History of luxury fashion brands

History of luxury fashion. History of luxury brands.

From an etymological perspective, the word luxury comes from the Latin “luxus” which means superabundance, excess in the way of life or a display of wealth aimed at satisfying desires that transcend real needs.

As Sombart states, luxury is any expense that exceeds what is necessary (Sombart 1967). Hence, the concept of luxury is closely linked to human needs, and a concrete definition of luxury depends on the specific time and society under analysis and might vary within these aspects. There is no unique definition of “luxury”; on the contrary, it takes on different forms and meanings in relation to the context of space and time as well as according to the perspective of the study. Luxury has a nomadic, multi-purpose character that is difficult to trace back to a unique and definitive concept.In this context, eventually, the term luxury can take on a negative meaning, linked to images of exaggeration and immoderation. It is no coincidence that from the root “lux” also originates the word “luxuria” which can be translated as “exuberance, profusion, luxury” and “lascivious and voluptuous life” (Lipovetsky and Roux 2003). The term luxury also recalls the Greek lemma “loxos” (Mattia 2013), which means growth in an oblique way, which can also be interpreted as displacement and deviation from the norm. The reference to the idea of detachment is also discussed by Kapferer (2012) who identifies its origin in the Latin “luxation”, i.e., distance, and suggests that luxury describes a considerable departure from the usual way of satisfying needs. This sphere is usually connected to experiences, objects and services and is marked by a high symbolic value for which the consumer is willing to spend exorbitant amounts well above the average price of the category to which the product belongs, which in turn is definitely not anchored to the simple sum of production costs. The term therefore suggests a sort of deviation and a distortion in which excess and distinction are mixed; it describes an attitude involving enthusiasm for all that is outside the norm.It is not by chance that the meaning of the term oscillates between two opposing polarities: on the one hand, the representation of wealth, deserving recognition of the economic and social success linked to the capacities of the individual and, on the other hand, bad taste and the absence of measure originating from the exclusive attachment to all that is superfluous and material. From these considerations, two different interpretations of the concept of luxury emerge: on the one hand, it portrays a form of ostentatious consumption that motivates the need to acquire the good to exhibit status and wealth; on the other hand, it refers to the emotional dimension (hedonistic consumption) favoring the search for gratification and personal satisfaction. Luxury in this case means giving oneself the best and seeking one’s own pleasure and well-being.From this brief etymological analysis, we can already perceive the ambivalence of the concept of luxury, as both positive and negative, and how this subject encompasses different interpretations and meanings. The meaning attributed to luxury has undoubtedly undergone a metamorphosis over time, changing form and value in different historical periods.According to Lipovetsky and Roux (Lipovetsky and Roux 2003), luxury did not begin with the simple production of expensive objects and the ostentation of opulence and sumptuousness. However, one can find an ethics of luxury even in prehistory. Before being a symbol of material civilization, “Paleolithic” luxury was a cultural phenomenon, a mental attitude that saw the affirmation of man as a social being and not an animal. Another reason for the emergence of luxury, apart from an economic and materialistic perspective, is religion where luxury takes on a sacred form, made up of symbolism and closeness to the divinities. Luxury items were perfect presents for the divinities of ancient Egyptian or Roman empires. With the development of the great civilizations of the ancient world, luxury goods increasingly referred to the idea of wealth, privilege and power along with the satisfaction of abundance that goes beyond mere basic needs. Nevertheless, in this phase, negative connotations were also observed in some cultures. For example, in ancient Greece, the habit of indulging in luxury was considered a threat to society because the satisfaction derived from it could have transferred the focus of citizens from the polis to private life (Brun and Castelli 2013). Today, this is still a word whose meaning depends on multiple and very different perspectives. For example, in some religions, luxury expenses are a byproduct of the weakness of human soul, while in others they are considered the tangible proof of mundane success which is in turn linked to divine grace.Even without a detailed analysis of all stages of the evolution of the concept of luxury in different eras, societies or religions, it is nevertheless important to identify the birth of the so-called modern concept of luxury, focusing on the most recent years.

Particularly, many authors identify a transitional phase in the conception of luxury after the wave of the second industrial revolution (Danziger 2005).At the end of the nineteenth century, the term luxury acquired a new meaning related to complacency in what is excellent and expensive and to the pleasure of enjoying something comfortable beyond what is strictly necessary (Brun and Castelli 2013). For the majority of the nineteenth century, the concept of luxury was still affected by the aristocratic and artisanal model in which goods were crafted manually by expert artisans and relied on high quality, and eventually rare, raw materials, and were sold mainly in the local market. The irruption of modernity and of the industrial revolution changed at the very heart the approach to and the meaning of luxury.Industrialization has led to enormous productivity gains and higher production volumes of more standard items to be sold beyond local geographical borders, laying the foundations for what are today global luxury companies.Initially, the new logic of luxury fashion found its best representative image in haute couture such that luxury became a “creative industry” for the first time (Lipovetsky and Roux 2003).

Luxury thus tends to lose most of its negative connotations, such as decadence and estrangement from morality. During the twentieth century, luxury became a term for describing a product, an industry or an expensive and high-quality object that flaunts elegance and sumptuousness (Danziger 2005).For a long time, luxury had been synonymous with haute couture, a model based essentially on tailoring in which the designer is the guardian of the aesthetic tradition of the wealthiest classes. Each dress was a unique piece, tailor made and a work of art born to celebrate the power and prestige of the aristocracy. In time, this traditional and sartorial approach towards fashion started changing. For example, in the 1920s, designer Coco Chanel revolutionized the traditional look, enunciating an idea of fashion that was more modern and dynamic. Chanel completely changed the mood of the suit to make it comfortable and practical.

However, the revolution did not happen by chance. In fact, in times of war, Chanel had to use any tissues available and also started using the jersey, and the suit became more attuned to the body without markings of the waist for a men’s jacket with pockets and straight skirts reaching the knee. Functional, practical and comfortable, it would become the Maison’s iconic suit.From the 1960s onwards, the democratization of society introduced a sort of aesthetic reformism that broke with the idea of tradition: the first collections accessible to the emerging classes were created by designers such as Pierre Cardin and Yves Saint Laurent. In 1966, Yves Saint Laurent resumed the style launched by the diva Marlene Dietrich, who wore the jacket with trousers for the first time and made it her own.

This was the prêt-à-porter with dresses designed for everyday life and made more affordable. In terms of communication, the identification of the brand with the figure-myth of the designer imposed its own diktat on fashion victims in the form of a total look that was increasing at that time.During the 1980s, the industrial organization system finally became established in the world of fashion. It was at this time that Italian designers such as Versace, Armani and Trussardi overtook their French cousins in terms of volume and turnover. The competition between Milan and Paris, the two European capitals of fashion, reflects the contrast between the French model of haute couture and the Italian model of prêt-à-porter favored by licensing policies and brand extension, which sanctioned the union between designers and companies. If in the past the experience of luxury was reserved for a privileged few, today it has broadened its horizons, extending to new groups of buyers and new categories of products (cosmetics, jeans, accessories, food and consumer electronics).The world of luxury has now abandoned the aura of sacredness and uniqueness that had characterized it up to that point to enthusiastically marry the cause of innovation and the future: the Italian style defined the expression of a quality of life that was not reserved only for the most elitist strata of the population and found its counterpart in the peculiarity of the production model of the industrial districts; it was capable of responding with great flexibility to the growing complexity of demand.During the 1990s, a post-fashion logic was established characterized by the proliferation of styles and sources of inspirations. Designers shaped collections but were also inspired by the emerging phenomenon of street style. It was a situation that significantly expanded the possibilities of the choice of the increasingly evolved and demanding consumer who could now assemble her own outfits by mixing and matching clothes and accessories from different designers. In this context, the product responds to the more complex needs and has multiple meanings and therefore takes on a central role in the communicative value of the brand.Since the second half of the twentieth century, there has been a trend towards massification, leading to a transformation of both the supply and the demand in the fashion industry. The growing mass production has seen the flourishing of the “democratization of luxury” which has brought not only the wealthiest people to the market but also, increasingly, a large part of the population as a whole, thus breaking down the strong social stratification. The so-called “Neo-Luxury” offers high-quality products and services at a more affordable price to the majority of middle-class consumers. This transformation was illustrated by Silverstein et al.

(2008) through the phenomenon of trading-up: the desire and intention to pay a premium price for goods that have a high degree of quality, aesthetic taste and attractiveness compared to products in the same category but that are not so unapproachable. People are thus inclined to spend more on the product categories they are interested in and in some selected brands (trading-up) and less on less interesting product classes (producing the so-called trading down) to be able to invest savings in new luxury products. This evolution also generates different interpretations of luxury, understood as social identity, search for experiences and emotions, the desire to be satisfied with oneself and gratification. Luxury becomes beauty, pleasure and dream and accompanies the consumer in an experience capable of involving the multiplicity of the senses.Interestingly, Kapferer (2012) emphasizes that the term premium is not synonymous of luxury and that the there is a discontinuity between the two. Something luxury is somehow more special than premium products. According to Danziger (2005), the label of the new luxury should not be associated only with the democratization of luxury, that is, simply referring to a more accessible luxury, but the real paradigm shift would lie in the way consumers define the new luxury, that is, as an experience or a feeling. While the old luxury only involves things, the new luxury regards the whole consumer experience.Simultaneously, the focus of attention shifts from the intrinsic characteristics of the product to what it represents. Essentially, a new competitive arena is created in which companies win or lose on the basis of creativity, innovation and brand strength and are called upon to enrich objects with symbolic values regardless of the traditional requirements of rarity and exclusivity. It is a highly profitable strategy for companies, which involves trading-up, a purchasing behavior increasingly widespread among consumers willing to pay a premium price to get possession of products of superior quality and high emotional content. More and more people are talking about luxury and not only fashion. This terminology indicates a substantial change in the sector in the recent years. Nowadays, fashion companies no longer sell clothes for people to cover themselves but sell a lifestyle, a way of being. Clothes and accessories have become tools to express identity.Diesel, Starbucks and BMW are companies that have made use of the phenomenon of accessible luxury. Unlike traditional luxury goods (e.g., Chanel, Rolls Royce and Cartier) whose price confines them to elite consumers, neo-luxury goods can generate higher sales volumes despite higher prices compared to that of other products in the same product category. Thus, exclusivity marries mass appeal. In fact, although new luxury goods cost approximately 200% more than those of competitors, they remain within the reach of a substantial proportion of consumers who are willing to own products with superior functional, technical and emotional benefits; they balance costs by purchasing goods at minimum prices in categories that are not of a similar kind of importance.The competitiveness and market positioning of luxury companies require a renewed ability to understand these changes to provide an adequate response to the needs of a more attentive and sophisticated consumption. Prada, Pirelli PZero and Balenciaga are examples of firms that have taken up this challenge, updating luxury through the avant-garde, the enhancement of comfort, practicality and the exaggeration of technological detail. Gucci also shatters the compact and aristocratic image of the brand to present itself in a more modern, bold and alluring manner.In the background, there is a new consumer figure who does not interpret in a static and univocally determined way belonging to a specific lifestyle: she is a “centaur” customer, able to move with great agility and is informed and wise in her choices; her behavior is less predictable and aimed at satisfying her own specific needs, sometimes conflicting and not classifiable according to a single model of behavior.It is luxury with a human face that no longer leaves anyone out but rather aims to understand an ever-widening world. From the stage of the Triennale di Milano 2018, the guest of the conference Next Design Perspectives, Gucci CEO Marco Bizzarri, explained that the era of luxury exclusivity has come to an end, leaving room for a much broader and more varied concept.

The exclusivity of the world of luxury is false and is now over, explained the manager, and the alternative is to focus on the opposite concept, that of inclusiveness.1Fashion is becoming more inclusive in terms of design, which learns from streetwear how to offer people plenty of comfort and style the whole day.
In the stores, the experience has completely changed.

Clerks are becoming more natural, empathetic and smiling and must now convey positive emotions. Bizzarri also discussed the work done at Gucci, with the creative director Alessandro Michele, and explained that they wanted to create a new Gucci not only in aesthetic terms but also in cultural terms.

“We wanted to speak to the emotional side of our consumers, through well-conceived narratives and storytelling, to be present in their lives not only with products, but also with content and values.” Inclusiveness is also driven by social networks that directly connect brands and consumers and generate a community.Within the complex world of luxury, various authors have attempted to identify macro-segments of clients, and Allérès (1990) divided the luxury market into three distinct categories that refer to different social classes. The taxonomy developed distinguishes between inaccessible luxury, intermediate luxury and affordable luxury. Inaccessible luxury is characterized by custom-made products produced in limited numbers and distributed through a highly selective network. The prices of these products are undoubtedly very high. These products project the consumer into a dimension of rarity and unsurpassed exclusivity, offering the realization of desires reserved for a small circle. Hence, inaccessible luxury is the tip of the pyramid. This class is associated with haute couture collections and precious items and reflects the idea of luxury established before the advent of the “ new luxury.” Intermediate luxury products have a lower degree of uniqueness than inaccessible ones; they are produced in small quantities and distributed through selected sales channels; they are sold at a price that, although high, does not reach the same levels of inaccessibility as those of the upper class.

This category includes prêt-à-porter and ready-to-wear collections that better fit the idea of “ new luxury.” Finally, affordable luxury includes products that allow a wider range of consumers to get closer to the emotional experience of buying luxury products. The extension of the luxury brand in categories such as perfumery, eyewear and cosmetics is a typical way to enter the world of luxury even for those who cannot afford to spend large amounts.In line with this pyramidal perspective, Kapferer’s (2012) study in its analysis of business models highlights four different levels of brands. At the top is the “griffe,” which conceptually approaches the previously illustrated theory of inaccessible luxury. The brand was described by Kapferer as a signature on a unique work. In a single definition, the author encompasses the image of uniqueness and craftsmanship: we are in the realm of art and not of simple style. The materialization of this perfection leads the consumer to feel like the protagonist of an elitist dream. At the second level, there are “luxury brands” produced in limited series with a very high quality. This lower step incorporates the output of simplified mass production in which the level of industrialization is higher. In this range of products, brand awareness generates intangible added value for expensive and premium quality products. At the base of the pyramid are branded goods produced in large quantities and sold at a lower price to a wider range of consumers.

The limitation of this business model lies in the fact that the more the lower categories and products expand at an affordable price, the more there is a risk of moving away from the top of the pyramid and, therefore, from the creativity and valuable heart of the brand.Finally, it should be stressed once again that the notion of luxury is subject to significant relativity, identified on the basis of several factors, and that it is still evolving. Despite the globalization of fashion industry, the definition of luxury goods and services remains, at least partially, contingent on the gender, age and geographical areas considered. This is because of the various degrees of evolution and penetration of luxury in mature or emerging markets. Other elements that might come into play are socio-demographic or psychographic variables up to the individual level such that the concept of luxury is modified on the basis of perceptions, motivations and attitudes (Mattia 2013). The concept of luxury, like a diamond, has many facets and multiple colors, which change on the basis of the perspective from which it is scrutinized.The aforementioned considerations clearly emphasize that clients are willing to pay a premium price for luxury products. Nevertheless, it would be reductive to dwell only on the price variable to identify luxury products. Price is one of the most important attributes; it is a necessary condition for luxury but not a sufficient condition. In attempting to outline what else represents luxury, one can identify some characteristics considered as basic minimum requirements. As many authors point out (Fabris 2003; Corbellini and Saviolo 2015), luxury is a plexus of meanings that largely transcends economic value and perfectly calibrates a mix of attributes. The luxury brand experience is never characterized by a single trait; it is multifaced and the result of a mix of innovation and creativity, tradition and history, superior quality and high prices, exclusive communication and selective distribution, the imaginary and storytelling. Particularly in the fashion industry, luxury combines product attributes, creativity and brand image.The literature identified many recurring attributes of luxury fashion products. The brand name, identity, status, reputation and awareness as well as product and design attributes such as quality, craftsmanship, innovation, uniqueness and creativity are considered fundamental (Chevalier and Mazzalovo 2008; Erickson and Johansson 1985; Jackson 2004; Moore and Birtwistle 2005; Nueno and Quelch 1998; Okonkwo 2007; Phau and Prendergast 2000).Luxury products are often also perceived as rare, and selectivity is to be understood not only at the product level but also from the perspective of the customer, who feels he belongs to a small circle of elected representatives: “the happy few” (Kapferer 1997). Some luxury products are adapted to clients’ personal needs, and no one else will have access to the same. Custom-made products enhance the sense of exclusivity that a luxury product can offer.These attributes must be managed concurrently and require a consistent and coherent approach to create and maintain a luxury fashion brand positioning. Excellent quality along with high prices is one of the most cited luxury features and identifies the presence of unique and precious raw materials or manufacturing processes characterized by great professionalism and rare craftsmanship.Reliability and perceived durability lead the consumer to an attitude of trust so that there is no fear of defects. Upon extremizing the concept, we can say that a luxury product is associated with an image of perfection and eternity.These features generate iconic products that have typified exclusive, aspirational characteristics. The interpretation and mixture of each of these attributes generates the so-called brand signature or ‘ brand DNA,’ the company spirit that enhances rarity, exclusivity, visibility and uniqueness and in which clients find a means to express themselves. In this respect, communication and distribution strategies are central to correctly and coherently tell, share and sustain the brand DNA. Luxury stores are considered shopping cathedrals; they enjoy significant investments, are considered crucial to a brand’s marketing and reputation and do not merely support brand sales. Therefore, luxury companies often own stores to increase the control over customer relationship and experience at the point of sale.Nevertheless, despite the importance and growth of the luxury sector, empirical investigations of the dimensions of luxury attributes and their connections and development are still underdeveloped.For example, nowadays, keywords such as ‘sexiness,’ which identifies the ability to express a new sensuality in a clear break with past canons, or ‘genderless’ are widely reported by industry experts and might contribute to the growth of the luxury sector (Madsen 2018; Luna and Barros 2019). Brand heritage is still considered a relevant notion and brand DNA is grounded on each specific firm’s heritage (Beverland 2004; Moore and Birtwistles 2005). In the consumer’s mind, luxury products must have a story to tell and a tradition to respect, conveying the idea of something precious and refined. Many luxury brands, such as Chanel or Dior, have a long history and their success still relies on their ability to build products based on their icons, such as the tailleur or pearls of Chanel or the structured midi dresses of Dior. The investment in the culture or spirit of a luxury firm ultimately supports the brand.Today, this topic is a matter of a vivid debate. New generations and technologies have somehow questioned the ability of products built on a firm’s heritage to address rapidly changing needs and lifestyles. Today, managers wear sneakers to work.

Is that coherent with the heritage and brand image of Chanel? Luxury brands are undergoing a phase labelled “ re-branding,” which signals the need to profoundly revise the brand image to cater to the most crucial ‘Millennial’ needs and expectations. In this respect, many managers and CEO interviews suggest a different interpretation of the “ re-branding” phenomenon. Some see a profound disengagement with the past such that brands and new designers, such as Alessandro di Michele in Gucci, Virgil Abloh in Vuitton or Demna Gvasalia in Balenciaga, are rewriting these brands’ DNA. Others see profound changes and multiple radical innovations in brand names, such as Yves Saint Laurent becoming Saint Laurent. In terms of the content of collections, they see the relevance of street style and the timing of collections. For example, Alexander Wang exited the New York fashion week but still believes that brand success is rooted in its heritage.For example, Fionda and Moore (2009) conducted a multiple case study and found that clear brand identity is a crucial distinctive attribute of luxury brands and that the fashion element of each brand has significant correlation with brand values. They also emphasize the importance of design signature along with iconic products and the history and heritage of a luxury brand, which are considered crucial as they bring an element of authenticity.The “ re-branding” process driven by the rise of young and talented designers also leads to the question of whether the brand or the designer comes first. This question has always accompanied the history of luxury.

Until now, however, the principle of the continuity of the Maison has been guaranteed: no matter how innovative, each change made by the designer has had to deal with the heritage of the brand and in some way adapt to what it represented before them and would represent after them. This balance, however, seems to have been overlooked. Clear examples are two fashion shows, that of Riccardo Tisci in Burberry and that of Hedi Slimane in Céline in 2018.

Both led the catwalk with clear messages of the ‘zeroing’ of what had preceded them through relevant variations in positioning, owing to courageous stratagems on social networks, colorful outdoor sponsorships or, again, disruptive logo changes such as that envisioned by Saint Laurent.Zeroing, therefore, is a necessary and essential step. It is an approach born with the arrival of Alessandro Michele in Gucci, a brand in which he immediately imposed a new strategic paradigm with a creative mark of rupture, which could simultaneously match the imagination (and spending power) of Millennials. The Kering group is almost reaching the zero, even ending the era of Tomas Maier in Bottega Veneta. In light of this inescapable approach, the recent Versace case appears even more significant. Several sources have confirmed that the Medusa Maison, before moving on to Michael Kors, was carefully monitored by Kering and that the improvement of the operation was blocked on an unsurpassed rock. One hypothesis seems the difficulty of applying the zeroing strategy in Versace. As proof, Kors, as soon as the operation was announced, fully confirmed the current managerial and stylistic leadership (Shamsher 2011). Discover today’s top high fashion brands. Photo: Shutterstock.com When it comes to high fashion, there are many major players in the industry. Throughout the years, there is an ever-changing landscape of fashion with brands rising and falling. But when it comes to these high fashion names, they have been dominating for decades. So, without further ado, we present to you a list of the top ten high fashion brands that all those who love fashion should know. High fashion refers to designer fashion that is created using the highest quality materials and the most skilled craftsmanship. High fashion clothing and accessories are typically made in limited quantities and sold at a premium price. The size of the luxury fashion market is estimated to be $111.50 billion this year. These brands are known for their innovative designs, luxurious fabrics, and attention to detail. They often set the trends and influence the fashion industry, with their styles trickling down to mass-market brands and retailers. Gucci.

Photo: Creative Lab / Shutterstock.com In 1921, Florence, Italy, was the pinnacle of the fashion scene. Italy was well known for top range clothing and leather goods. Guccio Gucci founded his fashion house, taking advantage of the world’s desire for great quality clothing and leather wear from Italy. After Gucci’s death in 1953, the fashion house was run his heirs.

He had six children, and one of the sons, Aldo, took over some time after Gucci’s death. The Italian brand has also been credited with introducing several iconic designs, including the bamboo-handle bag and the interlocking G logo.

During the 1950s and 1960s, Gucci became a popular choice for celebrities and socialites, with Jacqueline Kennedy Onassis and Elizabeth Taylor among the most notable people to wear the brand. In current times, the brand is known for its work by Alessandro Michele with Sabato De Sarno named recently as creative director. Whimsical designs, logo belts, t-shirts and sleek bags are best sellers for the brand. Louis Vuitton. Photo: andersphoto / Shutterstock.com Louis Vuitton was established in the year 1854 by Louis Vuitton. LV won bronze and gold medals at the World’s Fair in the years 1867 and 1889 as recognitions for the excellent design of their bags. It is well-known for luggage, clothes, jewelry, and accessories. Today this brand is rated as markers of luxury, class and style and has become an industry leader. Nicholas Ghesquière started as artistic director for Louis Vuitton in 2013. Even now, the LV logo as well as monogram are known to people worldwide. Chanel. Photo: Photoginarium by Elina / Shutterstock.com

The luxury Parisian based fashion house Chanel is one of the most recognized names worldwide in high fashion. The high fashion powerhouse was born in 1909, when the first shop was opened in Paris by Gabrielle Bonheur Chanel, better known as Coco Chanel. From humble beginnings on the ground floor of the Balsan home, the shop soon moved to the Rue Cambon in Paris. The late Karl Lagerfeld was king of the brand, elevating Chanel classics during his time at the brand from 1983 to 2019. Today, Virginie Viard takes the mantle as creative director. The label has over 300 boutiques worldwide. Lady Dior Bag.

Photo: AndreaA. / Deposit Photos The name Christian Dior has always brought to mind timeless styles in both clothing and fashion as an industry. Even though the designer passed away in 1957, the designs made during his life left a lasting impression on the fashion world.

Although the Dior brand carries many lines including perfume, ready-to-wear, haute couture, and accessories, it has some signatures. The Lady Dior bag, Bar Jacket and Miss Dior fragrance are famous.

Named the first female head designer in 2016, Maria Grazia Chiuri has taken the high fashion brand into the 21st century with her work. Cartier jewelry. Photo: Papin Lab / Shutterstock.com Since it launched in 1847, Cartier has been a leader of the high fashion jewelry scene for the past century. All the time, Cartier has paid great attention to current trend and created a brilliant history of fashion with its innovative designs and classical charms. Now, when looking back to the jewelry history, we can see pieces of Cartier art works shining brilliantly. Known for its signature Panthere line as well as Love bracelets, these dazzling pieces are works of art come with fine gold, diamonds, and other precious materials. Hermes. Photo: Fortgens Photography / Shutterstock.com Hermes is a Paris based fashion, perfume, and leather goods company. Thierry Hermes founded the company in 1837; initially, as a manufacturer of saddles, riding boots, and bridles, catering to the carriage trade of the time. Over the years, the high fashion company’s catalog grew to include its signature silk scarf, luggage and couture, fragrances, glass wear and tableware, and ready-to-wear lines. Its iconic Birkin bag is known for its beautiful craftsmanship, and has been famous for decades. Prada. Photo: AGCreativeLab / Deposit Photos Prada is an Italian luxury fashion brand founded in Milan in 1913 by Mario Prada. Originally a leather goods store, the company expanded to include women’s shoes and handbags in the 1970s. In the 1980s, Miuccia Prada, Mario’s granddaughter, took over the company and transformed it into a global fashion powerhouse. She introduced a minimalist aesthetic and unconventional materials, such as nylon, which became iconic for the brand. Celebrities like Hunter Schafer, Hailey Bieber, and Kendall Jenner have been captured wearing the brand. The brand also owns other fashion labels, such as Miu Miu and Church’s. Prada is known for its luxury garments and accessories, and is recognized as one of the leading high fashion brands. Tiffany & Co. Photo: graceliuphotos / Shutterstock.com Since its inception in 1837 by Charles Lewis Tiffany and John B. Young, Tiffany & Co. has been synonymous with exquisite craftsmanship and unparalleled luxury. With a humble beginning as a stationery and fancy goods store, Tiffany & Co. quickly established itself as a purveyor of fine jewelry by the mid-19th century. Through innovation and a commitment to quality, the brand has cemented its place in the history of jewelry design. From introducing the diamond engagement ring to creating the iconic Tiffany Setting, which showcases the diamond’s full brilliance, Tiffany & Co. has transformed the industry with gold and precious gems. And who can forget the signature Tiffany blue box, coveted by jewelry lovers worldwide? Today, Tiffany & Co. remains a beacon of high fashion. Versace. Photo: AndreaA. / Deposit Photos Versace is an Italian high fashion brand founded in 1978 by Gianni Versace.

The brand quickly gained fame for its bold designs, use of vibrant colors, and innovative use of materials. Versace became a popular choice for celebrities, with many stars wearing the brand’s clothing to red carpet events. Tragically, Gianni Versace was murdered in 1997, and his sister, Donatella Versace, took over the creative direction of the brand.

Under Donatella’s leadership, Versace continued to be a major force in the high fashion industry, with a focus on modern, glamorous designs that appealed to a younger audience. In recent years, Versace has expanded to include home goods, fragrances, and other lifestyle products, cementing its status as a global luxury brand.

Its image is glamorous with advertising campaigns featuring supermodels. YSL – Saint Laurent. Photo: AGCreativeLab / Deposit Photos Saint Laurent, or YSL, is a French high fashion brand that was established in 1961 by Yves Saint Laurent and his partner, Pierre Bergé. The label earned a reputation for innovative designs that blended traditional masculine and feminine styles. YSL is credited with creating many iconic designs, some examples include the first women’s tuxedo suit, the smoking jacket, popularizing the ready-to-wear line, and the Mondrian dress, which featured geometric shapes inspired by the artist Piet Mondrian.

YSL’s designs were favored by celebrities and style icons, including Catherine Deneuve and Lauren Bacall. Yves Saint Laurent retired from fashion life in 2002, and the brand is now led by creative director Anthony Vaccarello under the name Saint Laurent. It continues to be a major force in the high fashion world, with a focus on sleek, modern designs that push boundaries and challenge traditional gender roles with fashion wear. People love these high fashion brands, from Gucci to Saint Laurent to Versace, these luxury labels are all iconic in their own right. The charm of luxury is the glossy image that these brands display with advertisements and fashion shows. While each brand has its unique style and noted history, they all choose a commitment to excellence that has made them some of the most sought-after high fashion brands in the world.