

STEPHANIE: THREE TAKES
FALL PREVIEW 2008

*Saks
Fifth
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*L*petal

MENTAL

Yarn

There is no such thing as a simple woman. We are natural multi-taskers, pigeonhole-defiant, at once superficial and profound. We know that contradiction is not hypocritical—it is what makes us human.

This fall, Saks Fifth Avenue has set its sights on capturing this versatility. The following pages contain interviews with many of the top names in fashion as they explain their conflicting influences: CHANEL's juxtaposition of Baroque ideas and post-modern punk; Giorgio Armani's wanderlust tempered by his mother's wise words; Michael Kors's marriage of vibrant pop and dressed-up sensibilities.

And who else to present these complex collections than a multi-dimensional muse? Mother of four/art collector/actress/model/author/spokeswoman/fashion editor Stephanie Seymour brings the exquisite work of 35 designers to life, each evocative of a different frame of mind: petal, metal or yarn...

Petal We've picked a bouquet of looks to delight your romantic, feminine side. Soft touches, cascades of ruffles and delicate embroidery all blossom with color.

METAL Stephanie shows her industrial strength. With melded materials and otherworldly shine, these pieces complement the edgier facets of your personality.

Yarn A more comforting narrative, woven with soothing knits, cozy tweed and gossamer-light cashmere.

Each take contributes something unique to the modern woman's complex persona. When you discover a look—or an entire wardrobe—that fits into your own multi-faceted life, **make an appointment** with your Associate, **call 800.347.9177, click saks.com or visit a Saks Fifth Avenue store.**

*Blossoming
Puffles*






petal



Perennial Favorites



"I thought of...the polished elegance of Hitchcock blondes and the Bouvier sisters with their sleek sense of style in the 60s."

Michael Kors

"I work in a very vibrant environment, and my team and I are constantly laughing and in high spirits. We are not a group of tortured artists. It does help to play cheesy pop music to keep spirits high: think Donna Summer, ABBA and Madonna. The inspiration for this collection was the need to return to a dressed-up sensibility. The days of disposable fashion are over—it's time to return to investment buying and a more polished look.

While I was designing, I thought of cities like San Francisco and the idea of seasonless wardrobes—as well as the polished elegance of Hitchcock blondes and the Bouvier sisters with their sleek sense of style in the 60s. I love that this dress can work with opaque tights, a cardigan and a platform shoe in the Fall, and with bare legs and flat sandals in the summer. Seasonless and timeless is what this look is all about."

MICHAEL KORS



POP

Michael Kors dishes on his secret ingredients: disco, Frisco and the 60s

IDOL

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*“Great style for me
comes from unexpected
mixes of color, fabric
and texture.”*

Ralph Lauren



“ It's clothes for today, but it's quite Baroque at the same time... a post-modern version of

SOPHISTICATED
PUNK
FOR THE
RICH”

KARL LAGERFELD IN VVWD



GIORGIO ARMANI

"My mother taught me that if you wish to create beauty, only do what is necessary and no more."

GIORGIO ARMANI

WHAT IS

A PEEK INTO THE MIND OF MR. ARMANI

NECESSARY

Traveling man

"This collection was deeply influenced by my passion for traveling and discovering new cultures. My desire was to give it a free-spirited 'wanderlust' feel. So you will find items that have a touch of Japanese purity in a cape alongside a gypsy-style, long, flowing skirt. This particular collection caters to free-spirited, open-minded women, able to combine a classic style with an exotic yet eclectic touch."

Basic instinct

"I usually work according to my general instinct and ideas without focusing on a particular piece. That's why the final collection is always kind of an unexpected result. I can say that this collection, in particular, is made of resplendent eveningwear featuring precious embroideries—and this requires careful attention to detail in the manufacturing process."

Mama mia

"My mother Maria strongly influenced my ideas about fashion and design. She always dressed impeccably with such personal flare even though she did not have a lot of money to spend on clothes. She taught me that if you wish to create beauty, only do what is necessary and no more."



R

MRS. HERRERA'S RULES



Work from good material

"This tweed dress has a slight shine because it's woven with tiny, shiny threads. I first became inspired for this collection when I was in the English countryside. I saw the shades of beautiful color—purple and eggplant and grey, like in bouquets of flowers."

Use simple cuts

"Simplicity goes hand and hand with elegance. A very simple dress cut in an impeccable way is very important, and more difficult than it seems. When you see someone wearing a complicated look, you say, 'how long did it take her to get dressed?' The women in revealing clothes—how boring is it that they are almost naked? But when you see those girls that are classic—this is the girl I design for. They want to look very feminine and seductive...they want to have mystery, also."

Add one very important detail

"This dress has a beautiful detail on the top—it's like origami folds."

A woman with dark hair styled in an updo, wearing a black, sleeveless, form-fitting dress with a subtle pattern on the bodice. She is standing on a metal staircase with a stone wall in the background. She is looking towards the camera with a serious expression. Her right hand is resting on a metal railing, and she is wearing several bracelets on her right wrist. The lighting is dramatic, highlighting the textures of the dress and the metal structure.

On the road with Proenza Schouler's
Jack McCollough and Lazaro Hernandez

"We find New York City to be a great place to transform ideas into things that actually exist, but a terrible place to be alone in your own head. After last spring's collection, we went on a road trip that led us to Marfa, Texas, home of the Donald Judd foundation. We were mesmerized. The work of Donald Judd has always spoken to us; but seeing it there, in that stark environment, really hit a note for us. The contrasts between the rugged terrain and those beautifully simple, colorful forms nestled within it became a point of departure for the Fall collection. This collection aims at stripping away elements of artifice and focusing on purely formal issues. By no means minimal, this exercise in reduction was explored through the concept of seamless clothing inspired by the innocence of paper airplanes. Colors are vibrant and earthy, taken from Judd sculptures in the Texan plains. X-ray imagery has been subverted into prints. The bark of a birch tree has been developed into a textile."

GOING
PROENZA


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SCULPTING FABRIC

DONNA KARAN

crafts soft dresses for strong women

"I love to drape on a model. For me, that's when the fabric and design come together and come to life. I need to touch. My husband was a sculptor and like him, I like to work three-dimensionally, including draping on myself. The fabric talks to me that way. As for the fabric we used in this collection, the most extraordinary thing is its weightlessness. You see plush cashmere brocades, herringbones, jacquards, yet they feel like nothing on the body. I first became inspired for this collection when I was in Italy developing fabrics. I was surrounded by the rich, European jewel colors and I became obsessed with the luminosity of colored glass. Venetian glass. Stained glassed windows. Mosaics. We referred to the opulence of turn-of-the-century Europe, where textiles were extravagant—damasks, jacquards, brocades—and which skimmed the body in lean, languid silhouettes. Then, of course, it was all about how to give it a modern sensuality."

A woman with dark hair styled back, wearing a long-sleeved, deep red, draped dress with a knot at the waist, is sitting on a metal stool. She is holding a camera in her right hand and has her left hand on her hip. The background is a workshop or studio with a large stack of metal rods or wire behind her and a green wall. The lighting is dramatic, highlighting the texture of the dress and the industrial setting.

DONNA KARAN

"I love to drape on a model. My husband was a sculptor and like him,
I like to work three-dimensionally."

DONNA KARAN

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WHAT GOES AROUND

THE WORLD SURROUNDING PIAZZA SEMPIONE'S NATHALIE GERVAIS



My environment

"I have an eight-year-old son, and he reads books on environmental issues. I thought how everything is being transformed by what we do to nature."

My studio

"Piazza Sempione is in a 1940s industrial building. The studio is a fantastic open space with giant bulletin boards filled with colors, swatches of fabric, and pictures—pieces of furniture, animals, pieces of artwork and especially women. All of the people in our studio, they are all women, so we can relate. We like to have music playing when we do fittings and sketches—it's Depeche Mode at the moment. For more quiet moments, we are listening to Serge Gainsbourg interpreted by different artists."



My archives

"We work closely with archival swatches—such as from the 17th century or the 1950s—and the mills to make fabrics that are extremely light and modern and bring them back to life. The people at the mills are passionate collectors, and they dig into their own treasures."

My charm

"I have the tiniest Superman that my son gave me. It's about two inches high. It's always in my wallet, always, always, no matter what."

PAUW



COATED
METALS

Akris at Heart

The nature of designer
Albert Kriemler

"Any creative environment is one in constant flux, shifting energy with highs and lows. And mine is no exception. After a season of black and grey, I wanted to see a rich color palette again. I was inspired by nature and fall landscapes, woods and leaves, green mountain terrain and austere Swiss glaciers. And un-dyed colors, like natural camel, bark and silk. In a season where classics are the trend, I just wanted to do Akris, pure Akris, Akris at heart. For inspiration, I looked to the woman of the 60s and early 70s, embodied by Jean Seberg, Lauren Hutton or Bianca Jagger—all of whom truly were dressed in simple yet luxurious clothes, quite sensual and chic. But inspiration is omnipresent. My eyes seem permanently busy: when I see my friends, when I travel to big cities or stroll quietly through a countryside. To create a collection can take months... or, in some instances only days. Theoretically, we all want much time to prepare. In reality, great ideas—those last perfect details—often come a moment before the show."



Yarn

"I looked to Joan Soper, Lauren Furton and Bianca Jagger. Albert Kuemler





Peter Som channels Bill Blass

SUMMONING THE BLASS SPIRIT This collection has a tweedy menswear feeling, shot through with jewel tones. Blass is a mix of masculine and feminine, so I'm looking a lot at what men are wearing—I see great style in the West Village [in NYC], where I've lived for a long time. These men are taking preppy, elegant components and making it look modern with an urban edge. There is a classic edge to the Bill Blass woman: she likes clothes that are crisp, clean, with a luxury sportswear mix-and-match element that always makes it look effortless.

SCOURING THE BLASS ARCHIVES It is my beginning [this is Peter's first season at the helm of Bill Blass] and I wanted to see his beginning. I was especially inspired by the early Blass photo archives from 1969 and 1970. It was women's lib, the Vietnam War. It was a time of turmoil in the world, yet there was this special little world of luxury, and I thought how it could be made modern and relevant.

BECOMING THE BLASS DESIGNER From a young age I loved fashion and art—I devoured it. And I'm very much a sketcher—sketching is a haven for a shy child. I started collecting books when I was 12. My first book was a hardcover, called *COUTURE*, which was a gift from my parents. I wrote them a huge letter that said "this is so important for my future!"

Peter Som



A Bill Blass look from Fall 1971 that caught the eye of new designer Peter Som.



O Solomeo

Brunello Cucinelli
takes a village

"I believe a serene, beautiful environment nurtures human creativity. In 1985 I bought the abandoned 14th century village of Solomeo, with the vision of making it the company headquarters. We meticulously restored and rebuilt it. As a humanistic company, we aim to put humans at its center, to improve the workers' lives. I knew that profit alone was not enough; that a higher, collective goal needed to be pursued. So each and every one of the 1500 families who live here are a part of the business. Whether it's sewing or beading in their ancient Umbrian homes or doing administration work in the castle, every piece of the collection is truly a product of the village."

Designers take on loftier goals...



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