On the Bright Side

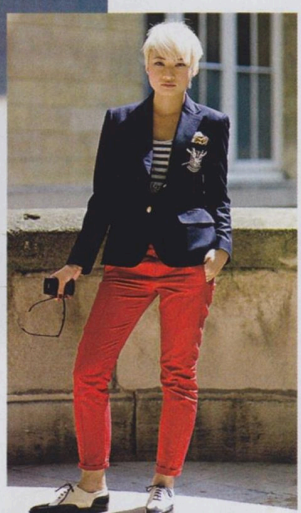
But why? It's the timing of those perception shifts that gives them seismic force. Only one, maximum two, giant fashion changes happen per decade. In the nineties, it was trousers and handbags: Alexander McQueen's 1992 bumsters irrevocably reset pants to the low-slung, while the 1997 craze for Fendi's baguettes triggered the It-bag phenomenon. In the noughties came dresses and shoes: first, a post-9/11 swing to prettiness set in motion by Olivier Theyskens at Rochas in 2003, followed by the platform wave begun by Nicolas Ghesquière at Balenciaga in 2006. As for the twenty-teens? I'm apportioning seismic importance to this new color wave because of the way it's permeated tailoring—jackets, coats, and trousers, which have been set to default black since the eighties. It's something to do with the way the much-vaunted revival of minimalism, engineered by Phoebe Philo's first Céline collection, has merged with maximalist color. That's not a revival—it feels new, a point of no return.

For the record, the forensic trail points to the revolutionary red trousers' having originated in pre-fall 2010, in Philo's head-to-toe Céline look, closely followed by Riccardo Tisci's much-photographed red trouser suit in his fall 2010 Givenchy show. When spring came, there was no question that Christopher Kane's neons, The Row's top-to-toe pinks, or Raf Simons's intense color for Jil Sander would be welcomed. Fail-safe black now seems dead, dull, fusty. It's a pity about all the suddenly redundant pieces in my wardrobe, but there's nothing to do but get myself a new coat, pants, and plenty of sweaters, in plenty of colors. I'm not worried that this is a five-minute fad, though. When the fashion seismograph registers a wave like this, the change it's bringing will run for years. □ *view >584*



GROUNDSWELL
THE COLOR WAVE BEGAN WITH THE RIPPLE OF DE RIGUEUR RED PANTS. FROM TOP: STELLA TENNANT IN *VOGUE*, 2010; WRITER MIROSLAVA DUMA IN PARIS; LONDON STREET STYLE.







DOUBLE WRAP
MODEL JASMINE TOOKES WEARS A PROVA REVERSIBLE SILK-AND-WOOL SCARF ($480) AND SILK-CHARMEUSE DRESS ($695); BERGDORF GOODMAN, NYC.

The Flip Side

When Prova designer Irini Arakas says "twinset," she's not referring to a prim, buttoned-up cashmere top and cardigan. Rather, doubling up means her new, reversible silk tribal-print and ribbed–merino wool scarves—some featuring raffish, beaded fringe—which come in every length from collar-size to infinity loop, and which she designed to provide a glorious clash with the forties-goes-disco ikat-patterned dresses she recently launched. "I like to wear even the chunkiest scarves indoors—there's something about the contrast of weight and fragility," says Arakas, calling to mind the nineties penchant for wrapping pashminas over slip dresses. Her vibrant neckwear might be inspired by Afrika Bambaataa's electrofunk beats and Lucio Fontana's neon slash paintings, but, says Arakas, "although the colors are intense, they're not intimidating. They're an easy way to add a pop of brightness this fall."—ESTHER ADAMS

Clockwise from top right: LACHLAN BAILEY. Sittings Editor: Darcy Backlar; hair, Rudi Lewis for Bumble and Bumble at Management Artists; makeup, Adrien Pinault for NARS Cosmetics at Management Artists. HANNELI MUSTAPARTA (2); MARIO TESTINO. Details, see In This Issue.