

WWD NEW YORK

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PARIS LANDING

Alexander McQueen makes a statement in Paris with its largest flagship in the world. **p. 6**



PVH SCION DIES

Lawrence S. Phillips, former chairman and CEO of Phillips-Van Heusen Corp., has died at 88. **p. 21**



SIXTH SENSE

Bergdorf Goodman unveils its updated sixth floor, which it has dubbed "The Modernists." **p. 4**

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"Mundane" – for some, it's a deliberate one-season inspiration, for others, a more unfortunate state of constancy. Alexander Wang falls firmly in the former camp. As he prepared to mark his firm's 10th anniversary, Wang mulled the nature of experimentation – and landed in an unlikely place. "Sometimes I feel like the innovation moves faster than what we're prepared to absorb," he said. He tested this idea with a strong lineup that offered everything from Army jackets to pjs. Here, his cropped top and mannish trousers.

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Mundane Matters

Spring
Collections
2016

Photo: photograph by Ivel Ericsson



RETAIL

Tory Sport Gets in The Game

● On Wednesday, Tory Burch will open a pop-up shop for the line at 257 Elizabeth Street.

BY LISA LOCKWOOD

In development for two-and-a-half years, Tory Sport has finally become a reality.

On Wednesday, Tory Burch will open a Tory Sport pop-up shop at 257 Elizabeth Street, the same location where she launched her apparel and accessories company 11 years ago. Tory Sport will also be available at torysport.com. A permanent site in the Flatiron District at 129 Fifth Avenue is expected to open in March.

A performance-wear collection with a retro chic vibe, Tory Sport features clothing, bags, shoes and accessories for running, studio, tennis, golf and swim, as well as Coming & Going, a category of pieces that can be worn before and after a workout. Retail prices range from \$55 for performance tops to \$550 for outerwear.

The activewear market has ramped up in the last few years, with designers including Cynthia Rowley, Rebecca Minkoff, Ramy Brook and Elie Tahari jumping into the fray. All are looking to give a fashion spin to a growing market, dominated by players such as Nike, Under Armour and Adidas – which has its Stella McCartney line – not to mention the likes of Lululemon, Puma and Reebok. One could ask whether Burch is late to the game.

"It's not a trend, it's a shift in the way women are dressing. Women are wearing sport clothes throughout the day and even into the evening," said Burch, chairman and co-chief executive officer.

But the designer stressed her collection is aimed at women who actively participate in sports, with a strong fashion edge,

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A look from Tory Sport.

Adam Lippes

To Adam Lippes, atmosphere and mood matter. There was nothing Fashion Week-frenetic about a visit to his townhouse to see his spring collection, where models mixed with mannequins and visitors were treated to petite sandwiches, live music and his three lovely labradoodles. The collection? Movement and lightness are important to the designer, whose palette and prints were inspired by Agnes Martin, as in a pleated asymmetric silk dress in an abstract pattern over linen pants, artist's smocks with tied backs, a bleached denim dress and a navy twill jumpsuit.

Nina Simone also influenced Lippes, in a somewhat less obvious way than Martin. He loves Simone's sensual style and it was reflected in the sexy sway of his fabrics, which included wool crepe pants with chiffon panels and a gold lamé silk dress. Specifically, though not literally, he reinvented the knits Simone wore into his own version via a white second-skin macramé jumpsuit and tank dress. While superbly crafted, these clothes lacked the grace seen throughout most of his lineup.

A few of Lippes' mixes were so elegantly random that, rather than appearing designed, the pieces might have been pulled together and worn by a customer with great taste and confidence. For example, the rust satin slipdress overlaid with black Chantilly lace under a navy cashmere sweater, the gray wide-sleeved knit pullover teamed with gold silk lamé pleated pants, or the blue and white cotton shirt over beige canvas linen track pants. All of these and more stayed true to Lippes' mantra: "I don't want the clothes to wear the woman." — *Bobbi Queen*

Tibi

Amy Smilovic wanted her spring Tibi collection to be about "relaxation, refinement and pushing ourselves forward," she said backstage at her show. Trips to Miami, Cuba and Malibu provided the perfect settings to draw on easy Nineties silhouettes in a tonal and muted-pastels palette.

For starters, she offered the simplest of slipdresses as well as a version with pleating detail worn under a fluid beige trench. A beige taffeta jumpsuit with pleated ruffles conveyed the designer's desire to push, as did a white romper with colorblocking. "We also thought about what we wanted to add to our wardrobes," Smilovic said. A pink sequined pleated tank dress with sheer inserts was the answer. — *Mayte Allende*

Monse

Monse debuted during New York Fashion Week with an intimate show and a high-profile turnout for a brand new line. In the audience were Prabal Gurung, Wes Gordon, Ruth Wilson and a host of top editors, as well as Alex Bolen and Domenico De Sole — who declined to comment on what brought him to see the work of two former members of Oscar de la Renta's design team — Laura Kim, who was studio director under de la Renta until his death, and Fernando Garcia, a principal designer.

The collection deserved the buzz generated thus far. It was one of the more promising upstarts in recent memory, reflecting the experience Kim and Garcia earned at de la Renta, as well as their own fresh point of view. There was a concrete concept: "It was inspired by boyfriend shirts," said Kim. "There's a sexy element to it, there's an ease, but you're still comfortable."

The show opened with a crisp, white cotton poplin off-the-shoulder wrap dress, the shirt sleeves tied artfully around the shoulders with three white gold cufflinks as subtle decoration. It set a tone of modernity, lightness and youthful spirit that carried through the collection, offering vibrant



Adam Lippes

Nicole Miller

Rebecca Minkoff

Baja East

Monse

Rachel Zoe

new evening propositions for a wide swath of women.

Shirts were re-imagined in silk faille, duchesse and taffeta (all fabrics favored by de la Renta) in asymmetric cuts that accentuated the shoulders and back. The sleeves were used as nonchalant decorative flourish — tied around the bust, the waist or at the back — that never felt gimmicky.

Instead of a classic ballgown, Kim and Garcia offered a strapless black top, secured around the chest like a giant sash, worn with structured, striped, ultrawide-leg pleated pants. A fluid, platinum satin crepe blouse and matching trousers was an alluring alternative to a languid dress.

To emphasize the collection's modern motion, gowns, separates and punchy minidresses were all worn with flats. These are clothes that will make women look and feel good. Oscar would be proud. — *Jessica Iredale*

Rebecca Minkoff

Rebecca Minkoff is leading a revolution. From the very start, her savvy approach has been that of a disruptor — advertising

knee-high boots.

Also evident was an elevated quality to the garments. A fringed poncho with a miniskirt and a sleeveless T-neck dress with a sliced bodice, both in lavender suede, felt luxe, while a boxy jacket and shorts in a modern white tweed and a cocoon-shaped top, both with stud details, added a layer of grown-up cool to a lineup that will keep Minkoff fans coming back faithfully. — *Roxanne Robinson*

Rachel Zoe

Changing and evolving is important to any designer who wants to grow. The challenge is moving forward while staying true to who you are. For spring, Rachel Zoe successfully made the shift. Her collection captured the spirit and romance of the late Seventies and early Eighties with gypsy-inspired looks by way of Marrakech.

Zoe artfully embellished with delicate lace on peasant blouses and dresses and added playful fringe to suede jackets and a delicate knit dress. Other key looks were her sexy off-the-shoulder silhouettes — notably the sienna and gold gypsy dress — and intricately embroidered dresses and toppers with a Moroccan twist.

What was freshest for Zoe was her use of color. She didn't abandon her signature black and white, but this lineup was primarily filled with saturated hues. It told a true story of effortless romance as the models stood together onstage. — *Antonia Sardone*

Nicole Miller

As the lights dimmed before Nicole Miller's energetic spring show, the automated MTA voice announcement that New York City subway riders are well-versed with — "And the next stop is Fulton Street..." — played loudly over the speakers. Then a young break-dancer, much like the ones seen performing on trains, stormed the runway for a quick warm-up.

It was all part of Miller's state of mind. For spring, she looked to the streets, capturing the grit of the city with a colorful graffiti theme. "My customer does like pretty," the designer said. "But she's also got this tough edge." The opening look was a sheath dress decorated with a graffiti-and-brick print, and other stand-out pieces featured vibrant scribbles and paint drips.

Miller closed the show with three bold, printed sequin dresses for evening for the more daring of wearers. But the most street-smart looks, and the strongest in the lineup, had a casual athletic vibe, like a camouflage leather bomber worn with stretch cargo pants and a sequin T-shirt. — *Kristi Garced*

Baja East

Scott Studenberg and John Targon created a psychedelic world of their own in a collection fit for a traveling tribe of hippies, ravers and "Baja Bae's" for spring. Show notes cited clothes fit for "an all-nighter turned three-day dance binge." Or, as Targon put it backstage after the show: "It's a raver-meets-Clueless moment."

Punchy hues of crimson, blue and orange dominated the lineup of loose, cozy, hand-loomed knits, caftans, body-suits, ponchos, wraps and graphic tees for which Studenberg and Targon are known. The duo coined the term "tri-dye" (that is, tribal tie-dye) which they hand-printed onto silks and chiffons with abandon. A few bomber jackets came embellished with blue and red Swarovski crystals, but a series of outfits done in creamy white — such as a pair of knit overalls and a deep-V silk tunic over billowing pants — grounded the outlandish looks with a more subdued, relaxed femininity.

Raver vibes and Nineties undertones also took center stage for Baja East's men. It was the first time the label's logo appeared on the tie-dye silk-printed tees paired with artisanal hand-loomed baggy pants. Pops of color and layering persisted throughout the collection, as to be expected from the design duo's ambisexual DNA. — *Kristi Garced and Luis Campuzano*

Self-Portrait

New, new, new, new, new. It's the fuel of fashion. Being "new" has boosted the London-based line Self-Portrait to a buzzy position on the under-the-radar designer circuit, since designer Han Chong launched the collection two years ago. Revered retailers and celebrities have lapped up Chong's special-event pieces offering cocktail-attire cool that's not generic and rings in at contemporary prices.

Perhaps it's not undiscovered any longer, but Self-Portrait was new to New York for spring 2016, having never held a proper presentation before this season. Chong chose to show here to "give a different energy to the collection," he said. "New York is the right place for modern and feminine romantic pieces."

Chong's point of view deserves the attention it has received. The spring collection was stocked with highly detailed looks, a combination of smart, sporty shapes, colors and rich fabrics that were special yet unfussy. Crafty guipure dominated the lineup. Chong kept it clean and modern with lean turtle-necks and slipdresses that paired lace with a simple sporty underlayer in contrast colors, such as navy and pink, and blue and orange. Set amongst a chicly eerie pileup of white furnishings meant to evoke an abandoned mansion, Self-Portrait made an impression. — *Jessica Iredale*

Monique Lhuillier

Monique Lhuillier's evening collection for spring was one of her best. A spirited yet charmingly sophisticated lineup, it included lots of youthful shapes that were done in surprising bursts of bright colors — sometimes solid, often in fun splatter prints that could easily seduce her ladies away from the safety of black.

An emerald-green silk gazar mini shift with a jeweled floral neckline opened the show and elegantly set the tone for her strong gemstone palette. A fuchsia guipure lace crop top over a long-sleeve white silk poplin tunic and cobalt lace pencil skirt — as well as the same look in an orange and magenta dress — were two of Lhuillier's best-of-show. She dressed the concept up a bit with a long, lean strapless dress in emerald and fuchsia, while giving a lighter, softer touch to a pink-lined, white silk satin organza pleated skirt and cropped bandeau top with wide straps, done in tiny black and white floral guipure lace.

While the mood was totally different, everything Lhuillier showed in her brights-on-white, scribble-printed lace and embroidered-tulle group or in her splatter-printed chiffon offerings were knockouts. In contrast, there were a few unsuccessful dresses, which ranged from too ordinary to too excessive. But Lhuillier knows how to cater to her loyal customers, as well as attract a whole new breed. — *Bobbi Queen*

Hervé Léger

"If it ain't broke, don't fix it," must be the overriding guide each season for Max and Lubov Azria, whose collections for Hervé Léger by Max Azria, but for some added embellishments and a few tweaks, stay pretty much the same — over and over and over again. But the label



Hervé Léger



Frame Denim



Self-Portrait



Monique Lhuillier

Isa Arfen



Zang Toi

and hedonism of the Seventies to nods to old photographs of Balinese women wrapped in black and white textiles. Then there was Nineties rave culture inspired by vintage copies of Italian Vogue, which Sama reinterpreted through a tropical lens, as in punchy floral prints on a PVC coat.

The designer's penchant for quirkiness lay in the details: She embroidered boxy, oversize shirting with a miscellany of trim appliques. Another look had embroidered lace with scattered crystals and shells. "I like the idea of dramatic, decadent pieces in relaxed fabrics, and relaxed silhouettes in fancy fabrics," Sama said, referencing cotton muslin dresses and separates in gingham and windowpane prints. Adorned with cascading ruffles, the looks felt feminine but never overly precious. — *Kristi Garced*

Zang Toi

There was a lot going on during the long wait for Zang Toi's show at The Dock at Moynihan Station. His brother, Seeluo, who owns a restaurant back home in Malaysia, was handing out the light meal that he comes here each show season to prepare, package and deliver to photographers. "Orange is the New Black" actress Jackie Cruz was surrounded by fans and photographers. American Ballet Theatre's former prima ballerina, Irina Dvorovenko, was chatting with old friends as she nudged her daughter, Emma, to pick up candy that had been inadvertently dropped on the runway by Patti LaBelle. And later, at the show's end, Toi ran out in a short, white pleated-cotton skirt and Charvet shirt to embrace the wildly enthusiastic LaBelle.

In between was a stunning lineup that was Toi at his most sophisticated. It began with a white cotton group that included everything from a svelte blazer and high-waist trousers to a dramatic Swiss cotton oversize shirt and hip-hugging miniskirt trimmed in platinum leather. Toi's white cotton organza blouses with pouf sleeves — a few bordered in eyelet lace — were some of his best looks.

In a more arty mood, Toi used vibrant Greek grommet patches on his hand-loomed cotton jackets, sculpted coats and A-line dresses. Yet he never slipped into ethnic excess. For nighttime, a navy woven silk sheath with green sequined cap sleeves was one of the designer's stronger looks. But some of his sweeping, swirling, floor-length embellished gowns and capes were too theatrical, especially for this industrial stage. — *Bobbi Queen*

Frame Denim

Judging by the label's huge success, it's hard to believe that Frame Denim cofounders Jens Grede and Erik Torstensson were only looking to find the "perfect blue."

"We don't just want to be a denim brand," said Torstensson at the spring presentation. "For us it was always about chic essentials and creating a complete lifestyle brand in sportswear." It was the duo's fifth show and their second time venturing beyond denim. "We believe in moving quickly," he added.

The straight-forward spring lineup, however, didn't break any new ground. It included swim and some beachy canvas bags in addition to head-to-toe looks. The duo imagined an American girl in the late Seventies going to Europe and traipsing around the Riviera. What would she wear? Buttoned blouses with neck scarves atop denim shorts, striped tops with white denim skirts, khaki belted capris, suede jackets over yellow bikini bottoms and, of course, boyfriend jeans. — *Mayte Allende*

has its fans — lots of them — who show up wearing those superskinny, supershort bandage-type dresses that are unflattering on almost anyone not hired to walk the runway.

The change-ups — handwoven macramé knotting, textured jacquards, appliques and studded woven pleather — did give the silhouette some richer dimensions this season. But the core redundancy was underscored by a 30-piece, retrospective (2009 to the present), all-white finale, which could just as easily have been a restrained segment of this collection.

That said, there were a few terrific flippy (at the hemline) dresses, especially a French-blue A-line look with bead and knotting detail and a rose jacquard dress with foil and macramé embellishment. The latter, unfortunately, was worn over pants, as were many of the dresses shown. Which begs the question, why? — *Bobbi Queen*

Isa Arfen

Serafina Sama channeled a mélange of concepts and cultural references in her spring collection. First and foremost, the lineup encompassed a sense of travel, escape and adventure, from the glamour