

THE FASHION GROUP FOUNDATION PRESENTS

RTW COLLECTIONS FALL / WINTER 2013/2014

TREND OVERVIEW BY MARYLOU LUTHER

NEW YORK • LONDON • MILAN • PARIS



YOHJI YAMAMOTO



CHRISTIAN DIOR

The man/woman dualities take on new gender blending in the fall/winter 2013/2014 collections shown both here and abroad. As in:

His overcoat with her pajamas. (Marc Jacobs for Louis Vuitton). His peacoat over her nightie. (Hedi Slimane for Saint Laurent Paris.) His trench over her sheer skirt. (Jean Paul Gaultier). Her embellishments on his jacket. (Dries Van Noten.) His oxfords bow-tied with her satin ribbon laces. (Alber Elbaz for Lanvin.)

Aside from the more obvious his-jacket-with-her-full-skirt or her-frilly-blouse-with-his-pleat-front-trousers—a look seen on many runways—one artful example of the masculine/feminine fusion comes from Givenchy's Riccardo Tisci, who combined de-constructed black leather bikers with see-through black tulle skirts that ended just below the knees. And who posed gypsy-flounced dresses above men's trousers.

The New Generosity. The ease that started replacing squeeze last season is now even more commodious. In New York, the new comfort zones at Derek Lam looked both appealing and intriguing, with the shift dress shifting even farther away from the body without looking like a plus size. (Okay, okay, there's nothing wrong with plus sizes.) In Milan, the oversized jackets and

coats at MaxMara had the same sense of big, but not ballooned. In all fashion capitals, body-friendly shifts and tents look like best bets. So do spacious, round-shouldered coats in styles ranging from double-breasted officers' coats to what were called Hollywood wrap coats in the George Raft, James Cagney era. The most voluminous come from London's Gareth Pugh, where pyramids of fabric descend artfully to the floor—and then some—several decorated with delicate embroidery. Rick Owens' capacious kimono jackets, Guillaume Henry's linebacker-worthy wrap coats for Carven and the many, many roomy jackets—notably at Stella McCartney and Phoebe Philo for Céline—are other signs that fashion is truly on the loose.



DEREK LAM



DRIES VAN NOTEN

The New Modesty. There's a major coverup going on, sometimes surprisingly, as at Dolce and Gabbana, where Domenico Dolce and Stefano Gabbana—designers famous for their daring, often baring designs—offer some of the most genteel, circumspect, "lady" dresses of the season—high necklines, long sleeves and all. Rome designers Maria Grazia Chiuri and Pierpaolo Piccioli of



BALENCIAGA



STELLA MCCARTNEY

Valentino are also in the prim-and-proper mode, where the only skin you see on many of their designs is on the fingers and sometimes the legs. The body is enWRAPtured in exquisite laces and velvets. New York's Ralph Lauren's modesty moments look especially beautiful in head-to-toe velvets, many topped with alluring Patricia Underwood toques. The music was Russian, the mood was 1930s, but the look was pure Lauren.



GIVENCHY



SAINT LAURENT PARIS



LOUIS VUITTON

Just as there is a male/female duality in these fall collections, so too is there a now-and-then team-up. For example, the late '20s and '30s obviously inspired Jacobs' Vuitton collection, but he didn't reprise them seam for seam, shape for shape, fabric for fabric. Instead, he brought his own take on the period by embroidering the lower half of coats and jackets from that period with sparkle, thereby transforming the *then* into the *now*. Similarly, the many oversized jackets and coats of '80s origin looked believably modern in rounded, rather than shoulder-padded silhouettes in lighter weight, dimensional fabrics. Especially noteworthy renditions are by Stella McCartney, Céline and Carven.

The most controversial decade do-over comes from Saint Laurent, where "California" grunge updates of Kurt Cobain's Seattle grunge stirred the pot. Special treatments also transfigure the Mods and Rockers of The '60s, to their latter-day descendants. Anna Sui's Mods of 2013 and Diesel Black Gold's new Rockers could well cause a new Youthquake.

COLOR. Black, white, black-and-white, shades of gray. They're back. And forth. Camel is smoking. Powdered pastels are blushing. Pink is a color to get into. Green's a go. Teal has appeal. Purple reigns. Red's on fire. Orange is hot. Yellow makes us happy. And blue, with a big return to navy, remains America's favorite color.

FABRIC. When—and if—you look at images from the shows online, you might ask what's new about tailored pantsuits, motorcycle/moto/bomber/biker jackets, sweatshirts, puffers, blazers, trousers or evening dresses split at the side to reveal Jennifer Lopez-worthy leg shows. But when you see those familiar elements up close, and when you can actually touch them backstage or in the showroom, you get an entirely different sense of the transformative magic of fabric—and fabric manipulation.



TOM FORD

For example: What looked like cracked leather at Dior was really a painted knit. What looked like crocodile at Humberto Leon and Carol Lim's collection for Kenzo was really flocked lamé. What looked like quilted leather at Manish Arora was neoprene. What looked like patent leather fringe at Gareth Pugh was really fringe made of recycled garbage bags. What looked like padded shoelaces at Rick Owens were really fabric strings that were woven through eyelets for surface interest. What looked like tweed at Chanel was sometimes embroidery applied to a sheer base.

In New York, there is fabric magic in Michael Kors' rubberized coatings and sequins, 3.1 Phillip Lim's embossed neoprenes, Francisco Costa's vinyl-bonded wool twills for Calvin Klein collection, Jack McCollough and Lazaro Hernandez' needle-punched leather knits for Proenza Schouler, Tory Burch's shredded chiffons, Joanna Mastroianni's embossed plastic cut like scales, Derek Lam's suede and shearling crochets, Kate and Laura Mulleavy's surfers' scuba fabrics for Rodarte, Jason Wu's lace bonded to clear plastic and Yeohlee's shibori knits.

FASHION GETS RELIGION. Ecclesiastica is in the air, especially at Valentino, where the Rome-based designers were obviously affected by the papal conclaves there. Their long black priestly vestment dress is a statement in fashion's new haste for chaste. Other designers getting into the habit and going to church are Marco Zanini for Rochas, Dolce & Gabbana and Sarah Burton for Alexander McQueen.

PLAID, CHECKS AND PRINTS. Last season, Van Noten ushered in the grunge re-movement with plaids. This season, plaids range from the tartans of Scotland to the grunge at Saint Laurent and Givenchy to an intermix of the two. Credit Chitose Abe of Sacai with some of the most intriguing mash-ups.

The dizzying digitalized prints in New York, London and Milan look suddenly *démodé* compared with the Paris emphasis on art-inspired prints (Dior's Warhols, Givenchy's Disney concoctions stand out), the many photographic prints and the florals. Yes, florals are back, from nosegays at Louis Vuitton to Rei Kawakubo's gardens-gone-wild for Comme des Garçons.



VALENTINO



YEOHLEE



3.1 PHILLIP LIM



MARNI

Elsewhere, print themes include brain scans (Christopher Kane), animals (memorable at Diane von Furstenberg and Peter Som) pinstripes (star Norma Kamali, Antonio Marras and Stella McCartney) and geometrics (Band of Outsiders and Ohne Titel). The cockroaches, beetles and butterflies at Lanvin, the dandelions at Thakoon and the landscapes at Marni are truly wonders of nature.

FUR-FER-ALL. Colored broadtail. Marbleized mink. Sheared mink. Let-out mink. Silver fox. Patchworked fox. Asiatic raccoon. Mongolian lamb. Dyed chinchilla. Shearling. Printed shearling Printed pony. Hair calf. Colored goat. Lynx. Russian sable. Leopard-printed rabbit. Animal print sheared beaver. Ombré-dyed fox.

They're all part of the fall fur fest. Or: It's okay to flaunt your furs again. At least on the fashion runway. The exceptional artistry and artisanry at Rucci and Fendi take fur to the pinnacle of haute. The attachable/detachable fur turtlenecks at Valli bring fur to the best bet list.

LEATHER. Python, cowhide, sheepskin, pigskin, lamb, pony, fox, mink, goat, patent, rabbit, lizard, tooled leather, eyeleted leather, embossed leather, quilted leather, distressed leather, ostrich and alligator, both fake and real, are all tethered to fall fashion. They are also key to the many intarsia/collage/patchworks of the season, mingling with fur, fabric, rubber, et al.

ACCESSORIES. His shoes for her. Loafers, Oxfords and moccasins abound, both on the ground and inches higher. Pointy-toe pumps have staying power, new with instep and ankle support. Second-skin boots hug the legs. Rocker boots roll in. White out-lives Labor Day, both in shoes and bags.

Bags have connections—do double duty. Some have longer straps that can be shortened as the wearer prefers. Hands-on bags are a new security force. Many designers get a handle on fur. (The handlebar bags at Chanel look ready for the fast lane.) Are carpet bags ready for the red carpet? Camo bags hide out. Backpacks go uptown. Bags that match—suits, coats, dresses, shoes—are the new twinsets.

The belt is the accessory that makes everything look new. Caps cap off in media from fur to leather to knit. Patricia Underwood elevates the cloche into a choir bell at De la Renta and the fur toque at Lauren. Gloves go from no finger at Valentino to one finger at Rucci to fur boxers at Wang. The hot jewels of the season are ear wraps and message necklaces. Lanvin's neck texts spell out "Love", "You", "Cool", "Help" and the most uplifting: "Happy".

Our favorite accessory comeback of the season was the return of the smile. Especially the smiles on the happy-faced models at Von Furstenberg and Betsey Johnson.



MARC JACOBS



CÉLINE



DIANE VON FURSTENBERG



OSCAR DE LA RENTA

HAIR AND MAKEUP. Lip service is a major message. From stained and blotted to deep and dark, lips are mouth watering. (They even show up as print motifs in clothes at von Furstenberg, Tia Cibani and Milly.) Cat eyes stay in focus, sometimes swooping across both upper and lower lashes. If you want to shine, matte your skin. And for a velvet effect, follow Pat McGrath's lead by applying powder over highlighter. Or: Go for the clean, barely there makeup MAC's Diane Kendall effected for Chloé.

They're called grunge waves. Or "Dirty, rock 'n roll chic", as Sam McKnight calls his undone look for Balmain. Or "deconstructed", "organic" as Fekkai's Paul Hanlon prefers. Braids have not been upbraided. They look especially fetching at Badgley Mischka and Rodarte. Slicked back still looks slick, but a little less sopping wet for fall.

BEST BETS:

The Coat • The Jacket • The Top • The Pant and Pantsuit • The Sweater
The Dress • The Skirt • Covered-Up Evening • Leather • Fur • Plaid • Prints • Intarsia • Color
The Belt • His shoes for Her • The second-skin Boot • The Twofer Bag
The Hat • The Message Necklace

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