All Mankind capsule collection — even on forever-in-black retailer **Carla Sozzani**, who hosted a cocktail for the collaboration Friday night at her Corso Como 10 fashion emporium.

"I never wear colors — I did it to honor him, but in my own way," Sozzani said, noting she and **Valli** go back to his Krizia days in the Nineties. "When he called and asked to launch the collection here, I said, 'Of course!'"

Valli, in a dark-rinse denim jacket and black jeans, greeted friends such as **Margherita Missoni**.

The collection includes seven pairs of high-waisted, skinny jeans and complimentary T-shirts in bright shades evocative of ripe, summer fruit. Valli said he was inspired by denim-clad divas of yore such as **Diana Ross** at Studio 54, **Farah Fawcett** and **Brooke Shields** in her Calvin Klein days. He likened the denim's texture to "fresh lipstick on canvas." (Coincidentally, this summer, he launches a MAC Cosmetics collection of five intense lipstick shades.)

The Made in Italy collection soon hits Seven For All Mankind, with a second delivery slated for May. Next week, Valli shows his signature line and Moncler Gamme Rouge in Paris. — COURNTNEY SMITH

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