

WWD

Fashion. Beauty. Business.



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Michael Kors and Ralph Lauren lead online luxe players. PAGE 11

FASHION

It's a Wrap

Marc Jacobs closed out New York Fashion Week with a high-energy, multimedia extravaganza at the Zeigfeld Theatre. It was loaded with bold, witty fashion while offering a template for the house's expanded high-low range. For more, see pages 4 to 10.



Spring
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2016



Marc Jacobs

So much to process - on many levels.

That Marc Jacobs is one of fashion's great impresarios is a given. Almost as much as he loves pure fashion, he loves fashion's entertainment value, over the years becoming increasingly inclined to stage not just a fashion show, but a *show*. Both here and in Paris, his productions have swung raucous and wistful, lyrical and brash, always with pure fashion - and a pure, powerful fashion message - at the core.

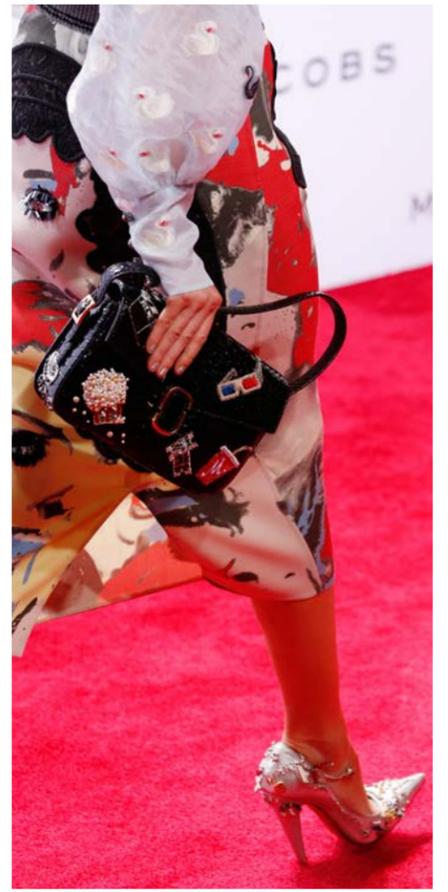
On Thursday night, Jacobs flexed his showman's muscle exponentially. The location, the Ziegfeld Theatre, provided the ruse: Movie magic! Drinks! Popcorn in cardboard! T-shirts in cardboard! "One Night Only" read the theater's marquee outside on 54th Street, while inside, hot-pink video posters teased the main event, and pretty, fishnetted Marc Jacobs' staffers worked the aisles distributing those movie-house essentials, Junior Mints and Hot Tamales.

From a fashion standpoint, the show was a bonanza, packed with great clothes and dizzying fun. But fun on a mission. This is Jacobs' first collection following the dissolution of the Marc by Marc brand - but not the abandonment of the Marc by Marc price structure. In that sense, the event provided a template for what the reconfigured Marc Jacobs brand will look like.

With distance from his professional life in Paris (which he still visits frequently), Jacobs mulled his Americanism, considering, he said during a preview, "What is America for me? For me, America is New York City." That led to nostalgic musings while his affinity

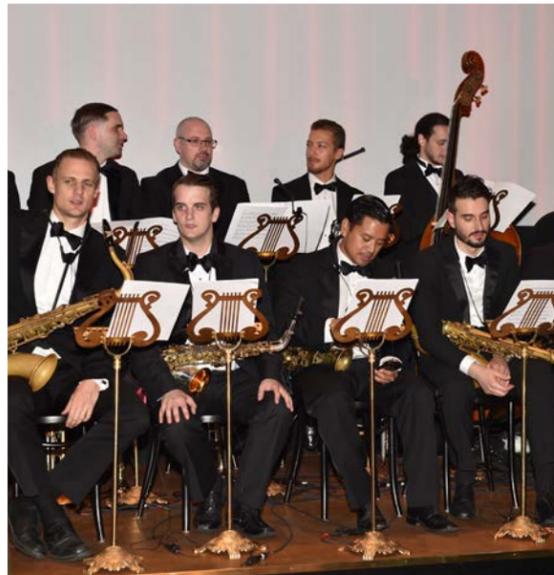
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Marc Jacobs

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for Instagram triggered consideration of how today we're bombarded with visuals. He thought of his personal theatrical obsession, iconic designers from Saint Laurent to Schiaparelli to Ralph Lauren, a BBC documentary on Bette Midler (she was at the show), and disconnected events from Robert Duffy's wedding to watching the July 14th fireworks with Sofia Coppola in Paris. And most significantly, he considered his past collections. The far-flung stimuli converged into an explosion of fashion that featured a particular interest not recently explored on his runways: as he put it, "my love of high and low and taking ordinary and making it extraordinary."

It was extraordinary, a (literally) red, white and blue eruption of fashion that addressed two points of criticism: that within a given season, his fashion range is too narrow, that from season to season, his mood swings are too sweeping.

Here, he took ownership of the diversity, his models cast as a bevy of young women arriving for a movie premiere, stopping for a step-and-repeat photo op before walking the runway to their seats. They were turned out in Forties glam, Eighties street, military, showgirl sass, undone Stars and Stripes, good old grunge and more. Jacobs showed most of it in highly decorated, piled-on combinations, the better to flaunt his brand's newfound range. Plaid silk shirts (priced well south of the original Perry Ellis grunge versions), jeans, varsity sweaters integrated mostly seamlessly with his exquisitely rendered luxe offerings, with an emphasis on intricate embroideries.

Yet there was an uncharacteristic void: the kind of swelling, emotional and pointed fashion statement we've come to expect from Jacobs.

If this all-inclusive expression of his brand's new range is a one-season choice - fantastic, and is in keeping with his ethos; the afore-noted mood swing being a house code. But it would be a shame if Jacobs feels drawn, whether by compulsion or obligation, to showcase the expanded range on the runway every season. He is one of fashion's great storytellers. And, just like in the movies, some of the richest stories are the intimate ones.

— Bridget Foley

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One Night Only! Marc Jacobs's Ziegfeld Spectacular

SPRING 2016 READY-TO-WEAR

Marc Jacobs



NEW YORK, SEPTEMBER 17, 2015

by NICOLE PHELPS

New York Fashion Week began and ended with giant spectacles. Riccardo Tisci's 9/11 Givenchy show was contemplative, or at least set out to be; Marc Jacobs's tonight was a clamorous, exuberant affair. Both got the public involved: It's still hard to score access, but the shows are less and less an insular, insiders-only experience. Circumstance forced Jacobs out of his usual venue—sometimes the Army needs the Lexington Avenue Armory. He said he jumped at the chance to show in the Ziegfeld—as a native New Yorker, he grew up seeing movies at the famous theater—and that the innovative setup was custom-fit to the special location. “Marc Jacobs: One Night Only!” blazed the marquee. Inside, there was popcorn and fountain drinks; cigarette girls offered candy; and ushers dispensed Playbills (not a mixed metaphor, the original Ziegfeld showed musicals, not movies) as they led celebrities like Bette Midler, Winona Ryder, Sandra Bernhard, and Sofia Coppola to their seats. Outside, models including Bella Hadid, Guinevere van Seenus, Emily Ratajkowski, and the singer Beth Ditto walked the length of a carpet that stretched for half a block, stopping for a picture at the Marc Jacobs step-and-repeat, before they made their way up the stairs and into the theater, where we watched the street-side happenings on the Ziegfeld's giant screen. The show was a love letter to the movies, America's greatest invention; to America itself; and to a New York City that's all but vanished. The Ziegfeld is the largest surviving single-screen theater in Manhattan, and trumpeter Brian Newman and his band played punk progenitors the New York Dolls's 1973 song “Trash.” Nostalgia is the most powerful force in Jacobs's work. This season he indulged his insatiable, catholic tendencies: High culture (Maria Callas as Medea), low (showgirls), and things in between (Janet Leigh in Psycho) mingled on the runway. You couldn't help but think that Andy Warhol would have appreciated it, not least of all because some of the prints were suggestive of the Pop artist's silkscreens. It's the kind of collection that will reward an up-close look—dense with detail and hidden meanings, and totally irresistible.

Marc Jacobs's Curtain Raiser

By VANESSA FRIEDMAN SEPT. 18, 2015

[New York Fashion Week](#) ended with a curtain raiser.

“One Night Only,” read the marquee at the Ziegfeld Theater on West 54th Street, the crimson and gold movie palace that is Manhattan’s largest remaining single-screen theater, and the film premiere locale of choice. Black-jacketed ushers shooed ticket holders inside, while outside, velvet ropes kept the public at bay.

Debbie Harry was there, and so was Sofia Coppola. Debi Mazar made an entrance; ditto Kim Gordon. Bette Midler arrived wearing black. Cigarette girls gave out Red Hots and Raisinets. On the main stage, the Brian Newman Orchestra stood at the ready. Then the lights went down, and the show began.

[Marc Jacobs](#) had taken over the New York landmark for his spring collection: the first since his decision to buck the system and combine his main line and his Marc by Marc Jacobs second line into a single brand. This was a public test of the result; his opportunity to make good his case that it was about strength, not weakness. He knew he was in the spotlight. Why not make it official?



From Marc Jacobs, Maria Callas silk-screened on an opera cape.
Jennifer S. Altman for The New York Times

If it was weirdly reminiscent of Jean Paul Gaultier's goodbye ready-to-wear blowout in Paris in 2014 (also in a famous theater, also with the bells and whistles of a real variety show) — well, as Mr. Jacobs said after the show, “that’s entertainment, baby!” It’s the direction all of fashion is going; possibly, the biggest trend. This time, however, the choice marked a beginning rather than an end.

So there were customized Marc buckets of popcorn and customized Marc napkins, and a customized Marc Playbill, and a customized runway that began at the stage door, with models exiting onto the street, the better to re-enter the theater and along the way let the fans see what was what.



The scene outside the Ziegfeld Theater.
Jennifer S. Altman for The New York Times



The customized runway had models exiting onto the street.
Jennifer S. Altman for The New York Times

Which turned out to be a whistle-stop tour of Americana in 61 high/low looks.

There were red, white and blue varsity jackets and ankle-sweeping madras skirts entirely overlaid with liquid sequins. There were faded cloud-splotched denims and ersatz vintage Stars 'n' Stripes T-shirts. There were boilersuits bristling with sequin graffiti, and sailor suits with gold braid. There was Beth Ditto in a white off-the-shoulder wrap goddess gown, the edges festooned in baroque blossoms. There was more.

There were fresh faces and familiar ones (Alek Wek, Karen Elson). There was long and there were shorts; there was Maria Callas silk-screened on an opera cape, and Pop Art caricatures on a tailored maxi-coat. There were pinstripes and flowers and plaid. There were gold and silver lace glamour gowns.

Some of it was expensive and some of it was accessible, but either way the mood was never less than expansive. These were elite clothes at their most democratic, which is the sort of oxymoron only the fashion world can provide.

And they were the culmination of a long evolution for Mr. Jacobs, erstwhile ironic outfitter to the cool crowd. If you didn't get it — hey, that was your problem.

Not anymore. By the end of the night, the models might have left the theater (flown off to Europe, and the next round of shows), but Mr. Jacobs had pitched a big sartorial tent. Everyone was invited inside.



Alek Wek in one of the looks.

Jennifer S. Altman for
The New York Times

NEW YORK

Marc Jacobs Loves New York Without Nostalgia

BY CATHY HORYN

The show was called “One Night Only,” and there was a Playbill and popcorn and even an orchestra. Once the 400 guests for [Marc Jacobs’s spring 2016 collection](#) had taken their seats in the Ziegfeld Theater, the first things they saw on the big screen were models walking along a spectator-lined red carpet on the sidewalk and pausing for a photo op. The familiar star moment drew a big laugh.

Within minutes the first models, dressed in red, white, and blue, were walking down aisles set up as catwalks, while their sisters (some 60 of them) continued to pour out of a dressing-room tent on West 54th Street, down the carpet, and into the Ziegfeld. The real and the illusory were colliding. Then the orchestra, led by Brian Newman on the trumpet, kicked in. A moment later, the aisles were flooded with girls.

So Marc Jacobs really does wear his heart on his sleeve. It was a wonderfully evocative scene, on many levels at once — a rarity for a fashion show. It touched on Jacobs’s feeling for New York City; many of his shows over the past 25 years have in some way been about New York. A good portion of the audiences for his shows is made up, by design, of young people; and last night the space along the red carpet was open to the public. But “One Night Only” also conveyed — with joy as much as irony — our fascination with celebrity. Whether in spangles or a drum majorette’s jacket, all of the models were dressed for their star turn. At the same time, their [wilted, barrette-pinned hair and dark-circled eyes](#) suggested they had been out all night, partying.

Then, too, having spent a lot of time in the past week crossing Times Square, with its painted ladies and tourists, I thought the clothes joyfully captured how lots of ordinary people dress — the crazy mixes of sequins and frayed denim, the jarring renditions of the American flag or school-spirit sweaters, the vulgar mixed with the sweet and naïve. Embedded in the collection were also references to the movies: bleached and photo-printed jeans and skirts with a [famous image](#) of audiences watching an early 3-D flick.

NEW YORK

Jacobs didn't want anything to be literal; he is a genius at covering up his tracks. Those prints of the 3-D moviegoers look almost like clouds, or at least like a sun-damaged photo. Afterward, as Jacobs greeted guests, including the performers Sandra Bernhard and Bette Midler, he mentioned a documentary that Midler had made in which she said that many of the places she once knew in the city are now gone — replaced by skyscrapers or boutiques and such. You can be sentimental about that, Jacobs said, or you can move on, but those places “inform who you are today.” That sense came across powerfully in Jacobs's show — without a drop of nostalgia. The driving jazz notes of the orchestra — which broke into a rendition of the Beastie Boys' "Sabotage" at one point — and the optimism and humor of the clothes drove us forward, not back.

By the way, Jacobs had initially thought to do a collection around American pride, he told me, motivated in part by the Supreme Court's marital-equality ruling. But when the Lexington Avenue Armory became unavailable, and the Ziegfeld was offered instead, he broadened his idea. The show included both high-end clothing and moderate-priced things, of the type he had in his recently dissolved Marc by Marc Jacobs line. “It was all high and low,” he said. “Everything mixed together.”



Marc Jacobs's "One Night Only" collection conveyed — with joy as much as irony — our fascination with celebrity. Photo: Imaxtree

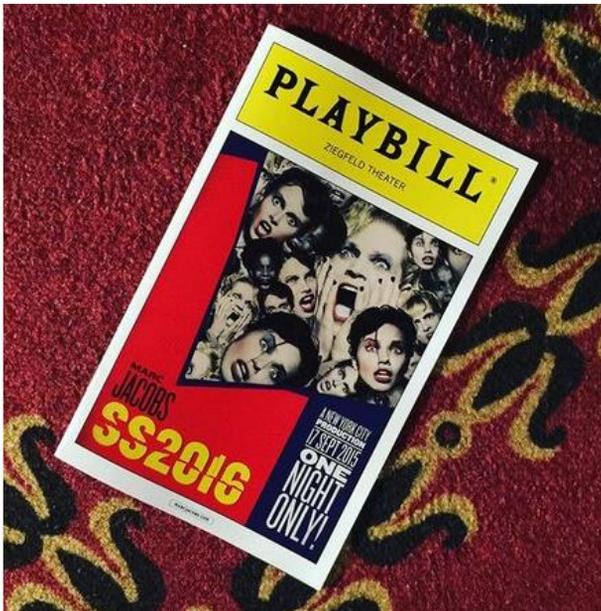
10 Things to Know About Marc Jacobs's Spring 2016 Show



Talk about going out with a bang! On the last night of New York Fashion Week, Marc Jacobs put on an unforgettable, innovative show at the historic Ziegfeld Theatre. Get the 10 talking points from the event below.



1. For the first time in years, Marc Jacobs moved his show from the Park Avenue Armory. With the Ziegfeld Theatre for a venue, the whole affair took on a cinematic spirit, with popcorn and fountain drinks on offer, and a *Playbill* for every guest.



2. Inside the program was a very essential Marc Jacobs quiz with questions like “What color were @themarcjacobs’s Calvins on his Instagram leak?” and “Which city did Kate Moss and Marc film their ‘Basic Bitches’ video?”



3. This wasn’t your standard runway format. The models emerged from a stage door, walked down a red carpet outside the theater to the delight of ecstatic fans, posed on a step-and-repeat for photographers, and then entered the theater’s main room where guests were seated.



4. Bandleader and trumpet player **Brian Newman** led a group of on-stage musicians in a rendition of the New York Dolls's "Trash" inside the theater.



5. Celebrities turned out in full force to celebrate Jacobs's latest. **Bette Midler**, **Winona Ryder**, **Sandra Bernhard**, **Dianna Agron**, **Debi Mazar**, and more were in attendance.



6. **Natalie Westling** opened the show in a cobalt sweater with a high school band like harp emblem on the front, worn over a glittering red, white, and blue slit skirt.



7. A strong Americana theme carried throughout, seen in the collection's varsity jackets, majorette ensembles, sailor suits, and camera-patterned intarsia knits evoking the glory days of Old Hollywood.



9. Also on the catwalk? Longtime Jacobs muse and musician **Beth Ditto**.

8. Irina Shayk, Kendall Jenner, Emily Ratajkowski, Bella Hadid, Guinevere van Seenus, Karen Elson, Joan Smalls, Anna Ewers, Jamie Bochert, Caroline Trentini, Adriana Lima, and Saskia de Brauw all walked the runway for Jacobs.



10. The stars of the theater were also represented in the collection, with a photo of opera legend Maria Callas transformed into an all-over pattern seen on a suit worn by **Magdalena Jasek** and a—very fitting—opera coat worn by **Molly Bair**.