

PUBLISHER'S NOTE

Fashion Innovators profiles the most innovative and influential individuals in the development of fashion. From the post–World War II revival of haute couture to the “mash up” style of the twenty-first century, the history of fashion is immeasurably rich, with milestones that have revolutionized our society. This new title examines those individuals most responsible for the design and production behind fashion today, from designers to the models popularizing their designs.

SCOPE OF COVERAGE

Fashion Innovators features more than 180 biographies of individuals who have had a significant influence on the development of fashion, culminating with the styles of today that borrow from both hip-hop and unisex indie styles. The majority of these biographical essays are derived from *Current Biography*, which is a monthly magazine that H. W. Wilson began publishing in 1940. Biographies represent a strong multi-ethnic, cross-gender focus, with accompanying sidebars describing the affiliation with which that individual is most often associated. Among the editors' criteria for inclusion in the set was an individual's historical significance, whether through their representation of their particular field; his or her relevance to popular culture; or his or her appeal to high school and undergraduate students and general readers.

ESSAY LENGTH AND FORMAT

Each essay averages 3,000 words in length and displays standard reference top matter offering easy access to the following biographical information:

- Name by which the subject is best known;
- Birth and death dates, followed by locations of those events as available;
- Areas of achievement, including primary field and specialty, an all-encompassing categorical list including cosmeticians, designers, entrepreneurs, and models;
- Primary company or organization with which the individual has been most significantly associated;
- Synopsis of the individual's historical importance in relation to fashion, indicating why the person is or should be studied today.

The text of the essays are divided into the following:

- **Early Life** provides facts about the individual's upbringing. Where little is known about the person's early life, historical context is provided.
- **Life's Work**, the heart of the article, consists of a straightforward, generally chronological account of how the individual gained recognition, emphasizing their most significant endeavors and achievements—and failures.
- **Personal Information** includes post-achievement activities or positions, family life, and topics of general interest.
- Each essay also includes an annotated **Further Reading** section that provides a starting point for additional research.

SPECIAL FEATURES

Several features distinguish this series from other biographical reference works. The back matter includes the following aids, appendices, and indexes:

- **Timeline** presents a comprehensive list of milestone events in the evolution of fashion since the 1940s.
- **Category index** lists people in fashion by area of primary field or specialty.
- **Fashion awards** is a glossary of international awards.
- **Index** provides a detailed A-Z list of persons, significant events, concepts, principles, and other topics of discussion.
- **Sidebars** describe a significant affiliation for which each person profiled is best known.
- **Images** are provided for dozens of biographical subjects.

CONTRIBUTORS

Salem Press would like to extend its appreciation to all involved in the development and production of this work.

TIM GUNN

CCO of Liz Claiborne, Inc.; fashion consultant; educator

Born: July 29, 1953; Washington, D.C.

Primary Field: CCO of Liz Claiborne

Group Affiliation: Project Runway

INTRODUCTION

The fashion consultant, television personality, and educator Tim Gunn is a member of “that rare breed of reality-TV star who is entertaining without resorting to scathing remarks,” Siobhan Duck wrote for the Melbourne, Australia, Herald Sun (May 14, 2008). Since its debut, in December 2004, Gunn has appeared on the cable-TV series Project Runway in the role of fashion expert, counselor, therapist, or “den father,” to cite a few of the labels that have been applied to him. At the start of each season of Project Runway, 12 would-be designers vie for a prize of \$100,000, to be used by the winner to launch his or her first commercial clothing collection. Every week each contestant must create a particular type of garment while following rules concerning materials, cost, and time constraints. The competitors, whose numbers dwindle with each passing week, are shown in the process of designing garments, acquiring the materials to make them, and constructing them, while Gunn expresses his positive or negative reactions to their work and makes suggestions, in a manner that is unfailingly gentlemanly and encouraging. Writing for the Washington, D.C.-based Metro Weekly (September 27, 2007, on-line), Randy Shulman described Gunn as “instructive, authoritative, and completely, utterly accessible. He doesn’t just have charm, he is charm personified. Even when Gunn shows disdain over a particular fashion option, it’s with a feather’s touch.” Shulman continued, “True, he can be harsh, but he’s no Simon Cowell-like pitbull . . .”—a reference to the acid-tongued, insult-prone judge on the TV series American Idol. “Gunn clearly cares about his subjects.” “I want each one of them to succeed,” Gunn told Shulman. “I know that someone by definition will be [voted] out, but I want all of them to have the opportunity to succeed. Sometimes my words are a little strong. . . . It’s tough love because I want them to know what’s on my mind. And not necessarily to change what they’re doing, because I have tremendous respect for their point of view. But faulty execution is another matter.” “Tim Gunn is the fairy godfather we all wish we

could have—nurturing but no-nonsense, seasoned but not over it, frank but fair,” Dennis Hensley wrote for the Advocate.com (March 15, 2006), in an article about Gunn titled “The Sanest Man in Reality TV.”

EARLY LIFE

The first of the two children of Nancy Comfort Gunn and George William Gunn, Timothy Mackenzie Gunn was born on July 29, 1953 in Washington, D.C., and grew up in the Cleveland Park section of that city. His father (who died in 1995) was a special agent and writer with the Federal Bureau of Investigation (FBI) and an assistant to its longtime director J. Edgar Hoover; after he retired from the FBI, he became an editor for *Reader’s Digest* and a consultant to writers on such subjects as the FBI and crime. Gunn’s mother helped set up the Central Intelligence Agency (CIA) library before devoting herself to homemaking. Gunn’s sister, now Kim Gunn Gundy, is three years his junior. His mother taught her son and daughter housekeeping skills to ensure that they would always be able to take care of themselves.

Gunn has traced his interest in design to his early childhood; he enjoyed constructing grand buildings out of Lego and creating outfits for his toy soldiers and his sister’s Barbie dolls. He told Vicki Hyman for the Newark, New Jersey, *Star-Ledger* (February 15, 2006), “I had a Barbie obsession. I was concerned with the whole Barbie lifestyle.” He also read avidly and studied piano. “I was solitary, but I was never lonely,” he told Beth Perry for *People* (May 14, 2007). He was also introverted, introspective, and extremely shy and suffered from a severe stutter, which led his peers to bully him and fling “horrible slurs” at him, as he recalled to Eric Wilson for the *New York Times* (April 12, 2007). He felt so miserable that during his adolescence and teens, he repeatedly transferred from one boarding or private school to another—a dozen altogether. Adding to his unhappiness was his conviction that his father disapproved of him. “He loved me, but I knew that I wasn’t quite the son he wanted; he really wanted a football jock,” he told Perry. In elementary school Gunn was always last to be chosen for teams, and he joined none of the neighborhood youth teams that his father coached; as a high-school student, he excelled only at swimming—“It was nice and clean and you didn’t sweat,” he joked to Vicki Hyman. His

limited athletic skills were, he added, “the bane of my father’s existence.”

After graduating from high school, Gunn entered Yale University, in New Haven, Connecticut; he concentrated first on English literature and then on architecture. He later transferred to the Corcoran College of Art & Design, in Washington, D.C., where he focused on sculpture. He was inspired by the work of the 20th-century American sculptor Joseph Cornell, famous for his boxed, compartmentalized assemblages of found objects. Commenting on Cornell’s influence, Gunn told Eric Wilson, “I thought there must be a way of synthesizing all the different parts of my life in my own way. I really think it was Cornell who caused me to have the confidence to say I’m going to be an artist.” Gunn has credited his teachers at Corcoran with fostering his creative impulses. One of his professors, William Christenberry, remembered him as “one of the most dedicated, passionate students” he had ever taught, as quoted in a Corcoran press release (April 23, 2009, on-line). According to Wilson, Gunn had an epiphany regarding his future when a professional artist who was assessing some of his student pieces told him, “I’d rather look at the space this work displaces than look at this work.” Gunn graduated from Corcoran in 1976 with a bachelor of fine arts degree.

LIFE’S WORK

Gunn spent the next several years building models for architectural firms. He then returned to Corcoran to take a job as assistant director of admissions and to teach a course in three-dimensional design. Before the first day of classes, he vomited in the school parking lot from nervousness, but he soon grew to love teaching and interacting with students, and “the element of surprise when they set about doing their project assignments thrilled him even more,” Robbie Daw wrote for *Instinct Magazine* (November 1, 2006, on-line). In the early 1980s a love affair in Washington led Gunn to reject an offer to teach at Parsons; after the painful breakup of the six-year relationship, he accepted a second offer from the school, in 1983. As a member of Parsons’s admissions-office staff, he interviewed prospective students and evaluated their portfolios. He also taught

Affiliation: *Project Runway*

Gunn comes across as a superlative educator on *Project Runway* partly because, for most of his professional life, he *was* an educator—a college teacher and administrator. Trained in architectural drawing and sculpture, he taught a course in three-dimensional design for several years at his alma mater, the Corcoran School of Art and Design. He later taught the same subject at the Parsons School of Design (known since 2005 as Parsons the New School for Design), where he also served as an associate dean (1987-2000) and chair of the Department of Fashion Design (2000-2007). “My role in [*Project Runway*] is so much like what I do at Parsons day in and day out,” he told Dennis Hensley. Gunn also appears on the TV series *Tim Gunn’s Guide to Style*, which debuted in 2007 and is a spin-off from his book, *Tim Gunn: A Guide to Quality, Taste, & Style* (2007), co-written with Kate Moloney. In 2007 Gunn ended his 25-year tenure at Parsons to become chief creative officer of Liz Claiborne Inc., a New York-based fashion conglomerate that generates nearly \$5 billion in annual sales.

three-dimensional design. During that period, in an environment in which many were deeply interested in fashion-related matters, he learned a great deal about the fashion industry. In 1989 Gunn was appointed Parsons’s associate dean of academic affairs. In that capacity he collaborated on modernizing various curriculums and strengthened Parsons’s affiliations with schools overseas, in France, Japan, South Korea, and the Dominican Republic. He also served as the school’s resident fashion expert and engaged in many interviews for the print and broadcast media.

In about 1999 Gunn headed a committee charged with finding a successor to the soon-to-retire Frank Rizzo, the chairman of Parsons’s Department of Fashion Design. (The first of its kind in the U.S., it was founded in 1906.) After an extensive search Gunn himself was appointed to the post, even though, unlike Rizzo, who had made his name as a designer of bridal gowns, he had never designed any clothing or studied fashion design. Assessing the fashion-design curriculum from the perspective of a Parsons insider who was also a fashion-department outsider—but one well-versed in design—Gunn concluded that it needed a major overhaul. “This famous department, with all of its great graduates, was really suffering from atrophy,” he told Robbie Daw, referring to such former students as Tom Ford, Donna Karan, Marc Jacobs, Isaac Mizrahi, Anna Sui, Alexander Wang, and Jason Wu. “It was so caught up in its own success that it was afraid to change the formula.

Basically the curriculum had remained unchanged for 48 years.”

Gunn assumed his new post in the fall of 2000. Among other changes, the curriculum he introduced emphasized critical thinking and a broader and deeper study of both fashion history and the commercial aspects of the fashion industry. In a step that proved to be controversial, Gunn moved from the senior year to the junior year a program in which students designed and constructed apparel under the guidance of noted fashion designers, in what were termed internships. Now, to fulfill the requirements of what would be analogous to senior theses at other colleges, seniors had to design and produce seasonal collections without the direct influence of highly opinionated, strong-minded guest mentors, in the hope that the students’ own design sensibilities would be strengthened. As before, the best of those collections would be shown in an end-of-year exhibition and runway show at Parsons. Many of Gunn’s colleagues at Parsons and some of the famous designers who had worked with Parsons students took a dim view of the junior year/senior year change; some designers told him that he was “driving the American fashion industry into the ground,” he recalled during a talk at the 92nd Street YM-YWHA in 2008, as quoted on jezebel.com (March 12, 2008). Parsons administrators stood by Gunn, and their confidence in him bore fruit when, after the senior show mounted in the spring of 2002, Julie Gilhart, the women’s-fashion director at Barneys New York, bought the entire collection designed jointly by Lazaro Hernandez and Jack McCollough, who chose their mother’s maiden names, Proenza and Schouler, for their label. Proenza Schouler apparel is now sold in dozens of high-end retail stores worldwide.

In 2004, when Bravo executives asked Gunn to join in the creation of a reality show devoted to fashion design, the premise of such a show struck him as “terrible,” as he recalled to Randy Shulman. But after several meetings with the executive producers of the proposed show, Gunn agreed to work as an off-camera consultant. For the next six months, he helped to pin down various details, including characteristics to look for in potential contestants and whether or not those chosen should sew their own creations or have others sew them. Before long the producers decided that Gunn’s role should be expanded to that of an on-camera mentor who would critique the would-be designers’ work and offer advice. *Project Runway* debuted on the Bravo cable network on December 1, 2004. While the show initially attracted

few viewers, for the season-one finale, it drew an audience of 2.5 million, making it the highest-rated telecast in Bravo history up to the time. Meanwhile, Gunn’s appearances on the show had made him a cultural icon. Gunn, who has admitted to appearing too stiff when the show debuted, quickly emerged as an endearing fashion adviser, and he has been widely credited—along with the show’s host, the supermodel Heidi Klum—with contributing greatly to the series’ success. Some of his pet phrases—“Make it work,” “Carry on,” and “This worries me”—have caught on with the public. He told a *Time* (November 5, 2007) interviewer that in the classroom he always used the directive “Make it work”: “It came about from having students who are much more inclined to start a project over rather than accept the challenge and try to fix it,” he explained. *Project Runway* has earned 12 Primetime Emmy nominations and a 2007 Peabody Award for excellence in television broadcasting. Unlike most reality shows, *Project Runway* has never been faulted for sensationalism, and it has been generally well-received by the fashion industry. It has also been credited with renewing interest in fashion-design education; since the show’s inception, applications and enrollments have increased dramatically in schools that offer programs in design and other aspects of fashion. (Applications to Parsons have risen by 30 percent.) According to Vicki Hyman, *Project Runway* “is smarter than your average reality show. In a genre that esteems deceit and champions ego, *Project Runway* is about talent and vision, whether it’s constructing a new outfit by deconstructing a contestant’s own ensemble or assembling a garden party dress made entirely from leaves and buds. . . . There is some ego . . . and some apparent maneuvering to keep the more ratings-friendly personalities in play . . . but the silver-haired, Banana Republic-clad Gunn elevates the proceedings with his dry wit and candid, though rarely condescending commentary.” On *Larry King Live* (September 2, 2006, on-line), Gunn told King, “Fashion is so fully embedded in our culture today that there are mythologies about it. And if anything, this show demystifies much of that and really makes fashion very, very accessible to the public at large.” Designers whose appearances on the show launched their careers—even if they were not the winners—include Jay McCarroll, Kara Saun, Wendy Pepper, Chloe Dao, Santino Rice, Jeffrey Sebelia, Uli Herzner, Christian Siriano, Kelli Martin, and Leanne Marshall. *Project Runway* now airs on the

Lifetime Television network. Its sixth season began in August 2009.

In 2007 Gunn left Parsons to take the job of chief creative officer of Liz Claiborne Inc., one of the nation's largest apparel companies. Claiborne's chief executive officer, William L. "Bill" McComb, created the position specifically for Gunn, who serves as a creative guide for the hundreds of employees who design for Claiborne brands—Kate Spade, Lucky Brand Jeans, Juicy Culture, Mexx, Liz Claiborne New York (in partnership with its creative director, Isaac Mizrahi), Axxess (sold only at Kohl's department stores), Claiborne by John Bartlett (a menswear collection), Kensie, and KensieGirl, among others. "The easiest thing in the world for me would have been to stay at Parsons," Gunn told Randy Shulman. "I was very comfortable there and very proud of my achievements. I loved my work. I really thought I would retire there."

Tim Gunn: A Guide to Quality, Taste, & Style (2007) was co-written by Kate Moloney, the assistant chairperson of Parsons's Department of Fashion Design. Penelope M. Carrington wrote for the Richmond, Virginia, *Times Dispatch* (June 24, 2007), "The book is conversational and full of Gunn's sharp-witted prose that endeared him to TV viewers. The book expounds on his trademark 'Make it work' phrase and is more introspective than other books that link fashion success to knowing your body type." The spin-off reality series *Tim Gunn's Guide to Style* premiered on the Bravo network in September 2007.

In 2009 Gunn was featured in the first issue of Marvel Comics' sartorially themed miniseries *Models Inc.*, which went on sale during New York's Fall Fashion

Week. Gunn was portrayed as a crime fighter, dressed in an Iron Man suit, who teams up with several Marvel heroines to help solve a murder committed during Fashion Week. Gunn will also appear in a cameo in the movie *Sex and the City 2*, which will be released in 2010.

PERSONAL LIFE

Gunn lives in a condominium on the Upper West Side of New York City, in a duplex that houses his 10,000 books. He enjoys walking in the city, watching TV, and playing cards and the board game Trivial Pursuit. Openly gay, he is currently single. "I'd have to give something up to have a relationship, and I don't want to," he told Beth Perry. "I'm having the best time of my life."

FURTHER READING

Advocate.com Mar. 15, 2006

corcoran.org

Instinct (on-line) Nov. 2006

New York Times G pl+ Apr. 12, 2007

(Newark, New Jersey) *Star-Ledger* p35 Feb. 15, 2006

People pi 13 May 14, 2007

(Washington, D.C.) *Metro Weekly* (on-line) Sep. 27, 2007

Washington Post H pi Apr. 2, 2009

SELECTED BOOKS

Tim Gunn: A Guide to Quality, Taste, & Style (with Kate Moloney), 2007

SELECTED TELEVISION SHOWS

Project Runway, 2004-

Tim Gunn's Guide to Style, 2007-

FASHION TIMELINE

DATE	MILESTONE
1940-1945	World War II forces many Paris couture houses to close.
1947	Christian Dior reestablishes Paris as fashion center; revives haute couture; replaces wartime austerity with the glamour of the “New Look” with tight waist, stiff petticoats, billowing skirts.
1950	Shoes have pointed toes, stiletto heels.
1954	Cristóbal Balenciaga introduces “semi-fit” dresses with soft, round shoulders; is the classic designer of the 1950s.
Early 1960s	<p>Pierre Cardin becomes first designer to license his name for various products; is first to create ready-to-wear lines.</p> <p>London boutique owner Mary Quant champions the youth movement; introduces mini-skirt, hot pants; launches Twiggy as supermodel; becomes 1960s most influential 1960s designer.</p>
1962	Yves St. Laurent opens fashion house; often uses ethnic inspirations; remains most classic modern designer, heir to Chanel, Balenciaga.
Mid-1960s	<p>Influenced by rock music, “Mod” scene makes London major fashion center with fun, revolutionary clothes: bell bottoms, psychedelic prints, wild colors, dresses made of vinyl, paper, cellophane, metal, covered in mirrors; go-go boots; ruffled shirts for men; Nehru jackets; fur vests</p> <p>Rudi Gernreich creates “radical” fashion—topless swimsuit, see-through blouse, “no bra” look</p> <p>Calvin Klein begins producing elegant, simple clothes, favoring neutral earth tones and luxurious fabrics.</p>
1968	Ralph Lauren creates men’s wear line; expands into women’s wear; favors natural fabrics; designs feature western or country motifs.
1970	Known as Halston, Roy Halston Frowick dominates 1970s with pantsuits, sweater sets, form-fitting dresses, knit wear.
1974	Giorgio Armani creates men’s wear line; popularizes Italian tailoring.
1979	Claude Montana founds couture house; specializes in leather.
Early 1980s	Japanese “school” of designers, including Issey Miyake, Kenzo, Rei Kawakubo, Hanae Mori, enjoy major couture success.

INTERNATIONAL FASHION AWARDS

ANDAM (Association Nationale pour le Développement des Arts de la Mode) Fashion Award (1989)

Paris

andam.fr/en/contest

Open to international applicants since 2005.

Monetary award.

Atrium Award (1980)

University of Georgia School of Journalism and AmericasMart

Awarded for excellence in journalism coverage of the garment industry.

British Fashion Awards (1989)

London

britishfashionawards.co.uk/

15 award categories.

British Inspiration Awards (2010)

London

facebook.com/BritishInspirationAwards

Brit Insurance Design Awards (2003)

London

britinsurance.com/

Monetary award that aims to stimulate public debate about design and to raise awareness of its role enhancing the quality of daily life.

Cameroon Academy Awards (2013)

Yaoundé

<http://cameroonacademyawards.com/>

Awards for achievement in film, music, fashion, sports, and digital media.

Canadian Arts and Fashion Awards (2014)

Toronto

cafawards.ca/

11 award categories.

Coty Award (1943–1984)

New York

coty.com/

Coty's parent company, announced that through their promotion of American fashion design and designers, the awards had successfully brought America into the worldwide fashion scene. This had been the primary reason for the Coty Awards' creation, and as their work was complete it was decided to discontinue them.

Council of Fashion Designers of America (1962)

cfda.com/

5 award categories and, with *Vogue*, an endowment award for a promising designer.

Dress of the Year (1963)

Fashion Museum, Bath, England

fashionmuseum.co.uk/

The selected outfit is donated to the Fashion Museum along with an Adel Rootstein mannequin to represent that year's total look.

Dutch Fashion Awards (2007)

Amsterdam

dutchfashionawards.com/

An international jury selects which upcoming Dutch fashion designer they expect is most likely to bring his/her label onto the international market.

Elle Style Awards (2002)

International global network

elleuk.com

Multiple entertainment and fashion awards.

MANGO Fashion Awards (2007)

Spain

mango.com/mfa/in/acerca.php

Offers a new media platform for emerging talents and offer them the opportunity to produce and market their collections. Includes monetary award, the largest in its category.

MTV Europe Music Award for Best Look (1994)

Milan, Italy

tv.mtvema.com/winners

Category of MTV Europe Music Awards (EMAs).

FASHION CATEGORY INDEX

CEO

Angela Ahrendts, 5
Sophia Amoruso, 19
Bernard Arnault, 33
Pierre Bergè, 60
Rose Marie Bravo, 74
Dov Charney, 124
Mossimo Giannulli, 235
Tim Gunn, 252
Jenna Lyons, 386
Manny Mashouf, 395
Jenny Ming, 424
Amancio Ortega Gaona, 466
Renzo Rosso, 505
Geraldine Stutz, 565
Kay Thompson, 580

COSMETICIAN

Elizabeth Arden, 25

COSTUME DESIGNER

Colleen Atwood, 39
Donald Brooks, 80
Barbara Karinska, 320
William Ivey Long, 381
Bob Mackie, 390
Sandy Powell, 482

DOLL DESIGNER

Madame Alexander, 14
Robert Tonner, 593

EDITOR

Grace Coddington, 136
Carrie Donovan, 169
Kim Hastreiter, 259
Grace Mirabella, 428
Shala Monroe, 443
Lesley Jane Seymour, 536
Andre Leon Talley, 574
Liz Tilberis, 586

EXECUTIVE

Mildred Custin, 150
Eileen Ford, 208
Andrew Goodman, 245
Estée Lauder, 360

HAIR STYLIST

Antoine, 23
Vidal Sassoon, 523

HANDBAG DESIGNER

Judith Leiber, 370
Miuccia Prada, 485
Kate Spade, 546
Julie Verhoeven, 624

INTERIOR DESIGNER

Rachel Ashwell, 37
Mario Buatta, 83
Melanie Kahane, 309

JEWELRY DESIGNER

Ben Nighthorse Campbell, 100
Jeanne Toussaint, 600

JOURNALIST

Bert Bacharach, 44
Tobé Coller Davis, 154
Maggi McNellis, 414
Diana Vreeland, 642

MAGAZINE EDITOR

Anna Wintour, 658

MEN'S DESIGNER

Giorgio Armani, 28
Pierre Cardin, 108
Calvin Klein, 331
John Weitz, 649

MEN'S AND WOMEN'S DESIGNER

Tom Ford, 211
Tommy Hilfiger, 270
Daymond John, 293
Ralph Lauren, 366
Mark McNairy, 411
Nicole Miller, 421
Valentino, 617
Gianni Versace, 631

MILLINERY

John P. John, 297
Sally Josephs Victor, 636

MODEL

Tyra Banks, 52
Christie Brinkley, 77
Naomi Campbell, 105
Priyanka Chopra, 128
Cindy Crawford, 146
Cameron Diaz, 165
Farrah Fawcett-Majors, 194
Margaux Hemingway, 263
Djimon Hounsou, 275
Lauren Hutton, 278
Iman, 283
Beverly Johnson, 305
Heidi Klum, 340
Rene Russo, 508
Chloë Sevigny, 533
Stephanie Seymour, 539
Cheryl Tiegs, 582
Twiggy, 604
Alek Wek, 652

NEEDLEWORKER

Kaffe Fassett, 188

PHOTOGRAPHER

William Klein, 336
Helmut Newton, 458
Francesco Scavullo, 526
Oliviero Toscani, 596

PUBLISHER

John B. Fairchild, 182

SEWING

Mary Brook Picken, 476

WOMEN'S DESIGNER

Adolfo, 3
Azzedine Alaia, 9
Hardy Amies, 16
Cristóbal Balenciaga, 46
Pierre Alexandre Balmain, 49
Geoffrey Beene, 56
Sara Blakely, 65
Bill Blass, 68
Marc Bohan, 71
Tory Burch, 88