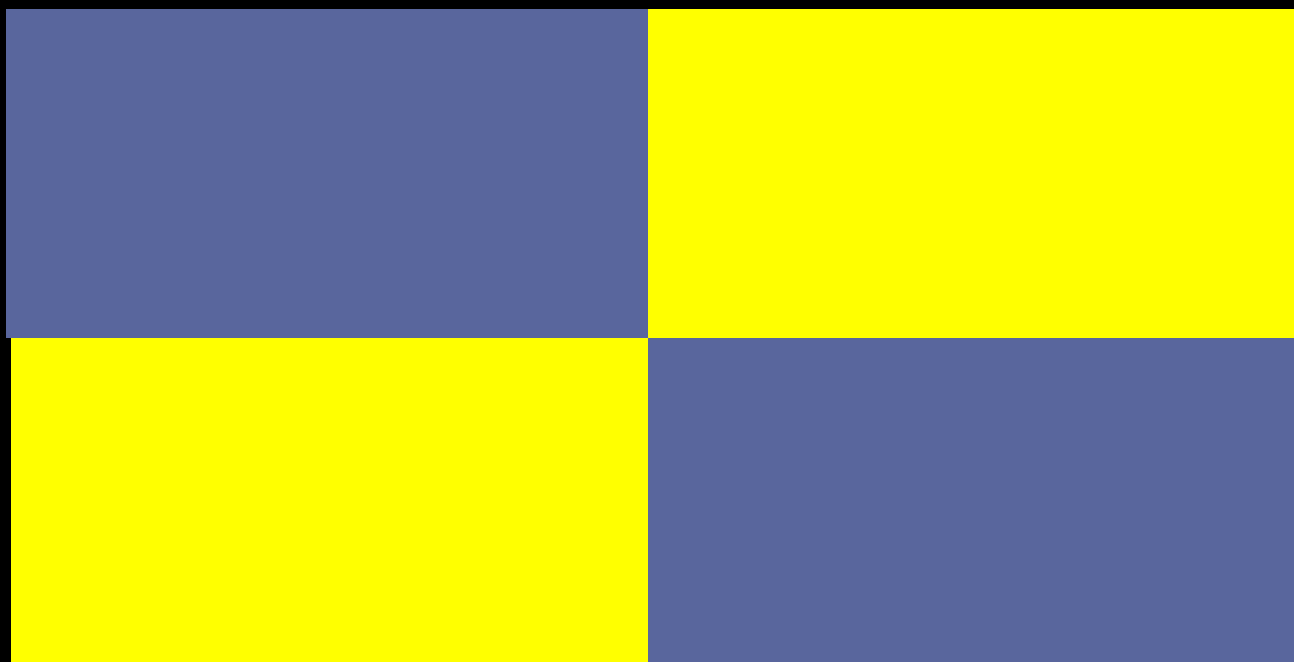
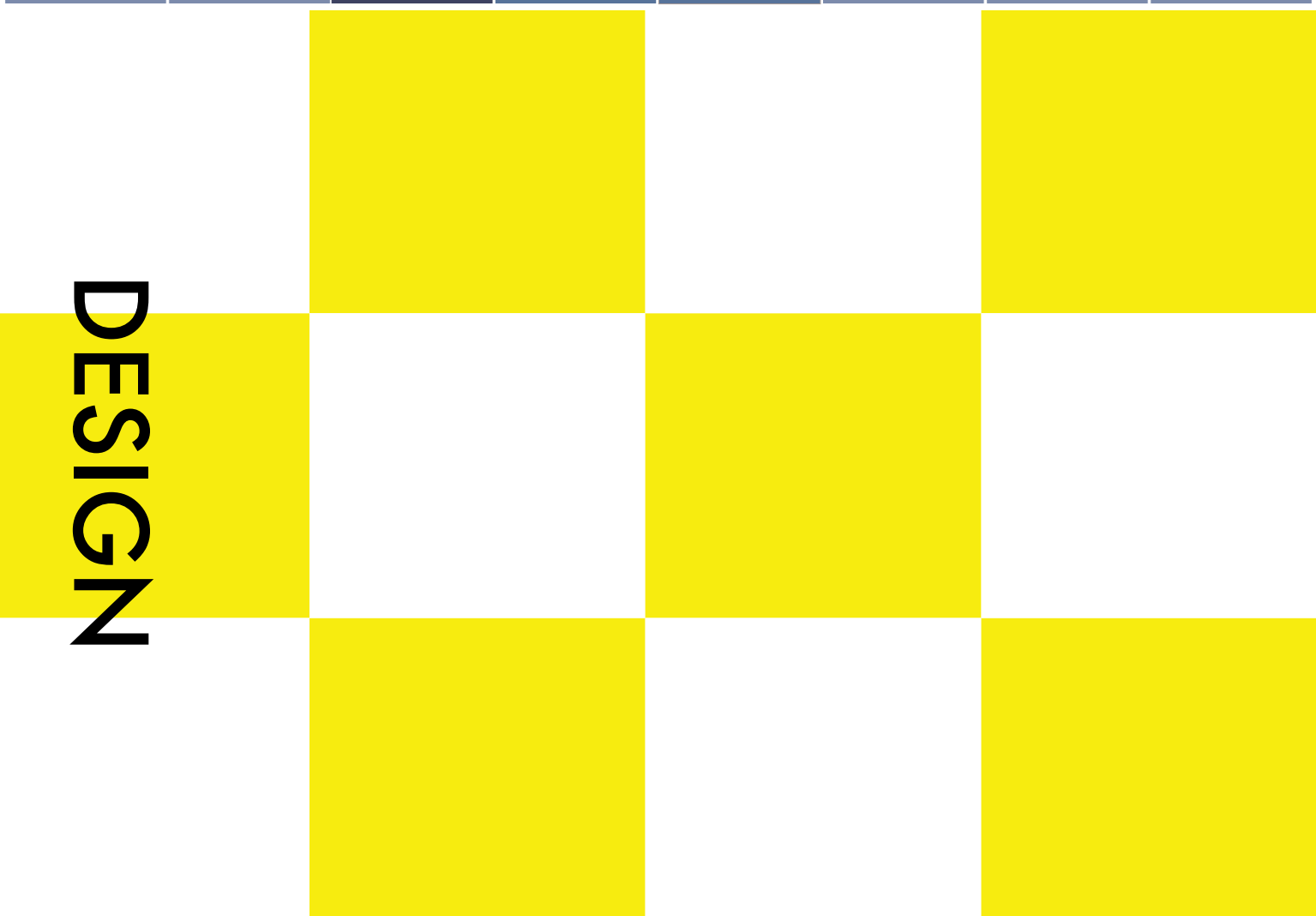
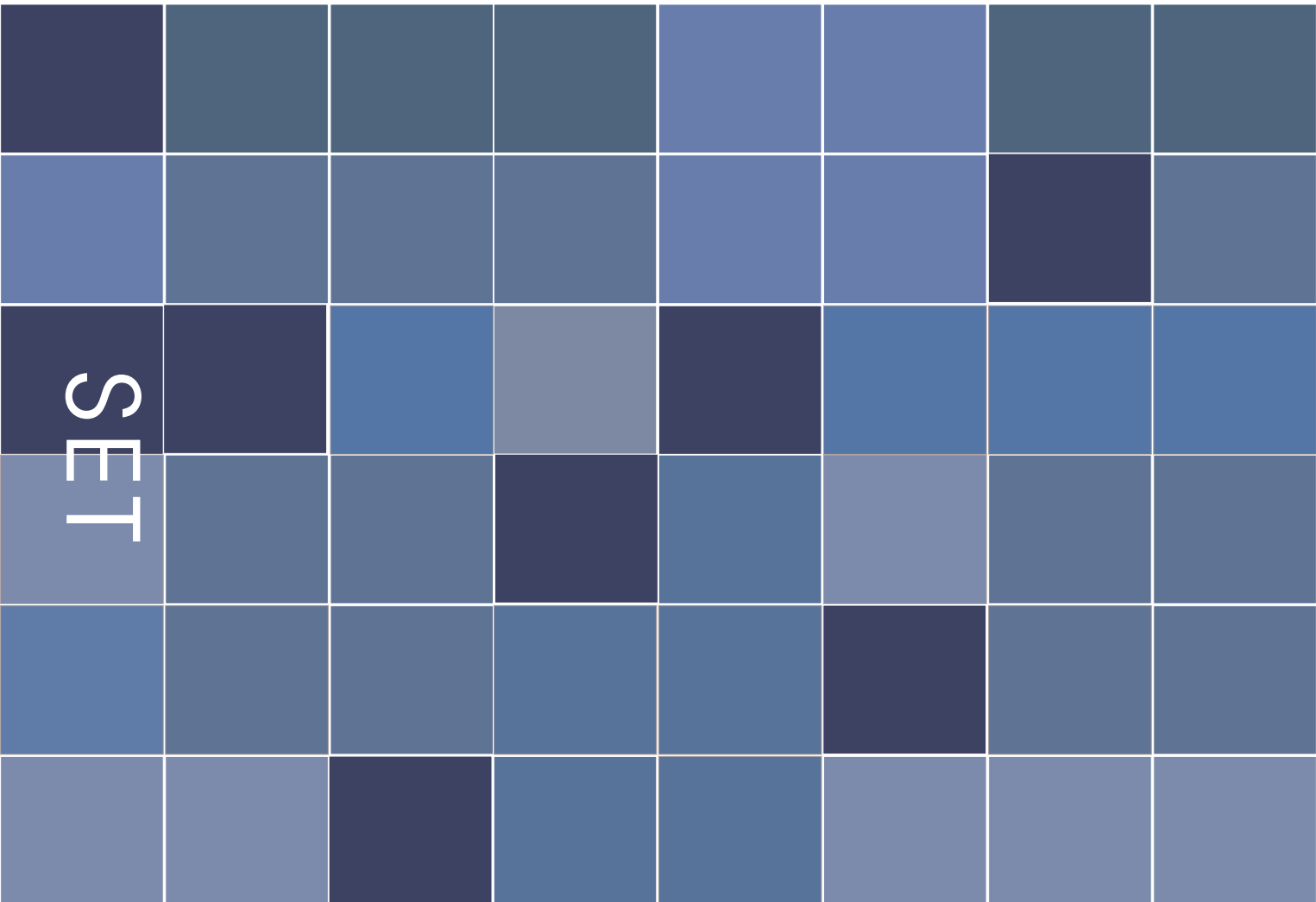


A LOOK AT
CHANEL & LOUIS
VUITTON

PARIS FASHION WEEK

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CHANEL

Paris Fashion Week 2013: Chanel, a force to be reckoned with.

October 02, 2012. By Booth Moore

PARIS — Was the Chanel runway show going to be a wind-powered statement by designer Karl Lagerfeld on alternative energy and global warming? If certainly looked like it from the 13 enormous white rotating wind turbines erected underneath the glass ceiling of the Grand Palais for the spring-summer 2013 runway show held Tuesday morning at Paris Fashion Week.

But alas, it wasn't a themey collection in the vein of Lagerfeld's polar iceberg, faux fur extravaganza from a few seasons back, but rather a demonstration of the power of the original Chanel design codes, and the energy and creative output Lagerfeld has put into sustaining the behemoth luxury brand since he took over in 1983.

With all the attention this week focused on new designers at Dior and Yves Saint Laurent, perhaps Lagerfeld felt like flexing his muscles.

The scene

Jennifer Lopez brought daughter Emme (not bad for a 4-year-old) and her beau Casper Smart. Kanye West was also front row. But this is a show where it's easy to miss people, famous or otherwise. More than 1,000 guests were there.

The look

Carefree Coco Chanel as if she were still haunting the cafes of the Riviera today. Nods to 1960s style and bold graphics, but with a modern twist. The most dominant silhouette was a cropped jacket over a miniskirt or dress.



The Chanel suit was remade as a boxy, rounded-sleeve white tweed jacket and short full skirt trimmed in gobstopper-sized pearls. A blouson top and bubble skirt came in rainbow confetti boucle tweed. Graphic grid check knit chemises and miniskirts nodded to the 1960s. A cropped denim jacket and denim shirt dress with pearl buttons added a casual air. For evening, a black windowpane-sequin cocktail dress with transparent top layer touched on the spring trend of transparency. And white sequin columns came with sweet, garden floral embroidery down the fronts. Floor-sweeping gowns were trimmed with rows of pearls. For accessories, it was all about chunky clustered pearl necklaces and bracelets. Fabulous Hula Hoop bags of quilted leather came with giant circular handles. And the spectator shoe was redone in see-through plastic.

The verdict

Light and fun, even if it did blow in a lot of different directions. As evidenced by the tweed fan club that turns up enthusiastically for every show, Chanel is a brand that must appeal to a lot of different people.

THE SET: WINDMILLS

CHANEL / SPRING 2013 RTW/BY HAMISH BOWLES

The Chanel runway in the vast hall of the Grand Palais appeared to have been made from solar panels, and along its considerable length sprouted a forest of towering wind turbines that Karl Lagerfeld called "beautiful modern architecture." Karl was clearly looking to the future and to the idea of harnessing technology to fashion, from the fabrics printed, woven, or layered to create the illusion of three-dimensionality, to the playful accessories including the classic Chanel bootier reimagined with an enormous brim of clear Lucite, or the new Chanel bag in bright molded plastic.

"We need energy," said Karl after the show. "Energy is the most important thing in life!" Those turbines might also have been a metaphor for the designer's own astonishing reserves of energy, expended this season on a dizzying deluge of ideas poured into the 80 looks that careened down that epic runway and ran the gamut from baby-doll frocks in linen chambray, denim, or gingham tweed, to sophisticated long evening dresses in monastic black and white.

"It's all about volume and lightness," added Karl, "... because usually volume and lightness don't go together." That volume meant pneumatic little dresses, often worn with short cropped jackets, whose bouffant lines were achieved through the use of innovative fabrics including

waffle-textured organza and fine rayon knits. Karl also played with the idea of a "skirt dress"—as though you had hiked up a skirt to transform it into a strapless dress.

There was a beachy spirit to some of the playful accessories—a quilted lambskin bag contained within the rings of two full-size hula-hoops, and clumpy platform sandals with stripy soles. And although he stripped away many of the house codes, "no chain, no braid, no plastic Chanel buttons, only pearls, pearls, pearls," as he said, the Chanel imprimatur was indelible. Those giant pearls might be wrapped as chokers—or a single pearl set to float in a metal cuff or to anchor a messy chignon at the nape of the neck. They were dotted over the black wool jackets (and skirt dress) that opened the show, and strung together as a belt on a brace of slithery crepe evening sheaths.

But alongside the innovation, there was a master's hand to the couture-quality touches. A child's handheld "windmill" was reinterpreted in organza as a charming three-dimensional embroidery motif, for instance, and the finale strapless dresses were pale backdrops to three-dimensional sprigs and branches heavy with blossom.



LOUIS VUITTON



October 03, 2012. By Booth Moore PARIS –

It seemed as if there was a battle of the bigs going on at Paris Fashion Week. New designers at Dior and Yves Saint Laurent grabbed a lot of attention, so Karl Lagerfeld installed wind turbines in the Grand Palais for the Chanel runway show, and Marc Jacobs installed four escalators on the runway for Louis Vuitton.

But in the case of Jacobs, there was method to the madness. The escalators were a site-specific installation by French conceptual artist Daniel Buren, known for creating art in public spaces that unites surfaces and architecture. His Monumenta exhibit was under the glass ceiling at the Grand Palais this spring.

“Les Deux Plateaux,” a work by Buren that consists of 260 columns of three different heights arranged in a grid, which



Inspiration

has been in Paris’ Palais Royal since 1986. The beautiful music and spoken words were from Phillip Glass’ opera “Einstein on the Beach.” This was the first runway collection not to use the LV logo. Instead, the Damier check was the defining graphic. Models came out in pairs, walking lock step, descending and ascending the escalators at once, as if on a never-ending loop. Mod, 1960s shapes. Linear, column-like silhouettes. Graphic checks in various sizes defined every look. Calf-length pen-

The look

cil skirts and slim shift dresses, pea coats. Sheer grids, checks with floral embroideries, checks embellished with the smallest sequins arranged by the thousands, sparkling like diamonds. Helmet like hairdos and wide head bands. Pointy-toe pumps with flat bows and chunky heels.

THE SET: L.V. WONDERLAND

The verdict

theymy fashion show, this was performance art. But the clothes were lovely, reinforcing the graphic message of the season, which Jacobs began in New York with his own collection, and earlier this summer with an LV collaboration with polka dot-artist Yayoi Kusama.





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CHANEL



Karl Lagerfeld

LOUIS VUITTON



Marc Jacobs

CHANEL

The Design

SPRING-SUMMER 2013 READY-TO-WEAR. BY ELISABETH QUIN

Chanel showed the world more than just its take on fashion: the Spring-Summer 2013 collection presented at the Grand Palais on Tuesday morning was set amidst a field of wind turbines, and could have easily been a statement on going green! With breezy, natural looks, unrestrained youth, mobility, understated luxury, empathy towards others and inventiveness, the show was a whimsical way to pass on a message for the fall of 2012: the winds of change are blowing with alternative energies and fresh new fashions!

Is Chanel poised to join American essayist Jeremy Rifkin, the third industrial revolution theorist who advocates for a low carbon economy?

The models walked the runway in looks flooded with fresh color: a purple pantsuit with a three-quarter sleeve jacket trimmed in emerald, a Klein blue suit and sack dress, a pink and mauve satin dress and pants ensemble, a crimson loose-fitting mid-length soft leather jacket, a sand-colored strapless washed lambskin micro-dress, and a stunning series of evening dresses in satiny brown with quilted effects that showcased transparency and fluidity.

The multi-colored version of the house's signature tweed (a textile "tour de force") was an apotheosis of color, and looked absolutely stunning on a leg-o-mutton sleeve top and bubble dress ensemble trimmed in fuchsia. It was simply explosive with an ultra-colorful version used for a luxurious, striking shorts-jacket ensemble with puff sleeves, as well as a short loose-fit-



CHANEL

ting dress with three-quarter sleeves embroidered with bronze sequins mid-thigh ("a strange golden bronze color," as Homer describes the island of Stromboli, Kingdom of Aeolus, in the *Odyssey*). Arrayed in an endless palette of summer colors, this tweed proved powerful in its visual impact.

Finally, white took to the runway with Peter Pan collars (a favorite of Gabrielle Chanel), Pierrat collars and a floppy bow on the front of a crewneck dress, as well as a tweed and white poplin polo dress, for an updated Suzanne Lenglen-at-Eden Roc look. White was also seen in the evening series with incredibly fresh and refined summer evening looks: white strapless dresses (two short and three long) in mesh or piqué, embellished with Rhodoid plastic flowers or pearls.

The silhouette for summer 2013 is long and slim (seen in Chanel's incredible use of black mesh for a pants set that is as elegant as it is graphic and sensual), and borders on androgynous, a classic attribute of the Chanel woman. Waists are cinched, perfect for strapless dresses (the highlight of this collection), miniboleros and micro-jackets. Mile-long legs create symmetry and are showcased by micro-shorts and miniskirts while bubble dresses show off the ankles.

The collection's accessories are a perfect blend of timeless Chanel style and modernity: chunky, clustered "caviar effect" pearl bracelets and necklaces and oversized sun hats with transparent colored plastic brims.

Karl Lagerfeld has clearly designed and created a silhouette for a more youthful woman with greater impetuosity and sensuality who will be flawlessly carried by "a favorable gale, a fresh West Wind" (Homer) into summer.



LOUIS VUITTON

Design

Marc Jacobs' bright and bold show brought Paris Fashion Week to a close. By Deborah Arthurs.

5 October 2012

What do you get if you mix Louis Vuitton's world famous Damier check with French conceptual artist Daniel Buren's distinctive stripes? The answer: A 1960s extravaganza showcased in a dramatic, geometric setting.

Louis Vuitton's Paris Fashion Week show, helmed by LV's creative director Marc Jacobs and with the space curated by Buren, opened in typically spectacular style with models in bold checks rendered in acid brights, pale grey or stark black and white, streaming down escalators into the Louvre.

Buren, known for his minimalism, rose boldly to the occasion, creating a shopping precinct with four full-scale escalators, each decorated with his signature 8.7cm stripes, that wowed spectators inside the museum - many of whom described the scene as 'exquisite'.

'It was already big, all I did was make it bigger,' said Buren of his transformation of this most famous of French art galleries. 'It was others that called me a minimalist, not me.' Of course, the sky's the limit when you're backed by Europe's richest man and LVMH-owner Bernard Arnault, with whom Buren mingled before the show.

From a fashion point of view, the collection was certainly unforgettable, with 64 retro looks with echoes of Mary Quant making a bold optical statement. While most silhouettes were



slim and clean, subtle volume came in the form of gentle puffed shoulders or a flippy pleat at the bottom of a miniskirt.

Minskirts, beehives and exposed midrifts galore pointed to one thing: The swinging Sixties are back (viz Moschino's flower power show earlier this week). Simple silhouettes were decked out in Damier, while skirt and trouser suits made an impact in taupe, black and white geometric prints.

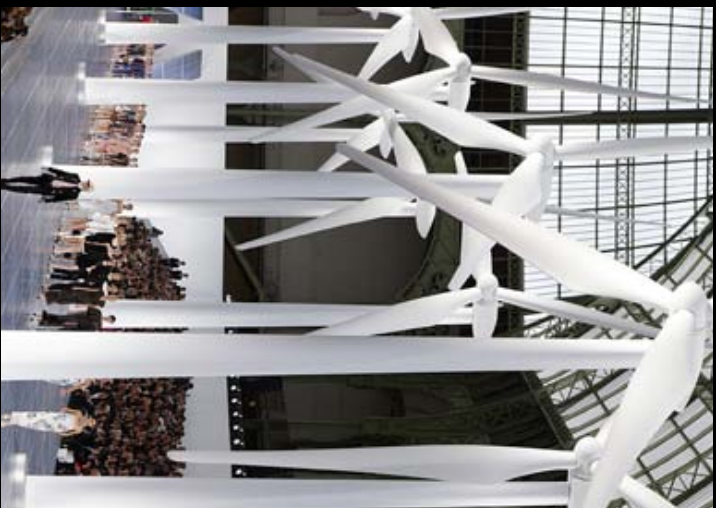
Louis Vuitton is a house that is proud of its tradition, but also likes to evolve. The collection saw the ubiquitous monogram banished for the first time.

Instead, one recurrent feature was - according to the show notes - 'the smallest sequins ever produced.' Thousands of those microscopic sequins added dazzle to the Damier check and brought metallic shimmer to dresses and skirt suits.



**Marc Jacobs takes Louis
Vuitton back to the Swinging
Sixties with geometric shapes,
trademark checks and a whole
lot of acid green for Paris
Fashion Week's grand finale**

CHANEL







LOUIS VUITTON







CHANEL

Celebrities

Jennifer Lopez strikes a pose as she arrives at the Chanel Summer/Spring fashion show held at the Grand Palais in Tuesday (October 2) in Paris, France.

The 43-year-old entertainer sat front row with her boyfriend Casper Smart and her adorable daughter Emme as part of Paris Fashion Week.

Paris Fashion Week is in full-gear, with big-name designers known for drawing a star-studded crowd — Chloe, Dior, Lanvin, Balenciaga, Nina Ricci — all showing their Spring 2013 collections.

Kristen Stewart, Jennifer Lopez, Emma Stone, Olivia Palermo and Scarlett Johansson (who also attended an Obama fundraiser in Paris) have joined other stylish starlets in the City of Lights, amping up the front-row style quotient at the week's hottest shows.

The the front-row fashion has been as good as the styles on the runway, with fashionable A-listers pulled out all the style stops.

What was everyone wearing?

Surprising us with her cheery style, Stewart looked polished in printed pants and a sunny jacket at the Balenciaga show.

Palermo was the picture of Parisian chic, dressed appropriately for the Dior Spring 2013 show in head-to-toe black Dior duets. Kate Moss also relied on a rotating collection of mostly black styles to get her through the week in style.

Scarido and J.Lo went for ladylike glamour in white frocks. Johansson looked incredibly chic in a white sheath with sheer sleeves, while Lopez opted for a white lace mini dress for the Chanel show, which she attended with daughter Emma, who was pretty in pink, before slipping into a sexier red dress.

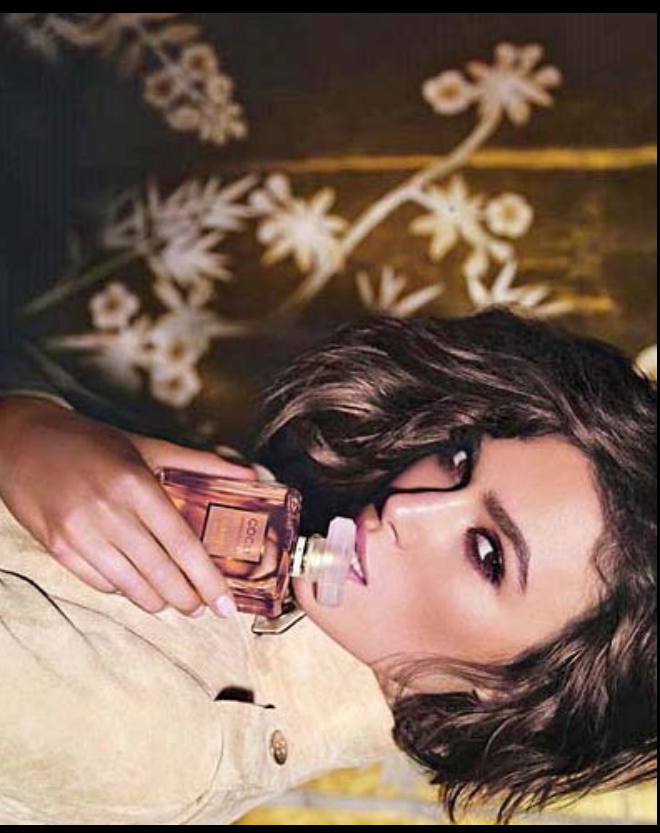
By Kristin Koch



CHANEL

Celebrities

Brad Pitt Is the New Face of Chanel No. 5.



Three years after the first commercial film, Keira Knightley reprises her role as COCO MADEMOISELLE, a modern day Coco Chanel whose mystery, daring and rebelliousness are at the heart of her charm.



CHANEL

News and Events

Having installed 13 near real-size, revolving turbines in Paris's Grand Palais, Karl Lagerfeld's latest vision for Chanel was plugged in and fully charged.
BY LUKE LEITCH. 02 OCTOBER 2012

The front row included Kanye West, Jennifer Lopez (with cute-as-a-button daughter Emme), and bouclé-loving ladies galore - this was a crowd more au fait with offshore banking arrangements than offshore energy farms. So the installation of 13 near real-size, revolving turbines on a cat-walk gridded with solar panels at Chanel's show this morning might have put the wind up them: was Karl Lagerfeld poised to join Livia Firth and Katharine Hamnett as a thumper for sustainable fashion?

Oh no. Yes, the model in a double-C-fronted swimming costume (shouldering an instant-classic extreme Chanel bag made of two hula-hoops and a semi-circle of that famous quilted leather) was global-warming ready. And yes, when the clustered spheres used throughout as buttons, chokers and bracelets changed colour from pearl - an enduring Coco motif - to metallic they resembled droplets of mercury spilt from a shattered thermometer.

But this epic staging didn't feel particularly like a political statement: it was dramatic, not thematic. Like the icebergs, volcanoes, and crystal caverns of Chanel's other recent Grand Palais spectacles, it was merely a compellingly it-

tanic backdrop against which to frame the titanic might of this formidable fashion house.

We saw the white-on-green grids of those solar panels reflected literally in a sequin-glittered, strapless, above the knee dress (of which style there were plenty more, particularly successfully in pearl-studded chambray blue). More loosely, there were grid-reliefs on ever-so-slightly oversized jackets, and (much more loosely) in the plaid bouclé mini-dress worn by Stella Tennant.

A bolero-high jacket shape teamed with a flared, just-above the knee skirt shape was this collection's most consistent silhouette - girlish and fun. But the swollen chest, cinched waist, and swept-to-the-floor train of a mid-show section of black dresses had a Belle Epoque afternoon-wear grandeur to them.

One long white dress encircled at the waist by two lines of those pumped-up pearls and with a slit balloon back was particularly beautiful, but easy to miss in the onrush of more eye-catching pastel-rainbow bouclé, mesh trousers or sheer dresses and trouser suits fringed with scraps of what looked like coloured taffeta.

Lagerfeld generated more than enough fashion voltage in this one collection to power up the Chanel order-books for months to come.



LOUIS VUITTON

Celebrities

With a face full of determination and boxing gloves in place, Muhammad Ali's grandson looks remarkably familiar.

C.J., the four-year-old son of the world champion boxer's daughter Laila Ali, has starred alongside his grandfather in Louis Vuitton's new Core Values campaign.

Photographed by Annie Leibovitz, Muhammad Ali has been named as the new face of the campaign and had his mini-me join him in the shoot.



How often does your life change?
Muhammad Ali and his young son, Laila Ali's son.

Ali's son is Muhammad Ali's son, C.J. Ali.

LOUIS VUITTON

LOUIS VUITTON

News and Events

Paris Fashion Week: Louis Vuitton spring/summer 2013

Creative director Marc Jacobs said his latest collection for Louis Vuitton wasn't meant to be so 60s, but the influence of abstract minimalist conceptual artist Daniel Buren - and beehive hair - suggested otherwise.

Daniel Buren is an abstract minimalist conceptual artist best known for erecting a grid of squat, stripy columns in the spectacular 17th century courtyard of Paris's Palais Royal, once home to Cardinal Richelieu.

While some people presumably admire Les Colannes de Buren and their play on the Palais' devastatingly beautiful symmetry - they've been there since 1986 - others consider them not so much a carbuncle on a much loved friend as a nuke-worthy case of acne. They did, however, make a wonderful starting point for Marc Jacobs's show for Louis Vuitton which took place a few short steps away in the Louvre.

There's often a schematic thread between the collection Jacobs designs for his label in New York and the one he shows three weeks later in Paris for Vuitton. For his own line he zeroed in on Buren-esque stripes. At Vuitton it was squares - black, ginger or custard yellow mixed with white- which made the clothes seem even more linear than they were. Collarless jackets, pencil skirts and duster coats in three lengths - short, knee and to the calf - couldn't help but evoke the 60s.

"I can't seem to avoid a reference when I design," conceded Jacobs afterwards. "But it wasn't meant to be 60s. The beehive hair probably aided that". As did the shoes - low heeled, as so many have been - and also checked.

All the Paris Fashion Week news, pictures and gossip

"I didn't want to do the LV monogram for once," said Jacobs, "so I used the LV Damier squares instead".

The models, who had been backstage since 3am (beehives aren't built in an instant), were transported onto the yellow and white chessboard set, designed by Buren, via three enormous escalators and trotted out in pairs - an excellent plan that meant 64 outfits whizzed past in under nine minutes. Excellent that is, if you're Marc Jacobs, who recently confessed his ambition to finish a show before the audience has all been seated, but not so good for those who didn't make it backstage afterwards to see the clothes close-up.

"After the last show with the steam train and all that opulent romanticism, it was nice to pare back," said Jacobs. "Purity can be cold and emotionless but there's also something comforting about it".

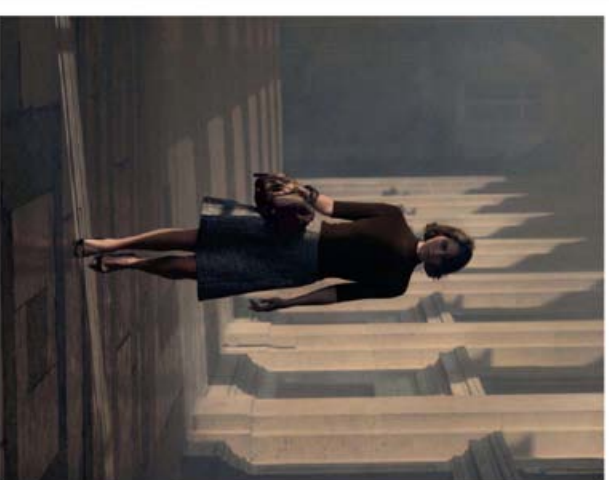
Vuitton is one of the biggest labels in the world; Jacobs one of the best known designers. Yet for all the backstage frenzy - Chinese starlets, flown in for the photo-ops, media, models, socialites and Bernard Arnault, CEO of LVMH, conjoining in a giant, fragrant puff of hyperbole - stick around long enough, and you'll get time to talk to Jacobs.

In contrast, Hedi Slimane, Yves Saint Laurent's new designer, has made himself more inaccessible than an oligarch's tax returns. This has gone down about as well as a Mitt Romney speech. By yesterday, Slimane, or a doppelganger, had discovered his Twitter ap and was briefing against the New York Times's fashion critic, whom he had earlier banned from his show. Finally a full-on fashion spat. That too is somehow comforting.

LOUIS VUITTON

News and Events

Next Model's breakout star, Arizona Muse, is the new face of Louis Vuitton's 'The Art of Travel' campaign. The 24-year-old mother of one was shot at the Louvre in Paris, by none other than Inez & Vinoodh; the simplicity of the stunning campaign leaves no doubt that Muse's 'supermodel' superlative is well-deserved.



CRÉATION: ALVIN KONG 'LE ROYAL DU DÉPART' / L'ART DE VOYAGER
Styliste: Inez & Vinoodh / Art Direction: Inez & Vinoodh

LOUIS VUITTON



Celebrities

Kristen Stewart wears Louis Vuitton at a Tokyo event promoting "The Twilight Saga: Breaking Dawn Part 2."

