

MasterClass

MARC JACOBS

—
Teaches Fashion Design





ABOUT **MARC JACOBS**

Marc Jacobs is an American fashion designer from New York City. After graduating from the High School of Art and Design in 1981, Marc entered Parsons School of Design, where he stood out among his classmates by winning both the Perry Ellis Gold Thimble Award and Design Student of the Year in 1984. In 1997, Marc was appointed creative director of luxury fashion house Louis Vuitton, where he created the company's first ready-to-wear clothing line. He is now the head designer for his own eponymous fashion label, Marc Jacobs. Marc is a five-time recipient of the Council of Fashion Designers of America's Womenswear Designer of the Year Award.



INTRODUCTION

ABOUT THIS WORKBOOK

The MasterClass team has created this workbook as a supplement to Marc’s class. Each chapter is supported here with a review, resources to learn more, and assignments.

MASTERCLASS COMMUNITY

Throughout, we’ll encourage you to share work and discuss class materials with your classmates in [The Hub](#) to get constructive feedback.

You can also connect with your peers in the discussion section beneath each lesson video.

YOUR FIRST ASSIGNMENT

Utilize [The Hub](#) and introduce yourself to your peers. Let them know your experience level, the challenges you face in your work, and what you hope to learn from Marc.

CLASS PROJECT

Throughout this class, your skills will be tested—from sketching to planning full collections—and you will be asked to submit various pieces for critique in The Hub. The assignments lead you through the process of creating three to five full looks showcasing your creative process and attention to detail.



SUGGESTED RESOURCES

We recommend additional reading throughout the course to supplement your learning. You may want to have these resources on hand as you progress through the video lessons.

- Helen Joseph Armstrong, *Patternmaking for Fashion Design*, PHI, 2009.
- Gail Baugh, *The Fashion Designer's Textile Directory: A Guide to Fabrics' Properties, Characteristics, and Garment-Design Potential*, Barron's Educational Series, 2011.
- Jay Calderin and Laura Volpintesta, *The Fashion Design Reference & Specification Book: Everything Fashion Designers Need to Know Every Day*, Rockport, 2013.
- Mary Gehlhar, *The Fashion Designer Survival Guide: Start and Run Your Own Fashion Business* (Revised and Expanded Edition), Kaplan, 2008.
- John Hopkins, *Fashion Design: The Complete Guide*, AVA, 2012.
- Pamela Golbin, *Louis Vuitton/Marc Jacobs*, Exhibition catalog published in association with the Musée des Arts Décoratifs, Paris, Rizzoli, 2012.

Marc uses a number of technical fashion terms you may not be familiar with. Use this [fashion terminology guide](#) whenever you encounter an unfamiliar word.

SUPPLIES AND MATERIALS

We suggest you have the following materials on hand:

- A sketchbook
- A secondary notebook for identifying fabrics
- A No. 2 pencil for sketching
- A sewing machine (if you don't have one already, use [this guide](#) to select the best one for you)
- Scissors
- Measuring tape
- Fabric-marking pens
- A seam ripper
- A cutting board
- An ironing board

2.

GETTING STARTED: TEACH YOURSELF DESIGN

“I never learned everything at once. And I hope that I’m continuing always to learn.” —Marc Jacobs

SUBCHAPTERS

- Understand the Basic Skills
- Look at the Classic Resources
- Be Open to New Ways to Construct and Design
- Study Designers Who Resonate With You
- Find Your Path in Fashion Design
- Find Your Creative Voice

CHAPTER REVIEW

Complete mastery of basic skills of fashion construction—such as sewing and knitting—isn’t necessary, but Marc encourages you to develop an intimate knowledge of the craft involved in producing your designs. Knowing about different fabrics and the properties that make them unique will help you better select the right material for your garments. You can familiarize yourself with the various elements of garment design by touching fabrics, changing the tension of different stitches, and experimenting with embroidery. Take advantage of resources such as technical classes, online tutorials, and craft books that walk you step by step through the construction of a garment.

Yves Saint Laurent was a major influence on Marc’s work. By taking inspiration from the street, collecting art, and surrounding himself with interesting people, Saint Laurent emanated glamour. With his wealth of references, Saint Laurent elevated common articles of clothing, such as a motorcycle jacket, into haute couture. You can build your mental library of references by reading fashion magazines, analyzing the work of your favorite designers, studying art and art history, and observing the world around you.

Marc recommends that you try designing for different market sectors, such as womenswear, menswear, or sportswear, until you find what resonates with you. By focusing on womenswear and building a name for his brand, Marc was then able to break into menswear, childrenswear, and accessories.

LEARN MORE

- Marc believes sewing is a fundamental skill for any fashion designer. Check out *Reader’s Digest’s New Complete Guide to Sewing: Step-by-Step Techniques for Making Clothes and Home Accessories*, or search for online sewing resources to sharpen your skills.
- What resources have you used to learn the fundamentals of fashion design? Share your favorite craft books, magazines, and websites in [The Hub](#).

2.

GETTING STARTED: TEACH YOURSELF DESIGN

LEARN MORE CONT.

- Read up on Marc's list of influential designers:
 - French designer Yves Saint Laurent was a major influence on Marc and is known as one of the foremost fashion designers of the twentieth century. Read more in the *Business of Fashion's* [fashion history series](#).
 - French designer Coco Chanel is known for her timeless designs. Read more about [Chanel's story](#) and review a [timeline](#) of her career.
 - American designer Ralph Lauren is best known for his sportswear line, Polo Ralph Lauren. [Read](#) about Ralph Lauren.
 - Roy Halston Frowick was an American designer known as Halston. His designs for the American woman were minimalist and clean. [Read](#) more about Halston in *People* magazine.
 - Comme des Garçons founder Rei Kawakubo is a Japanese designer known for her avant-garde designs and ability to challenge conventional notions of beauty, good taste, and fashionability. [Watch](#) Andrew Bolton, curator for the Costume Institute at the Metropolitan Museum of Art, and Adrian Joffe, Kawakubo's husband, discuss Kawakubo's work in the *New York Times*.
 - Dame Vivienne Westwood is a British fashion designer and businesswoman. Westwood was one of the architects of the punk fashion phenomenon of the 1970s. [Read](#) about Westwood and the postmodern legacy of punk style.
 - Belgian fashion designer Martin Margiela is the founder of the Maison Margiela fashion house. [Read](#) more about Margiela's work in the *New York Times*.
 - Italian fashion designer Elsa Schiaparelli is regarded as one of the most prominent figures in fashion between the two world wars. [Learn](#) about Schiaparelli on NPR's *Weekend Edition Saturday*.

2.

GETTING STARTED: TEACH YOURSELF DESIGN

ASSIGNMENTS

- Here are the essential books that Marc keeps in his design office, which he and his designers often refer to.
 - Derek Ridger, *We're Desperate: The Punk Rock Photography of Jim Jocoy*, powerHouse Books, 2002.
 - Paul Gorman, *Mr. Freedom: Tommy Roberts: British Design Hero*, Adelita, 2012.
 - Vintage issues of *Stitchcraft* and *Vogue Knitting*.
 - Issues of *Vogue Italia*, *Vogue UK*, and *ELLE* from the 1970s, 1980s, and 1990s.

Read and study these books and magazines, and begin developing your own personal collection of books that both serve as references and inspiration.

- Teach yourself how to sew or knit. Begin with hand sewing or “arm knitting.” As the term suggests, this is when you use your arms, rather than knitting needles, to create large, loosely knotted scarves, blankets, or other simple products. Share your sewing and knitting tips, tricks, and techniques in [The Hub](#).
- Select an old article of clothing from your closet or a local thrift shop. It’s time to deconstruct it! We suggest trying this first with a button-up shirt. Use a seam ripper (or a similar household tool) to remove the collar and any pockets, then separate each panel. How many pieces of fabric went into constructing your piece of clothing? How were the pieces connected? Was the garment constructed by machine or by hand? What did the seams look like? Understanding how your clothes are constructed will help you design new clothing thoughtfully.

3.

FINDING INSPIRATION

“If you love art, if you love music, if you love street style, [you have] to really engage in it as much as you possibly can.”

—Marc Jacobs

SUBCHAPTERS

- The Importance of Inspiration
- Inspiration Helps Narrow Your Infinite Choices
- Be Inspired by Life
- Explore Your Genuine Interests
- Pursue What Seduces You Visually
- Revisit the Past to Create Something New
- Inspiration Is an Evolving Process

CHAPTER REVIEW

Your job as a designer is to produce something other people will love wearing. Finding your inspiration to do this may not come easily, but Marc bolsters his creativity through trial and error. The exploratory process of sketching, selecting fabrics, or revising your first muslin may spark an idea for you, but inspiration may change as you cast models, decide on hair and makeup, or plan how to show your collection on the runway. Marc’s evolving inspiration powers his many creative decisions throughout both the creation of product and launch cycles.

Marc believes for fashion to have a life, it needs to come *from* life. Fashion is more than just the clothing you wear, but the way it is worn and the visual story it tells. Pull inspiration from things you are genuinely interested in: music, art, history, architecture, and especially people. What is an individual wearing? What is the group wearing? What can that tell you about their wants and needs as consumers? Marc’s designs aren’t intended to be put in a museum as art, but rather to be worn and full of life.

How do you create consistency in your work when change is the only constant? Marc revisits old ideas, shapes, silhouettes, and fabrics across collections to create a consistent style in his work. Building on your past designs will allow you to create continuity that your potential consumers can connect with, and distinguish your work from that of other designers.

LEARN MORE

- Marc has been inspired by nineties grunge, New York street fashion, hip-hop music, and artists such as John Currin and Rachel Feinstein. Learn about their work:
 - [John Currin](#)
 - [Rachel Feinstein](#)
- Another of Marc’s muses is film director Sofia Coppola. [Read](#) about Sofia and Marc’s friendship and how they create together.
- [Read](#) about how Dior, Balenciaga, and other luxury labels are finding inspiration in the past.

3.

FINDING INSPIRATION

ASSIGNMENT

- Begin collecting inspiration for the three-to-five garment collection you will build throughout this class. Go to a public place—a park, a cafe, or the local hub for your community—and observe what passersby are wearing. What catches your eye? Sketch or take photos of the outfits that resonate with you the most. Share your favorite sketch or photo with your peers in [The Hub](#).

4.

SKETCHING YOUR IDEAS

“Sketching, to me, [is] an essential part of the design process.”

—Marc Jacobs

SUBCHAPTERS

- Sketching Tools
- Working With Croquis
- The Goal of Your First Sketch
- Sketching Demonstration, Part 1
- Sketching Demonstration, Part 2
- It's All About Communication

CHAPTER REVIEW

The first goal of a sketch is to begin visualizing the design in your head. The second goal of a sketch is to create a blueprint for the patternmaker to create your first muslin, or prototype. These minimalistic, flat drawings will communicate the technical elements of your idea, including darts and seams, sleeve length, overall length, fit, shape, and more. Marc indicates what fabrics might be used for each garment by attaching a swatch to the page. This gives the patternmaker an idea of the weight or stiffness the garment should have, and whether they are printed, patterned, or solid. Marc often creates a variety of sketches with different proportions and selects the parts from each that most effectively convey his garment.

Fashion templates, or croquis, are quick sketches of the human body that are placed beneath your sketching paper. Marc uses croquis each season as a template to give patternmakers an idea of how each garment is proportioned in reference to the body. Without continuity between sketches, designers would not be able to show the ways in which garments are wider, slimmer, longer, or shorter than one another. Croquis can also change throughout the season as the designer becomes more certain of the silhouette they are designing for and the accessories that might pair with a given look (such as footwear or a hat).

Sketches might not fully communicate your ideas based on visuals alone. Marc often includes notes to fully express his intentions. Supporting your sketch in this way will ensure whomever looks at your sketch understands what you're attempting to create.

LEARN MORE

- Do you know the difference between a fashion sketch and fashion illustration? A fashion sketch, like Marc creates in this chapter, is a flat drawing that outlines the shape of the garment for the patternmakers. Sketches are more technical than illustrations and typically include where darts and seams should be placed. Fashion illustrations are created after the concept for the garment has been solidified. These illustrations can be used to promote the garment.

4.

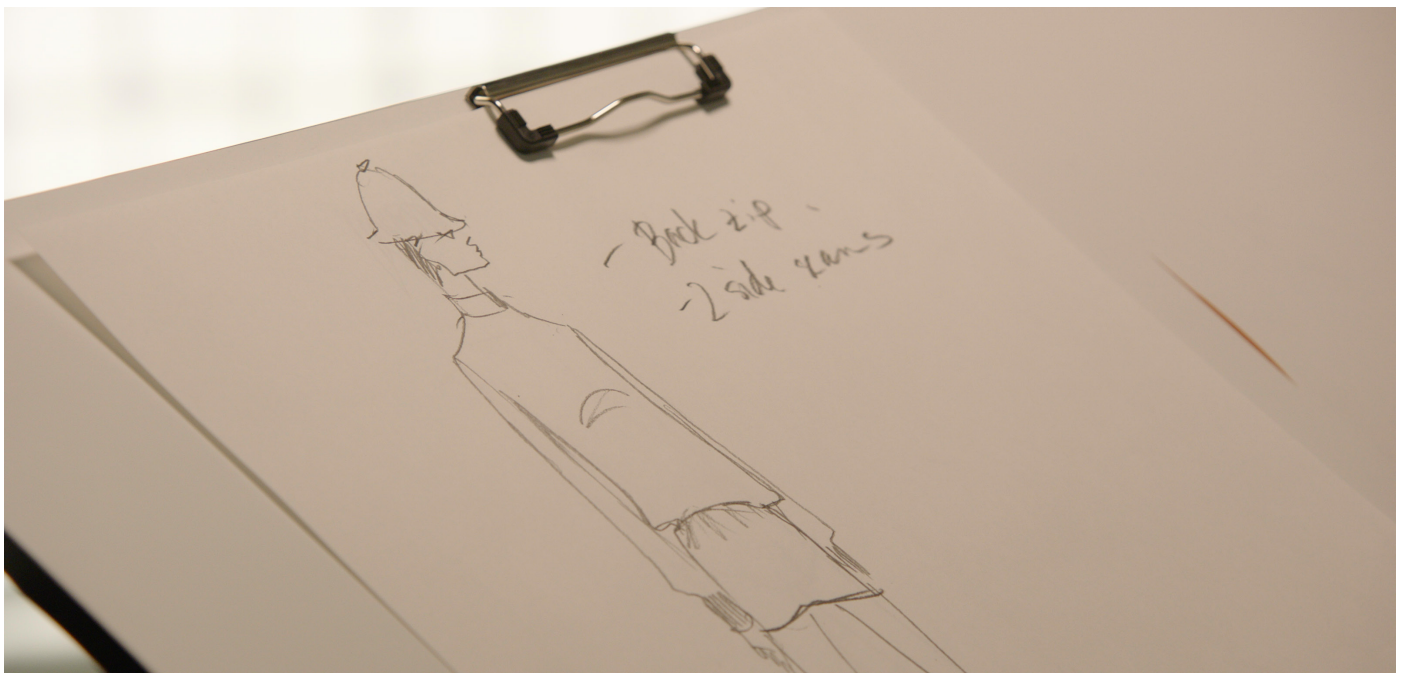
SKETCHING YOUR IDEAS

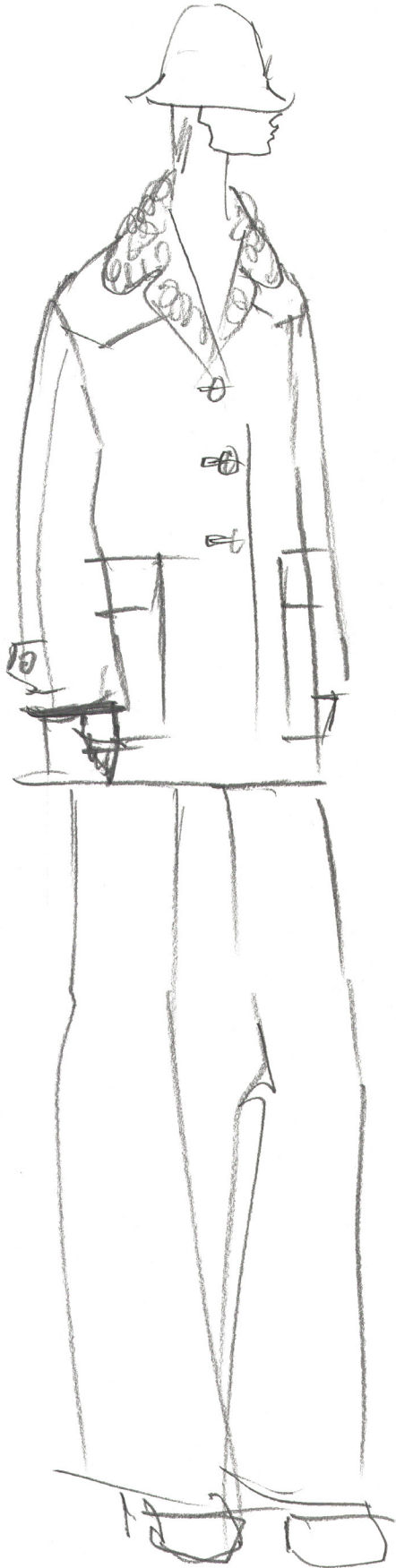
LEARN MORE CONT.

- Marc says the sketch will help patternmakers to create a toile, which is a first prototype using muslin or a similar plain and lightweight fabric. A second or third prototype of a garment would be constructed using materials more indicative of the final product.

ASSIGNMENT

- Marc has made available his croquis package that he used in his Fall 2017 season exclusively for you, his MasterClass students. Grab your sketchbook and No. 2 pencil, download the PDF package from the course resources page, and practice your sketching skills on Marc's croquis.
- It's time to sketch an original design that can be used in your final project. Follow Marc's advice and include words and swatches to help convey your vision. For this assignment, feel free to use images of other garments as visual references. Share your designs with your peers in [The Hub](#).
- Practice your skills giving critiques by offering your peers in [The Hub](#) constructive feedback. Comment on three peers' drawings and suggest possible alterations or embellishments.





CAR COATS

- wide wale corduroy?
- fake shearling lining + trim.



- Red velvet
- Back zip
- 2 side xans

To
Master Class



+ narrow shoulder
+ flare sleeve.
+ wrap jacket.
+ self belt



with name

5.

THE CREATIVE PROCESS OF DESIGN

“My creative process is a series of choices that are looked at, refined, modified, and done over and over and over again until...we’ve created something that expresses this idea in three-dimensional form.”

—Marc Jacobs

SUBCHAPTERS

- Design Is a Series of Choices
- Use Mood Boards to Organize Your Ideas
- Think Beyond the Trends
- Design for Who You Want
- Be Decisive and Focused With Your Choices
- There Are No Rules

CHAPTER REVIEW

Marc describes his process as a series of creative decisions that are refined, modified, and repeated until he can express his idea in three-dimensional form. All of your creative decisions—even the details—tell a story. With inspiration flowing, Marc recommends using mood boards to organize and edit your thoughts. Instead of using one all-encompassing board to represent the garment or outfit, Marc creates multiple boards for fabrics, textures, colors, style references, and accessories. These boards are comprised of a wide range of visual references, including editorial sources, street style, and photographs (even if they aren’t related to fashion).

Your goal in fashion design should not be to start a trend. Some designers take a granular approach to customer demographics, but Marc has always believed he designs for women who love fashion. It doesn’t matter her age or her size—it’s about serving the women who share Marc’s love for fashion.

Hone your voice and signature style so that your clothes are recognizable. You don’t have to stay within a particular style, as long as you make thoughtful creative decisions that aid your brand as a designer. While Marc lost his job after bringing his grunge collection to the runway for Perry Ellis, the creative risk characterized his designs and focused his design sensibility.

LEARN MORE

- Mood boards are used by fashion, graphic, interior, and industrial designers, as well as photographers, to focus their visual ideas. Here are tips and tricks for creating your own mood board:
 - The internet can be a great tool for you to identify the types of references you’re looking for, but whenever possible, step outside and use your local environment to amplify your creative voice.
 - Take pictures wherever you go. You can use these to inject a piece of your personal life into your very public designs.

5.

THE CREATIVE PROCESS OF DESIGN

LEARN MORE CONT.

- Consider if your mood board is going to be physical or digital. Some designers like the tactile experience of clipping images to a poster board, while others like the ability to quickly edit in a digital medium. You can create a digital mood board with [Polyvore](#).
- Similar to your sketch, occasionally using powerful words will help you to express your ideas more clearly.

ASSIGNMENT

- Referencing your sketches from the “Sketching Your Ideas” chapter, create mood boards to develop a visual identity for your garments-in-progress. Taking Marc’s approach, design a board for each of the following:
 - Fabrics
 - Textures
 - Colors
 - Style References
 - Accessories

Share at least one of your boards with your peers in [The Hub](#). Use these boards to discuss your ideas and widen your mental catalog of visual references. If a peer’s board inspires you, resketch your design and share it with them. This repetition will help to hone your creative voice.

6.

CHOOSING FABRICS

“Fabric is where it all starts.”

—Marc Jacobs

SUBCHAPTERS

- Your Fabric Helps You Express Your Idea
- Choose Fabric Colors That Help Tell Your Story
- Touch and Feel Your Fabrics
- Working With Fibers
- Case Study: Reinterpreting and Juxtaposing Fabrics
- Case Study: A Sweatshirt Reimagined
- Case Study: Letting the Fabric Inspire the Design
- Fabrics Are Your Palette

CHAPTER REVIEW

Selecting fabric is an important part of expressing your ideas. Sometimes the fabric will dictate what sort of garment you’re making, and other times you’ll choose a fabric based on the type of silhouette you want to create. Touch and feel the fabrics you intend to work with; making creative decisions based on only a swatch may limit your ability to understand how a fabric moves and drapes on a human body.

Marc enjoys working with both natural and synthetic fibers, although he frequently works with cotton, silk, and wool. Cotton can come in various weaves and be used to render a very specific shape. A weave is the way the threads of cotton are woven together to create a fabric. When working with cotton, a specific weave is selected based on the intended feel and use of the garment. Marc recommends silk for its nuances in color and because its long floats of yarn on one side create a dressy and lustrous appearance. A silk crepe de chine is durable, versatile, and ideal for bridal, formal wear, women’s blouses, and men’s shirts.

Color is a powerful tool for transmitting a mood. Marc shares how he used a dark-moody palette—with plums, blues, grays, and blacks—to create a cold, gothic feeling in his Fall 2016 collection. The Fall 2017 collection was inspired by the evolution of hip-hop in the 1990s. Marc used a strong red accent paired with neutral colors to produce looks that were at once dressed up and casual.

6.

CHOOSING FABRICS

CASE STUDY: REINTERPRETING AND JUXTAPOSING FABRICS

- Marc breaks down the inspiration for a Fall/Winter 2016 gown. The design of this gown was driven by the selected fabrics. Marc sourced 1950s- and 1960s-era fabric adorned with floral patterns from an Italian mill, and he worked with the mill to modernize the fabric in the gothic style of the collection. Animals such as blackbirds, mice, and cats were used as symbols to represent the gothic girl for whom the collection was designed. Marc points out the seed beads and sequins used to create the three-dimensional blackbird which exaggerated the opulent feel of the gown. This collection juxtaposed a feminine silhouette with cold or hard materials, austerity with opulence.



6.

CHOOSING FABRICS

CASE STUDY: A SWEATSHIRT REIMAGINED

- In this case study, Marc revisited a piece of clothing from the start of his career—a reimagined oversized sweatshirt. He used an expensive knitted fabric as opposed to the usual inexpensive cotton sweatshirt fabric, and he introduced seams to reduce its width and make it more fitted. The garment was then sent to a jean factory to undergo an enzyme wash to add aged and distressed characteristics. Marc then used an intricate broderie anglaise pattern and hand-crocheted collar to accentuate the sweater even further. The collar was inspired by Marc's research into trends from the 1930s, when women wore proper crocheted collars and white blouses. He added a bow whose edges were not finished with a seam. Marc contrasted high end and low end, and classic and unexpected elements, to bring out the modern-yet-familiar feeling the sweatshirt represented.



6.

CHOOSING FABRICS

CASE STUDY: LETTING THE FABRIC INSPIRE THE DESIGN

- This case study focuses on a dress from the Spring/Summer 2017 collection. This dress consists of silk organza with a matte silver ginkgo leaf design woven into—instead of printed on—the fabric. When the fabric arrived, Marc held it to a model and saw that its structure and weight would hold ruffles, and that the color would work well near the face. So, he decided to make it into a ruffly neckline. He and his team pleated the silk organza and ran fishing line through the ruffle to create large curls. Marc then gave the dress a lantern sleeve—a sleeve characterized by horizontal seams that create volume. This dress exemplifies how the fabric can dictate the design of the dress. The organza is not cut close to the body and drapes to give a transparent effect.



CHOOSING FABRICS

LEARN MORE

- Do you know the difference between natural and synthetic fibers? Natural fibers come from animals, plants, and minerals; some common ones are cotton, silk, wool, and cashmere. Synthetic fibers are man-made and often resemble natural substances; common synthetics are nylon, polyester, and spandex. Why might some designers prefer synthetic fibers to natural ones?
 - Would you consider growing your own clothes? Fashion designer Suzanne Lee explores how advancing technology can be used to grow wearable garments using biological materials in her book, *Fashioning the Future*. [Read](#) about her work and [watch](#) her TED talk.
- For more on natural and man-made fabrics, [click here](#).
- [Click here](#) to learn more about the different weaves commonly seen in men's dress shirts.

ASSIGNMENTS

- What's in your closet? Dive into your wardrobe and identify what types of fibers your favorite articles of clothing are made of. Consider why these appeal to you. Is it the aesthetic of the garment or the way it feels to the touch? Knowing how to communicate your fabric preferences (and understanding why a certain fabric may or may not be appropriate for what you're making) will help you select the right fabrics for your final project or collaborate with other designers.
- Now you will create a fabric identification notebook. In a notebook, write down each of the fabrics you find in your closet and try to identify the fiber content including any other information obtained from the label. If you're a visual learner, head to a local fabric store to collect small swatches of each fabric you've identified at home. Continue to add to this notebook whenever you purchase new clothing. Observe trends over time to identify the fabrics you collect and wear the most.

6.

CHOOSING FABRICS

ASSIGNMENTS CONT.

- Ever curious how Marc develops, organizes, and selects knitwear for his designs and collections? Marc has made his “Knitwear Bible” from the Fall 2017 collection available exclusively to MasterClass students. Download the PDF from the course resources, study, and be inspired by his process.
- Challenge yourself! Ask a friend to buy a fabric or select one from their own closet and design a garment based on that fabric.
- Head to the fabric store and select a single fabric that you will use in your final project. Reflect on the sketches you’ve made previously so you have a specific type of garment in mind when selecting your fabric. It helps to have a type of garment in mind so you can narrow down the options.



7.

CREATING SHAPES AND SILHOUETTES

“I find that when things are stylish, they feel very believable, even when they’re exaggerated.”

—Marc Jacobs

SUBCHAPTERS

- Study the Shapes of the Past
- There Are No Limits to Your Vision
- Case Study: Using Fabrics to Create Your Silhouette
- Case Study: Reinterpreting Old Silhouettes
- Case Study: Being Inspired by Fashion History
- Don't Force Something That Doesn't Work

CHAPTER REVIEW

If you study the shapes of the past, such as the A-line skirt or the circle dress, you will see different approaches to using silhouettes to define the shape of a garment and how they fit the human body. The silhouette you choose may dictate the fabrics you work with and how you fashion them together. Your goal in the design process is to tell a cohesive story through your fabric and silhouette choices.

Marc's process includes building upon a classic piece of Western-type clothing by exaggerating proportions or mixing different versions of garments together to craft something new. It's up to the designer to find a creative vision and experiment until they find something that works for the collection. Don't force something to work that just won't. Reevaluate your design and keep working.

7.

CREATING SHAPES AND SILHOUETTES

CASE STUDY: USING FABRIC TO CREATE YOUR SILHOUETTES

- For this case study, Marc examines a dress from the Fall/Winter 2012 collection. Marc and his team wanted to play with an exaggeration of shape. Marc had the models wear large fur hats on the runway, which served as the aesthetic point of departure for the collection. To balance the visual weight of these hats, Marc had the idea of creating a rounded-hip skirt to give the illusion of a small waist. He didn't want to use padding or an underskirt, and so he had to think through how to bond, cut, and pleat the fabric to create his desired shape. The curved seams and deep tucks and pleats created the structure he wanted. In this dress, Marc combined different fabrics in a patchwork pattern. Focusing on the shape first allowed him to have a clear idea of how the fabrics would need to be constructed.



7.

CREATING SHAPES AND SILHOUETTES

CASE STUDY: REINTERPRETING OLD SILHOUETTES

- This case study focuses on a dress from the Spring/Summer 2016 collection. Marc wanted to revisit a 1930s silhouette that was fluid and loose fitting. He started with an archive print done in a 1970s style. Beginning with that silhouette, Marc exaggerated the proportions and took the color from the hem at the bottom for a dégradé effect, or a gradual change in color. Marc found inspiration in vintage nightgowns and the clothing his friends wore in the 1990s. This dress embodied the bohemian style of lingerie-inspired dressing. This caused the dress to feel out of context, but fresh and young.



7.

CREATING SHAPES AND SILHOUETTES

CASE STUDY: BEING INSPIRED BY FASHION HISTORY

- Inspiration can often come from peculiar places, as it did with Marc's look for the Spring/Summer 2014 collection. Marc decided to make a dark Spring/Summer collection inspired by a Victorian-era uniform to contrast the light and floral looks of his peers. The design began with details, such as ornate trims, tassels, and fringe, that might have looked like they belonged on furniture rather than clothing. The silhouette was an oversized version of a military jacket that he then paired with a board short. Marc says this combination came to him when reflecting on fashion history and the work of Yves Saint Laurent.



7.

CREATING SHAPES AND SILHOUETTES

LEARN MORE

- Saint Laurent’s “Le Smoking” jacket was inspired by artist Niki de Saint Phalle and the burgeoning feminist movement of the early twentieth century. [Read](#) about Saint Laurent’s iconic line in *Business Insider*.
- Consider the body type of your target customer and your fit model. [Learn more](#) about how to design for various body types.

ASSIGNMENTS

- What is your favorite silhouette from the 1950s, 1960s, or 1970s? Select a popular silhouette from an era that resonates with you and sketch how you might modernize it.
- Review your garments-in-progress and consider if your fabric selections from the previous chapter will enable you to create the silhouette you desire. Is there consistency among your silhouettes? And if not, was that purposeful? Explain your choices in [The Hub](#).

PATTERNS AND MUSLINS

“I have never found the first muslin or the first toile ever to be perfect.”

—Marc Jacobs

SUBCHAPTERS

- From Sketch to Pattern
- Clearly Communicate Your Vision
- The First Toile Is Never Perfect
- Adjusting and Adding to Your Muslin
- It's Not Done Until It's on the Runway

CHAPTER REVIEW

Marc's next step is to turn his sketch into a pattern. That early prototype is then edited and becomes a soft pattern, which is used to cut a second muslin. Even if you are working with great patternmakers, Marc recommends you have a basic understanding of making patterns. This knowledge will help you to communicate exactly what you're looking for in the finished garment. And if you don't have a patternmaking team around you, you will have to do it yourself.

Marc underscores that your first toile is never perfect. Your prototypes are aiming to capture the spirit of your final garment through their shape, draping, and fabric choice. This is the first time you are seeing your garment in a three-dimensional form. From there, you can give your patternmakers nontechnical instructions, such as “Add more volume” or “This should be embroidered.”

The design process is not finite. You will edit, collaborate, and continue to be inspired until your garment accurately represents your vision.

LEARN MORE

- How are your math skills? You should be able to accurately read measuring devices and compute fractions and percentages, as they are used heavily in the process of making patterns. Helen Joseph Armstrong writes in *Patternmaking for Fashion Design* that to work in patternmaking, you should be able to:
 - Take and record measurements of the form to the exact 1/16 inch.
 - Compute yardage for single and mass-produced garments.
 - Provide the exact measurements on spec sheets for the production of garments.
 - Apply math instructions from a worksheet to the developing project.

8.

PATTERNS AND MUSLINS

ASSIGNMENTS

- It's time to turn your sketch into a pattern. Download pattern-making design [software](#) to begin creating your own patterns, or find a local patternmaker in your community.
 - Explore these [drafting patterns](#) and start drafting your own garments.
 - Attempt one [patternmaking sewing project](#).
 - With your final projects in mind, create one original pattern.
- Share pictures of your first toile with your classmates in [The Hub](#) and discuss how you will revise your design after seeing it in three-dimensional form for the first time.
- Marc has made an original pattern from his studio available for download exclusively for his MasterClass students. Study and deconstruct the pattern. Design one garment using this pattern and share your work in [The Hub](#).

CONSTRUCTING YOUR GARMENT

CHAPTER REVIEW

“The garment will reflect [your collection’s] spirit by the choices you make.”

—Marc Jacobs

SUBCHAPTERS

- Every Choice Should Have a Purpose
- Favorite Construction Techniques
- Your Construction Quality Depends on Your Purpose
- Using Models to Test Your Garments
- Fashion Is a Series of Choices

Construction brings your design to life. It’s up to you as the designer to decide which techniques to use to construct your garment. You should explore your options when determining the threads, stitches, samples, buttons, or zippers you plan to use. The look you create is composed of the different pieces you put together and the style you create while reviewing, revising, and reconstructing your garments.

The specific stitching style you choose will impact the spirit of the garment you present to your consumers. You can experiment with the thickness of your thread and the thread count per inch, both of which create different effects. As you review your muslin, you might decide to play with different sizes and proportions or try different button sizing and placement. As you develop your visual eye, you will be able to spot your areas for improving a garment by adjusting the subtle details.

Marc shares one of his favorite construction techniques, which makes use of a double-faced wool. In this construction, the inside and outside of the garment are exactly the same, giving the garment a luxury feel. Marc favors designs that are very finished and clean, without an inner lining. The combination of a cleanly constructed garment with unfinished and frayed ends helps to show the beauty of each method. It’s important to be familiar with a wide range of construction techniques. Knowing the various ways you can fulfill your vision will help strengthen your designs.

Your designs should reflect your style and intention. If you’re designing an evening gown, you will want to ensure your construction is clean and polished and includes high quality seam finishes, quality trims, and consistent stitches. If your style is more unfinished, you may decide to use frayed seams or varied stitches. When designing your garments you should consider the environment they’ll be worn in and what the wearers expect. This will guide your construction, stitching, and fabric selection.

9.

CONSTRUCTING YOUR GARMENT

LEARN MORE

- Study the way different garments are constructed for varying environments. How is the construction of a sundress different from that of an evening gown? You should check your closet, vintage stores, and online sources as you familiarize yourself with different construction methods.
- [Sharpen your analytical skills](#) by reading annotated breakdowns of how various collections are constructed.

ASSIGNMENTS

- Select your favorite Marc Jacobs look from any collection discussed in the course thus far. Analyze the fabrics used, how they are constructed, and what story Marc is telling through each piece.
- Write construction plans for the garments you've sketched so far. Explain your selected patterns, fabrics, types of stitches, and any accessories such as buttons or zippers. Share your plans in [The Hub](#). Have you created a construction plan before? Be sure to offer assistance to your classmates who need guidance.
- Begin constructing your garment! Use your construction plan, pattern, and the fabric you purchased in the "Choosing Fabrics" chapter. Remember, after the runway, Marc uses models whose bodies are closer to those of his customers to help fine-tune the designs, so consider asking a friend or family member to help test your garments and assess their fit.

10.

CASE STUDY: CONSTRUCTION TECHNIQUES

“I’d like to believe that everything old is new again and that nothing really is ever wrong. You can always find a right wrong or a good wrong if you experiment and you play with your materials and your techniques and that’s the lesson.”

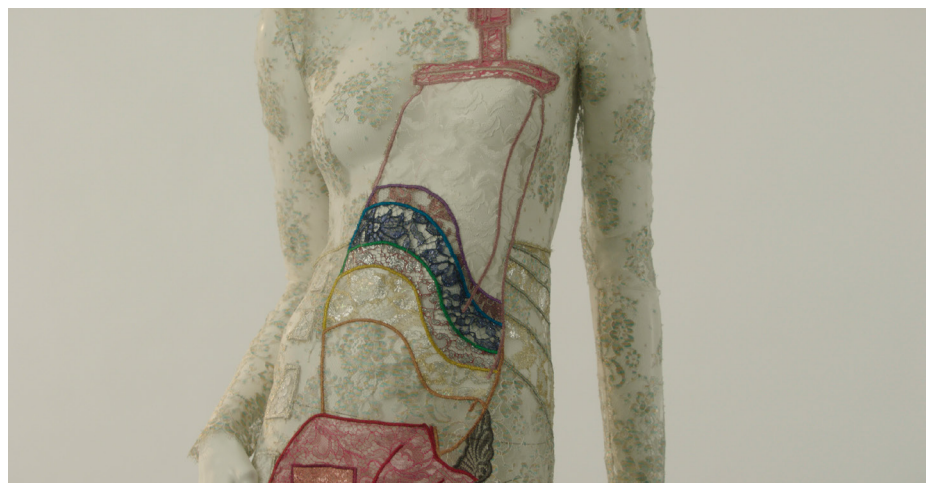
—Marc Jacobs

SUBCHAPTERS

- Case Study: Finding the Right Wrong
- Case Study: A Purposeful DIY Look
- Case Study: “Just a Pretty Dress”

CASE STUDY: FINDING THE RIGHT WRONG

This study breaks down the construction of a double-faced wool jacket over a lace dress from the Spring/Summer 2017 collection. Marc used an Italian embroiderer to create a water-color-like effect on the garment. This was achieved by layering the sizes and colors of the paillettes and sequins. Through a technique called intarsia, an image of a vacuum cleaner was constructed as a part of the dress using various colored lace. Each section was then pieced together using different colored lurex. The back of the dress makes use of straight seams placed specifically to create a certain shape. Marc infused dressmaker details with a modern interpretation of a 1970s T-shirt done in lace. While these influences and combinations may seem odd, there is no wrong way to design. Marc believes experimenting with different materials and techniques will improve your skills.



10.

CASE STUDY: CONSTRUCTION TECHNIQUES

CASE STUDY: A PURPOSEFUL DIY LOOK

- This look from the Spring/Summer 2016 collection is a variation on a simple skirt and sweater. Marc took inspiration from the grunge aesthetic and a specific varsity sweater in Nirvana's "Smells Like Teen Spirit" music video. The Bobcats logo was interpreted through embroidery using small sequins and paillettes to give the appearance of terrycloth. Marc emphasizes that everyday fabrics or looks can be elevated to create something new. The oversized sweater was duplicated, cut, and fit to create the desired shape along with the addition of two buttons on the back. The logo was abstracted by taking it into the seams. The seaming was intentionally irregular and asymmetrical, reflecting a homemade approach.



10.

CASE STUDY: CONSTRUCTION TECHNIQUES

CASE STUDY: "JUST A PRETTY DRESS"

- Marc reimagined a coat and dress combination in this Fall/Winter 2015 look. The coat was to be made from a fabric that resembled an evening sweater. Marc challenged the mill to work sequins into a very textured wooly yarn. They took chains of paillettes and used a handloom to create a sweater-like texture. From this custom fabric, a coat was draped and formed. The dress itself was made from a warp-print fabric, which has a blurring effect on the print. The shirt portion of the dress consists of separate panels merrowed together similar to an umbrella. The entire garment was made without facing, a technique Marc loves that gives clothing an unfinished effect. Marc reminds you to explore how you can elevate simple items of clothing by using techniques in unexpected ways.



10.

CASE STUDY: CONSTRUCTION TECHNIQUES

LEARN MORE

- Marc used a merrowing technique similar to how an umbrella is made to construct part of a dress in his Fall 2015 collection. [Read](#) about how an umbrella is constructed. How would you use this technique in your own designs?

ASSIGNMENTS

- Now it's your turn to experiment and try some of Marc's techniques. Select an old sweater from your closet and redesign it. You can alter the shape, fabric accents, or experiment with intarsia or embroidering. Share before and after pictures of your altered garment with your classmates in [The Hub](#). Explain the intention behind your alteration and discuss the effectiveness of the result.

DEVELOPING A COLLECTION

“In terms of [the] fashion world looking at a collection, I think what they want to take away is that you do have a point of view and a message within a given season.”

—Marc Jacobs

SUBCHAPTERS

- The Process of Making a Great Collection
- Create Consistencies With Eclectic Choices
- Tell a Story With Your Collection
- The Editing Process
- Commercial and Seasonal Considerations for Your Collection
- The Grunge Collection

CHAPTER REVIEW

Building a collection is not a linear journey. You may be deciding on fabrics, colors, embroidery ideas; creating samples and swatches; and doing research simultaneously. The only constant within this process is the series of creative choices you will need to make to bring a garment to life. Be flexible with your ideas and let the fabrics, colors, patterns, and trim inspire the next iteration.

You can build a unified collection that presents a singular idea, or your collection can be composed of a variety of looks representing different ideas all connected by your design choices. These might be consistent proportions, colors, or even the lack of color. Marc shares how he designed his Fall 2017 collection using different fabrics and other details, but unified his message through keeping a consistent silhouette in the pants. Though varied, the outfits all gave the same impression. Marc believes you can allow for eclecticism and diversity within the spirit of your collection.

Focus your collection to display your point of view. Marc advises that if you choose to limit the colors in your collection, you ought to vary your silhouettes, and vice versa. One way Marc focuses his designs is through editing. He will photograph the garments on a model to see what stands out and make adjustments. Marc likes to bring others into these conversations to style the outfit in the best way possible. You can ask your partners, peers, or friends to give their feedback on your designs and how the pieces all fit together.

LEARN MORE

- [Read](#) about Marc’s infamous Grunge Show with Perry Ellis.
- Read Elinor and Colin Renfrew’s *Developing a Fashion Collection* for a deeper look into the process of designing your own collection.

11.

DEVELOPING A COLLECTION

ASSIGNMENTS

- Select three of Marc's collections and examine the color palettes, silhouettes, fabrics, and accessories. How does Marc use these elements to create consistent looks throughout the collection? How do the individual pieces combine to present one message? How can you apply Marc's techniques to your work? Write your observations in your notebook.
- Critically assess the garments you've been constructing in this class along with your sketches, mood boards, and patterns. Do these pieces reflect a cohesive collection? Why or why not? Are there changes you'd like to make at this stage to improve the cohesiveness of your collection?



FROM IDEA TO RUNWAY: FALL 2017 CASE STUDY

“I think by drawing on a reference that was about street and casual clothes, even though we made our exaggerations, it yielded a collection of much more wearable clothes.”

—Marc Jacobs

SUBCHAPTERS

- The Inspiration
- The Research
- Building the Mood Board
- The Sketches
- The Silhouette Choices
- The Fabrics
- The Color Choices
- The Jewelry and Accessories
- Garment Deep Dive, Part 1
- Garment Deep Dive, Part 2
- The Runway Show
- The Aftermath

CHAPTER REVIEW

Marc breaks down the inspiration and process for his Fall 2017 collection. He was inspired by a documentary film on hip-hop, which sparked memories from high school of the style and attitude of 1980s New York City. His research was multifaceted and drew from several mediums, not only clothing of the era, but also cartoons, graffiti, and street photography. Marc incorporated other decades in his research, most notably the 1930s, whose lace gowns, beaded dresses, and panne velvet florals influenced the Fall 2017 collection. When Marc put these various styles together, the combination felt seamless.

Mood boards were an essential part of Marc’s process. The look of subjects in New York City street photography helped him to cast the show. These photographs also helped Marc and his team decide how to layer textures and garments.

Marc’s sketches began as freehand doodles and ultimately developed into croquis drawings. With a rough idea of the collection’s look in mind, Marc began to draw an exaggerated figure that evoked the spirit of what would become the finished product. Using the initial croquis as a template, Marc layered paper over the drawing and sketched over it, so that the sketches given to the factory producing the collection’s garments and accessories would be uniform.

Marc knew hats would be a fixture of the Fall 2017 collection early on in the design process, allowing him to more easily envision the rest of each outfit. The silhouettes were also dictated by a guiding principle: the women needed to look as if they were dressed for the outdoors. This meant each dress had to be shown with a coat. Similar parameters applied to the collection’s track pants and jewelry. Fabric choices were inspired by the synthetic knits and corduroy of casual clothing of the 1980s. Marc’s idea for color was firm from the beginning—autumnal, golden tones. He eliminated colors, specifically cooler grays and blues, which ended up diluting the visual coherence of the palette. Since the idea for the collection originated with hip-hop, Marc felt the ideal environment in which to see the collection was on a city street. The result was a collection that felt more wearable than some of Marc’s past designs.

13.

WORKING WITH A TEAM AND COLLABORATION

“I choose to collaborate with certain people because of the style that they have. The end results of a collaboration [are] a good mix and marriage of two people. I always find that it yields something new and something exciting.”

—Marc Jacobs

SUBCHAPTERS

- Bring Something to the Party
- Talk With Others to Get Unstuck
- Collaborate With Those Who Inspire You
- Case Study: Collaborating With an Artist

CHAPTER REVIEW

Throughout your career you may have the opportunity to be a part of a design team or lead one of your own. When working with teams, Marc encourages you to bring your research and ideas to the table instead of waiting for direction. Listening is a large part of collaborating effectively. You have to hear what your teammates are saying in order to provide feedback and push your designs to evolve.

Being creative can be challenging, and getting stuck is part of the process. Many creatives, Marc included, need to discuss their ideas with others to identify what works or doesn't work. Oftentimes he will listen to his team's ideas and use them as jumping-off points—following the inspiration as it comes to him. Marc works within a process of creating, listening to feedback, and redesigning to improve the garment. The creative process doesn't have to be a lone endeavor. Don't be afraid to collaborate—it can enhance your creativity and ultimately your designs.

13.

WORKING WITH A TEAM AND COLLABORATION

CASE STUDY: COLLABORATING WITH AN ARTIST

- To create this dress from the Spring/Summer 2016 collection, Marc collaborated with Doug Abraham, known professionally as Bess NYC. Drawing thematic inspiration from Florenz Zeigfeld and the silver screen, Bess created a collage of old Hollywood stars on the dress in question to give the print a loud and exciting feeling. The silk fabric was draped to resemble a gown in the front, while patching together another type of gown in the back. Marc created a new type of gown by juxtaposing these two different styles of dresses.



13.

WORKING WITH A TEAM AND COLLABORATION

LEARN MORE

- [Watch](#) this documentary to see how Marc collaborated with his team members at Louis Vuitton.
- Doug Abraham (Bess NYC), known for his punk-goth prints, has become a go-to artist for fashion designers like Marc Jacobs, Dior, and Ralph Lauren. [Read more](#) about Bess NYC and his designs.

ASSIGNMENTS

- Marc recognizes the contributions of his team and collaborators throughout this class. Oftentimes, their initial ideas become the basis of iconic collections that grace the runway. Head to [The Hub](#) and find a collaborator. Discuss your inspirations, favorite styles, and silhouettes, and design one garment together.

RUNWAY SHOWS

“What makes a great runway show is a surprise, is giving something people don’t expect to see.”

—Marc Jacobs

SUBCHAPTERS

- Inspire, Delight, Surprise
- Runway Choices Stem From Your Designs
- Picking Your Location
- Choose Models Who Inspire You
- Music Is the Soundtrack to Your Runway Show
- It All Comes Together Right Before the Show

CHAPTER REVIEW

You can transmit your ideas about texture, proportion, shape, emotion, style, and spirit on the runway. Your clothing and accessories are lifeless without movement, so the runway is your opportunity to bring them to life. Your designs may even dictate the look and feel of your runway. Consider what type of environment you’re trying to create. Do you want to establish an intimate and welcoming feeling, or something more opulent?

You can create this feeling with the location you select. Sometimes your location is dependent on budget, such as Marc’s first show in a local restaurant, and sometimes you have full creative freedom. Knowing the feeling you intend to create—through lights, staging, runway height, number of attendees—can help you to make appropriate creative choices.

Choose models who interest you and are passionate about their part of the process. Avoid dressing and styling “human coat hangers”; instead, find people who are excited to wear the clothes you’ve created. Your models don’t need to be professionals; it has become common to use ordinary people to show your collection. Marc says if the models don’t inspire, the clothes don’t look right. Once you have your look ironed out, from the final garments and model selection to hair and music, you can begin to plan your music. Music helps to create the atmosphere of your runway show. The music may be driven by the models’ movement, or the fabrics and colors within the collection.

LEARN MORE

- [Watch](#) the construction of Marc’s Fall/Winter 2015 show.
- Take a [behind-the-scenes](#) look at the inspiration behind Marc’s Spring/Summer 2016 collection.
- Research and watch some of Marc’s favorite models on the runway. Marc lists Christy Turlington, Kate Moss, Naomi Campbell, and Kirsten Owen as examples.

14.

RUNWAY SHOWS

ASSIGNMENTS

- Plan your runway show: Create a slide deck to catalog your ideas and visual inspirations. Brainstorm the locations, staging, audience size, and look and feel. Come up with a theme and think of how your models and music can enhance your garments. Among the slides, include at least two other runway shows you want yours to resemble in aesthetics, mood, and tone. Dream big!
- Once you have finished your garments, put them on display! Hold a runway show—it can be big or small, in your living room or something more grand. Record your designs and the reactions of your attendees to share with your classmates in [The Hub](#).



15.

DESIGNING FOR A FASHION HOUSE: LOUIS VUITTON

“I took a look at what the aesthetic was, but it was more about thinking what I could foresee ... it was more about looking forward than looking back.”

—Marc Jacobs

SUBCHAPTERS

- Being Persistent After Failure
- Rejuvenate the Brand
- A Healthy Amount of Disrespect Is Important
- Trust Your Instincts

CHAPTER REVIEW

When Marc was fired from Perry Ellis, he worried that he would never work again. The future for Marc and his business partner, Robert Duffy, was unclear. They were unemployed for an entire year before they were able to muster the energy, ideas, and ambition to start their own company. Marc had to take on freelance jobs before he could wholly commit himself to his own brand. Yves Carcelle, president of Louis Vuitton, asked Marc to create a project that showed what he thought the brand could be beyond luggage and handbags. Marc began his research by exploring the brand’s stores and existing products. He thought about the future of Louis Vuitton, not its past. Marc decided that a womenswear and menswear collection, complete with accessories, jewelry, and shoes, was the right direction.

Marc became creative and artistic director of Louis Vuitton in 1997. His main goal was to rejuvenate the Louis Vuitton brand, reshaping it to appeal to a young demographic. The famous logo, Marc felt, had prestige but not the punch the brand needed. He wanted to celebrate the most identifiable part of the brand, and he decided to do so by inviting artists and designers to collaborate.

Marc encourages you to have a “healthy amount of disrespect” when you’re brought in to create something new for an existing brand. You should be respectful of its history and current aesthetic, but you should also be prepared to reform it. Marc did this by defacing the Louis Vuitton monogram with his friend Stephen Sprouse, who graffitied the logo. Ultimately, Marc ignored the protests and created something new. If you’ve been hired to change the status quo, do exactly that. Remember, you only regret what you don’t do.

15.

DESIGNING FOR A FASHION HOUSE: LOUIS VUITTON

LEARN MORE

- After 16 years as the head creative at Louis Vuitton, Marc left to concentrate on his own line. [Read](#) about Marc's departure.
- [Look](#) at Marc's final collection for the French fashion house, presented in Spring 2014.
- Marc brought the Louis Vuitton brand into a new era with a series of influential collaborations. Learn more by reading Pamela Golbin's *Louis Vuitton/Marc Jacobs* exhibition catalog.

ASSIGNMENT

- Like Marc did with Stephen Sprouse, take a famous fashion brand logo (examples: Chanel, Michael Kors, or other such brands) and “deface” it, or put your own spin on it. Make it your own while honoring the history and prestige the logo holds. Share your remixed logos in [The Hub](#).

SURVIVING THE FASHION INDUSTRY

“Although it’s painful, we seem to be most productive when we’re...down to the wire.”

—Marc Jacobs

SUBCHAPTERS

- Be the Squeaky Wheel
- Be Proactive and Go the Distance
- No One Has It Easy
- Choose to Embrace the New
- Give It All You Have

CHAPTER REVIEW

Your goal at the beginning of your career is to gain as much experience as you can. Ask questions, reach out to collaborators, and seek out mentors. Look for internships to get closer to the products you want to create and the customers you hope to serve. If you surround yourself with people who share your excitement and drive, you will push each other to create better products. And most people want to be around others who are excited about what they’re doing.

Design is not an easy job. You will have waves of clarity and stretches of limited creativity. Search for inspiration in magazines, images online, fabrics, and conversations with people whose style you love. Use social media to spot trends within your network and follow the content that aligns most closely with your passion.

Find the environment in which you work best. Marc finds he is most connected to his work when he’s on deadline, decisions need to be made, and his designs are standing in front of him ready for final revisions. In that moment, the runway is quickly approaching and Marc experiences a new wave of creativity as he reflects on the work he has spent months perfecting. That might not be your optimal work environment, but you can learn about your own process by continuing to observe, produce, revise, and display your work to the world.

LEARN MORE

- [Learn](#) about designer and fashion icon Stan Herman. Herman speaks of Marc’s interning days while in conversation at [92Y](#).
- [Read](#) about how to get started and withstand the tumultuous changes of the fashion industry.
- [Learn more](#) about the changes currently affecting the retail industry.

MARC'S JOURNEY

"I can't imagine ever doing anything else. When people ask me about the future or if there's anything else I'd like to do, I always kind of respond in the same way. I say, 'I'd like to continue to be able to do what I'm doing.'"

—Marc Jacobs

SUBCHAPTERS

- Meeting Perry Ellis
- First Manufactured Pieces
- Making Mistakes
- The Future

CHAPTER REVIEW

Marc's love for fashion began with back-to-school shopping. His grandmother would take him to the department store where he could sort through the clothes. There were also shops for customizing clothing and Marc could play with different designs on T-shirts.

Inspired by his babysitter's jean jackets with different patches and embroideries, Marc found a love for customizing clothing himself. This gave him an outlet for mixing his school clothing with arts and crafts. This led him to apply to and attend the High School of Art and Design in New York, where he majored in fashion. He knew he wanted to grow within fashion design rather than fashion photography or illustration. Marc continued to grow his knowledge by reading magazines and books and skipping class to sneak into fashion and trunk shows. Part of this personal learning included studying period-specific costume design and how it affected fashion.

When he was 15, Marc began folding clothes in the stockroom of the fashion boutique Charivari so he could gain exposure to designer clothes. He worked up to becoming a salesperson, a role in which he got to meet buyers for different clothing lines. This helped him to discuss his passion with almost anyone. When Marc met Perry Ellis, Ellis advised him that if he were serious about becoming a fashion designer, he should study at Parsons.

Marc's first manufactured garment was a hand-knit sweater that he designed while at Parsons. Barbara Weiser, one of the owners and buyers of Charivari, offered to manufacture these sweaters after seeing them at the Parsons fashion show. These sweaters became Marc's first wholesale product. After graduating from Parsons, Marc was given the opportunity to start his own line called Sketchbook.

In a creative field, your instincts might not always prove to be commercially viable. Marc has never been afraid to take creative risks—this has been the hallmark of his career and why he has become an iconic fashion designer.

17.

MARC'S JOURNEY

LEARN MORE

- Marc's first job in fashion was at a Manhattan boutique, Charivari. [Learn](#) about the rise and fall of Charivari.
- [Read more](#) about how Marc got his start in the fashion industry.

ASSIGNMENTS

- Head to [The Hub](#) and start networking. Invite your peers to view your work, either by sharing photos of your designs and finished garments, or by linking to your portfolio. Ask two or three students to provide feedback on your designs, and give feedback to at least five classmates.

18.

PURSUE YOUR LOVE FOR FASHION

"I hope to see you on the runway soon. Goodbye for now."

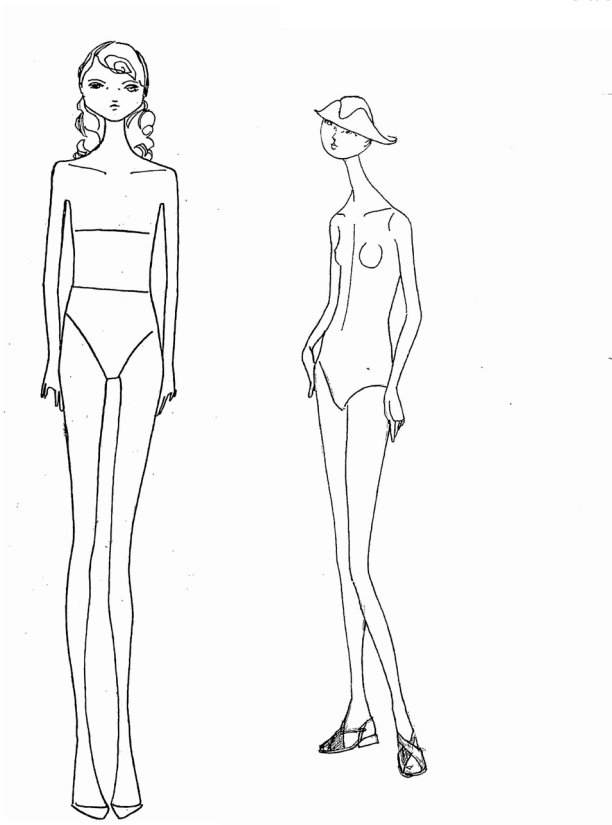
—Marc Jacobs

CONGRATULATIONS

Congratulations! You've finished your MasterClass with Marc Jacobs! We hope you feel inspired to follow your passion and interest in design, explore your own creativity, and turn your inspiration into clothing of your own.

We want to make sure that your experience with Marc and your peers doesn't end when you finish watching the video chapters. Here are a few ways to stay in touch:

- Join the Marc Jacobs community in [The Hub](#) to connect with your peers.
- Contribute to the lesson discussions after each video lesson and read what others have to say.
- Upload your relevant assignments in [The Hub](#) for feedback from your classmates.
- Submit an Office Hours question to Marc.



MASTERCLASS

