

THE FASHION GROUP FOUNDATION PRESENTS

RTW COLLECTIONS FALL / WINTER 2014/2015

TREND OVERVIEW BY MARYLOU LUTHER

NEW YORK • LONDON • MILAN • PARIS



PHOTO COLLAGE BY ASHLEY SEARS

The global-ness and seasonless-ness of the clothes and accessories for Fall/Winter 2014/2015, whereby one woman's winter is another woman's summer and one woman's dollar is another woman's cent, accounts for the fashion diversity ahead.

Just as mash-ups and fusions exist in music and art, and remakes and revivals persist in television, film and theater, this all-in-the-mix mindset prevails in fashion. As our collage here illustrates, furs and leathers, tweeds and knits, sneakers and T-straps all speak to the this-and-that mindset of the moment.

The world-wide *insetuousness* for intarsia/patchwork/collage/inlays is fashion's expression of the congruity of incongruity. Anything, anywhere, any time. Even lengths are inclusive: A mini here, a maxi there, a mid-length almost everywhere. And often these divergent lengths are offered in one collection.

TEXTING. Texture is the instant fashion message of the season, and one of the few send-alls. The new dimensional fabrics include everything from tweeds to hand-wovens, puffers, feathers, fringes, ruffles, jewels and embroideries, all effected in transmogrifications that are truly original. Case in point: Gareth Pugh's dimensional coats. Lady Gaga told *US Weekly* that the Pugh dress she was wearing last month was made of coffee filters. Pugh told us that while it might look like coffee filters, it's actually "a fine gauge interfacing, cut into thousands of tiny strips, ruffled and then applied one after another into a calico ground."



CHANEL



GARETH PUGH

KNITS. The original textured fabrics, are surfacing with interest. Especially noteworthy are the knit creations at Missoni where the flame/flambeau/zigzag, and all the other memorable knit stitches they invented, are re-envisioned. Their color-blocked intarsia knits are exceptional.



MISSONI



MARC JACOBS

The knits most likely to become best-sellers are the turtlenecks, soon to be hugging necklines in versions from big, bulky hand knits to silken jerseys. The ground-breaking, game-changing, history-making 3-D-printed knits at Pringle are the marvels of modern technology, taking fashion to a new dimension. Design director Massimo Nicosia collaborated with architect Richard Beckett for a series of flexible, machine-washable knitted



DRIES VAN NOTEN



PRINGLE



DONNA KARAN

fabrics created from nylon powder in a 3-D printer. Nicosia mixed one 3-D ladder-weave into a white wool fisherman's knit sweater and wrapped another honeycomb weave onto the cuffs of a coat made from cashmere and silk matelassé.

PRINTS once considered spring-and-summer only, are so multi-themed, multi-colored and multi-conjoined, they defy time and temperature. Dries Van Noten's visionary optical illusions modernize the Op Art movement of The '60s. Leopards are animal print favorites on both sides of the Atlantic. Foxes (Dolce & Gabbana), howling wolves (Antonio Marras), whooping cranes (Valentino), moths (Riccardo Tisci for Givenchy), logos (Geraldo da Conceicao for Sonia Rykiel), faces (Yohji Yamamoto, John Richmond, Guillaume Henry for Carven), numbers (Tom Ford's 61-the year he was born), breakfast cereals (Anya Hindmarch) and a gluten-free "We're Lovin' It" tribute to McDonald's (Jeremy Scott for Moschino) are a few of the many print themes. Patterns, too, resound, with plaids giving many looks a shot of Scotch, especially the tartans at Tommy Hilfiger. From the grunge plaids at Rag & Bone and Isabel Marant to the Highland Things at Saint Laurent, the pipes are calling. And designers answered.

OUTERWEAR goes to the outer limits, from anoraks in never-seen-before pastels (MiuMiu) to quilted leather duffle coats that look like sweaters (Alexander Wang for Balenciaga) to crocodile parkas with puffed sleeves (Giambattista Valli for Moncler Gamme Rouge) to fur-hooded luxury-plussed surplus jackets (Hedi Slimane for Saint Laurent), the great outdoors is the new fashion theater.

Whether down filled, air filled or fiber filled, the puffer huffs and puffs through the fashion tundra. Special-effects versions include life-buoys for girls (Rei Kawakubo for Comme des Garçons) and tuxedo junctures (sky-high black tie at Junya Watanabe).



PRADA

SHEARLING. Miuccia Prada sets new standards in shearling; shagging it, curling it, coloring it. She also tufted it at MiuMiu. The bomber/biker/aviator goes on the lamb at Christopher Bailey for Burberry Prorsum, Polo Ralph Lauren, Anthony Vaccarello and Pucci. Shearling also looks fresh on knits (J. Crew, Misha Nonoo for Nonoo), joined in a collage (Chitose Abe for Sacai) and pasted in teddy bear surfaces (Frida Giannini for Gucci).

FUR. Fashion goes *fur-ocious*. Sleeves get pelted (Jason Wu, Alber Elbaz for Lanvin, Givenchy, Thom Browne). Coats get intarsiaed in fur. (Joseph Altuzarra's masterful plaid fur is assembled from over 70 small pieces.) For the next polar vortex it will also be possible to get sweatered in fur (Michael Kors), pantsuited in fur (Christophe Lemaire for Hermès), skirted in fur (Nicole Miller), dressed in fur (Prada), jacketed in fur (Matthew Williamson, Givenchy), collaged in fur (3.1 Phillip Lim, Consuelo Castiglioni for Marni, Aquilano Rimondi), coated in fur (Tomas Maier for Bottega Veneta and

Kors are astandouts), inset with fur (J. Mendel, Libertine), and just about anything you never imagined in fur—and more (Karl Lagerfeld for Fendi). Fur-bearing accessories are also part of the new skin game. Arm warmers (Givenchy, Haider Ackermann), mittens (Massimo Giorgetti for MSGM), hats (Badgley Mischka and Fendi), shoes (Vionnet and Alessandra Facchinetti for Tod's), boots (Jacobs) and bags (Fendi and Valentino).

LEATHER, once the province of the moto and aviator, gets re-cycled (Polo Ralph Lauren, Saint Laurent, Givenchy). Leather takes a hike from the bike (Chalayan, Proenza Schouler, Ackermann). I'd walk a mile for a crocodile (Rick Owens, Moncler Gamme Rouge, Vuitton, Tom Ford). Log on to python (Armani, Rocha). Un-tether your leathers with Azrouel's zip-off hemlines. Mix them up with the intarsias at Derek Lam and Valentino. Take them to the art gallery with Fendi's suitable-for-framing, hand-painted intarsias.

COATS. If you could buy only one thing for fall, buy a coat. It's the fashion must-have of the season because it makes all existing coats look old. First, the wrap, aka The Hollywood Wrap (think Humphrey Bogart), aka the bathrobe. Find these self-belted wonders at Altuzarra, Céline, Hugo Boss, Balenciaga, Shane Gabier and Christopher Peters for Creatures of the Wind and more. Toeing the line with the maxi (Paul Smith, Hermès, Wes Gordon). Opting for op art (Bottega Veneta, Van Noten), coating in color (Dior, Jacquemus), the caped crusaders (Saint Laurent, Dao-Yi Chow and Maxwell Osborne of Public School, Burberry Prorsum, Josep Font for Delpozo, Valentino.)



THE ROW



SAINT LAURENT



HERMÈS



ALTUZARRA

COLOR. As in looks and fabrics, there is no one prevailing color story. Many designers are keen on green, especially Giorgio Armani. It's the first shade to appear on earth and offers the widest range of color in the spectrum. Gray gradations. The long-standing neutral is back importantly. Hints of tints: Tomorrow's pales range from nude to flesh to barely-there cloud-like colorations. Getting earthy. Staying grounded. Think all the autumnal shades of falling leaves. Brights look right. Electric. Acid. Neon. The shocking shades of The '60s are back. Fashion gets in the black—again. Think ink. Black is fashion's cash cow—a Holstein without the white. Now, go to white. It was the only "color" in Gareth Pugh's they're-still-talking-about-it collection and one that opened many shows. Our colorscope closes with red. From vermilion to scarlet, it fires up runways both here and abroad, especially Donna Karan's 30th anniversary spectacular.

THE COMFORT FACTOR. It's time to loosen the belts we tightened in 2008. Time to relax, loosen-up, think big. There's a new generosity in pants, tops, dresses (shifts, tents and teepees are back on trend) and especially in jackets and oversized overcoats.

LITTLE THINGS MEAN A LOT. They change the ordinary to the extraordinary. As witness: Button placements that change symmetry to asymmetry, making the classic look new...Elongated sleeves that cover the fingers...Pockets, deep and not so deep, that are decorative as well as functional...Zippers that are no longer just closings, but key decorative elements, with the longest at Betsey Johnson, Marni and Yamamoto, and the shortest at Gaultier.

PLEATS. The pleat feat of the season left the audience agog at the Issey Miyake show, where circular bags metamorphosed into concertina-pleated dresses. Artful insertions of pleats also caused oohs and aahs at Rick Owens. This new fashion fold is all encompassing and includes the pleated blouse (Tia Cibani), the skirt (Antonio Marras), the suit (Givenchy), and the dress (Lanvin).

LUNAR. Fashion's futurists fly us to the moon, where we walk among the stars with Jean Paul Gaultier, get lost in space with Pugh, tryst with the terrestrials at Owens, sky-walk with Darth Vader at Preen and join Luke and C-3PO at Rodarte.

Our lunar probe takes us into future fashion with New Guard designers—our picks as the ones to watch: New York's Katharine Polk at Houghton, London's Holly Fulton, Milan's Marco de Vincenzo and Simon Porte Jacquemus of Jacquemus in Paris.

ACCESSORIES. Karl Lagerfeld of Chanel took sneakers from the pavement to the Grand Palais last season, setting off one of the biggest shoe crazes in years. For fall, he *Chanel*s them again—this time in splices of intarsia as well as boot-high lace-ups. Running shoes also leave the track at Jacobs, and tennis shoes leave the court at Edun. The ankle bootie gets quilted (Jacobs), puffed (Chloé), strapped (Fendi and Vuitton) and wedged (Lim and Balenciaga.) In the mix: Moon-boots (Gaultier), riding boots (Wang) moto boots (Chanel and Dolce & Gabbana), over-the-knees (Karan). The cowboy is re-booted at Krakoff, Missoni and Tom Ford. Haute heels and mid-heels stay in the picture, glitter remains and crystal encrustments add sparkle. The shopping bag (Balenciaga) and the shopping basket (Chanel) are ready to fill, backpacks are back, bucket bags are ready for listings, and the box shapes up with two-in-ones at Dior and Vionnet. Python, ostrich and crocodile are all part of the skin games ahead. Especially see-worthy are the hand-painted bags at Burberry Prorsum and the jeweled clutches at Dior and Dolce & Gabbana. From the scarf-cum-necktie at Prada to the body scarfs at Dior, there's a wrap-around, an infinity or a long, long dangling scarf at the ready. In jewelry, the ear onesie looks singularly important, as do ear cuffs and ear rims. Three and four-finger rings look new, pearls stay on, lock-ets star at Chanel and monkeys and elephants chase around necklines at Marc Alari.



CHANEL



FENDI



BALENCIAGA



ALTUZARRA

HAIR & MAKEUP. As in ready-to-wear, there is no one direction in hair and makeup. But there are a lot of directional looks to choose from. Black-lined eyes recall an Edie Sedgwick moment at Saint Laurent, and lashes build to a fur lash-out at Alexander McQueen. Lids get a wash of gold glitter over a stroke of color at Altuzarra, a creation by makeup maestro Tom Pecheux for M.A.C. Brows disappear at Wang and Givenchy and hair goes I-don't-care at Vuitton and MaxMara, where I-do-care lips form the perfect contradiction. Braids take a new twist in Simone Rocha's wraparound and McQueen's cornrows, and the ponytail goes haute at Chanel, where long locks are laced with tweed, pearls and lace, and at Valentino, where the long tail is sectioned by black bands.

BEST BETS:

The Coat • Outerwear • Texture • Shearling • Fur • Leather

Knits • Turtlenecks • Comfort • Prints • Plaids

Intarsia • The Shopping Bag • The Bucket Bag

The Sneaker-Cum-Running Shoe • The Bootie

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