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john varvatos

Rock is Dead. Long live Rock

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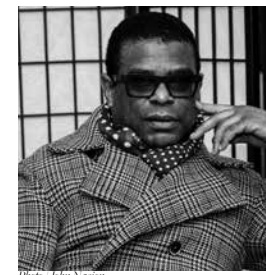
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KENNETH RICHARD
 EDITOR-IN-CHIEF,
 CREATIVE DIRECTOR
 THE IMPRESSION



MARC KARIMZADEH
 EDITORIAL DIRECTOR
 CFDA



GEORGE WAYNE
 CONTRIBUTING EDITOR

Acclaimed New York-based style scribe George Wayne welcomed the opportunity to sit with New York's latest fashion star, Brandon Maxwell, where 'the excitement and optimism in the brand's showroom is palpable.' The Jamaican-born writer will have his 'quasi-memoir,' *Anyone Who's Anyone - The Astonishing Celebrity Interviews 1987-2016*, published by HarperCollins in the Autumn of 2017.



CONSTANCE C.R. WHITE
 FASHION FEATURES EDITOR

Former New York Times style reporter and Editor-in-Chief of *Essence*, Constance White is a content creator and brand consultant.



HAL RUBENSTEIN
 CONTRIBUTING EDITOR

Hal Rubenstein's latest of five books is *The Looks of Love: 50 Moments in Fashion that Inspire Romance* (HarperCollins). The Global Style Director for Gabriel Jewellers also sells his eponymous clothing line on HSN, is a columnist for *Forbes.com*, supervising editor for *ThePlunge.com*, contributes to *Elle* and *429*, and serves as a food consultant for numerous restaurants and hotels in New York and Miami.



ERICA ROSEMAN
 CONTRIBUTING EDITOR

Erica Roseman is a New York-based writer, fervent shopper, otherwise known as @pprimadonna. A strong supporter of education, she was delighted to speak with Simon Ungless, who has been 'cultivating, inspiring and connecting fashion's emerging class for 20+ years.'



OBI ANYANWU
 CONTRIBUTING EDITOR

Obi Anyanwu is a New York City-based fashion journalist for fashion trade website Fashion Network, and a freelance editorial stylist and photographer. The Bronx native has contributed for menswear publications and websites in the past including *Complex*, *Selectsm* and *Details*.

THE SCHEDULE

THURSDAY FEB, 9

10AM NICHOLAS K.
 12PM ERIN FETHERSTON
 12PM-1:30PM COLOVOS
 12:30PM-2PM CINQ A SEPT
 1-2PM COLINA STRADA
 1-3PM HAUS ALKIRE
 2PM BROCK COLLECTION
 3-4PM HELEN YARMAK
 3-5PM NOVIS
 4PM ADEAM
 4PM TADASHI SHOJI
 4:530PM CREATURES OF COMFORT
 5PM NOON BY NOOR
 5PM ULLA JOHNSON
 6PM ADAM SELMAN
 7PM THAKOON
 8PM LA PERLA
 8-10PM RAG & BONE

FRIDAY FEB, 10

10AM CALVIN KLEIN COLLECTION
 11AM ODAY SHAKAR
 11AM-12:30PM KATE SPADE NEW YORK
 12PM YIGAL AZROUEL
 12-1PM TANYA TAYLOR
 1PM HELESSY
 1PM LRS NEW YORK
 1:30-2:30PM OHLIN/D
 2PM LINDER
 2PM MILLY
 3PM CUSHNIE ET OCHS
 3PM PAMELLA ROLAND
 4PM CHROMAT
 4PM SACHIN & BABI
 5PM JASON WU
 5-6PM CLUB MONACO
 6PM NICOLE MILLER
 6PM PYER MOSS
 7PM JEREMY SCOTT
 8PM VFILES
 9PM TELFAR

SATURDAY FEB, 11

9-12AM PAUL ANDREW
 10AM LACOSTE
 10AM-12PM ADAM LIPPES
 11AM JILL STUART
 11AM TAORAY WANG
 12PM CREATURES OF THE WIND
 12-1:30PM ROMEO HUNTE
 1PM RYAN ROCHE
 1-2PM YUNA YANG
 2PM TIBI
 2PM SON JUNG WANG
 3PM DION LEE
 3-4PM BANANA REPUBLIC
 4PM CHRISTIAN SIRIANO
 4PM CG
 5PM JONATHAN SIMKHAI
 6PM A DETACHER
 6PM GEORGINA
 6:30-8:30PM SIMON MILLER
 7PM AREA
 7-8PM JULIANNA BASS
 8PM ALEXANDER WANG

SUNDAY FEB, 12

10AM VICTORIA BECKHAM
 11AM PUBLIC SCHOOL
 12PM TOME
 12-2PM ELIZABETH KENNEDY
 12-2PM CHLOE GOSSELIN
 1PM GYPSY SPORT
 1:30-2:30PM J. CREW
 2-3PM TRACY REESE
 3PM SIES MARJAN
 4-6PM DIANE VON FURSTENBERG
 5PM JENNY PACKHAM
 5-6PM SANDY LIANG
 6PM VAQUERA
 6PM VIVIENNE HU
 7PM PRABAL GURUNG
 8PM ALTUZARRA

Monday Feb, 13

9AM THE ROW
 10AM CAROLINA HERRERA
 11AM-1PM ROSIE ASSOULIN
 11AM ZIMMERMANN
 12PM LELA ROSE
 12PM-1PM MARYAM NASSIR ZADEH
 1PM PROENZA SCHOULER
 2PM ZADIG & VOLTAIRE
 2-3PM YEOHLEE
 3PM 3.1 PHILLIP LIM
 4PM LIBERTINE
 4PM MARA HOFFMAN
 4-5:30PM FRAME
 5-6PM VERONICA BEARD
 5:30PM ZERO + MARIA CORNEJO
 6:30PM MONSE/OSCAR DE LA RENTA
 7:30PM ZANG TOI
 8PM ECKHAUS LATTA
 9PM PHILLIP PLEIN

Tuesday Feb, 14

9AM TORY BURCH
 10AM BADGLEY MISCHKA
 10-11:30AM CLAUDIA LI
 11AM NAEEM KHAN
 11AM-1PM BARBARA TEANK
 1-3PM ALICE & OLIVIA
 1-3PM ADRIENNE LANDAU
 1-3PM SALLY LAPOINTE
 2PM DENNIS BASSO
 2PM GABRIELA HEARST
 3PM MONCLER GRENoble
 4PM COACH
 5PM CARMEN MARC VALVO
 5:30PM THREEASFOUR
 5-7PM MANSUR GAVRIEL
 6PM BRANDON MAXWELL
 7PM ZAC POSEN
 8PM NARCISO RODRIGUEZ
 9-10PM BAJA EAST

Wednesday Feb, 15

10AM MICHAEL KORS
 11AM DELPOZO
 11AM-1PM KIMORA LEE SIMMONS
 12-1:30PM BROOKS BROTHERS
 12-2PM LAQUAN SMITH
 12PM VIVIENNE TAM
 1PM BIBHU MOHAPATRA
 2:30-5PM DEREK LAM
 4PM ANNA SUI
 5PM MARCHESA
 5-6PM ASSEMBLY NEW YORK
 6PM THOM BROWNE
 7PM RALPH LAUREN
 8:30PM RALPH LAUREN

Thursday Feb, 16

10AM-1PM CFDA INCUBATOR
 2PM MARC JACOBS

LAUREN HUTTON
 Fashion is what you're offered four times a year by designers. And style is what you choose.



DOUG LLOYD
 I think it ultimately comes back to the idea of story telling.



DIANA VREELAND
 You don't have to be born beautiful to be wildly attractive.



BILL CUNNINGHAM
 Fashion is the armor to survive the reality of everyday life.



YVES SAINT LAURENT
 Over the years I have learned that what is important in a dress is the woman who is wearing it.

CLAUDE MONET
 Everyone discusses my art and pretends to understand, as if it were necessary to understand when it is simply necessary to love.



GIOVANNI BIANCO
 Nowadays, you have so many different ways to communicate your image.



ALEXANDER WANG
 I always think that it's good to always preserve a good amount of mystery in who you are, in what your brand is, but also be very authentic.

CASTING CALL

The next fresh crop of modeling talent to rule the runway this season

By The Impression Team



JANA JULIUS
WILHELMINA



GERDA MIC
SUPREME



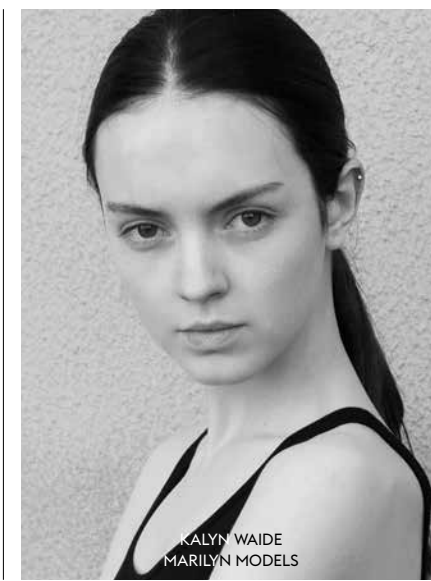
INA JENSEN
WOMEN



LARA
ONE MANAGEMENT



GAO JIE
MUSE



KALYN WAIDE
MARILYN MODELS



MARYNA POLKANOVA
ELITE



ALA SEKULA
IMG



ANNA VIVCHAR
MARILYN MODELS



NIC CLARKE
WOMEN



KAY SMESTER
MUSE



MUNA
NEW YORK MODELS



AVITAL LANGER
ELITE



GEORGIA FOWLER
IMG



CLEO CWIEK
ONE MANAGEMENT



ELLA RATTIGAN
FORD



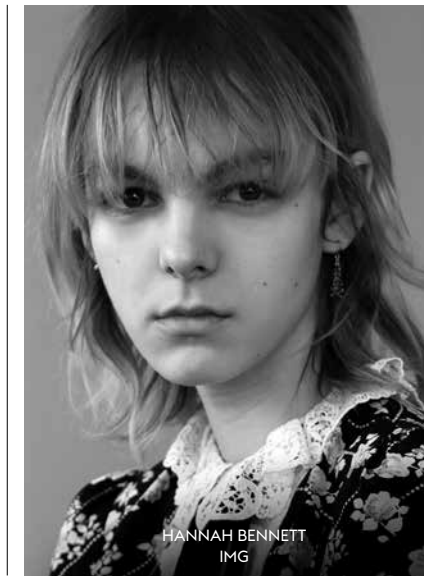
ANASTASIA
WILHELMINA



UNIA
NEW YORK MODELS



GIEDRE SEKS
IMG



HANNAH BENNETT
IMG



ANNA HAGOOD
SUPREME



MASHA SKOKOVA
THE SOCIETY



SIQI
WILHELMINA



LUIZA S
FORD



OLESYA IVANISCHEVA
ELITE



YOON YOUNG BAE
SOCIETY

KATE SPADE

Playing dress-up begins at age five and never truly ends.

NEIMAN MARCUS

Women who wear black lead colorful lives.



EDITH HEAD

You can have anything you want in life if you dress for it.

SETH GODIN

Instead of wondering when your next vacation is, maybe you should set up a life you don't need to escape from.

CALVIN KLEIN

How women. I'm trying to do beautiful things with them. I'm not trying to insult them. My life is not about that.



ANAÏS NIN

Luxury is not a necessity to me, but beautiful and good things are.



SALVADOR DALI

The one thing the world will never have enough of is the outrageous.



ERIK TORSTENSSON

It was important for us to work and pay our dues.

STEFAN BECKMAN

By Obi Anyanwu

On the last final day of New York Fashion Week: Women's, designer Marc Jacobs does what he always does – close out the week with a spectacle fantastic enough to entice even the most wary of fashion week survivors. Those awe-inspiring shows, be it with a perfectly-pink house or a venue inspired by Diana Vreeland's living room come to life, have been staged by one man, set designer extraordinaire: Stefan Beckman.

Since the mid 2000s, Marc Jacobs has teamed with Beckman, collaborating on just under 20 runway shows together, with the partnership still going strong.

"Marc is incredible because he's a great director and a great person," said Beckman. "Every collection is different and his ideas come from art or architecture or music; he melds them together to make a great show experience. It's different and a challenge, but it's always interesting."

Beckman caught the creativity bug at an early age growing up in Texas and Los Angeles. His mother was a fan of fashion; his father, a landscape architect. Beckman's interest in sets started with high school theater, which led him to study film in college.

"Theater is important in terms of performance. When you're doing a show, you're putting on a play," he explained. "It's not just a fashion show; you hope that you're doing something that people can take away. The clothes are obviously the most important, but what does that make a person feel? Film is a very visual thing and fashion is very visual. They work

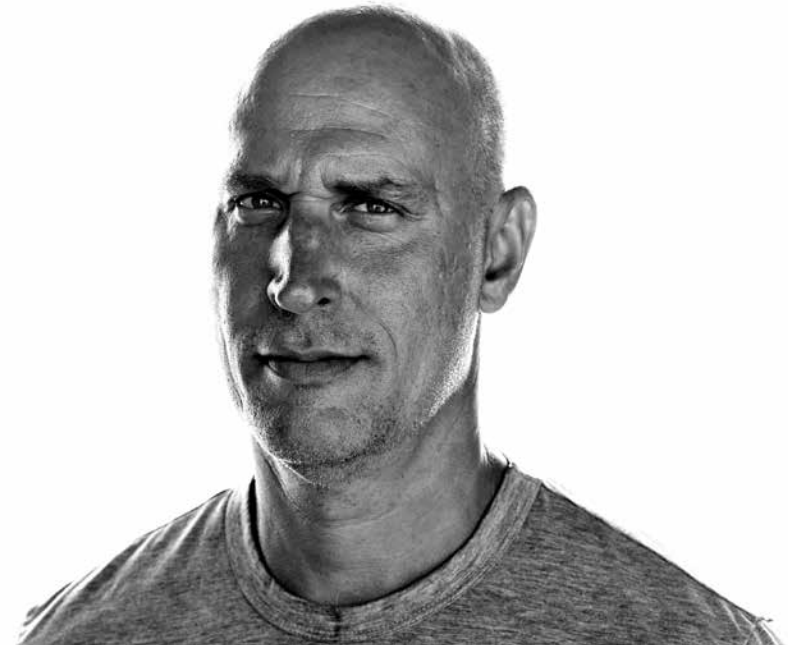


Marc Jacobs FW16

hand in hand in how they influence things in terms of cinematography, color and texture."

That love of visual has enabled Beckman to build an impressive list of collaborators that includes Miu Miu, Valentino, and Hermès. The latter partnered with Beckman to bring to life its "All About Women" concept, a multiple-room exhibition that explored the world of Hermès

"It's important, even if you're older, to push yourself in that way and fashion is really good about that."



and its métiers. Alexander Wang has also called on Beckman for numerous projects, including campaign sets and runway shows for his namesake label, as well as Balenciaga, and the Alexander Wang for H&M runway show.

For Coach's 75th Anniversary Show, Beckman built a set of vintage automobiles and neon signs reminiscent of drive-through cinemas and diners in the 1950s. For the women's Pre-Fall and men's Fall 2017 collections, the show concluded with a special arrangement of "Empire State of Mind" performed by the Young People's Chorus of New York City as set in front of a roadside motel designed by Beckman.

"I've worked with Stuart [Vevers] for several seasons now," Beckman explained. "I think he's on a great roll of capturing what American nostalgia is and what America means, especially because of seeing it through his eyes as an Englishman. I think he's been great about giving that brand a really fresh look."

Of the anniversary celebration, he said, "I think because of the election and

the holidays, it was a really emotional, incredible experience that took people by surprise. You can't wow [the audience] every time and it doesn't have to be about the surprise, but it is nice to see that reaction."

Beckman's line of work has not changed much since he began, save for social media as fashion shows are consumed much quicker and at times forgotten by the time collections hit the stores. To get ahead of consumer demand, Burberry, Tommy Hilfiger, and other companies have held 'see now, buy now' shows, where runway pieces are made available at the end of the show.

In September 2016, Tommy Hilfiger launched the TommyxGigi collection at the Tommy Pier weekend pop up at South Street Seaport in New York City. The event was unprecedented and is sure to spawn to similar events (Tommy headed to Los Angeles for its second 'see now, buy now' show), but what does this mean for show production and set design? Beckman is very optimistic about the future of runway and the coexistence of intimate shows and large, consumer facing shows.

"I was talking to someone about this



Gucci, No Longer Not Yet

the other night," he said. "Things have always changed in fashion, that is what fashion is all about, but I think things are changing very quickly and quicker than before so everyone's trying to figure out. I think there are models for both [runway shows]. You still want to have an emotional response, you're still trying to entertain and you're still trying to sell and have an image for a house."

Social media considerations are also incorporated in his creative vision. "I don't think runway will die, but it will evolve. Film and video and those things are going to be more important. I think people are going to push that idea and it's going to continue to evolve quickly. It can be a scary and you can feel nostalgic, but the flipside is to be optimistic. It's pushing me to do things. It's important, even if you're older, to push yourself in that way and fashion is really good about that."

Beckman added that show production

is on a case-by-case basis. Smaller, newer brands should not feel compelled to hold full-scale productions, and sometimes the larger brands should scale back as well. Much like his approach, Beckman feels that the clothing comes first and shouldn't be overshadowed by the set, and that goes for runway and campaigns.

"Don't get me wrong – I love spectacle," he said. "I love talking to Marc every season to see where his mind is. He's always about the clothes and it should be about the clothes. I think it's okay to go intimate if it's right. It has always been different every season."

Beckman hesitated to share his plans for the Marc Jacobs show, citing the Victorian Surf and Diana Vreeland concepts as some of his favorites. While the mystery remains of what Beckman's sets will be for both Coach and Marc Jacobs, one thing is for certain: with Beckman in charge, we are all in for a great set-up.



Marc Jacobs SS15



Marc Jacobs SS17



Coach Pre-Fall 17



Gucci, No Longer Not Yet



Gucci, No Longer Not Yet

Gucci, No Longer Not Yet

CHRISTOPHER KUNZ

In today's market there are so many brands and offerings, you do need to figure out who you are and really stay with that.



KEVIN KOLLEND

And that's what we need right now – an emotional connection to a product – otherwise, it's just more stuff.



TOMMY HILFIGER

If you don't have the next big idea, you can get stuck hanging on to the old.



JULIE MANNION

Fashion is very much about a team, it's never just one person, it's a group of people.



JEREMY SCOTT

I don't start with fabric. I see things in iconography, whether it's a stop sign, Madonna or Mickey Mouse.



GEORGIA O'KEEFFE

Making your unknown known is the important thing – and keeping the unknown always beyond you.

ISABELLA ROSSELLINI

Imperfection charms me, familiar things move me... a celebration of what we have, instead of what we long for. That for me is glamour.



DIANE VON FURSTENBERG

The most important relationship is the relationship you have with yourself.



Photo: Sarah Burton

SIMON UNGLESS

By Erica Roseman

Simon Ungless, Executive Director at Academy of Art University School of Fashion, plays a role in fashion that is undeniably discreet, yet deeply influential. From introducing the world to talents on the runway to grooming the next fashion generation to playing a part in fashion history, Simon has been an unwavering leader of the class, proponent of emerging talent, and connector of creatives.

"I wouldn't be here if it weren't for Simon," declared Sarah Burton to Cathy Horyn, then of the New York Times. That was May 1, 2011, the eve of the McQueen exhibition opening at the MET, just five days after the debut of her history-making wedding dress for Duchess Catherine. Amidst all the excitement, the person on the tip of Sarah's tongue was her former Central Saint Martin's teacher. Countless designers, stylists, journalists, and merchandisers would, given the opportunity to speak on the record, undoubtedly also echo her gratitude for Simon.

Simon's journey started as a student in London at CSM, where he earned the prestigious Masters of Art Degree in Fashion with Distinction and taught for three years. As the story goes, opportunity knocked from across the pond, bringing Simon to the Academy in San Francisco, where he oversees the M.F.A.

and B.F.A. programs. He explains, "Over twenty years ago, the Academy hired a group of us to build a fashion program that brought together a European approach to design while encompassing an American spirit for business." He continues, "We have since added marketing, fashion styling, journalism and social media. We found that the students thrive when working in an environment which very much mirrors the industry." In keeping with this beyond-the-classroom credo, Simon spearheads SHOP657, the school's San Francisco store, annual graduation, 180 Magazine's print and digital media, and New York Fashion Week runway shows.

On the timely topic of NYFW, the Wonderful Wizard of Fashion, Education and Life observes, "Social media, reality television, and celebrity fashion often give the impression that anyone can do this, but the truth is that this takes a lot of work and a lot of being challenged." He urges his students to welcome the challenge and closes our conversation with yet another astute Simon-ism: "Those who stick with it are changed. The energy and process of presenting a collection for NYFW definitely change people."



Photo: Sarah Burton

BURAK CAKMAK

By Obi Anyanwu

The path to building a better tomorrow begins today. More companies are moving away from creating exorbitant waste and harming the world, and placing more importance on the people over their profits. Education is necessary in every industry to ensure progress and a stable future, and Burak Cakmak, Dean of the School of Fashion at Parsons School of Design at The New School, is committed to educating the future.

"I decided to step away from the corporate world to bring the needs of industry and education closer together," said Burak. "When I accepted the position, my goal was to continue Parsons' tradition of excellence, while at the same time, expand programs and initiatives that address current, urgent social issues."

Burak was named Dean of Fashion at Parsons in 2015 after working at Swarovski, Kering and Gap. He had an instrumental role in introducing fashion sustainability practices at the companies and at H&M, Tommy Hilfiger and Primark, among others.

While spearheading sustainability initiatives at top industry companies, Burak created scholarships at Parsons and Central Saint Martins in London, and he led the Swarovski Waterschool Initiative's education program. Burak also served as a visiting professor at SKEMA Business

School in France and China, which he considers to have been a learning experience.

"I thought my time in the classroom would be a chance to educate students on the value of sustainable approaches to creating beautiful garments and running a retail business," he said. "I found, in fact, that the students at SKEMA also taught me—and it's this inquisitive approach to fashion that I've brought with me to Parsons."

First established as the Chase School in 1896, Parsons School of Design is fostering the next great minds in art, design and fashion. Students at the School of Fashion are following in the footsteps of famed fashion designers Tom Ford, Marc Jacobs, Alexander Wang, Donna Karan and others that have attended the school. Under Burak, the students are being prepared to be the first generation to make better business the norm.

"I hope our students are inspired to disrupt the industries they go into, whether it's fashion design, or other creative fields," Burak said. "One of our recent graduates, Lucy Jones, is now designing clothing aimed at helping people of different abilities, which is an area of the industry that has not received enough attention in the past."

The kids are all right, and they're in good hands. That means the fashion industry and the world will be in even better hands in the future.



LEE SWILLINGHAM
What the thing looks like and how it makes you feel is just as important as the idea behind it.



HUNTER S. THOMPSON
This is the fast lane, folks... and some of us like it here.



AMELIA EARHART
Never interrupt someone doing something you said couldn't be done.

ALBER ELBAZ
Pure, intense emotions. It's not about design. It's about feelings.

PABLO PICASSO
The meaning of life is to find your gift. The purpose of life is to give it away.

TOM FORD
We have the Terminator as governor and we had an actor as president, so why shouldn't we have a fashion designer as a senator?

CATHERINE DENEUVE
You can express a lot of things, a lot of action without speaking.

DAVID HOCKNEY
The moment you cheat for the sake of beauty, you know you're an artist.



ANDREW ROSEN

By Constance C.R. White

Andrew Rosen sits in a comfy swivel chair at the modernly sparse New York headquarters of Theory, his contemporary fashion company. He's spent, he said, "maybe my whole life" in fashion, but hasn't been content to just bask in the glow of the storied Rosen name or the success of Theory. He's become a sort of Medici of fashion, lending support to fledgling companies. But it's a rocky time in fashion.

"The marketplace is definitely in a state of disruption," said Rosen.

We asked him about what motivates him to patronize young designers.

CONSTANCE WHITE: *What drives you to invest in young designers and companies, and how many do you help?*

ANDREW ROSEN: I help them, but they help me a lot, too. It keeps me fresh. I don't really want to list all of them, but there's Proenza Schouler, rag & bone. [He also been involved I with Alice + Olivia and Helmut Lang.] There are a few other small ones that I have.

I love our industry and I invest in companies and at the end of the day I want to make money, but I really invest in

companies because people inspire me.

I want to be part of helping our industry move forward.

Things are moving very fast. I want to see what's around the next corner.

CONSTANCE WHITE: *You invest money and your time and expertise. How do you work with companies?*

ANDREW ROSEN: Basically, I deal with the principals of the companies. There aren't any formal quarterly board meetings. My conversations happen on a regular basis, organically, and most of the people are close friends of mine.

The principals would call me. There are always forks in the road. You can make this decision or you could make that decision.

I let them stick to their decision. Hopefully, it's not one of the decisions that would be catastrophic or business ending, but I genuinely believe that you learn more from your mistakes. Maybe inside Theory it's a little different [laughs], but generally, I listen to everyone's opinion and give them my advice.

CONSTANCE WHITE: *Who do you have your eye on this year?*

ANDREW ROSEN: I never am looking for new things because I have so much going on. I give advice to a lot of people. The work that I do with the CFDA/Vogue Fashion Fund is part of that. People want to meet with me. Hopefully, I give them good advice.

CONSTANCE WHITE: *How do you do that?*

ANDREW ROSEN: I try to understand where they are and what they are trying to accomplish. I give them my opinion and it may not be what they want to hear. It all comes down to whether they want me to be honest with them or nice.

CONSTANCE WHITE: *Has anyone ever asked you to be nice?*

ANDREW ROSEN: No.

CONSTANCE WHITE: *Is there any designer who you invested in and quietly exited?*

ANDREW ROSEN: There have been a few of those. Not that we have to talk about them, but not every company that I invest in has to work out.

CONSTANCE WHITE: *Do you have a standard equity position that you take?*

ANDREW ROSEN: No. It depends on the

make-up of the company. I generally will tailor it so that it works for them and it works for me. I'm investing in the vision they want to achieve themselves.

I will not get into a company where I, in any way, shape or form, have to provide any management.

CONSTANCE WHITE: *What do smart designers do that others don't?*

ANDREW ROSEN: I believe they not only have an artistic capability, but they have to have some sort of vision. They also have to be able to see the commerce, because without commerce there is no art, and without art there is no commerce.

If you look at the successful companies, it has always been about the ability to not only create amazing products, but to be able to have someone monetize them, too.

CONSTANCE WHITE: *What's the outlook for young designers or small design companies?*

ANDREW ROSEN: In some ways, I see a lot of opportunity because stores are going to need something different.

(For Part 2 of our conversation with Andrew Rosen, check out TheImpression.com & CFDA.com next week)

ROSETTA GETTY

By Obi Anyanwu

Rosetta Getty names her parents as her greatest influences. Growing up in Silver Lake, Los Angeles, she was exposed to art and creativity, which in turn sparked her first-ever garment, a pink leotard, which she sewed herself. Now a mother of four, Rosetta continues to draw inspiration from her family as she operates a namesake women's fashion label.

"I started the brand because I really felt there was not a collection out there that moved easily from daytime to evening, while keeping its polish," Getty explained.

The Rosetta Getty fashion line, Rosetta's third fashion foray that launched in 2014, is designed for the on-the-go woman, just like her. The mission, according to Rosetta, is to provide a versatile wardrobe of collectible items

"It's important to stretch your sense of self, and your comfort zone, because that is often when the best, most unexpected things happen."

"for women that are just as wearable as they are special."

"We are all so busy; we are running from school pick-ups to work lunches to charity cocktail events. Nobody has the time to go home and change," she said. The Spring/Summer 2017 collection channels Robert Morris' Scattered Piece and other works, and her latest collection is also inspired by art, particularly the modernist movement.

Getty said, "I have been thinking a lot about reflection, duality, transparency and reality. So we brought these same concepts to life in our collection."

Getty joined the fashion industry as a model before launching Rosetta Millington, a luxury children's line, in 1997 and Riser Goodwyn, a line of cocktail dresses, in 2006. She launched Rosetta Getty to fill a void in the market that she had experienced firsthand.



Today, she juggles her family life with designing her fashion collections. We converse about art, culture and design, which inform her process.

"[My family is] so incredibly supportive of me, and full of creativity, which is a source of inspiration for me as well," she said. "They understand and encourage my process, and always drive me to new ideas and concepts through their point of view."

Though Getty's current life and career mirrors her youth, living in a creative household and drawing

"I have been thinking a lot about reflection, duality, transparency and reality. So we brought these same concepts to life in our collection."

inspiration from her family, she feels that she has evolved a lot since her first-ever garment. "What you produced yesterday becomes a foundation for what you will produce tomorrow, but one is

not necessarily constricted by the other," she said. "It's important to stretch your sense of self, and your comfort zone, because that is often when the best, most unexpected things happen."

HILLARY CLINTON

The worst thing that can happen in a democracy—as well as in an individual's life—is to become cynical about the future and lose hope.

HEDI SLIMANE

Fashion somehow, for me, is purely and happily irrational.



KATHARINE HEPBURN

If you obey all of the rules, you miss all of the fun.



MAGNUS BERGER

The idea of a brand today is a much bigger story.

ANDY WARHOL

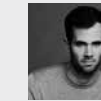
The idea is not to live forever, it is to create something that will.

KARL LAGERFELD

What I've done, Coco Chanel would never have done. She would have hated it.

BARACK OBAMA

The strongest weapon against hateful speech is not repression; it is more speech.



JENS GREDE

There's something to be said about doing something good and there's a great amount of satisfaction in doing something different.



Photo: Christian Karimzadeh

MARINA LARROUDÉ

By Marc Karimzadeh

Marina Larroudé is no stranger to fashion. Barneys New York's new fashion director has been a fashion week presence for over a decade – first as an editor for Style.com, where she was discovered by the legendary Candy Pratts Price, and then at Teen Vogue. Many will also know her as a street style favorite with a proclivity for color and print that makes a chic and joyful style statement. We caught up with the Barneys executive about her native Brazil, the fashion industry and working at Barneys – “that dream job I always wanted.”

MARC KARIMZADEH: *Marina, tell us about your background.*

MARINA LARROUDÉ: I am from a small town in Brazil called Araçatuba. In my teens, I moved to Sao Paulo to study Communications at FAAP. Back then, I was already in love with fashion but I didn't want to become a designer, so I never considered a fashion graduate program. While in college, I took classes at night and worked at Brazilian Vogue as a market editor during the day. One of the highlights was working with Gisele for an entire issue dedicated to her. For two years, that was my life: all these fun shoots during the day and school at night. After college, I wanted to explore living abroad. I spent six months in Paris before moving to New York. I was dating my now-husband, who had started working in NYC. Long story short, we got married and never went back.

MARC KARIMZADEH: *How has fashion played a role in your life?*

MARINA LARROUDÉ: I've loved fashion since I was a kid! I used to go to a shoe store with my grandma every Saturday to buy Melissas. I didn't want toys, I wanted shoes at 6/7 years old. I used to buy this Brazilian magazine called Capricho; it's similar to a Brazilian version of Teen Vogue, and I was obsessed with it. So I guess that says a lot about me.

MARC KARIMZADEH: *What excites you most about your new role at Barneys?*

MARINA LARROUDÉ: The job is so diverse and dynamic that it is hard to pick one thing. That is what excites me the most, the opportunity to be constantly challenged. One moment I'm developing Barneys New York private label, the next I'm searching for new designers to bring into the fold, then selecting items to be shot for our mailer. The list goes on from there!

MARC KARIMZADEH: *How has working for a luxury specialty store shifted your fashion perspective?*

MARINA LARROUDÉ: Participating in business meetings and having an understanding of what sells and works best in the stores has been very interesting. That certainly has changed my perception of the industry. At the end of the day, a collection needs to sell.

MARC KARIMZADEH: *How does your editorial background shape your approach at Barneys?*

MARINA LARROUDÉ: [It] helps because I know the collections so well. I know when a product is a carry-over or when it's new. That being said, when I'm at buying appointments, I'm drawn to the newness as a consumer would be. As an editor, I know what's best from each designer, so my editorial background really helps when selecting product from various vendors.

MARC KARIMZADEH: *Name your favorite item you bought at Barneys.*

MARINA LARROUDÉ: Once, I was visiting New York from Brazil. The minute I walked into Barneys, I saw this very chic woman wearing a wooden wedge sandal, and I fell in love. When I walked onto the shoe floor, I saw the sandals. They were red leather sandals from Prada. I spent all the money I had brought on the sandals, and I wore them until they fell apart.



Photo: BFA

KEN DOWNING

By Hal Rubenstein

Everyone I know in fashion has a touchstone, that forthright soul who isn't blinded by Swarovski crystals, whom you desperately seek when exiting a giddily gushed-over show whose clothes you swear are going to wind up on E! reality stars, because when you finally catch his or her eyes derisively in mid-roll, you know you haven't lost your mind or your taste. Ken Downing is my touchstone. Neiman Marcus' Senior Vice President, Fashion Director and steadfast North Star is a distinct rarity, as effusive and uplifting a fashion enthusiast as he is an unapologetic pragmatist. As he relentlessly travels to collections around the globe, then stores around the country, Downing is driven by the belief that clothes are meant to make women look amazing, meant to be purchased, and meant to be available the moment anyone sees and wants them. Try to dissuade him from any of these goals and he will roll his eyes at you, too.

HAL RUBENSTEIN: *With each city boasting more fashion shows than ever, how come finding the next big thing doesn't rank as high as your other goals?*

KEN DOWNING: Who doesn't want to discover talent, but what's wrong with simply making a customer happy? People who love clothes want to buy the dream, something to take them from the chaos of the world, and the more chaotic the world gets, the less they're willing to wait.

HAL RUBENSTEIN: *So the thrill of seeing it on the runway or the red carpet is gone?*

KEN DOWNING: No, but their real joy is seeing it on their backs, and because my

customers are now watching what I'm witnessing in real time, they get frustrated when told they need to wait six months, irritated when they see an “influencer” gets it for free, agitated when it turns up on a celebrity, and ultimately over it by the time it finally shows up in the store, because they've now witnessed so much new product since that first rush of desire.

HAL RUBENSTEIN: *So buy now, wear now is your mission?*

KEN DOWNING: No, it's the reality! Tom Ford did a live feed and women shopped immediately. When Christopher Bailey followed, Burberry's site was flooded. Rebecca Minkoff actually reshoved Spring in spring, when the clothes were available and her customers shopped and shopped. Even Ralph Lauren knows this isn't the future. It's the present. Satisfy the customer when she is ignited and excited. I don't work in fashion so I can be photographed on a blog; I'm here because I love women. I'm proud enough to boast that I probably spend more time with my customers than almost any retailer, and their wants are unanimous.

HAL RUBENSTEIN: *What's the most foolproof advice you offer them?*

KEN DOWNING: 'In & Out' columns are crap. Wear what you love. And color is the beacon that pulls everyone to the rail and puts a spring in your step. With color, your body type disappears and you feel stronger, more confident, noticed and special, maybe even beautiful. And isn't that our goal, making a woman smile at her reflection? It sure is mine.

SIMON DOONAN

I don't want a politician who's thinking about fashion for even one millisecond. It's the same as medical professionals. The idea of a person in a Comme des Garçons hampback, describing me a colonoscopy is just not groovy.



MARCUS WAINWRIGHT

See now, buy now is a large conversation and for us, it's more about buy now, wear now.

VIRGINIA WOOLF

Vain trifles as they seem, clothes have, they say, more important offices than to merely keep us warm. They change our view of the world and the world's view of us.



DONNA KARAN

When you get to be a certain age, you can't believe so much has happened.

MARC JACOBS

Clothes mean nothing until someone lives in them.



CRISTÓBAL BALENCIAGA

Elegance is elimination.

VICTORIA BECKHAM

I can't concentrate in flats.



TREY LAIRD

To have a consistent voice and stick with it in an industry that is so much about 'on to the next, on to the next, on to the next.'

BRANDON MAXWELL

By George Wayne

His will certainly be one of the most anticipated show of the New York Fashion Week: Women's 2017 Fall/Winter season. Which is to be expected, because Brandon Maxwell is – without question – the hottest American fashion designer of the moment. It took him all of four seasons to catapult to superstardom. His luxe, spare chic in a totally original, All-American way has captured the fashion zeitgeist here, and it certainly doesn't hurt to have the one and only Lady Gaga as the ultimate muse.

He exuded a charm and lucid self-confidence as he sat for this CFDA/Impression exclusive interview amidst the chic of his fragrantly diffused, all-black and lacquered atelier on East 49th Street.

GEORGE WAYNE: *What's your mood been like of late, Brandon Maxwell? Has it been nothing but nervous, sleepless nights?*

BRANDON MAXWELL: Well, it's been a really busy time! And I have been in a really different place, mentally and physically, before this next show – and it's been a much happier place. I have been flying back and forth from California and just got back after spending one day there, so, yes, I have been keeping busy. I did take a



break before that, in December, in Hawaii, but I am a fast-paced person, so taking that first vacation in a very, very long time was a test of patience. I was waking up every morning ready to work and then trying not to do that. But what I have learnt throughout this entire process is that everyday is a hurdle and a different struggle.

GEORGE WAYNE: *So you're not running on fumes.*

BRANDON MAXWELL: No, I am not running on fumes, but if you had told me when I was ten or eleven years old that I would be so blessed to be working in L.A. the night before, then getting on a plane back to New York City and rushing to a fitting for dresses that I have made, I would never have believed it. I feel very excited with the way my life has been going.

GEORGE WAYNE: *Casting seems crucial to a Brandon Maxwell production. This will be your fourth collection, but the brand has already become synonymous – and is much regaled – for*

its stunning, striking and genius diversity on the catwalk. Is this a concerted effort?

BRANDON MAXWELL: First of all, I work with James Scully, who is the most fantastic, fantastic, fantastic casting director, and I think we both see very much eye to eye. Casting is one of my top favorite parts of the process and it is very much representative of how I see the world.

I am very much aware that the world is round and that the world is very much diverse. And that is just the way I have always thought of it growing up. I think that fashion sometimes can seem to be so un-obtainable and out of reach for certain people.

And yes, mine are hand-made clothes that have a certain price point and that I cannot change at the moment. But I want to make sure that if a young girl happens upon our collection online or somewhere, that she can see some part of herself represented here.

GEORGE WAYNE: *Last season, when Imaan Hammam opened your show in that uber-luxe Look #1, and was followed by modern, All-American ingenue Taylor Hill in that frilly, ruffle hem mini-dress and her head-turning ponytail – it was a moment! By Look #4, your front row was in the throes of ovation!*

BRANDON MAXWELL: [Laughs] You know what? I think that my shows are so filled with love that I can look out on that front row and know that I have a deep, personal relationship with most of them there – and the same for the girls in my show. Most of the girls have been with me from the beginning. They have watched me cry, they have watched me laugh. They know that I am very nervous before a show and that I worry so much and I think they understand and realize that. So by the time it comes around, I think that the models really show up for me. They are excited and they rally around me. They hold my hand and they make it fun for me. It's that magic that sort of gets me through it.

GEORGE WAYNE: *Live for the applause, darling! So, now the debut of Fall/Winter 2017.*



What's the mood for this latest collection – which I personally consider your definitive make-or-break season?

BRANDON MAXWELL: Thanks, George, no pressure.

GEORGE WAYNE: *Well, the world and his wife are waiting for this moment! And I will also say that as far as this astute arbiter is concerned, Brandon Maxwell is America's next fashion star!*

There is no question in my mind about that fact. And, yes, the world is waiting with bated breath for this must-see show of New York Fashion Week: Women's 2017.

BRANDON MAXWELL: I never imagined that I would be reach this point and that anyone would care.

“I think that my shows are so filled with love that I can look out on that front row and know that I have a deep, personal relationship with most of them there.”

GEORGE WAYNE: *Well, as WWD once described you: “a tumbleweed who blew in from Texas”...*

BRANDON MAXWELL: And learning it all from a grandmother who ran a high-end clothing store in Longview, Texas called Riff's. I grew up there and that's where my journey began. As for this upcoming collection, it's a representation of all I have wanted to do for myself.

This time around I really had to ask myself, ‘Who am I?’ and ‘What do I really stand for?’ And, as result, I have gone through this design process very differently than any before.

GEORGE WAYNE: *Well, we know you love a bell sleeve, but this season the nape of the neck seems to be your point of reference.*

BRANDON MAXWELL: I would say that I always love a bit of structure. And this season, yes, there is probably a bit more on the neck, but it's all a very natural fit. I will also say that I felt very free making this collection. I felt free of any expectation or opinion. For some reason, I really connected with the entire process this time around.

GEORGE WAYNE: *You were one of the first to champion the voluminous silhouette. Is that going to be a continued theme this season?*

BRANDON MAXWELL: Yeah, I think so. *You are known for your structure more than the cut, and you prefer to drape rather than begin the process with a sketch.*

BRANDON MAXWELL: I don't know if I have mastered it, but that's how I work, I do drape. The process is different for everyone. I worked as a stylist for many years and still do. I take the same approach in my design as I did with styling, and that is: I get to know the woman and her likes and dislikes and the things that she is insecure about, and really try to emphasize all aspects. For me, it is all very emotional, as I create the collection I drape on a real woman, that is how I know how to work. I approach it all very emotionally.

GEORGE WAYNE: *Speaking of muses, how do you go about the creative process with your ultimate muse, Lady Gaga?*

BRANDON MAXWELL: Well, we've been friends for so, so, so many years that it's a best friend, sister, family kind of thing, so it's very, very natural and collaborative.

GEORGE WAYNE: *Do you remember your first custom design for Lady Gaga? Did you design that infamous meat dress from the MTV Video Awards of 2010?*



BRANDON MAXWELL: Nicola Formichetti was the stylist and I was his assistant at that time, but I did sew up that dress and I was vegan at the time. The very first dress I made for her was on my birthday; she had an album coming out and it was a blue velvet dress.

GEORGE WAYNE: *Are you working on designs for Lady Gaga and the NFL Super Bowl this year?*

BRANDON MAXWELL: You will have to watch on February 5th.

GEORGE WAYNE: *How many looks are you creating, Brandon? How many looks for this mad spectacle?*

BRANDON MAXWELL: You will have to watch on February 5th.



childhood home, with her family. I have a very personal relationship with Riley; she was in my very first show and we have spent a lot of time together and got to know each other very well. She danced the runway to much applause last season.

For me, the women in the show are so important and this time around, I really wanted to highlight Riley's story.

GEORGE WAYNE: *Well, it now goes without saying that every modern woman today ought to invest in a classic Brandon Maxwell suit. You just can never go wrong with that.*

BRANDON MAXWELL: Thank you.
GEORGE WAYNE: *The brand is also doing*

“This time around I really had to ask myself, ‘Who am I?’ and ‘What do I really stand for?’ And, as result, I have gone through this design process very differently than any before.”

very well on e-tail sites such as www.shopstyle.com. What are your thoughts on the whole see now-buy now phenomena?

BRANDON MAXWELL: I am only on my fourth show and so I would say right now it doesn't feel applicable to me because I am just getting into the saddle, as it were. I am quite happy with the way the status quo is working for me right now.

GEORGE WAYNE: *How do you decompress? Where is your bolt hole to get away from it all? Falun Dafa Meditation is supposed to be the new chic.*

BRANDON MAXWELL: Meditation? I tried to meditate once and it was a mess. I can tell you that meditation is one thing that I will

never be successful at. I decompress by going home to Austin, Texas. I have had the same best friends my whole life and I often unwind surrounded by my best friends.

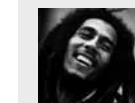
GEORGE WAYNE: *You have said, ‘I want to be a reliable brand that women can come to each season.’ Where do you see yourself in 2025?*

BRANDON MAXWELL: Eight years from now I will be forty, so in terms of the brand, I would hope that we are expanding very healthfully in a range of different categories. I look forward to the bags and the shoes and the beauty aspects of the brand, and hope that we will be able to reach as wide an audience as possible. And by forty, I also hope that I will be married and have a baby.

GEORGE WAYNE: *Who are the titans of fashion that you have the most respect for?*

BRANDON MAXWELL: Azzedine Alaïa, Donatella Versace and Karl Lagerfeld. Because they are all extremely generous and they have all been at this a long, long time, and yet remain ever relevant.

GEORGE WAYNE: *Live for the applause, Brandon Maxwell.*



BOB MARLEY

The truth is, everyone is going to hurt you. You just got to find the ones worth suffering for.

VOLTAIRE

Let us read, and let us dance; these two amusements will never do any harm to the world.



DIANA VREELAND

Hoarhe narcissism, but I approve of vanity.



RICK OWENS

What I do is genuinely about kindness. Call it teasing. In a loving way.



YVES SAINT LAURENT

We must never confuse elegance with snobbery.



ELEANOR ROOSEVELT

A woman is like a tea bag; you never know how strong it is until it's in hot water.



JOHN ELLIOTT

Any person who obsesses over product and is pushing themselves to create is a very curious person with ambitions and aspirations to explore other forms besides just clothing.



CHARLES M. SCHULZ

All you need is love. But a little chocolate now and then doesn't hurt.



RICCARDO RUINI

By Kenneth Richard

Fashion has always benefited from the view of the “insiders/outside.” Those who constantly strive to bring balance to the industry by bridging the worlds of fashion, art and film to help chart new paths. One such adventurer is Rome-based creative director Riccardo Ruini, whose ad campaign work for Valentino exemplifies just how far that bridge spans as he merged fine arts with fashion to produce some of the most sublime and artistic fashion campaigns of the last five years. The Impression visited the Rome offices of the creative director, who has worked on campaigns for Valentino, Gucci, Trussardi and Bulgari, to name a few, to chat about how he got his start, David Lynch, Pierpaolo Piccioli, Maria Grazia Chiuri, Frida Giannini, Rome and the changing landscape of fashion branding.

KENNETH RICHARD: Riccardo, thanks for taking the time to talk and congratulations on the 3 Clio's for the Valentino work. Very different. You've taken a different path in terms of your location, too. Why Rome?

RICCARDO RUINI: Well, at the beginning when I started working, everybody suggested moving somewhere else, especially Milan. But I had the luck to start working with Fendi, which is based in Rome, so at that stage there was no need to move. From my point of view, Rome was always an inspiring city to work and to live. Things have changed, the most

relevant Italian fashion brands are based here, like Gucci and Valentino, it's still inspiring.

KENNETH RICHARD: Do you find the city plays into your inspiration?

RICCARDO RUINI: My inspiration comes from everywhere: romance, art, life. Also traveling constantly, it's always a source for my inspiration. When you're in Rome, you're surrounded by eternal beauty and when you're traveling, it's more about the up-to-date inspiration and energy. It's a pretty good balance.

KENNETH RICHARD: We've always talked creative rather than history, how did you get into this business?

RICCARDO RUINI: I studied art direction. I went to the European Institute of Design in Rome and I started working with [advertising] agencies, but of course there were not many fashion opportunities in Rome. I've always loved fashion, I grew up in the fashion world, my mother used to work in fashion, and I was always into fashion images more than the traditional advertising image.

In one of my first experiences as creative director, I had the opportunity to work with Fendi and at that time, nobody wanted to work in this industry. Traditional advertisers always think that fashion is dull, that there's not enough copy in fashion campaigns or whatever, and this is



VALENTINO

“Traditional advertising wants to explain everything to the consumer. In fashion advertising, it's all about imagination. It is like a good movie, you need to follow the story and read into the message. It's an experience.”

how I started: I immediately understood the importance of fashion as an art in expansion. I never had a second option; it was the only thing I wanted to do.

KENNETH RICHARD: How did you know you wanted to go to school in art direction?

RICCARDO RUINI: Well, it was almost not my choice because I was drawing constantly, I was drawing obsessed so I needed to do something artistic. I started as a graphic designer but it was a little too

limited for me. I was doing illustrations and storyboards and making good money in that field, but then I realized that first of all, you need to love what you're doing it's not just all about money. So after 2 years, I decided to move to art direction.

KENNETH RICHARD: Many agencies have traditionally snubbed their nose at fashion. But I've noticed that those same agencies are now adopting more of a fashion/emotional philosophy. Do you find that as well?

RICCARDO RUINI: I agree. Traditional advertising wants to explain everything to the consumer. In fashion advertising, it's all about imagination. It is like a good movie, you need to follow the story and read into the message. It's an experience. Little by little, I've found that traditional advertising has moved much more in this direction. There is almost no copy, the headlines have almost disappeared, sometimes, it's just the logo.



KENNETH RICHARD: What was your first work for Fendi like and what did you do?





RICCARDO RUINI: Everything. I started from doing little things like catalogs and then at the end, we were doing every single thing. I did the packaging, the redesign of the logo, invitations, everything, whatever was coming to us. It was a very close relationship. We grew up together until they were bought by the LVMH Group in early 2000.

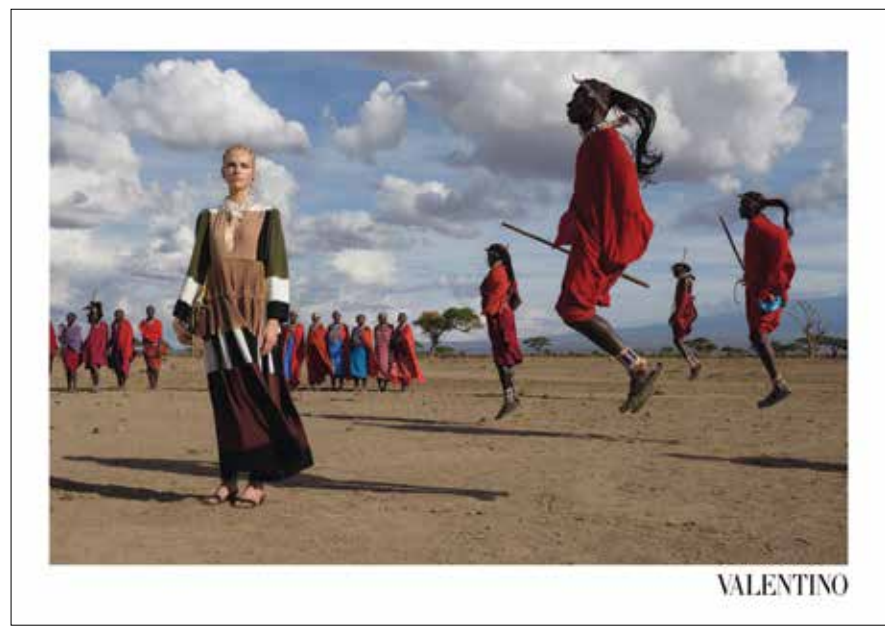
KENNETH RICHARD: And then you left that agency to go form your own. Can you share with us how that came about?

RICCARDO RUINI: Well, I didn't really leave the agency, Fendi offered me their internal art director position, because as I was saying before, nobody wanted to work for fashion at that time and they really



 <p>CHUCK PALAHNIUK It's only after we've lost everything that we're free to do anything.</p>	 <p>DR. SEUSS You know you're in love when you can't fall asleep because reality is finally better than your dreams.</p>	 <p>DIANE VON FURSTENBERG As much as possible. Practice the truth.</p>	 <p>NEIL GAIMAN Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten.</p>
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 <p>TREY LAIRD It's very much about the idea, concept and strategy, and really trying to figure out what's the right message for that brand.</p>	 <p>GABRIELA HEARST The integrity and conscience of the product reflect you.</p>	 <p>MARTIN LUTHER KING JR. Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.</p>	 <p>ALEXANDER WANG Anyone can get dressed up and glamorous, but it is how people dress in their days off that are the most intriguing.</p>
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“I personally think I’m good at putting the right ingredients together. I always try to make the photographers work at their best instead of just following a concept. You want David Bailey doing his portraits and Deborah Turbeville doing these amazing women and Terry Richardson being rock and roll.”

trusted me. So they started thinking, why do we need an agency? We just want you.

But I declined the offer and instead I decided to open my own agency and Fendi was, of course, my first client. For me, working for a single client was a little too narrow. Anyway, they accepted, so I started my agency with one of the most relevant brands. It was an amazing start.

I had a lot of opportunities from that in Rome, like the Festival of Photography and some things related to cultural activities, but my second big client was Bulgari. At that time, Fendi was in the middle of the process to become part of the LVMH group with Karl Lagerfeld, so I wasn’t doing so much for them anymore. Bulgari’s arrival was perfect.

KENNETH RICHARD: How did you approach Bulgari?

RICCARDO RUINI: That was super challenging. I have to say, it’s a very unique brand. I don’t think that there’s any brand that has the same portfolio. The range is unique – from a fragrance that you sell for a medium price to a piece of jewelry that

you sell for a million. And you have to keep the balance of fitting the brand and making sales. It was an amazing collaboration to reposition the brand, from the packaging to the catalogs, the invitations, we covered all the aspects, for many years.

KENNETH RICHARD: You’ve managed to actually strike a balance between fashion and fragrance, which is not common. How come?

RICCARDO RUINI: My two examples are Bulgari and Gucci. Bulgari fragrance was owned by Bulgari, which means that you have more control in the creativity and you can be more consistent. It was a challenge for me because I was the same art director for fashion and fragrance for Bulgari. Sometimes you’ll see in other brands, the licensee uses different art directors, different concepts for different products, and they don’t look at all like the main brand.

With Gucci, it was more or less the same. Frida [Giannini] and the brand always had the final word. We kept the consistency stronger this way.

KENNETH RICHARD: Do you think having

different aesthetics in a brand is a problem?

RICCARDO RUINI: Yes, because consistency always wins. This doesn’t mean that you need to bring the fashion campaigns into the fragrance, but at least they need to have the same tone of voice. I always try to keep the fragrance closer to the brand. They need to look like they’re from the same family.

KENNETH RICHARD: How did you end up partnering up with Gucci?

RICCARDO RUINI: In 2006 I founded Rem Agency with Olivia Mariotti, my business partner at that time, when Frida was appointed Creative Director at Gucci. Thanks to our great relationship with Frida, we decided to start collaborating together. That was also an amazing collaboration – we were creating the image for them and their new identity. Anyway, we worked with them until they had a change of designer.

KENNETH RICHARD: Sure. And then Valentino, how did that evolve?

RICCARDO RUINI: With Pierpaolo [Piccioli] and Maria Grazia [Chiuri], we basically started our career together. They got appointed to accessories for Fendi when I was there as creative director. When they were appointed at Valentino, they personally asked to work with us.

KENNETH RICHARD: Relationships matter. Let’s talk a little bit about the aesthetic of Valentino, which I am in love with.

RICCARDO RUINI: Their strength is to be respectful of the history of the brand but at the same time, we worked together to create a new identity and the right language to express their creativity, we got into the right image.

Their vision was very personal. I think that they didn’t look like the others. Now a lot of designers do what people expect them to do, like politicians. Pier Paolo and Maria Grazia didn’t care; they just followed their vision. My personal approach to work is kind of the same; for this reason, we had a successful collaboration. We won numerous awards together, in 2014 the prestigious Clio Image Award for the Valentino Accessories campaign with Terry

Richardson, in 2015 two Clio Fashion and Beauty Awards, one for the Prefall collection and one for the Spring/Summer, in 2016 the Clio Fashion and Beauty Award with the Valentino Spring/Summer collection shot with the well-known photographer Steve McCurry in one of the most suggestive locations, Africa. Now I will be part of the jury of this edition of the Clio Awards; it is such a great honor.

KENNETH RICHARD: Congratulations. Let’s talk about the new direction of Valentino. Since Pier Paolo Piccioli is now the only Creative Director, how has your agency reacted?

RICCARDO RUINI: During their tenure at the house, Maria Grazia Chiuri and Pierpaolo Piccioli were responsible for the successful redefinition of the Valentino brand codes and the reinvigoration of the business and they have been creative partners for over twenty years. So when Pier Paolo became solo creative director, we were sincerely happy for Maria Grazia and at the same time, really excited for our new adventure with Pier Paolo. It was more like both of them taking their own path, to follow their own direction. For me, experimenting is fundamental. It was a new challenge.

KENNETH RICHARD: Why did you choose photographer Michal Pudelka for the mainstay brands?

RICCARDO RUINI: We really believed in Michal’s potential and we decided to suggest him to Valentino for their second line, Red. He was a 24-year old boy from Bratislava and they were so excited about his job that they decided to work with him also for the main line.

During my career, a lot of things happened naturally. When we did the famous Terry Richardson campaign, I had suggested doing something as strong as Terry Richardson during our presentation and they said, ‘Why don’t we use Terry Richardson?’ They went even further than what we expected. Maria Grazia and Pier Paolo are very open, smart and daring.

KENNETH RICHARD: You have a lot of history in film, probably more than most. How did that start for you?

RICCARDO RUINI: When we started working for Gucci, we had already done two beautiful films with Bulgari, but with very different budgets and different ambitions. I was the first person in this industry to give to Mert & Marcus the chance to do a film, the famous ‘Parfum’ for Bulgari with Kate Moss.

When we worked with Gucci, we proposed to Frida to start working with top-level directors. All the directors that we used are people that are very image-oriented and are all visionaries. I proposed David Lynch, and everybody thought that was a crazy idea. Procter and Gamble were worried that we might end up having midgets in the film.

KENNETH RICHARD: Was your work with Frank Miller his first film?

RICCARDO RUINI: We did three films with him. He’s a great character. I’ve always loved comics. I’ve been very honored to work with these people. David Lynch is probably one of my favorite directors ever; Chris Cunningham is probably the best music video director; and Frank Miller the greatest comic designer ever.

KENNETH RICHARD: No question. So you’ve seen some changes because I imagine when you started, basically, it was still cut and paste, right?

RICCARDO RUINI: Yes exactly, I started working in the dark room.

KENNETH RICHARD: And you started off



After that, it was kind of easier because we defined a certain aesthetic, a certain language, and we were really focused on the creation of the music for that film. We’re the only fashion advertising agency that won the Gold Lion and the Bronze Lion in Cannes – and one of those was for the best use of music. With the music for Gucci, we created a new identity, a music that perfectly represented the new mood of Gucci.

So after David Lynch, the second collaboration was with Chris Cunningham for ‘Flora Gucci.’ We won so many awards with that one. Chris Cunningham is probably one of the greatest geniuses of our time. And then Nicolas Winding Refn, Frank Miller. They all have something in common, and I think it’s the visionary part. It’s not just storytelling.

drawing. So I’d love to bear what your thoughts are about all of the changes in the industry.

RICCARDO RUINI: I think it’s still difficult to decide because we’re in the middle of it, but now everybody is trying and exploring new areas in the digital world.

Also, they’ve changed the system of the collections – before, a brand just had two collections, now they have four or more. This is all displayed openly on social media. Before, the fashion world was so secluded, they never spoke to anybody, and now they have to speak with everybody.

It’s almost like when you have a woman sitting at the table looking so sexual and mysterious, and then she starts talking and she says something stupid and everything falls apart. I think that the fashion world is the same, they should really be careful

when they have to talk in social media. It’s also a challenge; it’s very exciting for an art director when you have other media and other worlds to explore.

KENNETH RICHARD: It’s definitely more storytelling. Have you found that all of the new communication touch points changed the way that you conceive?

RICCARDO RUINI: Yeah. I’m seeing that, for sure, and what we’re doing now is more editorial. Before, we used to do one campaign, you could shoot one campaign in a single corner and that was consistent. Now I find that boring. I think it’s become more storytelling, less consistency, but freer. Before, I would never even try to do a campaign like that, because I would find it too editorial. Now I think it’s more modern, it’s more contemporary.

KENNETH RICHARD: Do you think fashion is taking more risks these days?

RICCARDO RUINI: Not really. We’re lucky to work with Valentino because they are taking risks, exploring new directions, and taking new challenges.

KENNETH RICHARD: Do you think that pendulum will change and that we’ll see more risk taking in, like, the next 5 years?

RICCARDO RUINI: I hope. I always believe in new generations. They’re always making change, when everything seems established and finished, then something happens. It’s the investors I’m most worried about. The designers are all part of big brands with CEOs to whom they have to justify numbers. I mean, I don’t want to be nostalgic, but before you had the designer

and you had someone that decided to invest money in him and make it happen. It was the same in movies. Now it’s more difficult. They pretend they still have artistic freedom, but not really. And when they become too artistic, they just get fired.

KENNETH RICHARD: How would you describe the agency and what do you guys do well?

RICCARDO RUINI: I never worked in another agency like ours; you never really know how they work. In this job we’re not doctors so we don’t learn the same technique, we just develop our own technique.

The fact that we’ve been working for a long time with these high level clients has enabled us to build their identity brand instead of just making campaigns and being consistent. We are very good at this.

I personally think I’m good at putting the right ingredients together. I always try to make the photographers work at their best instead of just following a concept. You want David Bailey doing his portraits and Deborah Turbeville doing these amazing women and Terry Richardson being rock and roll.

KENNETH RICHARD: What’s next for the agency?

RICCARDO RUINI: Oh, keep on working, finding interesting projects. We’re planning to open an office in New York. It’s the only place where it makes sense to open another office, for many reasons. One of our biggest goals is to enhance our digital area.

KENNETH RICHARD: Riccardo, thank you so much for taking the time and looking forward to welcoming newness to America.



<p>PLATO Be kind, for everyone you meet is fighting a harder battle.</p>	<p>MAE WEST You only live once, but if you do it right, once is enough.</p>	<p>THADDEUS O'NEIL It was all very organic. I never thought about becoming a fashion designer.</p>	<p>RALPH WALDO EMERSON To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment.</p>
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<p>AYN RAND The question isn't who is going to let me; it's who is going to stop me.</p>	<p>RODRIGO BAZAN In a world that moves faster and faster, the future belongs to the younger generation. Working with young people gives better access to the future.</p>	<p>PABLO PICASSO Everything you can imagine is real.</p>	<p>AVERY BAKER When you find people that are really invested in, and on board with where you want to go, then you have to trust them and let them bring their expertise to the table.</p>
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TORY BURCH

By Marc Karimzadeh

Scrappy – “disorganized” and “untidy” by definition – is hardly a term one associates with Tory Burch. Yet the designer referred to it repeatedly during a recent hour-long conversation for The Impression/CFDA. Burch uses scrappy in the context of her 2004 beginnings – before she became the American fashion phenomenon, when she was still working out of her apartment with lesser resources that required her and the team to be nimble and find out-of-box solutions to plot growth. While Burch won't be relocating operations back to her living room, her version of scrappy is something she is keen to instill in the company's next phase of growth. We caught up with Burch about, well, being scrappy, philanthropy, why women should wear their ambition like a badge of honor, and her future plans (spoiler: they involve a wedding).

MARC KARIMZADEH: *Tory, thank you so much for taking the time to speak with me. Let's talk about the Tory Burch woman. How has she evolved since you started your brand?*

TORY BURCH: She has really evolved, myself included, with me learning to be a designer and CEO and taking our customer with us. Our customer, in the beginning, was maybe 30 to 45. They were our friends, they were working women, but also moms. Now it's all ages. Sport has brought in a whole different customer, and I love how diverse it has become. Different kinds of women started wearing Tory Burch; it happened over time. In a way, they helped build our brand and they feel a sense of ownership in that.

MARC KARIMZADEH: *Was it important to you to cultivate a customer who perceives a sense of ownership in the brand?*

TORY BURCH: No, that was completely organic and not something I ever thought about. In the beginning, it was all word-of-mouth, and we didn't have any budget. The word scrappy is something that I am reintroducing to our company because we were always so scrappy. It was always about using your imagination and doing things differently. It's really about that now as well... a less-is-more attitude.

MARC KARIMZADEH: *How has your own*



Photos: Courtesy of Tory Burch

“I always go back to art. I was an art history major at Penn. Architecture, music and film... And women. I am inspired by strong women, by their grace, their strength and ambition.”



philosophy evolved with it?

TORY BURCH: As we have become more global in our footprint, it's been really interesting to evolve. From an intellectual/curiosity standpoint, it was important for me to understand different cultures and respect them. It's been an evolution from the product perspective as well. It has been very challenging to go through different crises, and to learn how to get a business through them. It's that challenge that makes you grow.

Asking hard questions, revisiting processes, and challenging assumptions - that's always very important. I am probably the hardest on myself, but always pushing things further because if not, I won't be proud of where we are and where we have been. I am interested in the future as well as the present.

MARC KARIMZADEH: *How has the fashion landscape changed since you started out, and how has your understanding of fashion changed?*

TORY BURCH: The landscape has changed

dramatically through technology alone. When we started our company, people thought I was crazy to launch with e-commerce and told me that people don't buy online. Mobile is revolutionizing the way people shop. It's a new paradigm. In the beginning, the department stores were in charge; today, the customer is. She has access to an enormous amount of information. She is extremely savvy. The world has become very small with technology and travel.

MARC KARIMZADEH: *You have to go with that to be ahead.*

TORY BURCH: Yes, and social media. We were definitely early with social media because we had to think of different ways to reach our customer. We didn't have the budget to advertise so we had to be resourceful. The concept of an online magazine is something we did 9 or 10 years ago. To have original content was very different back then. It was a way to show our customer that we had all kinds of interests; we could teach them, we could learn from them, and we

could highlight them. I was also interested in supporting other designers, and wearing them. That, and to start a foundation to help women, was so much part of my business plan.

MARC KARIMZADEH: *How did your experience as an entrepreneur lead to the foundation?*

TORY BURCH: Thirteen years ago, when I was working on this concept and needed to fundraise, I went to friends, family and different business people for advice. We put in a small amount and needed to raise the rest. Part of the business plan was to build a foundation with the company, but I knew we'd have to have a successful company before we'd be able to do that. A lot of people I met with would say, “Never use social responsibility and building a business in the same sentence,” but it has changed dramatically. Millennials care about social responsibility and giving back. It's appealing to a lot of people.

Traditionally, people built their companies, and 20 years later, they started a foundation. It would be wonderful if we can be role

models as a startup. The foundation is such a pivotal part of our company. We also learned that it attracts people to want to work here.

MARC KARIMZADEH: *How do you balance the roles of CEO and designer?*

TORY BURCH: I think it's challenging... I am lucky that I can think in both ways because I care tremendously about the business. I have been careful from a design perspective—not the actual design—but from that word scrappy and mindful about how we do things. I came from a business background more than a creative one. I was in PR and Marketing, but I was always looking at it in an entrepreneurial, business way, and loved learning about the creative process and the product. It's a fine balance, and it's important to understand both sides to have a healthy company.

MARC KARIMZADEH: *What inspires and influences you today?*

TORY BURCH: I always go back to art. I was an art history major at Penn. Architecture,



music and film... And women. I am inspired by strong women, by their grace, their strength and ambition. We are launching a campaign in March called Embrace Ambition, which will coincide with Women's History Month.

When I started the company, an article was written [about me], and a friend of mine called and said, “I loved it, but you shied away from the word ambition.” I thought about it, and she was absolutely right. For me, it's hard to imagine that it's ok and applauded for men to be ambitious, but when it comes to women, it's viewed as distasteful. If we can help women embrace their ambition – whatever that may be, a mom or working – having the confidence about that word would be a great thing. It will be across digital and social channels. We have women talk about the concept of ambition and the hashtag is #embraceambition.

MARC KARIMZADEH: *How would you describe American style and how do you interpret the notion of everyday elegance?*

TORY BURCH: Particularly these days, I think about less-is-more. Growing up, I always felt my mom was so effortless and beautiful – sort of undone but beautifully put-together. It didn't seem contrived. American style is very diverse in an effortless and easy way, which sportswearties into. I like the individuality. It's about confidence, conviction, and easy elegance.

MARC KARIMZADEH: *Besides your mom, are there any American women whose style you admire?*

TORY BURCH: Katherine Hepburn and Grace



Kelly. They are so different, and so incredible.

MARC KARIMZADEH: *I love how both are tied to Philadelphia, Grace being from the Main Line and Katherine starring in The Philadelphia Story.*

TORY BURCH: There is a bit of a connection.

MARC KARIMZADEH: *Your footwear and accessories have been particular successes. How do you view the state of these categories, and where are they headed?*

TORY BURCH: These last two years, we

worked on relooking and reorganizing everything – it's back to less-but-more. I want each piece to be meaningful with a point of view. When I challenge our team, I may say, “I want to do sneakers but I want them to be very feminine, so what does that mean?” We have a ruffle sneaker coming out. It's exciting to see something different and unique.

MARC KARIMZADEH: *How about Tory Sport? What has been the most exciting part about that launch?*

TORY BURCH: It was basically a whole new startup. It started with the concept of The Royal Tenenbaums and nostalgia and has grown from there. We wanted it to stand on its own. Though it's performance-driven, the concept of mixing fashion and function, and that tension, is interesting to me.

The funny thing is that men are wearing it, too. I love that. I did a post of one of my sons' friends in a Tory Sport tracksuit on Instagram. He's probably 22 and he looks great. I love the concept of unisex anyway. If I ever were to do men's, it would be small to start. I have no plans yet, but you never know. With three boys and three brothers, I am sure there is pressure at home.

MARC KARIMZADEH: *You have launched fragrance, which has added to your lifestyle concept. Do you have more fragrances in the pipeline?*

TORY BURCH: We have a couple more coming, including Love Relentlessly. When my father was courting my mother, he would take out ads in the newspaper's Help Wanted section, and sign it Love Relentless. The fragrance was on their love affair when they were young, and his relentless pursuit of my mom.

MARC KARIMZADEH: *Where do you see the brand in the next five years?*

TORY BURCH: I hope to keep learning, to focus on product, push our teams, and continue to organically grow the company in tandem with the Foundation. What is exciting about the Foundation as we grow our partnership with Bank of America, we have been able to effect women entrepreneurs. Right now, we are giving out, with Bank of America, over \$1 million in affordable loans a month. I was always really careful talking about the Foundation in those terms because I wanted to see the impact and scale, which I finally do.

MARC KARIMZADEH: *And your personal goals?*

TORY BURCH: With nine children – my three boys, my three stepdaughters, and of course, my fiancé's three boys – all I can hope for is their happiness. I am getting married. We're thrilled. We don't have a date yet, but we are working on it.



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Designer acclaim
Quality of workmanship
Addressing marketplace innovation
Shows are rated on a scale of 1-10
Scoring reflects the views of
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CHANEL

9.5 - Impression Score



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VALENTINO

9.1 - Impression Score



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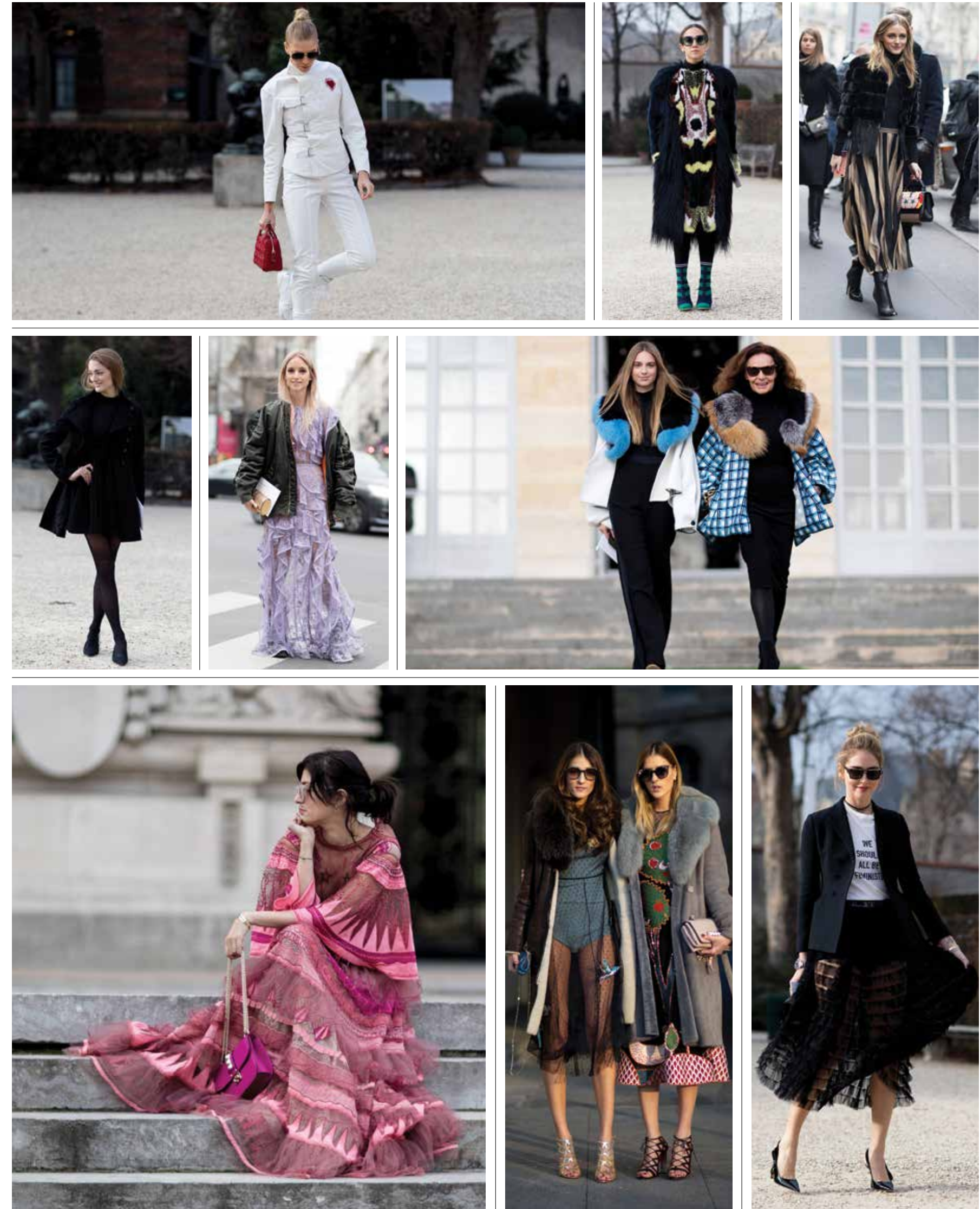
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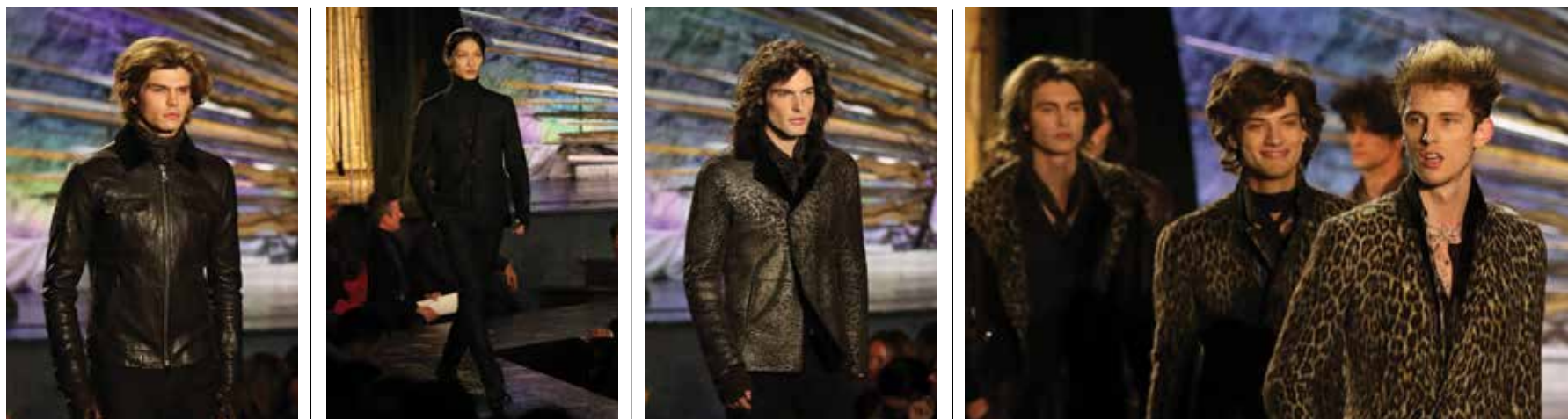


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The Impression Show Score Criteria
Integrity and innovation of presentation
Stage of design house in its business cycle
Designer's career
Quality of workmanship
Addressing marketplace innovation
Shows are rated on a scale of 1-10
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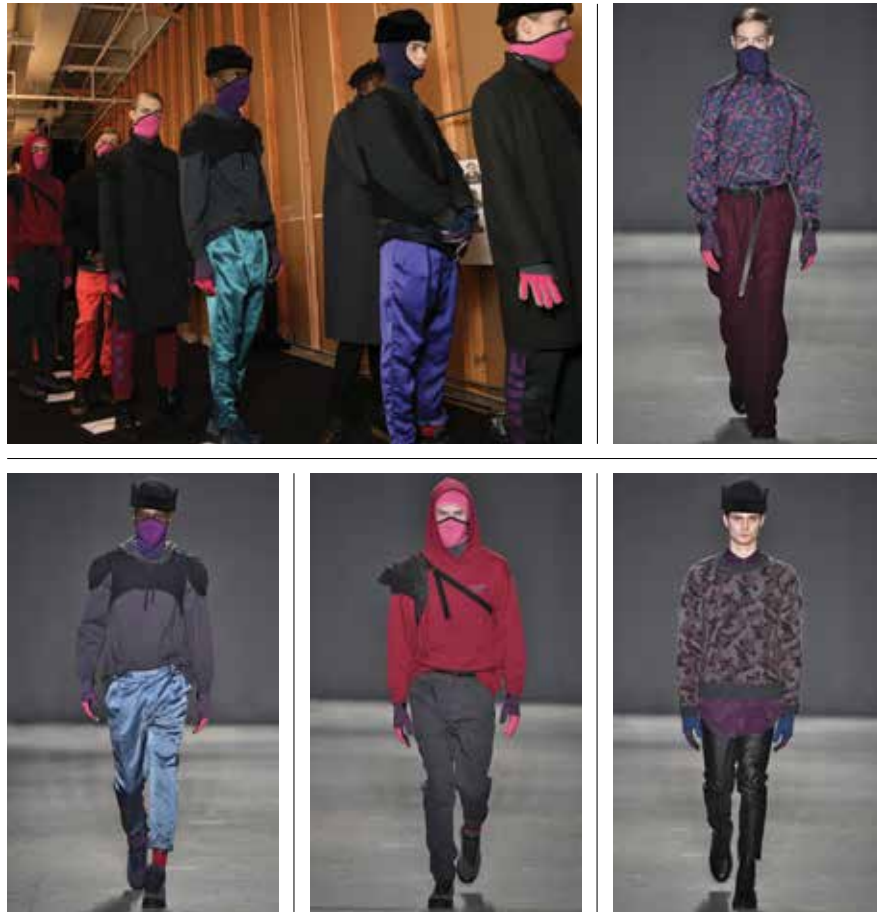


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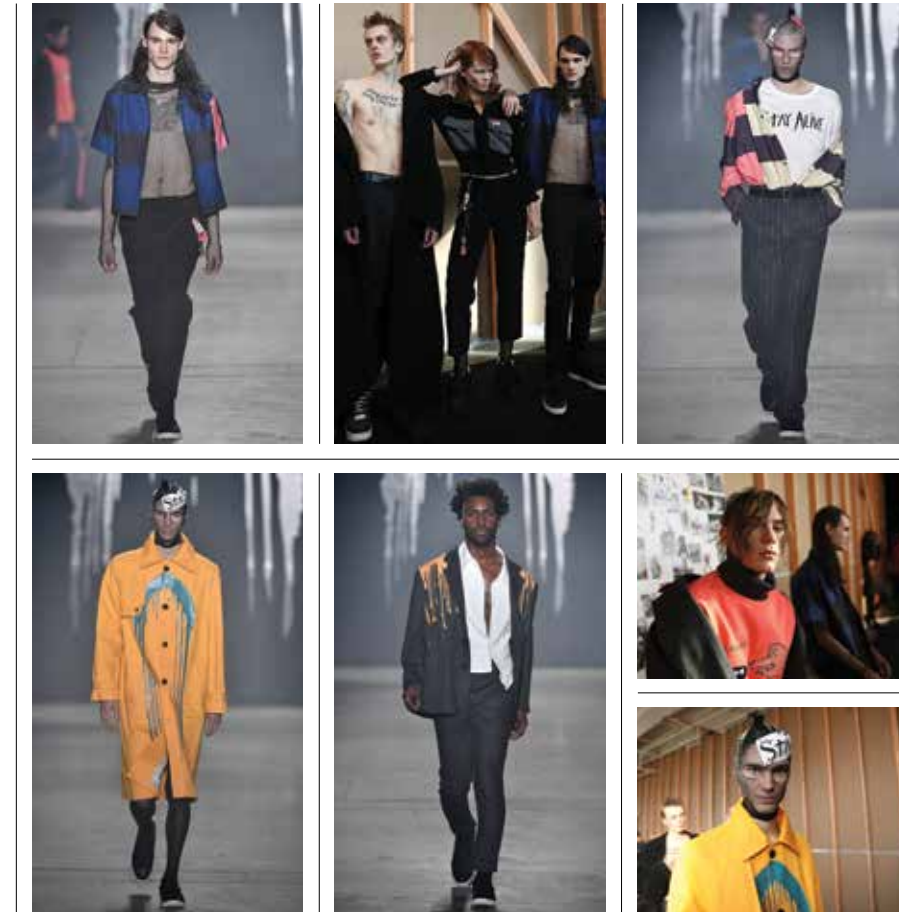
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REPRESENT

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GENERAL IDEA

8.5 - Impression Score



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8.1 - Impression Score



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BODE

7.5 - Impression Score



NAUTICA

7.2 - Impression Score



DIM MAK

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