

LIFE WITH **ANDRÉ**

STAR TURNS



SLIP STITCH
MODEL CORA
EMMANUEL
IN A MICHAEL
KORS PRE-FALL
LOOK.



MAGGIE MAY
THE TENNESSEE
WILLIAMS
CHARACTER, AS
PORTRAYED BY
BOTH SCARLETT
JOHANSSON (LEFT)
AND ELIZABETH
TAYLOR (BELOW),
INSPIRED MICHAEL
KORS'S PRE-FALL
COLLECTION.



elbow-sleeve jacket over a strapless dress in a light herringbone tweed, yet to give the collection what he calls "a new vocabulary" he opened with smart leather tops with silver zippers. But by the time Kors reinvented Maggie's white slip from the play's (and the later movie's) famous scene as a sparkling peony-pink slip dress with deft touches of exposed seams bound in charmeuse, the effect produced was as incendiary as fireworks.

Of course, it wasn't all about Miss Taylor: A high-waisted black trouser with cropped legs, paired with a white broad-collar short-sleeved shirt, reminded him of **Madonna** in the eighties, he said. At the same time, Kors's use of bouclé wool in a simple, single-breasted coat with a Peter Pan collar looks just right for now, as does his black bodysuit worn beneath a slim black silk evening skirt with a dramatic pouf and train. Everyone has done that type of evening skirt worn with a simple, almost sportif top—Schiaparelli, Fath, Mainbocher—yet Kors renders it in a language all his own.

I am the most casual person you can imagine, and yet I love extreme glamour," **Michael Kors** told me after his pre-fall presentation on a bright Monday morning. Kors imbued his 36-look collection with an almost ethereal lightness of hand, working with fabrics that crisscross the transitional-season demands of pre-fall: Except for one brilliant black wool double-breasted chesterfield coat with sleek fur sleeves, the clothes are spare, sophisticated, colorful—with many of them inspired by Kors's favorite Dame Elizabeth Taylor moments.

The return of the character Maggie (played by **Scarlett Johansson**) in the Broadway revival of Tennessee Williams's *Cat on a Hot Tin Roof*—originally a smash hit in 1955—had Kors thinking of Taylor's impact on his aesthetic world. He showed brilliant slim trousers and an elegant wool suit with an

Kors, who started designing at the age of eleven and sold his first collection out of his parents' basement, is one of America's foremost masters of pragmatism. The nude sateen street-length trench coat, for example—shown with day accessories—has a double life: The designer sees it as the ultimate throw-over for every evening look, much the way Norman Norell designed the Subway coat of sequin-lined camel cashmere that became a favorite of **Lauren Bacall's**.

"I like the idea of creating something new, yet giving the customer something she can relate to in her wardrobe," he told me. "It's like seeing a good friend in a different light."

One week later, I witnessed the incredible delicacy of hand on display in Proenza Schouler's pre-fall collection—even more masterly when executed on the kind of fabrics that can be worn from one season to the next. **Shirley Cook**, Proenza's CEO, sat down with my former couture protégée, **Vanessa andré** >150

Untamed.

The Concept Style Coupé and Karlie Kloss captured by Ryan McGinley and Jefferson Hack.
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