

THE FASHION GROUP FOUNDATION PRESENTS

RTW COLLECTIONS FALL / WINTER 2015/2016

TREND OVERVIEW BY MARYLOU LUTHER

NEW YORK • LONDON • MILAN • PARIS



A F VANDERVOORST

Fashion opts for options. It's a season of either/or. Either a mini or maxi, she/he, tough/tender, nice/naughty, romance/reality, minimal/maximal, crafts/technology, the ladies who lunch/the ladies who breakfast.

Time-traveling sped through many decades, but the favorite destinations for many designers were the late '60s/early '70s. The mini-ed Mods were followed by mini/maxi duos. By the late '60s it was hip to be a hippie, a Boho in Soho, living on the fringe in fringe. Pants flared. Suede was the hide of record. Peasants and gypsies were fashion role models. Hats brimmed over. Granny boots walked the streets of Haight Ashbury.

As The '70s proceeded, Boho was upgraded to the Rich Hippie. Velvet and lace, brocade and matelassé were the fabrics of record. Ruffled and ruffed romanticism, including latter-day Victorians, flourished. All these "Me Decade" (that's what Tom Wolfe called The '70s) relics have been re-discovered, remodeled and reconfigured for fall.

The '80s were big on big. So are numbers of today's designers, especially Phoebe Philo of Céline, Vivienne Westwood and Andreas Melbostad of Diesel Black Gold.

The unisex of The '60s was followed by the androgyny of The '80s, with Giorgio Armani leading the way. The man's jacket became the mantle of authority for the women's movement. Tomorrow's she/he conjoins include tuxedo jackets with full skirts, aviator jackets with evening dresses, overalls with jeweled blouses and pinstriped blazers with shirts and fur skirts. Favorite him-for-her accessories include suspenders, ties, brogues, Oxfords and Chelsea boots. In the she-for-he category, there were men in skirts, some over pants, and, yes, men in dresses at Westwood.

The '80s also introduced minimalism. Less was more. Among today's disciples: Vera Wang, Francisco Costa of Calvin Klein, Céline, Narciso Rodriguez, Marni, J.W. Anderson for Loewe, Julien MacDonald and Dao-Yi Chow and Maxwell Osborne of Public School.

Tribes from the jungle and beyond re-emerge for the urban jungle. The Inuit and the Native American are part of the movement. The stars here are Manish Arora's veritable bible of tribals and Riccardo Tisci's chola girl gangs for Givenchy. (Get ready for jeweled nose rings that hang down the face like mustaches.)



CHLOÉ



SONIA RYKIEL



GIORGIO ARMANI



3.1 PHILLIP LIM



DONNA KARAN



CHRISTOPHER KANE

In the colorsphere, fashion is in the black. (It's a good thing.) And it's "everywhere". Fashion is also in the white—yes, white after Labor Day.

And in the red. (It's not a bad thing.) The darker wine reds like Marsala, Cabernet, Claret and Burgundy are also being toasted. Sunset shades, spicy hues and grays are tony and the pales are being hailed thanks mainly to their appearance at Prada.

This is the yearling of shearling—long-haired, curly, finely combed, tweedy, intarsiaed and color-crafted.

Furs are as prevalent on the runways as denim is on the ranch. Mink, especially the new cross minks at Carolina Herrera, the degradés in mink and fox at Prabal Gurung, the color-blocked orange and caramel mink coat by Peter Copping for Oscar de la Renta, the jacket of astrakhan stripes at Thom Browne, the patent leather-trimmed feather coat with oversized dyed fox collar at Rodarte, the skunk-print fox collar and scarf at Marc Jacobs and the ombre-striped silver fox coat at Michael Kors are especially noteworthy.

Fabrics from the days of yore are back in today's fashion lore. Those making history again: Brocades, jacquards, matelassés, tapestries, velvets and laces. Metallics look new again, especially the colored ones. New intarsias include the denim-with-fur marvels at Tom Ford. And new geometrics score, head to toe, at Norma Kamali.

Proenza Schouler's award-deserving textile triumphs include fabrics that look like marled tweed but are composed of multi layers of chiffon bonded with stitches. Their furry-looking wraps are made of sequins laid on their edges so densely that each piece took 300,000 sequins to complete. And many of their fabrics are shredded, then re-woven into other textures.

Gareth Pugh's masterpieces are made of plastic drinking straws that look like quills. In the techno field, Irish van Herpen's 3D hand-woven textiles play with light and interact with body movement, changing appearances with every move. The most amazing interpretation of wearable technology comes from Issey Miyake, where a pre-folded fabric "belt" metamorphoses into a swirling circular skirt, thanks to the brand's 3D Steam Stretch technique.

Plaid. Fashion turns to the tartan in the biggest plaid-fest in years. From tradition (the British Royal Family's Balmorals) to sedition (the punks of 1976), plaids play on even without bagpipes and kilts.

Leather. Among the most innovative leathers ahead are Calvin Klein's leather turtleneck, Rag & Bone's leather shirt and the grommated skins at Jacobs and Emanuel Ungaro and the lace-worked leathers by Erdem Moralioglu.

Knits. Fashion gets into a sweat over sweaters. Sending cables is the message at Altuzarra, MaxMara, Blumarine. Sending TEXTure messages is the read-out at Tommy Hilfiger, Sacai, Lauren and Maria Grazia Chiuri and Pierpaolo Piccioli of Valentino. Knitted dresses range from the ruffled by Way Zen for JSong to the crochets at Diane von Furstenberg and the intarsias at Maiyet. Of all the knitted coats of the season, the half coats at McCartney were wholly original.

Florals. In addition to the plaids, stripes, geometrics and animal prints, florals bloom. From the all-over florals at von Furstenberg to the sprinkled posies at De la Renta, the hothouse hotties at Wunderkind and the strategically placed magnified flowers at McQueen, the new varietals are not your garden-variety daisies and tulips. Other prints leaving an impression: Libertine's surreal scenic, Giles Deacon's hallucinogenic salon set and Stella Jean's homage to the Himalayas—its people, its yaks, its flowers.



DIANE VON FURSTENBERG



RALPH LAUREN



BADGLEY MISCHKA



CHRISTIAN DIOR



MALAN BRETON



MAXMARA

Details are more than addenda for fall. Cases in point: Pockets. From leather to suede, fur to shearling, patent to crocodile and beyond, the pocket is worth picking—and patching. Ruffles are also part of the extra added attractions. So are zippers (see especially Thomas Tait and Costume National), staples (Balenciaga) and ball bearings (Alexander Wang).

In the classification category, the cropped pant is major, the jumpsuit is landing in all sorts of unusual places, the tie-on skirt and the asymmetric skirt are key items, the print dresses are CEO'd, blazers and relaxed jackets resound, the moto is updated in the fur-collared aviator, the wrap coat leaves the bath, capes and ponchos mean a lot and Yeohlee's reversible wonder arrives as the most functional coat of the season.

For evening, there's the god, the tuxedo (Saint Laurent's le smoking is still smoking) and the goddess, (Don O'Neill's Greek goddess gowns for Theia are pedestal worthy.) And now: A Bill Blass moment, saluting the first designer to show a sweater with a ballgown skirt. His contrapuntal coupling is now trending with designers here and abroad.

So what is sexy now? That slit-to-the-thighs Versace gown Angelina Jolie wore to the 2012 Oscars has left the red carpet for the runway. Touché or cliché? You decide. Cutouts tease at Yamamoto, Peter Dundas for Pucci, Proenza Schouler and Mugler, and breasts titillate at Ford, Jacobs and Alessandro Michele for Gucci. The behind was left behind.

Accessories. Jewelry design closes in on the choker. Pendants are definitely pending. Tassels continue. Drop, mismatched, one-of-a-kind and cuffs ring the ear. Brooches get Prada-fied. Belts redefine the waist. Ties head for the waist. Scarves head for the feet. Gloves head up the arms. Hats on! Patricia Underwood's Tom Horn cowboy hat with curled brim, Chanel's cloche and Gucci's puffed-up beret go to the head. The micro bag is the demi-stash for lipstick, credit cards et al. The macro bag is big. Mother/daughter and two-in-one bags double up. Totes still amaze. Buckets still carry their weight. And the saddle rides on. The most creative bags of the season? Chanel's bag shaped like a jacket and Chanel's back pack made of knit. The hit bag of the season? Loewe's puzzle bag. Solve-ation at hand.

In addition to the his-for-her shoes mentioned above, fashion steps up to the little heel/aka the kitten, the chunky slingback, the Mary Jane and the strappy high heel. Booties sleek to the ankle, to the calf. Boots rise all the way to the thighs, many with front lacing.

Hair and Makeup. After seasons of I-woke-up-like-this bare faces and beachy hair, designers and makeup artists reconsider the role of hair and makeup. The face gets real makeup, artfully applied. Hair is perfectly parted—middle or side. Waves are formed, not free. Lips are loud. Smoky eyes fume into greige. Cat eyes purr or meow. Headbands and fringed bangs re-define the '70s. And face masks leave the bathroom for public viewing. Plastic surgery masks at Undercover. Silver and gold foiled Mayan masks at Rick Owens. And beaded warrior sendups at Givenchy. War paint surrenders to white in the eye-shadowed winter warriors at Kenzo, created by Aaron de Mey for M•A•C.



YEOHLEE



LANVIN



CHANEL



BALENCIAGA



LOEWE



SALVATORE FERRAGAMO

BEST BETS:

The late '60s/early '70s: Flared Pants. Fringe • She/He: The Ambisexual Tuxedo
 The Aviator Jacket • Shearling/Leather • Fur • Plaid • Knits: Sweaters
 Fabrics: Denim. Velvet • Metallics • The Ruffled Shirt • The Cropped Pant/The Jumpsuit
 The Tie-On Skirt/ The Wrap Skirt • The Floral Print Dress/The Graphic Dress
 The Velvet Jacket/ The Relaxed Jacket • The Moto Update
 The Hollywood Wrap Coat/The Reversible Coat • The Cape/The Poncho
 Evening: Day Into Night/The Tuxedo.

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