

*Last Time*  
di James Simon



**WINTER**  
2019/2020



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collezione di pietre preziose

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## WINTER 2019/2020

**Amelita**

**Vittoria**

**Mirrella**

**Aprile**

**Marta**

**Magda**

**Anna**

**Cecilia**

tourmaline	garnet	coral	amber	peridot	bloodstone				
emerald	jade	zircon	lapis	royalty	onyx	SATIN	SATIN DAMASK	SATIN STRIPE	GLITZ

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# *Anna*

A simple, ankle length silk shell with spaghetti straps and a tonal wide stripe weave. Three organza layers added at intervals adding a bit of concealment and shape.



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***Amelita***

Modern damask fabrics  
cascading from the waist,  
with a daring slit in the front  
and wide lapels shaping a  
plunging neckline.



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***Aprile***

The ultimate holiday party dress; strapless, short, sparkles, vegan fur, satin ruching and a wonderful full bow at the back.



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# *Cecilia*

A stunning, sparkling, strapless mermaid dress with an asymmetrical hem, low cut back and mesh, full length sleeves and back panel giving the train fullness.



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# *Magda*

Simple and revealing, yet demure. High cut front, asymmetrical hem flows gently from a slim waistband at the sweetheart bodice. Light, transparent organza covers the décolletage up to the chin and full, long sleeves.



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# *Marta*

Part business, all pleasure. This two piece set is matching satin; an off-the-shoulder jacket with an off center closure and full sleeves. The short jacket flows over the floor length, sweeping skirt with knee high slits.



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# *Mirella*

Strapless, bandage gown with a deftly gathered at the left hip creating a daring slit and allowing the cascading fabric to flow around you in gemstone satin waves.



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# *Vittoria*

Beautiful two-tone gown with luxurious bow detail wrapping from front to back. The flowing asymmetrical hem adds shape, allows for movement and flows to a train containing a convenient wrist loop.



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*Potenza*

*Carrara*

*Verona*

*Barletta*

*Brindisi*

*Sassari*

*Ravenna*

*Firenze*



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*Polenza*



*Carrara*



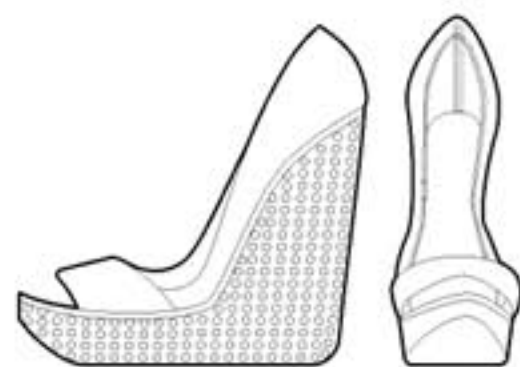
*Verona*



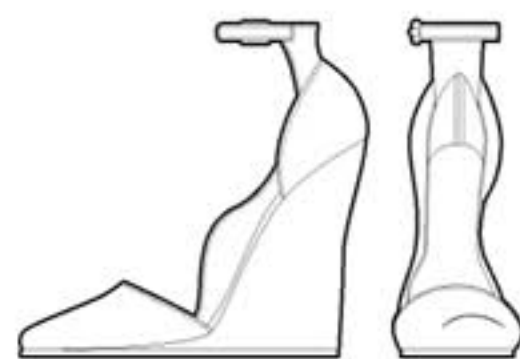
*Barletta*



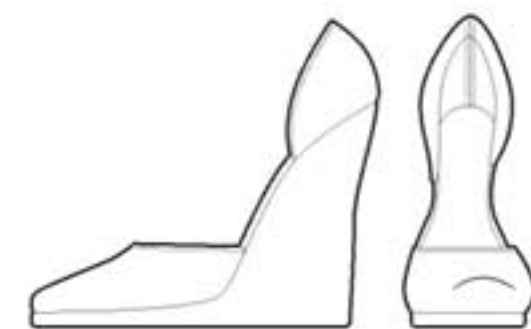
*Brindisi*



*Sassari*

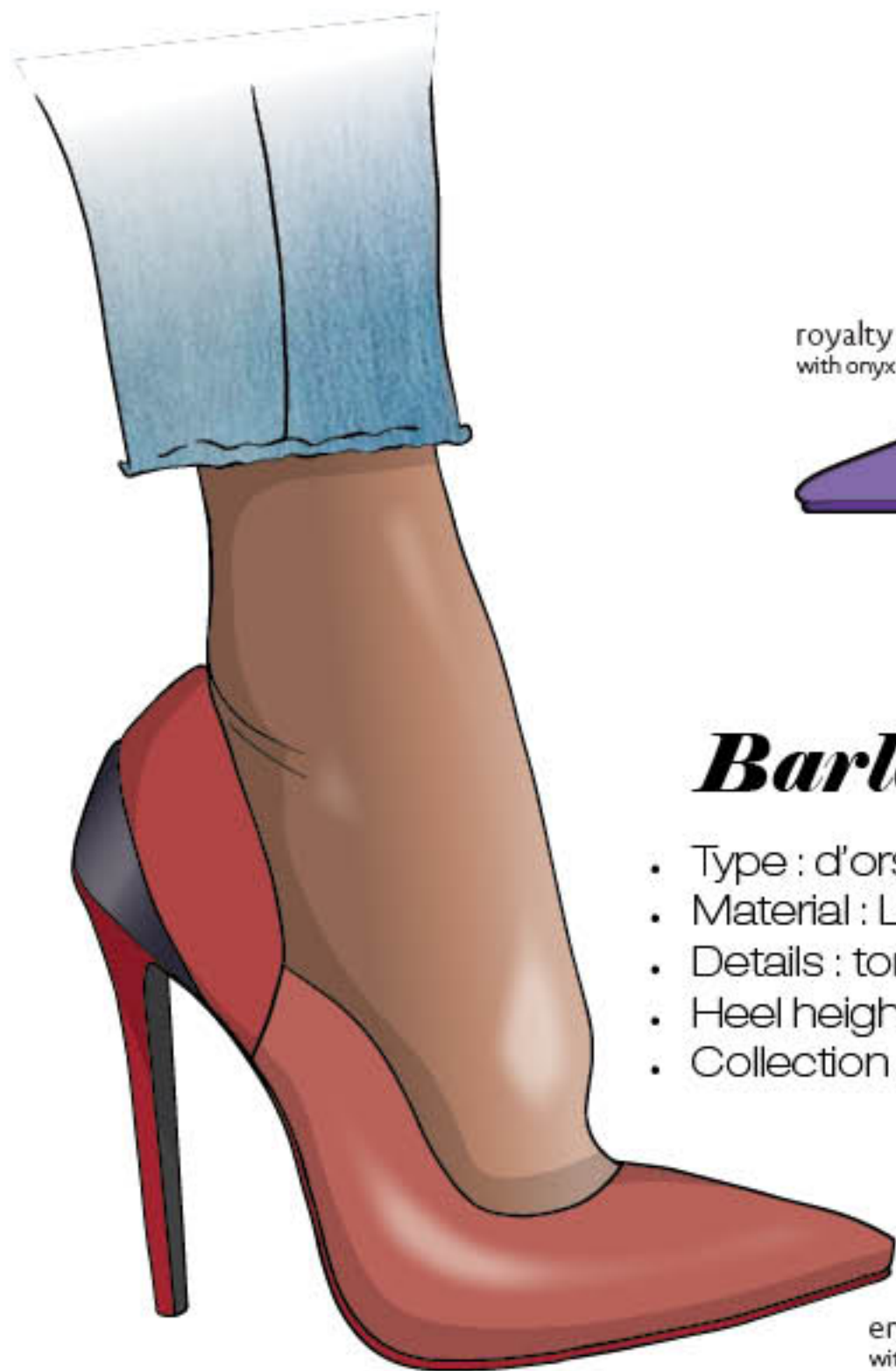


*Ravenna*



*Firenze*

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garnet tonal leather  
with onyx satin detail



royalty tonal leather  
with onyx satin detail



coral tonal leather  
with onyx satin detail



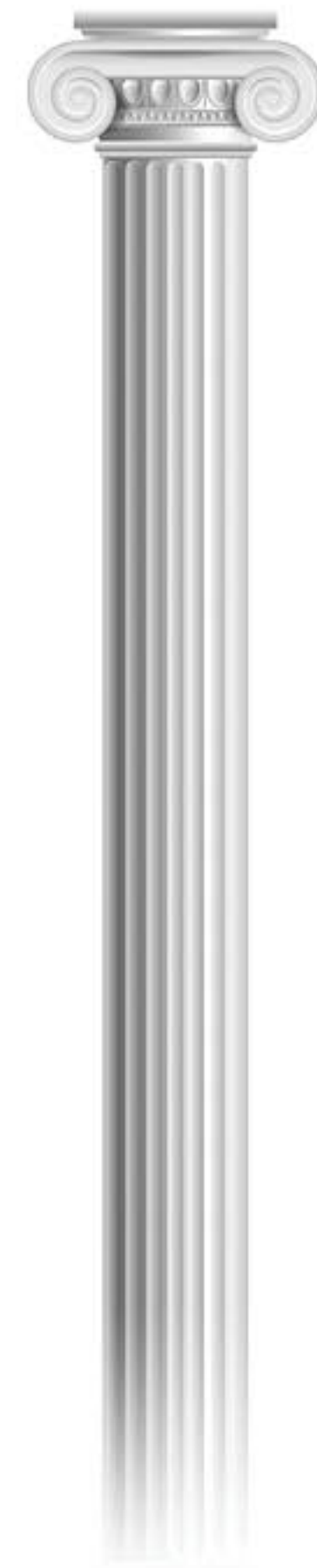
emerald tonal leather  
with onyx satin detail

## ***Barletta***

- Type : d'orsay stiletto
- Material : Leather
- Details : tonal leather, satin heel
- Heel height : 120mm
- Collection : W1920

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lapis leather

bloodstone leather



royalty leather



## ***Brindisi***

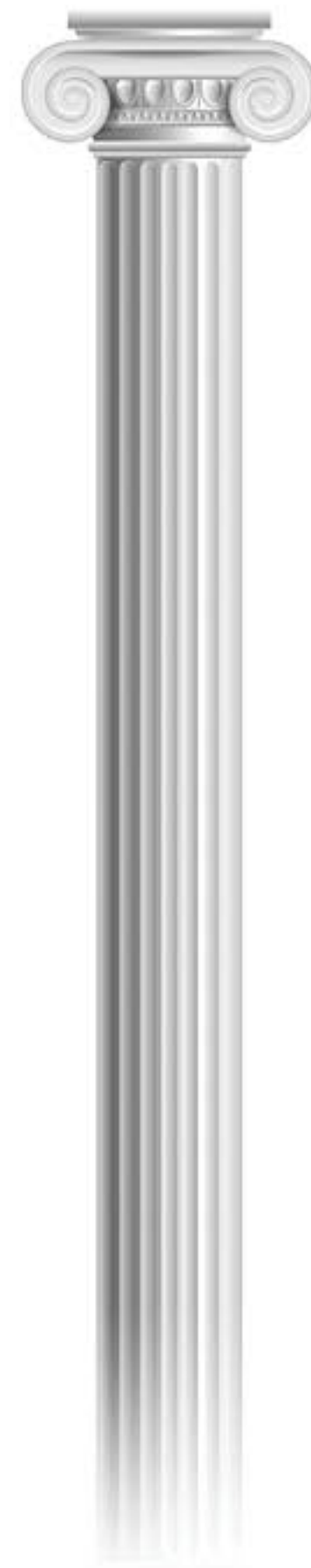
- Type : strappy boot
- Material : Leather
- Details : ankle height, zipper back
- Heel height : 120mm
- Collection : W1920



onyx leather

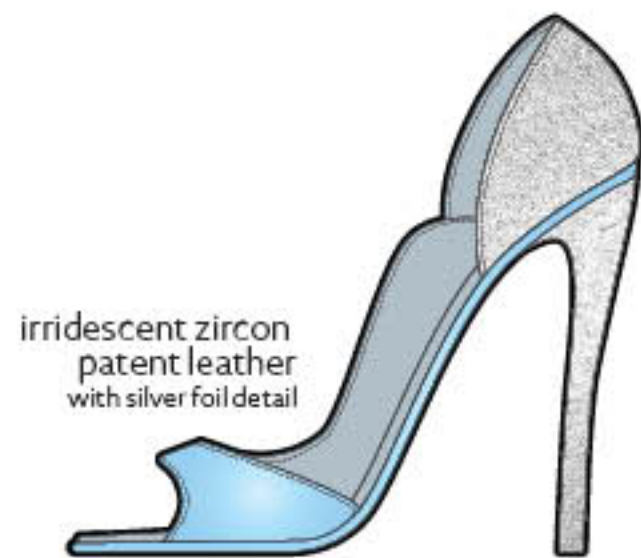
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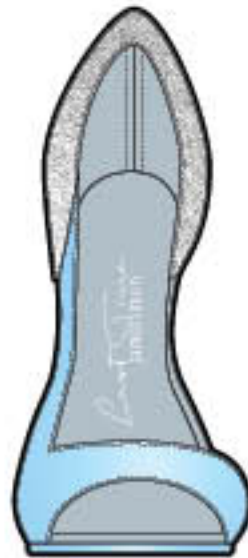




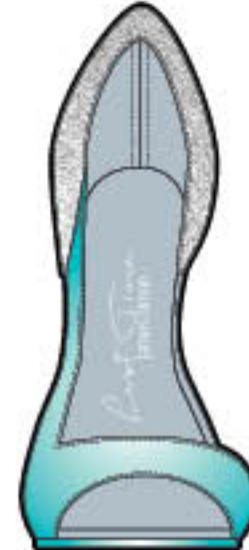
iridescent carrara white patent leather with gold foil detail



iridescent zircon patent leather with silver foil detail



iridescent jade patent leather with silver foil detail

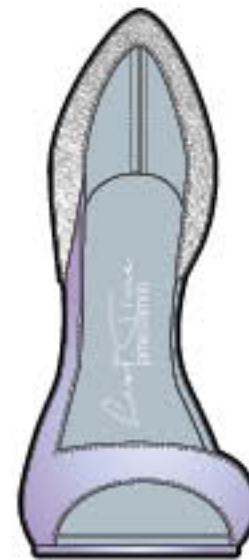


## ***Carrara***

- Type : peep toe, d'orsay stiletto
- Material : leather
- Details : iridescent leather, foil heel
- Heel height : 120mm
- Collection : W1920

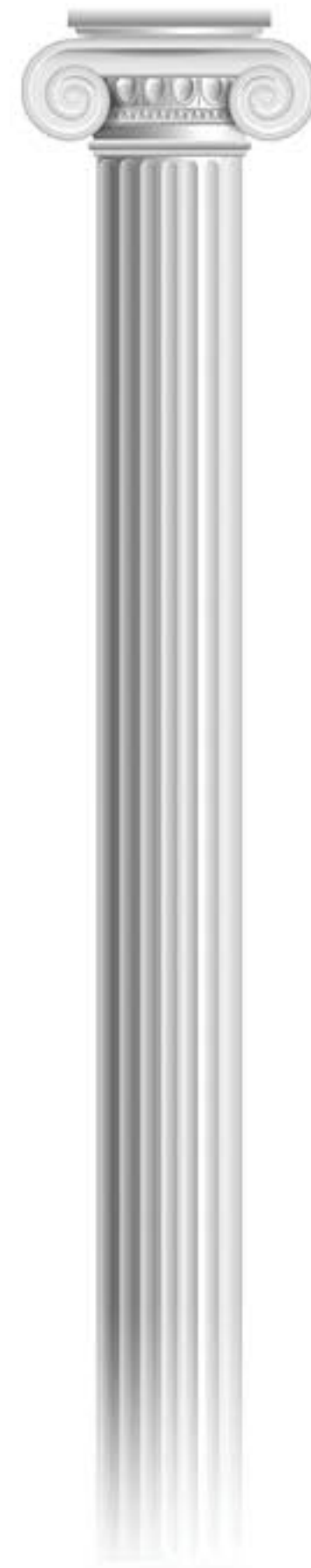


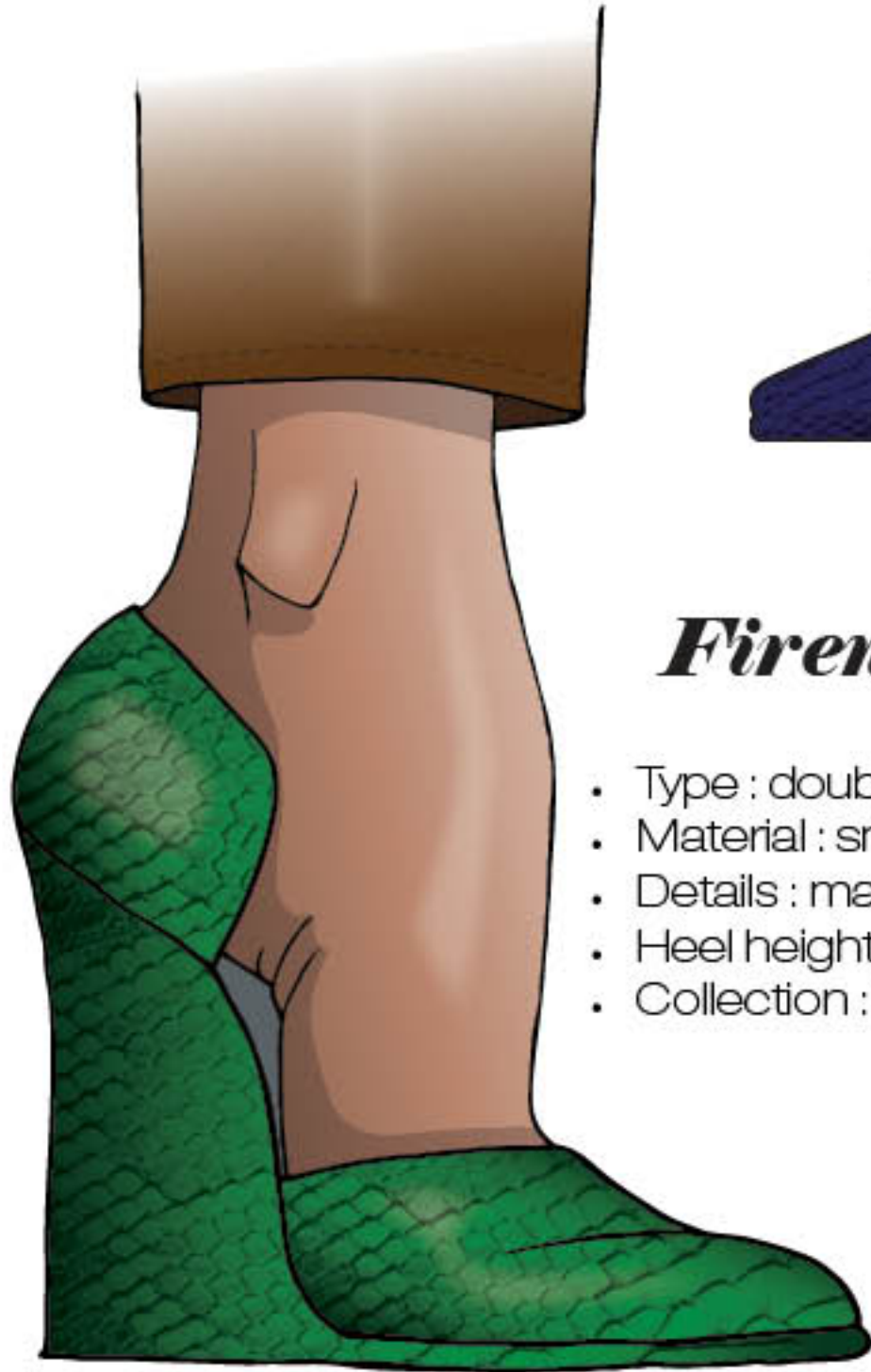
iridescent royalty patent leather with silver foil detail



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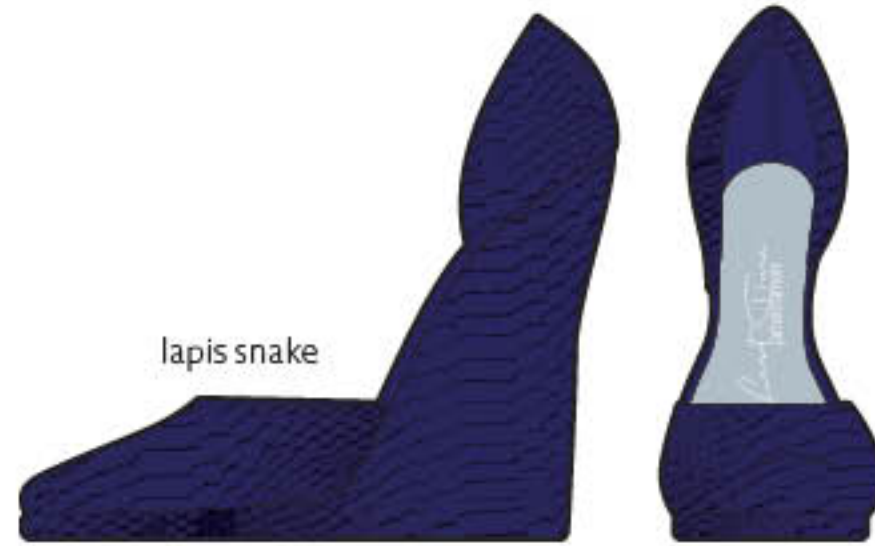




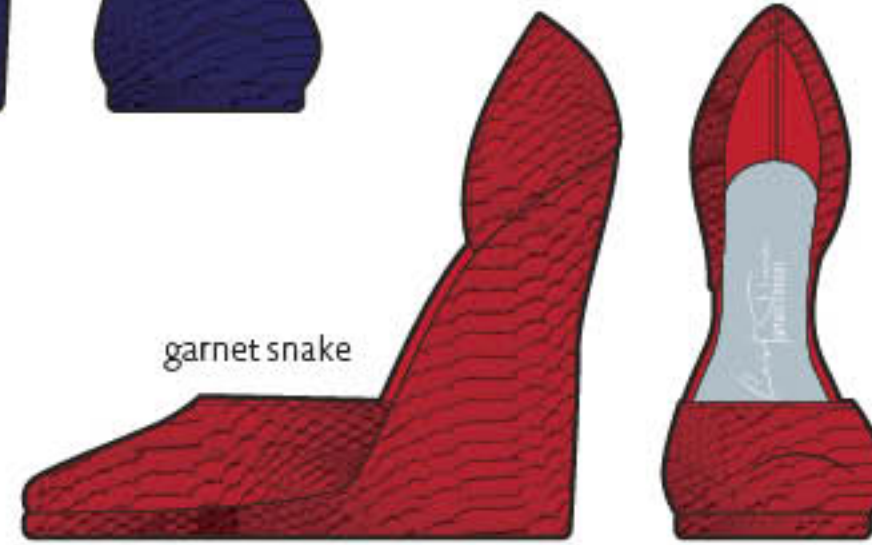
emerald snake

## *Firenze*

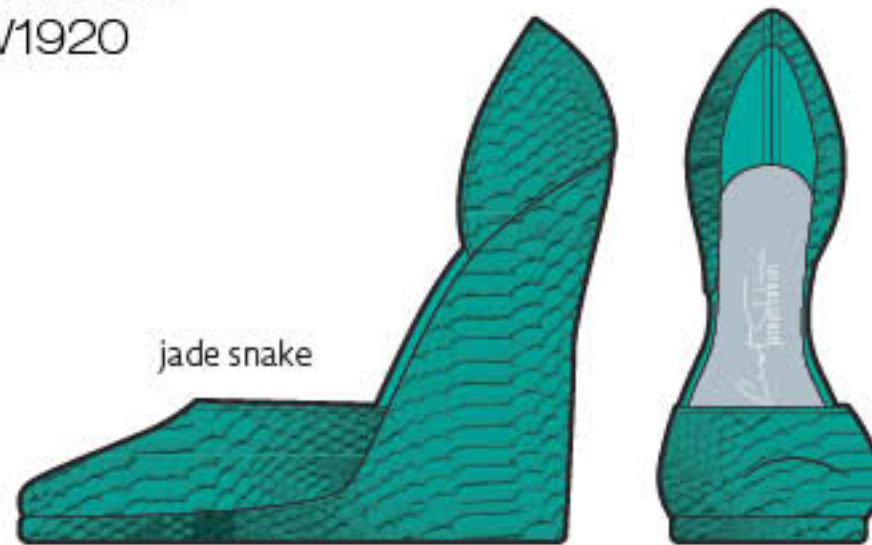
- Type : double d'orsay wedge
- Material : snakeskin leather
- Details : matching wedge heel
- Heel height : 120mm
- Collection : W1920



lapis snake



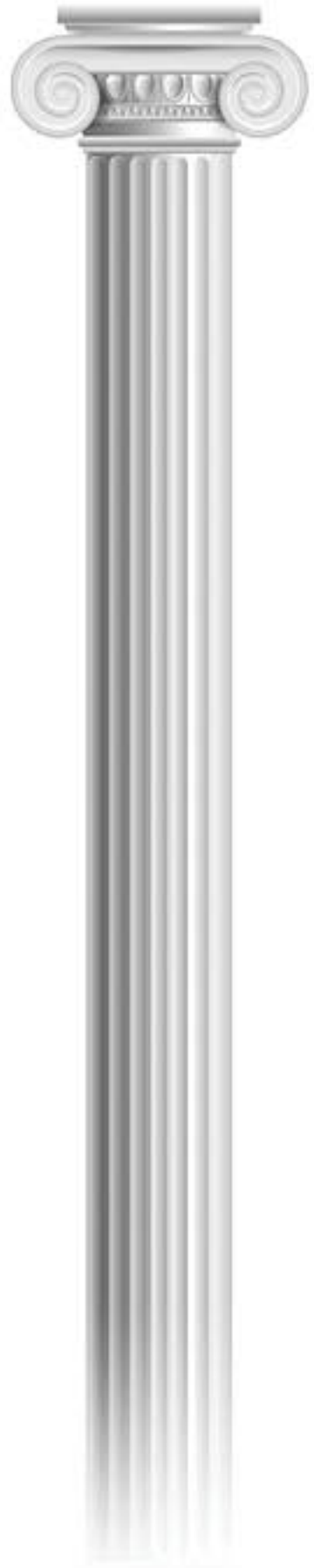
garnet snake

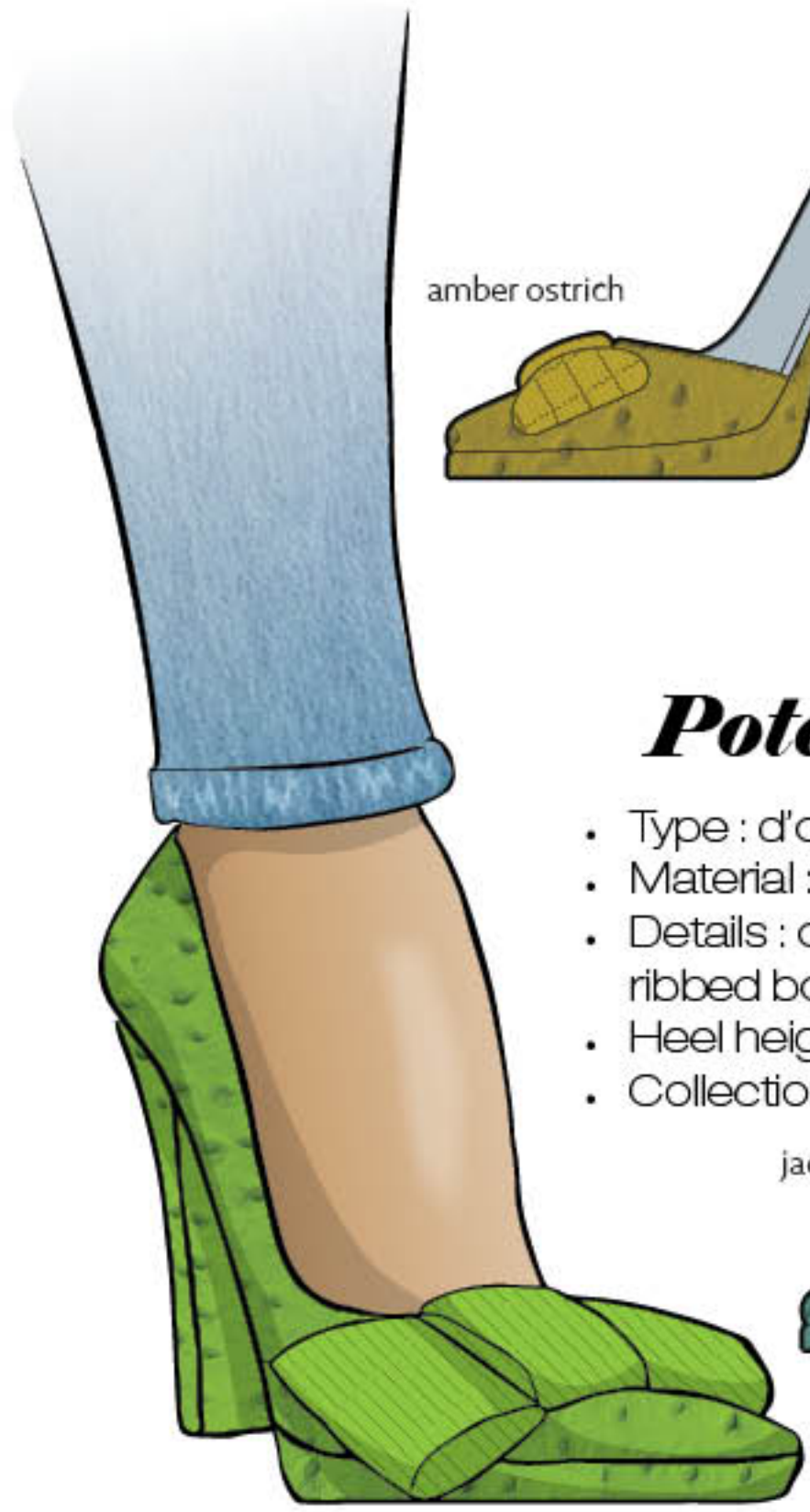


jade snake

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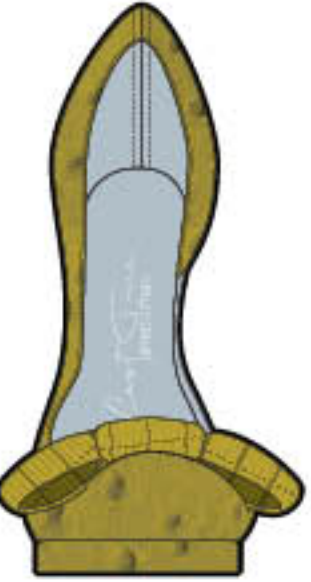
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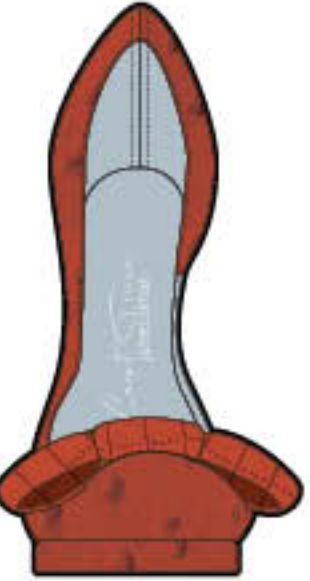
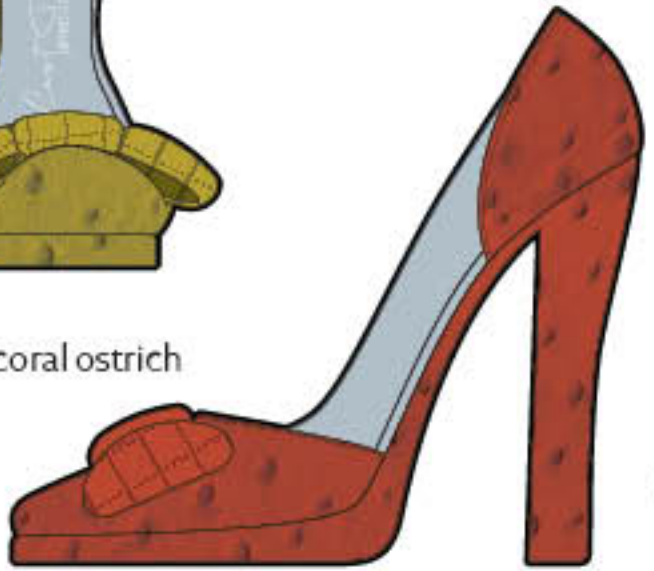


peridot ostrich

amber ostrich



coral ostrich



# Potenza

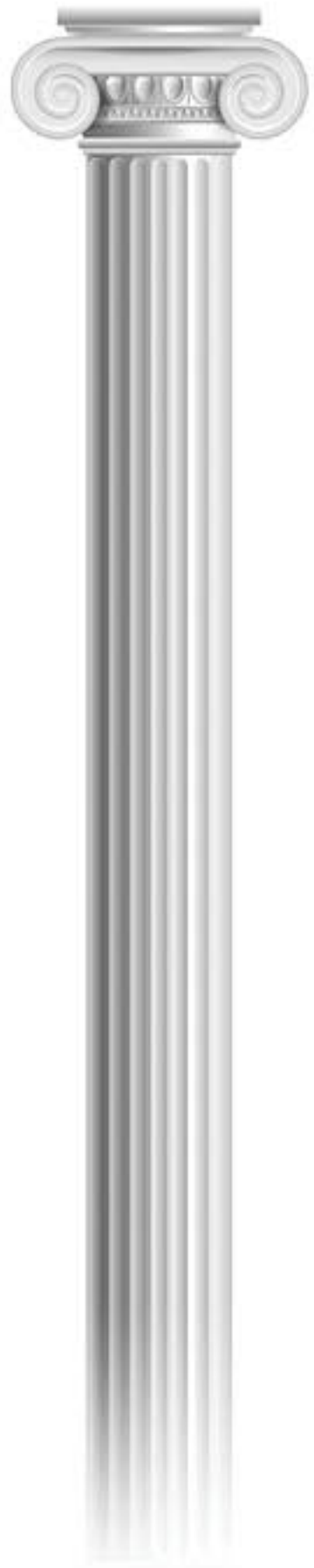
- Type : d'orsay
- Material : ostrich leather
- Details : ostrich leather, ribbed bow
- Heel height : 120mm
- Collection : W1920

jade ostrich



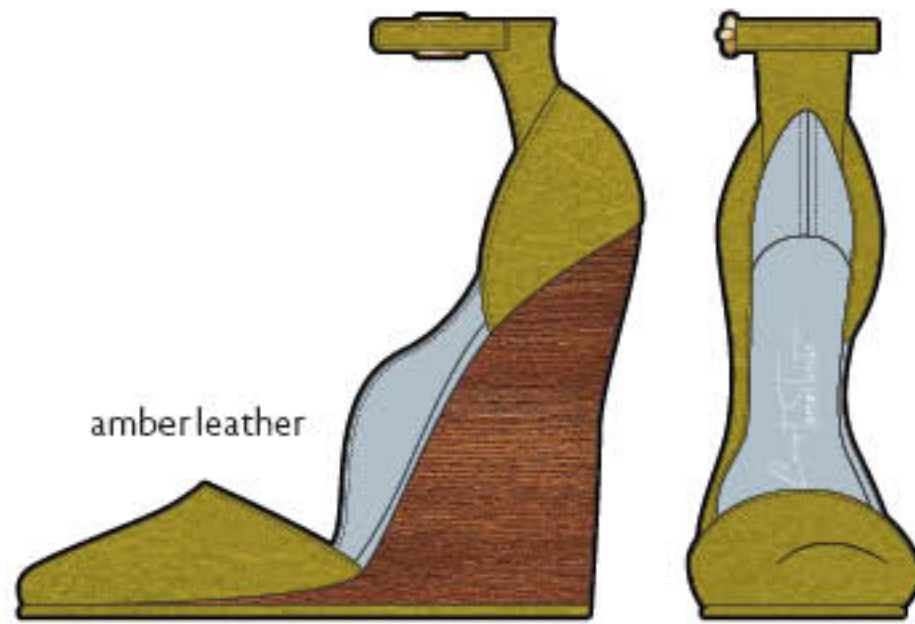
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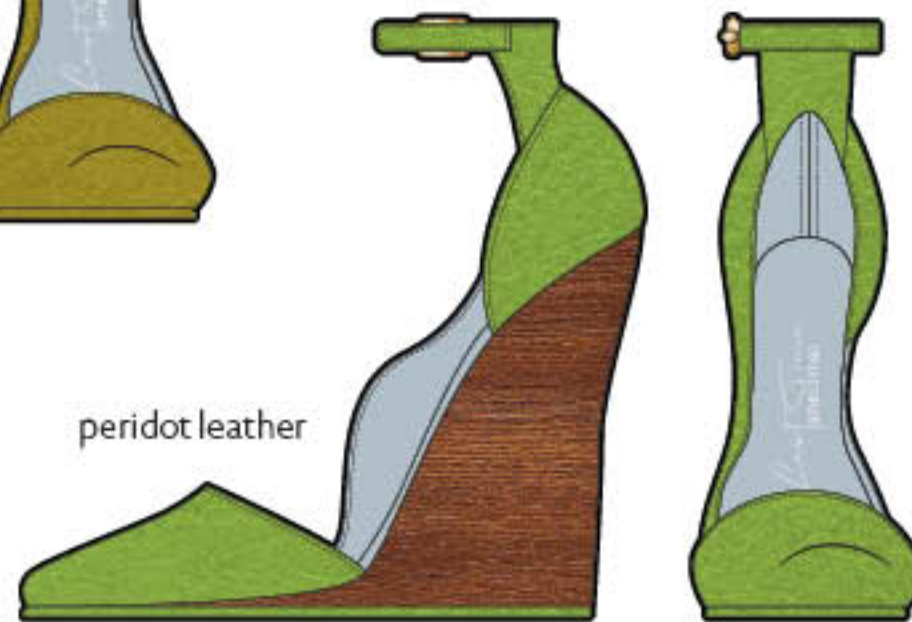




coral leather



amber leather



peridot leather



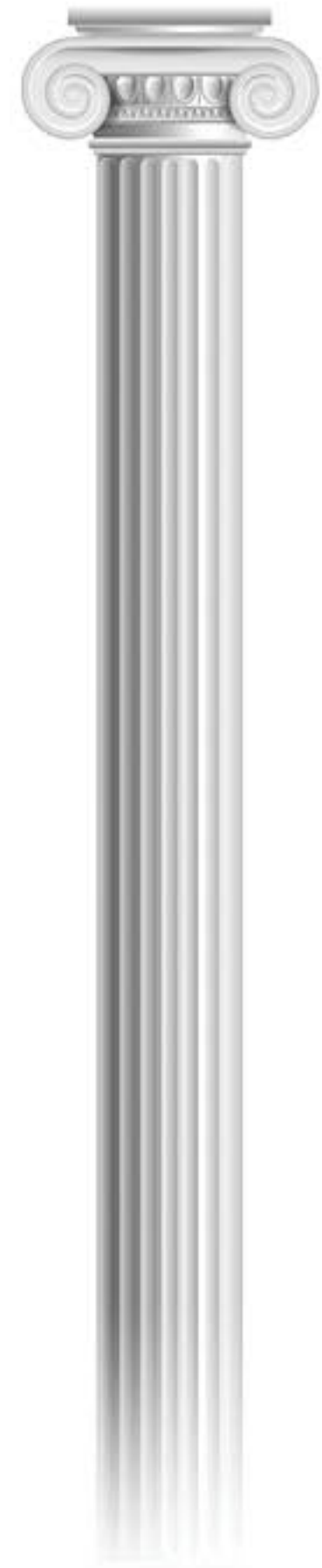
garnet leather

## ***Ravenna***

- Type : ankle strap wedge
- Material : leather, wood
- Details : half inch ankle strap, block wood heel
- Heel height : 120mm
- Collection : W1920

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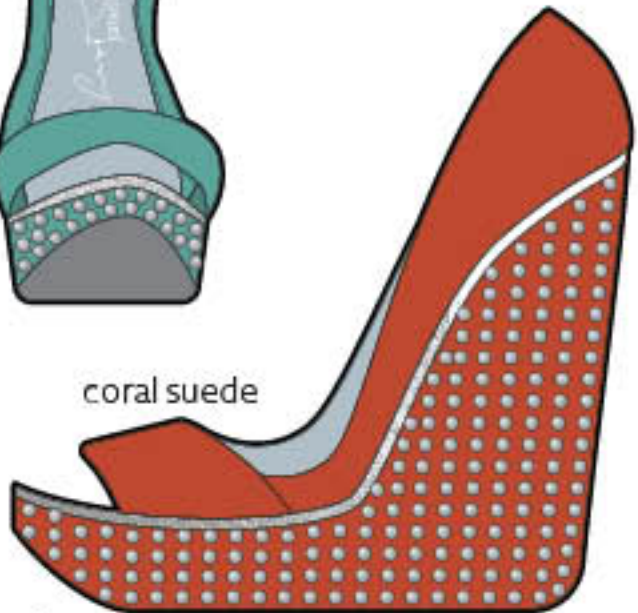
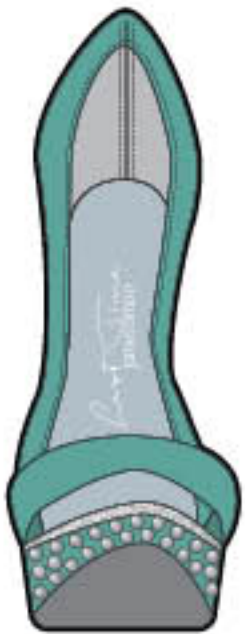




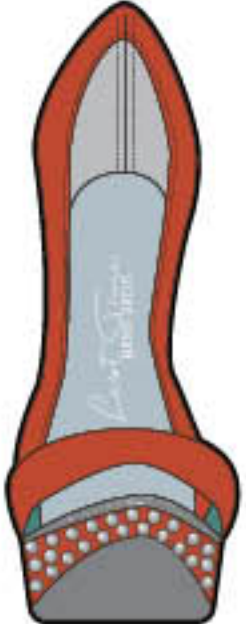
zircon suede



jade suede



coral suede

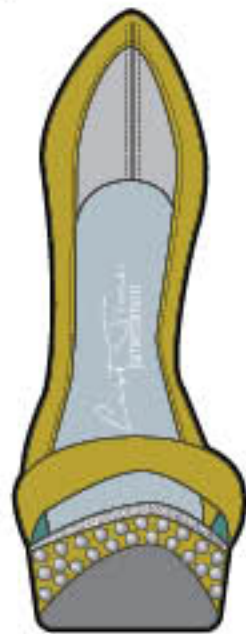


## ***Sassari***

- Type : peep toe platform wedge
- Material : Leather
- Details : leather, studded wedge & platform
- Heel height : 140mm
- Collection : W1920

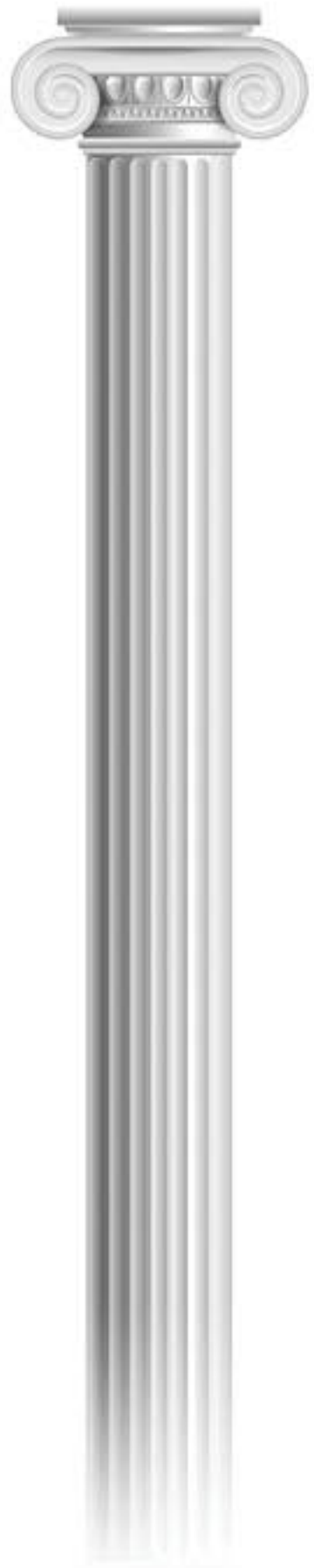


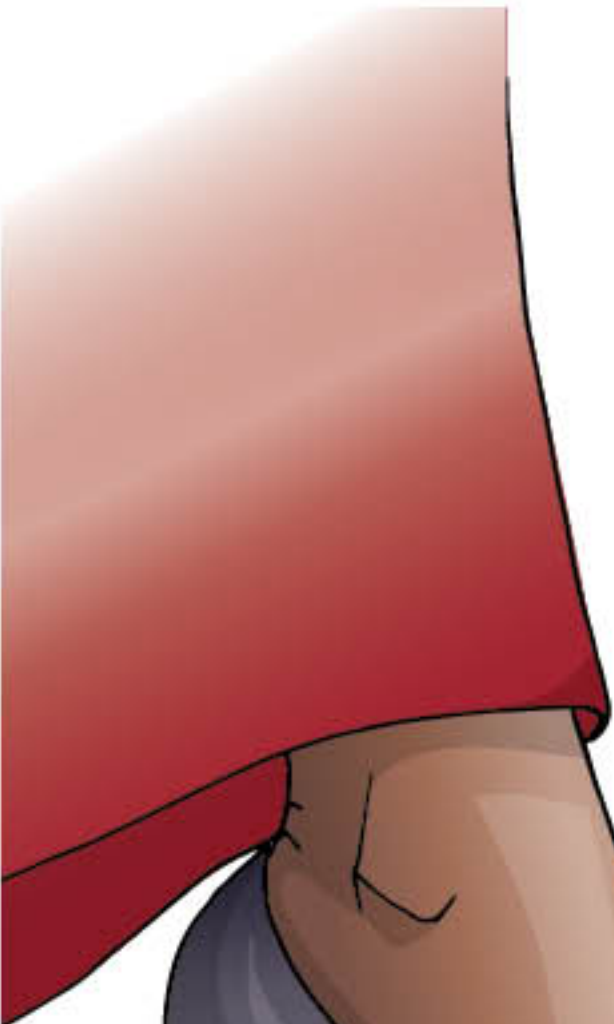
peridot suede



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onyx suede



tourmaline suede



bloodstone suede

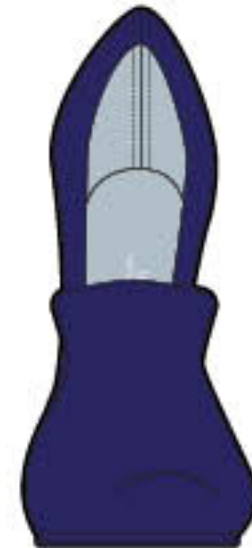


## ***Verona***

- Type : pointed penny loafer stiletto
- Material : suede
- Details : solid suede
- Heel height : 120mm
- Collection : W1920



lapis suede

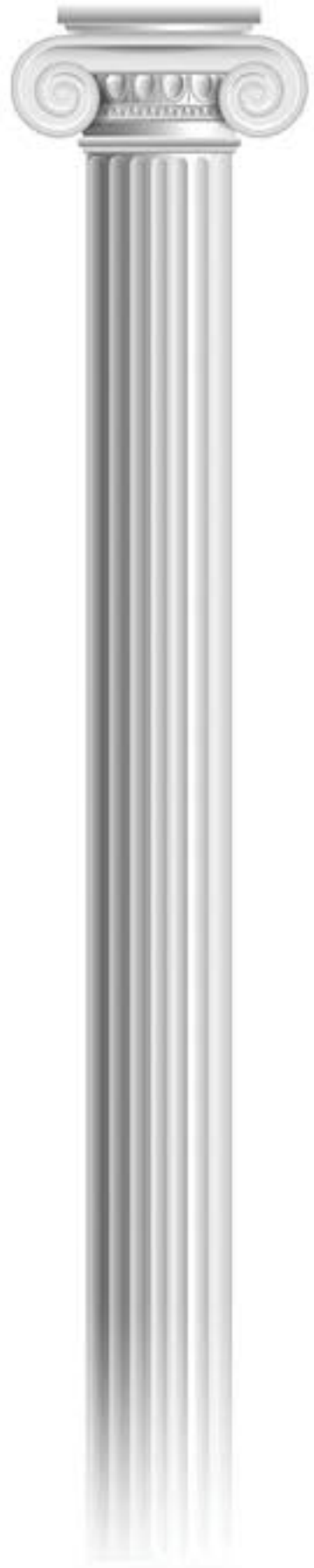


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Before he could write, James was drawing. At the age of two he scrawled on a piece of lined paper and declared, "It's a worm". After that, armed with his battered briefcase filled with pencils and the paper his father would bring home from work, he was always drawing.

"Drawing was the one thing I knew I could do as well as anyone," he says now. "I was entered in minor contests in school growing up and always did well. I didn't think much about it, because it was always just my thing." As high school came to an end, he was accepted into the Herron School of Art at the Campus of Indiana University, Purdue University at Indianapolis, the skills in drawing being the main reason he was accepted.

"My professors remembered my portfolio and my drawing skills and knew immediately everything else would come easy. It's what I believe; success in the visual arts comes from being able to put pencil to paper... to draw. To be able to see things and interpret them onto paper via the pencil is crucial," James explains. "Once you can draw something to look like your reference, I believe that creating can come easier. Not easy, per se, but easier."

A Bachelor's Degree in Fine Arts gave him the creative background for everything else to come. "My major was in painting, but I took enough of drawing, photography and ceramics that if minors were given, they would have qualified." He views the years at the Herron School of Art as the most important preparation for living life as an artist. "I was fortunate to be able to study in Italy for six weeks between my second and third years and I came back so inspired," he recalls with fondness. "That was a catapult for the creativity for the rest of my life."

In the fall of 1987 he moved to New York City. Using his artist background he began selling art supplies to the designers in the Fashion District. "I met many of the people in the major design houses and began doing freelance work," he explains. At the time he did a series of hand-painted prints for Nicole Miller and some odd jobs here and there. For a short time, he worked with a partner in their own design studio, where he used a computer for the first time.

"At first I was against it... after all I was an 'artist'," he chuckles, "and thought that I was trained like the masters so I wanted to use those skills. Once I came to the realization that it was simply a tool to expand my creativity and it would make aspects of my job easier, I was hooked." This led to work at printing company where he delved into the use of type and layout.



"Those years were great because you solved problems which seemed simple, but were not. It was my job to make them LOOK simple," James explains. "Understanding graphic design and layout is a skill that can translate to many other things. If you can lay out a business card or flyer or poster and make it pleasing to look at, you have the rudimentary skills to move to the next level." To this day typography remains a passion.

For over 2 decades he worked for Design Works International where he designed everything from business cards to PowerPoint presentations, textile designs to packaging designs, fashion flats to children's car seats. "It was a great environment because I did so many different things," he says. "One day I would be laying out trend boards for home and interiors, the next day I would be working on groups of original print designs, or putting patterns into repeats for Calvin Klein. Without Design Works International, I would not have the extensive skillset I have today.

His career in teaching began with a recommendation from a colleague. "When I first started designing on the computer, there weren't many resources available to gain information. Being self-taught, I told myself that if I had the ability to give back; to pass on what I spent time teaching myself, I would do it without question." Now that drawing is something that he teaches, both traditional AND digital, he's come full circle. "Now I combine traditional and digital tools and take the drawing to the next level. I truly believe I can teach anyone to see and improve their drawing skills... anyone who wants to learn, that is."

Now, as part of the Student Success team as well as an Instructor at New York School of Design, he interacts with students on a daily basis. "NYSD is a small school," he says. "What I like is that it is very skill based and I can help students on a personal level both in the classroom and getting them out into the industry."

In his sixteen year of teaching, he still sees what he does as inspiring, interesting and important. "I teach fashion students to use tools that I used every day for over 20 years. I find it not only rewarding, but energizing. The students keep me on my toes. Their questions and creative problems allow me to us learn and grow with them. I truly do learn from them as well."