

BULKY DOCUMENTS

(Exceeds 300 pages)

Proceeding/Serial No: 91168097

Filed: 05-12-2009

Title: Declaration of Barbara Cirkva

Part 2 of 2





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WHAT'S YOUR FAVORITE BEAUTY PRODUCT?

Some Sarasota fashionistas and style setters answer.



Kristin Joyce Guy, account executive, Clarke Advertising: "Bobby Brown's SPF 25 Tinted Moisturizing Balm. It has a fantastic whipped base, is very light, plumps and adds a healthy gleam, not a greasy shine. It's great if you don't like make-up in general."

Barbara Roane, formerly of Saks and Mettlers, now at Annabelle's: "When a customer came in raving about the new line of Fresh Skin scents and hair products, I looked at her face and hair and decided to give them a try, and I absolutely love them. I use the Soda shampoo to tame my very curly, out-of-control hair, and Rice face wash—great results."

Deborah Blue, fashion-savvy attorney: "Believe it or not, I love the Bare Minerals line of make-up [mineral-based foundation advertised on HSN]. I always noticed the place where my make-up ended, and with Bare Minerals, you don't see that. A big problem for women as they age is facial peach fuzz, so I go to Neoderm for dermaplaning. I also love ReVive Moisturizing Renewal Cream. It's not goeey, it goes on evenly, it feels and smells great, and my skin definitely looks better."



Wendy Gatchell, owner of Lotus Boutique: "Bliss Lemon and Sage Hair Shine and Body Gloss is a cool new product that you put on both your skin and hair for a great sheen. And oh, the smell. I'm addicted!"



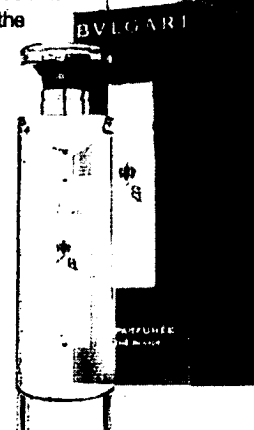
Sally Schule, manager, Saks Fifth Avenue: "Strivectin. Love it. Ran out of it for a few days and was miserable. [Originally developed to soften cow udders, Strivectin is supposed to erase lines and smooth stressed skin.] I'm also big on

Laura Mercier bronzing powder and Chanel lipstick—it stays on forever, and the colors are amazing."



Joanne King, co-owner of Willow: "I use the Proactive line [a three-step skin-care regimen created by dermatologists]. I've used it for five years and whenever I quit, my face breaks out again. It's a lifesaver."

Susan Dabney, local beauty and socialite: "My favorite product these days is called Au The Rouge [cologne] by Bulgari from Saks. Here's what's in it: pepper, fresh orange, bergamot, red tea and organic plum. Sounds like you could eat it, doesn't it? It's soft and subtle and unique."



bright white

White teeth are an imprimatur of youth. There are options aplenty for creating brighter teeth, and certain things you want to watch out for. Inexpensive whitening strips available at the grocery store can do the job, but the whitening can be uneven. Custom dental trays with bleaching agents (available from your dentist for up to \$500) work well but occasionally cause mouth ulcers and tooth sensitivity. In-office whitening techniques using bleaches and light have gotten less expensive (now about \$350), and a similar technology is available for home use through companies like Ionic White, which promises dramatic whitening in 21 minutes. If your teeth issues go beyond color to shape and placement, you can correct all these problems at once with porcelain veneers, which can cost \$1,000 or more per tooth. Sarasota has a number of dentists who are experienced in these procedures.

EGG!

From lackluster to Audrey Hepburn lovely!

TIP!

Hectic schedule with little time to groom your locks? Slick a shine serum throughout hair and rub a little extra into the tips. You'll look more pulled together instantly!

Peppy red lips like Anne's are always in style for the night! Be sure to line lips with a pencil that matches your lipstick as closely as possible!

To define lashes: Dior DiorShow mascara, \$23, eluxury.com



GET HER NIGHT ALONE!

★ Dust face with a shimmering, pressed powder to ban shine and add a touch of glam. Define brows by filling in with a brow powder.

☞ Pick only one feature to emphasize, like lips. Slick on your fave classic red hue.

☞ Pull the top half of hair up and secure with an elegant clip for a flattering and slightly more formal look. Then, get ready to hit the town!

To define brows: Lancôme Brow Expert Design Kit, \$39.50, sephora.com

Foundation with a hint of shimmer: Stila Illuminating Powder Foundation, \$20, sephora.com



Classic red lips: Chanel Rouge Hydrabase creme lipstick in Champagne Red, \$24.50, sephora.com

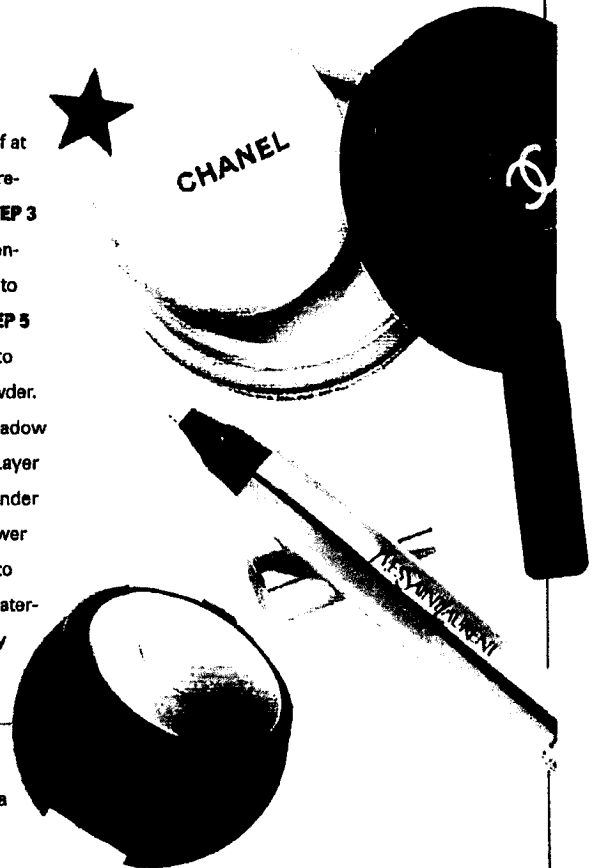
IN STYLE WEDDINGS

MAKEUP



DAY AT THE BEACH

STEP 1 Apply moisturizer with an SPF of at least 15. **STEP 2** Dab a sheer base on forehead, nose and chin; blend outward. **STEP 3** Cover any blemishes or redness with concealer. **STEP 4** Blend a liquid bronzer onto forehead, temples and cheekbones. **STEP 5** Pat a shimmery bronze cream blush onto cheeks. **STEP 6** Set face lightly with powder. **STEP 7** Sweep a coppery-bronze eye shadow from upper lash line to crease. **STEP 8** Layer a golden shadow on lids, and brush it under lower lashes. **STEP 9** Line upper and lower lashes with espresso-hued liner; blend to soften. **STEP 10** Brush on one coat of waterproof mascara. **STEP 11** Apply a creamy pink-brown lipstick.



From top: Chanel Natural Finish loose powder in Translucent 2, \$47; 800-550-0005 or chanel.com. Yves Saint Laurent Touche Eclat concealer in No. 1, \$37; 877-551-7257 or saks.com. Becca Creme blush in terracotta, \$27; 877-737-4672 or beccacosmetics.com.



EVENING COCKTAILS

STEP 1 To make a base for eye shadow and keep it from creasing, apply concealer to upper lids, then dust with translucent powder to set. **STEP 2** Dip a stiff eye-shadow brush into deep blue shadow, then into deep purple shadow, and brush the combined shade along upper and lower lashes. **STEP 3** Using a larger, softer brush, blend shadow over upper lids and toward brow bone. **STEP 4** Using an eye-shadow brush, fill in brows with powder shadow that matches brow color. **STEP 5** Brush on one or two coats of waterproof mascara. **STEP 6** For contour without color, blend liquid bronzer onto cheeks. **STEP 7** Apply nude lipstick.



Clockwise from top: Dior 5-Colour eye shadow palette in Water Mist, \$49.50; 866-290-9027 or saks.com. Shiseido the Makeup Perfecting lipstick in Praline, \$22; 800-723-2889. L'Oréal Paris Voluminous waterproof mascara in black, \$7.35; at drugstores.



Pillow-lipped model Doutzen Kroes shows how to achieve a glossy, plump lip look.

Get Perfect LIPS

A plump and pretty lip pout makes your entire face look younger. Read on for tips from celebrity makeup artist Angela Levin

20s GO FOR GLOSS Translucent glosses in pink or peach look lovely on naturally full, line-free lips, says Angela Levin, a celebrity makeup artist who works with Jennifer Aniston and Nicole Kidman. For a wash of color, try Stila Rouge Pots in Baie or Fraise (1), which are quick and easy to apply with your finger.

30s PLAY WITH COLOR A bold hue can transform any look from girly to grown-up. But if you have thin lips, steer clear of dark shades, which can make your mouth appear smaller. Levin recommends pinks or mauves in reflective formulations to boost volume. For full lips, a classic red like Estée Lauder Pure Color Long Lasting Lipstick in Maraschino (6) looks stunning.

40s PLUMP UP Loss of collagen over time can rob your lips of their former fullness. If you're not ready to remedy the problem with injections, opt for the instant gratification of an over-the-counter plumper instead. DuWop Venom Gloss (2) is tinted, so you can skip lipstick if you like.

50s MAXIMIZE MOISTURE At this age it's common to have some dryness on and around your mouth, says Levin, who suggests tackling flakes with a gentle lip exfoliant followed by a lip balm before bedtime. The sugar-based Lip Scrub by Sara Happ (3) simultaneously sloughs away dead skin and hydrates your lips.

60s LINE AND DEFINE Liner is a handy tool to give your mouth instant volume and definition. But don't apply too much, particularly to your Cupid's bow (the center of your top lip), warns Levin, or you could look clownish. For a lightweight, virtually goof-proof liner, try Lancôme Le Lipstique Sheer (4) in a shade close to your natural lip color.

70s FIGHT FEATHERING Lipstick drifting into fine lines is probably your chief concern. To soften lines and prep lips for makeup, apply Chanel Ultra Correction Lip (5) in the morning and evening. Its firming plant extracts, exfoliating salicylic acid, and soft-focus powders will keep your pucker and the skin around it looking smooth. Caitlin Gaffey

BEST BUYS

1. Stila Rouge Pots in Fraise, \$20.
2. DuWop Venom Gloss in Lantana, \$18.
3. Sara Happ Lip Scrub in Peppermint, \$20.
4. Lancôme Le Lipstique Sheer in Sheer Escapade, \$21.
5. Chanel Précision Ultra Correction Lip, \$50.
6. Estée Lauder Pure Color Long Lasting Lipstick in Maraschino, \$22.

The WOW Factor

Hundreds of new beauty products will flood counters this fall, and it's a good chance that the beauty directors of America's major magazines have reviewed each and every one of them. Amid such a deluge, have you ever wondered what makes an editor sit up and take notice? We did, so we asked some top scribes to reveal their standouts this season.

The chicest thing I've seen for fall is most definitely the return of the **super-dark nail**. Chanel's Black Satin polish takes Vamp a step further—and it feels so right with the season's new urban feeling: edgy and a little bit aggressive, but polished. (Other great shades: OPI's Lincoln Park After Dark, Rescue Revamp, Creative Nail Design Ink and Jessica's nearly black polishes flecked with jewel tones.) I wore black fingers and toes to the Met Costume Institute Ball in lieu of jewelry and loved it.

Sarah Brown, beauty director, *Vogue*

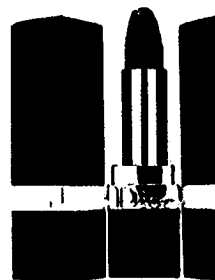


Dior Rouge Dior lipsticks. They're creamy and saturated with color and very glamorous.

Valerie Monroe, beauty director, *O, The Oprah Magazine*

I'm obsessed with **MAC Studk Blush**, especially in **Peach Spa**. It put play back into my beauty routine because it's fun to use. When you shake the can it sounds like spray paint or the temporary hair color used to color hair for night, like many of us did as a child on Halloween. And I love the application. The mist of color does look creamy, powdery or shiny rather than very natural and transparent and still delivers enough pigment to create a healthy-looking flush!

Tara Kraft, beauty director, *Star Magazine*

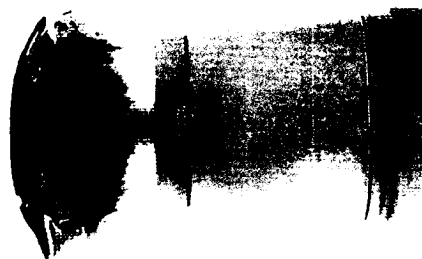


Shiseido Shimmering Lipstick in SL8: The folks at Shiseido (Jadzia, to be exact) pointed out that although the stick looks really dark, what goes on the lips is a sweet pink. I think of it as my ladylike lipstick.

Jane Larkworthy, beauty director, *W*

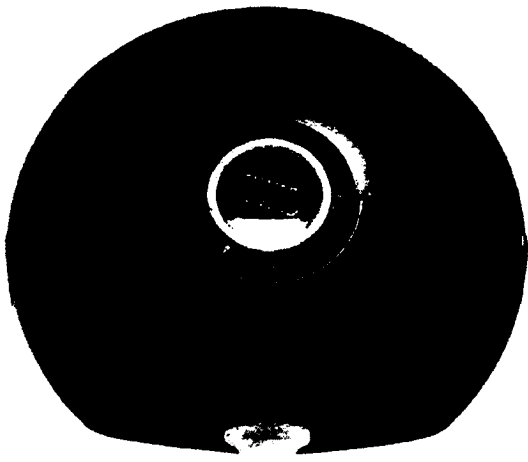
I'd have to go with the new **YSL Perfect Touch Rad Brush Foundation**, for a number of reasons: One, I've been wanting to tackle that whole apply-your-base-brush bit; two, it makes new-mom me look a little pe in the a.m., and three, it's crazy purse-friendly.

Dana Wood, beauty and health director, *Cookie*



I am somewhat obsessed with the new **SK-II Air Touch Foundation**. I'm not typically a foundation person at all, but this could convert me...I think it's a product that both teen and adult readers will embrace. It'll give teens light coverage and a natural look, and adults can layer the product seamlessly for a more opaque finish.

Eva Chen, beauty director, *Teen Vogue*

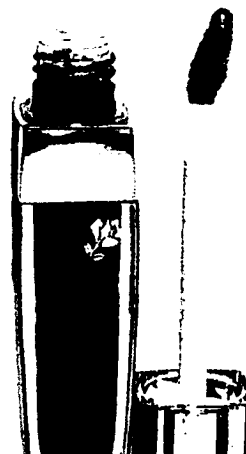


I've completely fallen in love with **Slatkin Eau de Parfum Citron**—never, ever have I gotten more compliments on anything in my life. It's so pretty. People stop me in the street, on the elevator, even in yoga class (your average yoga operative tends not to be terribly fragrance-receptive). I was at an event for Bigelow (where it's sold, of course) and even they were dying to know what I was wearing.

Jean Godfrey-Jane, beauty director, *Lucky Magazine*

Lancôme Color Fever Glass is the cool-shot! It's got cool shimmer and shine unequalled—plus a state-of-the-art applicator allows you to apply it anytime, anywhere, in perfection. Who could ask for anything more!

Mikki Taylor, beauty director & cover editor, *Essence Magazine*



BEAUTY HEALTH & FITNESS, wrinkle rhapsody

VOGUE

couture perfumes at prices up to \$600 a jar. (Patricia Wexler's line is the exception, from \$16 to \$65.) Haute couture has jumped in with both feet. Dior is using Sharon Stone to promote Capture Totale, its "multi-perfection creme" to defeat "all signs of aging." Yves Saint Laurent's Lisse Expert "adapts to each face shape, otherwise known as morphology, by targeting wrinkles wherever they appear." Chanel is beating the drums for Sublimage (out in October), whose star ingredient comes from the green fruit of a vanillacea orchid, grown on the island of Madagascar, "where a team of ethnobotanists has complete control over its cultivation." Don't you love it?

Over the past six months, I've been test-driving these and a ton of other potions, lotions, serums, volumizers, plumpers, gels, fillers, and microdermabrasers, each of which comes with its own prospectus of pseudo-scientific data. Ignoring the data for the most part, I've experimented like a diligent guinea pig, giving some creams a week and others a month, splitting my face in half for comparison purposes, and throwing in my hands, elbows, and knees as additional test sites.

The results are, shall we say, inconclusive. A few did work better than others, though, and the winners are RéVive's

Intensité Crème Lustre; La Mer (an oldie but goodie), and Estée Lauder's newest, double-whammy night- and day-cream duo, Re-Nutriv; Pat Wexler's labor-intensive but effective regimen, personalized for my skin type; and especially something called Green Cream (which comes in prescription and over-the-counter strengths), developed by the New Orleans dermatologist Nia Terezakis, M.D. Green Cream contains retinol, which

I had never used before because I had heard it could irritate your skin. I started with the lowest dose, and it

worked almost immediately to make my skin feel softer and silkier than I can ever remember. Honorable mention goes to Caudalie's Vinosource Riche and Olay's Regenerist, both of which seemed to have more effect on the lines I decided to keep than on the main offenders.

It's hard to move around my bedroom these days, what with the overflow of miracle products. New ones are still coming in, each one promising the moon and the stars. In fact, Kanebo's "The Cream" was "inspired by the moon," as the ac-

companying literature informs me. It also costs \$650 for a 1.4 oz. jar, which makes it, "the world's most expensive anti-aging treatment." Kanebo's new "The Eye Cream" debuts this month, and it looks delicious enough to eat. One of its ingredients is a silk extract from a rare Japanese silkworm, and I can't wait to try it.

I've become addicted to miracle creams. They make me feel that I look better, and several acquaintances have

told me I do, although I can't say that all the promises and all my diligence have erased a single wrinkle from my face.

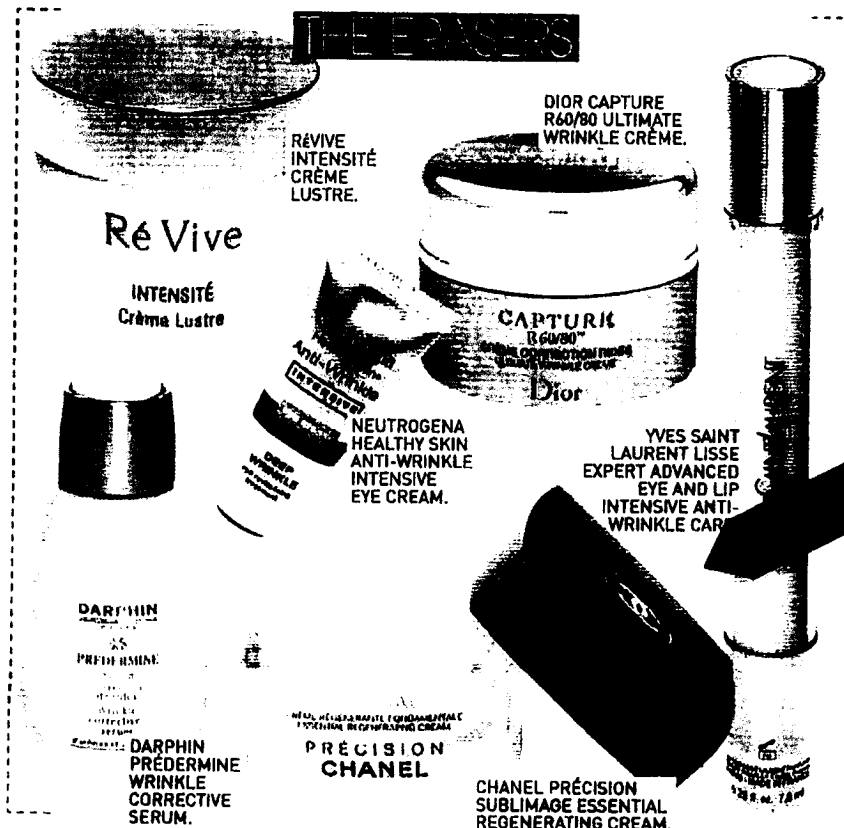
"Try not to think about wrinkles," says my friend Sally Mann. "I hear it's bad for your skin"

The reason for this becomes clear when I talk with Steven Victor, M.D., one of New York's leading dermatologists, who (guess what?) happens to be launching his own line of anti-aging products. "There isn't a cream in the world that can do what injections, lasers, or surgery can do," he tells me. "Creams can improve wrinkles by 30 percent, but unless you improve 50 percent or more, you can't go to the mirror and say, 'Oh, my God, I look fabulous.' At 30 percent you look good—at 50 percent you look great." Victor's prescription is to do the structural work first and then use his products to maintain it. "Think of yourself as a house. The house ages, the foundation cracks, the internal structure starts falling down. A lot of American women wait until their house has collapsed, and then they want to fix it."

"Is mine collapsing?" I ask him.

"Yeah, your house has collapsed. If you were a European woman or a South American woman, you would have been here when you were eighteen years old."

Feeling deflated and in need of a reality check, I E-mail my friend Sally Mann, the photographic artist, who lives in Lexington, Virginia, and rides her Arabian every day. We're the same age, in our 30s, and I've always loved her looks. "Try not to think about wrinkles," she replies. "I hear it's bad for your skin. I use Burt's Beeswax on my skin, but that's about all. I'm turning into one of those old women you see poking around their farm with bits of straw in their wispy Katharine Hepburn hair and lots of hard-earned wrinkles beauty >200



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PEOPLE



JESSICA ALBA



SARAH HYLAND



JESSICA SIMPSON



KIRSTEN DUNST

SIDE BRAIDS

How are stars winning this summer's battle of the frizz? With a long-and-loose sexy side plait that's a little bit Rapunzel, a little bit Helen of Troy. Whether it's Jessica Alba's casual beachside look, Jessica Simpson's

slightly tousled take on Kim Taylor's dressed-up, voluminous version, the side-swept braid is equally at home on the street and the red carpet. And it's definitely more grown-up than Pippi Longstocking pigtails.

Island Girl

If Rihanna was ever stranded on a deserted island, there's at least one thing she'd be sending an S.O.S. for: Cake beauty products, which she became a fan of after trying them at a recent photo shoot. The singer particularly likes the Deserted Island bath and body collection—which contains mango butter and coconut oil—because they remind her of her home in Barbados. The *Lost* folk should be so lucky.

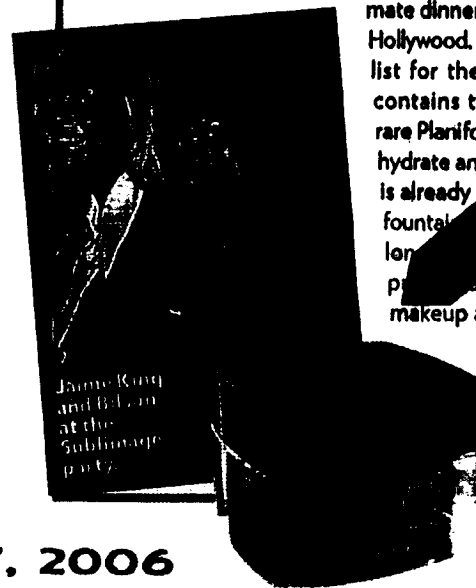
Cake Deserted Island collection. \$18-\$24; cakebeauty.com.



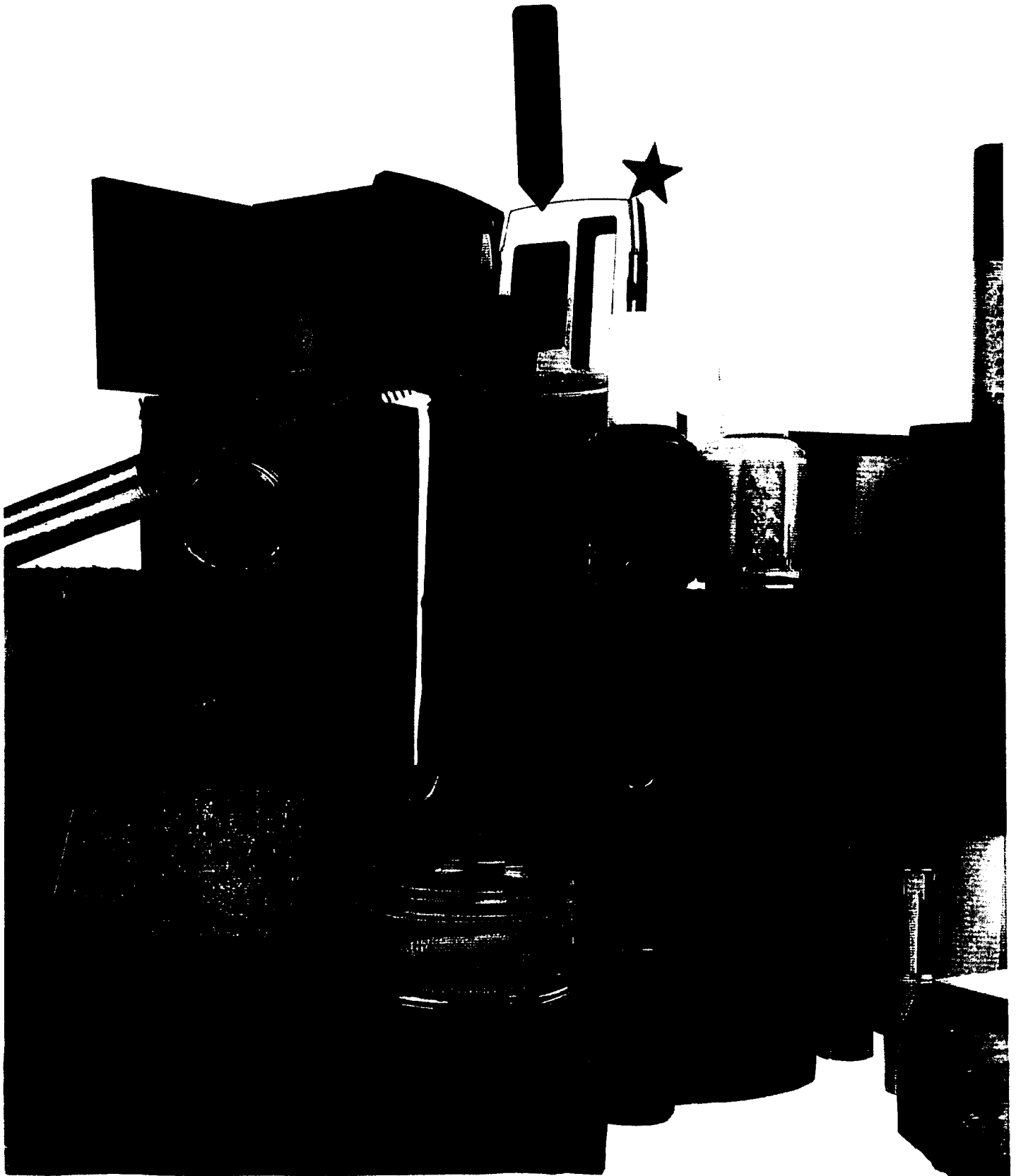
GOTTA HAVE IT

Not that they need it quite yet, but fresh-faced stars like Kirsten Dunst and Rachel Bilson came out to celebrate Chanel's latest anti-aging potion, Sublimage (launching in September), which was feted at an intimate dinner party July 19 in Hollywood. Though the wait list for the cream (which contains the juice of the rare *Planifolia* plant to hydrate and fight wrinkles) is already well over 1,000 fountains long, Dunst and Bilson were the first to grab a jar from her makeup artist. Crafty!

Chanel Sublimage Cream, \$350; available in September at chanel.com.



Janis King and Bilson at the Sublimage party



JANE

obsessions **prim**

Top 5

products
stolen
from the
beauty
closet



I'm not the girl who'd normally find a new perfume in her purse. I'm the girl who'd buy a new perfume with my friend, Paula, at L'Oréal's and emergency spa sale for the "what the hell?!" Madeline perfume and Suny Eau de Toilette. I'm the girl who'd buy a new perfume with my friend, Paula, at L'Oréal's and emergency spa sale for the "what the hell?!" Madeline perfume and Suny Eau de Toilette. I'm the girl who'd buy a new perfume with my friend, Paula, at L'Oréal's and emergency spa sale for the "what the hell?!" Madeline perfume and Suny Eau de Toilette.

Lancôme always has the best mascara. So I knew that wimpy Fatou, \$22, would be awesome even before I tried it. The brush is one of those beautiful combs that distribute extra-thick formula in one quick stroke. You don't have to stroke at your lashes like 10 times in a row. - Erin

I don't get dark circles, but I don't have time to sleep. For days, just about every morning, Benefit Depuffing Action Eye Gel. It's not a base or primer, but it's not a filler. It's a buffer. It works to give a fresh, young "Wow, you look tired!" comment. - Kelley

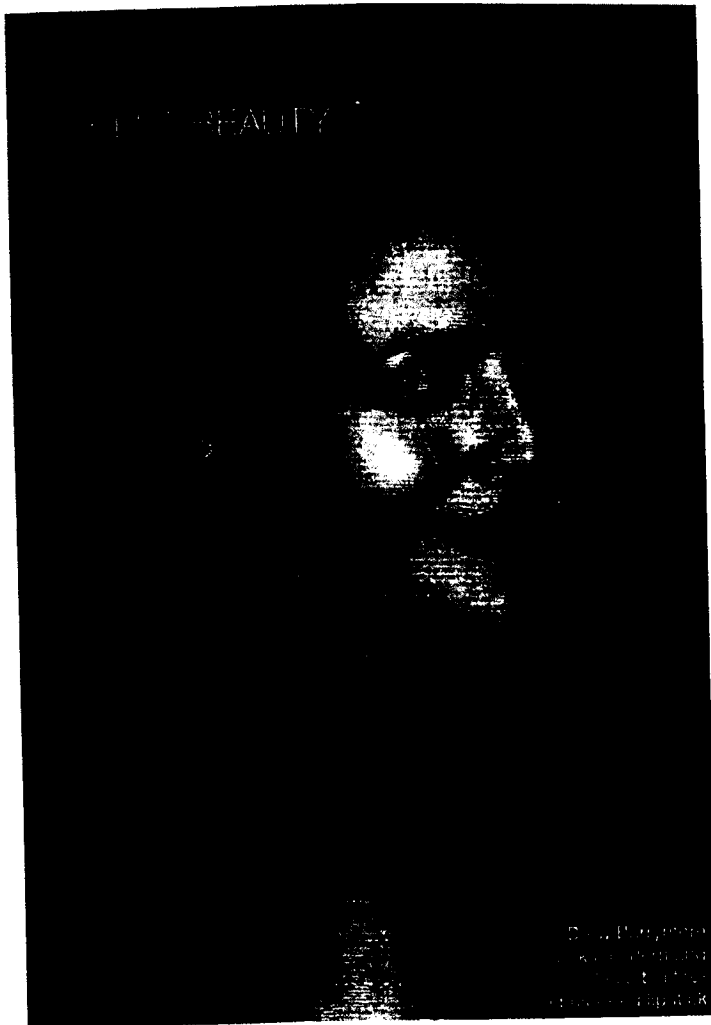
Oh my god, I love Wish Pomegranate Shave Cream. It's the jammiest I've ever used. After shaving, my face is completely alone. My gel's the only one I'm getting the "Oh, who'd a thunk it?" out of. It's your go-to. - Ashley D.

Erin Bevil ColorStay. It's not just the color. It's the way it feels. It's so pretty, incredible stuff. Moving beyond the non-gourmand, it feels girly and powdery, even after being put through a blender. And it's the ColorStay. It's tuned for new. It's the best. - Kelley, Katy

PHOTOGRAPHER: LISA BARR

Update Your Look Instantly

Get gorgeous at every age with the new trends: a burst of bright color on lips or eyes and seriously shiny hair



20s NIX THE NEUTRALS Shake up your everyday makeup routine with a glimmery, jewel-toned eyeshadow. The new reformulated products from the Body Shop contain marula oil, an ingredient that makes them incredibly easy to blend. For day, try sweeping Eye Color in Spearmint (3) across lids. To rev up eyes for evening, blend a few drops of Liquid Eyeliner in Black (\$11.50) over the shadow, which transforms the soft green into a shimmering slate blue.

30s BRIGHTEN UP WITH BOLD LIPS A slick of rich red or pretty pink lipstick is right for both day and night. But keep eyes understated when lips are a lively color. For the season's best shade of punchy raspberry, go for Chanel Hydrabase Lipstick in Splendeur (6).

40s BUFF UP YOUR BROWS The strong brow is back! Groom yours with Lorac's Brow Kit (1) to instantly frame your face, balance features, and make eyes look brighter. To give arches lasting oomph, fill in brows with powder, using the mini angle brush, and finish with a coat of clear wax, which holds wayward hairs in place all day.

50s LUMINIZE YOUR LOCKS The secret to just-stepped-out-of-the-salon hair? Gleaming, polished shine. If years of color processing have robbed your hair of its luster, try a conditioning spray like Fekkai Glossing Sheer Shine Mist (4), a crisp-smelling spritz infused with olive-oil extract. It's the perfect pick-me-up for every shade—even gray.

60s FATTEN YOUR LASHES Lush, darkened lashes open your eyes and intensify any makeup look. If yours have lost their former fullness, a multitasking mascara is the simplest solution. Clinique High Definition Lashes (2) combines a brush and comb in one applicator to lengthen and thicken with a strengthening wheat-protein formula.

70s SMOOTH YOUR SKIN Most foundations simply mask imperfections, but mature skin often calls for a little lift, too. L'Oréal Paris Age Perfect Skin-Support Makeup SPF 12 (5) covers sunspots seamlessly, while peptides and marine collagen firm and boost elasticity. Caitlin Gaffey

LORAC BROW KIT

BEST BUYS

1. Lorac Brow Kit, \$22
2. Clinique High Definition Lashes, \$13.50
3. The Body Shop Eye Color in Spearmint, \$9.50
4. Fekkai Glossing Sheer Shine Mist, \$22.50
5. L'Oréal Paris Age Perfect Skin-Support Makeup SPF 12, with b... \$23.50
6. Chanel Hydrabase Lipstick in Splendeur, \$23.50

See Where to Buy for det

4 new rules for summer beauty at work

DO prep your feet. Your boss will notice if you don't. Amy Applebaum, a VP at JP Morgan Chase, says, "For open sandals, polish your nails, hide blisters and wax toe hairs, please!"

DON'T spray-tan during lunch. "Nothing's worse than that fake-tan smell," says TV producer Traci Johnson.

DO baby your legs. "If your boss goes hoseless, you can too, but legs need to be in top shape," says Applebaum. Mosquito bites? Razor stubble? Peeling tan? Wear pants.

DON'T O.D. on summer style. "Watch out for too-much-of-a-good-thing syndrome," says publicist Lara Shriftman.

"If your hair's too highlighted, your skin's too tan and your lipstick's too bright, you'll look like you're going to the boardwalk, not the boardroom."

—ANDREA POMERANTZ LUSTIG



A little parking-lot prep: always a good thing

HOW THE HECK DO I... FILL IN MY EYEBROWS?

Step 1: "Pick a pencil a shade lighter than the hair on your head," says pro Sania Vucetaj. Use short, light strokes to fill gaps and extend the outer ends just beyond your eyes.

Step 2: Dip an angled brush into matching brow powder, and go over brows again. Remember, thicker makes you look younger. Bravo: a total painless eye job!



Such a statement: Chanel Nail Colour in Black Satin (\$18, chanel.com)



BLACK POLISH TRICKY BUT SEXY

Polish this dark can make you look chic and trendy—or like you've converted to Satan worship. How to get it right: ❶ Keep 'em short. "Dark nails should be fingertip-length with a rounded-square shape," say celeb manicurist Jin Soon Choi. "Any longer or sharper look goth." ❷ Devise an antichip strategy: Use ridge filler as a base to stop bleeding; keep polish off your cuticles (or it'll peel) and refresh your topcoat every third day. ❸ Wear neutrals. Bright outfits or red lips are too much with dark nails, warns Choi. You want to look sophisticated, not like Marilyn Manson.

TOP PHOTO: KEVIN MAZUR; BOTTOM PHOTO: JEFFREY MAYER; ILLUSTRATION: DON SPURLEY



Keira Knightley poses in ELLE's studio



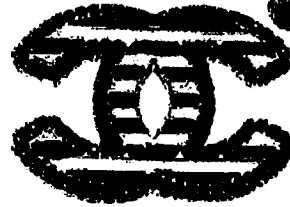
Wool tweed jacket, Chanel, price upon request, at Chanel Boutique nationwide



Vintage charm bracelet, from Doyle & Doyle, NYC, \$1,200, visit doyleanddoyle.com



Cotton-and-silk top, Barbara But, \$1,475, at Grotto Luna, Wellesley, MA



Jeweled resin brooch, Chanel, \$1,095, call 800-550-0005



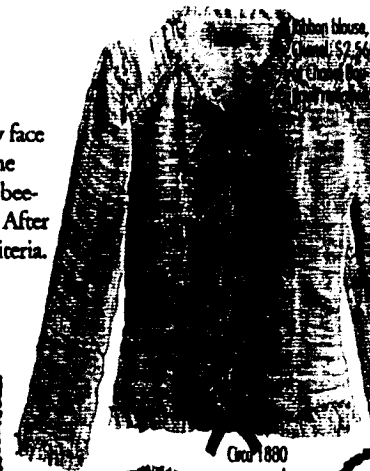
Knit-and-wool rickrack, Marel, \$357, at Marel, NYC

BRITISH BEAUTY

For this month's cover shoot, we took cues from Keira Knightley's chic, borrowed-from-the-boys look and added a few elements of our own. Our editors rounded up the best of this season's girlish, versatile pieces and used a few simple guidelines for her shoot:

- Mix graphic black-and-white separates.
- Pair tailored tomboy pieces with feminine accents.
- Personalize the look by adding vintage jewelry.
- Try fall's new must-have denim: skinny gray jeans.

And in honor of Knightley's recent appointment as the new face of Chanel's iconic Coco Mademoiselle perfume, we filled the racks with our favorite Chanel separates. Knightley made a beeline for Lagerfeld's fall creations, and who could blame her? After all, the Kaiser's designs meet even the most exacting style criteria.



Ribbon blouse, Chanel, \$2,540

Silk blouse, Chanel, \$2,765, call 800-550-0005



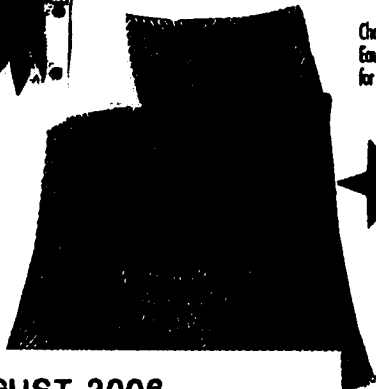
Loose-fitting top, La Perla, \$190, call 866-LAPERLA



Clear 1880 cameo-and-diamond ring, from Macklowe Gallery, NYC, price upon request, call 212-644-6400



Chanel Coco Mademoiselle Eau de Toilette Spray, \$79 for 3.4 oz., visit chanel.com



Velvet-and-resin bag, Chanel, \$1,795, at Chanel Boutique, Beverly Hills

Leather boot, Marel, \$679, visit www.marel.com



COCO CHANEL



Velvet pumps, Christian Louboutin, \$510, call 212-396-1884

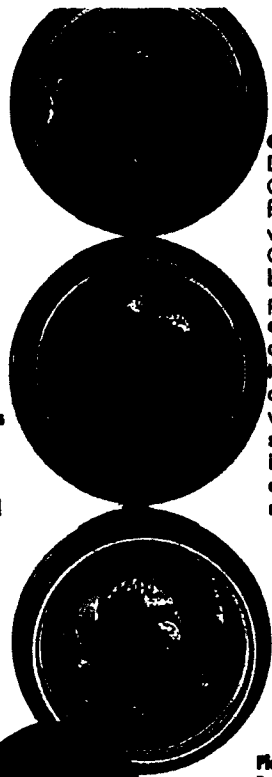




French
lessens As
richly textured
as Mademoiselle's
tweedy suits,
Chanel Pink Lamé
eye shadow com-
pact holds a blend
of shimmering rose,
gold, and
silver powders.



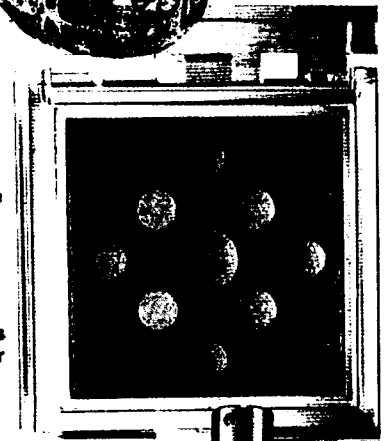
Pretty pouts Named
after flowers typically
found in an English
garden, Molton
Brown Vitamin Lip-
sheers (in, from left,
Sweetpea, Pinkbell,
and Snapdragon)
are formulated with
supersmoothing vita-
min E and beeswax
to condition and
protect lips for hours.



Color codes:
Davines Alchemic
Conditioners (in,
from top, Sil-
ver, Red, and
Copper) com-
bine distilled
pigment
enhancers
and milk pro-
teins to bring
out highlights
while
strengthen-
ing both
dyed and
natural hair.

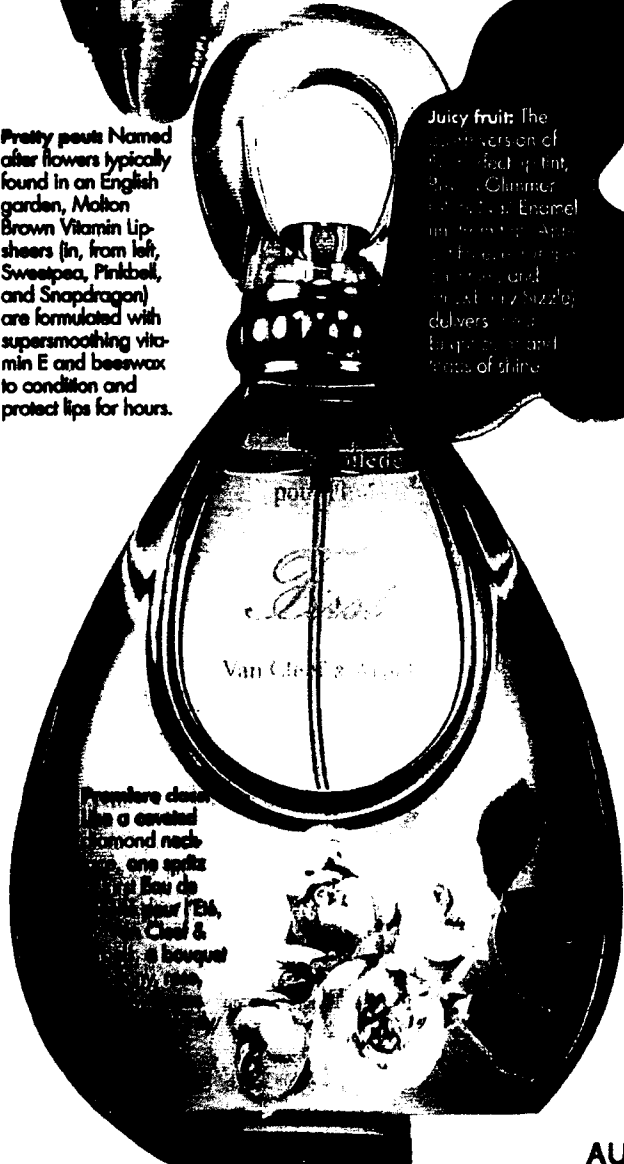


Treasure hunt:
With sensual
notes of jasmine
and magnolia
encased in an
apothecary-style
bottle worthy of
Portabella Road,
Vintage Soul per-
fume, by Curve,
is the fragrance
equivalent of an
inherited jewel.



Fleur du jour: The
Body Shop Sun
Dorées compact
contains three il-
luminating powders
that can be worn
separately on eyes
or swirled together
for an all-over sun-
dappled sheen.

Juicy fruit: The
new version of
the perfect tint,
Peach Glimmer
lip gloss, Enamel
lip treatment, and
the new, ultra-
hydrating and
moisturizing
diversity of
lip products and
ways of using



Premiere classe:
In a coveted
diamond neck-
line, one spritz
of Eau de
Toilette, Eau
de Parfum, Eau
de Toilette, Eau
de Toilette, Eau
de Toilette

IT LIST

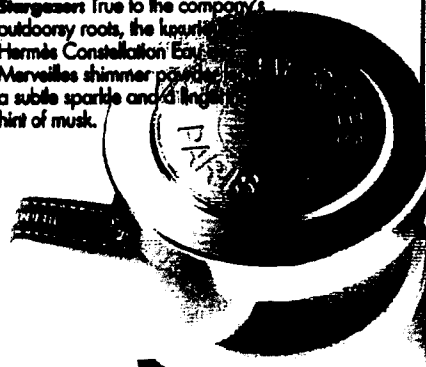
BREEZE THROUGH
STEAMY SUMMER NIGHTS
WITH REFRESHING
SCENTS AND ULTRA-
FEMININE SHADES.
BY ROOPIKA NAYAR

PHOTOGRAPHED BY KEVIN CREMENS



Amalfi dreams: Le
Sirenuse hotel in Positano
launches Maestro Rose
Eau de Toilette, a heady
mix of rose, incense,
and myrrh that evokes
cocktail hour on its
glamorous terrazzo.

Stargazers: True to the company's
outdoor roots, the luxury
Hermès Constellation Eau
de Toilette shimmers with
a subtle sparkle and a lingering
hint of musk.



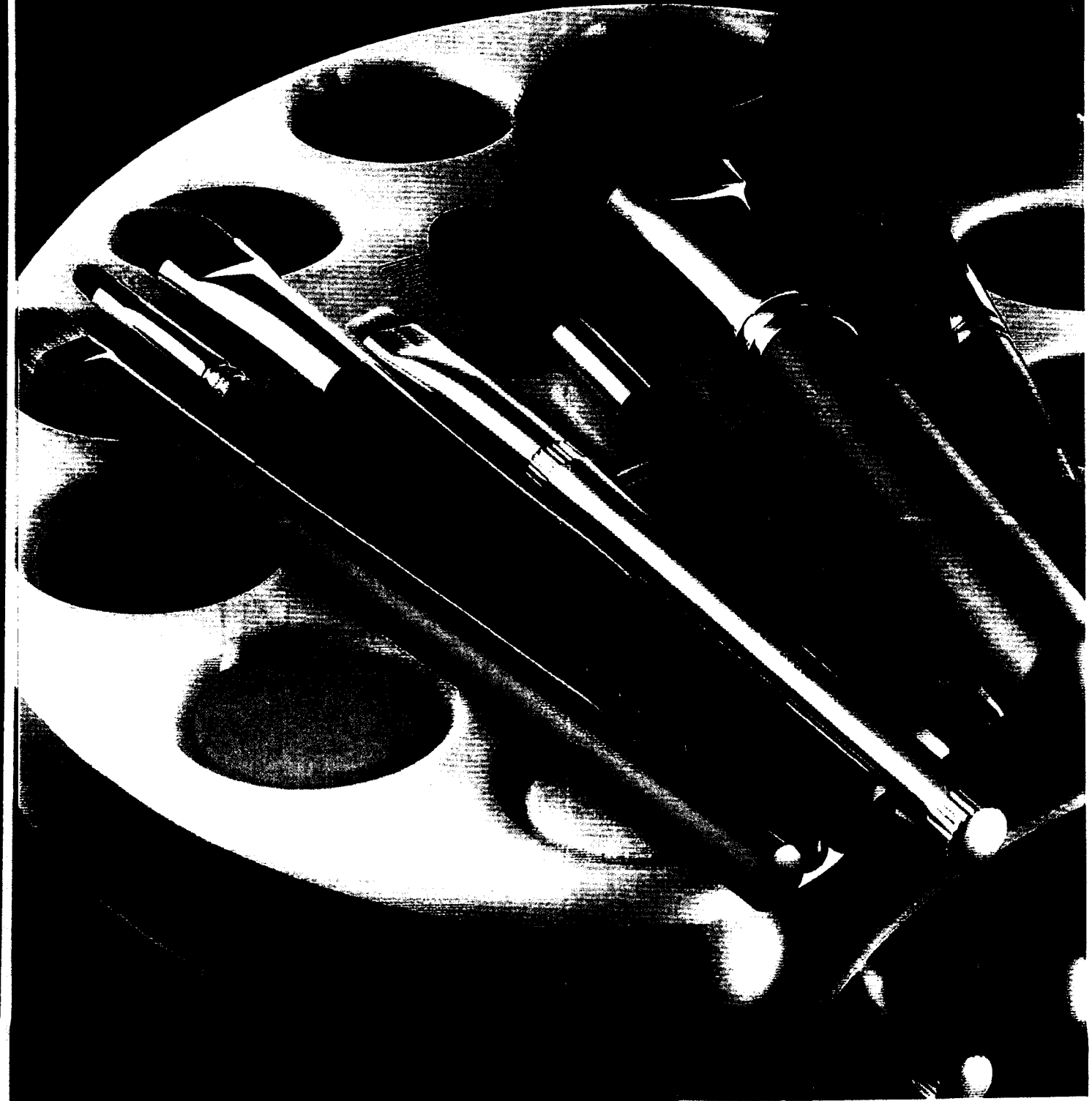
VEGAS

HEALTH BEAUTY

Brushing Beauty

SANDI POWERS

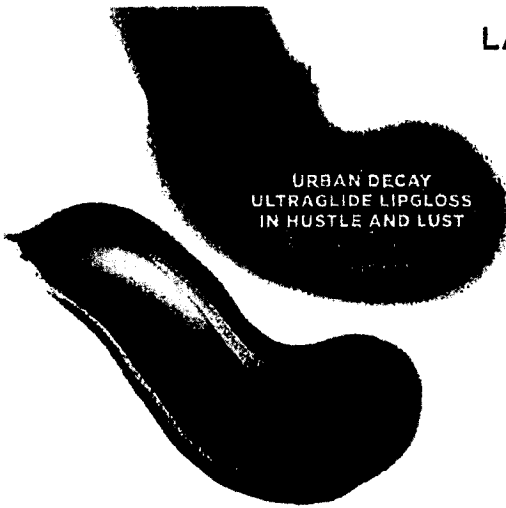
CHRIS STEIN



From left: No. 5 Concealer Brush by Hourglass available at hourglasscosmetics.com, \$25. Wet/Dry Definer by Laura Mercier available at Neiman Marcus, all, \$26. No. 11 Quick Shadow Brush by Chanel available at Chanel, Via Bellagio, \$28. Brow Brush by Urban Decay available at Sephora, Desert Passage at www.urbandecay.com, \$15. No. 9 Eyelash/Brow Definer by Chanel available at Chanel, Via Bellagio, \$25. No. 1 Blush Brush by Stila **CC 09953**

LAS VEGAS LIFE

THE GOODS

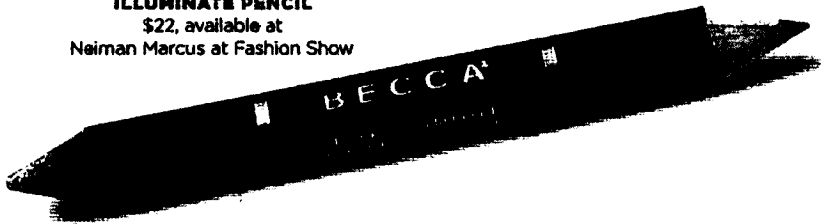


URBAN DECAY
ULTRAGLIDE LIPGLOSS
IN HUSTLE AND LUST

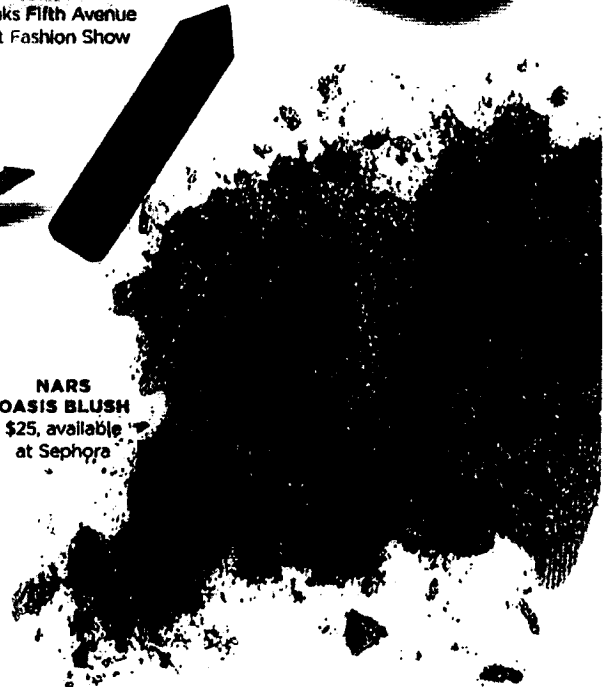


CHANEL
GLOSSIER LIPSTICK
AND LIPGLOSS
\$25 each, available at
Saks Fifth Avenue
at Fashion Show

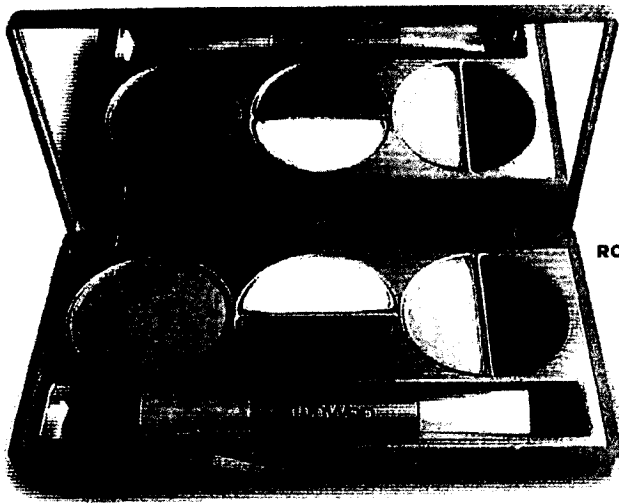
BECCA
MUSTIQUE LINE &
ILLUMINATE PENCIL
\$22, available at
Neiman Marcus at Fashion Show



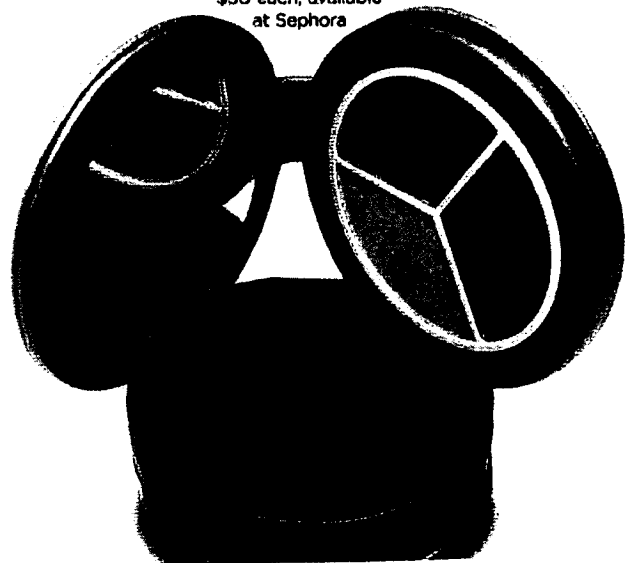
NARS
OASIS BLUSH
\$25, available
at Sephora



DUWOP
ROSE EYE PALETTE
\$32, available at
Nordstrom at
Fashion Show



STILA
EYE SHADOW TRIO
\$30 each, available
at Sephora



GIORGIO ARMANI
ARMANISILK LIPSTICKS
IN N°29, N°25 AND N°27
\$25 each, available at Bellagio



SEPTEMBER 2006

BEAUTY PRIMER (CONTINUED FROM PAGE 107)

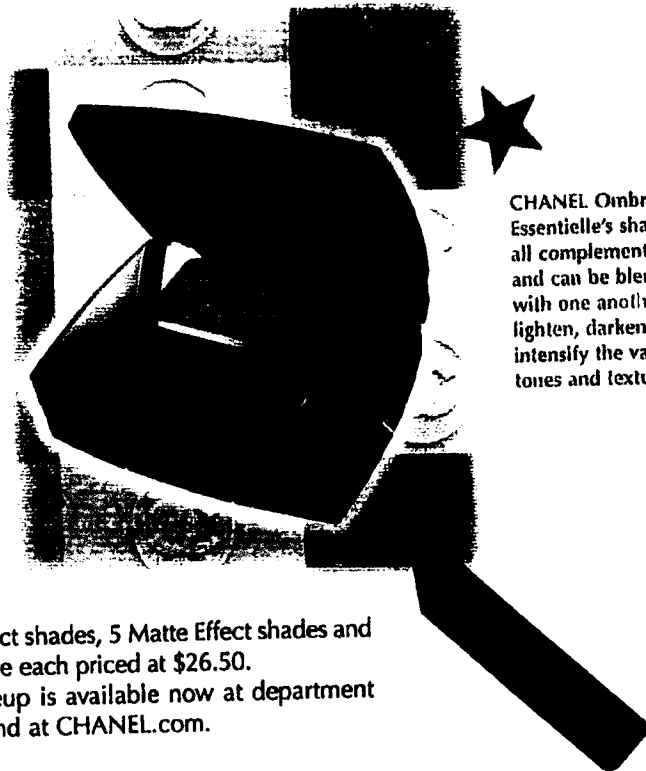
Color-Correct

CHANEL makes cover-ups easy with new Pro Lumière Correcteur/Professional Finish Concealer. This liquid brush-on concealer delivers the same coverage and finish as the Pro Lumière makeup. Its silicone polymer provides a smooth, creamy texture for glide-on application. A Lipo-Siliconic Compound ensures natural-looking coverage and comfort. Available in 5 shades, it is priced at \$38.00.

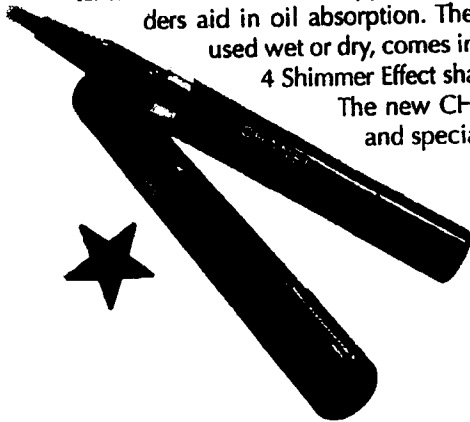
Ombre Essentielle/Soft Touch Eyeshadow is CHANEL's next generation in eye color. The creamy-soft powder is easy to blend, will not crease and is long-wearing. The creamy powder texture ensures a smooth application. Silk powders aid in oil absorption. The formula,

used wet or dry, comes in 9 Satin Effect shades, 5 Matte Effect shades and 4 Shimmer Effect shades. They are each priced at \$26.50.

The new CHANEL makeup is available now at department and specialty stores and at CHANEL.com.



CHANEL Ombre Essentielle's shades are all complementary and can be blended with one another to lighten, darken or intensify the various tones and textures.



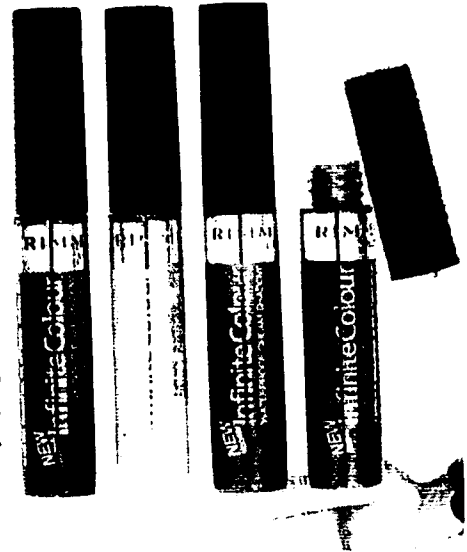
CHANEL Pro Lumière Correcteur is packaged in a portable pen for on-the-go touch-ups.

The London Look

Rimmel's Fall Colour Collection is influenced by the edgy, urban and hip London culture. Its lip and eye products are inspired by the eclectic and trendy capital.

There are 4 new, subtly sexy shades of Lasting Finish Lipstick joined by 3 new shades of 1000 Kisses Lip Liner. Infinite Colour Eye Shadow's long-lasting, non-flaking formula comes in 4 new shades.

The Rimmel London color products range in price from \$3.05 to \$5.90 and are available now at drugstores and mass retailers nationwide.



Rimmel draws inspiration from its London heritage with the new Fall Colour Collection.

SHOP, ETC

7,8,9



CHEEK-CONTOURING TRIO
SHOP ETC. #7 CONTOUR
COLOR PICK: Prescriptives
Anywhere Multi-Finish
Compact Foundation SPF 12,
\$32.50 Finely milled, silicone-
coated particles keep this light-
weight and silky, while "soft
focus" pigments offer what
seems like an oxymoron: a radi-
ant matte. A couple coats with
the included sponge will create
the finish you're after. Shown in
antelope. Also in 23 other shades;
Bloomingdale's, 800-555-7467, or

prescriptives.com (after 8/15).
SHOP ETC. #8 BLUSH PICK:
Nars Blush in gina, \$25 Soft
and smooth, it's the ideal skin-
tone peach for the modern
contour, blending seamlessly
with what goes above and
below it; Barneys, 888-822-
7839, or narscosmetics.com.
SHOP ETC. #9 HIGHLIGHTER
PICK: Wet n Wild Mega Eyes
Shadow Pot Singles in crème,
\$1.99 A little tub of pearlescent
vanilla-toned shadow to give your
cheekbones the highlight for a
low price. Remember: a little
dab'll do ya; select Walgreens
and other drugstores.

10



IRIDESCENT GOLD
SHADOW
SHOP ETC. PICK: Chanel
Soft Touch Eye Shadow in
gold, \$26.50 Glimmery but not
glittery. Apply a couple dry coats
for the look above; or, with a
dampened brush, copy the
luminous lining (one-third on
inner upper and lower lashes)
from Anna Sui. Bonus! Get a free
makeup bag and brush set with
purchase (see Smartcheck,
p. 201); gloss.com (after 9/1).

11

BERRY LIP STAIN
SHOP ETC. PICK: Stila Con-
vertible Color in orchid, \$20
This new shade of the classic
lip/cheek cream will deposit
a richly pigmented but not
heavy (or greasy) berry stain
when patted over lips with fin-
gerlips. Add more on darker
skin; Sephora, 877-737-4672,
or stilacosmetics.com.

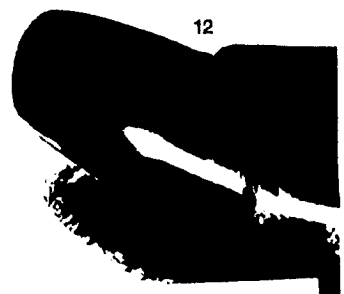
12



CREAMY-MATTE
RED LIPSTICK
SHOP ETC. PICK: Lancôme
Color Design Pout-a-Porter
Collection in behnaz, \$20
Lancôme artistic director Gucci
Westman spent hours mixing
shades to concoct a red that
lived up to fashion designer
Behnaz Sarafpour's high stan-
dards: "not too blue, not too
orange, and very wearable, day
and night." Success! Westman
was able to use this one hue on
all of the models—of all skin

tones—at Sarafpour's fall run-
way show. Rarely do politics
and lipstick mix, but this really
is an equal-opportunity red;
Lancôme, NY, 212-382-4858, or
lancome.com (after 9/1).

12



The best COVER-UPS



Best For...

1. Long-lasting wear: Not thick or cakey, this fade-proof foundation looks natural and sticks through heat and sweat.

Revlon ColorStay Makeup (\$13)

2. Under-eye circles: This stick is so smooth, you can apply it without pulling the delicate skin around your eyes.

DuWop Surface Creamy Foundation (\$23; sephora.com)

3. Uneven skin: Small, light-reflecting particles take attention away from blemishes and give the appearance of even skin.

Lancôme Absolue Radiant Smoothing Powder (\$50)

4. Manchas: To mask dark spots, try one product that's both dense (like concealer) and smooth (like foundation).

Cargo OneBase Concealer + Foundation in One (\$22; sephora.com)

5. Pimples: Thick and opaque, just one drop is all you need to instantly cover a zit.

Chanel Vitaminé Soin Smoothing Crème Concealer (\$40; chanel.com)

6. Oily skin: Apply this oil-free powder with a wet brush for a sheer finish, or use it dry for a heavier, matte finish.

Prescriptives Anywear Multi-Finish Powder Foundation SPF 12 (\$33; prescriptives.com)

7. Sensitive skin: Try foundations containing vitamins A and E, which help prevent redness and inflammation.

Physicians Formula Mineral Wear Mineral Foundation (\$16)

8. Fine lines: This lightweight, sheer concealer won't seep into wrinkles and exaggerate their appearance.

CoverGirl Advanced Balance Age-Defying Concealer (\$4)

9. All skin tones: You won't believe all the shades of these cover-up compacts. From *glarita* to *morenita*, you're covered!

Global Goddess Complexion Perfection Duo (\$40; sephora.com)

PHOTOGRAPH: LISA SHIR

beauty ● new stuff you'll l

GLAMOUR



"Made my pores less visible, and smoothed little lines too." —MARY MACLEAN, EXECUTIVE BEAUTY EDITOR
Olay Definity Intense Hydrating Cream (\$28, at drugstores)



"Eyes closed, I swore I was in Positano—tiny bathhouse."



"More lipsticky than most glosses, this color goes on rich."
—FELICIA MILEWICZ, BEAUTY DIRECTOR
Guerlain KissKiss Laque in Baby Beige (\$26, 888-888-4757)

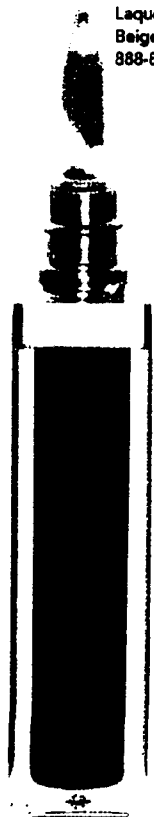


"I looked like I'd gotten supersubtle—i.e., superexpensive—highlights."
—ALIX LIGHT, ASSISTANT BEAUTY EDITOR
Davines Alchemic Shampoo In Chocolate (\$20, 866-328-4637 for salons)

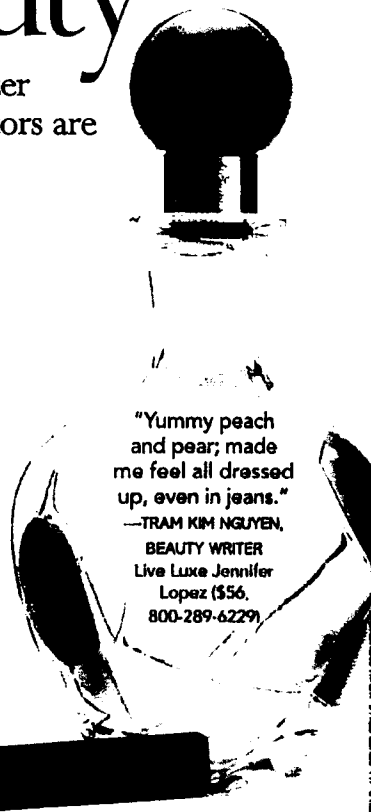
Fall's most wanted beauty

Win ^{all of} it!
See Page 68

Three months of wearing just bronzer and some Chap Stick is *enough*. Our editors are fighting over these new luxe finds.



"I'm keeping these baby bottles in my bag for touch-ups!" —DOROTHY CHORAZICZEWSKI, BEAUTY RESEARCHER
Joan Rivers Beauty Fairy Pales Nail Polish (\$30 for a set of 10, qvc.com)



"Yummy peach and pear; made me feel all dressed up, even in jeans."
—TRAM KIM NGUYEN, BEAUTY WRITER
Live Luxe Jennifer Lopez (\$56, 800-289-6229)



"Gorgeous shades. You can use them all over your lids or just to highlight your brow bones." —FELICIA MILEWICZ
Chanel Soft Touch Eyeshadow In Gold and Abricot (\$27 each, chanel.com)

Oct/Nov 2006 Content

FASHION & STYLE

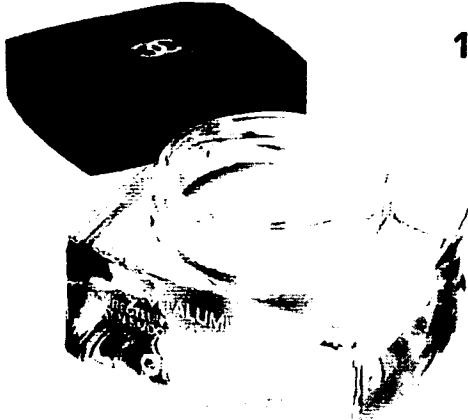
- 106 **Bejeweled:** Add sparkle and glam to your next gala with Harry Winston.
- 107 **Wearable Venetian Art:** Giulio Nardi's social a historical art forms.
- 110 **Michael Vollbracht:** How the designer stepped to keep Bill Blass fashions alive.
- 112 **The Evolution of Design:** Adolfo Dominguez's evolving empire.
- 114 **A Passion for Fashion:** The unique style of Ivonne de la Vega.
- 116 **The Hidden Gem:** Exclusively Samuel Getz.
- 118 **Princely Jewels:** The royal creations of Prince Dimitri.
- 120 **A Girl's Best Friend:** The King Jewelers legacy.

BEAUTY & HEALTH

- 122 **Anti-Aging Breakthrough:** Chanel scientist Xavier Ormancey explains the latest creation from the trend-setting company.
- 124 **Dr. Is In:** Scheduling your cosmetic procedures in time for the gala.
- 126 **Age Defying Hands:** Tips to reverse the signs of aging.
- 128 **Feeling & Looking your Best:** Non-invasive, non surgical procedures available to anyone.
- 130 **Center for Cosmetic Enhancement:** Dr. Mark Nestor gives an inside look at the latest alternatives to traditional plastic surgery.
- 132 **Getting Fit for the Holidays:** How to maintain your figure with the culinary temptations of the season.
- 132 **Traveling Trainer:** A new program to enhance your workout.
- 134 **Say it with Chanel:** The latest products to add sparkle to your gala look.

LIQUID ASSETS

- 142 **Italy, Beyond Confusion:** Three classic Italian red wines.



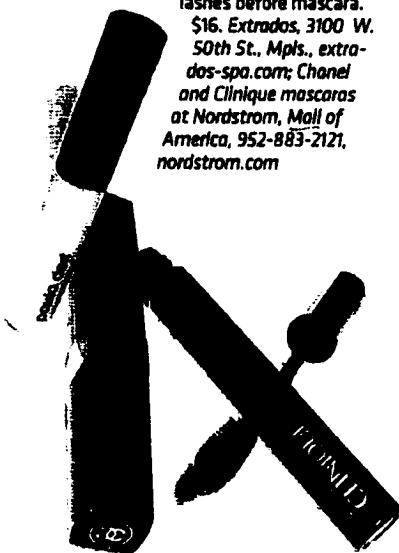
122

Magic Wands

9

After much ado about formula, mascara maestros are now seizing the brush in a relentless quest for lash perfection. Two standouts are Chanel's Inimitable (\$26.50) for its elastomer (smooth plastic) bristles and precise, multidimensional effects; and Clinique's feathery light High Definition Lashes (\$13.50) with a double-sided brush/comb applicator. Insider tip: start with Paula Dorf's Perfect Lash to thicken,

plump, and prime the eyelashes before mascara. \$16. Extrasos, 3100 W. 50th St., Mpls., extrasos-spa.com; Chanel and Clinique mascaras at Nordstrom, Mall of America, 952-883-2121, nordstrom.com



Red

The color is on fire this season from coats to clutches, and sultry red lips are no exception. Finding your shade and style takes some trial and error, but, for a classic, Saturn by Chanel (shown) sets the standard. Also check out the new Lover in the Rouge Allure line. \$23.50-\$29. Macy's, ten metro locations, including 700 Nicollet Mall, Mpls., 612-375-2200, macys.com



10

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salongeorge

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SKIN, BODY, FUSION LIFE

FUSION LIFESPA





Beauty



Strength Training: Face

High-powered skin care and sophisticated foundation formulas meant to perfect skin, reduce dryness, and

- 1 Yves Saint Laurent Palette Signes D'Orient (\$55; Bergdorf Goodman)
- 2 Kanebo Sensal Cellular Performance Cream Foundation This antiaging formula moisturizes, firms and protects skin with SPF 17. (\$85; Barnays New York, select Saks)
- 3 Lela Eye Glide Mousse Eye Base and Primer Make your smoky eyes last longer by applying this mousse primer first. (\$20; select Sephora & Ulta, select Victoria's Secret)
- 4 Shiseido The Makeup Concealer Stick Available in three shades, this improves circulation with vitamin E, while vitamin C reduces melanin production. (\$25; Bloomingdale's)
- 5 Shiseido The Makeup Dual Balancing Foundation SPF 17 Hyaluronic acid moisturizes, oil-absorbing powder imparts a semi-matte finish. (\$35)
- 6 Victoria's Secret Very Sexy Flawless Cream Makeup SPF 30 A lightweight, oil-free formula diffuses light to minimize imperfections. (\$19.50; Victoria's Secret)
- 7 Inoa Cosmetics Second to None Stick Foundation Available in 13 shades, this minimizes shine and masks imperfections while you're on the go. (\$20; inoacosmetics.com)
- 8 Chanel Vitaminiere Satin Smoothing Crème Concealer Firm with vitamin C and E; hydrate and boost radiance with appleseed extract. (\$40; Chanel counters)
- 9 AwakeHydra-Manager Makeup The water-based formula hydrates; rosehip oil, jujub extract and vitamin E nourish. (\$33; Henri Bendel, select Neiman Marcus, beauty.cc)
- 10 Pop Beauty Bronze Belle (\$29; Sephora, sephora.com)
- 11 Estée Lauder Platinum Illuminator (\$30; Estée Lauder counters, esteeauder.com)
- 12 Nars Blush in Oasis (\$25; select Nordstrom & Saks, Sephora, sephora.com)
- 13 Guerlain Fleur de Teint Ultra Mat SPF 18 Formulated with active rose extract and ro powder, this imparts a flawless matte finish. (\$46; Bergdorf Goodman, Saks)
- 14 Giorgio Armani Cosmetics Designer Shaping Cream Foundation Available in 12 shades, moisturizing foundation provides UV protection and firms skin. (\$65; Neiman Marcus)
- 15 By Terry Teint Délectation Oxyderm moisturizes by binding water molecules in the epidermis; light-perfecting powders correct imperfections, minimize lines. (\$8; neimanmarcus.com)

ALLURE

Paris New York Collection
Cashmere wool hat by Max
Azria. Tights by DKNY. On
men: Suits and shirts by
Banana Republic (left) and
Agnès b. (right). Makeup
colors: Mahogany Soft Touch
Eyeshadow, Winter Shimmer
Powder Blush, and Wonderland
Glossier by Chanel.



Details, see Credits page.

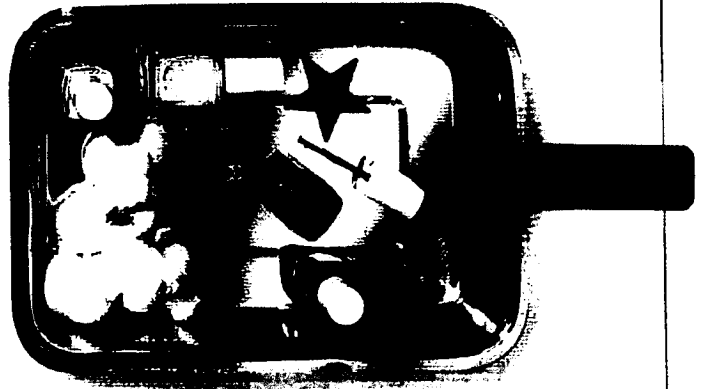
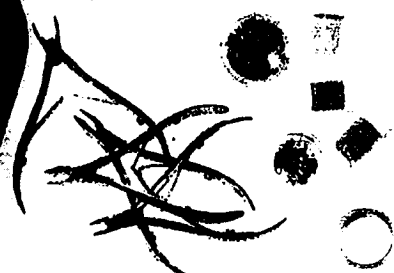
OCTOBER 2006

111

9965



JIN SOON CHOI



TALK TO THE HAND

JOB: Manicurist to the boldface set with many magazine and ad clients; owner of three Jin Soon Natural Hand and Foot Spas in Manhattan. CLIENTS: Sarah Jessica Parker, Jessica Simpson, Halle Berry. "IT" KIT: Essie pale pink and nude polishes, Chanel reds and browns, Sally Hansen base and top coats and hand creams, Revlon Enamel Remover, clippers, files, orange sticks, and cotton. TUNE-UP TRICKS: If you love dark lacquers, keep nails short and apply a shiny top coat twice a week—deep-colored nail polishes get dull faster. PIT-STOP PERK: The diamond nail file from her slowly launching own line: "Its microcrystal surface—rather than metal—will shape but not weaken the nail."

look good

In the Bag

Makeup must-haves for the boho beauty and the glamour goddess.

BY BIANCA ELLIOTT



► BOHO

Floral print LeSportsac bag, \$18 at Palva, 1050 NorthPark Center. 214-365-9730. (1) Nars Duo Eyeshadow in "Belly Dance" and (2) Nars Cream Eyeshadow in "Nomad," \$31 and \$20 at Sephora, 2232 NorthPark Center. 214-378-8177. (3) Chanel Powder Blush in "Winter Shimmer," \$39.50 at Chanel, 100 Highland Park Village. 214-520-1055. (4) Guerlain Divinora Radiant Colour Palette in "Touche De Brume 285," \$55 at www.sephora.com. (5) Betsey Johnson fragrance, \$55 at Betsy Johnson Boutique, 13350 Dallas Pkwy. 972-490-5780. (6) Giorgio Armani Fluid Shear in "Color No. 4," \$55 at Neiman Marcus, 220 NorthPark Center. 214-363-8311. (7) La Prairie Cellular Luxe Lip Colour in "Garnet," \$50 at Saks Fifth Avenue, 13550 Dallas Pkwy. 972-458-7000. (8, 9) Lancôme Paris Juicy Gèle in "Crystal Jelly" and "Fruit Punch," \$16.50 each at Lancôme Boutique, 1030 NorthPark Center. 214-750-9364. (10, 11, 12) Giorgio Armani Lip Shimmers in "Color No. 27," "No. 26," and "No. 25," \$26 each at Neiman Marcus NorthPark. (13) Givenchy Eye Fly Mascara Sensation Air in "Fly in Black No. 11," \$22 at Sephora.

BEAUTY FASHION

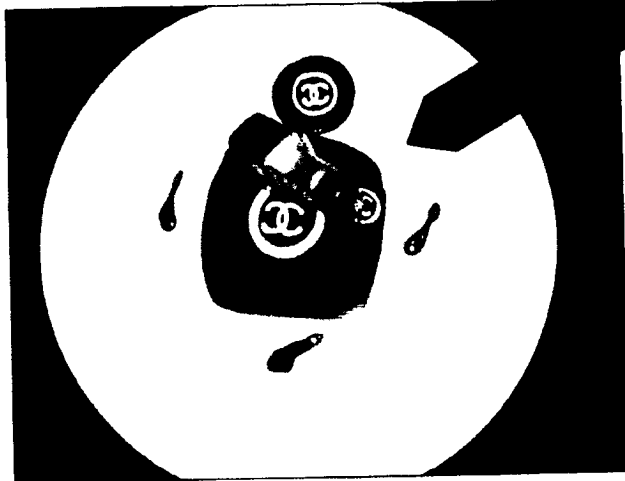
ATLANTA PEACH

(continued from page 62)

Bloomingdale's exclusively carried the fragrance for three months. A live DJ provided music, while raffles for Juicy Couture T-shirts added to the excitement. A Model with a pink wig reflecting the advertising campaign gave out sweets and samples of the fragrance. This Saturday event attracted many people and generated lots of interest.



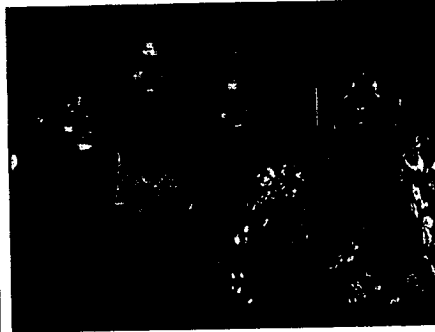
A Model with a Juicy Couture display at Town Center



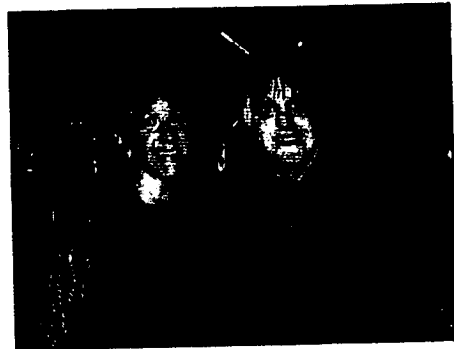
The very special CHANEL dessert specially made by Edda Luke for the luncheon kicking off the "Want It!" launch at Saks Fifth Avenue/ Bal Harbour Shops.

The "Want It!" campaign is Saks Fifth Avenue's statement of the most prominent fall runway trends illustrated by *Vanity Fair's* Fashion and Style Director Michael Roberts. "Want It!" is being showcased in Saks Fifth Avenue stores nationwide and features the newest trends as identified by Michael Fink, Saks Fifth Avenue Vice President, Women's Fashion, and Michael Macko, Saks Fifth Avenue Vice President, Men's Fashion. *BF*

In an era when it seems like every of-the-moment celebrity is coming out with her or his own fragrance, Lucky number 6 for Women and Lucky number 6 for Men stand out from the crowd as a brand that has a



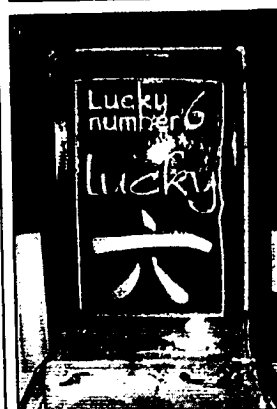
Denise Turner, LaKeisha Bulter, Amy Calloway and Anna Kennedy



Jan Enloe and Pam Boyd



Liz Claiborne Cosmetics' Stacy Meschendorf, Melissa Gregory, Sandra Lang and Maria Whitlock



Lucky ice sculpture



Betty Johnson and Ms. Lang

broad appeal. "The Lucky collection is not celebrity driven and makes a personal statement that is individual. It has a lifestyle message of inner peace that reaches a broad audience that makes it a winner," said Mr. Borofsky. *BF*

12691

entérate

VANIDADES

hidratada,
hidratada y sin estrés.

042
PRÉCISION
GOMMAGE
MICROPERLÉ
HYDRATATION
CHANEL

Belleza al día



HIDRATA

¿Cómo lograr que tu rostro luzca libre de impurezas y esté humectado a la vez? Primero, si tu piel está deshidratada, frágil y tirante, debes exfoliarla delicadamente. *Gommage Microperlé Hydratation* es un gel que ha sido diseñado para remover los tejidos muertos del cutis de manera sutil, gracias a su alto contenido de humectante. Para hidratar y liberar la piel del estrés, aplícate *Masque Déstressant Hydratation*. También en gel, esta mascarilla contiene un tratamiento hidratante intensivo. Ambos son de la línea Précision de Chanel.

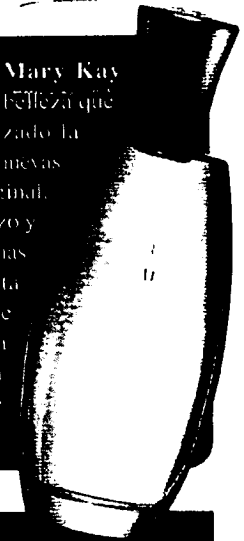


TRES PASOS

Si buscas cubrir las imperfecciones, para que el acabado de tu cutis sea perfecto, *Fleur de Teint Ultra Mat* es una base mate de larga duración, que puede ayudarte en el proceso. Para decir adiós a las ojeras, *Touche de Teint*, un corrector que se encargará de iluminar debidamente el contorno de tu mirada. Por último, y muy importante, *Meteorites Pearly Touch*, es un polvo suelto con partículas de nácar, que aporta luminosidad a tu rostro. Vienen en tonos diferentes para cada tez. Todos, de Guerlain.

Para honrar a Mary Kay Ash, la casa de belleza que fundó y relanzó la

fragancia *Mary Kay Tribute*, analizando nuevas notas florales, como maracuyá, a la original. Flor de toronja, rosa de Texas, flor de cerezo y madera de ámbar son algunos de los aromas que emanan al destapar este frasco. Esta iniciativa va de la mano con la lucha de la empresaria en contra de la violencia doméstica, pues parte de los fondos serán destinados a un refugio para mujeres que han sido víctimas de maltrato conyugal.



Si quieres reparar la piel de los estragos del tiempo, *Helena Rubinstein* ha complementado la quimioterapia para lograrlo. La innovadora técnica propone el uso de células madre mediante lo que han llamado "terapia celular". *Proday Tissue* es un suero reparador que actúa como una especie de soporte para combatir el daño generando nuevas células.

STAR

THESE OUT!

Beauty



Yes, Sienna Miller's
Gorgeous — but so are
you! With this makeup,
you'll look even better!

Giant Eyes!

● Dust lids with soft gray shadow and line upper lashes with jet-black, liquid liner.

● To make eyes pop, curl lashes, then apply two coats of black mascara.



Try: L'Oréal Linear Intense Defining Liquid Liner in Black, \$7.49, drugstores

Kiss-Me Lips!

● Slick lips with pink lipstick, then blot with a tissue. Next, coat with a clear, high-shine gloss.



Try: Chanel lipstick in Laser Pink, \$24.50, chanel.com

Flushed Cheeks!

● With a fluffy blush brush; dust rose-hued cheek powder onto the apples of cheeks. Blend outward and up toward temples to create her natural-looking flush.



Try: Bourjois Paris blush in Rose de Jaspe, \$13.50, sephora.com

Sienna, 24, wowed the room at the Marchesa anniversary party in NYC on Oct. 25.

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GO TO  www.Starmagazine.com

NOVEMBER 20, 2006

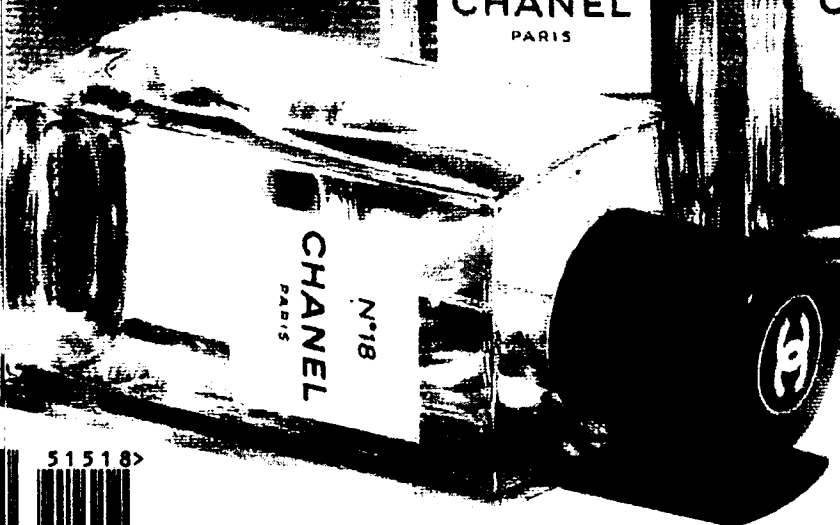
CC 09970

WWD FEBRUARY

Beauty

ite Coco

empt to evoke what its star
es Polge calls "the artistic spirit"
ouse by launching in February Les
anel, a group of 10 fragrances
isive, rare ingredients. The
e rolled out to most Chanel
e U.S. and will enter Bergdorf
arch. For more, see page 4.



7700C REG
N0046988 JUL07 REG FCNY1
CATHERINE KRATCHMAN
CHANEL INC
9 W 57TH ST FL 44
NEW YORK, NY 10019-2790



beauty

The Goods

This month's best beauty finds

→
LIQUID LIGHTNING

For foolproof metallic eyes, brush on Chantecaille Luminous liners. For a precise finish let color dry (don't blink!); smudge for appeal. \$22; 800.422.2222

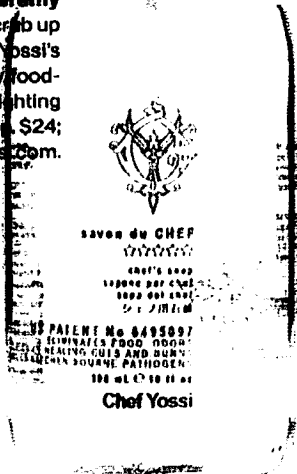
←
SOFT SCRUB

Artdeco Express Pedicure moisturizes feet with jojoba, avocado and almond oils, and smooths them with Himalayan salt crystals. Shake well and slather on. \$25; at Walgreens.

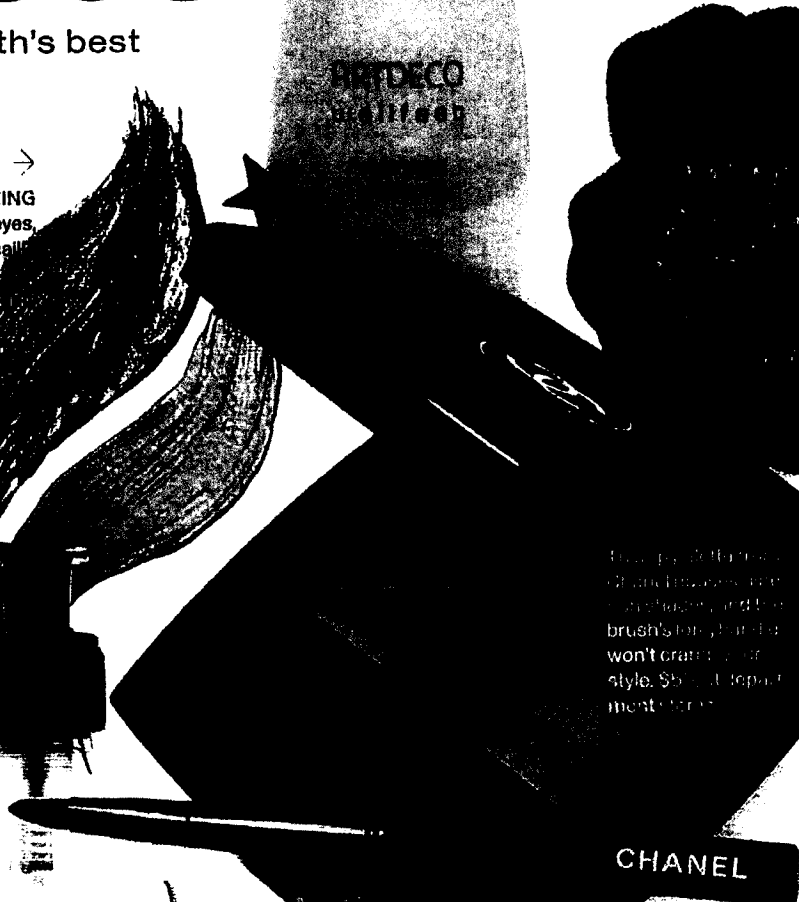
↓
BEST BUD

Goody's 2-inch velvet-flower elastic has clip and pin attachments, so it moonlights as a barrette or a brooch. \$5; at Target.

SOAP DU JOUR
Rachel Bilson and Jeremy Piven scrub up with Chef Yossi's citrusy, food-odor-fighting hand soap. \$24; chefyossi.com.

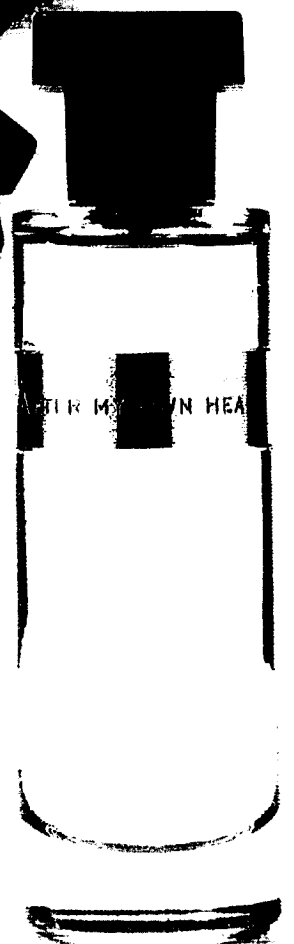


Chanel's Allure Homme fragrance line is a classic, and the brush's long, thin bristles won't grate on your skin. \$5; at department stores.



↑
HOT POT Elizabeth Arden Eight Hour Cream now comes in a cute 1-oz. tub, so devotees like Amanda Peet can dip into the classic, head-to-toe beauty balm on the go. \$15; at department stores.

→
SCENT OF A SINGER
Alicia Keys is hooked on Ineke After My Own Heart, a lilac fragrance with crisp, green grace notes. \$78/2.5 fl. oz.; ineke.com.



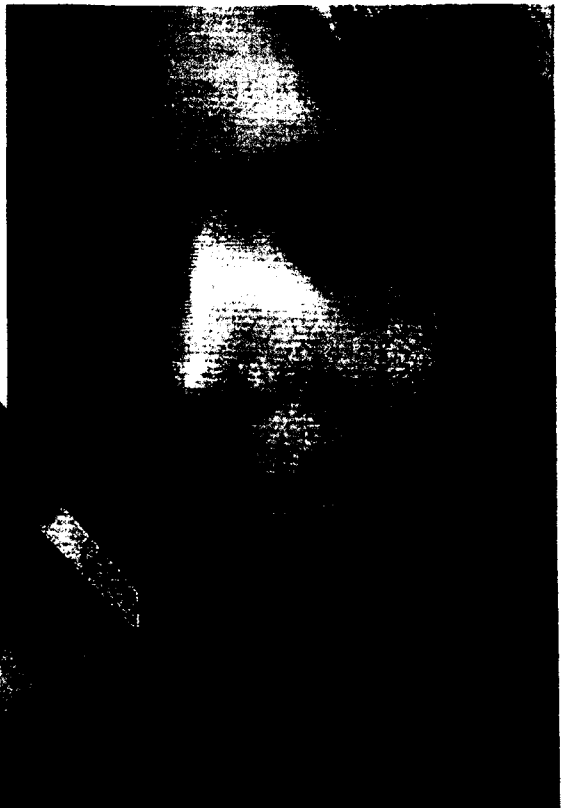
—Jennifer Tung

All your beauty questions answered

By Andrea Pomerantz Lustig



This goes over, not under, eyes.



Q How do I pull off the pink eyeshadow trend?

The last time I attempted pink shadow, I looked like I had an eye infection! But with all the pinks out this season, I'm determined to try again. I asked celeb makeup pro Joanna Schlip, author of the book *Glamour Girlz*, for help, and she gave me her two critical rules: 1) Choose a shimmering pink, and 2) despite what you see on the fashion runways, never apply it *under* your eyes (you'll wind up looking like a bloodshot Courtney Love). Instead, brush it beneath your brow bone for a soft rosy sheen, or lightly dust it all the way from lashline to brow for an eye-opening lift. Schlip also taught me to layer sheer pink over brown eyeshadow—I'm working this look on New Year's Eve!

A bevy of pinks! Clockwise from top: Dior 2-Colour Eyeshadow in Diorsweet (\$31, sephora.com), CoverGirl Eye Enhancers 1-Kit in Rosy Outlook (\$3, at drugstores), Chanel Soft Touch Eyeshadow in Fizz (\$27, chanel.com), Shiseido The Makeup Accentuating Color in Ruby Dazzle (\$21, 800-723-2889), Lancôme Color Design Eye Shadow in Stylish (\$15, lancome-usa.com), Chantecaille Lasting Eye Shade in Peony (\$26, neimanmarcus.com), L'Oréal Paris Wear Infinité Eyeshadow Single in Satin Tutu (\$4, at drugstores).

▶▶▶ **BEAUTY QUICKIE** The pro way to apply concealer: Paint it on with a small brush. Then use your ring finger

OPPOSER/PETITIONER'S EXHIBIT P

CHANEL, INC.,

Opposer/Petitioner,

-against-

FRANK MAURIELLO,

Applicant/Registrant.

Consolidated Proceedings:

Opposition No. 91168097

Opposition No. 91172654

Cancellation No. 92046246

47 of 52 DOCUMENTS

Copyright 1996 Washington Magazine, Inc.
Washingtonian

April, 1996

SECTION: CAPITAL COMMENT; Pg. 8

LENGTH: 229 words

HEADLINE: Local Women Still Loco Over Coco

BYLINE: LESLIE MILK; Edited by CHUCK CONCONI

BODY:

The soft retail market hasn't stopped all Washington women from buying clothes. Chanel still sells well here at an average \$3,000 a suit, says Peter Marx of Saks Jandel, which has been catering to the capital's carriage trade since 1888.

Women also are buying Chanel bags, shoes, and accessories as well as the signature suits trimmed with buttons boasting the "Double-C" Chanel signature. Saks Jandel also does well with Yves Saint Laurent, Louis Ferraud, Christian Dior, and Valentino. Today's Saks Jandel shopper is more likely to be a woman executive than a "wife of." But some things haven't changed. The international community is the backbone of big-ticket retail sales, and women here are still basically conservative, says Saks Jandel sales and marketing director Karen Aro. Professional women are just beginning to wear pants to the office.

For those who want to reenact the Julia Roberts shopping fantasy from *Pretty Woman*, Saks Jandel will still alter and deliver a dropdead dress in time for tonight's ball. It happens all too often, Aro reports — a customer gets a last-minute invite, she looks in her closet and "discovers she has nothing to wear." And if you believe the empty-closet story, you probably also buy the fable about a hooker with the heart of gold who gets to marry Richard Gere.

(PLEASE REFER TO ORIGINAL SOURCE FOR CHART)

LOAD-DATE: April 04, 1996

31 of 52 DOCUMENTS

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 WWD

October 13, 2000

SECTION: Pg. 4 ; ISSN: 0149-5380

IAC-ACC-NO: 66197203

LENGTH: 1110 words

HEADLINE: NOT-SO-SIMPLE ABUNDANCE, BIKER BABES AND WEDDING BELLES; IN PARIS, KARL LAGERFELD THREW A FAB, OVERFLOWING FASHION PARTY AT CHANEL, WHILE JEAN PAUL GAULTIER WENT A BIT MAD MAX — WITH COOL CLOTHES — AND NICOLAS GHESQUIERE DID SOME MAGICAL VARIATIONS ON A NUPTIAL THEME AT BALENCIAGA; Brief Article

BODY:

Chanel: More is more — the perfect credo for the most prolific designer working today. But in Karl Lagerfeld's case, more doesn't only refer to stuff, although there's plenty of that, but to the riot of ideas that complement, converge, conflict and still gush like a geyser after all these years. Yet for all his far-flung points of reference, he knows that, in the end, only one reference point really matters — the woman who totes her credit card inside her Chanel bag.

Ultimately, she is Lagerfeld's constant muse, and he won't let her play second fiddle to editorial folly. But then, he doesn't have to. Lagerfeld is skilled enough to hold her interest and throw a party on his runway, which is just what he did on Thursday morning in a big, bold, witty collection for Chanel. He constructed a long, multi-level runway edged in thin strips of multicolor neon lights at the Carrousel du Louvre; in other words, not a sober show. And he kept those stairs jumping, sending his models out in fast-moving groups that didn't allow the audience to linger too long over any one look.

That's because Karl's basic message was about abundance from which a woman can pick and choose. Every Chanel signature was well-represented, from the sublime — Coco's Deauville — to the feistily camp — the pour-it-on Eighties, another golden era for Chanel. And if at times a certain A.D.D. quality took over, it's only because, in his excitement over great clothes, Lagerfeld wanted to show everything. Tweeds, minis, beachwear, athletic touches — he touted them all, sometimes several in one outfit. And he finished nearly every look with indiscreet "Coco" veiling that mocked the vampy elegance of long-ago cocktail hats. Along the way, some of his combinations ran amok: for example, the frothy whites worn with pearls, sneakers and sweats, and the gorgeous embroidered lace gowns dressed down over catsuits.

On the other hand, Lagerfeld offered rare moments of graceful calm, such as the Zelda-worthy black lace cardigan over a long-waisted top and pleated skirt. And when time is of the essence, the modern woman can just shower, wrap herself in Chanel's plush double-C towel, throw on some pearls and go — just as long as she doesn't leave home without that credit card.

Jean Paul Gaultier: There's a dark, Mad Max kind of a mood in the air this season that has turned collections on both sides of the Atlantic different shades of grim. So when Jean Paul Gaultier's models stomped out across a field of packed dirt — gripping and then throwing beer cans — while stacked speakers pulsated in the background, it wasn't such a shock. What was a real surprise, however, is that it all came on the heels of last season's collection, a paradigm of Parisian chic. One wanted to cry out, "Apocalypse now??"

Yep. Gaultier's grungy biker babes wore their pretty printed silk dresses with hacked-off pieces of roughed-up leather jackets strapped on top. Remember Michael Jackson's one-glove moment? If Gaultier has his way, women will be wearing everything from the single sleeve to one raggedy denim pants leg over their prettiest things. But hey — take that sleeve plus another just like it, and you've really got something there.

NOT-SO-SIMPLE ABUNDANCE, BIKER BABES AND WEDDING BELLES; IN PARIS, KARL

"It was nouvelle garçons," Gaultier explained after the show, "feminine things worn with a boyfriend's or a father's leather biker jacket. If it's old and it's not in a good state, you just make it into an accessory." Gaultier even rummaged through his own archives and chopped up some of the vintage pieces he found there to create the look.

It was all very "behind the bleachers at a Joan Jett concert," as one editor described it afterward, and that's not a place where chic lives. Unless you dig. While his freakish accoutrements were distracting, there is tremendous treasure buried in Gaultier's collection, including loads of light and lively dresses for day and fluttering chiffon gowns bound tight with slinky knits. These were classic Gaultier, but he also showed cool new clothes: convertible tent dresses inset with lace that were one part boudoir, one part butcher's apron, and T-shirts — even those cut in the hallmark sailor stripe — which were sliced up then restitched in a way that was rocking but wearable.

"Everyone knows I can do real clothes," Gaultier said, "but I was finding it boring." Surely the retailers weren't. The best clothes in the collection made sense without relying on the weirdo half-jacket, half-pants gimmicks. Besides, Gaultier rarely does anything half-way.

Balenciaga: Expectations were running higher than high for the designer whose influence has dominated the spring runways, from New York to Milan and Paris. Could he live up to the hype? You bet. In fact, Nicolas Ghesquiere's collection for Balenciaga was so heavenly that you would have thought that a choir of angels singing up on high accompanied his spring show, instead of an Eighties tune sung by Stephanie of Monaco during her short-lived pop career.

It all started from humble beginnings: the engineer's stripe. Ghesquiere went into nouveau utilitarian mode and worked the stuff into slim overalls and tiny miniskirts that were shown with cropped spencers or big-shouldered tuxedo jackets. Call it Oshkosh Balenciaga; it wasn't the least bit hard. Now that everyone has copied Ghesquiere's tough, pleated pants — among other signature designs he's done for the house — he's moved right along, softening his tailoring, and coming up with a look that's much more approachable.

While he opened with tailored looks, the designer slowly worked his way toward the feminine, adding one plain-Jane frill to the hem of a jacket or the edge of a camisole, then another and another, until he could resist no more. Out came the silky things, the pretty things, and the girlish frilly things in droves.

Ghesquiere was conversing in "the vocabulary of the wedding," he said before the show. Besides showing something blue — gorgeous lace tops — he combined the old and the new by trading on last season's rag-mop shoulder. This time when he used sugary stuff from the trimmings shop to spice things up, it was no editorial trick; it was simply beautiful. The bodice of a white shirt glistened with pearls so fine that from a distance it looked pintucked; and strings of pompons were festooned like party lights around the shoulders of a peasant top.

There was no cake-topper at the end, but a host of gently deconstructed disco dresses in white covered with bits of dotted tulle, dangling strands of pearls and Chantilly streamers a'flying. You know what? They could have been made for angels.

IAC-CREATE-DATE: October 20, 2000

LOAD-DATE: October 21, 2000

22 of 52 DOCUMENTS

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 Footwear News

March 17, 2003

SECTION: Pg. 10 ; ISSN: 0162-914X

IAC-ACC-NO: 99032369

LENGTH: 942 words

HEADLINE: WOMEN'S COLLECTIONS FALL 2003 PARIS; IN THE CITY OF LIGHT LAST WEEK, THE BEST FOOTWEAR LOOKS RANGED FROM STRONG '60S-INFLUENCED STYLES AT CELINE AND DROP-DEAD SEXY AT LAURENT TO DOWNRIGHT SURREAL SHOES AT DIOR.

BODY:

ALEXANDER MCQUEEN: McQueen offered a new twist on many of the season's key themes, with a take on cold-weather dressing that was nothing short of eccentric. Sometimes the designer's quirky looks worked, sometimes they didn't. His bulky cream Aran leg warmers were not as flattering as conventional slimline versions that turned up in many other collections. But his gold wet-look boots that made long limbs look lovely were a big hit. Mod checkerboard prints — which appeared everywhere else in black-and-white — appeared here in a vivid red-and-white combination complete with a matching white shoe topped with a wide red band.

CACHAREL: Ever since British husband-and-wife design team Ignacio and Clements Ribeiro took over the helm at the quintessentially French label Cacharel, standard fare has included a cacophony of colors and prints that epitomize Parisian styling. This season, the vibrant color palette crossed over into all accessory categories, from tights and bags covered in heart prints to colorful drawstring boots that came up to mid-calf. In shoe circles and even among avid copyists, Cacharel is developing a well-deserved reputation for innovative T-straps. Here, they returned in suede alongside equally feminine bar shoes.

CELINE: For fall 2003, a number of designers took their cues from Prada's collection last season by picking up where that design house had left off — the '60s. At Celine, the standout references to the swinging decade included fur bonnets featuring ties and pom-poms, white tights and psychedelic black-and-white prints. The homage didn't stop at the clothing, however. Strong '60s-infused footwear looks seen on the runway included mod checkerboard uppers, Jackie O-style silver shoes complete with squared-off toes, and the requisite black patent boot that also cropped up on numerous other catwalks this season.

SONIA RYKIEL: Once known more for her striped sweaters than her shoes or metal-studded handbags, Rykiel, in a noted departure, showed some exciting accessories on the runway. The studded bags that had been carefully updated over the last four seasons were replaced with patent-leather or big fur bags. Still, it was the shoes, boots and leg warmers that took the spotlight. Some footwear looks featured clear heels or lucite inserts, while others combined shiny patent uppers in gold, pink, black or red with a round toe. A clever sandal sported fisherman-style strip details topped with a scattering of studs.

CHLOE: This collection was proof that Chloe's footwear has become stronger with every season. The beautiful fall shoes and boots should generate enormous interest when they hit retail this fall. Clothing was sometimes casual, with looks such as a denim mini skirt or doublet-style top teamed with "principal boy" over-the-knee boots. Colorful tights emphasized the models' ultra-long limbs, and wild yellow or purple wedge sandals with laces that snaked around the ankle finished off many looks. There were also knee-high boots with the same wedge heel as well as shoes with block heels and buckles that often reached the knee.

CHRISTIAN DIOR: With white Pierrot doll faces and over-the-top platform shoes, all the runway was a stage at

WOMEN'S COLLECTIONS FALL 2003 PARIS; IN THE CITY OF LIGHT LAST WEEK

Christian Dior. Sticking with themes unveiled for spring 2003 (the white python studded wedge springs to mind), the show featured fall styles that were tough and fetishistic, including platforms with garter belts tightly strapped around towering heels. However, unlike last season, the "bitter" contrasted with the "sweet," even if it was an edgy sort of sweetness. Soft, diaphanous net skirts were contrasted with tight lace-up pants; and prettified pink platforms sported frilly edges and multifarious bows.

CHANEL: Who better than Chanel to explore one of fall's strongest themes — the deep and near perfect relationship between black and white? In this action-packed show, models, marching to the words, "I don't love you for yourself, I love you for your money," looked like teen queens in minis. Boots were worn over ultra-tight leather-look stockings that reached to the thigh, while white ankle boots featured white plastic stud detailing and motorcycle boots sported the CC logo. An ethnic theme changed the tempo, with clothing that combined African prints and raffia, coordinated with matching sandals made out of the same prints.

DRIES VAN NOTEN: Van Noten's clothing often has a sophisticated, ethnic feel, highlighted by the intricate handcrafted details and materials. The same goes for his shoes, even though the designer's talent for footwear largely goes unnoticed outside the industry. The most unusual shoes, which featured thick, printed cotton laces on uppers, sadly didn't leave the showroom. Instead, models wore less-dramatic looks paired with ankle socks dyed in natural colors. Key styles included a heeled knee-high granny boot, sage green shoes with T-straps, and a pump with a wide piece of canvas wrapped around the ankle.

LOUIS VUITTON: In Milan, many turned to medieval armor for inspiration and in Paris, Marc Jacobs went for armadillo-style layering on coats, capes and shirts. However, the prevailing influences on the Vuitton catwalk were more distinctly modern, including Balenciaga and Pierre Cardin. Footwear, complete with colorful patent uppers and metal ball details, exuded a not-too-literal '60s feel. Key features of the knee boots, ankle boots, T-straps and pumps consisted of squared-off snipped toes and metal inserts within the tall, straight, substantial heels. Another hot look on the runway was monogrammed knee-length socks worn schoolgirl-style.

IAC-CREATE-DATE: March 25, 2003

LOAD-DATE: March 26, 2003

52 of 52 DOCUMENTS

Copyright 2005 Time Inc.
Time Magazine

October-December, 2005

2005 Fall

SECTION: U.S. EDITION; ARTIFACT; Pg. 42

LENGTH: 100 words

HEADLINE: Chain Gang

BYLINE: Kate Betts

BODY:

It's been five decades since Coco Chanel denounced handbags without shoulder straps and ordered her brilliant leather designer, Albert Monnot, to attach a gold chain to her purses so she could wear them messenger style. That first bag—called the 2.55, after the date it was created—had other unique details, namely its double-C clasp and quilting. Many have tried to copy it, and the house of Chanel has reinvented it several times since the 1970s, when it was turned out in tweed. The latest model, the New Mademoiselle, takes after a version Chanel carried in the '60s.—By Kate Betts

GRAPHIC: B/W PHOTO: © MICHEL BECHET—CHANEL, 1955, The original 2.55 bag, named for the date of its creation, and Coco Chanel, left, carrying it in Paris; B/W PHOTO: © AP PHOTO, [See caption above.]; **COLOR PHOTO:** PIERRE VAUTHEY—© CORBIS SYGMA, 1993 The matched set in tweed wasn't introduced until 1972, after Chanel's death; B/W PHOTO: © BETTMANN—CORBIS, In 1962 Jackie Kennedy took the 2.55 to see Queen Elizabeth II; **COLOR PHOTO:** © CHAPMAN—REX FEATURES, Sienna Miller carries a Chanel Cambon bag in London recently; B/W PHOTO: © HULTON ARCHIVE—GETTY IMAGES, 1958 Elizabeth Taylor preferred the beige version of the classic Chanel purse; B/W PHOTO: © REG BURKETT—EXPRESS/GETTY IMAGES, In 1965 Jane Fonda carried a Chanel when she visited the set of *The Game Is Over*; **COLOR PHOTO:** © PAUL COOPER—REX FEATURES, 2003 Nicole Kidman clutches a Chanel on the red carpet; **COLOR PHOTO:** © RON GALELLA—WIREIMAGE.COM, 2005, The New Mademoiselle, left, and on the arm of French actress Virginie Ledoyen, above. The bag was inspired by a 1960s style; **COLOR PHOTO:** PHOTOGRAPH FOR TIME BY PATRICK MULLIGAN, **COLOR PHOTO:** © PAUL COOPER—REX FEATURES, Chanel recently redesigned its classic bag with the Cambon line; B/W PHOTO: HARRY BENSON—© HULTON-DEUTSCH COLLECTION/CORBIS, Mia Farrow on the set of *Rosemary's Baby* in 1967; **COLOR PHOTO:** THIERRY ORBAN—© CORBIS SYGMA, 1992 Karl Lagerfeld reinvented the 2.55 in patchwork crochet; **COLOR PHOTO:** © STUART ATKINS—REX FEATURES., Kate Moss toting a shopping-bag style in London last June

LOAD-DATE: September 8, 2005

18 of 52 DOCUMENTS

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 WWD

April 16, 2004

SECTION: Pg. 4 ; ISSN: 0149-5380

IAC-ACC-NO: 115509913

LENGTH: 770 words

HEADLINE: SUZY: CHANEL'S LATEST BEAU...BLACK IS BACK...DREW AND JULIA: PLANNING PARENTHOOD?

BYLINE: Mehle, Aileen

BODY:

Chanel and Peter Marino are going steady. It's not a new romance — they've been in love with each other for some time, but now the relationship is hotter than ever. I mean, hearts and flowers. Especially camellias!

You couldn't ask for a cuter couple. Here, Chanel, one of the most famous brand names in the world, an institution that practically invented chic. (Well, Mlle. Chanel was certainly an institution and, as for chic, who better?) And we have Peter, one of the most brilliant, imaginative, original architects of our time, a master of design. They were made for each other.

Their latest love child is a huge Chanel boutique — one of the company's largest in the world — opening in Tokyo in the middle of the prestigious Ginza district in December. Chanel has had a boutique in Tokyo since 1978, but this store is a step out into a sort of new world for Chanel, a luxurious repository for Karl Lagerfeld creations, plus all the accessories, cosmetics, perfumes, etc. that make up the famous double C logo. Peter Marino is building this new Chanel Tower both inside and out and, from the visuals, it will look like nothing else anywhere. The 10-story facade will be a dazzling, conceptual replica of a classic Chanel tweed, the kind Mademoiselle wore so often with her particular flair. In an amazing way, the fabric becomes the building and the building becomes the fabric. This effect is being achieved by using layer upon layer of woven stainless steel, liquid crystal glass from Austria and maybe four million — that's million — light bulbs that will twinkle on and off, startlingly creating a building that could be made of tweed. It has to be seen to be believed, so see you in Tokyo in December.

Making the scene at Brazilian Court hotel in Palm Beach was Conrad Black, who was the speaker at the hotel's "Book and Author Series," where he expounded on his biography of Franklin Delano Roosevelt, a tome of more than 1,000 pages, which tells you everything you wanted to know, and some things you may not, about F.D.R. and his wife, Eleanor, including the fact that, "her sexuality was unresolved," and that Franklin enjoyed, "very intense relationships," according to Conrad. Considering the vast amount of research that has been put into this biography, there's no reason to doubt him. Flash: Conrad has taken his \$36 million Palm Beach mansion off the market. Around the time of his recent troubles, he announced he would sell it and it was put on the block. Five days ago, he changed his mind and has decided to keep his little paradise.

Drew Barrymore wants to start a family some day, and it looks like her drummer beau, Fabrizio Moretti, from The Strokes, might be playing the daddy beat sooner rather than later. Some say — and some will say anything — that the two could be hatching a summer service. Drew would make a pretty June bride, especially since she's looking downright slim lately. Nonetheless, she says she's seriously thinking about motherhood. "I look forward to the prospect. I believe it's the most romantic thing you could ever do, but I want to be realistic and do it when I'm ready. I can't quite hear my body clock ticking just yet." At 29, she doesn't really have to hurry, ho-ho-ho.

SUZY: CHANEL'S LATEST BEAU...BLACK IS BACK...DREW AND JULIA: PLANNI

On the other hand, Julia Roberts, 36, can hear her body clock ticking loud and clear. She and her husband, Danny Moder, are talking about adopting a child, as she has been having a little problem with getting pregnant. She says they want children more than anything else in the world and Danny's been quoted as saying, "We've always said we're going to have a family, one way or the other." So now they're thinking of trying the other. They have just bought two side-by-side oceanfront houses in Malibu and they're planning to spend millions to join the properties into a compound big enough to accommodate their planned expansion. Make way for the stork.

Tom Cruise is settling into a Berlin state of mind as he gets ready to start filming "Mission Impossible 3" there during the summer. It's said that he's plopping down a reported \$100,000 a month for a fabulous villa that was once the residence of a Swiss ambassador. Cruise chose the house, called Villa Kampffmeyer, rather than German fashion designer Wolfgang Joop's Villa Wunderkind because of its security system, which includes surveillance cameras and sensitive motion sensors. Supposedly, there's one teeny problem: The movie star wants to come and go by helicopter, but the space between the house and the fence may be a little tight. Sounds like a job for the "Mission Impossible 3" team.

IAC-CREATE-DATE: April 23, 2004

LOAD-DATE: April 24, 2004

14 of 52 DOCUMENTS

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WWD

August 20, 2004

SECTION: Pg. 1 ; ISSN: 0149-5380

IAC-ACC-NO: 120982249

LENGTH: 2020 words

HEADLINE: TWIN STARS: CHANEL HOPES KIDMAN CAMPAIGN WILL BOOST NO.5.

BODY:

Byline: Miles Socha, With contributions from Jennifer Weil

PARIS — Chanel may already boast it has the world's best-selling scent, but the fashion house hopes its most expensive advertising effort ever — a minifilm starring a couture-clad Nicole Kidman — will make No.5 even more of a blockbuster.

The two-minute spot, slated to debut in U.S. theaters Oct. 29 and on TV Nov. 11, is certainly a mega production, reuniting Kidman with "Moulin Rouge" director Baz Luhrmann and a crew of almost 200 for a five-day shoot in Sydney last December.

"The advertising campaign is key because it renews the image of No.5," said Chanel president Francoise Montenay. "It's more than a perfume, it's an icon. That's why we need iconic women — and Nicole is an icon. We've been dreaming of her for many years.

"For us, she is the most iconic person you could ever find," continued Montenay. "She is really an actress. She can convey her emotions in half a second. With just one move of her face, she can make you feel something."

According to Montenay, No.5 became the best-selling fragrance worldwide shortly after the end of the Second World War — and it has topped the charts in many countries since. But there is room for improvement. It lags at No. 4 in the U.S. and slipped from the top slot in France, edged out by Thierry Mugler's Angel.

Asked how long it would take for Chanel to recoup the millions spent on producing the commercial and buying airtime, Montenay demurred. Instead, she characterized the Kidman project as an investment made not only in the interest of boosting sales, but "in terms of keeping the image modern."

The Kidman spots are also expected to have a ripple effect on other Chanel products, most of which are on a strong growth track, she added.

Privately held Chanel does not give out financial information, but its beauty business is estimated to pull in about \$2 billion a year.

While declining to provide dollar figures, Montenay disclosed sales performance by product category for the first half of 2004: Skin care was up 28 percent; makeup, up 10 percent, and fashion and accessories, up 38 percent. Fragrance lagged, with an uptick of only 2 percent.

Market sources estimate No.5 pulls in at least \$100 million in sales a year, and that about \$10 million to \$12 million a year would be spent on the Kidman advertising campaign in the U.S. and another \$5 million to \$8 million annually to place it in Europe. The Kidman ads will appear in 39 fashion, beauty and lifestyle magazines in the U.S. in both single-page and spread configurations, and are slated for cinema advertising in 25 U.S. markets, including New York, Los Angeles, Boston, Chicago and San Francisco.

Montenay said prestige is a key fact of No.5's position, something Chanel fastidiously measures, employing market research firms in 12 countries to do so every few years. The most recent surveys confirm Chanel's leading position.

"What we are very good at is to work with the imagination of women," Montenay asserted. "We make them dream."

In an exclusive interview, Chanel creative director Jacques Helleu said Luhrmann approached the No.5 commercial just as he would a major motion picture, even employing the Sydney Symphony Orchestra and his "Romeo and Juliet" collaborator, composer Craig Armstrong, to concoct a stirring new version of Debussy's "Clair de Lune."

Helleu, who oversaw the five days of shooting, said he was struck by Luhrmann's perfectionism — and Kidman's professionalism in the face of it.

One might think it's too much to ask an Oscar winner to do 27 takes of a scene with hardly any dialogue, but Kidman didn't so much as flinch. "She has such confidence in him," Helleu related.

The commercial is designed to reignite consumers' emotional attachment to No.5 and express perfume's sensual essence. Helleu said Kidman's seductive powers, as expressed in "Moulin Rouge," convinced him she was the perfect person to represent No.5.

The spots, while in the surrealistic tradition of past No.5 campaigns, has a strong contemporary resonance, with Kidman cast as the most famous woman in the world, relentlessly stalked by the paparazzi in a mythical metropolis. Seeking shelter from the flashbulbs in a waiting taxi, she finds it occupied by a ruggedly handsome young man who is completely unaware of her identity and fame.

He whisks her to his ramshackle garret in a skyscraper topped by a double-C logo, where love quickly blossoms and Kidman's character relishes the freedom to be herself. Ultimately, after a few days of romantic bliss, she is discovered in her hideout and coaxed back to her old life and responsibilities.

But back on the red carpet at a premiere, the star can feel her lover's eyes upon her from his rooftop lookout. She looks back toward him, wistful yet stronger, while he vows to never forget "her kiss, her smile, her perfume." Then the camera focuses on the diamond-studded No.5 amulet draped over Kidman's back.

"I think it's very beautiful, and there's a lot of emotion in it," Karl Lagerfeld, who designed Kidman's costumes, said of the spots. "For me, it's like a big Hollywood production, but there's a real magic touch to it. It was faultlessly done."

The campaign also arrives in tandem with a line extension: a rose-hued line of No.5 bath products dubbed the "Seduction Collection" [see sidebar]. "They are very, very sensual. It's important for No.5 that we have this feeling of sensuality, and we want to gain market share in toiletries," Montenay noted.

The Kidman spots are slated to run over a three-year period. Although TV and cinema advertising is the focus, a print campaign featuring stills and resembling movie posters will break in October magazines.

To be sure, Chanel has a long history of cinematic and fantasy-themed advertising, counting Ali MacGraw, Candice Bergen, Carole Bouquet and Catherine Deneuve among its celebrity pitchwomen and filmmakers Luc Besson and Ridley Scott among those who have immortalized No.5 in commercials. Recently, Olympic-level synchronized swimmer-turned-actress Estella Warren appeared in the Chanel No.5 ads.

Helleu said continuous rejuvenation of the brand's image is the key to its longevity. And given the relentless pace of fragrance launches — with more than 400 arriving on the market last year alone — stalwarts like No.5 stand out, he added.

In the past, Chanel was known for choosing up-and-coming stars to represent No.5. The first of that strain was Deneuve, the face of No.5 from 1968 to 1976. Helleu first saw a small photograph of her on the cover of *Look* magazine tucked under someone's arm. He was lured by the fact she had been called "the most beautiful woman in the world."

The daring Deneuve ads, in which she speaks of her intimate relationship with the scent (Deneuve says she wears Chanel No.5 behind her knees) met with rave reviews and is credited with reviving the brand, which had a fusty image in the Sixties.

An A-list, Oscar-winning actress like Kidman clearly represents a departure for Chanel. But unprompted, Montenay sought to distance Chanel from a slew of other beauty firms suddenly employing big celebrities as a ploy to boost sales. "It's totally superficial," she said. "There is no real link between the celebrity and the brand."

TWIN STARS: CHANEL HOPES KIDMAN CAMPAIGN WILL BOOST NO.5. WWD August 20,

And advertising and branding experts applaud the choice of Kidman. "They've been very good at using iconic people to represent an iconic brand," said Rita Clifton, chairman of Interbrand Corp. in London. "They've been cool and contemporary [women]," she said. As for Kidman, "She's not the obvious beauty and Chanel has never been about obvious beauty."

But Clifton said the faces of No.5 and the cinematic advertising are only part of the successful formula, citing synergies with the "mythology" around the Chanel brand, its fashions, its "absolutely classic and beautiful, elegant packaging" and the iconic No.5 bottle itself.

"Chanel has managed to remain always Chanel," agreed Dimitri Katsachnias, a founding partner at Garden and Partners brand consultancy in Paris. "As for advertising, Chanel is one of the few brands that uses advertising as a consequence of already defined values, rather than as a source for new ones."

Katsachnias added Chanel No.5 campaigns have been expert at making classic symbols relevant in changing times.

And, in that way, it has remained evergreen.

"Chanel No.5 is truly a living brand with an essence," said Jeanine Recckio, beauty futurologist at New York-based Mirror Mirror Imagination Group consultancy. "It evokes emotion and an image. It has a great story; its history provides wonderful credibility."

Recckio said in today's saturated fragrance marketplace full of gimmicky creations, Chanel No.5 offers a welcome change. She said it "evokes real, authentic luxurious emotions."

"It is certainly one of the most enduring brands," agreed Chris Cleaver, a director and one of the founding partners of Brandsmiths brand consultancy in London. He added Chanel No.5's image renewal enables the brand to connect with new waves of consumers. Part of its appeal, as well, is its quirky aura.

"Chanel always projects the brand in a sophisticated way — slightly not-of-this-world, which suits the brand that is not locked into time and space," added Cleaver.

Neil Kraft, creative director of New York-based Kraftworks ad agency, said the Scott ad for Chanel No.5 — involving a woman, a plane and a swimming pool — "inspires me to this day. It was the first fragrance commercial that impacted me on TV. It was real, true beauty on TV."

TV commercials are key in the U.S. for brands wanting their fragrances to score in the top 10, according to Olivier Van Doorne, worldwide creative director for Select Communications in New York. He added that while TV is generally considered a mass medium, it's a good vehicle for Chanel No.5 since it is "selective" yet "with a vast reach."

Kraft added he gives Chanel credit "for trying to do something new each time it renews the campaigns."

For the latest ad iteration, the Chanel No.5 bottle itself does not appear anywhere. But there are many winks to Chanel's heritage — some obvious, others not. Subtle references include a faded camellia — one of Coco Chanel's signatures — etched onto a brick wall in the metropolis. And although Lagerfeld rarely intervenes in the beauty business, his couture creations for Kidman are integral to the campaign.

Indeed, his friendship with Kidman ultimately opened the door to the collaboration. While photographing the actress for Interview magazine several years ago, Kidman expressed her affection for Chanel, saying it was the only fashion brand she might endorse. Lagerfeld immediately expressed her willingness to Montenay. After 18 months, a deal was struck. As reported, it is for No.5 fragrance only, and Kidman is not obliged to wear Chanel for personal appearances.

Yet she was clearly in her element in Lagerfeld's designs for the commercial. The designer said it was very "easy" to work with the actress, not only because of her "perfect" body, but his personal, direct rapport. Two spectacular dresses with trains anchor the commercial: a pink tulle-and-feather confection that opens the storyline, and a black column with a plunging back for the denouement.

The first dress, a marvel of couture workmanship in its weightlessness, billows sumptuously as Kidman's character, distraught amidst a tangle of yellow cabs in a billboard-studded urban square, tries to escape the paparazzi. "You hardly need a wind machine to get the train up when you run," Lagerfeld says. "And I must say, when she runs in that pink dress, it's a moment."

Kidman was clearly pleased with her costumes. In a film outlining the making of the ads, she twirls in the pink dress

TWIN STARS: CHANEL HOPES KIDMAN CAMPAIGN WILL BOOST NO.5. WWD August 20,

during a fitting, telling Lagerfeld: "It's a work of art; it's beautiful. It has to go to a museum."

Caption(s): Kidman's dash through a fictional metropolis in Chanel couture. / Images from the campaign.

IAC-CREATE-DATE: August 27, 2004

LOAD-DATE: August 28, 2004

12 of 52 DOCUMENTS

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Vogue

September 2004

SECTION: imperial splendors; No. vol.194 no.9; Pg. 708**LENGTH:** 4457 words**HEADLINE:** imperial splendors;

Karl Lagerfeld has taken a legend and turned it into a masterpiece. Out of a remembrance of things past, Kennedy Fraser writes, come the design ideas of an ultra-modern connoisseur.

BYLINE: Kennedy Fraser**BODY:**

Karl Lagerfeld is a complex, brilliant, postmodern sort of man. He gives the impression that there is nothing you can think—especially nothing you might think about Karl Lagerfeld—that he hasn't thought of for himself. "Perhaps I am pretentious," he will say with a smile. Or "in a way my life is bizarre and eccentric, but to me it is the most normal thing in the world." His life is ceremonial, even when he is alone. On the eve of a recent collection, I saw him pause at the top of the famous mirrored staircase of the Chanel salon in the rue Cambon. There (where Mademoiselle once sat on the third stair down, in her tweed boater, surreptitiously watching the audience for her shows) was Lagerfeld reflected by the angles of the Art Deco walls. Many Karls, wearing their hair in a white-powdered ponytail, lifted a hand with knuckles half-hidden in biker rings to check the knot below a starched collar a full four inches high. The same platoon of Karls gazed back through dark-tinted spectacles as if checking up on their collective mood. "I am a puppet of my own life," he once told me. "A marionette. Not a human being." The mirror moment passed. There was another pause at the threshold, a perceptible presentational instant, as if he were poised on the balls of his feet in order to see and be seen. Now he stepped into a square of brightness, already speaking to the people in the room. His step is light and quick. He loves ballroom dancing, and one friend compares him to Giacometti's striding man. He looked inquisitive, happy, eager to work with the people from the ateliers and the models. He treats these co-workers of his with courtesy and kindness.

Rilke, a poet he reveres for the untranslatable beauty of his German, once wrote, "We are born provisionally, it doesn't matter where. It is only gradually that we compose within ourselves our true place of origin, so that we may be born there retrospectively and each day more definitely." Lagerfeld was born in Hamburg in 1938, but his life could have flowered the way it did only in Paris, where he moved when he was a teenager. He trained at the couture studios of Pierre Balmain and became head designer at Patou when he was 20. (Yves Saint Laurent, a friend of Karl's in their youth, became the head of Dior at 21. "There are no young designers or old designers," Karl says, dismissing the way new names are now pushed as if they were rock stars by the moneymen in corporations. "You're there as long as you're OK for the job. It's like movie stars—based on nothing. There is no justice. You cannot expect pity.") He became well known when designing for the luxurious ready-to-wear firm of Chloe, in the seventies. He has designed furs and fashions for the Italian firm of Fendi since 1965. And he has been a freelance designer for various manufacturers of shoes, jeans, and knits. He produces a line of his own, called Lagerfeld Gallery. And these days he works continually as a commercial photographer—a second career that enables him to create many of his own advertising campaigns, editorial coverage of his fashions, and portraits of himself. But in the blossoming of Lagerfeld's celebrity—if not his rebirth as a Parisian—nothing has the weight of his masterminding fashions at Chanel.

After a triumphant comeback that began in 1954, Coco Chanel withdrew into a shadowy and embittered old age and died at 87 in 1971. Her house belonged to the Wertheimers, perfume manufacturers who had invested in No 5 in the early twenties. In 1983 Alain Wertheimer, having taken the reins of the privately held company, asked Lagerfeld to give the kiss of life to the house. For a decade the fashion had been ticking over in a shadowy backwater, taking care of aging clients. "If you want to ruin a business, be respectful," Lagerfeld says. "Fashion is not about respect. It's about fashion." With an impeccable sense of timing he created the clothes, the publicity, and the atmosphere that drove the Chanel company

imperial splendors; Karl Lagerfeld has taken a legend and turned it into

forward. In German, French, English, and Italian, he sweet-talked the fashion press, giving them visuals and witty sound bites on demand. He made sensational shows, subverting and redefining the Chanel look in every way imaginable (trashing, slashing, parodying if need be) but perpetually filling the stores with a fresh supply of wearable sexy clothes, often with the magic logo of the double C. The new designer stretched to the limit Coco's maxim "Luxury is not the opposite of poverty, but the opposite of vulgarity," the way the special machines in the factories stress-tested handbag-chains and tweeds. "It worked," Karl says simply, of the company's remarkable success. The couture, the 134 ready-to-wear boutiques on three continents, the fragrances, the cosmetics and skin care—it all became the model of how to rebrand and make sales in the billions from a dead designer. Wertheimer, Karl says, has been "divine" as a boss. They trust each other completely; and there are no stockholders to whom they have to "streetwalk."

The people at Chanel like to talk about the chemistry between Lagerfeld and Mademoiselle—such a productive one for the company for more than 20 years. Just because she's been gone so long and he never met her doesn't mean their relationship isn't alive. When he was young in what was then the small,

familial, still craft-based world of the Paris couture, the extraordinary comeback she had made at 71 was rolling along; only Balenciaga rivaled her influence on fashion. Lagerfeld has a grounding in the tradition, in the ancient techniques of hand-making luxurious clothes, that few if any designers can now rival. In his teens, he learned from elderly seamstresses at Balmain "stiff dressmaking" methods from the 1920s and 1930s. "In a way, I knew more than Yves, who had only the Dior techniques," he says. He also had in his head a capacious image store of fashion history. His designs for Chloe seemed fresh in the late sixties—the age of Quant, Courreges, the miniskirt—in part because of their old-style femininity and their postmodern nostalgia for the thirties. He was rich enough to build what became a world-famous collection of furniture and decorative objects by then unfashionable Art Deco masters such as Ruhlmann and Dunand. The seventies was a great age for dandies. Karl had a beard and a monocle, double-breasted suits, and then in his close friend the limpid-eyed, elegant, and aristocratic Jacques de Bascher a man whom Proust himself could have fallen for.

Karl's vigorous, ironic, and knowing modernity, and his long experience in the business, made him just right to colonize the legend of Mademoiselle. "I want to be part of what is to come," she used to say. What was to come, for fashion, was multi-

national luxury branding; fashions aimed at a broader, richer, and more "aspirational" market than the world had ever seen. Like Mademoiselle, Karl was a genius of self-presentation. He understood the value of a carefully controlled personal image as engine for the house's sales; the designer's life as icon and artifact. For sheer fable, few lives could rival the life of Coco Chanel: the low-class provincial origins, the orphan years in the Cistercian school, the glorious progress from kept woman to independence and entrepreneurial wealth. The small daily journey (for, like Karl, she loved to work) across the rue Cambon from the Ritz, where she slept, to the salons that were spritzed before her arrival with her own perfume. The famous photographs of the enduring beauty that attracted a lifetime of loves—Balsan, Capel, the duke of Westminster ("the richest man in Europe," she said), Iribe the ultra-reactionary illustrator, and more. Then there was the dashing "Spatz," a Nazi officer and propaganda attache. All through the Occupation she went right on living in great comfort at the Ritz, which had been requisitioned for use by the German high command.

In the new world of Chanel in the eighties, Karl chose a design strategy based on what the house referred to as "les elements eternels," including the quilted bag, the camellia, the two-tone shoe, the braided trim. He embraced her continual play of contrast and contradiction: tweed and satin, black and white, and the "democratization" of jewelry by mixing priceless things with flashy fakes. Like most couture houses, Chanel had no archives, and Mademoiselle kept none. "She survived everybody," her successor says. "She pushed the image of what was important in her own past, and there was nobody left to say it was different." At first, he was like another admirer, wooing the now-virtual Coco: His published sketches of her—he is a brilliant draftsman—were tender and even romantic. But by this year, when he acted as the photographer for a Chanelish story for French Vogue, his cartoon of Mademoiselle—old, and with an exaggeratedly jutting chin—wanted only a pink tweed broomstick to be a picture of a witch. The photographs were shot in the private apartment of Mademoiselle, on the floor between the public salons and the ateliers at 31 rue Cambon. Visitors from all over the world come to pay homage to the Coromandel screens, her ashtrays and reading glasses, the white bergere where she was photographed by Horst, and the quilted-suede sofa, where she was photographed reading or entertaining friends. In Karl's shoot the apartment looks gloomy and claustrophobic, reflecting his distaste for the decor of rooms he says he never enters as a rule. (Their occupant, he says, was nasty. He doesn't think that he and she would have got along.) The model wears a Chanel suit from 1961 and a couple of pieces from the current Chanel couture, but the clothes are mostly copies of Chaneles by designers other than him—worn with real diamonds from the fine-jewelry division of Chanel.

"Nobody believes me," he tells me over lunch in his own enormous, light-filled, eighteenth-century apartment on the Rive Gauche. "But I have limited ambition. I only wanted to have a privileged life. A civilized, elegant life that is right for now. You have to have ambition to get to that level. But the minute you are there, you don't have to kill your mother,

imperial splendors; Karl Lagerfeld has taken a legend and turned it into

your father, and the rest of the world to stay there. No. To go ahead—to go on doing it—is already a big ambition. One day I may be old, tired, bored. I don't know. I don't think like that. For me it's six months. Six months. Six months." He knocks his knuckles emphatically once, twice, three times on the tabletop, setting the iron-cross biker rings clicketing away like chain mail. "There's always another collection." (Eight of them a year, just at Chanel. And there are rumors that he is about to take on a big new challenge, as well.) "I have no idea of the future, never, ever. That's what I like about fashion. It's paradise now."

Where Mademoiselle was reinvigorated by collecting and deacquisitioning lovers, Karl sheds his skin from time to time by divesting himself of houses and collections of priceless things. He lives in a palatial hotel particulier-grand, high-ceilinged eighteenth-century rooms with historic wood paneling. For years the rooms were filled with furniture and rugs that had been made for King Louis XV and his queen at Versailles; Karl slept in a brocade-curtained bed topped off with a canopy of bird-of-paradise plumes. He became a world-famous connoisseur. He is a voracious reader of historical memoirs, among many things. As he sat on their chairs beneath their pictures, was he a character in the world of Madame de Boigne and the duc de Choiseul, or were they characters in his?

"The eighteenth century was a most polite century," he once told me. "And so modern. It was perfect. The rooms were so flattering to live in. You can age gracefully in them. No one was young; no one was old. Everyone had white hair. Madame de Pompadour and Madame du Barry wore the same sort of dresses. Age is a racism that showed up later." Then at a stroke he guillotined his dix-huitieme: the little chairs and escritoirs were shipped off to Christie's or banished to the Louvre. He says he didn't want to live any more as his own curator. "I like to collect things; I don't like to own them. What I like about collecting is to create a mood, to put things together, then . . . gone." The great Art Deco collection went under the hammer. The Memphis pieces went next. He has bought and sold a number of houses, including some where he is reputed never to have spent a night. But the apartment in Paris is where he has put down roots since 1977. "This is where I fit," he says.

In decor he seems to be moving at lightning speed back up the rabbit hole to the present. He sleeps now in what he calls a "very funny" modern bed made with columns of light and metal. At the top of the great marble stair leading from the courtyard, the anteroom is a mirror image of his contemporary design for a reception room at the Chanel jewelry showroom in the Place Vendome. His salon at home now has elongated, modernist white sofas and white flowers, as neutral as a luxury hotel. On the walls behind the sofas are giant plasma-tv screens, while the space at the center of the room is filled with towering stacks of extraordinary books on art, decoration, history, and philosophy. (He is the proprietor of a bookstore, at 7 rue de Lille; in addition, through the German firm of Steidl, he publishes what interests him.) He has never disposed of a single book, but he claims to want less and less of everything else. "I sold so many things, but I still have zillions."

If he has been a shapeshifter in decor, he has also made dramatic changes in his personal style and most dramatically, in recent years, of his body. His response to entering the twenty-first century as a man in his 60s was to go on a strict diet and emerge, thirteen months later, looking like an insect. He lost such a large amount of weight (some 90 pounds) that people suspected an eating disorder. He had fallen for the narrow-cut clothes of the designer Hedi Slimane, who had taken over men's fashions at Dior and was showing them on boys scarcely old enough to use a razor. Out went Karl's roomy black Japanese suits (and his trademark fan, which had hid the double chin from the camera), and in came Dior Homme.

Karl was wearing a chalk-striped suit at our luncheon. A dark jacket, jeans, a high-collared shirt, and cowboy boots—for the present, that is his more usual uniform. He waxes

enthusiastic about the cut of the Slimane sleeve: high in the armhole, tight, yet mobile.

"That's all Chanel was about—the tight sleeve. I won't say Hedi invented it, but he put it back on the market for men."

In his youth Karl was a bodybuilder, before it became the fashion. In 1971, he played a role in L'Amour, one of the movies Paul Morrissey made in association with Andy Warhol. There is a young Karl, with a head of thick, short black hair and bulging biceps, doing chin-ups in an undershirt while Jane Forth and Donna Jordan, naked, giggle and paint their nipples (a sight only slightly less startling than to see him passionately kissing Patti D'Arbanville). But happily he long ago gave up building muscles, which would not have worked with his Slimanes. ("Ugh, how grotesque!" he thought on waking up one morning.) He also stopped going to the beach, although he loves fresh air and has homes in seaside places (Monte Carlo and Biarritz). For exercise, he does the tango with Hedi.

Like Mademoiselle mixing precious stones with paste, Karl wore the tacky Chrome Hearts biker rings with a rare black diamond ring. He said he had owned this for six years.

"It's very simple but very beautiful," he said. "I always wanted it. But it belonged to somebody who refused to sell it. It took me 20 years to buy it." As his house pares down, ornament sprouts on his person like an irrepressible efflorescence of his inner rococo. Round his neck, over a narrow necktie, he had a necklace of Napoleonic bees, from Dior Homme, and a Chrome Hearts chain, designed for backstage passes at rock concerts, holding the wedding rings of his parents.

imperial splendors; Karl Lagerfeld has taken a legend and turned it into

He often talks about his mother and his early childhood on a huge family estate in Germany near the Danish border. The deer his mother would feed from the balcony, the cow barn like a palace, with fancy brass name plates for the pedigreed cows.

"I was lucky; I escaped everything. I saw nothing of the war."

His father was a Hamburg-based industrialist with a fortune made, Karl says, from introducing condensed milk to Europe. His mother (who was in her 40s when he was born) was an aristocrat whose salad days had been in the 1920s. In later years he would have liked to talk to her about that era. "The twenties are over," she said. "Who cares?" His father spoke Chinese and Russian; his mother could translate philosophy from the Spanish. In any of the languages he is fluent in, he rattles along at top speed—a habit he has often ascribed to his mother's telling him to hurry when he was a little boy, because his stories bored her. "You may be six years old, but I am not" was how she put it. "Make an effort when you talk to me, or shut up." She said he reminded her of von Ribbentrop, a statesman she thought particularly stupid.

He was, by his own account, an infant prodigy who by the time he was five could write, speak English and French, and demand his own valet. His whole ambition was to be grown-up. As a little boy he bought himself a print depicting a fashionable gathering in the Age of the Enlightenment—men and women in the fashionable dress of the day, with intergenerational powdered wigs—and hung it in his bedroom. Presumably when he imagined himself up there with them, they had all the patience in the world to listen to him.

His sisters, who were older, were sent away to boarding school—a fate he sought as a small boy to avoid at any cost. "I understood that if you were a troublemaker, you could do what you want," he says in his forceful, enigmatic style. His parents were away sometimes. He learned to entertain himself. "I hate it when people say I was alone," he says. "No. I was enchanted to be free. To read, sketch, learn languages." The estate was filled with Eastern European refugees, one of whom taught him French.

Right up to the moment when lunch was served the day I went to his home, Karl had been working in his cavernous studio—the largest room in the house. As I sat waiting for him I heard his Afro-Cuban music and then some Beethoven float out through the door. The uniformed maid stood in the hall, awaiting the slightest signal that the wizard was ready for his low-fat lunch. (He keeps a large staff, including bodyguard, chauffeurs, butler, laundresses, and chef. "Do you think 40 servants is too many for one man?" he once asked.) When at length he emerged, he invited me to peek inside at his seven different tables, each with giant piles of books, dedicated to the different tasks—making his sketches for his collections or the cartoons and caricatures too mean, sometimes, to be seen while their subject is living; reading; writing the notes (sometimes illustrated) in his boldly sloping handwriting that he faxes or sends round by chauffeur to a network of friends. Somehow this luxurious workshop (whose disorder the maids are categorically forbidden to touch), this dream factory and power plant for thousands of jobs reminds one of the little boy alone. Like a dauphin's, his private routine is often observed. Meanwhile, he conceals his reactions to the world by wearing sunglasses indoors and out. Even in the frolicsome L'Amour, he projected a blithe, good-humored detachment that is still characteristic of him.

"I am a watcher," he says. "I have a kind of voyeurism in my relationship with periods and with persons. I never want to change people. I am the way I am, and I like people who are very different from me." He never drank to excess, smoked, or did drugs like so many people he knew in his youth. "Somebody said the most important thing in life is not how to save yourself, but how to lose yourself. I wasn't very gifted for that. My deep nature is Calvinist." So many people of his own generation, he says, are "ruins" by now, who want to talk about their health or—worse still—about the good old days. "Fuck the good old days," he says. "Today has to be OK, too. If not you make something second-rate out of the present." He reads serious books, but for conversation he likes gossip. Mostly, he says, he spends time with people far younger than himself, people who are 30 or 35, like Hedi. He says he hates the *louche*. "I only like the light side of life."

He was fourteen when (with his parents' consent) he moved to Paris to continue his education. He lived in the house of a woman who had been his mother's *vendeuse* at Molyneux in the thirties. He was supposed to go to a private school but spent more time walking the streets in a kind of rapture, looking for the hotels *particuliers* that once belonged to the titled ladies he had read about in memoirs. He kept his own journal at this time and sent it to his mother. In 1954, at sixteen, he entered a contest sponsored by the International Wool Secretariat; he won the prize for a coat, while Yves Saint Laurent won with a dress. Saint Laurent, who triumphed so early and had Paris at his feet after he had established a fashion house of his own, faltered and ran out of ideas before retiring two years ago. Now his work is to be found only in his museum. As it turned out, Lagerfeld, with a far more complex career than designing clothes, was the survivor. "I was too pretentious to want my name over the store," he says, laughing. He doesn't care if you call him an artist or not, and he is almost superstitiously opposed to designers' having retrospectives.

For a man with such an interest in letting go of things and who swims so serenely through the modern world of image, subversion, and the context of no context, he is tremendously cultivated in a way that seems almost quaint. He has a

imperial splendors; Karl Lagerfeld has taken a legend and turned it into

phenomenal memory, and his conversation is continually peppered with quotations from poetry and the classics. At his huge house in Biarritz, he has three miles of books. He may be friends with Sir Elton and Sir Mick, with la Kidman and Princess Caroline, but he remains at heart an eighteenth-century scholar-gentleman whose inquisitiveness about the world is boundless. You get the impression he has worked to know himself and to accept what he finds, however nice or nasty. His virtues are eighteenth-century virtues: stoicism, a lack of sentimentality, and the rejection of hypocrisy. "It starts with me and it ends with me," he says. "I never wanted anything that looked like a family." He and de Bascher, who died in 1989, never lived together.

And all appearances to the contrary, there is a kind of modesty to him, a part that is very simple. He is supremely loyal to a few old friends; the gestures of affection he makes to someone who is sick or who has suffered a bereavement are experienced by recipients as a minor art form. His graciousness as a host is legendary: decades later, people remember parties lit by candles, with footmen in powdered hair and breeches. An American friend, flying over to visit him in France for two nights, was astonished to realize that he had put himself and his whole staff onto Eastern Standard Time to spare her from jet lag.

Many of his staff and the people in the ateliers have worked with him for decades. "Il est un ange, Karl," said Anita, the head of studio at Lagerfeld Gallery, who has worked with him for 40 years. He smiled when I told him. "I am an angel with the angels. And a devil with the devils." Like many witty people, he can be cruel about others in conversation. Stupid and ugly are words he uses almost as freely as interesting and boring. If someone violates what he perceives to be his code of honor, if they "overstep the mark" with him, he will cut them out of his life, and he sees no need to forgive them.

"My mother was quintessentially Prussian," he told me when we were talking about his high shirt collars, which are more like corsets. "Her idols were Walther Rathenau, the German foreign minister murdered by the Nazis; Koestler; Stresemann. They were all dressed like this. These clothes are cut like the clothes of those chic people." After the war, his parents moved to Baden-Baden. His mother retired completely from social life ("she was not unhappy; she liked to read and be alone"), and then his father died—Karl likes to say of boredom. She didn't tell her son about the funeral until weeks later. "You don't like funerals," she said. "Why should I tell you?" (It's true; he also doesn't go to weddings.) She disposed of many things, including young Karl's journal ("The world doesn't need to know you were that childish and stupid"), and moved to France—a small chateau in Brittany, with four formal gardens. At 70, she threw out every last one of her skirts; from then on she wore only pants and cardigans. Frau Lagerfeld herself died, he says, of thinking she knew better than the doctors who told her she should take more exercise. She had the flu and sent for her doctor. Before he came, she got her hair done. She died as she crossed the room to greet him.

"She looked chic," I said.

"I don't know," Karl said. "I never saw her. She left a paper to say I was not allowed to see her dead. Or go to her funeral." Normally when Amanda, Lady Harlech, Karl's confidante and "muse," comes over to Paris from her home in the English countryside, she stays at the Ritz, which stores her clothes from the Chanel couture. But she told me once that she had stayed in a little green-walled room at his house, with shelves of poetry and furnished with the pieces from his childhood bedroom. After lunch, I asked my host if I could see it. We went down a tiny hallway and into a room of such modest proportions, compared to the rest of the place, that we seemed to be in another country. When his mother closed the Baden-Baden house, she had it all shipped to him: his narrow French-style bed, the little Biedermeier chairs, the desk, the table where he used to sit to sketch and eat his breakfast, the German romantic landscape paintings with cows and stags and mountains. "The same," he said, as we stood there in this green-tinted daze, with a garden outside the window. "Exactly." His dream, he says, is to have a comfortable little apartment, with his books and this furniture from his childhood. "To have no appointments, never look at my watch, go to the movies in the middle of the night, read, sketch, daydream. Totally free, the way I was in Paris, those first two years before I started working."

GRAPHIC: MASTER OF CEREMONY Karl Lagerfeld, photographed in the Jardin du Luxembourg. "If you want to ruin a business, be respectful," he says. "Fashion is not about respect. It's about fashion." *Sittings Editor: Camilla Nickerson.*; The designer's "conversation room," 1995.; Karl's country house, just outside Paris, 1990.; The designer at work in 1983.; Poolside in Biarritz.; A crisp pique jacket and vest over crepe pants, 1972.; With Paloma Picasso at the Venetian Ball in 1978.; A sketch Karl did in homage to Mademoiselle.; Renee Zellweger in Chanel for a 2003 *Vogue* spread.; Dressing a model in 1958 as the art director of Jean Patou.; Stella Tennant in Chanel Haute Couture with Ben Stiller in *Vogue*, 2001.; Kissing Patti D'Arbanville in Paul Morrissey's *L'Amour*.; The Paris house, 1992.; **PARLOR GAMES** Lagerfeld is famous for taking the classic, iconic pieces of Coco Chanel's day and rethinking them with provocative originality. From left: Chanel Haute Couture navy tulle dress with feathers. Chanel tweed jacket and embroidered lace dress with tweed detail. Neiman Marcus. Chanel lilac tweed jacket with lace sleeves and sheer camellia-print mousseline dress. Jacket at Bloomingdale's. Dress at Neiman Marcus. Hair, Marc Lopez at Blunt; makeup, Tom Pecheux for Shiseido the

imperial splendors;Karl Lagerfeld has taken a legend and turned it into

Makeup. Shot on location at Hotel Ritz, Paris. Details, more stores, see In This Issue.; OVER THE TOP Incorporating overblown hats and copious fringe, Lagerfeld gave the ladies who lunch something to talk about with these irreverent takes on the Chanel suit in 1991.; SO COCO A Chanel Haute Couture dress from 1996 echoed Gabrielle Chanel's drop-waisted twenties frocks and her use of modernist black-and-white.; captionhere; Photographed by Mario Testino; Stiller and Tennant: ANNIE LEIBOVITZ. Zellweger: STEVEN KLEIN. Vest and pants, 1972; house in Paris, 1992: HELMUT NEWTON. Country house, 1990: OBERTO GILI. At work, 1983: PIERRE VAUTHEY/Corbis Sygma. Jean Patou, 1958: Keystone. Venetian ball, 1978: Rue-des-Archives, Paris. Illustration: Courtesy of German Vogue. L'Amour still: ANDY WARHOL/Courtesy of Karl Lagerfeld. Conversation room, pool: KARL LAGERFELD.

LOAD-DATE: January 31, 2005

10 of 52 DOCUMENTS

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Ophthalmology Times

October 15, 2004

SECTION: No. 20, Vol. 29; Pg. 98 ; ISSN: 0193-032X

IAC-ACC-NO: 128606339

LENGTH: 105 words

HEADLINE: Chanel eyewear offers flair, sophistication in 24 styles; InDispensable Products & Services

BODY:

Luxottica Group introduces its Chanel collection of 17 ophthalmic eyewear and seven sunwear frames featuring what the company calls a sophisticated and inventive flair (pictured above).

The collection includes four modern unisex styles, two in metal and two in plastic, and the remainder are designed for women.

Many of the frames are embellished with the double-C logo, as well as the recently introduced marquis logo and the classic Chanel chain temple.

The sunwear includes four metal and three plastic frames.

Contact: Luxottica Group, Port Washington, NY; www.luxottica.com.

[ILLUSTRATION OMITTED]

IAC-CREATE-DATE: March 7, 2005

LOAD-DATE: March 24, 2005

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9 of 52 DOCUMENTS

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January 1, 2005

SECTION: No. 1, Vol. 34; Pg. 34; ISSN: 0162-9115

IAC-ACC-NO: 133641352

LENGTH: 1287 words

HEADLINE: The queen of quilted: Frances Stein, who spent 24 years reimagining accessories at Chanel, packs her bags; Accessories Flash

BYLINE: Haskell, Robert

BODY:

In this age of second acts, with venerable French fashion houses having cleared the cobwebs and become chic again, it's easy to forget that even Chanel was once, for a moment, a mess.

Coco Chanel died in 1971 and, to hear Frances Stein tell it, "Nobody—but nobody—was wearing Chanel." So it was a bit of a gamble when Stein, who had been a celebrated fashion editor in New York, a muse to Halston and a designer at Calvin Klein, took the advice of her friend Kitty D'Alessio (then Chanel's president) and moved to Paris in 1980 to be the house's accessories designer. At the time, Philippe Guibourge was doing the ready-to-wear, while the couture was a ghost ship helmed by Coco Chanel's old ministers. It would be another three years before Karl Lagerfeld came on board.

"You have to remember that Chanel had gone completely out of style after Mademoiselle died," says Stein, who says she's 67 before allowing that, like Chanel herself, she pretends she's older than she is so that people will believe she looks young for her age. "There was the 005 handbag, quilted—Mademoiselle's bag—and there was the beige, high-heeled shoe, open in the back, with a black tip. No other accessories. And you could have hammered nails with the bags; they were made with something like goat leather."

Suffice it to say that a quarter-century later, the shoes and bags and baubles at Chanel are not making any goatherds rich. And for that, Stein, who is stepping down this month, deserves her share of the credit. Lagerfeld himself acknowledges that over the years many of Chanel's most commercially successful accessories have come from her desk. "The first thing I did when I arrived was make the bags soft, touchable," Stein says. "A handbag has to be sensual. It has to feel good as it falls from the shoulder to the elbow to the wrist to the fingers." Stein tweaked the proportions of the quilted bag and introduced a series of shopping bags, including the famous flat leather version with the giant stitched "CC" that is now a classic. She took the old pump and reimagined it in black satin, with a platinum toe, and she introduced the balldrine, Chanel's signature flat.

"The hard thing was that Chanel never kept archives," Stein explains. "When Karl first came, the only information we could get was from newspapers, magazines and museums." Starved for information, D'Alessio had to convince model Suzy Parker to send a load of her old pieces.

Stein, at least, had a fashionable history of her own to add to the mix. Born on Long Island and educated at Smith, she is in the grand tradition of nice American girls who somehow feel most at home in Paris. "As a child, I wanted more than life itself to move to Paris and be French," she says. When Stein refused to go back to Smith after her junior year abroad, a friend suggested that she talk to Nancy White, then the editor of Harper's Bazaar. White sent her straight to the head of the fashion department, Diana Vreeland.

"The first thing Vredand did was grab my hair and say, 'That's Russian hair,'" Stein remembers, insisting that there

The queen of quilted: Frances Stein, who spent 24 years reimagining acce

was nothing extraordinary about her straight brown tresses. "She hired me on the spot and sent a memo around saying that a girl with great hair had arrived. People were expecting Rapunzel."

This was the era when a pretty, well-bred girl could become a fashion editor overnight. Stein was hired as the high-priced dress and millinery editor, which is how she met Halston, who had just left the studio of Lilly Dache to do hats for Bergdorf Goodman. "We became great friends," Stein says, "partly because we were two of the only young people in fashion." Their youthful clique also included Ali MacGraw, who had been Vreeland's assistant at Bazaar. Stein remembers a shoot with model Simone D'Allencourt for which she and MacGraw dyed some white organdy and fashioned it into a turban. Vreeland was over the moon, and had Dache copy of the turban so that the designer could get the credit.

One day in the late Sixties, during Stein's tenure as fashion director of Glamour, her friend Edmonde Charles-Roux, the editor of French Vogue, took her to lunch at 31 rue Cambon, Coco Chanel's longtime residence. The designer evidently took a shine to the unfamiliar visitor. "She liked the way I looked," recalls Stein. "I was wearing a little sweater from Sonia Rykiel, who was making things for the shop Laura. I spent the next 10 days in [Chanel's] house.

Chanel appreciated a captive audience, to hear Stein tell it. She'd prattle on about politics, then stop to criticize her young friend's nail polish. "She'd tell the same stories over and over, and yet she was impeccable," Stein says. "Her wig never slipped, her lipstick never ran in the corners. Always the hat, the suit, the white batiste handkerchief with lace trim tucked into her left sleeve." Stein watched Chanel do fittings with her big, heavy tailor's scissors hanging from a ribbon around her neck. Chanel offered Stein a job, which she declined; at the time she was married to the painter Ronald Stein, Jackson Pollock's nephew, and the couple lived on the Upper East Side and in East Hampton, in a house that Pollock and Lee Krasner had given them.

Stein left Glamour in 1972 to help Halston start his business; she remembers it as the most decadent chapter of her life. "Halston had his own personal Studio 54 before there was Studio 54," she says. "One would spend literally weeks deciding what to wear to his parties." The group consisted of Marisa Berenson, Elsa Peretti and Loulou de la Falaise, among others. "We jingled, we swathed, we went to the London flea market five times a year. We looked like we'd walked out of the Carpathian Mountains.

In 1975, though, Stein returned to magazines as the fashion director of Vogue. There she styled some famous pictures—including Helmut Newton's iconic shot of Rene Russo and Cheryl Tiegs in Maui, for which Stein, suddenly bereft of a hairstylist, greased down the models' hair and stuck giant orchids behind their ears. Then she left again to design at Calvin Klein. She spent three years there before the New York Daily News published an article that suggested the collection be called "Calvin Stein." "He fired me," she says.

After Calvin and a messy divorce from her husband, Stein nearly kissed the tarmac at Charles de Gaulle when she went at last to work for Chanel. And yet it's no secret that she and Lagerfeld have a chilly relationship. "I work absolutely separately from Karl and always did, is all she will say on the subject. I'm on the fifth floor; he's on the fourth."

Lagerfeld, for his part, is more candid. I met Frances in the Sixties, he recalls. She was one of the great fittings editors then—the best, even. She started at Chanel before me, and I was happy to have her there. But she had problems working with my studio. Apparently, as gifted as she was, she was also very difficult—to say it nicely"

And yet Stein is the bridge to a forgotten chapter of Chanel's past, and over the years she has designed many items that women from Houston to Hong Kong have swooned over: tiding boots, saddle-stitched handbags, clutches decked in leather camellias, tortoiseshell hardware. The giant black baby bag that Gwyneth Paltrow has been photographed using is a one-off that Stein made early last year.

Stein has recently overseen the company's sterling-silver collection, and she's considering doing a line of her own—a natural progression, really, for a woman who has built a varied and interesting life out of her investment in matters of style. "The fashion world is just a cartoon," she says, but making beautiful firings is something else."

IAC-CREATE-DATE: June 30, 2005

LOAD-DATE: July 01, 2005

4 of 52 DOCUMENTS

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WWD

July 13, 2005

SECTION: Pg. 21 ; ISSN: 0149-5380

IAC-ACC-NO: 134026867

LENGTH: 989 words

HEADLINE: SHOPPERS: BUYING INTO STORE SETTINGS?Book Review

BODY:

Byline: Valerie Seckler

NEW YORK — "Winning the shopping challenge will be an obsession of 21st-century business."

So says Kevin Roberts, chief executive officer worldwide of Saatchi & Saatchi, in "Diamonds in the Mine," a new chapter slated to appear in his second edition of "Lovemarks," published in 2004 and set to be reissued in September by powerHouse Books.

"Consumers and shoppers are two different people," Roberts contended. "They enter a store and everything changes."

While personal spending already drives about two-thirds of the nation's economy, Roberts expects a sharper focus on shopping by American business because today's consumers are making more of their purchase decisions right in the store. The bar for marketers is being raised by shoppers who, Roberts said in an interview, increasingly are making decisions based on how they feel about a store environment as well as a product and a brand image — and are doing so more quickly than in the past.

For example, Roberts said, Saatchi & Saatchi has found 85 percent of purchase decisions are now reached in stores, dwarfing previous data that indicated two-thirds of such transactions were triggered there, and 80 percent of those decisions are made in just four seconds. A store's design, ambience, product packaging and display each are making lightening-quick impressions, which are playing an ever-bigger part in what's bought.

"Product impressions are made in three seconds," Roberts noted. "The idea of [someone] agonizing over which shampoo to buy is a fictitious concept in today's economy."

As a result, the author-advertising executive advised, "The store has to lift its game and become part of the entire marketing mix."

Indeed, Roberts identified the rising importance of store environments to brand marketing as one of two "massive things" that have affected advertising in the past 12 to 18 months. The other, in his view, is the growing dominance of screens in media ranging from mobile phones and video games to computers and digital billboards.

As stores are transformed into more effective marketing platforms, instead of a brand's equity being determined by its managers, Roberts said, "there will be a 'dialogue' with consumers in stores about what it is." And one part of that interaction will be based on shoppers' feelings about brands — which now drive 95 percent of purchase decisions, he maintained, citing Saatchi & Saatchi research.

If Roberts is right, apparel brands, among others, have their work cut out for them.

In the first edition of "Lovemarks," the Saatchi & Saatchi ceo posited that brands are elevated into lovemarks when people feel a strong emotional connection with those entities, a bond he described as "loyalty beyond reason." And he estimates each person has an average of just six lovemarks — the brands they are most likely to acquire or experience —

SHOPPERS: BUYING INTO STORE SETTINGS? Book Review WWD July 13, 2005

suggesting shoppers' purchasing loyalties will only add to the highly fragmented nature of the apparel-brand universe.

In much the same way, stores themselves will need to develop empathetic relationships with their shoppers if those locales are to become the places where people scoop up things, Roberts said in the interview. Likening the environment found in many stores to a dark, gloomy mine, he said, "When you find an intimate connection, it's like finding a diamond in a mine."

Asked about his favorite diamonds, Roberts named Vosges Haut, a chocolate shop on Grand Street here that he considers "the best store experience in SoHo." Besides a cooled vault of very expensive chocolate and a chocolate drinking bar, Roberts said he was engaged by the interest the store staff took in him.

"It is as if the staff behind the counter are tuned into my radar," he writes in his new chapter. "One of them noticed and commented on my black shirt, a favorite purchased in France. From there we moved to a joint love of sport," he continues. "Was I in a mood to stay on and shop after that? You bet. And I did. After all, I felt I was amongst friends. This sort of empathy is not easy; it can quickly fall into flattery. Done well, empathy is the diamond in the mine."

Also high on Roberts' list of jewels is Chanel's Tokyo store, opened last December in the city's Ginza district. It is noteworthy, he said, both in its offer of a 360-degree Chanel experience and in its departure from the design of many luxury shopping venues, which he thinks are too cold to connect with people. The integration of the interlocking, double-C Chanel logo throughout the 14,000-square-foot boutique; adornment of staff with Chanel clothing, and use of beige ("Coco's favorite color") as fashion backdrops and in the Alain Ducasse restaurant Beige Tokyo combine to create an embracing experience, in Roberts' view.

In contrast, he said, many luxury boutiques "seem hard-edged and overly masculine, with heavy use of marble and stone."

"They are focused [primarily] on showcasing the product, rather than creating a warmer, more tranquil environment," Roberts contended, adding a softer ambience is one in which luxury stores are more likely to forge an emotional connection with shoppers.

"Everyone you meet is talking about 'doing retail,'" Roberts writes in "Diamonds in the Mine."

"Some start with consumers," he observes. "Very few are starting with shoppers."

BY THE NUMBERS: PURCHASE TRIGGERS

85%: The share of purchase decisions reached in stores.

3 seconds: The time it takes for a product to make an impression on a shopper.

80%: The portion of purchase decisions made in 4 seconds.

95%: The percentage of purchases driven by a person's emotions.

6: The average number of brands for which a person feels loyalty beyond reason.

Caption(s): Chanel's use of beige in its Beige Tokyo restaurant creates a warm experience of the brand, said author Kevin Roberts. / Kevin Roberts

IAC-CREATE-DATE: July 29, 2005

LOAD-DATE: July 30, 2005

8 of 52 DOCUMENTS

Copyright 2005 The Conde Nast Publications, Inc.
The New Yorker

May 23, 2005

SECTION: THE CRITICS; A Critic at Large; Pg. 82**LENGTH:** 3430 words**HEADLINE:** SCENES FROM A MARRIAGE;
The House of Chanel at the Met.**BYLINE:** JUDITH THURMAN**BODY:**

I once had a chance to buy a couture suit by Chanel that was made sometime in the nineteen-fifties, her comeback years. She had closed her *maison de couture*, on the Rue Cambon, when war was declared in 1939, and reopened it in 1954, when she returned to France, at seventy-one, from self-imposed exile in Switzerland. The stories of her attempts to wrest control of Chanel Parfums from her partners, the Wertheimer family, by exploiting the Nazi race laws, and of her startling offer to Hitler's secret-police chief to broker a negotiated peace with her old friend Winston Churchill—a farcical operation code-named *Modellhut* (fashion hat) by Chanel's S.S. handlers—have always somewhat dampened her charm for me. But the suit was a classic tweed in opalescent pink, with flecks of mauvish blue and a selvage trim, a slightly flared skirt that grazed the knee, and a boxy jacket with her signature cropped sleeves and narrow armholes. The dealer who was selling it, a Frenchwoman, sized me up—literally—before she let me try it on. She had been keeping it under wraps in her back room like a rare piece of erotica, waiting for the right customer.

Except for the thrilling virtuosity with which it is made, there is very little sex appeal to a mid-century Chanel suit. It is a conventional and even dowdy uniform if one wears it without some wink of impiety. But it keeps faith with an enlightened notion that refuses to die, no matter how hard its adversaries—the Versaces of the world—try to kill it, and one which we owe almost entirely to Chanel: that a woman is entitled to dress with the same dignity, comfort, and self-possession as a man.

Chanel died in 1971, at the age of eighty-seven, with no heirs except a trusted manservant. She left her estate to a foundation in Liechtenstein, and, according to Axel Madsen, the author of a thorough biography, "A Woman of Her Own," its value was estimated at thirty million dollars. By then, the Wertheimer family, secretive patricians who amassed a fortune in cosmetics, owned the House of Chanel. For a few years, they did nothing with it except to continue to market the perfumes, and to pay rent on a small boutique on the Rue Cambon, which sold accessories. Eventually, they hired a new designer, who has since vanished from the scene, and introduced a line of ready-to-wear. In 1983, the president, Kitty D'Alessio, lured Karl Lagerfeld away from Chloe, and made him the creative director. His mandate was to raise the profile of the brand and to rejuvenate—which in the aggressive fashion climate of the early eighties meant to sex up and trick out—the Chanel style, and he did so with a bravura or a brashness, depending on one's point of view, that seemed to some critics and clients a betrayal of the Chanel patrimony. But as Lagerfeld began to define a creative identity that was both separate from Chanel and consonant with his interpretive role as her steward, he reliably produced superior collections.

A new show of couture, ready-to-wear, jewelry, accessories, and toiletries by Chanel and Lagerfeld, which opened at the Metropolitan Museum on May 5th and runs until August 7th, pays homage to Chanel's purism. It is curated by Harold Koda and his associate, Andrew Bolton, of the Met's Costume Institute. They have mounted a number of exhibitions in the claustrophobic basement where couture is usually displayed, which nevertheless captured the poetry of fashion. This production involved bigger interests and egos. It received "extravagant support" from its sponsor, Chanel, Inc., Koda told me, though he declined to quantify it; "additional support" from Conde Nast; and advice from Lagerfeld, a man of imperious opinions that he has never been shy about expressing. (A Chanel show planned five years ago by Koda's predecessor, the late Richard Martin, was cancelled by mutual agreement when the Met bridled at Lagerfeld's demands.)

But this time, Koda said at a press conference on the day of the annual Costume Institute Ball, speaking in the Great Hall of the museum, "there couldn't have been a show without Karl's interventions." The catalogue is a luxuriously pristine example of the printer's art, thanks in part to Lagerfeld, who hand-tinted the cover and the digitally processed photographs.

The installation, elevated to the Met's main floor, was designed, on Lagerfeld's recommendation, by Olivier Saillard, a program director at the Musee de la Mode et du Textile, in Paris. Its cool, almost clinical rigor celebrates Chanel's allegiance to the aesthetics of modernism. Nineteen modular "vitrines"-white cubes open on one side-are aligned in a grid against the black walls of a windowless gallery, giving visitors the illusion of strolling through the shopping streets of a bungalow colony on the dark side of the moon. Within each module, two, three, or six mannequins, faintly rouged and coiffed in white feathers, display sixty-three ensembles from eight decades. The earliest is an evening gown by Chanel, circa 1917-20, of black silk tulle with a fringe of paillettes; the latest an evening dress by Lagerfeld from spring/summer 2005, of black silk lace and chiffon. The ensembles are grouped by color, mood, shape, material, and affinity (little black dresses; Gypsy exuberance; "orientalist-moderne" lame; romantic lace; permutations of the suit) rather than by period, as they would be in a retrospective, a genre for which Chanel seems like an obvious candidate. But Lagerfeld is quoted in the show as "detesting" retrospectives, and the curators believe that couture deserves to be looked at without extraneous or sensational distractions. "We don't do the biography thing," Koda told me. "That's my bias. Chanel wouldn't be remembered if it wasn't for the work."

The deceptive simplicity of Chanel's work makes her an elusive subject. Her couture is easy to find beautiful, but its artistry, Koda noted, is "hard to read," which might have been a good reason to provide some context for it—a social history, one of several filmed interviews, or a portrait of Chanel at work. A visceral sense of the woman has been sacrificed to aesthetics, the way personal objects are banished from a modernist decor (though Chanel's decors were rich and eclectic). Koda hoped that by using Lagerfeld's work as a "foil" he could start "a dialogue," and supply some of the missing tension. But the conceit of then-and-now Chanel suits side by side in a white box isn't a recipe for lively conversation. Perhaps the foils to juxtapose with Chanel were her contemporaries in fashion. She wasn't a fount of invention, like Schiaparelli; a technical innovator, like Fortuny or Vionnet; or an impresario, like Poiret, although she did design memorable costumes for Cocteau, Diaghilev, and Jean Renoir. Her own rules of the game, distilled over the decades, were a core of beliefs that were as much about womanhood and its paradoxes as about clothing.

"Balzac has invented everything," Colette wrote, and he might have invented Chanel, had she not done it with such panache herself. Gabrielle Chanel was born in 1883, in Saumur, a city of the Loire Valley, where her parents, who already had a mildly retarded daughter and were not yet married, had settled briefly. Her father, Albert, was an itinerant peddler descended from peasants and tavern keepers, and her mother, Jeanne, was a seamstress with a fragile constitution that was further strained by a vagabond's life, a faithless husband of incorrigible charm, and the birth of six children. She died at thirty-two, when Gabrielle was eleven, and Albert sent his sons to live with relatives and his daughters to a high-walled convent orphanage (he never came back to retrieve them), where the nuns taught them to sew. Six years later, Gabrielle was given the choice of taking the veil or leaving. Her maternal grandmother arranged for another convent to take her in—a boarding school in Moulins, a garrison town where the elite 10th Light Horse Cavalry happened to be stationed—and in 1903, when she was twenty, her teachers found her a respectable situation. She went to work for a draper and his wife who liked to employ the nuns' charity cases—humble maidens, they imagined, handy with a needle. Many years later, Chanel described herself at that age as a restless misfit "with a hot little body." She told her friend Paul Morand, "Arrogance is in everything I do. It is in my gestures, the harshness of my voice, in the glow of my gaze, in my sinewy, tormented face."

There were no respectable situations for a girl like Chanel in a garrison town. She freelanced at a local cabaret as a *poseuse*—one of the pretty extras who filled in between the artistes' numbers with a few songs, then passed a hat. Though she couldn't carry a tune, the soldiers found her adorable, and they called her Coco, the name of a pet in one of her coy ditties. On weekends, she moonlighted at a tailor's shop patronized by the officers, and it was there that she met Etienne Balsan, her first protector. He was the black sheep of a rich family, a famous polo player and horse breeder who owned a chateau near Compiègne, where Chanel learned to ride, and acquired a number of other skills that the nuns had neglected. For a while, she overlapped with Balsan's outgoing mistress, Emilienne d'Alençon, the great Belle Epoque demimondaine, and one of Coco's early promoters.

Though Chanel never referred to her convent years, and in her novelistic memoirs translated the word "nuns" into "aunts," and the orphanage into a farmhouse of dour spinsters, she also never outgrew what Edmonde Charles-Roux, one of her best biographers, calls "a yearning for austerity." However gratefully Chanel might have recalled the gallants who

SCENES FROM A MARRIAGE;The House of Chanel at the Met. The New Yorker M

initiated her into the idle and racy life of an apprentice courtesan, it came with its own set of humiliations. Perhaps as a result, the little grisette passed among playboy friends refused ever to fetishize another woman--and that was the moral principle (one of the few) on which Chanel founded her career.

Modernism was in part a response to the artifice and dandyism of the fin de siecle, which may have suggested another of Chanel's working axioms: the simplest solution has the greatest authority. She made her debut in fashion as a milliner who, in an era of exorbitant plumage, stripped the trimming from her hats, and went on from there. In Charles-Roux's recently reissued "Chanel and her World" (Vendome; \$50), a life in pictures adapted from her biography, there is a photograph of Coco at thirty (she always looked a decade younger than she was), posing on the rocky beach at Deauville, hatless and windblown, in front of a weathered cabana. One hand is deep in the pocket of a chunky fisherman's chemise with a middy collar and rolled cuffs, and she has thrust a flower into the belt. The picture was taken in the summer of 1913, when Chanel opened her first *maison de couture* on a fashionable street next to the Deauville casino. It was financed by the English polo player, writer, and industrialist for whom she had left Balsan, Arthur (Boy) Capel, her great love. And it was here that Chanel staged her coup: the introduction of supple cardigan suits, devoid of embellishment, that skimmed an uncorseted body. They were made from jersey tricot--a cheap fabric used for the men's underwear and work clothes that her father had peddled. The ladies of Deauville woke up one morning to discover a shocking deficit of chic between their own clothes and *la mode Chanel*. It was the difference between a regime of frivolity and one of nonchalance.

The First World War made Chanel's name-rich Parisians escaping at short notice to Deauville flocked to her shop to replenish their wardrobes. (Among her many gifts, one of the greatest was a genius for timing.) She, in turn, gave a clientele who were suddenly emancipated by adversity, and by the departure of their men, clothes they could walk, drive, and work in. By the early twenties, those women, and their daughters, were game for sports, cigarettes, enterprise, speed, divorce, short skirts, bobbed hair (Chanel had cropped her own luxuriant tresses in 1917), and the exquisitely unpretentious "little black dress"--"a Ford signed Chanel," as *Vogue* captioned one of them. Paul Poiret, her leading rival, dismissed her sumptuary reforms as *la misere de luxe*, and in one respect he was right. To wear them smartly, you needed the adolescent body of the undernourished waif she had been.

Chanel was always her own best model, and she was proud to say that she never designed a dress that she wouldn't have worn. Her style was a synthesis of feminine softness and masculine ease, the gossamer and the tweedy. If she appropriated certain virile entitlements the way she borrowed her lovers' sweaters and overcoats--and elements from the uniforms of their grooms, gamekeepers, and crewmen--there was no militance to her chic. Her original distinction was to have rescued the "New Woman" of the Belle Epoque not only from her frumpy bloomers and didactically mannish *tailleurs* but from her status as an object of ridicule to the "Old Men" of either sex who feared her modernity. Chanel's respect for the appearance of propriety was the adaptive trait of the orphan and shoppgirl. Like Joan of Arc, another daughter of the people who acquired a large following of aristocrats, Chanel did so by outclassing them in the lists of purity.

Chanel's tastes were virtually infallible except in romance and politics. She had many passions but few loves, and it amused her to keep younger men, one of whom was Grand Duke Dmitri Pavlovitch, the Tsar's nephew and an alleged assassin of Rasputin. She also hired his sister, the Grand Duchess Marie, to direct the embroidery workshop that produced her sumptuous Russian tunics and tabards of the twenties. Dmitri repaid her generosity with an introduction to Ernest Beaux, a chemist and perfumer, who in 1920 concocted the formula for Chanel No. 5. Though Chanel conceded the distribution rights to the Wertheimers and litigated with them for the next forty years, the royalties made her one of the richest women in France. She moved into a mansion near the Elysee Palace and spent her fortune with abandon: on a Rolls-Royce; Coromandel screens; cascades of diamonds and pearls that she mixed rakishly with her ropes of "amusing trinkets"; and a villa at Roquebrune, in Provence, where she cohabited with the grandest of her consorts, the Duke of Westminster, and entertained the Churchills. Chanel and the Duke tried very hard to conceive a child--he had no heirs--and when they didn't (she was by then forty-two) he married someone else. She consoled herself gamely with a defiant boast: "There have been several Duchesses of Westminster, but only one Chanel."

Despite her wealth, Chanel was a notoriously stingy employer, and she saw no reason that her underpaid fitting models, having spent the day immobile on their feet, shouldn't find it natural--as they were beautiful girls--to spend the night in a supine position earning overtime. But she was generous to her embarrassingly rustic brothers (in part to keep them out of sight), and she quietly paid the expenses of penniless artists, poets, godchildren, and friends. The last of Chanel's known gentlemen gigolos was Hans Gunther von Dincklage, alias Spatz, the suave German officer who shared her suite at the Ritz during the Occupation. When she was arrested after the Liberation of Paris by the Comite d'Epuration, and questioned about this unfortunate alliance, she supposedly retorted to her interrogator, "Really, monsieur, a woman

SCENES FROM A MARRIAGE;The House of Chanel at the Met. The New Yorker M

of my age cannot be expected to look at his passport if she has a chance of a lover."

Chanel was released after three hours, and there were, amazingly, no further repercussions. Madsen, who had access to files of the British Foreign Office that were "inadvertently declassified" in 1972, explains why. Churchill's old friend possessed secret information that might have embarrassed him: from 1940 until the end of the war, he had violated his own country's trade embargo with Germany to pay for the upkeep of the French properties owned by the Duke of Windsor. This information was apparently not shared with the Resistance, and neither was the file on Operation Modellhut. Though Chanel was never persona non grata in France, she prudently moved to a resort town near Lausanne, where Spatz joined her, and she later paid "a large sum," Madsen says, to suppress any mention of her name or her activities in the memoirs of Hitler's former police chief.

Lagerfeld was a sixteen-year-old star fashion student in 1954, the year that Chanel went back into business, with a critically disastrous first collection of silk and jersey suits and lace evening gowns that recalled her couture of the thirties, and which the French and British press soundly panned as mumsy and passe. Lagerfeld later told Madsen that he thought Chanel "got it right," and the Americans agreed with him. She was relaunched on this side of the Atlantic by the enthusiasm of editors, buyers, and fashion civilians for ageless, undemanding clothes that restored the comfort women had surrendered to Dior's New Look, and offered relief from the tiresome comedy of the hemline wars that dominated postwar fashion. The youthquake of the sixties never shook Chanel's convictions ("I hate the old little girls," she said of matrons in miniskirts), and she wasn't troubled by the disdain of futurists like Courreges, who called her "an old Rolls, still in working order, but inert." Her pronouncements grew more oracular, and they acquired an acidity she took no pains to dilute. Jackie Kennedy had "horrible taste," and was responsible for "spreading it all over America." (Madsen notes that Chanel had evidently forgotten about the pink suit.) Saint Laurent, on the other hand, was a young man with "excellent taste," she said. "The more he copies me, the more taste he displays."

Chanel always shrugged at the knockoff artists and pirates who rushed copies into mass production, and she wasn't as vulnerable to them as other designers. Her strength was never novelty, and reproductions couldn't possibly compete with the work of her couture atelier. "She considered imitation homage," her assistant said (to which one might add, she paid herself that homage all the time). When the Chambre Syndicale de la Couture tightened the rules governing press access to the collections, Chanel resigned. "Come to my place and steal all the ideas you can," she told the media. "Fashion isn't made to be canned." As Rhonda Garelick writes in a thoughtful catalogue essay, "shopgirls riding city buses" in head-to-toe faux Chanel "delighted the narcissist" in her "and perhaps the secret populist as well."

Whatever Chanel would have made of the Met show, it is just the sort of meal she preferred—a lean banquet, beautifully plated, that leaves you hungry. But the "narcissist" might have wondered why on earth her seven decades of "iconic" work needed Lagerfeld's as a foil, and the "populist" might have resented the show's solecism. Chanel spoke and speaks to a host of other artists and designers across the spectrum, with whom an open forum would have been more stimulating than a hermetic "dialogue." Koda assured me that Lagerfeld did not have or expect veto power, but the curators made no secret of their anxiety to please him. And here one touches upon the inherent problem with the "extravagant" corporate sponsorship of museum fashion shows—the trap of gratitude. The unseemly promotional hyperbole of the message from Chanel's chief operating officer which introduces the catalogue serves as a reminder that the sponsor's interest, however philanthropically packaged, is brand awareness, and publicity is the forge that heats the double "C." A museum's obligation is to retain its cool-headed autonomy.

Lagerfeld in his own right is a virtuoso, and more versatile than Chanel in certain respects. Some of the loveliest couture in the show—the ivory cocktail suit of spun-sugar boucle, with a dissolving hem; the romantically tiered evening dress of black tulle, with a trompe-l'oeil cummerbund of silver threadwork and rhinestones—is, in fact, his handiwork. But Chanel asked one unsparing question of every stitch she made, of every flourish or tuck on a dress: Is it essential? And if one asks the question about Lagerfeld's place in this show at the Met, which should have been Chanel's show, not a Chanel show, the answer is no.

LOAD-DATE: May 23, 2005

FOCUS - 12 of 285 DOCUMENTS

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St. Petersburg Times (Florida)

June 5, 2005 Sunday 0 South Pinellas Edition

SECTION: FLORIDIAN; Pg. 8E

LENGTH: 1816 words

HEADLINE: Lukewarm Coco

SERIES: SUNDAY ARTS; REVIEW

BYLINE: LENNIE BENNETT

DATELINE: NEW YORK

BODY:

So completely have we absorbed the stylistic vocabulary of Coco Chanel that many will look at the Metropolitan Museum's exhibition of her couture and ask, "What's the big deal?"

Quite simply, Gabrielle "Coco" Chanel revolutionized the way women dress. The unlined blazer and swing skirt, the body-hugging knit pants and top, the chain belt looped around jeans, the boucle suit, probably by St. John and favored by society ladies, even that of-the-moment big brooch made with fake jewels all can be traced back to the French designer who began her career making hats in the early 1900s and went on to become rich, famous and perhaps the most iconic fashion designer of all time.

The Met's "Chanel" is reverential, cerebral and disappointing, devoid of mise en scene, the information about her life and times that would have given flesh and bones to what is essentially a beautiful, lifeless show. Still, judging from the crowds I navigated around during a recent weekday visit - including a surprising number of men and women in their teens and early twenties along with the expected matrons garbed in Chanel ballet flats and carrying quilted handbags - it is a huge hit. Because, as any observer of fashion will tell you, everything Chanel sells.

That was not the case for about 10 years before and after her death. When Chanel died in 1971 at 87, she had lost her creative edge, her clothes considered musty relics compared to the contemporary swagger of Yves Saint Laurent. It took another designer with titanic ego, Karl Lagerfeld, who was hired away from Chloe by the House of Chanel in 1983, to revitalize the name and make it an international brand. In the fashion parlance of the 1980s, that meant making the clothes sexy and extravagant yet identifiably Chanel, not an easy juxtaposition.

Wisely, the exhibition is arranged on the museum's first floor rather than in the basement cave usually occupied by Costume Institute shows. In addition to the generous proportions of the gallery, it's a nice move since visitors must pass through the Greek and Roman wing to reach the Chanel show, perhaps giving the antiquities a different audience than usual.

About one-third of the 63 ensembles are by Lagerfeld, often positioned alongside Chanel's designs. All are arranged in Corbusierlike white cubes, or vitrines, designed by Olivier Saillard, the postmodern version of Henri Bendel's Avenue of Shops from the 1970s. On some of the walls, artist Marie Maillard projects pithy phrases by both designers or images, such as a white camellia, which Chanel made up in silk and pinned onto many of her black suits and evening dresses as a frothy counterpoint to the linear severity of her clothes.

The exhibition opens with promise and flourish. We are met by a mannequin (all have little feathers on their heads instead of wigs) wearing an exquisite Lagerfeld gold lace gown, hand-embroidered by the famed needleworkers of the Lesage company, which emulates a similar dress Chanel designed and wore in a Cecil Beaton photograph. But neither it nor any other photograph of Chanel living her fascinating life is presented in this exhibition.

The reason given by its chief curator, Harold Korda, is that this is not about Chanel the woman but Chanel the designer. Unlike most other designers, though, Chanel's designs grew out of the way she lived. And, like fashion, Chanel often relied on fantasy to embellish mundane facts or ignore difficult truths.

Gabrielle Chanel was the daughter of an itinerant peddler and a frail mother who died, after bearing six children, when Gabrielle was 11. The children were parceled out to relatives or, in her case, a convent orphanage, where she lived for six years. (Her autobiography claims she was raised by spinster aunts.) Rather than take the veil, she entered a training school run by another convent, where she learned to sew.

She was hired by a draper in Moulins, a garrison town with a number of cabarets. She moonlighted at one, singing ditties between the real entertainers' sets (even though by all accounts she could never carry a tune). But she was saucy and gamine; the soldiers liked her and nicknamed her Coco after the little dog in one of her songs.

In Moulins, she met the first of several lovers who would aid her climb out of poverty. Etienne Balsan, a wealthy polo player, initiated her into the life of the idle rich. But she yearned to be more than a courtesan, and another lover and polo player, Arthur "Boy" Capel, financed her first boutique in the fashionable resort town of Deauville. Her slouchy cardigans and breezy hats, so different from the corseted and plumed finery of conventional fashion, established her as the exemplar of a new chic.

They were the kind of clothes she had been wearing for years, clothes announcing that women should have as much freedom of movement as men. She was her own best model, with an athletic body, bobbed hair and sharp features that departed from the curvaceous ideals of La Belle Epoch.

Her evening dresses from the 1920s codified the flapper aesthetic: diaphanous fabrics, cut to skim but not cling to the body, unfussy but glamorous details and lots of leg and shoulder showing. Her daytime jersey suits (jersey! the fabric of men's underwear!) had the same insouciant slouch, and she introduced details such as extending jacket lining onto the front of its lapels, as on military uniforms, which in later years became a signature detail copied by other designers.

Chanel had a string of lovers through the years, usually "kept" by her, including Grand Duke Dimitri, nephew of the last Czar and a refugee from the Russian Revolution. He introduced her to Ernest Beaux, who invented the famous formula that became Chanel No. 5 and made her a very wealthy woman in the 1920s. She had a mansion, a villa in Provence and presided over a fashion empire. She was great friends with influential writers and artists such as Salvador Dali and Jean Cocteau, and designed the costumes for some of Cocteau's theatrical presentations. She had a serious affair with the Duke of Westminster, whom she hoped to marry. (Chanel was also a terrible snob.) But she was never lucky in love; he, like the other men in her life, left her.

World War II was a near disaster for Chanel. Her lover during the occupation was a German officer, and after the liberation of France she was arrested briefly, suspected of being a Nazi collaborator. Stories also circulated that during the war, she attempted to take advantage of her business partners, who were Jewish and had to leave France. After the war she moved to Switzerland for a number of years.

Chanel's first post-war collection was presented in 1954. The French were not impressed; the Americans loved it. The relaxed suits trimmed in braid, the monochromatic colors; the strings of fake pearls and clusters of brooches that were just enough; the grosgrain-wrapped boater and two-toned slingback pumps that oozed French elan; the little black dress, resurrected from the 1920s, that became the epitome of understated sophistication - all were easygoing without being casual.

Today those suits and dresses are dowdy. Look at the boxy suits from the 1960s, and you see that people wore Chanel when they wanted to look correct, a far cry from her youthful rebellion.

Enter Lagerfeld. Examples from his earliest collections indicate he cautiously emerged from his predecessor's long shadow, introducing a reverential boucle suit spiffed up by a chain belt. Within a few years, he was cutting loose. A suit from 1994 is unmistakably Chanel, but it's a miniskirted version trimmed with crocheted black rubber rather than braid or grosgrain. A fat medallion hangs from the belt chain, emblazoned with the new logo of interlocking C's.

Lagerfeld took every Chanel motif and turned it on its tasteful ear. The elements are all there, just in new ways that range from fabulous to ridiculous. The "Scuba" ensemble from 1991 looks foolish: a long sequin jacket paired with jersey and Lycra leggings is unflattering even on the skinny mannequin. The quilted leather bomber jacket worn over a long skirt belted by a wide gold weightlifter-style buckle and accessorized with motorcycle boots looks equally dated.

But the evening coats embroidered by the famed needleworkers of Lesage to resemble Chanel's Coromandel screens, the fraying of a jacket sleeve into a whisper of netting, the cascades of lace worked into new generations of the little black dress are examples of creativity triumphing over appropriation.

And, of course, there are the accessories. Chanel pioneered complementing hats, handbags, jewelry, fragrance and makeup, all of which we see in the exhibition. Lagerfeld and Chanel Inc. have elevated his hybrids to haute status, too, with an almost cultish following. If you can't afford an \$80,000 evening dress, you might max your credit line to get a \$2,000 handbag with the double C's.

The exhibition almost allows you close enough to admire the details of these clothes with their perfect stitches, tiny pintucks and handbound buttonholes. What I longed for was a look at the way they were made: a jacket turned inside out to reveal the dressmaker details and Chanel's famous gold chain she sewed into hems to keep them straight, for example.

And I have to question whether Chanel is served best by sharing space with her successor. The exhibition, financed by Chanel, sometimes seems to be a cynical attempt to extend the brand. A point the exhibition makes - and that all dealing with fashion make - is its fleeting nature. If styles were timeless, why would we ever want new clothes? The interest in a Chanel exhibition is its historical and social significance, which is given short shrift here.

Chanel, who never gave an inch of her turf to a competitor without a fight, would probably cackle at Lagerfeld's interloping presence in the show.

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REVIEW

"Chanel" is at the Metropolitan Museum of Art in New York through Aug. 7. For information go to <http://www.metmuseum.org>.

THE LITTLE BLACK DRESS: By Coco Chanel from 1925 was one of her early designs made of black chiffon.

CHANEL BY KARL LAGERFELD, 1994, of ivory cotton boucle with crocheted black rubber trim.

A photograph by George Hoyningen-Huene taken in 1935, when he worked for French Vogue and she was a top designer, shows the allure and self-possessed style that made her a celebrity.

Karl Lagerfeld reinterpreted Chanel's sportswear look in 1995 with a black shirt and white linen trousers. Like Chanel, he uses multiple ropes of imitation pearls, but adds a newly designed logo to the buttons, even though Chanel never put her initials on her designs.

GRAPHIC: PHOTO, Images from the Metropolitan Museum of Art, (5); The "Little Black Dress," by Coco Chanel, designed in 1925. The trademark Chanel double-C's show in the background.; A 1994 ivory cotton boucle Chanel suit, with crocheted black rubber trim; A photograph of Gabrielle "Coco" Chanel in 1935; A; sporty 1995 Chanel black shirt and white linen trousers.; An evening dress by Gabrielle Chanel from a 1927-1928

LOAD-DATE: June 5, 2005

FOCUS - 13 of 285 DOCUMENTS

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Los Angeles Times

May 4, 2005 Wednesday
Home Edition

SECTION: CALENDAR; Calendar Desk; Part E; Pg. 1

LENGTH: 1356 words

HEADLINE: Two for the runway;
Coco Chanel and Karl Lagerfeld share the stage at the Metropolitan Museum of Art.

BYLINE: Booth Moore, Times Staff Writer

DATELINE: New York

BODY:

The history of the house of Chanel began during World War I, when Gabrielle Chanel kept her shop open in the north of France to outfit the influx of wealthy dispossessed as the front moved closer to Paris. As Edmonde Charles-Roux writes in his seminal Chanel biography, "What a curious fate that a Frenchwoman should owe the Germans the opportunity to improve her business and make herself known."

She owes another German too — Karl Lagerfeld. Because for today's fans, Chanel does not exist apart from the designer, who took over 22 years ago, building the name into one of the world's most successful luxury brands. Which is why it's appropriate that his role is documented alongside hers in the new exhibit that opens Thursday at the Metropolitan Museum of Art.

When Lagerfeld was hired in 1983, 12 years after the death of Chanel, the idea of resurrecting a dusty label was new. Now it's common, with Marc Jacobs at Louis Vuitton; Nicolas Ghesquiere at Balenciaga; Olivier Theyskens at Rochas; Alber Elbaz at Lanvin; Tom Ford, formerly at Gucci; and on and on. Some critics may bemoan the presence of Lagerfeld's work, but he was the trailblazer for today's new-old fashion system, designing Chanel with the perfect blend of reverence and irony. And the show provides a rare opportunity to see how the dual processes of appropriation and reinvention can work.

If Chanel was the modernist who took women out of fussy clothes and hats, introducing them to jersey sportswear with nautical details, and beach pajamas — ideas she claimed to have stolen from menswear — then Lagerfeld is the postmodernist, mining the mean streets of bikers and hip-hoppers for inspiration, and two seasons ago responding to the metrosexual revolution by putting men in women's tweed jackets on the runway.

The exhibit, underwritten by Chanel, is somewhat controversial in that it is not a retrospective. In fact, there is not a shred of biographical information. Instead, it is organized thematically, delving into the Chanel style by highlighting the language of signs used by the designer born in 1883, and expanded upon by Lagerfeld. The iconic camellias, quilted bags, tweed cardigan jackets, gold chains and double C logos are all here, displayed on 63 mannequins grouped in white Corbusier-like cubes, between cases of Byzantine crosses and ropes of pearls, and the first 1923 flacons of Chanel No. 5 perfume, still the world's bestselling fragrance.

Although Lagerfeld had no direct involvement in the project, having said in the past that he detests the idea of fashion in a museum, he was in town from Paris for the opening because he is as much the face of the brand as Chanel ever was. Touring the exhibit for the first time Monday afternoon in his signature skinny black jeans and white shirt with a collar as stiff and high as a neck brace, Lagerfeld had trouble distinguishing his own work from Chanel's.

"These are things I did. But for me, I don't see myself doing them," he said referring to his closeness to her designs.

Two for the runway; Coco Chanel and Karl Lagerfeld share the stage at th

His favorite piece was a simple wisp of black silk chiffon with a draped back from 1925. By then, Chanel's little black dress had become such a design standard that *Vogue* compared it to Henry Ford's Model T. The idea of wanting the same dress as everyone else was revolutionary at the time, when the industrial assembly line was transforming culture and made-to-order couture was beginning to be replaced by ready-to-wear.

The display of two Gypsy-style dresses from 1939 with floral embroidery, striped sashes and crinoline overskirts speaks to Chanel's "upending of fashion orthodoxies," according to Andrew Bolton, associate curator. "She welcomed outsiders," he said. Perhaps that's because she was an outsider herself, an orphan who eventually rubbed elbows with the Duke of Westminster, Pablo Picasso, Jean Cocteau and Salvador Dali, constructing her identity as carefully as her dresses.

During her life, she sang in a cabaret, where she earned her nickname, "Coco," after performing a song with the name in the title; was kept as a kind of modern-day courtesan by several aristocratic men who helped bankroll her business; and became romantically involved with a German officer during World War II. She never married.

Lagerfeld, who is in his 60s, is similarly fascinated by subcultures, as evidenced by a quilted motorcycle jacket from his 1991-92 autumn ready-to-wear collection, and a riff on the classic Chanel spectator pump, redone as a kind of hooker heel in 1995. Clearly, he has been inspired by everything about the raven-haired designer, including her Rue Cambon apartment with its famous Coromandel screens, which he re-created on a trio of embroidered chinoiserie print gowns for the 1996-97 couture collection.

Chanel also often referenced herself, as the exhibit shows. A diamond fountain necklace from her 1932 jewelry exhibit reappeared in 1937 as a design motif on a silk tulle gown with fountains of pink sequins cascading down the skirt. Her use of color was a revelation, on a 1928 red velveteen gown with a self-tie bow at the hem and a 1926 blue silk ombre fringe dress that stopped Lagerfeld in his boots as he walked past it.

Earlier in the day, he held court on the patio from the Castle of Velez Blanco, an architectural gem from the Spanish Renaissance reconstructed on the ground floor of the museum. It seemed the perfect setting for a designer who sits somewhere between the past and the present. Surrounded by classical statues, with a wineglass full of Pepsi in front of him (he's a spokesman for the brand), he discussed the future, and why he thrives on having his hand in as many disciplines as possible.

In addition to his duties at Chanel, Lagerfeld designs for the Italian house of Fendi and his own Lagerfeld Gallery line, which has never really gotten off the ground. He recently sold the trademarks to his name to Tommy Hilfiger. Lagerfeld also owns a publishing house in Germany and shoots photos for several fashion glossies.

"When I was a child, I wanted to be a cartoonist, an illustrator and a portrait painter," he said. "So for me, photography is the perfect thing. I'm a paper freak, which is why I published *Interview* magazine from 1969 to '79 and why I have a publishing house now. The three things I like in life are fashion, books and photography."

He met Hilfiger last year when he was photographing him for *Harper's Bazaar*. Lagerfeld hopes the sportswear titan can help him grow his label. The impetus, he said, was a collaboration with mass-market retailer H&M in November, when skinny blazers and T-shirts bearing Lagerfeld's name and image sold out in hours. "I suddenly discovered that I was more popular than I ever thought," he said.

Lagerfeld, who had a privileged upbringing in Hamburg, Germany, is an imposing, almost cartoonish figure with dark sunglasses, black leather fingerless gloves, a silver cross-shaped Chrome Hearts belt and boots pointy enough to be weapons. Yet, he describes himself as "down-to-earth," which is about as far from the fiery, self-absorbed Chanel as one could get.

Although he likes the prospect of having his name on people's back pockets some day with Hilfiger's help, it could just as well be the Chanel name "or some other name that I make up," he said. "I am not obsessed with myself. I use myself as a marionette. I can talk, I speak three languages, and I look different than everybody else."

Like so many other masters of self-invention, Lagerfeld has an affinity for Los Angeles, where he first traveled with his parents on vacation at age 12. "I often ask myself why I don't rent a big place in L.A. and invite all my friends to come and stay?" he said. "And I'm thinking about it. I also like the idea of having a quiet life in the hills. There is nothing like the light in the early morning in L.A."

Coco Chanel didn't share his enthusiasm. She arrived in Hollywood in 1931, and despite being under contract with Sam Goldwyn, worked on only one film, "Tonight or Never" with Gloria Swanson. It seems the designer couldn't stand

Two for the runway; Coco Chanel and Karl Lagerfeld share the stage at th

the competition.

Lagerfeld said, "The stars told her they were the stars and not Coco Chanel."

GRAPHIC: PHOTO: MUSEUM PIECES: Original 1920s flacons of Chanel No. 5, left, and a mannequin wearing a 1992 tank top sporting the Chanel double C logo and oversize Lagerfeld pearls are on exhibit in New York. **PHOTOGRAPHER:** Photographs by Tina Fineberg For The Times **PHOTO: MUSEUM PIECES:** Original 1920s flacons of Chanel No. 5, left, and a mannequin wearing a 1992 tank top sporting the Chanel double C logo and oversize Lagerfeld pearls are on exhibit in New York. **PHOTO: DESIGNER:** "The three things I like in life are fashion, books and photography," says Lagerfeld, who revived the Chanel brand. **PHOTO: SIGNATURE STYLING:** The New York exhibition pays homage to the modernist designs of Gabrielle "Coco" Chanel and her postmodern heir, Karl Lagerfeld. **PHOTOGRAPHER:** Photographs by Tina Fineberg For The Times

LOAD-DATE: May 4, 2005

FOCUS - 8 of 282 DOCUMENTS

Copyright 2005 The New York Times Company
The New York Times

August 28, 2005 Sunday
Late Edition - Final

SECTION: Section 6; 'T'; Column 1; T: Women's Fashion Magazine; PAST PRESENT; Pg. 148

LENGTH: 973 words

HEADLINE: The New New Look

BYLINE: By SUZY MENKES

BODY:

Vivienne Westwood once told me that she made her fashion students in Berlin copy historical garments in order to understand their construction "before they tore up the history lessons to do their own thing." I thought of Westwood, the former Queen of Punk, and her didactic teaching when John Galliano unveiled — and that really was the word — his latest Dior couture show.

Through nude gauze offering a sensual, vaguely indecent and very modern vision of the body, we saw the stitch work of Christian Dior's New Look 2/3 pins and all. On the soundtrack was a how-to lesson in couture.

Galliano had a mission: to bring his self-styled hard-core Dior back to Christian's on what would have been the founder's 100th birthday — if the shy gastronome (read: glutton) had not dropped dead of a heart attack in 1957. After his demise, the brand carried on under a series of respectful designers (the independent-minded Yves Saint Laurent having quit to found his own house) until Galliano showed in 1997 with his first collection, to take Dior on an eight-year roller-coaster ride.

Galliano began, just as his latest fall couture show did, with the graceful Edwardian past of Christian's beloved mother. But then Galliano dramatically cut the umbilical cord by showing fetishistic black PVC at Versailles one season, and exquisite rags inspired by the homeless in another. He flirted with soft-porn corseting, shot provocative advertising campaigns and created hot handbags, before circling back to Dior's heritage again when he signed up Riley Keough, Elvis Presley's granddaughter, to wear a sexier version of the fitted New Look jacket.

The fall couture collection was a masterpiece of "Dior et moi." The trick — and Westwood knows all about this — is to be subversive, so that even the historical Edwardian outfits had an erotic charge in the way that the models thrust their bustles into the air under the fascinated gaze of a sailor-suited boy who represented the young Christian.

A tapestry in which Galliano created warp and weft of past and present, goddesses of the silver screen (think Rita Hayworth) were followed by iconic images of Dior clients like the ballerina Margot Fonteyn and Princess Margaret, Queen Elizabeth's feisty sister. But just when the history lesson might have become dry and dusty, Galliano cut away from Dior to Peru, offering the New Look silhouette in vibrant South American colors.

The danse macabre between a living creator and a dead founder has dominated the end of the 20th century. And as yet more designers remain a decade beyond retirement age, you can expect more big brands to go in search of surrogate designers.

Karl Lagerfeld is, of course, the role model. His waltz with Coco Chanel has led to the greatest on-off love affair in fashion. One season the designer is clutching Coco to his models' bosoms with bows, camellias, double-C logos and quilted bags. The next he is literally tearing up the heritage with destroyed chiffon and tweed so abstract that it all but disappears. Then, *voilà!* Back comes Coco, claiming a new place in 21st-century fashion, except that her cardigans may be made of crochet and her life in Deauville switched to Aspen.

One of the first things that designers learn about in haute couture is working with the grain of the fabric in order that

it drapes and hangs as it should. Yet today's creative couturiers are being obliged, metaphorically speaking, to go against the grain.

There is nothing new about artists' learning from a master. It is at least as old as Titian, and the concept of copious studio hands copying or completing their master's work has been normal practice right up through Takashi Murakami. The term "school of" is a badge of pride for artists who learn technique and style before the gutsier ones strike out on their own. A similar transition strikes pop groups, as when a Beyonce or Spice Girl breaks away from her group to go solo.

Fashion designers followed the studio-apprentice route through the 20th century. New names arose from the old, with Dior himself training Pierre Cardin and Saint Laurent, while Cristobal Balenciaga gave birth to Andre Courreges and to Emanuel Ungaro, who to this day will tell you about working with le maitre.

But creative designers are now going the opposite route. They are picked as fashion highfliers — only to have their wings bound to an established aesthetic once they're installed. Crash landings have included Alexander McQueen's uncomfortable era at Givenchy, where Galliano also found himself an awkward fit before heading to Dior.

Nicolas Ghesquiere at today's Balenciaga told me that he didn't think too much about the Cristobal heritage at the outset — nor did he even have access to the archives. He is one of the rare designers who was not tapped from the outside but came up through the ranks, starting with the design of widows' weeds and golfing clothes for a Japanese licensee, to his current creative direction of Balenciaga. His recent collections have included an edited line of Balenciaga originals.

Yet when I asked Ghesquiere whether he would ever break away from the inspirations he has found in the abundant archives, his answer was ambiguous. My reading: this guy is creative, and at one moment or another he will have to reject Balenciaga and then re-embrace the heritage.

So, what is the alternative for an aging house? Is it to weather the vicissitudes of a highly creative designer? Or to have a supine surrogate who does not do much more than keep the brand ticking?

At their most effective, as exemplified by Lagerfeld's working within an existing framework at Chanel, designers can produce superior work within a fashion house's tradition. And in the secret garden of Galliano's imagination, pruning with Dior's famous scissors has produced an abundant flowering.

URL: <http://www.nytimes.com>

GRAPHIC: Photos: DIOR COUTURE 1947
DIOR COUTURE FALL 2005
DIOR COUTURE 1950
DIOR COUTURE FALL 2005 (PHOTOGRAPHS FROM LEFT: TIME LIFE PICTURES/GETTY IMAGES
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LOAD-DATE: August 28, 2005

FOCUS - 7 of 282 DOCUMENTS

Copyright 2005 The New York Times Company
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October 2, 2005 Sunday
Late Edition - Final

SECTION: Section 9; Column 5; Style Desk; PULSE; Pg. 3

LENGTH: 315 words

HEADLINE: New Twists On Tweed

BYLINE: By Ellen Tien

BODY:

Tweed is good. This fall that favorite fabric of Britain spans the gamut from pretty to punk, in suits, separates and accessories. Trimmed with fur, romantically ruffled or woven with metallics, the new tweeds take herringbone and houndstooth to brave new heights, providing the perfect excuse for a long winter of wool-gathering.

1. Juicy Couture's houndstooth spaghetti-strap dress (\$220 at Saks Fifth Avenue) and matching jacket (\$350 at Bloomingdale's in New York, 212-705-2000) are sweetly embellished with white leather piping and bows.
2. A chocolate-and-vanilla double-breasted coat by J. Crew has a lavish fur-trimmed hood and old-fashioned leather buttons (\$495 at J. Crew stores). Suede button loafers by Hogan.
3. An Italian wool ruffle-front coat by Calypso Christiane Celle provides a soft, easy, autumn-weight warmth and comes in forest green or brown (\$395 at www.calypso-celle.com). Strapless velvet dress by Cynthia Steffe; boots by Hogan.
4. A birch-bark brown suit by Reiss has a military-inspired jacket (\$390) and a full, satin-edged skirt (\$245 at Reiss in New York, 212-925-5707), both with a subtle gold metallic thread woven throughout. Hermes does a posh take on the newsboy cap with a leather visor (\$415 at Hermes stores). Kiltie wedge loafers by Hogan.
5. Trina Turk does suiting with a punk twist in the form of a metallic pink A-line skirt (\$205) trimmed in dark denim and a puff-sleeved jacket (\$310, both at Trina Turk Los Angeles, 323-651-1382). Chanel's ballerina flats have a quilted leather double-C logo on the toes (\$445 at Chanel boutiques).
6. Chanel's boucle flower brooches (\$525 to \$635) and tweed flats (\$445, all at Chanel boutiques) and a Coach mink-edged SoHo pocketbook (\$698 at Coach stores) complement a classic black-and-white herringbone blazer with a cameo closure by ECI (\$148 at Marshall Field's stores). Ruffled silk blouse by Cynthia Steffe.

URL: <http://www.nytimes.com>

GRAPHIC: Photos (Photographs by Colm Johnston for The New York Times)

LOAD-DATE: October 2, 2005

FOCUS - 5 of 282 DOCUMENTS

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THE SAN FRANCISCO CHRONICLE (California)

December 18, 2005 Sunday
FINAL Edition

SECTION: STYLE; SWELLS; Pg. D4

LENGTH: 1853 words

HEADLINE: SWELLS

BYLINE: Catherine Bigelow

BODY:

Yeager-meister: A powwow gathered for artist Ira Yeager at his famed Shotwell Street gallery, where the exhibition "Indian Paintings: 40 Years" celebrated Yeager's American Indian series.

The solemn, dignified visages practically popped off the walls of the long-beloved studio (site of numerous memorable dinner parties), bursting with drama, vibrant color and intricately rendered adornment.

Longtime friends and fans (both of city and valley vintage) stopped by to congratulate Ira, including Austin Hills, the sparkling Jamie Schramsberg, Zinfandel king K.R. Rombauer, Diane and Matthew Kelly, Deborah McMicking, printmaker Peter Koch and Susan Filter, Stephanie and Bill McColl, Winnie Noble, Mercedes Freeman, and Clarke and Elizabeth Swanson and two of their daughters, Alexis and Claiborne.

And, of course, members of Ira's loyal posse: George Hellyer and Gail Glasser and her husband, Dr. Harvey Glasser.

"This series is very special," said Adria Bini, there with her son and daughter-in-law Nic and Kimberly Bini. "Each painting is so powerful, they take on a life of their own."

Yeager grew up in the Pacific Northwest, where his sportsman father led hunting trips, sometimes accompanied by Indians.

The series coalesced when Yeager moved to New Mexico in the '60s, set up a studio and found himself drawn to the native culture there.

"This series has continued and continues to evolve because it comes from inside me -- the pain, the strength," said Yeager, between hugs. "These come from my own hopes and dreams -- a glimpse, of sorts, inside the true self."

Many at the show already possessed at least one Yeager "Indian," including Mark Cooley and his wife, Joan.

"We love ours. We often just stop in front of the painting and stare," said Joan. "Tonight Mark's thinking maybe it's time to bring home a friend for it."

Come fly with me: Just in time for the holidays, everyone's favorite luxury-goods manager is back in town -- and landed rather well.

Ken Moore, previously here with Bulgari and Cartier and following a recent stint in New York, where he managed Boucheron and David Yurman, now takes over the helm of Hermes.

To celebrate, longtime pals (to each other and Ken) Lisa Goldman and Sako Fisher hosted a lunch in his honor at the Rotunda Restaurant at Neiman Marcus. And the talented and fashionable hostesses scored Swells' first ever "best invitation" commendation for their clever creativity.

Iconic Hermes' boxes were delivered to guests, who discovered that they contained a handcrafted invitation trimmed with a Hermes classic brown logo ribbon and printed in orange ink.

SWELLS THE SAN FRANCISCO CHRONICLE (California) December 18, 2005 Sunday

"I'm just the lackey," said Sako as she toasted Ken with a glass of champagne (specially ordered by Jane Wolf). "Lisa tells me what to do, and I do it."

Co-host Lisa called Sako in Paris, instructing her to go to Hermes and bring home 36 boxes — and 300 yards of ribbon. That required numerous trips to the Parisian mother ship in order to surprise Ken.

Among the gal pals and Hermes fans: Lisa's mother, Eleanor Myers, Lisa Pritzker, Lynn Millhouse, Cynthia Coolidge, Maria Manetti Farrow, Deborah Minor, Allison Speer, Daniela Faggioli, O.J. Shansby, Theo Schwabacher, Leigh Matthes and Maria Muzio.

You couldn't have swung a cat down the length of the long luncheon table (swathed in orange, natch, and adorned with one long row of Flowers Claire Marie vibrant orange tulips and roses) without hitting a Birkin bag. Or a Kelly. Or an exquisite print scarf.

But leave it to Tatiana Sorokko, a Harper's Bazaar contributing editor and committed fashionista, who managed to out-Kelly every lady there. She is, perhaps, the only Bay Area resident who possesses the Kelly Shearling bag, specially created by Hermes' designer Jean Paul Gaultier.

"I was at the shows in New York, and the minute I saw that bag on the runway, I called the San Francisco store and begged them to put me on the wait list," said Sorokko. "Gaultier only made 100 of them. And only one was allotted to the boutique here."

Ken teased that he'd wanted to slip the coveted mini-Birkin into each of the tiny Hermes gift bags. But guests did happily tote home a vase of the flowers and a bottle of Hermes' Eau de Merveilles.

"I feel like I've won the lotto," said Moore, beaming. "I'm back in San Francisco, and I get to work for Hermes. It doesn't get much better than that."

Amen, and pass the Birkins.

Getty a-go-go: Philanthropist and designer Ann Getty traveled to China with the recent San Francisco delegation led by Sen. Dianne Feinstein and Mayor Gavin Newsom.

But no politician, she. The interior and furniture designer met with clients along the way.

"I'm really pleased to have the few clients in Asia I do have, because they are willing to experiment with new looks," said Getty, whose Ann Getty & Associates firm operates out of the Presidio. "The Asian aesthetic is still timid with color. The favored color is 'beige' — usually something white and something less white."

The decor trend there seems to be moving away from very little furniture to a blend of modernism and formality, a look she's dubbed Italian Modern. But Getty likes a pillow or two to plump.

"I'm going slow with my clients, adding a comfortable sofa and club chairs from my House line to mix with their traditional pieces."

Getty's own aesthetic has long been inspired by an Asian crosscurrent: "The Asian influence has been with us since the era of Louis XIV, especially 'chinoiserie' and Ming furniture. Ming is all about subtle details, such as the curve of the leg on a chair. If you study it for even a moment, it's a style anyone would love."

Between international forays, Getty is still working on the old Sherman House, which she purchased with her son, Peter Getty, for him and his wife, Jacqui Getty. But the move-in date is a ways away, especially as they just discovered a few pesky structural problems.

In the meantime, the Asian economy is growing by leaps and bounds, especially across the river from Shanghai in Pudong province, which Getty jokes is sort of like San Jose. But not quite as far.

"I get daily e-mail updates from my friend Shelly, who lives there and is always telling me, 'Get over here — they're building tract houses like crazy!'"

"Like here, the tracts are named. Some reflect the culture, such as Plum Blossom. But a lot have names like Malibu Sunset and Rancho Santa Fe."

By the time Ann Getty & Associates finishes working its magic, there may even be a Pudong tract named "Getty-

wood."

Double-C: Chanel and CX, the Contemporary Extension auxiliary for the San Francisco Museum of Modern Art, joined forces with Vanity Fair magazine to host a one-night-only art show soiree at Chanel's boutique on Maiden Lane.

Hipsters and glamour gals circled around displays in which modern works created by local artists (Mark Paron, Nancy Youdelman, Cara Alhadeff, Walter Robinson) were sprinkled, some even paying clever homage to the famed double-C.

For Chanel manager Anne Wagner, the setting and crowd mixed perfectly: "Tonight is a wonderful intersection of fashion and art."

Upstairs hung photographs by Alhadeff, whose work was recently exhibited at the Art Basel Miami art fair. She is also featured in SFMOMA's collection and Artists Gallery Exhibition, "Photography 2005," which runs through end of the month at Fort Mason.

Both a photographer and a performance artist, Alhadeff's work incorporates a moody vision of male and female nudes, which she shoots locally in theatrical settings, including a series at the Red Room on Sutter Street of naked pregnant women. No customers, nor their cocktails, were disturbed — the bar was booked during off hours.

The photos at Chanel emitted such etherealness that we assumed some sort of digital enhancement was involved. But it's all straight film: "Reality is peculiar enough," said Alhadeff, with a laugh. "We don't need to add any more with digital manipulation."

However, a little manipulation isn't all bad. And for those of us who obsess over such things, beauty counter manager Venice Goodman revealed that Shanghai Red reigns as the best-selling lipstick shade on Maiden Lane.

Guests received fab departing gifts — bottles of "His" and "Her" Chanel scents (Allure Homme and Un Fleur) and a copy of "The Proust Questionnaire," the famous naval-gazing list of responses by celebs that appears monthly in Vanity Fair and includes such questions as "What do you regard as the lowest depth of misery?"

Here at Swells Inc. we know just the answer: an empty bottle of Chanel No. 5.

(1-5) Yeager-meister: 1 A gallery party celebrated the "Indian Paintings" exhibition, a 40-year retrospective of this series by artist Ira Yeager. 2 The painter, and beloved local madman, lost in thought. 3 Gail Glasser models her treasured leather jacket, which sports a Yeager original. 4 George Hellyer, gentleman, scholar and author, recently celebrated at the gallery, too, with a book-signing party for his memoir, "In Calypso's Thrall: An American's Decade in a Greek Village." 5 A whimsical rendering, combining Yeager's love of Native Americans and French Revolutionary-era fashions. / Photos by Thomas J. Gibbons / Special to The Chronicle, (6-11) Double-C: 1 A sculptural dress by artist Nancy Youdelman nestles among classic quilted leather bags at the Chanel boutique on Maiden Lane, where SFMOMA's Contemporary Extension auxiliary and Vanity Fair magazine hosted an art happening. 2 Joy Venturini Bianchi (left) with Chanel manager Anne Wagner. 3 CX President Francesca Koe (in background) near a Mark Paron statue sculpture. 4 Artist Cara Judea Alhadeff (right) models the "filleted mermaid" dress created by her pal, clothing designer Angela Keslar.

5 CX-member Stefanie Roumeliotes models some Chanel shades. 6 Gina Centoni and Jerry Kuroda. / Photos by Drew Altizer / Special to The Chronicle (12-16) Come fly with me: 1 Ken Moore (center), returning San Franciscan and new manager at the Hermes boutique near Union Square, was welcomed back to the city with a luncheon at Neiman Marcus hosted by his friends Lisa Goldman (left) and Sako Fisher. 2 The Hermes-themed table decor featured an orange tablecloth, orange flowers and handmade place cards trimmed with Hermes ribbon. 3 Leigh Matthes (left) and Theo Schwabacher. 4 Eliza Cash. 5 Tatiana Sorokko arrives at the Rotunda restaurant proudly toting her très cher Hermes' Kelly shearing bag. / Photos by Thomas J. Gibbons / Special to The Chronicle (17-20) Big screen: 1 The San Francisco Film Society toasted board member (and philanthropist, inventor, film buff, scooter rider) Maurice Kanbar at dinner in his honor at fellow board member Doug Biederbeck's Florio Restaurant. A screening followed at the Clay Theatre of "Hoodwinked," an animated film on which Kanbar served as executive producer and which is the first film out of the can for the new Kanbar Animation Studio. 2 Actor Peter Coyote (left), Film Society exec Graham Leggat. 3 Mayor Gavin Newsom (left), Jeannette Etheredge and SFFS chairman George Gund. 4 "Hoodwinked" director Cory Edwards. / Photos by Pamela Gentile / Special to The Chronicle

GRAPHIC: PHOTO (20)

LOAD-DATE: December 18, 2005

FOCUS - 84 of 88 DOCUMENTS

Copyright 2000 The Houston Chronicle Publishing Company
The Houston Chronicle

March 30, 2000, Thursday 2 STAR EDITION

SECTION: FASHION; Pg. 1

LENGTH: 1194 words

HEADLINE: LOGO LOCO

SOURCE: Staff

BYLINE: LINDA GILLAN GRIFFIN, Houston Chronicle Fashion Editor

BODY:

No, you are not dreaming. That young thing in the biker jacket, tight pants and high heels with the duffel bag thrown over her shoulder does indeed have someone's initials all over her clothes and accessories and that giant bag. And no, this is not a photograph from the mid-'70s or '80s but the supermodern year 2000, a time when women have survived conspicuous consumption, grunge and minimalism. So what gives? Consider logomania a trend whose time has come - again. If you thought it was big last time around, just wait. Now the familiar designer logos, as well as some new ones, cover not only bags, belts and luggage but clothing, hats, picture frames and dozens of purse accessories, too. Like chickenpox or a vine gone wild, these logos creep over the surface of whatever comes to the designers' minds - sun visors, hot pants, bedroom slippers, cellular-phone pouches, even tampon and condom cases. The most familiar logos are those of Louis Vuitton, Fendi, Chanel and Gucci, long known to customers and counterfeiters alike for their all-over initial patterns. But now there are some new all-over names and logos from once discreet clothing and jewelry companies, including Christian Dior, Celine and Cartier. Other design houses, while not yet to the point of churning out monogram prints, are splashing their names, initials and symbols on pricey clothes and accessories, a practice known as branding. Essentially, the name assures that the item commands a higher price. Among these companies are Dolce & Gabbana, known by the large letters DG; Prada, known by its small triangular metal nameplate; and Hermes, which uses its "H" symbol to confer instant cachet. Versace employs its Medusa symbol, as well as the house name, and Burberry leans heavily on variations of its signature plaid for recognition on clothing and accessories. Jeremy Scott, Ralph Lauren, Calvin Klein, Tommy Hilfiger and Helmut Lang seek to share in the logo market, using symbols and initials as well as their full names. Even transplanted French hairstylist Frederic Fekkai is getting into the act with handbags, and Coach, once a maker of sturdy purses for no-nonsense working women, is plopping its logo on everything from tape measures to Palm Pilot cases. Now the U.S. luggage company Samsonite is turning the tables on European design houses that have come out with their own luggage. The firm's new Samsonite Black Label Travel Wear is a line of haute-utilitarian clothing for travel or simply the stress of everyday living. Its Voice Jacket features a built-in Nokia phone cord, earphone and interior cell-phone pocket, and a waterproof Temperature Jacket has a lining developed by NASA to absorb or release body heat in order to keep the wearer comfortable. Like Samsonite, Chanel designer Karl Lagerfeld is depending on a recognizable company name to make sales. His Chanel cocktail dresses for spring have tiered chiffon skirts printed with the famous double-C logo among the flowers. Mind you, this is not your mama's way with logos. She may have matched her designer bag to her shoes, and maybe a belt, but that's as far as she went with the matchy-matchy bit. Today's logo merchandise is brasher, pricier and more sophisticated than a decade ago, and this year's ultrasophisticate is matching far, far more. The trick is to do this over-the-top look with a large dose of wit. Today's young women - and men - carry off the look by carrying a huge logo-printed bag, oversized and outrageous. So large that it's obviously a put-on. By evening, however, women opt for the cutest, teeny-tiny one, like the Fendi croissant-shaped evening bag covered in beads. Maybe the fad is a backlash against the last decade's plain, black, no-name nylon bags and the conformity of Gap and Old Navy merchandise, two companies now rushing, like many others, to brand their names. In the 1990s, it was considered ostentatious to wear even designer sunglasses; now they are barely a beginning. In the '90s, laid-back weekends called for no-logo gimme caps; today an upscale outing might demand a \$200 canvas cap. Who can afford to deck themselves

from head to toe in designer logos? With stock market millionaires and billionaires and burgeoning economies around the world, more people than ever are flush with disposable income. So flush they might invest in a \$260 Celine wooden and denim platform sandal to wear with jeans. Or a \$660 Chanel orange python minibag, a \$1,120 Louis Vuitton bright yellow embroidered cashmere T-shirt or a Gucci double-G tan bikini at \$1,290. Or how about a \$65 Gucci Kleenex case or a \$100 Louis Vuitton case made to hold three golf balls. The young and unmonied have found another way to stock up on logo merchandise - vintage and resale shops. But whereas a year or so ago this merchandise was in plentiful supply, items are scarcer today. Is it OK to mix the old and new? Sure, but the old merchandise should be in good shape, not dog-eared or scuffed. If it is, seek professional help from your local shoe or leather shop. Some leather houses will refurbish merchandise in their own workshops, although the process is usually not speedy. . . . Logos spotted: At Saks Fifth Avenue, Burberry's beige or ivory plaid totes, \$175, \$200 and \$225. At Coach stores in Galleria II and III, Coach Palm Pilot cases, \$69-\$110; double lipstick case, \$68; tape measure, \$69; pen case, \$48. At Gucci in Galleria II, double-G cigarette case, \$210; travel-size Kleenex case, \$65; tampon case, \$120; picture frames, \$95-120; sleep mask, \$130; and men's wallets, \$180-\$185. Also at Gucci, pink or lime wristband wallets, \$120. At Louis Vuitton in Galleria II, signature LV monogrammed Bleeker minibox handbag in pale blue or beige vernis (patent-leather finish), \$1,020; large, clear brown transparent vinyl beach bag with leather strap and attached cosmetics case/wallet, \$820; LV towels, \$320 each. In Saks Fifth Avenue's Prada shop, sky blue bags with triangular Prada name plates, \$118 and up; Prada wallet, \$234. At Dolce & Gabbana in Galleria I, small or large DG embossed totes, \$410 and \$460; leopard bucket bag with gold-tone DG on strap, \$845; python tote with large silver DG, \$1,265; bandolier-style cigarette case, \$190. At Cartier in Galleria I, scarves, \$170-\$230; signature ruby (deep red) leather collection with CC monogram includes organizer, \$315; billfold, \$325; shaped backpack, \$940; and single-handle bag, \$1,250. At Chanel in Galleria I, classic quilted bag with chain handles, \$1,450; classic backpack, \$1,895; cocktail dress with black chantilly lace bodice and tiered skirt of Chanel logo print chiffon, \$2,240. At Neiman-Marcus Galleria, Frederic Fekkai canvas totes with pink or green ball fringe, \$300. At Neiman's, MiuMiu lavender and tan leather purses with sport ties, \$350-\$370. At Fendi in Galleria, white tiny-beaded evening croissant bag with double-F logo on strap, \$775; zucca print baguette bag with double-F's, \$450; roll-on luggage in zucca double-F print, \$1,795-\$2,095 (price depends on amount of interior padding); zucca print zip-top duffel, \$425.

GRAPHIC: Photos: 1-3. Status leather goods companies such as Celine and Louis Vuitton, once content to put logos on their handbags and luggage, are now turning out logo-print clothing, oversized bags and dozens of other accessories from sleep masks to tape measures (color); 4-5. At left, the house of Christian Dior gets into the signature print act, and at Louis Vuitton, above, a model wears an LV-monogrammed sun visor with Sportswear (color, p. 5); 6. In the Gucci boutique in Galleria II, logos appear on everything from hats to loafers, including jackets, hot pants and makeup bags (color, p. 5); 7. At Louis Vuitton in Galleria II, patent leather "vernis" bags with the LV logo are now as popular as the company's beige-on-brown LV-monogram print (color, p. 5); Graph: 8. Logos spotted (b/w, p. 5, text); Photos by Buster Dean / Chronicle

LOAD-DATE: April 1, 2000

FOCUS - 80 of 88 DOCUMENTS

Copyright 2000 The Sunday Oregonian
The Sunday Oregonian

August 27, 2000 Sunday SUNRISE EDITION

SECTION: LIVING; Pg. L01

LENGTH: 625 words

HEADLINE: THE LOOK/NAME-DROPPING;
WHO WANT TO LOOK LIKE A MILLIONAIRE?

SOURCE: VIVIAN McINERNEY - The Oregonian

BODY:

The flagrant is fashionable.

Those initials of luxury — the double Cs of Chanel, the bold LV of Louis Vuitton, the CK, DKNY and YSL — appear like expensive cattle brands on a fashionable herd.

Tommy Hilfiger's blatant logo, which for one brief moment seemed universally gauche, is back because customers demanded it.

The fascination with London even tailored a special raincoat for the fall runways with the company's distinctive plaid lining out for all to admire.

Minnie Pearl was more subtle.

It's all about money. If you've got it, flaunt it. If you don't have it, grab it. If you don't want it, get out the thermometer and take your temperature, because clearly you are dead with a double D. Check out those fabulous designer coffins while you're at it.

The need for greed has so captivated the American public that televised versions of people grappling for big bucks become instant hits. Everyone wants to be a millionaire, marry a millionaire or survive a battle of egos to grab those greenbacks and the chance to change their lowly little existence into something big.

"As people get used to their money, they become more understated in their wealth," said Andrea Siegel, author of "Open and Clothed: For the Passionate Clothes Lover" [Agapanthus Books]. In her book, Siegel takes a thoughtful look at the meaning behind the clothes we wear and the politics of frivolity.

"What we are seeing with these LV or CC logos is how new money is cheerfully and exuberantly expressing itself. There is some fun in it," she said cautiously. "But you have to acknowledge the obscenity of it. When you are carrying a \$900 handbag and walk by someone who doesn't have a place to sleep, there is such cruelty in it."

The New York writer is fascinated by fashion as a game more complicated than any sport because the rules are constantly changing. That is the fun of it. And the thing that scares some people away.

To further complicate the trend, vintage versions of these are often bought at thrift stores and worn with a wink.

"There's a kind of camp irony that it didn't have in the '80s," Kimberly Bonnell, author of "What to Wear," told Entertainment Weekly of the clothes.

Everyone is so self-aware [some would say self-absorbed] that it is impossible to adapt what one is doing. If clothes talk, these say, "I am gauche and shallow. And isn't it fabulous?"

Probably not.

Still, the upcoming fall collections are filled with lavish looks inspired by the wealthy women of the world who always

FOCUS - 30 of 88 DOCUMENTS

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Los Angeles Times

February 11, 2003 Tuesday
Home Edition

SECTION: CALENDAR; Part 5; Calendar Desk; Pg. 8

LENGTH: 583 words

HEADLINE: STYLE & CULTURE;

Urban warriors;

With his renegade chic look, Sean Combs adds some serious swagger to his Sean John menswear line.

BYLINE: Booth Moore, Times Staff Writer

DATELINE: NEW YORK

BODY:

The fashion world's twice-yearly tour of runway frivolity began here this weekend as the national terrorism threat level was raised to "code orange," or "high risk." News reports warned of attacks on hotels and places where large numbers of people gather, but that didn't deter the clothes-obsessed.

On Saturday night, Cipriani, a 42nd Street power eatery, was the scene of one of the week's most hyped events, Sean Combs' Sean John menswear show. And who would have thought that the music mogul and party promoter known for dating J. Lo, beating a gun possession rap and riding around St. Tropez on a jet ski dressed in his bathrobe, would stage a show so appropriately steeped in themes of war and peace?

In the past, Combs, who designs a men's collection that annually grosses \$215 million, has been notable for his decadent ghetto-fabulous style — acres of fox fur, sharp-tailored suits that recall the Cocktail Nation, and diamond-stud earrings as big as ice cubes. But this year, his fifth in the clothing business, the king of bling bling took a sobering turn.

Inside the humongous space, dining tables had been cleared away to accommodate rows of carpeted risers on either side of a clear runway that was lit from beneath. Watching from the wings were Mary J. Blige, a platinum blond Janice Combs (the designer's mother) and Kelly Osbourne, her chubby cheeks framed by white Chanel earmuffs with CC logos.

As the lights went down and the music went up, his models charged the runway with aggressive, clenched jaws and steely eyes that suggested anger with the state of the world. That mood translated into combat-ready, zipper-studded cargo pants; Army-green flight suits; military great coats and cartridge belts.

For the first time, Combs showed a handful of women's designs, including a black leather bikini with a ruffled bottom and a raggedy Mad Max-like fur stole. The women's wear, however, was merely a "preview" of a fuller line that will be produced for spring 2004. But the clothes were overshadowed by the backdrop, a film produced by Combs and video director George Elizondo, which, when projected on the massive 30-foot wall behind the runway, had a larger-than-life, IMAX-like effect.

Both provocative and unsettling, the film was a dizzying montage of violent images and sounds, many recalling the turbulent 1960s. The roar of helicopters was interspersed with footage of Jimi Hendrix attacking his guitar while wailing "Purple Haze," and Charlie Sheen's voice-over from the final scene of the Vietnam war film "Platoon." ("The war is over for me now but it will always be with me all my days.")

There were clips of gyrating party girls too, along with aerial views of rippled desert sand and soaring flight scenes through cottony clouds. And, in one particularly ominous moment, the entire back wall appeared to be engulfed in flames.

STYLE & CULTURE; Urban warriors; With his renegade chic look, Sean C

The collection, called "Renegade," was meant to evoke a "warrior vibe," according to Combs, who made a quick exit after the show to fly to Atlanta for the All-Star basketball game.

On Monday, in a phone interview, he elaborated on the show's theme: It wasn't intended as an antiwar statement, he said. Instead the collection was meant to be about "a man at war with himself."

Alas, not everyone was impressed. Waiting in line for the after party at Meatpacking District hot spot Lot 61, Tonya M, a 31-year-old designer, pulled her black coat closer to ward against the hand-chapping cold and said, "I expected it to be more rock 'n' roll."

GRAPHIC: <EP> MILITARY INFLUENCE: A shearling coat tops a hooded turtleneck. PHOTOGRAPHER: Associated Press

<EP> HARD EDGE: Distressed leather chaps are worn over long johns. PHOTOGRAPHER: Associated Press

<EP> FASHION TYCOON: Sean Combs is in his fifth year in the clothing business. PHOTOGRAPHER: Associated Press

<EP> SNEAK PEEK: His fashions for women will debut in spring 2004. PHOTOGRAPHER: Associated Press

<EP> LINING THE RUNWAY: Aimee, left, and Kelly Osbourne. PHOTOGRAPHER: Evan Agostini Getty Images

LOAD-DATE: March 12, 2003

FOCUS - 26 of 88 DOCUMENTS

Copyright 2003 The Atlanta Journal-Constitution
The Atlanta Journal-Constitution

July 3, 2003 Thursday Home Edition

SECTION: Buyer's Edge; Pg. 17NE

LENGTH: 381 words

HEADLINE: GET SPORTY;
CHIC, CASUAL STYLE A WINNING LOOK FOR WORKING OUT, CHILLING OUT

BYLINE: MARYLIN JOHNSON

SOURCE: AJC

BODY:

Whether you are running trails or running errands around town, you can still be a good sport.

And a fashionable one, too.

Inspired by yoga, baseball, track, surfing and soccer, active-influenced styles dominate the summer offerings of designers. Look for drawstring closures, hoods, zippers and plenty of pockets. Many T-shirts, sleeveless tops and tunics are take-offs on baseball jerseys, which look chic as well as comfy.

At Chanel, a runway model wore a surfer top and carried a surfboard with the famous entwined CC logo. For her sporty look, Jil Sander teamed an oversize nylon anorak with slinky pants while Tommy Hilfinger paired vintage-inspired soccer jerseys with easy-fit shorts. Who can forget the Polo shirt from Ralph Lauren, who has stretched this golf staple into a fun sportswear dress, complete with chic wide belt.

And while ready-to-wear is getting sporty, active wear is getting inspiration from the ready-to-wear market. Look for palazzo-style workout pants, decorative stitching on jackets, colorful patterns and halter-style tops.

According to the Sporting Goods Manufacturers Association, 80 percent of all active wear purchases are used not only for athletic purposes but also for everyday wear.

"Consumers are more pressed for time these days than ever before. They want multifunctional clothes that are comfortable, durable and easy to care for yet also very fashionable," said Holly Watson, marketing manager for active/outdoor at DuPont Textiles & Interiors.

Fibers have much to do with the appeal of sports-driven clothing, providing fashion as well as function to fabrics. Two of the most popular are DuPont's Lycra and Tactel.

"Look for Lycra, which moves with the body and gives a great fit, and Tactel, which gives a luxurious look and really soft touch," said Nick Richino, vice president and general manager of Avia Apparel.

Many clothes with Tactel added have the feel of a fine jersey but are really easy to care for. So wear Tactel pants out for a night on the town, paired with a cami top and high-heeled sandals.

The best part of these sports-influenced clothes?

You might look athletic in them but you don't need any special sporting skill. And you certainly won't break a sweat when wearing one of these outfits.

GRAPHIC: Photo: You'll have calm thoughts in Avia's tank top (\$28) and palazzo pants (\$35) with colorful stitching on the waist. Outfit is made from DuPont's Tactel and Lycra fibers. At Main Event Fitness in Marietta. / JEAN SHIFRIN / Staff; Photo: Be a chic spectator in this hooded sweater with the U.S. Polo Association logo (\$7). Wear it with a khaki

GET SPORTY;CHIC, CASUAL STYLE A WINNING LOOK FOR WORKING OUT, CHILLING O

skort (\$13). Both from Dots stores. / JEAN SHIFRIN / Staff; Photo: Terry cloth is functional and fashionable. This zip-front top (\$13) and matching trousers (\$13) are banded in red and blue, picture-perfect for Independence Day. At Dots stores. / JEAN SHIFRIN / Staff; Photo: Wear this comfy baseball jersey with techno mesh sleeves (\$128) over coordinating stretch capri pants in navy/lime (\$136). The baseball cap is \$28. At Fitigues in Buckhead. / JEAN SHIFRIN / Staff; Photo: Stretch out a sporty polo shirt and you get Polo Ralph Lauren Sport's cotton knit minidress with a colorful sash belt (\$36.90). From Off 5th — Saks Fifth Avenue Outlet at North Georgia Premium Outlets. / JEAN SHIFRIN / Staff; Photo: Have a blast this weekend in this mesh-shoulder T-shirt accented with grommets (\$10) and paired with terry cloth shorts (\$10). The hat is \$8. All from Dots stores. / JEAN SHIFRIN / Staff

LOAD-DATE: July 3, 2003

FOCUS - 22 of 88 DOCUMENTS

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Los Angeles Times

October 11, 2003 Saturday
Home Edition

SECTION: CALENDAR; Calendar Desk; Part E; Pg. 20

LENGTH: 1175 words

HEADLINE: SPRING 2004 COLLECTIONS;

Boys and girls together ;

From tailored menswear looks to poufs of dreamy drapery, designers are roving all over the style map.

BYLINE: Booth Moore, Times Staff Writer

DATELINE: PARIS

BODY:

The City of Light is having a Marlene Dietrich moment. When models at Viktor & Rolf appeared in fabulously inventive ensembles that were bias-cut silk gowns on one side and tailored trouser legs on the other, it was obvious that designers here were not going to skip blithely down the garden path behind their counterparts in New York and Milan.

The peaceful, easy feeling that swept the runways elsewhere made a showing in the form of romantic tiered floral print skirts at Chanel and delicately embroidered dresses at Dries Van Noten. But Paris has never really been a city of fashion followers, and the more interesting shows had an undercurrent of strong femininity that emphasized complicated shapes over fluttery drapes, with deconstructed menswear looks at Viktor & Rolf and Balenciaga, and athletic-minded, reworked blazers and layered tank tops at Helmut Lang.

Paris designers have clearly been inspired by the Marlene Dietrich fashion exhibition that's been all the rage at the Galliera Museum. The show explores the actress' multifaceted style in items from both her personal and film wardrobes, made by Hollywood costume designers and Paris couturiers. Dietrich was fond of dressing in tailored men's suits, and her garcon look earned her lots of ink, especially in 1936, when she visited Paris and the French police threatened to arrest her. But she had a girly side too, exemplified by the "coat of cloud" made for her from the down of 200 swans by Paramount's Jean Louis in 1956.

The Viktor & Rolf show was the most stunning display this week. Men's white shirts were stretched into a half-dozen combinations, with dropped lapels and exaggerated collars, and paired with skinny tuxedo pants with wide satin stripes down the legs. The designers also played with trench coats in a rosy silk, fashioning them into sensuous dresses. But the gowns at the end stole the show. One was an explosion of silver-dotted black tulle on one side and a strictly business pant leg on the other, like the flip sides of a woman's sartorial personality in a single garment.

Satins and chiffons

At Dior, John Galliano's attempt at doing Dietrich paled in comparison. In an unusually subdued show, lingerie-inspired looks in black or peach satin dominated, with sexy pencil skirts laced down the back, peplum jackets with severe shoulders and molded bustiers, all accessorized with peep-toe spectator pumps and boxy handbags with pearl leashes that fastened around the neck. For evening, the designer seemed to pay homage to Jean-Paul Gaultier, with a clingy gold satin coaldress folded over at the waist, its sleeves tied around the back, and floral chiffon gowns with fringed hems that brought to mind chintzy lampshades layered over tattoo-print bodysuits.

Karl Lagerfeld's shows for Chanel seem increasingly aimed at the Teen Vogue set, and this season was no exception. A varsity jacket emblazoned with the double "CC" logo, a sheer cropped blouse trailing ribbons like those that decorate

the handlebars of girls' bicycles, and Rubik's Cube-shaped purses all seemed designed to reel 'em in when they're young, and hopefully make them into lifelong Chanel customers.

Not that there weren't beautiful touches: trench coats edged in silvery tweed; skirts and dresses in a bumpy white knit that resembled your grandma's chenille bedspread; salt 'n' pepper tweed jackets with white crocheted cuffs and lapels; and a long, tiered skirt in a watercolor floral that brought to mind Impressionist canvases. It was probably the closest Lagerfeld will ever get to doing boho chic.

Luckily, other designers are still stoking the flames of creativity, such as Helmut Lang. Perhaps he has recently taken up surfing, because the most intriguing pieces in his athletic-minded collection were upside-down jackets that resembled wetsuits peeled to the waist, with the sleeves left hanging. The street-smart look was finished off with cropped pants, miniskirts and layered, elongated tank tops that brought to mind those by L.A.-based label C&C California.

Except Lang's versions were more conceptual, with racer backs, asymmetrical straps and slashed holes accentuating different parts of the body, such as a hipbone or the curve of the breast. Longer versions of the tees and tanks were worn over extraordinary iridescent metallic silk dresses in shades of silver, magenta or green, which bubbled up through the holes, and were topped off by denim jackets coolly embellished with bottle caps.

At Balenciaga, Nicolas Ghesquiere kept things short and sweet. In just 26 looks, he managed to cover a lot of ground, starting with strong, feminine suiting in sumptuous khaki stretch silk. Tighter-than-tight skirts with raised seams emphasizing every inch of the anatomy were paired with jackets that had high, stiff collars and shoulders that approached linebacker proportions. Some also had double rows of buttons running down the front, bandleader style.

Then, just when you thought you knew the drill, he hit an even lighter note, with babydoll jumpers in bright baby florals, some with undulating hems weighted down by zippers, all worn over bikini tops. Soft, slouchy men's shirts were crafted into the kind of sculptural, sleeveless dresses Cristobal himself was famous for in the 1950s — only Ghesquiere's had soft spread collars and dropped lapels, and were buttoned to one side.

Experiments at Rochas

Another designer with a reputation for shape-shifting is Olivier Theyskens. In his first collection for Rochas in March, he made a splash with humpbacked coats and beehive-like skirts. This season he continued to experiment, creating exquisite silver satin cocktail dresses with black lace overlays and necklines scooped so low in the front that a lacy bra or bustier was an essential component of the outfit. As at Dior, it was lingerie as outerwear, except this was new.

Elegant laminated black lace trench coats and black tulle-trimmed capelets were so enchanting, they left one longing to dress up. Theyskens also had a bit of a show pony theme going, with dinner suits trimmed in grosgrain points or lace portholes cut vaguely in the shape of horse show ribbons. The theme entered the realm of the ridiculous only once, with a dress sporting a wreath of black roses that looked better suited to a Derby champion. Still, you have to appreciate the brashness of a young talent who's willing to gallop toward the cliff and leap off.

Dries Van Noten clearly looks forward to each show as the chance to spin a new fairy tale. At the charming, fresco-filled Ecole Nationale Supérieure des Beaux-Arts, fog rolled through the glitter-sprinkled aisles, creating a heavenly scene for draped white tunic dresses; cardigans edged in silver Lurex ruffles; soft-shouldered, textured khaki jackets; subtly embroidered shapeless silk gowns; and intriguing silver sneaker mules. With red-rimmed eyes and poufy, slept-on hair, Van Noten's dreamy angels couldn't have been more different from Viktor & Rolf's Marlene-like sirens. No matter; there's room in this fashion story for all kinds.

GRAPHIC: PHOTO: SEAMED: Feminine but strong from Nicolas Ghesquiere. **PHOTOGRAPHER:** Maria Valentino
PHOTO: ICONIC: By Dior's John Galliano, a take on Dietrich. **PHOTOGRAPHER:** Associated Press **PHOTO: TWO-SIDED:** Viktor & Rolf's half-trouser, half-gown. **PHOTOGRAPHER:** Associated Press **PHOTO: DREAMY:** A draped, ruffled fairy tale by Dries Van Noten. **PHOTOGRAPHER:** Reuters **PHOTO: SCOOPED:** Olivier Theyskens' maxi decolletage. **PHOTOGRAPHER:** Reuters **PHOTO: (E1) YOUTH MOVEMENT:** Karl Lagerfeld's designs for Chanel seem increasingly aimed at the Teen Vogue set, and this season in Paris was no exception. **PHOTOGRAPHER:** Reuters **PHOTO: (A2) Paris is having a Marlene Dietrich moment in fashion as designers shun the path taken by their counterparts in New York and Milan. Above, trousers and shirt by Viktor & Rolf. PHOTOGRAPHER:** Associated Press

LOAD-DATE: October 11, 2003

FOCUS - 21 of 88 DOCUMENTS

Copyright 2003 Newsday, Inc.
Newsday (New York)

December 7, 2003 Sunday ALL EDITIONS

SECTION: HOLIDAY GIFT GUIDE, Pg. J02

LENGTH: 1384 words

HEADLINE: Get Aglow With Glitz And Glitter;
Presents to warm the heart

BYLINE: By Kathy Larkin. STAFF WRITER

BODY:

Calendar pages are flipping toward the holidays faster than reindeer at full gallop. If you haven't done it already, it's time to go shopping. Some ideas ...

Let the Revels Begin ...

Hand-engraved Calistoga champagne flutes, set of four, \$39.95. Oval polished silverplate bucket with antiqued, brushed finish, rounded handles, \$64.95. In the Crate & Barrel catalog.

For Her

Gold Mine: A distinctive 14-karat gold necklace with tiny leaves, \$795. 14-karat gold knot earrings, clip or post, \$135. Finely crafted 18-karat gold and diamond abstract designs from Italy include a pin shaped like a lily on a circled stem, \$695; earrings, \$995; ring, \$995, and sculptural brooch, \$895. All at Fortunoff.

How Sweet It Is: Sterling silver cuff by Sugar Cane from Links of London, \$295. Add scattered gemstones, \$440. www.linksoflondon.com (photo at right).

Winter Warmth: From St. John's Bay, choose a pretty mandarin-collared suede jacket with floral embroidery, faux fur lining and trim. Available in pink, azure or camel. sizes S-XL, \$139; women's 1X-3X, \$149. At J.C. Penney.

Flower Power: Red and gold blossoms glow against ivory in a long polyester nightgown with lace-up side detail and contrast binding, \$30. Matching robe, \$39. At J.C. Penney.

Fur the Fashionista: Natural female mink coat with wing collar, \$2,495. At Lord & Taylor.

East Meets West: Manish Arora kimono with handblocked print in brown velvet, \$600. At Lord & Taylor.

Deco-Inspired: R.J. Graziano's duster earrings on thinstone chains with jet stone and pearls, \$128. Bracelet with crystals and jet stones, \$128. At Lord & Taylor.

Bag It: Drawstring leather hobo bag from Chanel with CC logo; red or black, \$1,305. At Neiman Marcus.

It's a Wrap: The softest of cashmere scarves from Burberry mixes fashion and comfort, \$210. Matching umbrella, \$115 and, of course, for him a Burberry tie, \$95. All at Bloomingdale's.

For Him

Pen Pals: From Omas, his and hers fountain pens from the Giacomo Casanova Collection depict scenes from Casanova's life. In either 18-karat yellow gold and porcelain, \$4,695 each; sterling silver and porcelain, \$1,595. At some Saks Fifth Avenue stores.

Count the Hours: Breitling crafted a stainless steel and 18-karat gold Chronomat chronograph with black dial on a pilot bracelet, \$4,725. At Fortunoff.

Get Aglow With Glitz And Glitter;Presents to warm the heart **Newsday (Ne**

Down Jacket: Woodlake solid color down jacket has zip-off hood, water resistant nylon shell, adjustable cuffs, \$69-\$89 depending on size. At J.C. Penney.

Leather or Not: It's definitely leather when Michael Kors makes an American classic, the motorcycle jacket, from distressed black cowhide with lots of pockets, a logo zipper pull and quilted cotton lining, \$2,225. At Neiman Marcus.

Make It Cashmere: A Grant Thomas cabled cashmere sweater comes in many colors, \$120. At Lord & Taylor.

Vested Interest: From Joseph Abboud, shearling zip-front vest in olive drab, \$1,650. Hooded wool and cotton sweater, \$225. Corduroy jean, \$98. At Saks Fifth Avenue and Bloomingdale's (photo at right).

The Sporting Life

Be a Sport: Exploring a back-country winter wonderland is easy with Boreal Skis from L.L. Bean that climb like a snowshoe and glide like a ski, \$249. Or take to the water with L.L. Bean Special Edition Loon kayaks developed with Old Town, \$579 for one, two for \$998. And for the globe-trotting fisherman, what's better than a nine-piece rod that folds into a mere 13 inches for packing, \$225. Visit www.llbean.com.

Easy Glider: Meant for him or her, Nike Dream Ice Skates have Fitposit construction for ankle support, soft lining and the TUUK blade system used by most NHL players, \$99.99. At J.C. Penney stores.

Gone Camping: Why sleep under the stars when you can snooze in Wenger's DAVOS II geodesic dome, color-coded for easy setup, \$59.99. Better yet, move into Wenger's Massif II. Measuring 18 feet by 18 feet by 7 1/2 feet, a four-room, four-door, 12-window dome in polyester taffeta on a fiberglass and steel frame that measures 172 square feet, weighs 55 pounds, 7 ounces, sleeps 10 and comes with a roll top folding table plus lots of utility pockets, \$259.99. Call 888-797-2769 visit www.WengerNA.com.

Playing the Game: Wrap a football fan in his or her favorite team colors with a warm, machine-washable Biederlack NFL Tailswipe Blanket, 60 inches by 80 inches, \$39.99. She gets a short-sleeved V-neck Reebok replica jersey with screenprinted player's name and number, \$49.99. And for either, it's the perfect tailgating or game-watching accessory - the RSA NFL folding swivel chair with adjustable wooden armrests, collapsible for easy carrying, \$79.99. Call 877-NFL-SHOP.

Right on Target: Dart cabinet from Bombay Co. is a classic British pub game with six darts, two reversible chalkboards for keeping score, on sale for a limited time, \$99 in Bombay stores, \$79 at www.bombaycompany.com.

Sightseeing: Named for the small, swift hunting falcon, the Peregrine from Steiner is a compact, roof-prism binocular with a precision close-focus system that resists the elements. Perfect for bird-watchers and outdoor enthusiasts, \$849-\$899 from Cabela's. Call 800-237-4444 or visit www.cabelas.com.

Kid Stuff

Join the Parade: Kids of all ages can enjoy The Great Macy's Thanksgiving Day Parade, now a boardgame, \$19.99. At Macy's.

The Home Team

What's Cooking:

T-FAL has a new collection of durable stainless steel cookware produced in conjunction with Jamie Oliver, host of Food Network's "The Naked Chef," "Oliver's Twist" and the just started "Jamie's Kitchen." From saucepan to saute pan, these dishwasher safe pieces have a heavy-gauge aluminum base, stay-cool handles and come with a free recipe CD, from \$49.99 for an 8.5-inch saute pan to \$299.99 for the nine-piece stainless steel set. Call 800-395-8325 or visit www.t-falusa.com.

Pass the Coffee Beans: The Moka Brew from Krup is a hybrid - automatic drip and espresso machine, \$169 at Williams Sonoma. From the same company, the Novo 3000 Premium combines a preheating system for the perfect steaming temperature and a froth attachment for espresso, cappuccino and latte, \$310. At Bloomingdale's and Williams Sonoma.

Tool Chest: Stanley Cordless Screwdriver has a multiposition handle, forward and reverse finger controls to switch from screwdriving to screw removal, a 3.6-volt rechargeable battery producing 150 rpm. Comes with battery, AC charger

and two double-ended bits, \$19.99. Available at True Value and Ace Hardware stores.

Collectibles

Down the Stretch: Now 53 years old, Breyer Animal Creations has crafted more than 2,200 models including fictional horses such as Black Beauty and famous racers such as Seattle Slew, War Admiral, Seabiscuit and the Champion Arabian stallion Huckleberry Bey, prices vary. Visit www.breyerhorses.com.

Monkey Business: From Lalique, the Year of the Monkey Collection, Monkey Vase, \$850. "See No Evil, Hear No Evil, Speak No Evil," from the Amber Collection, \$495. A Chimpanzee in amber, \$550. All at Bloomingdale's.

Ornamental: Christopher Radko decorative figures include Muffy Shops Bloomingdale's, \$39.50; Trunk Show, \$35.50; Snowie the Snowman, \$34; Custom Car Nicky, \$40; Petite Big Apple Tour Gem, \$25 or \$12 with any Christopher Radko purchase of \$50 or more. All at Bloomingdale's.

New York, New York: Tuxedo-clad plush dog with hat and cane sings, what else? \$25. At Bloomingdale's.

Pet Stuff

Sleep Deep: For your pet, try an outsized 57-inch washable blue plaid bolster bed. A polyester and cotton zippered cover removes for easy cleaning, \$139.99. At J.C. Penney. (Monogram for \$5; smaller sizes available.)

For Travelers

It's Time For ... The perfect globe-trotting, silver-plated alarm clock with face in white, black, blue, purple or pink and a leather pouch from Links of London, \$120. www.linksoflondon.com.

Packing Perfect: Alas, you're too late for the monogram set of Louis Vuitton luggage, \$50,000. Neiman Marcus sold out. But you can still order a Bombardier Learjet through the store's Big Book, \$7,737,000 to \$12,743,000.

GRAPHIC: 1) His and hers fountain pens from Omas depict scenes from Casanova's life. In gold and porcelain, \$4,695; sterling silver and porcelain, \$1,595. At Saks. 2) A twist for the wrist. Sterling silver cuff by Sugar Cane is \$295, with gemstones, \$440. From Links of London, www.linksoflondon.com. 3) Art-deco-style earrings and bracelet, each \$128, from R.J. Graziano. Both are available at Lord & Taylor. 4) Shearling zip vest in olive drab, \$1,650; wool and cotton hooded cable-knit sweater in driftwood, \$225, offer warmth. All are from the Joseph Abboud collection and available at Saks or Bloomingdale's. 5) The champion Arabian stallion Huckleberry Bey, of California, was known as a "pretty athlete." His is among the horse models by Breyer Animal Creations. Prices vary. At www.breyerhorses.com. 6) Melt those little-town blues with this pooch who sings that metro anthem, "New York, New York." At Bloomingdale's, \$25. 7) A 57-inch pillow for the dogs in your life, \$139.99. Monograms and smaller sizes available at J.C. Penney stores.

LOAD-DATE: December 7, 2003

96 of 125 DOCUMENTS

Copyright 2004 The New York Observer, L.P.
New York Observer

November 22, 2004

SECTION: MEDIA & SOCIETY; The New Yorker's Diary, Pg. 5

LENGTH: 1040 words

HEADLINE: My Chanel Suit: Nipped, Tucked — Bon Jour, Lefty Couture?

BYLINE: Regan Good

HIGHLIGHT:

It would have to be radically de-Republicanized.

BODY:

During the 2004 election coverage, I repeatedly cringed at the unflattering ensembles I saw woman politicians and the wives of politicians wearing on the campaign trail. Seeing such sexless politico-wear brought to mind the Chanel suit I have always left on its hanger in my various closets. Prophylactically separated from the rest of my clothing by the dry cleaner's plastic wrap, the suit has hung neglected, unworn but not totally unappreciated. But now, the country had spoken; I did not want to harbor the uptight, conservative costume any longer. No matter the cachet of the House of Chanel: I felt ridiculous owning clothes so clearly made for (as our President would say) "the haves and the have-mores."

The suit's original owner was my friend Jenny. For Jenny, the summer of 1986 was all about Chanel. She spoke about the brand as if it were a religious practice, a vision quest, a spiritual initiation. Like any truth seeker, she wanted to touch the Platonic originals. To buy the suit, she worked seven days a week at a health-food store in our hometown of Westport, Conn., filling her journal with interlocking Chanel CC doodles during breaks. With an additional, substantial monetary gift from her father, Jenny reached her target. One day in late August, she took the train into the city and returned that evening with armloads of thrilling, shiny packages: a Chanel suit, a Chanel silk shirt, a Chanel chain belt, a pair of Chanel shoes, Chanel pearl clip-on earrings, a Chanel quilted handbag, Chanel beret, Chanel gloves and a jar of white Chanel pancake makeup. She spent \$5,000 in 45 minutes. I was both repulsed and fascinated.

Three years later, Jenny renounced the world of material things, left New York and moved to Norway to live off a remote fjord, in a town with a population of exactly five. (From this 400-year-old farm, she now orders all her clothes from an Amish catalog out of Pennsylvania.) I got the suit.

After 16 years of dragging the Chanel around, dutifully wrapping it in plastic wrap, sealing it shut in plastic garment boxes and garment bags, periodically conducting moth-hole checks and replenishing the cedar chips in the suit's pockets, I had never worn it once. Did I even want to be associated with a garment such as this, one that screams patrician upper-crustiness and blatant wretched excess?

When I pulled the jacket and skirt from my closet, I really saw red — Republican red. I saw, as if for the first time, that Karl Lagerfeld had been channeling the Reagan administration when he conceived of my suit's Social Darwinist silhouette. Slipping on the jacket and turning to the mirror, I saw that I looked like a majorette for a partisan marching band. With its large, lofted shoulder pads — at least four inches high — and double rows of military-looking gold buttons, the dark navy wool suit had always had a *Sgt. Pepper* feel to it. Now it seemed downright aggressive, even militaristic. I looked like the Headless Horseman, or a five-star general — or worse, a Republican First Lady. Better get rid of this thing now, I decided. Sell it, as a kind of political protest.

A dispiriting chat with vintage couture expert Clair Watson at Doyle New York's auction house dashed any hopes the thing could pay off a few credit-card bills; she assessed Chanel suits of that era at about \$300 to \$400. "You can see them offered on eBay," Ms. Watson said, a faint disdain in her voice.

My Chanel Suit: Nipped, Tucked – Bon Jour, Lefty Couture? New York Obse

I wasn't sure \$300 was enough to make me part with the Chanel. But if I were going to keep it, I was going to have to wear it. That would mean it would have to be radically de-Republicanized, requiring drastic surgery. Whom to trust with such a task? Surely I couldn't bring a Chanel to my usual tailor in Brooklyn, who is also my dry cleaner? I called the Chanel boutique on 57th Street and was immediately connected with the "alterations manager," Gigi Farag. "Bring it in," she said. "We can fix anything!"

Lacking a proper garment bag, I poked the hanger's hook through the bottom of a black Hefty trash bag, flattened the fluttering plastic down around the suit and hopped on the F train.

The current collection on display at Chanel was nothing like the woolly uniform I had under my garbage bag. The new suits were lightweight, fresh and super-sexy. I felt a switch flip in my head. Could my dowdy Chanel possibly be salvaged, saved and sea-changed into a wearable hip garment for the 21st century?

Up in the third-floor dressing room, I explained to Gigi my fears and desires. After much pinning, she cocked her head and took a step back. "See, we take this in here," she said, indicating one nip. "We remove the shoulder pads and put in smaller ones. Reduce the extra room here; pull the collar in a bit. We can change the buttons to black. It will be perfect."

Not bad, I thought, gazing into the mirror. I didn't look like Kate Moss, but I didn't look like Lynne Cheney, either. I could almost forgive Coco Chanel her love affair with a Nazi in occupied Paris for the exquisite garment her couture had inspired. I loved the jacket's side vents and those flirty slits at the hip. One giant shoulder pad had been ripped out so I could see the rational, Democratic, human-sized shoulders emerging. The best part was, it was going to cost a mere \$80 for the alterations and only \$10 each for 12 genuine, 100 percent, double-interlocking CC buttons. "So, see, now for \$200 dollars you get a new Chanel suit!" said Gigi, thinking like a true Yankee. "Come back next week to talk to Ms. Tobon and to pick out your buttons," she sang.

Back downstairs on the store's first floor, peering into the jewelry display case, I nearly crashed foreheads with a woman whose tiny dog was peeking out of her ample leather purse. There was plenty of shiny, cool stuff in these cases. My mercantile heart stirred, shamefully. A gold and diamond charm. Belts, bracelets, scarves, gloves. Oooh. I started to do what I do in the presence of luxury items: look for something small and beautiful that I can afford, maybe-a small frippery to truly update my new little number?

No, no, no. I settled for a dab of No. 5 behind each ear and forced myself toward the door.

LOAD-DATE: November 19, 2004

82 of 125 DOCUMENTS

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January 1, 2005

SECTION: No. 1, Vol. 34; Pg. 34; ISSN: 0162-9115

IAC-ACC-NO: 133641352

LENGTH: 1287 words

HEADLINE: The queen of quilted: Frances Stein, who spent 24 years reimagining accessories at Chanel, packs her bags; Accessories Flash

BYLINE: Haskell, Robert

BODY:

In this age of second acts, with venerable French fashion houses having cleared the cobwebs and become chic again, it's easy to forget that even Chanel was once, for a moment, a mess.

Coco Chanel died in 1971 and, to hear Frances Stein tell it, "Nobody—but nobody—was wearing Chanel." So it was a bit of a gamble when Stein, who had been a celebrated fashion editor in New York, a muse to Halston and a designer at Calvin Klein, took the advice of her friend Kitty D'Alessio (then Chanel's president) and moved to Paris in 1980 to be the house's accessories designer. At the time, Philippe Guibourge was doing the ready-to-wear, while the couture was a ghost ship helmed by Coco Chanel's old ministers. It would be another three years before Karl Lagerfeld came on board.

"You have to remember that Chanel had gone completely out of style after Mademoiselle died," says Stein, who says she's 67 before allowing that, like Chanel herself, she pretends she's older than she is so that people will believe she looks young for her age. "There was the 005 handbag, quilted—Mademoiselle's bag—and there was the beige, high-heeled shoe, open in the back, with a black tip. No other accessories. And you could have hammered nails with the bags; they were made with something like goat leather."

Suffice it to say that a quarter-century later, the shoes and bags and baubles at Chanel are not making any goatherds rich. And for that, Stein, who is stepping down this month, deserves her share of the credit. Lagerfeld himself acknowledges that over the years many of Chanel's most commercially successful accessories have come from her desk. "The first thing I did when I arrived was make the bags soft, touchable," Stein says. "A handbag has to be sensual. It has to feel good as it falls from the shoulder to the elbow to the wrist to the fingers." Stein tweaked the proportions of the quilted bag and introduced a series of shopping bags, including the famous flat leather version with the giant stitched "CC" that is now a classic. She took the old pump and reimagined it in black satin, with a platinum toe, and she introduced the balldrine, Chanel's signature flat.

"The hard thing was that Chanel never kept archives," Stein explains. "When Karl first came, the only information we could get was from newspapers, magazines and museums." Starved for information, D'Alessio had to convince model Suzy Parker to send a load of her old pieces.

Stein, at least, had a fashionable history of her own to add to the mix. Born on Long Island and educated at Smith, she is in the grand tradition of nice American girls who somehow feel most at home in Paris. "As a child, I wanted more than life itself to move to Paris and be French," she says. When Stein refused to go back to Smith after her junior year abroad, a friend suggested that she talk to Nancy White, then the editor of Harper's Bazaar. White sent her straight to the head of the fashion department, Diana Vreeland.

"The first thing Vreeland did was grab my hair and say, 'That's Russian hair,'" Stein remembers, insisting that there

The queen of quilted: Frances Stein, who spent 24 years reimagining acce

was nothing extraordinary about her straight brown tresses. "She hired me on the spot and sent a memo around saying that a girl with great hair had arrived. People were expecting Rapunzel."

This was the era when a pretty, well-bred girl could become a fashion editor overnight. Stein was hired as the high-priced dress and millinery editor, which is how she met Halston, who had just left the studio of Lilly Dache to do hats for Bergdorf Goodman. "We became great friends," Stein says, "partly because we were two of the only young people in fashion." Their youthful clique also included Ali MacGraw, who had been Vreeland's assistant at Bazaar. Stein remembers a shoot with model Simone D'Allencourt for which she and MacGraw dyed some white organdy and fashioned it into a turban. Vreeland was over the moon, and had Dache copy of the turban so that the designer could get the credit.

One day in the late Sixties, during Stem's tenure as fashion director of Glamour, her friend Edmonde Charles-Roux, the editor of French Vogue, took her to lunch at 31 rue Cambon, Coco Chanel's longtime residence. The designer evidently took a shine to the unfamiliar visitor. "She liked the way I looked," recalls Stein. "I was wearing a little sweater from Sonia Rykiel, who was making things for the shop Laura. I spent the next 10 days in [Chanel's] house.

Chanel appreciated a captive audience, to hear Stein tell it. She'd prattle on about politics, then stop to criticize her young friend's nail polish. "She'd tell the same stories over and over, and yet she was impeccable," Stein says. "Her wig never slipped, her lipstick never ran in the corners. Always the hat, the suit, the white batiste handkerchief with lace trim tucked into her left sleeve." Stein watched Chanel do fittings with her big, heavy tailor's scissors hanging from a ribbon around her neck. Chanel offered Stein a job, which she declined; at the time she was married to the painter Ronald Stein, Jackson Pollock's nephew, and the couple lived on the Upper East Side and in East Hampton, in a house that Pollock and Lee Krasner had given them.

Stein left Glamour in 1972 to help Halston start his business; she remembers it as the most decadent chapter of her life. "Halston had his own personal Studio 54 before there was Studio 54," she says. "One would spend literally weeks deciding what to wear to his parties." The group consisted of Marisa Berenson, Elsa Peretti and Loulou de la Falaise, among others. "We jingled, we swathed, we went to the London flea market five times a year. We looked like we'd walked out of the Carpathian Mountains.

In 1975, though, Stein returned to magazines as the fashion director of Vogue. There she styled some famous pictures—including Helmut Newton's iconic shot of Rene Russo and Cheryl Tiegs in Maul, for which Stein, suddenly bereft of a hairstylist, greased down the models' hair and stuck giant orchids behind their ears. Then she left again to design at Calvin Klein. She spent three years there before the New York Daily News published an article that suggested the collection be called "Calvin Stein." "He fired me," she says.

After Calvin and a messy divorce from her husband, Stein nearly kissed the tarmac at Charles de Gaulle when she went at last to work for Chanel. And yet it's no secret that she and Lagerfeld have a chilly relationship. "I work absolutely separately from Karl and always did, is all she will say on the subject. I'm on the fifth floor; he's on the fourth."

Lagerfeld, for his part, is more candid. I met Frances in the Sixties, he recalls. She was one of the great sittings editors then—the best, even. She started at Chanel before me, and I was happy to have her there. But she had problems working with my studio. Apparently, as gifted as she was, she was also very difficult—to say it nicely"

And yet Stein is the bridge to a forgotten chapter of Chanel's past, and over the years she has designed many items that women from Houston to Hong Kong have swooned over: tiding boots, saddle-stitched handbags, clutches decked in leather camellias, tortoiseshell hardware. The giant black baby bag that Gwyneth Paltrow has been photographed using is a one-off that Stein made early last year.

Stein has recently overseen the company's sterling-silver collection, and she's considering doing a line of her own—a natural progression, really, for a woman who has built a varied and interesting life out of her investment in matters of style. "The fashion world is just a cartoon," she says, but making beautiful things is something else."

IAC-CREATE-DATE: June 30, 2005

LOAD-DATE: July 01, 2005

68 of 125 DOCUMENTS

Copyright 2005 Los Angeles Times
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Los Angeles Times

March 5, 2005 Saturday
Correction Appended
Home Edition

SECTION: CALENDAR; Calendar Desk; Part E; Pg. 1

LENGTH: 1086 words

HEADLINE: FALL 2005 COLLECTIONS;
From sublime to ridiculous

BYLINE: Booth Moore, Times Staff Writer

DATELINE: PARIS

BODY:

The fashion crowd was at its outrageous, feathered and beaded best on Wednesday night for a party at the legendary Lido on the Champs-Elysees. The occasion was "Les Girls," the new book from L.A.'s Greybull Press that celebrates the cabaret in photographs by Daniel Fransay. Lisa Eisner, a founder of the publishing house, wore Lanvin and a burgundy feather headdress, and Gwen Stefani was draped in white satin straight from the Dior runway. But even they couldn't compete with "Les Girls" doing the cancan onstage with horses, acrobats and ice skaters.

The mood was decidedly different a few hours earlier at the Rochas show, where Olivier Theyskens presented a romantic vision of calm while a snowstorm raged outside. His new, elongated belle epoque silhouette was worlds away from the 1950s aesthetic that put the house back on the map, and from anything else on the runway this season. Long, creamy white or black wool skirts with graceful trains came with delicate ruffles of tufted mohair, worn with high-necked frilly blouses or Edwardian jackets and elbow-length gloves that guarded against even a hint of skin.

There were some short skirts too, as part of jewel-toned satin cocktail suits with Chinese embroidery. But the real statement was about length. Theyskens' bias-cut gowns were resplendent — one in emerald green silk with an oval opening in front that was edged in petal-like ruffles, and another in white with frilly tiers like the layers of mille-feuille. The collection was quintessentially French. And stepping out into the wet, white flakes, it wasn't difficult to imagine Rochas' women in one of the French Impressionists' winterscapes.

There were a few snickers at the Viktor & Rolf show when the first model appeared, her hair fanned out on a white lace pillow protruding from the back of a black coat, with a sheet folded and neatly tucked inside the collar. Showmanship aside, the collection went over like a sweet lullaby, accompanied by pop singer Tori Amos accompanying herself on the piano.

Crisp white shirts were edged in eyelet or embroidered with red script love letters down the sleeves. The collars on downy soft parkas were puffed up like pillows, and cream satin wrap skirts were subtly quilted, or trimmed in blanket fringe. For evening, there were short silk kimonos in a pearl rope print and some great riffs on the tuxedo, with ruffled jackets, silk pajama pants and other surprises. Less impressive were draped and knotted white silk charmeuse gowns, which had little to offer other than making the models look as if they were sleepwalking.

If spring's re-created red carpet show was the high-glamour Chanel of Nicole Kidman, then this season was the accessible, cute Chanel of Mischa Barton, the "O.C." star who has teens lusting after the CC logo tote she carries to school on the show. Pleated schoolgirl skirts in salt-and-pepper tweed or leather were worn with long, oversized boyfriend-style cardigans. On the feet were over-the-knee leather boots with contrasting cap toes, or stiletto sandals with glittery legwarmers worn on top, for the kind of silly winter weather fashion statement only magazine editors or schoolgirls would

dare.

Short-sleeve knit mini-dresses were on track with fall's sweater dressing trend, paired here with tweed messenger bags with single camellia flowers pinned to the fronts and long silver chain handles. But for evening, sleeveless short dresses in black and white, trimmed in ribbons and bows, were too bland to light up the dance floor, even at a high school prom in the O.C.

Stella McCartney stayed home with her new baby, but her collection managed to touch on many of fall's trends — volume, Far East styling, sweater dresses, bubble skirts — with clothes that looked easy to wear, even for women who may not have shed their baby weight. Worn with leggings or over-the-knee boots, the strongest pieces were coats, including a black-and-white houndstooth wrap style with kimono sleeves and another in a mod 1960s shape, with a dropped waist and a kind of pouf skirt. Red or black jacquard dresses with bra tops and short, flouncy skirts were ill-fitting.

It had to be a difficult act to follow the banquet of color and print that Dries Van Noten served up last season, with a dinner at a long table that later became the runway. For fall, the Belgian designer has moved from his trademark understated elegance into the realm of dull and depressing, with full pants in menswear tweeds or chalk stripes rolled up over chunky-heeled platform shoes, and swingy coats in dark hues pinned with black flower corsages. The belated highlight was eveningwear, including a fuchsia satin skirt wrapped up in a bow on the hip, a gold lame coat with poet's sleeves and the piece de resistance, an orange velvet peasant skirt, worn with a beaded black camisole and a bright pink sash tied around the waist.

Andrew Gn's show was steeped in opulence, from a bronze quilted taffeta jacket with gold embroidery and fur cuffs to an autumnal tweed skirt with velvet butterfly appliques. Clearly Gn, a favorite among ladies who lunch, isn't done with embellishment yet. But sometimes, as on a lilac wisteria-print dress with a peacock jewel at the décolletage and a band of sable around the skirt, it's possible to have too much of a good thing.

One shouldn't need to consult the program notes to remember which collection is on the runway, even after three weeks of back-to-back shows. Providing continuity, if not in style, then in flair, is a designer's job. (And balancing that with showing something new every season is a designer's greatest challenge.) The problem is that the house of Celine didn't have much of an identity to begin with. Michael Kors was able to rely on his knowledge of the jet set when producing his collections. But Roberto Menichetti, who took over last season, doesn't have a vision that is suitably grandiose. In a jarring combination of black, green, orange and purple, simple double-faced cashmere wrap coats and silk dot bubble skirts were more befitting of a moderate sportswear line than a luxury label.

There's no mistaking Rick Owens' dark aesthetic — shearling and leather jackets cut on the bias with undulating hems, pillared cardigans with abnormally long sides, floor-sweeping Morticia skirts and models with pasty complexions. But one wonders what would happen if Owens, whose technique is impeccable, loosened up. He was a guest at Wednesday's Lido party; maybe "Les Girls" will teach him how to kick up his heels.

CORRECTION-DATE: March 08, 2005

CORRECTION:

Fashion photo — In Saturday's Calendar section, one of the fashion photos with the article on the runway designs for fall showed a model in a purple and brown plaid vest from the Dries Van Noten collection. The photo was from the unveiling of the Belgian designer's menswear collection in January, not from the women's line that the article was reporting on from last week's Paris shows.

GRAPHIC: PHOTO: OLIVIER THEYSKENS: Floor-length gowns are quintessentially French. **PHOTOGRAPHER:** Francois Guillot AFP/Getty Images **PHOTO: DRIES VAN NOTEN:** Belgian designer moves from elegant to tweedy look. **PHOTOGRAPHER:** Philippe Wojazer Reuters **PHOTO: VIKTOR & ROLF:** Tori Amos provides background music for showy collection. **PHOTOGRAPHER:** Pierre Verdy AFP/Getty Images **PHOTO: OLIVIER THEYSKENS:** Belle époque silhouette stands out from the crowd. **PHOTOGRAPHER:** Francois Guillot AFP/Getty Images **PHOTO: DRIES VAN NOTEN:** Orange velvet peasant skirt with sash is piece de resistance. **PHOTOGRAPHER:** Pierre Verdy AFP/Getty Images **PHOTO: STELLA McCARTNEY:** Easy-to-wear designs from the British designer, a new mom. **PHOTOGRAPHER:** Jacky Naegelen Reuters **PHOTO: VIKTOR & ROLF:** Whimsical outfits with attached pillows and sheets combine evening wear and sleepwear. **PHOTOGRAPHER:** Jack Dabaghian Reuters

LOAD-DATE: March 8, 2005

11 of 52 DOCUMENTS

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Vogue

October 2004

SECTION: VIEW; the gifted; No. vol.194 no.10; Pg. 192

LENGTH: 147 words

HEADLINE: the gifted;

Chanel issues a limited-edition jacket, blouse, and bag to celebrate the reopening of its Fifty-seventh Street boutique. Ladies, some advice: Run, don't walk.

BYLINE: Irini Arakas, Fashion Writer

BODY:

Karl Lagerfeld has big news for girls who live in the Big Apple. To celebrate the October reopening of its midtown boutique, Chanel has launched an exclusive tweed jacket, blouse, and bag: the holy trinity that makes every double-C enthusiast bow and scrape. For the privileged few (the boutique has ordered only 555 of the chic ensembles), a breathtaking black, pale-pink, and dove-gray silk-tweed jacket with the requisite flourishes of frayed trim edges, delicate silver buttons, and exposed peekaboo tulle at the sleeves awaits. As if this weren't enough to get a Coco-phile and avid collector giddy, the one-of-a-kind Chanel label will read new york 57th st. 2004. If one has any doubts on how to wear the limited editions, Lagerfeld suggests the urbanite's foolproof fashion equation: "well-worn jeans and windswept hair." For more information, call (888) 5-chanel.

GRAPHIC: craftsmanship has its privileges CHANEL TRIO AVAILABLE AT THE FIFTY-SEVENTH STREET BOUTIQUE THIS MONTH.; ARTHUR ELGORT; hair, Bok-Hee at Streeters; makeup, Romy Soleimani. Still lifes: ALEX CAO. Details, see In This Issue.

LOAD-DATE: February 10, 2005

FOCUS - 130 of 285 DOCUMENTS

Copyright 1998 The Houston Chronicle Publishing Company
The Houston Chronicle

November 26, 1998, Thursday 2 STAR EDITION

SECTION: FASHION; Pg. 1

LENGTH: 2324 words

HEADLINE: MAN OR MYTH? Karl Lagerfeld reveals his energetic approach to fashion, knowledge - and life

SOURCE: Staff

BYLINE: LINDA GILLAN GRIFFIN, Houston Chronicle Fashion Editor

BODY:

A conversation with Karl Lagerfeld is like a gulp of fresh air.

Not that he breathes. He talks nonstop and luckily, because he's been in the States a few days, has settled into English.

No, I am the one inhaling the crispness of life a la Lagerfeld.

It is difficult to type the name Lagerfeld because behind his back everyone calls him Karl, or King Karl, or Kaiser Karl. Probably because most people find him intimidating.

His mind is everywhere, into everything. He has been described as prissy, but that adjective is too physical. And precocious (too young). And pedantic (too boring).

It is more apt to describe him as wallowing in brilliance. His own, as well as anyone else's he can absorb.

The refreshing thing about listening to him today, more than a decade since our first conversation, is realizing how very modern this man is. Modern in the sense that he continues to evolve, that he seeks out the very latest in everything. Not necessarily trendiness so much as the nth degree, the zenith of what he is studying.

A Chanel beginning

I first met Karl Lagerfeld in 1987, in the Paris office that was Coco Chanel's, her photograph looming over his shoulder as he told me that he gave nary a flip what Chanel would think of his designs, that he was designing for women of the '80s.

He studied her scrapbooks, yes, and during the intervening years he has probably dredged up nearly every Chanel icon that ever existed - the little black dress, the pastel boucle suit, white shirts and sweaters, double Cs, gold chains, berets and quilted leather bags. And he has added a bunch of his own icons to the Chanel list - ski boots, tennis shoes, plastic flowers, double-C print bikinis and bath towels, even a quilted leather Chanel cellular phone case.

The Chanel coffers have overflowed, and Lagerfeld can do no wrong, at least not in the eyes of Aric L. Kopelman, president and chief operating officer of Chanel Inc., the U.S. branch of the company.

"I don't think there's a more brilliant man in the business than Karl Lagerfeld," Kopelman told me recently over drinks in Paris. "No one hits it out of the ballpark every time - no one - but Karl has the best consistent record."

The subject of Lagerfeld's hitting a foul ball rather than a home run had come up because his collection for Fendi, the other women's wear line he still designs, had been roundly panned in Milan the previous week.

Was Kopelman worried that Lagerfeld's avant-garde track might not be palatable to a clientele rooted in tradition, a clientele who, despite their often vast resources, still considers a \$5,000-plus suit an investment?

In Houston, where women might have to be surgically separated from their Chanel chain-handled bags, what was the sales forecast for the sleek new 2005 bag, which looks amazingly like a Brookstone orthopedic pillow?

Kopelman brushed aside the questions as if they were gnats that had entered the sanctum sanctorum of the Ritz Bar.

"The entire first run of bags, a limited edition of 2005, sold out before it was delivered." Houston women, he assured me, would be among the first to carry them.

Chanel, besides its boutique in Neiman Marcus here and its sales through Saks Fifth Avenue, is opening a 9,655-square-foot Galleria boutique next month. A ribbon cutting and charity sales event are scheduled for Dec. 7, with an opening to the public on Dec. 8.

A few days after my talk with Kopelman, Lagerfeld again stunned his fashion show audience with a Chanel collection replete with silvery fabrics, softly wrapped jackets and sportswear styles, including chiffon sweat shirts. There were none of the little square-cut boucle suits to which his ladies are so accustomed, unless you count the one cut to show the model's navel.

So back in Houston, I was anxious to hear Lagerfeld's take on this new direction, not that every Chanel show doesn't have a new direction. This man is very savvy when it comes to absorbing street styles and regurgitating them in luxurious ways that make women want to mortgage their homes to buy wardrobes.

But one does not launch directly into asking Karl Lagerfeld what he had in mind with all that silver stuff and those flat shoes and that new bag. Instead, one listens awhile.

Lagerfeld talks about himself with disarming frankness and will tell an interested listener the most intimate details. For example:

His wardrobe is limited to Yoji Yamamoto menswear, custom-made shirts and abundant supplies of socks and underwear.

The socks and underwear he wears only once before discarding.

The same firm that has made his shirts for 16 years also makes his long white cotton nightshirts.

Once he retires for the night, he allows no one to see him. With his now almost-white ponytail down and brushed out, his pale skin and the flowing nightshirt, he worries someone might mistake him for a ghost.

He never really shampoos his hair, preferring instead to use a dry shampoo weekly.

At age 60, his skin is almost flawless. "I have nice skin, don't you think?"

He professes to taking no vitamins - "They make me seasick" - and indulges in no regular exercise.

He tries to eat healthful, balanced meals, but when he is working long hours he sometimes forgets to eat, finally opening a refrigerator at one or another of his houses, only to find it empty.

He has had no therapy, nor does he believe in IQ tests. "What would you do if you didn't agree with your IQ score?"

And some of his best ideas come to him in bathtubs.

Through the lens

Lagerfeld is in Houston to promote his latest fragrance, JAKO, with its top notes of grapefruit and prune. It is sold locally at Foley's stores, where he is making appearances. But this morning he has come from a meeting with local photography students.

"They always want to know about my techniques," he said. "Some are old but some I invented, like green platinum prints that destroy the negatives in the printing process." He does not, he said, give away all his secrets.

Lagerfeld has a serious interest in photography and tries to meet with students wherever he travels. Not only a hobby for him, but photography also is the means he employs to market his fashion designs and fragrances his way.

Since 1987, he has been the photographer behind the advertising images for the products he designs. But photography and fashion are only two of his special interests, interests that also include history, art, architecture, interior design and books, books, books.

He has several homes - in Monte Carlo, Paris, Biarritz and Rome - but fewer now that he has sold some. He has recently redecorated his flat in Rome, trading his 18th-century French furnishings for Christian Liaigre modern minimalism, and he is looking for a new Paris place and even a home in New York, a city in which he has yet to live.

But, in fact, Lagerfeld lives wherever he happens to be at the moment.

Always at home

"I'm at home wherever I am," he said. "My favorite place is always the latest one." He loves the decorating, preferring to do it himself rather than hiring an interior designer. And he is not averse to switching interior design styles at the drop of a jillion francs.

He treasures his ability to live in the present, and because his European homes are only about an hour's flying time apart, he never feels as if he is leading a disjointed life.

Other places in the world, he surrounds himself with stacks of the latest books, his personal correspondence and supplies of stationery.

How does he fit it all in?

The things, with the help of 11 pieces of luggage. The fashion, accessory, costume and fur designing, the photography, reading, writing, decorating, travel, socializing - everything he works at, which is a lot - he works at constantly.

With his many interests, Lagerfeld might be expected to become bored with fashion design and its constant deadlines. But it is perhaps the conundrum represented by today's fashions - a world of high-tech fabrics in the hands of designers who torture them into retro designs - that has presented him with an enticing challenge.

Continuing to design for those women who dote on the boxy Chanel suit, double-C buttons and chain-hung bags is not in his cards.

"I don't want to cater to them anymore. They always think they look younger than their own age group," he said, "but the truth is they don't."

Lagerfeld wants his ladies to be up-to-date, modern, and therein lies the gist of his spring '99 collection for Chanel.

"I didn't want a pink jacket with gold buttons. I have to change and so do they," he said with ferocity, even though he admits that there are tiny, discrete CCs in the latest collection.

"Chanel herself was about modern clothes," said Lagerfeld, so in effect, he feels as if he is taking the Chanel line through the Lazarus process for the second time since he took over the design duties in January 1982.

"My job," said Lagerfeld, "is the job of a killer - a professional killer."

He is killing off the old Chanel image with scissors, he said, "and all those modern fabrics."

The new ergonomically shaped Chanel bag, introduced for fall '98 is a good example of modern fashion Lagerfeld believes the line's clients should seriously consider owning.

He can picture Houston's globe-trotting socialite Lynn Wyatt with the bag and sees her as the embodiment of today's Chanel woman.

"She is modern, with the body of a young girl and the sparkle of life, so that when she enters a room, it lights up."

Lagerfeld abhors, however, the idea of fashion, or anything for that matter, being youth-oriented.

Chanel was 71 years old when she made a comeback, he said.

"Youth is actually the invention of the middle-aged." Meaning they created something they could mourn.

He himself has such a long list of things to do that even if he lives to be a hundred, he may not have enough time to complete them all.

Lagerfeld figures he has at least 30 good years left but works at recharging his batteries, especially on weekends. He even designates days when he goes without talking.

"People who cannot be alone are lost."

When he does talk, it might be in German, French, Italian or English, but he finds French too laborious and German too slow.

"English is the most modern," he said, adding that he wishes he knew more Spanish because he sees it becoming more important.

Lagerfeld was born in Hamburg, Germany, the son of a rich and prominent Swedish entrepreneur. It was his mother who advised him, at age 14, to go to France to study. There, he was apprenticed in the studio of designer Pierre Balmain, and in 1954 won an international wool fashion competition with one of his coat designs, the same year that the young Yves Saint Laurent won for the design of a dress. Lagerfeld's career path was determined.

By age 20, he had become art director at Jean Patou, leaving after five years to begin a free-lance career designing clothing and furs for the five Italian Fendi sisters, the Paris house of Chloe and eventually his own Lagerfeld line. In the '60s, he was among the pioneers of women's ready-to-wear, a movement that has caused the French haute couture to be deemed an endangered species.

When he took over at Chanel, Lagerfeld immediately began breaking Coco's taboos. He exposed women's knees, eventually sending out skirts no longer than the width of mufflers and trading her two-toned, slingback pumps for pricey versions of rappers' athletic shoes.

In recent seasons, he has almost banished accessories from the runway. And at Chanel, accessories were sacred.

Breaking all rules

In the best tradition of Chanel, Lagerfeld is a rebel. Consider how innovative a designer who never broke rules, even his own house's, might be. But then again, this man breaks the lion's share of rules.

Recently he terminated his Karl Lagerfeld signature line, a line whose 1980s jackets were every bit as exciting in their day as Coco's were in hers. But the designs in the '90s had become relentlessly cutting edge, stretchy and difficult to wear. What might be termed tough chic.

But that was yesterday. Now he has Lagerfeld Gallery in Paris, at 40 rue de Seine, instead. There he sells his photographs and photography books and a few groups of women's wear with the gallery label. The Lagerfeld clothes, however, are not being sold in department stores.

"I wanted the gallery to be the opposite of Chanel," he said. "We don't have to make money."

He is toying with the idea of having small shows in the gallery every six weeks, not the huge twice-a-year productions big-name designers usually employ to show their collections.

When asked what he sees in the future for fashion, Lagerfeld demurs, not so much taking refuge in the present as celebrating it.

"The day is the day," he said. "Don't ruin it by overanalyzing."

He works collection by collection, he said, minute by minute, every minute, every day. "I don't ruin my present for my future. I do what I feel is right for the moment."

There are moments when he loves merely getting on the Internet, and said he has learned a lot from computers.

"I've trained my brain to be like a diskette, to see designs three dimensionally."

But in case there is any thought that Lagerfeld is lounging around in chat rooms picking the brains of design students, think again. He has no designs on ordinariness. Banality, as he calls it.

"I don't want to be a normal person.

"I think a mind must be exercised like a body," he said, and he does this by the incessant hopping from activity to activity, subject to subject, changing his thoughts the way a model changes jackets.

Fashion is everything, said Lagerfeld, in that it establishes the mood in which we live - and it does not matter if fashion is labeled good taste or bad taste. In fact, he said, bad taste is often the stamp that identifies something or someone as fashionable.

"To always be a blazer is a very bad thing."

GRAPHIC: Photos: 1. If designer Karl Lagerfeld appears unsmiling in many of his photographs, it's not because he is standoffish. In conversation, he reveals some startling details of his private life (color); 2. Metallic silver materials were only one of the methods Lagerfeld employed in Chanel's spring collection to move devoted customers into more modern dress (color); 3. Handbag by Chanel (b/w); 4. Model wearing fashion by Lagerfeld in Spring 1986 (color, p. 4); 5. Model wearing fashion by Lagerfeld in Fall 1988 (color, p. 4); 6. Model wearing fashion by Lagerfeld in Spring 1989 (color, p. 4); 7. Model wearing fashion by Lagerfeld in Spring 1991 (color, p. 4); 8. Model wearing fashion by Lagerfeld in Spring 1994 (color, p. 4); 9. Model wearing fashion by Lagerfeld in Summer 1994 (color, p. 4); 10. Model wearing fashion by Lagerfeld in Spring 1995 (color, p. 4); 11. Model wearing fashion by Lagerfeld in Fall 1998 (color, p. 4); 12. In March 1987, when this portrait was made in the Chanel rue Cambon offices, Karl Lagerfeld was confidently toying with the Coco icons (color, p. 4); 13. The 2005 Handbag, Chanel's ergonomically designed bag of the future, sold out its first limited-edition run of 2,005 before reaching store counters in October (color, p. 5); 14. Here is the way the jacket was shown to retail buyers and the media during the October collections in Paris (color, p. 6); 15. Lagerfeld prefers to be the photographer behind the camera for all print advertising campaigns involving his fashions and fragrances. This is his wrap and shrug jacket tracked with luminous stripes for Spring 1999 (color, p. 6); 16. Selections from Lagerfeld's Spring 1999 collection for Chanel include a cropped jacket and hipster skirt (color, p. 8); 17. A new take on the pink dress and jacket (color, p. 8); 18. Model wearing fashion by Lagerfeld (color, p. 8); 19. Model wearing a sleeveless chiffon warm-up jacket (color, p. 8); 20. Chanel Gift Card (color, p. 6); 1. John Everett / Chronicle, 2, 12, 14, 16-19. Buster Dean / Chronicle, 4-9, 10-12. Chronicle file photos, 13, 15. Karl Lagerfeld / Chanel

LOAD-DATE: November 28, 1998

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The Dallas Morning News

November 3, 1999, Wednesday THIRD EDITION

SECTION: FASHION/DALLAS; Pg. 1E

LENGTH: 2866 words

HEADLINE: PARIS 2000 SPRING;
Doing what comes naturally: Showmanship and allure from the birthplace of couture

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After four weeks of fashion shows, starting in New York, moving on to London, then Milan and finally Paris, the jet-lagged and jaded fashion flock needed more than a strong cup of espresso to get worked up over clothes on a runway.

But many of the Paris shows underscored the maxim: Save the best for last.

Of course, these kinds of clothes are what Paris does best. With all the overt femininity and couture-inspired ready-to-wear on the runways, designers were like braggadocious sixth-graders on a playground announcing: "Watch. This is how it's done."

At more than 75 shows in one week, taking place all over the city — from the first arrondissement to the 18th — designers presented a wide range of viewpoints for spring 2000. But within those seemingly disparate collections, some common threads emerged.

One of the most forward trends of the season, a narrow top with volume at the bottom, really picked up steam on Paris runways. Perhaps not coincidentally, the silhouette is reminiscent of another French designer, Christian Dior, who debuted the similar New Look more than 50 years ago.

Among the designers who embraced this trend was Belgian Dries van Noten, whose poetic paean to the romantic side of femininity reminded viewers that a fashion show can often elicit as much emotion as a painting, a symphony performance or a sunset. His collection was based on a voluminous skirt, rendered in a beautiful, handmade-looking fabric and topped with a peasant blouse or sweater-shawl, wrapped and pinned at the shoulder.

At Yves Saint Laurent, designer Alber Elbaz also favored the voluminous silhouette. His was a more urbane and sophisticated take on that '50s shape: strapless evening dresses featured ruffled or structured A-line skirts. Occasionally the volume was reversed, with slightly square-shouldered trench coats belted narrowly at the hips. Most of the time it worked, but occasionally even the 5-foot-11 models were overwhelmed by all the volume.

Speaking of overwhelming, John Galiano's costume extravaganzas are wearing thin. His prom queens in crinolines and punk makeup looked like characters lost from a stage revue of *The Rocky Horror Picture Show*. His collection for Dior was more on target, with snappy monogrammed denim suits inspired by hip-hop artist Lauryn Hill.

Change was in the air at the house of Chanel, where Karl Lagerfeld sent a barrage of models marching down multiple runways in flirtatious printed dresses with matching hair bows. The themes of Grecian draping and 1920s and '30s romance that he experimented with in recent seasons were gone with the pouf of a skirt. Chanel is also hoping to get a bigger piece of the luxury goods pie, playing up signature quilting on everything from gloves and handbags to leather pants.

Americans Marc Jacobs for Louis Vuitton and Michael Kors for Celine were no slouches among their Gallic peers. At Vuitton, Mr. Jacobs presented one of the sharpest collections of the season, sure to make that LV monogram one of the most sought-after next spring. At Celine, Michael Kors elevated American classics such as the jeans jacket and tie-dye to designer status symbols.

Not all trends happen on the runway. though, especially in this city.

A trip to Colette, a boutique on the Faubourg Saint Honore in the heart of Paris' designer shopping district, is an intoxicating experience for shopaholics. The boutique, open a little more than a year, is like an art gallery, where the merchandise changes with the whims of pop culture.

On the first floor is an array of cool objects: a Japanese lighter, sculptural salt and pepper shakers, designer scented candles, Kiehl's products and an array of CDs from the store's current playlist. On the second floor are clothes and accessories from fashion's cutting edge, and on another level, a magazine and photo book gallery and shop.

Similar boutiques have since opened in New York, including the new DKNY emporium in uptown Manhattan. Although it's often difficult to trace the source of fashion trends, Paris is certainly the birthplace of many of them, and spring 2000 is no exception.

TREND: PRINTED MATTER

In seasons where prints are a trend, it is usually one kind — florals, dots or abstracts — that takes the lead. But spring 2000's prints are all over the map.

At Valentino and Emanuel Ungaro, ultrafeminine florals and polka dots seemed just right for spring tea parties and dances. At the other end of the spectrum were the loud, artsy prints at Jean Paul Gaultier, including one that resembled lava and another that featured an African face photo print. At Balmain, designer Gilles Dufour paired cropped striped sweaters with jagged-cut skirts in splatter or brushstroke prints. The prints looked vintage at Dries van Noten and Louis Vuitton; at Chanel, Karl Lagerfeld worked that famous logo into floaty floral silks.

TREND:

HALTERED STATES

With the emphasis on slinky, sexy clothes for spring, the halter top was destined to make a comeback.

Designers offered several versions: the bow-tie halter blouse, the string-tied halter and the halter wrap. At Louis Vuitton, backless silk halter blouses in petit fleur prints were chic and ladylike. At Celine, sexy jersey dresses and maillots featured the string-tied halter. But the sexiest halter was the one at Chloe that Stella McCartney created from gold serpentine chains.

TREND: EN-TRENCHED

In a season that embraces the classics, the hard-working trench coat came out from under cover.

At Louis Vuitton, Marc Jacobs offered the trench coat or balmacaan in bright yellow rubberized cotton, mini-monogrammed canvas (with matching umbrella) and iridescent cotton taffeta. Josephus Thimister's unbleached canvas trench coat with leather belt looked military, and Yohji Yamamoto's trench coat took a romantic role, belted over a full skirt. The trench coat got deluxe at Yves Saint Laurent, where it was cut fuller at the top in snakeskin or silk and belted at the hips for added swagger.

DESIGNER:

CHANEL

THE LOOK: Karl Lagerfeld leaves the vintage romanticism of his past few seasons and races into the millennium with a sexy, flirtatious collection.

THE KEY IDEAS: The double C logo and floral print on floaty silk chiffon dresses and blouses; designer dark denim; quilted everything: jackets, leather pants, crop tops, handbags (of course) and gloves that resemble oven mitts; sexy layered swimwear; luxe dyed snakeskin; satin and lace for evening

THE COLORS: Fuchsia, lilac, tangerine, royal blue, lemon and lime; race car red; black and white

THE EXTRAS: Skinny belts, weird metal headband sunglasses, return of the bow heads: printed silk chiffon scarves tied onto ponytails

DESIGNER:

YVES SAINT LAURENT

THE LOOK: Designer Alber Elbaz mines the Saint Laurent classics and gives them a new spin.

THE KEY IDEAS:

Livin' large clothes with volume and stature; fabulous trench coats cut generously and belted low at the hips; strapless dresses with full skirts in graphic black and white; pinstriped smoking suits; evening dresses covered in oversized paillettes; a Martha Graham-style black jersey halter gown

THE COLORS: Lots of black and white; vivid blue and green; tan

THE EXTRAS: One of the most minimal collections shown in Paris: cool mirrored aviator sunglasses; sleek hair

DESIGNER: Valentino

THE LOOK: Valentino's Ladies Who Lunch will be attending garden parties this spring.

THE KEY IDEAS: A botanical garden's worth of flowers: floral prints to floral appliques and embroidery on day-to-evening suits and dresses; sexy out-of-the-boudoir evening wear with lots of satin and lace; chic day suits in white with pastel pink and blue; ruffles, lace and fringe galore

THE COLORS: Hothouse-variety pinks, purples and reds; chartreuse; baby pink and blue; ivory; black

THE EXTRAS: Gypsylike headwraps, big pashmina shawls and bohemian bead-fringed shoulder bags

"There are too many shows as it is. This is much more civilized. Plus, you don't have to sit around next to people you don't like, waiting for the show to start."

— **KARL LAGERFELD**, hosting a reception at his new gallery-bookstore to showcase his spring Lagerfeld Gallery collection

"We've had plain things for so long. But at the same time, anything too strong is passe, too. That's why I chose flowers."

— **VALENTINO**

TREND: JEANS COUTURE

Designer denim debuted in New York, but Paris raised it to another level. Chanel's dark denim jeans featured '70s-style zippers at the waist and were paired with cropped quilted jackets. John Galiano offered denim covered with the Dior logo, and a denim-print silk jersey. Denim was frayed, shredded, sliced and acid-washed at Galiano, Jean Paul Gaultier, Emanuel Ungaro and Chloe. At Celine, Michael Kors cut the classic jeans jacket in stretch-cotton denim, silk denim and leather.

DESIGNER: CELINE

THE LOOK: From the show program: "St. Tropez Sport . . . strong, sensual and sleek . . . Jennifer Lopez meets Jackie O"

THE KEY IDEAS: Michael Kors' deluxe American classics: jeans jackets, vests and shirts in leather and hand-bleached silk; shirtdresses in tie-dyed suede or perforated leather; bikinis with cashmere cardigans; crystal-encrusted or studded sarongs and pareos; Grecian jersey column dresses with wide leather belts

THE COLORS: Aquamarine, lagoon, turquoise, indigo, grass green, chartreuse; black, white and silver

THE EXTRAS: Big hot-rolled ponytails; big hoop earrings; big logo beach totes; big lucite bangle bracelets

DESIGNER:

LOUIS VUITTON

THE LOOK: Marc Jacobs is in the house and has made it cool with his totally hip take on LV classics.

THE KEY IDEAS: Chic and ladylike but sportif; belted trench coats with big sunglasses; snappy baseball jackets over little trunks; blouses or cashmere sweaters and slim skirts; colorful geometric prints for sheer blouses and jersey

PARIS 2000 SPRING; Doing what comes naturally: Showmanship and allure fro

dresses; pleated trousers and short shorts

THE COLORS: LV brown and tan; aqua, periwinkle, peach, orange sherbet, hot pink and lemon yellow; khaki, navy and gray

THE EXTRAS: Monogrammed everything: structured handbags, umbrella, laptop case, gym bag, lunch bag, baseball hats, stacked-heel sandals; '70s-looking plastic brooches; dark sunglasses and sun visors

TREND: LOGO-a-go-go

A few years ago, carrying a designer logo bag was considered gauche. But wait — get a load of Interview magazine's November cover, with Lil' Kim wearing nothing but the ubiquitous LV of Louis Vuitton. Logos are back for sure.

Vuitton's designer, American Marc Jacobs, is right on it with a collection covered up in logos. And not just the shoes and bags, though there are plenty of those to choose from. From the brown and gold logo bandanna that served as the show invitation to the smart beige and brown canvas monogram jackets and coats, Mr. Jacobs has made LV a hot commodity once again. Another American in Paris, designer Michael Kors, splashed the Celine logo all over giant patent leather beach bags.

At Chanel, logos were more subtle: the famous double C appeared on colorful printed silks, and some models wore glittery double C stick-on skin jewelry.

John Galliano worked the Dior logo into denim jean jackets and skirts and used a splashy logo scarf print for saddle-shaped handbags and knee-high boots.

TREND: HAUTE LEATHER

In Paris, leather, snakeskin and ostrich were used as if they were the finest couture fabrics, cut into sexy suits, ladylike dresses and sleek coats.

Yves Saint Laurent models wore supple buff suede dresses and carried snakeskin handbags. At Loewe, Narciso Rodriguez cut narrow modern leather suits and dresses in stark white leather. Chanel's Karl Lagerfeld paired luxe dyed snakeskin with quilted leather. Michael Kors favored perforated leather for snap-front shirts and shirtdresses at Celine. But the piece de resistance was a sleeveless maxi coat of patchworked hexagons in leather and snakeskin by Alexander McQueen for Givenchy.

DESIGNER:

CHRISTIAN DIOR

THE LOOK: John Galliano's three-part costume drama — Act 1: An Ode to Lauryn Hill; Act 2: Fencing Ladies; Act 3: Evenings at the Racetrack

THE KEY IDEAS: Distressed and frayed denim jackets and skirts, or denim-print silk jersey dresses; monogrammed denim; "Hermes" style scarf-print silks; white fencing-inspired jackets, leggings and skirts with multiple buckles and straps; bias-cut and asymmetric "jockey silks" evening gowns

THE COLORS: Denim blues with leather browns; scarf print of yellow, blue and white; fencing whites; two-tone jockey silks: blue and gold, pink and green, fuchsia and orange, violet and ruby

THE EXTRAS: Saddle-shaped shoulder bags and knee-high stiletto boots in scarf print, leather or denim; fantastical hats by Stephen Jones

DESIGNER: GIVENCHY

THE LOOK: Alexander McQueen's gym dandy collection

THE KEY IDEAS: An athletic-inspired collection that would require an athletic body to wear; sexy sharp-cut leathers; super-short '70s-style running shorts; see-through football jersey mesh tanks and skirts; hoodies with miniskirts; racer-striped jersey tank dresses

THE COLORS: Bright yellow and orange; black and white; cadet blue; butter yellow

THE EXTRAS: Big metal ponytail holders; killer stilettos; fingerless leather weightlifter's gloves; wrestling helmets

DESIGNER:

DRIES VAN NOTEN

THE LOOK: A romantic, poetic collection inspired by a Spanish contessa or a gypsy

THE KEY IDEAS: A voluminous skirt, in myriad beautiful fabrics and prints, topped with peasant blouses that almost slip off the shoulders or knitted sweater wraps pinned at one shoulder; low-cut ruffled lace blouses; polka dot charmeuse blouses; floral embroidered skirts; strapless evening dress of natural muslin covered in embroidered sequins

THE COLORS: Shades of fall leaves: harvest golds, pumpkin to burnt orange, blush to crimson; indigo, teal and purple; black, white, ivory and burlap; silver and gold foil

THE EXTRAS: Picasso-like makeup; beautiful antique-looking shawl pins; cool show atmosphere: servings of hot pumpkin soup in hollowed-out pumpkins for guests, soundtrack of ticking clock with dialogue from a Mexican movie, bisected walls painted vivid pink and orange

TREND: OH, MY GOTH!

Minimalism may be over, but black still reigns among a small group of designers. Belgians Ann Demeulemeester, Veronique Branquinho and Olivier Theyskens have done black since they began their collections. And Yohji Yamamoto is known for his beautifully cut black suits.

For spring 2000, black got a bit gothic. At some shows, overhead spotlights, fog machines and eerie soundtracks put showgoers in an Edgar Allan Poe or Blair Witch Project mode.

Ms. Demeulemeester's dark vision showed up in cryptic phrases by her muse Patti Smith, beaded onto belts, shirts or long dresses. Some of the phrases — which looked as if they were written on a chalkboard — became a print for a flowy tie-on apron. Other aprons featured a photo print of artist Jim Dine's ominous picture of a black raven.

Mr. Theyskens, who gained instant status when he dressed Madonna for the Oscars a few seasons back, continued to favor Interview-With-the-Vampire-style Victorian dresses and greatcoats.

Showman John Galliano plundered the campier side of goth, with his costumy collection featuring models in spiky porcupine quill headdresses and ink-blot eye makeup. Too bad the show was a few weeks short of Halloween.

"It was like watching my life pass in front of me

... Kenzo was a great leader, and this evening was both closure and a beginning, marking the end of a century. He will leave a void."

— DONNA KARAN, on Kenzo's final fashion show

DESIGNER:

JEAN PAUL GAULTIER

THE LOOK: A Gaultier-chartered exotic-isle cruise that was part Love Boat and part Gilligan's Island

THE KEY IDEAS: Sizzling exotic prints; lots of string ties and ruffles; slinky draped and wrapped jerseys; frayed denim with white cotton pirate shirts and bloomers; classic Gaultier suits with hanging sleeves and cropped pants

THE COLORS: Pumpkin, terra cotta, earth; fiery red, orange and yellow; jungle greens; hot pink and coral; khaki; denim blue; black and white

THE EXTRAS: Gaudy plastic costume jewelry; leather and patent shoulder bags and clutch purses; dragon lady fingernails; tragic hairdos; cigarette holders and good-looking sailor boys

TREND: Pump up the Volume

Although narrow, slinky silhouettes ruled the Italian runways, Paris designers offered a new vision: fuller, volumized skirts, often buoyed the old-fashioned way — with crinolines or, in some cases, an architectural sort of understructure.

The new silhouette, like Dior's New Look in 1947, featured the small top, either strapless or achieved with a top that emphasized a rounded shoulder.

PARIS 2000 SPRING;Doing what comes naturally: Showmanship and allure fro

Belgian designer Dries van Noten was the strongest proponent of this new silhouette, offering an entire collection of volumized skirts. Yohji Yamamoto also favored the full skirts, topped by small, shaped jackets. The strapless evening dress with full skirt showed up at Yves Saint Laurent and Givenchy, and at John Galliano, models vamped in '50s-style tulle prom dresses.

GRAPHIC: PHOTO(S): 1. Give it a shake, but gently: Gaultier's new perfume, Fragile, so far available only in Paris. 2. Suede logo handbag from Celine. 3. Where the action is: Many Paris shows take place in Le Carrousel du Louvre, under the I.M. Pei glass pyramid. 4. John Galliano put a new spin on invitations with his 45 rpm record. 5. How do you say Gap with a French accent? The Gap store near a French sidewalk caf on the Champs Elysees. 6. The Paris Shopping Guide by The Tobe Report is available for \$18 (plus shipping charges) from 212-867-8677. 7. Below: A sign on the Eiffel Tower counts down the days until the millennium. (8-89 Dan And Corina Lecca) 8-89 Paris 2000 Spring Fashions.

LOAD-DATE: November 11, 1999

FOCUS - 116 of 285 DOCUMENTS

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The San Francisco Chronicle

MARCH 4, 2000, SATURDAY, FINAL EDITION

SECTION: DAILY DATEBOOK; Pg. B1

LENGTH: 913 words

HEADLINE: PARIS;

Galliano Plays Dress-Up in a Whimsical Line;

Chanel hits the ski slopes — Jeremy Scott thinks tuxedos

BYLINE: Trish Donnally, Chronicle Fashion Editor

DATELINE: Paris

BODY:

Last night, young American designer Jeremy Scott brought the French fall 2000 collections to a close. He made a strong statement with brown and pumpkin fashions that spelled out "PARIS" written backward on sweaters and coats. The effect was a little kooky, just like the rest of the week.

And while it might sound strange that an American would have the final word on the French collections, it was fitting, since there's hardly a design house in Paris with a Frenchman at the helm.

Germany's Karl Lagerfeld showed his collection for Chanel yesterday, and America's Narciso Rodriguez showed his for Loewe. Britain's John Galliano presented his namesake line Thursday night.

The models in Galliano's show looked like little girls playing dress-up. Oversize proportions, extra-long sleeves, extra-long pant legs and red alligator pumps that were two sizes too big all made them look as if les petites filles had raided Mama's closet. The show was light on actual clothing, but fun to watch.

A childlike quality pervaded every detail. A tiny teddy bear, for instance, was tucked into the belt of a silvery-gray trench coat with sleeves that extended beyond the fingertips. Paper dolls protruded from the front and back of a bordeaux leather gown with a long train. A series of white tulle confections with heart cutouts looked like fairy fashions.

The models' braided hair bore the kind of red and yellow bows that are normally fastened to birthday presents. An Indian chief feather headdress topped one outfit. A pink Audrey Hepburn-style wide-brimmed hat finished off another. One model wore an actual lamp shade — in pink chintz, *mais naturellement* — as a chapeau. This topped a wispy pink dress and brown wool coat.

White corsets, blue bras and tutus were layered over ruffled ivory lace dresses. One model stretched a white cable-knit sweater over her hips instead of her torso.

Then things got even crazier. It was as though kindergarten girls were staging a variety show. Models carried 7-foot-high cardboard creations — an ostrich, kangaroo, chicken, sea horse and butterfly among them — to show Galliano's lingerie, simple white panties and camisoles.

Then a model came out pushing an old-fashioned baby carriage and wearing a chocolate-brown bias-cut coat and long velvet skirt with a train.

Beyond the props were long full mohair plaid skirts, coral floral-printed bias-cut dresses, feathery jackets, plaid swing coats and trench coats. Handbags were large and structured, like one in brown crocodile.

"I loved it because there were a lot of fun ideas," said Mouna Ayoub after the show. "It's not all about fashion, it's about life. Have fun with life." She knows clothes. She's the No. 1 haute couture costumer in France. And Ayoub practices

PARIS;Galliano Plays Dress-Up in a Whimsical Line;Chanel hits the ski sl

what she preaches. Thursday night, she was wearing a Philip Treacy hat that sprouted bright pink, green and yellow feathers a foot above her head.

"When I was a child, I always walked around in my underwear," Ayoub added.

CHANEL

LAGERFELD didn't show underwear, but he did premiere Chanel's first skiwear collection. Quilted white hooded coats, jackets with zip-off sleeves and short skirts that unzipped from top to bottom are just the thing for Chanel snow bunnies to wear apres ski at Gstaad next winter. These were accented with pearls almost as big as pingpong balls and silver-tipped white stiletto boots with exaggerated silver cuffs.

He provided plenty to wear off the slopes, too. Lagerfeld kept his silhouette snug to the body — through the torso and flared below the waist. Skirts danced around the knees.

A chunky knit short-sleeved sweater in heather tones with a rolled collar and matching knit doughnut were good-looking. Also appealing: slim white tweed knee-length coats piped in black, ivory accordion-pleated skirts and camel velvet trench coats, snug through the bodice and pleated below the belt. In a season when printed tights are all the rage, Chanel tights feature double C's.

A rich purple velvet coat with a matching doughnut worn over one shoulder and diagonally across the torso reflected the luxurious feeling of the season. Cobalt sequined dresses and lavender chiffon crystal-encrusted shifts and pants reflected the shine that will light up autumn evenings.

LOEWE

Rodriguez showed shiny shifts, short caviar-beaded dresses in black and camel with blond diagonal lines.

But before that, he showed lots of leather pieced together in long strips for simple shifts and skirts, and fur. A sheared mink safari jacket, black and blond herringbone mink coat, sheared mink and leather sleeveless turtleneck, black sheared mink and tweed printed suede jacket were among his designs.

He also showed fur clutch bags, fur shoulder bags that were almost bigger than the minidress he paired them with, and knee-high fur boots. One of the best looks in the show was a camel cashmere dress with short sleeves.

JEREMY SCOTT

Sleeves were deep and bat-wing shaped, very '80s ladies style, on a white charmeuse jumpsuit in Scott's show. He also played with pinstripes, a perennial fall favorite. His were brown with pumpkin stripes and those backward "Paris" graphics.

Scott, who is 26 and from Kansas City, also showed a series of trompe l'oeil tuxedo looks, body suits with tuxedo fronts and sweatshirts with white bibs and bow ties. Fittingly, the soundtrack blasted "Puttin' on the Ritz," which for many designers this week sums up the season.

GRAPHIC: PHOTO (2), (1) JOHN GALLIANO: A model showed a checkered yellow and blue woolen jacket and a sweater as a skirt with two handbags., **(2) CHANEL:** Karl Lagerfeld showed this quilted ski coat, gray and white jacket and short skirt that unzips from the bottom. / Photos by Associated Press

LOAD-DATE: March 4, 2000

FOCUS - 114 of 285 DOCUMENTS

Copyright 2000 Newsday, Inc.
Newsday (New York)

March 9, 2000, Thursday ALL EDITIONS

SECTION: PART II; Page B30

LENGTH: 1238 words

HEADLINE: STYLE FILE / FLASHBACK TO FLASH / THE MANTRA OF THE FALL 2000 PARIS COLLECTIONS:
MORE IS MORE

BYLINE: By Marylou Luther. Marylou Luther is editor of the International Fashion Syndicate.

BODY:

PARIS

WITH CROCODILE wrap skirts selling for \$40,000 at Hermes and a 12-inch vinyl mini for \$1,054 at Chloe, the high cost of high fashion is about to separate the haves from the have-mores.

In the plain old '90s, clothes were so minimalist, colorless and nondescript it was often difficult to tell a \$2,000 sleeveless gray sheath from its \$100 lookalike at Banana Republic. But as the fall 2000 collections show, in the luxury-laden, more-is-more '00s, the new fashion indulgences are as overt as a white stretch limo. Come September, there will be no mistaking the 267 billionaires in Forbes magazine's 1999 list of the 400 richest Americans from the 163 whose net worths are only in the millions. The billionaires will be the ones who can afford the six-figure minks and sables that have been as prevalent on fall runways as cashmere sweaters were last year.

Many designers are achieving the new rich-is-better look by flashing back to '80s flash. Linda Evans' Crystal Carrington shoulders and Joan Collins' Alexis excesses (think plunging necklines and diamonds) are once more flauntable. At least on some runways. To make the point of his new clothes for the rich and famous, New York's Michael Kors showed his fur/leather/diamonds collection for Celine to a soundtrack that alternated among the theme songs from "Lifestyles of the Rich and Famous," "Dynasty" and "Pretty Woman."

There is something almost desperately flamboyant, sometimes vulgar, about the new fall offerings, from call-girl fishnets to hip-swathing gold chains. Take, for instance, the latest bigger-is-better handbag. The French call it the baise en ville (literally, sex in the city) bag. Instead of the prim little hand-held frame bag or the clutch, this carryall is big enough for a change of undies.

Meanwhile, back in the vulgarity-free zone, retailers see shearling as the ideal alternative to all those chevroned minks, sheared sables and broadtails. As Linda Dresner of the namesake Park Avenue boutique put it, "We all seem to be attracted to the new furs because they're so well done, but we also fear they will look vulgar. Shearling is less scary, more accessible." And a lot less expensive.

BEYOND the sables and shearlings, the new-money flash and the old-money rchash, here are the top trends for fall, Paris style:

TOUT DE SUIT. Jackets-along with the skirts and pants they're worn with-are once again matched as the suit returns. Credit Karl Lagerfeld for reinventing the Chanel suit in fresh, full-skirted versions hemmed in Chanel's signature quilting. And for presenting the world's first denim stole-a quilted denim number worn with a mohair turtleneck and full, quilt-bordered denim skirt.

The suit with the waist-length, double-breasted jacket stars in Paris, especially at Valentino, whose tweed styles are

collared in fox and worn with matching tweed boots.

INFLATION. The idea that women should take up more space with fuller skirts and dresses and roomier coats hit its apogee when Olivier Theyskens sent several models out in runway-wide gowns with enormous Alice-in-Wonderland skirts propped with metal hoops. The weight of it all was too much for both the models, who struggled to maintain their footing, and the runway, which broke off at the end halfway through the show.

Yohji Yamamoto, the designer who was first with that swell idea, continued to pouf long, romantic skirts in padded tiers. His collection was a magical mix of fur-hooded Himalayan mountain people, tapestried Indian potentates and Edwardian/Victorian ladies in waiting. The key word here: volume.

UPS AND DOWNS. Hemlines seesaw from thigh-high minis at Chloe, Christian Dior and Givenchy to knee-baring at Chanel and Valentino to just-below-the-knee lengths at YSL Rive Gauche, Jean Paul Gaultier and Cerruti to long at Yamamoto. In other words, no length is "wrong."

ONE OF THE newest/oldest ideas, back from the '70s, is to show skirts and dresses over narrow pants, as at Gaultier, Chanel and Balenciaga.

THE COMPLEAT PLEAT. Accordions, sunbursts, hip-stitched pleats, box pleats and inverted pleats are a signature of the season.

GETTING BELTED. As in Milan, the belt looks like a cinch to score at retail. The favorite: A skinny leather belt encircling the hips on coats and suits.

IRONY. Without some new twist or irreverent styling, all the old clothes recalled from other eras look just that. Case studies on how to make the old look new again: Lagerfeld's sardonic wit in pairing double C logo pantyhose with classic Chanel tweed coats, Sonia Rykiel's savvy in translating her signature sweaters and skirts into black rabbit fur and Marc Jacobs' (for Vuitton) back-to-batwing sleeves, not on dresses, as in the '80s, but on sweaters, blouses, jackets and coats with push-up sleeves. And his new take on the logo: sequined dresses made from cut-up monograms.

MATERIAL GIRL. Corduroy is the new denim. Tweed is the new alpaca. And cashmere and pinstripes are forever.

THE KARAT COUNT MOUNTS. Gold mesh, gold chain belts, gold lame, gold eyeshadow, gold leather, gold feathers, gold sandals. The gold rush that began in Milan now has a French twist.

MILLENNIUM OVERDOSE. Perhaps because of the extraordinary numbers of beaded dresses produced last season for Millennium celebrations, the evening look for fall is far more subdued. And what looks newest? The little black dress, some variations with jewelery, some unadorned.

In his third, and last, collection for Yves Saint Laurent Rive Gauche (Tom Ford of Gucci now takes over as creative director following the Gucci acquisition), Albert Elbaz won raves from the audience as well as his boss, Pierre Berge, who called him "very, very talented" and a designer who "will go far." (Rumors now are circulating that Berge will back Elbaz in forming his own company.) It was, in many ways, an homage to Saint Laurent, but Elbaz tweaked the old favorite blazers and smokings and re-proportioned them for the 21st-Century customer. His little black dresses were the best of the season, ranging from a black satin slip to a sleeveless black feather dress.

HUETOPIA. Camel is smoking. Black is back along with brown. And for color accents, there's citron, peacock, claret, lavender, burgundy and purple.

WHAT IS THE NEW PASHMINA? That's the key question for buyers searching for something new to equal its selling power. The best candidate according to retailers on The Fashion Group International committee is the fur scarf.

YOU GET YOUR OPAQUE PANTYHOSE BACK. After several seasons of showing bare legs, even for winter, designers are once more stocking up on stockings. Any color. Any pattern. You could say there should be a run on pantyhose come fall.

LET ME ENTERTAIN YOU. John Galliano's romp through playschool pageantry, a merry mix of cardboard dinosaurs, antique cars, kangaroos, paper doll cutouts, pirate ships, clowns and soccer players had little to do with fashion, but it sure was fun to watch. After being censured by both press and public for his hobo-themed haute couture collection for Dior, fashion's favorite bad boy seemed to be reiterating the lyrics on the soundtrack: "I've Got to Get Away."

Marylou Luther is editor of the International Fashion Syndicate.

GRAPHIC: AP Photos - 1) In his last collection for Yves Saint Laurent Rive Gauche, Albert Elbaz updated the master's classic suit in this glimmery bronze fabric, left. 2) Fall's opulence expressed in full-length fur from John Galliano's collection far left, for Christian Dior. 3) Emanuel Ungaro, lower left, has never been one to worry about matching his prints, and he's clearly not starting with his fall collection. 4) Below, Karl Lagerfeld pairs a long jacket and matching top with a black leather skirt. 5) A daisy-trimmed chapeau from John Galliano's fantasy of a fall collection. 6) From Stella McCartney's fall collection for Chloé, above, gray jeans were shown with a vest and velvet. 7) Valentino's slip of a dress, far left, was accessorized with a fur muff coat. 8) The gold rush appears to be on for fall; at left, a pant suit by Alexander McQueen for Givenchy.

LOAD-DATE: March 9, 2000

FOCUS - 105 of 285 DOCUMENTS

Copyright 2000 The Dallas Morning News
The Dallas Morning News

June 14, 2000, Wednesday THIRD EDITION

SECTION: FASHION|DALLAS; Pg. 2E; F|D FAX

LENGTH: 846 words

HEADLINE: F|D Fax

BODY:

More Sephora

Sephora, which bills itself as the world's largest beauty store, launched its second Dallas store on Thursday with a Moroccan-themed party at the new NorthPark Center site. The evening was filled with fried bananas and tasty cod, lime cocktails, Moroccan music and makeovers galore.

The store is based in Paris and carries 16 makeup lines ranging from haute Chanel to hip Hard Candy. It also carries more than 200 fragrances for men and women. Partygoers of all ages and styles were treated to makeovers, consultations and skin analyses, all part of the Sephora allure. "Our Sephora 'cast members' are here to assist and be a source of knowledge, not to pressure," says Julie Wilson, store director. The first Dallas-area Sephora store opened in the Galleria last fall; the company also has a Web site at www.sephora.com. -- James Ramey

"I kept saying to Herb Ritts, 'Herb, do I look like her father? Do I?' After all, I am 39, and she's 19."

— GEORGE CLOONEY, on his Vogue cover shoot with model Gisele Bundchen

Virtual trunk show

Chanel's famous double C's now stand for "click, click," as the revered fashion house links cyber forces with Vogue.com for the first-ever online trunk show. Just a few moves of your mouse at www.vogue.com/go/chanelresort and behold: the entire Cruise 2001 collection in slides and video. Hear from Karl Lagerfeld himself, thanks to an online interview. Read all about it in the words of Vogue's ubiquitous fashion director, Andre Leon Talley ("... the return of the groomed, ladylike look of the '70s," he gushes). You can even reserve pieces that you've just got to have well before they arrive stateside. There's also a way to vote for your favorite runway item and to ask the house those burning "highly stylized queries" (their words!) about everything Chanel. "Don't feel foolish; feel fashionable," the site counsels. Now that's technology advice you can use.

— Rob Brinkley

She's a

Burberry mom

Following the spring Burberry campaign that featured Kate Moss as a plaid-clad bride and honeymooner comes a fall campaign starring Stella Tennant as a Burberry-trenched mother-to-be. The blueblood British model, whose real-life husband is fashion photographer David LaSnet, was seven months pregnant when the campaign was shot. Although the ads don't debut until September, the couple's 8-pound daughter, Cecily, arrived June 2.

— Tracy Achor Hayes

"I like to stay neat. I think girls respond to it. They can see your muscles better."

— Survivor contestant SEAN KENNIFF, on choosing a razor as the one "luxury item" he was allowed on the island so that he could shave his chest

SOURCE: Newsweek

FID Fax The Dallas Morning News June 14, 2000, Wednesday

Boo rescued

The fizzled Internet fashion company Boo.com is getting a second life. Fashionmall.com has scooped up the rights to the Boo.com brand, its Internet address and all the site's contents.

Clicking on the Boo.com address last week took visitors instead to the Fashionmall home page, with an orange pop-up box featuring the Miss Boo character and a message announcing the acquisition and inviting suggestions.

Although Fashionmall plans to relaunch Boo as a "global fashion portal" later this month, the reopened business is likely to focus first on European markets including the United Kingdom, Germany, Sweden, Italy and France. — Women's Wear Daily

Style Byte

www.blackfrock.com

The long and short of the LBD

Improving on a 75-year-old classic isn't easy. But for fall, designers tried. They reinterpreted the little black dress in everything from feather-trimmed styles to leather.

The real innovation, however, comes from a new dot.com in the United Kingdom that lets you create your own version for about \$100 and have it on your doorstep in 12 days.

BlackFrock.com uses the mass customization approach to let its customers put the right finishing details on their LBDs. You can choose from four necklines: round, boat, V or scoop; three hemlines: short, knee-length or ankle-length; and two sleeve styles: sleeveless or short-sleeved. Sizes go from 6 to 18, and prices range from \$85 to \$110, depending on the style.

The fabric is a washable blend of viscose, wool and Lycra, and customers can choose to have the dress lined or unlined.

Need a second opinion? E-mail a picture of your creation to a pal.

Women with Internet access might soon become spoiled by this sort of style control. Says Fiona Davies, BlackFrock.com's managing director, "Women's experience of fashion will change because they'll get exactly what they want and they'll get it faster."

And forget the days when it was easier to order a computer or other big-ticket custom item online than it was to purchase a simple dress. "Looked at coldly, fashion today is a very, very old-fashioned business," says Ms. Davies. "The industry tells its customers what they ought to be wearing, then makes them wait three to six months while they get production up to speed," she says. "That's a way to make cars, not clothes." — Cynthia Nellis, Abbut.com guide to fashion

GRAPHIC: PHOTO(S): (1. PHOTOS: NAN COULTER) Kelli Holzer at the NorthPark Sephora opening party 2. Summer Mayfield does Sharon Dedmon's lipstick. (3. PHOTO: SHOOT DIGITAL) Model Colette in Chanel Cruise 2001 (4. PHOTO: THE NEW YORK TIMES) Stella Tennant, seven months pregnant, in a Burberry ad slated for fall 5&6 As Blackfrock.com viewers click on their style details of choice (such as neckline and hemline), the dress on the illustration at far left changes to reflect the choice. At left, a finished dress. ; **LOCATION NOTE:** Photo #3 was not sent to the library for archiving.

LOAD-DATE: January 31, 2001

CC 06887

FOCUS - 102 of 285 DOCUMENTS

Copyright 2000 The Houston Chronicle Publishing Company
The Houston Chronicle

August 17, 2000, Thursday 2 STAR EDITION

SECTION: FASHION; Pg. 4

LENGTH: 220 words

HEADLINE: ACCESSORIES;
What to wear with ladylike looks

SOURCE: Staff

BYLINE: LINDA GILLAN GRIFFIN

BODY:

The influence of Coco Chanel is undeniable in fashions for fall and winter. Clockwise from top left, Chanel's reintroduced classic accordion bag with gold-tone chain strap, \$1,285 at the Chanel boutique.

Add a floral touch around the shoulders of a suit with a printed cashmere shawl.

Cloche hats will add the perfect 1920s touch to fall suits. This one is by Phillip Treacy, \$225 at Saks Fifth Avenue.

Although the influence is from Chanel, these Taupe stacked-heel pumps with black toe caps are by Joan & David shoes, \$225 at Tootsies.

Legwear is back, from neutral-colored panty hose to brightly colored or even printed tights. Double C's on taupe tights and pin-on flowers are more Chanel trademarks. Tights are \$115 and flowers \$160 each, all from the Chanel boutique.

Ladylike fashions demand pearl accessories. These faux pearls with glass ornament are by Houstonian Mariquita Masterson, \$540 at Tootsies.

A camel-colored fine leather bag is one of the must-haves for fall. This one is by Gucci, \$730 at Saks Fifth Avenue.

Center, a coral sweater set takes a different twist. For starters, the TSE cashmere shell top is sleeveless with a turtleneck (\$ 290). Then there are the decorative stitching and hidden mother-of-pearl buttons on the cardigan (\$ 395). Both at Neiman Marcus.

GRAPHIC: Photo: The influence of Coco Chanel is undeniable in fashions for fall and winter. Clockwise from top left, Chanel's reintroduced classic accordion bag with gold-tone chain strap, \$1,285 at the Chanel boutique (color); Buster Dean photo/ Chronicle

LOAD-DATE: November 21, 2000

FOCUS - 98 of 285 DOCUMENTS

Copyright 2000 P.G. Publishing Co.
Pittsburgh Post-Gazette (Pennsylvania)

October 15, 2000, Sunday, ONE STAR EDITION

SECTION: ARTS & ENTERTAINMENT, Pg. G-13

LENGTH: 1131 words

HEADLINE: NO HEADLINE

BYLINE: JACKIE WHITE, KANSAS CITY STAR

BODY:

Once upon a time, fashionable women almost never left home without them. Call them stockings, pantyhose or nylons, women wore them to church, office, restaurants and dinner parties.

But times change and so does fashion. A few seasons ago, hosiery suddenly disappeared from the designer runways; pundits think it may have started with Isaac Mizrahi and Miuccia Prada.

Magazines took hosiery out of fashion editorial photographs and poor New York style editors, dedicated to chic at all costs, vowed to go barelegged through summer heat and winter blizzards. And in the real world, as backless mules, beach thongs and other sandals became acceptable street fare, women in all but the most serious professions found it cool and comfortable in warm weather to drop hosiery, especially when they wore pantsuits and long skirts. In New Orleans, from about February on, "we only wear them for weddings, funerals," said one newspaper writer.

Now the pendulum has begun to swing in the other direction. Covered legs started to show up on fashion runways again a few months ago. With the designers' new passion for dressier clothes and suits this fall, hosiery is expected to get a significant boost.

The industry is hoping new colors, patterns and innovations will provide the enticement for women to come back to a total look.

"Frankly it's a good time just to have a lot of fun with hosiery," says Sherri Satalof, a public relations spokeswoman for a hosiery trade group. "It's one of the most inexpensive accessories you can have fun with."

Certainly it was a telling fashion moment last winter in Milan when Gucci's influential designer Tom Ford layered fishnet stockings in his fall collection. In Paris, Chanel stenciled tights with the double-C logo. In the United States, Linda Allard at Ellen Tracy matched her above-the-knee skirts with black opaque tights. Designers such as Anna Sui, Donna Karan and Calvin Klein covered legs with everything from sheers to purple and red opaques.

With tailored looks making a comeback, women are again embracing accessories and hosiery as just one more way to accent their outfits this fall. Designers like Dolce & Gabbana, Donna Karan and Tommy Hilfiger are making sheers and tights in animal prints like zebra and cheetah.

Socks, for wearing with trousers, are also getting the animal treatment. Warm spice colors like berry and gold will be available for day in sheers and tights.

For evening, sheers with glitter detail will be important.

Sid Smith, president and CEO of the North Carolina-based Hosiery Association, acknowledges hosiery sales had dropped in recent years.

"Ten years ago, there were about 30 companies making hosiery. But they consolidated, and now there are half that number, about 15 companies," he says.

NO HEADLINE Pittsburgh Post-Gazette (Pennsylvania) October 15, 2000, Sun

But he is seeing optimistic signs. In 1999 sales in sheer hosiery were about \$2.1 billion, he says. In the first quarter of this year, the numbers were up 4 percent over the first quarter of last year. "That bodes well," Smith says. Opaque tights meanwhile were stable at about \$500 million.

The industry is now making an effort to move closer to consumer needs, he says. The focus is on segmenting products to target specific ethnic groups and demographics ranging from minorities to older citizens.

Some of the more specialized products include toeless hosiery to accommodate sandal wearers and hip-riding panty hose to fit beneath the fashionable low-slung pants. Hanes Silk Reflections offers opaque tights with microbeads of moisturizers to keep legs soft and creamy.

When bare legs hit the runways, the hosiery industry moved to offer natural looking skin-toned pantyhose.

But will women come back to covered legs? Will they choose brightly colored legwear — red with black skirt and shoes is getting a push — after years of being told that a monochromatic silhouette is the most slenderizing?

Hosiery makers are betting they will.

In Kansas City, Mo., Gabrielle Kaniger, president and CEO of Central Exchange, a professional women's organization, says she wears hosiery on some days, depending on her schedule. But she is ready to get back to the covered leg this fall and is excited about the new colors.

Susan Mosby, a Kansas City architect, says professional women generally dress "depending on what they have to do," and when meeting clients, hosiery matters.

In New York, a city of fashionistas, the idea has not exactly taken hold.

"I'm not wearing hosiery, and no one I see from here is wearing hosiery," says Susan Sommers, New York author of two fashion books, from her dot.com company desk.

Marylou Luther, a syndicated fashion columnist, says she is seeing some women in sheer dark hosiery in New York, "but only when I go to fashion shows," on the fashion pros.

"The fashion-involved woman will do whatever designers tell her to do. ..." Luther says. "But the same designers who told us not to wear hosiery are the same ones now telling us to wear hosiery.

As long as the weather remains warm, and women are sporting capri pants and sandals, bare legs are obligatory, the experts agree. When as weather shifts, hosiery will be put on shopping lists.

You should start to see it in the next few weeks, says Barbara Lipton, the Saks Fifth Avenue vice president and divisional manager in New York. "When you take a look at catalogs, they are focusing on the legs. You see hosiery in fashion magazines and catalogs. People are influenced by that."

The new fall clothes such as tweeds, plaids and an abundance of suits indeed scream for coordinated hosiery. "Part of the whole suit thing is a skirt. The must-have for fall is a tweed suit. You need hosiery with that. The must-have shoe is a retro pump. It requires hosiery," Lipton says.

And in the new fashion mix, fishnets in black and nude are moving into most stores along with new textures, patterns and colors, including basic black, nude and hot pink. As for rules about how to coordinate everything, the guidelines have traditionally been to match either your skirt or your shoes or both. But they are not engraved in stone, Lipton says.

"If someone wants to be a little edgier and add another color, say, fuchsia is a great color, and if you have a fuchsia suit and want to wear purple hosiery, that's fine. It's all in the customer's attitude."

Fishnets are especially hot when paired with fall's tall boots, says Sally F. Kay, secretary of the Hosiery Association. "We are seeing several types of fishnets from tight weave to large weave," she says.

"We are pleased that designers are showing hosiery on the runway again and we are seeing a return to ladylike dressing," Kay says.

This story contains information from Rebecca Simmons of the Knoxville News-Sentinel.

LOAD-DATE: October 15, 2000

FOCUS - 96 of 285 DOCUMENTS

Copyright 2000 The Dallas Morning News
The Dallas Morning News

November 9, 2000, Thursday THIRD EDITION

SECTION: F!D; Pg. 8G; Spring 2001: Paris

LENGTH: 491 words

HEADLINE: LADY LUXE

SOURCE: The Dallas Morning News

BYLINE: Melissa Morrison

BODY:

A lot of what silk, gold, embroidery and patterns embellished was, surprisingly, sportswear. Chanel offered ribbed tennis sweaters, Bermuda shorts with parachute toggles, halter-style bikinis, colored jeans, leggings, even overalls (tweed, naturally). Karl Lagerfeld's sense of humor was right on. The main joke: The lady who lunches may don overalls, but not without accessorizing them with a chain belt, ropes of pearls, a little lozenge purse, and manicured talons that limit manual labor to lifting a cocktail glass. It would have been insulting if the designer hadn't included as many classic suits, feminine day dresses and lacy evening gowns among the sporty styles. Everything, from the pattern on a vintage-style dress to the veils on the model's hats, was confettied with the double C logo or Coco's name.

Michael Kors for Celine had the sportiest take of all in his safari-themed show. Painted burnished leather jeans, gray cashmere sweatshirts and leggings, and tortoise-shell-patterned shirtdresses came down the runway, where they were inspected from the front row by Paris-dwelling actresses Catherine Deneuve and Kristin Scott Thomas. Where Chanel had pearls, Celine had ammunition bandoleers. Rows of brass cartridges decorated bracelets, belts, sandals and purse straps.

Valentino could also have brought the Mexican Revolution to mind, but the short ponchos the designer featured so prominently in his show were far removed from Pancho Villa. Instead, they made an elegant alternative to a jacket or evening shawl, slipping delicately off one shoulder yet providing coverage and movement. He showed them in beige tweed for day over matching pants and a crisp white blouse; for evening, in floral-embroidered sheer silk over a shimmering taffeta skirt, and black-and-white stripes over narrow trousers. The designer also delivered trim suits and buckle-backed halter tops, occasionally in punchy Valentino scarlet.

When Valentino got occasionally frou-frou, it was with a ruffle rippling down one side of a pair of black pants; Emanuel Ungaro had the same detail, but here it was an example of one of the designer's more restrained looks. More often, his frocks were garnished with clusters of fabric petals, corsagelike decorations, dangling ribbons and single headlight-size silk flowers at the waist or shoulder. Most of the gowns and evening suits were in hothouse shades of fuchsia, lilac and yellow.

Similar colors blossomed at Christian Lacroix - often in the same outfit. With his playful designs, the label's namesake looked as if he were costuming a cast of A Midsummer Night's Dream's lust-minded fairies. Patchwork asymmetrical blouses and leggings were wrapped with hip-slung belts from which feathers and leather cords dangled. Other arts-and-crafts savage looks included chain-embroidered dresses, a black lace tunic over caveman-edged red leather hot pants, and numerous leg-baring sarongs.

GRAPHIC: PHOTO(S): (1-10. The Dallas Morning News: Dan Lecca and Corina Lecca) 1-4. Chanel 5. Valentino 6-7. Celine 8. Christian Lacroix 9-10. Emanuel Ungaro.

LOAD-DATE: November 10, 2000

CC 06892

FOCUS - 86 of 285 DOCUMENTS

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March 15, 2001, Thursday 2 STAR EDITION

SECTION: FASHION; Pg. 1

LENGTH: 942 words

HEADLINE: MEMORANDUM;
Spring is as simple as BLACK & WHITE

SOURCE: Staff

BYLINE: LINDA GILLAN GRIFFIN, Houston Chronicle Fashion Editor

BODY:

Last spring the invasion of pastels was so strong it could have been measured on the Richter Scale.

Pale turquoise. Aqua. Mint green. Cantaloupe. Even pink.

Designers had spoken, and retail fashion stores listened. Pastels were everywhere.

But this spring sophistication is back in its purest form - black-and-white. Think crisp. Think snap. Think jazz and martinis. Think black-and-white space shuttle wedded to its fuel tanks on the launching pad. Time to blast off into a season of fashions women will wear for years to come.

The black-and-white combination is more than the sum of its parts. Men have always known this; that's why their formalwear seldom varies from black tuxedos and crisp white shirts.

Except for a few women, like Bianca Jagger in her white period who looked like the Col. Sanders of women's wear, women often look at black as the Holy Grail of fashion.

Yet some knowing women always used black-and-white as their fashion signatures. Coco Chanel didn't invent the combination, but it seems she did. And Carrie Donovan, former New York Times Magazine fashion editor now seen in Old Navy commercials, became recognizable because of her big black glasses, big white Chanel pearls and big black double-C Chanel cuff bracelets.

This season black-and-white is everywhere. Ralph Lauren used the combination almost exclusively with beaded chevrons, splashy florals, all sorts of stripes and trims. The ultimate chic may be his white leather pants with a tiny black stripe down each side.

Tom Ford's collection for Yves Saint Laurent Rive Gauche was another stunner in black-and-white, and Donna Karan chose fabrics that combined black and white in multidirectional stripes.

Even animal prints for spring 2001 boil down to black-and-white zebra patterns.

Spring's black-and-white chic is an easy style to affect. Combinations run from those Ralph Lauren leather pants with the side stripes (at more than \$2,000) to a black-and-white horizontal-striped sailor tee from the Elisabeth by Liz Claiborne line. Also in the Ralph Lauren line, a black-and-white-stripe shirt with white collar and cuffs is \$650; but in the lower-priced Lauren by Ralph Lauren collection, a black pinstripe shirt is \$119.

While there is a world of choices on store racks, combining black and white is as easy as adding a crisp white shirt to your good black suit. Or combining a white taffeta blouse with a pair of black linen pants for evening.

The ingenue story is as simple as a tailored white shirt over a pair of black capris. Or get the Jackie look with big black sunglasses, a black sweater or T-shirt and white duck or poplin pants.

MEMORANDUM; Spring is as simple as BLACK & WHITE The Houston Chronicle

But black-and-white is as much an accessories story as a clothing trend. There are spectator shoes, black with white loafers and Prada's simple white bags with black trim, but newer are eye-popping creations like Comme des Garcons' black-and-white-checked shoes and socks in an Op Art pattern.

Add a simple white belt to an all-black ensemble, or carry an elegant Chanel white bag with black stitching, \$990. If that price takes your breath away, try instead Chanel's Lucite cuff bracelet at \$85. Buy two.

Collectors' items among the crop of black-and-white accessories are the Stephen Sprouse-designed Louis Vuitton graffiti bags that spell out the company name over and over as if it were painted.

Sprouse was the '80s designer who gave us hairy Day-Glo caveman clothes, and indeed these Vuitton bags come in a number of colors. Yet somehow, in a world gone crazy for military and camouflage gear, a graffiti print in black-and-white seems just right.

One of the easiest touches of white is a strand or, better yet, a triple strand of the whitest pearls. Or add a white flower to the shoulder of a dress or lapel of a suit.

Spice up your black-and-white combinations with bright colors, not pastels. Designers such as Carolina Herrera added turquoise and fuchsia to black-and-white checks, but anyone can accent an all-neutral ensemble with a red patent croco bag or turquoise high-heel sandals.

If white is a neutral missing from your closet, try buying one key piece. A white blazer by Linda Allard for Ellen Tracy is \$455, obviously an investment piece, or choose her double-breasted blazer for \$375. But combining a black blazer with a white shirt and a pair of inexpensive white pants achieves a similar look.

For a feminine look, try white eyelet embroidery with black.

For weddings, many women now choose black and can add an impressively large straw hat with black-and-white ostrich feathers. Europeans have always worn hats for weddings, and it is a nice touch that has unfortunately gone astray in many U.S. cities.

Choose a black-and-white swimsuit with color blocking in strategic areas that can sculpt the body. And remember, narrow vertical stripes are more flattering and forgiving than horizontal or wide stripes.

Feeling adventurous? Try white shoes with black pants or a black skirt. Or black patent boots with a white shift. Or Miguel Adrover's suspender pants with a white shirt.

Combine stripes of two widths or checks of two sizes, or look for Nine West's white pants with all-over black spirals and graphic squiggles.

To set off black-and-white, wear all-white or all-black nail polish, but if you love the sexiness of a black-and-white ankle-strap shoe, choose bright red or magenta polish on your toes.

For the finishing touch when wearing black-and-white, choose a fragrance that shouts sophistication. Good choices include the classics of Chanel No. 5, Arpege and Norell, or the newer scents of Helmut Lang, Jo Malone and Michael by Michael Kors.

GRAPHIC: Photos: 1-2 Designer Ralph Lauren produced the quintessential black-and-white collection for spring, including, above, matching windowpane plaid accessories, and, at right, a chevron-patterned evening gown covered in sequins (all color); 3. Fashions by Ralph Lauren (color, p. 4); 4. Pierre Urbach by Santi houndstooth bag, \$130 at Tootsies (color, p. 4); 5. Fashions by Helmut Lang (color, p. 4); 6. Mariquita Masterson necklace, \$1,450 at Tootsies (color, p. 4); 7. David Cohen hat, \$630 at Tootsies (color, p. 5); 8. Fashions by Donna Karan (color, p. 5); 9. Chanel cuff bracelets, \$85 each at Chanel (color, p. 5); 10. Fashions by Calvin Klein (color, p. 5); 11. Fashions by Ellen Tracy (color, p. 5); 12. Gucci high-heel sandal, \$370 at Saks Fifth Avenue (color, p. 5); 13. Christian Lacroix sandals \$285, Saks Fifth Avenue (color, p. 6); 14. Fashions by Ellen Tracy (color, p. 6); 15. Fashions by Ralph Lauren (color, p. 6); 16. Fashions by Oscar de la Renta (color, p. 6); All Buster Dean photos / Chronicle

TYPE:-LINKS-

MEMORANDUM;Spring is as simple as BLACK & WHITE The Houston Chronicl

LOAD-DATE: March 16, 2001

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FOCUS - 83 of 285 DOCUMENTS

Copyright 2001 The Dallas Morning News
The Dallas Morning News

March 25, 2001, Sunday THIRD EDITION

SECTION: FID; Pg. 2E; THE BUZZ

LENGTH: 236 words

HEADLINE: Waiting game

SOURCE: Compiled by Tammy Theis, Rob Brinkley and Eugenie McCarthy

BODY:

Quick, call Alan Greenspan. While the stock market may be plummeting, some Dallasites are still bullish when it comes to luxury fashion. Here's the ticker on what items are most in demand. Now get in line.

Vroom! The zoomy, 1960s-car-inspired Cadillac Bag, complete with door handle (\$ 1,300), seven people on the wait list at Christian Dior, Highland Park Village

Stephen Sprouse graffiti-print handbags and accessories (\$ 290 to \$1,710), with a three-page waiting list (70 names per page) at Louis Vuitton, Galleria

Pink silk taffeta jacket with rolled sleeves, snap front and "bustle" side-tab treatment (\$ 1,140), at Calvin Klein, Highland Park Village

Leather sport shoes (\$ 260) in sky blue and saffron ("We can't keep them in stock," staff says), at Bally, NorthPark Center and Highland Park Village

Orange-and-white horizontal-striped skirt (\$ 560) and splashy yellow-and-white floral printed skirts (\$ 570) and jackets (\$ 950) at Prada, Highland Park Village

New travel totes, handbags and luggage in a double-C-logo fabric (\$ 400 to \$1,100) and logo-print spa T-shirts and jackets (\$ 255 to \$1,100), almost entirely presold at Chanel, Highland Park Village

The \$4,500 Birkin bag at Hermès, Highland Park Village, with 75 people waiting - and we do mean waiting: It will take three to five years to process the list.

Compiled by Tammy Theis, Rob Brinkley and Eugenie McCarthy

GRAPHIC: PHOTO(S): 1. Pink silk taffeta jacket with rolled sleeves, snap front and "bustle" side-tab treatment. 2. Stephen Sprouse graffiti-print handbags and accessories. 3. Orange-and-white horizontal-striped skirt.

LOAD-DATE: March 27, 2001

FOCUS - 74 of 285 DOCUMENTS

Copyright 2001 The Chronicle Publishing Co.
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AUGUST 19, 2001, SUNDAY, FINAL EDITION

SECTION: LIVING; Pg. B11

LENGTH: 1030 words

HEADLINE: Battle of the high-tech lipsticks;

Companies introduce their contenders for the perfect tube

SOURCE: Chronicle Beauty Writer

BYLINE: Cynthia Robins

BODY:

Remember that scene in "The Graduate" in which Dustin Hoffman is told that the future is "plastics"? When it comes to cosmetics, particularly lipstick, nothing could be closer to the truth. In the case of lipstick, the plastics are polymers, compounds that make rouge glide over the surface of the lips like buttah, hold pigment in place like a girdle on flab and keep color from wandering where it shouldn't like a stockade fence. Call it better lipping through chemistry. The new cosmetics war — last year's involved mascara formulas — finds Cover Girl and Max Factor in the fray with two polymerized lipsticks and slightly less radical versions from Clarins, Chanel, Estee Lauder and Dior. WAX ON, WAX OFF In the past, lipsticks were composed of three components: Wax, oil and pigment in varying proportions, depending upon what kind of lip coverage was desired. A long-stay matte, for instance, had more wax to adhere and hold the deeper pigment mix on the lip longer. A gloss, which had less pigment, had more oil for extreme sheerness and shine. A cream lipstick was oilier than a long-stay. And so it remained since the mid-1920s, when lipstick went from pot to twist-up "bullet." In the past two years, polymer research has produced the next wave of lipstick formulas. The most extreme polymerized lipsticks on the market are Cover Girl's Outlast and Max Factor's Lipfinity. Both are basically lip paints made with a patented polymer called PermaTone; apply them with a sponge applicator, allow to dry for a minute and then gloss with a conventional but transparent lipstick. The lipstick adheres to the lips in a kind of micromesh that holds pigments in the "holes" in the mesh and allows the lip color to move with the lip. It takes an oil-based remover to get it off (or a very good Caesar salad at lunch), and it is guaranteed not to transfer, smear or feather all day. The problem with these lip paints, however, is that if you're into the ritual of re-coloring your mouth throughout the day, the only way you can do it is to reapply the clear top coat that comes in a second tube. THE ULTIMATE LIPSTICK Regardless of the manufacturers' various claims, each of these new formulas was designed with one thing in mind: to be the lipstick that every woman needs. In polling their customers, each of these companies heard the same complaints: @tri If a lipstick was dark (like a red or a burgundy), it felt too heavy on the lips. @tri Lipsticks did not go on evenly. @tri Lipsticks did not wear off evenly, often leaving a telltale rim around the lips or a faint color imprint at the end of the day. Another element of the universal wish list was lasting luster and sheen. With a polymer-infused formula, glide or laydown (as the industry puts it) is no problem. Because the polymer itself gently encases the pigments in a sort of netlike chemical arrangement, the opportunity for light to glint off of more surfaces makes the lipstick more luminous. "We call our polymer silica," says Diane Miles, vice president of product development at Dior, which offers 30 shades in its new Dior Addict line. "It forms a multilayer structure so that when the light hits the pigment, instead of being reflected directly off, it reflects diffusely. So instead of giving one shade, you get a multireflex coloration which makes lips soft and full. In fact, you can get many effects out of the same lipstick." NEW TWISTS For Chanel, where lipsticks account for 30 percent of the total color business, the goal was not to replace the company's best-selling Hydrabase cream lipstick with the new Infrarouge line, but to appeal to both the older Hydrabase customer and to attract a new, younger customer. The shape of the case is still the two-tier square with the distinctive double-C logo, but it's now a sleek, shiny dark gunmetal with silver trim. The lipstick bullet itself has a different-shaped top, designed "to give a beauty glide and apply a symmetry to the lip," says Karen Flinn, vice president of beauty marketing and training at Chanel. At Estee Lauder, the Sumptuous line, which comes in

Battle of the high-tech lipsticks; Companies introduce their contenders f

30 shades, is an attempt to add to a woman's lipstick "library." "Certain formulas perform better for certain shades," says Sharon Garment, Lauder's vice president of product development. "Sumptuous is a wonderful chance to do sheers of dark shades that may be overpowering for someone in a full or heavy coverage. As we know, lipstick is shade-driven, but I believe strongly that if a formula is so pleasing and satisfying, hopefully, anyone is going to come back and find other shades in that formula." At Clarins, the stakes are a perhaps a little higher because the French company is noted for its botanical-infused skin formulas. With its foray into a new lipstick formula, the 36-shade Le Rouge, Clarins hopes to go in a new direction. "Our emphasis here is to say that Le Rouge is a well-balanced lipstick," says vice president of marketing Caroline Pieper-Vogt. "It is not totally a next-generation breakthrough in terms of ingredients. "We have always used polymers, but what we've done it to perfect the polymer with color that is floating and gliding. It is not dragging. It is not crusting. It gives you color radiance over a long period of hours. We're not saying it's long-wearing, but while you have the lipstick on, the color will stay true." — Lip service — Outlast by Cover Girl, 26 shades; \$8-\$9 — Lipfinity by Max Factor, 20 shades; \$12 These updated formulas are available at local department stores: — Infrarouge by Chanel, 22 shades in four different effects: velvet matte, satin, iridescent and metallic; \$21.50 — Sumptuous by Estee Lauder, a 30-shade line in a polymer gel-based formula with a slightly pearlescent glow; \$18 — Dior Addict by Christian Dior, 30 initial shades (collection will go up to 51 by 2002) that are considered purer, more luminous and yet less aggressive at the same time; \$19.95 — Le Rouge by Clarins, 36 shades, released in conjunction with the Make-a-Wish Foundation (a portion of sales will benefit the foundation); \$18.50E-mail Cynthia Robins at crobins@sfchronicle.com.

GRAPHIC: GRAPHIC, Lance Jackson / The Chronicle

LOAD-DATE: August 19, 2001

FOCUS - 66 of 285 DOCUMENTS

Copyright 2002 The Washington Post
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June 5, 2002 Wednesday
Final Edition

SECTION: STYLE; Pg. C12

LENGTH: 389 words

HEADLINE: Not the Same Old Thong: Flip-Flops Gain a Fashion Foothold

BYLINE: Jean Patteson, The Orlando Sentinel

BODY:

Flip-flops are like dirty gym shoes, says footwear designer Donald J. Pliner.

"They're not the nicest-looking things, but they're so easy to wear, so comfortable. You don't have to think about it. You just slip your feet into them and go," he says.

"Basically, people are lazy. No wonder flip-flops are popular."

But flip-flops have moved way beyond casual in recent seasons — particularly the women's styles. And they're no longer made just of rubber.

Now they come in leather, denim or rope, with heels or platform soles, and decorated with buckles, sequins or crystals.

The single identifying feature that remains unchanged is the double strap that comes between the first and second toes. That thong is what separates flip-flops (no matter how embellished) from all other sandals.

Flip-flops don't trace their origin to American surf shops, although their association with those establishments might lead to that conclusion. Rather, they are copied from Japanese zori — sandals made with sponge-rubber soles and a thong between the first two toes.

It was in the late 1990s that flip-flops made the leap from beach to city sidewalk, says Jen Mooney, fashion editor at Footwear News, a trade publication.

"In New York a few years ago, everyone started wearing cheap rubber flip-flops. They look great, they're easy to wear, they're really inexpensive — so why not? They became a huge trend overnight," she says.

Designers took note, and for a couple of seasons they sent their models down the runway wearing flip-flops — even with ball gowns.

"They give an outfit a funky edge, a certain attitude, casual but chic," Mooney says. "Almost every company does them now."

That includes style leaders such as Ferragamo, Prada and Gucci and trendy newcomers that include Kate Spade, Faryl Robin and Lisa Nadine. Even Chanel has put its famous double C's on flip-flops, which sell for a cool \$405.

With such a high-priced stamp of approval, there's no doubt about it: The humble beach thong has morphed into a high-fashion phenomenon.

Pliner designs flip-flops with supportive orthotic foot beds, platform soles, two-inch hourglass heels and straps of brightly colored suede or metallic leather.

They're beautiful and sensuous, he says. And they go with everything.

"Flip-flops are the easiest solution to summer footwear."

Not the Same Old Thong: Flip-Flops Gain a Fashion Foothold The Washingto

LOAD-DATE: June 5, 2002

FOCUS - 64 of 285 DOCUMENTS

Copyright 2002 The Sunday Oregonian
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July 28, 2002 Sunday SUNRISE EDITION

SECTION: GRAPHICS; LIVING; Pg. L07

LENGTH: 200 words

HEADLINE: THE LOOK/TRENDS WHAT'S YOUR TYPE

BODY:

Who will buy these beautiful sneakers?

Hahn projected to spring 2004, breaking down the active sportswear consumer into four types:

WARRIORS: The active sportswear consumer may not be active or sporty. The rituals and events around a sporting event may be as important to him as the sport itself. Picture the fans with painted faces shouting at football, basketball, hockey and soccer games. A NASCAR fan may spend more money on souvenir "sportswear" at a single race than he does all year.

NOMADS: People are on the move. They want pit-stop shopping. They need multipurpose, portable products.
Examples: The jacket that becomes a backpack, or a tent that folds into a pocket.

ROMANTIC: Think romantic in its broadest sense. Hahn calls alternative sports like skating and boarding romantic. She thinks of graffiti and status logos as forms of romantic embellishment. Romantic sportswear sells. Hahn says that when Chanel put its double C status logo on skiwear, the line immediately sold out.

TECH-NATURIST: These consumers believe in the power of technology to make them better athletes a better athlete. Smart fabrics and gadgets and sophisticated equipment are what they want.

GRAPHIC: Graphic - r illustrations

LOAD-DATE: July 31, 2002

FOCUS - 60 of 285 DOCUMENTS

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Los Angeles Times

October 11, 2002 Friday
Home Edition

SECTION: SOUTHERN CALIFORNIA LIVING; Part 5; Features Desk; Pg. 1

LENGTH: 1483 words

HEADLINE: Spring 2003 / PARIS COLLECTIONS;
A French New Wave;
Surfer scene inspires hot-weather fashions that leave the cliches behind

BYLINE: VALLI HERMAN-COHEN, TIMES STAFF WRITER

BODY:

PARIS—The world capital of fashion has a "Blue Crush" on surfing.

Like the all-girl surfing movie that washed over screens this summer, fashion for the hot months of next year is riding a wave of ocean-inspired fashion. As nine days of nonstop fashion shows end here today, many designers endorsed the "sports" in sportswear but skipped the predictable interpretations.

The California surfer's sleek wetsuit is the latest image to inspire designers, but don't expect to see a revival of Hawaiian-print shirts and board shorts. Spring's trends are an odd assortment of military looks, romantic blouses, punk-rock accents and miniskirts and shorts. Still, the inventor of sexy, neoprene swimwear, Body Glove designer Robin Piccone of Los Angeles, should be feeling confident of her place in fashion history with these Parisian trendsetters following in her sand-and-saltwater footsteps.

When Chanel designer Karl Lagerfeld sent out a finale of double-C logo surfboards, kites, swim fins and a host of rubber accessories, fashion needed no other endorsement to jump into the water. Unlike Nicolas Ghesquiere at Balenciaga earlier this week, Lagerfeld avoided literal riffs on wetsuits for daytime wear. Instead, he added the surprise of a neoprene jacket to the largely black, white and pale-pink classic sportswear. His new swimwear features cheeky, low-cut boy-shorts and a host of accessories, including rubber Chanel bags and loads of logo-stamped gear—just the thing to aid civil disputes. Maybe if swimmers toted statusy Chanel surfboards and swim fins past Malibu mogul David Geffen's property, he'd never have fought public access to the beach below his home.

Most of those tres chic deep-sea accessories will probably be on the wish lists of Chanel loyalists, said Catherine Kiek, director of the Beverly Hills boutique.

"I hope we'll get a couple of those surfboards," she said, knowing from past experience that the Chanel logo can sell everything from motorcycle helmets to furry apres-ski boots.

The sizable collection played to an international audience of buyers whose biggest challenge will be paring down the choices. They can select from ruffled micro-minis, chiffon gowns with trains and a new high-waist silhouette. After 20 years of tweaking the famous Chanel signatures, Lagerfeld hasn't run out of ways to update the collarless chenille jacket, the swags of pearls and chains and the image of Mademoiselle Coco herself. With a punk-rock bent, he put her image on medallions linked to chain belts slung low and heavy. Coco's silhouette was woven into sweaters and her face printed on the kind of round pins that punkers once stabbed through their motorcycle jackets.

Lagerfeld still cuts a lean, mean Chanel jacket, but he's not about to miss the wave of big shapes that's come ashore. With rows of tucks on each side of the hip, Lagerfeld debuted an extra-wide-leg pant and full miniskirt, along with an up-to-the-bust, high-waist pant and skirt.

Though most jackets and sweaters are narrow and trim, Lagerfeld unveiled a Chanel jacket shape with broad shoulders.

Tom Ford at Yves Saint Laurent also squared out the shoulders, sometimes in a neat, ladylike jacket, or even in a beaded, square-shoulder cape worthy of Liberace. It wasn't Vegas flash that Ford was after, but the surrealism of Salvador Dali, with a little help from the YSL archives and Sigmund Freud. Ford's sexual preoccupation took on a literal translation that poured right onto the surface of clothes. Jacket fronts were darted and tucked into rosette nipples, silk flowers bloomed from bust lines like giant pasties and seams outlined panty shapes on leather skirts. The blouses with an X-ray spine etched into them were fun in a Halloween kind of way.

But the question of the evening was just what makeup product colored the models' nipples purple, brown or black, which were then intentionally framed by plunging, off-kilter necklines? (Paint, we're told.) Is that why "Purple Haze" rang throughout the show? Though the trapunto stitching that swirled into bosoms on a mauve satin coat was wonderfully wicked, it is the designer equivalent of the classic Harley-Davidson T-shirt that reads, "Put something exciting between your legs." Not subtle, and surely Ford can do better.

At least Ford charted a new direction for the sex obsession that has seen latex skirts, bondage-strap pants, fetish-worthy high heels and bold lingerie pop up on many runways here. If it's latex you want, West Hollywood, not Rodeo Drive, is your destination.

Jean Paul Gaultier also went through the lingerie drawer for inspiration. While many pretty young things are busy flashing their thong panties from the tops of extra-low pants, Gaultier did them one better. He dropped the "waist" line of hip-huggers to below the crotch and let wildly patterned pantyhose tops show off. Of course, walking became nearly impossible for the models, but they seemed happier with their Alexander Calder-inspired dresses and bikinis. Gaultier cut out colorful, abstract shapes of plastic and linked them into modern-art swimwear, or suspended them in cutout dresses and pants. With a mosaic of linked pieces circling the hips, Gaultier allowed plenty of peekaboo on pants but updated the tired low-riding trend.

Yohji Yamamoto unveiled his new Y-3 collection, a new Adidas project for which he serves as creative director. Y-3 is a new, third division for Adidas, which has collaborated on exclusive shoe collections with the Japanese designer for three seasons. The new label includes men's and women's wear, unisex footwear and a top tier of artistic active wear that in the United States will sell only at Maxfield in L.A. and Barneys in New York. Twenty U.S. stores will carry the larger collection of such core pieces as wetsuit-inspired neoprene jackets, tops and shorts, along with classics updated with new three-stripe logos. Though at prices of up to \$1,500 for exclusives, few customers will break a sweat in this designer-label finery. The line's creative striped logos, sexy shapes and attention to details will raise the standards for active wear and have manufacturers sweating over how to copy it.

Even Valentino was in a sporty frame of mind, though he's leagues removed from the court or gym. There is virtually no equal to Valentino's ability to create refined sportswear for women of all ages. His perfectly executed collection of sleek, cream daywear accented with golden hoop insets, flowing, print chiffon evening gowns and safari-inspired jungle jackets was well-timed. Displayed the morning after President Bush virtually promised a war with Iraq, Valentino made a point by stretching Andy Warhol's "Camouflage 1986" silk-screen across his runway's backdrop. Pacifist Valentino titled his collection "No War. Just War-hol" and let a gentle mood, fun fringed bags and beautiful prints of banana leaves and abstract art carry the delighted audience into a calm state of mind.

Even next to established designers, newcomer Phoebe Philo at Chloe delivered an impressive collection of neatly controlled silhouettes. Blame Philo, and Lagerfeld and Valentino, if fashion design schools get swamped with applications next semester. Their well-executed and thoughtfully realized clothes made the job of fashion designer look not only glamorous, but also really easy.

Philo's tulip-shaped dress silhouettes carried the vague air of '60s shifts without looking stale and retro. Rather, adorned with bib necklaces, they gave a sexy curve to satin cocktail attire. Her smock tops, paper-bag-waist pants and rolled up shorts were clever twists on the cinched-up big shapes that mimic architecture's "compression and release" aesthetic.

While other designers dived neatly into the ocean for inspiration, Julien Macdonald got stuck in fishnet at Givenchy, where he continues to flounder like a fish out of water. The drawstring waist jackets looked cozy, though not exactly original. The vivid mesh and applique beach cover-ups, chunky bangle bracelets and 4-foot strands of bead fringe on tight dresses summoned visions of Miami Beach, circa 1982, a very bad year.

Spring 2003 / PARIS COLLECTIONS; A French New Wave; Surfer scene inspire

Though Ennio Capasa at Costume National also used lingerie as a shortcut to seduction, the man has a way with coats. It's rare that a gal can put on a black coat that covers her to the knees and wrists and still look fetching. His secret? Cut it to show thigh, accent the waist and hug the arms. The Italian designer's corsetry seaming, latex dress straps, bared shoulders and micro-minis also helped him achieve the "unconventional eroticism" theme of his collection.

It was, in all, a solid and creative season here, perhaps one of the best in years. Clearly, the city remains the heart and soul of high fashion. Still, when that soul needs its war-wary spirits lifted, it's nice to know that the beach is still a source of solace and inspiration. Hang ten, baby.

GRAPHIC: A surfboard "accessorizes" a Chanel dress. PHOTOGRAPHER: Agence France-Presse
Large rosettes and cutouts accent a sexy Yves Saint Laurent entry. PHOTOGRAPHER: Agence France-Presse
Walking's a challenge in Gaultier ensemble. PHOTOGRAPHER: Associated Press
Sleek, sporty shorts-and-top by Valentino. PHOTOGRAPHER: Reuters
A dress with a neatly controlled silhouette by newcomer Phoebe Philo. PHOTOGRAPHER: Reuters
A bikini and loose "cover-up" by Julien Macdonald for Givenchy. PHOTOGRAPHER: Reuters
Yohji Yamamoto offers a sporty ensemble from his collection. PHOTOGRAPHER: Agence France-Presse

LOAD-DATE: October 11, 2002

FOCUS - 51 of 285 DOCUMENTS

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Sun-Sentinel (Fort Lauderdale, FL)

July 10, 2003 Thursday Broward Metro Edition

SECTION: LIFESTYLE; Pg. 10E

LENGTH: 976 words

HEADLINE: RIDING THE WAVE

BYLINE: Rod Stafford Hagwood

BODY:

Way back in March of last year, when the fashion press was getting its first glimpse of the clothes now on racks for the summer season, we were awash in surfer references on the runway.

At Louis Vuitton, Marc Jacobs used plenty of scuba and surf influences with neoprene and rubber in dresses, which, of course, had floral appliques ... not unlike the rubbery flowers splatted on many a girl's swimming cap.

Karl Lagerfeld for Chanel also played in the surf with the finale of beachwear babes (and a few himbos) carrying surfboards and parasails emblazoned with the house's double C logo. There was also a nod to the less athletic seaside in Biarritz or Deauville with wide-legged trousers (a favorite of Coco's) worn with high-collared blouses and straw boater hats. Which, it must be noted, Kelly Johnson made sure hubby Don noticed.

By the way, you won't see those Chanel surfboards, parasails and buoys that were "inspirational" pieces for the runway in the Chanel boutiques in Bal Harbour and Palm Beach. However, the surfer-inspired J12 white sport watch is popular with moneyed beach bums in both locales.

"I think it's an interesting evolution," said Steve Walden, president of California-based Walden Surfboards. "It shows that surfing has become mainstream, especially women's surfing. It's wonderful to see women getting credit for their participation in this sport. Chanel ... can only help bring more women in to the sport."

Fashion-forward and influential designers such as Helmut Lang and Nicolas Ghesquiere for Balenciaga also worked in wet-looking viscose and other rubbery-appearing manmade textiles that glisten.

With them, it was all about making a sartorial statement on the tension between overt sexuality and feminine flirtation being resolved with less architectural and more fluid fabrics with contrasting textures.

With Chanel and Louis Vuitton it was all about looking fabulous and fun.

A&F CATALOG HAS LOTS OF FLESH TONES

If you haven't gotten a gander at the Summer 2003 issue of Abercrombie & Fitch Quarterly, then prepare yourself for a real scorcher.

We're not talking about that tame teenybopper catalog that arrived in the mail, but the real thing. The one you have to buy — for \$7, no less — at a bookstore.

The one that is rated R. The one that is the modern equivalent to Madonna's 1992 tawdry tome *Sex*.

That sex oozes, seeps, pulsates and throbs on almost every page of the summer quarterly from the good people at A&F is hardly news. But the fact that the backdrop for much of the hot haute issue is Fort Lauderdale, is.

Legendary fashion photographer Bruce Weber, who has a home in Golden Beach, takes the reader on a tour of silver screen B-movies. There are gladiators in "The Forbidden Warriors" and dangerously young hunks in "Summer Boys" while the gaga girls go wild in "Amanda Needs It Now" and aliens do some probing in "Martians in Heat."

RIDING THE WAVE Sun-Sentinel (Fort Lauderdale, FL) July 10, 2003 Thursda

But it's the marquee from Sunrise Cinemas at Gateway that will be recognizable to most Fort Lauderdaleites.

"The theme for the summer quarterly is 'blockbuster movies,' and the location provided the perfect setting to open the issue," said A&F spokesman Hampton Carney from his New York office. "It is both beautiful and historical. It brings to mind everything we love about summer movies ... popcorn and candy included."

The shoot took place in March with "extremely nice and professional" models and crew, according to the theater's general manager, George Kaspriske.

"We had logistical problems because we didn't have enough letters for the marquee. We couldn't fit everything they wanted on there. But we worked it out. They even did a little shoot around our concession stand with the popcorn popper. And they did one in one of our auditoriums."

Other local settings include Dania Beach, the Dennis DeVaugh Ranch in Davie and Flamingo Gardens.

OFF ON THE RIGHT FOOT

The greatest need for economically challenged children going back to school is shoes.

"Either their shoes are too big or they're too small," said Karen Morrissey, founder of Shoes for the Soul, a charity that provides new shoes for disadvantaged children from newborn to 12th grade. "Usually, when children are faced with coming into a shelter environment, such as the majority of children we serve, they come in with shoes that are torn, very old, stapled, or even glued together. We simply give them new shoes. You can't give them hand-me-downs. These children already feel like hand-me-downs."

So Morrissey implored her powerful and fashionable friends, including Maria Strauss of Mia Shoes (who donated 1,000 pairs) and Joan Kerns Kauffman, who runs the Design Center of the Americas (DCOTA) in Dania Beach, to help out before the school year.

Now the DCOTA is having a shoe drive for Shoes for the Soul. Using donated sneakers from Payless Shoes as a "canvas," local artists, designers, decorators and architects are creating fashionable custom creations for the children. The sneakers will be entered in a design competition Aug. 9. But the public can see the final results and view an exhibit of the sneakers in Atrium B beginning July 24, including a pair by Miami Heat player Alonzo Mourning.

Consumers and designers are encouraged to bring a new pair of shoes for donation to the DCOTA "Shoe Box." The new shoes must be presented in a box or bag with the shoe size and either "male" or "female" clearly marked on the outside.

"There is a great need," Morrissey said. "When I was researching the fact that children did not have a proper pair of shoes, I talked to schoolteachers, psychologists who work with underprivileged children. ... I was consistently told that a new pair of shoes was the greatest need."

For more information or to make a donation, call Shoes for the Soul at 954-229-2344 or visit the www.shoesforthesoul.org Web site.

GRAPHIC: PHOTO 7; GIRLS AND CURLS: Surfboard maker Steve Walden, above, works on his new line of women's longboards, which are decorated with tropical themes. Walden photos **THE CURRENT TIME:** Chanel's J12 sports watch was inspired by the surfer culture. **NAKED JUNGLE:** This photo is in the "Secret of the Lost Jungle" section of the A&F Quarterly. Abercrombie & Fitch photos **ARTISTIC FEAT:** Each hand-decorated pair of sneakers in the Shoes for the Soul fundraiser is unique. DCOTA photo

TYPE: COLUMN

LOAD-DATE: July 10, 2003

FOCUS - 42 of 285 DOCUMENTS

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DECEMBER 16, 2003 Tuesday METRO FINAL EDITION

SECTION: FEATURES; Pg. 1E

LENGTH: 690 words

HEADLINE: WEALTH: ENDLESS LAUGHS: PRICELESS;
HEIRESSES' IGNORANCE IS VIEWERS' BLISS

BYLINE: JULIE HINDS FREE PRESS STAFF WRITER

BODY:

'Rich Girls'

10:30 tonight, MTV

'The Simple Life'

8:30 tonight and Wednesday

Fox, Channel 2, WJBK

If class warfare ever breaks out in America, the wealthy are in big trouble. They couldn't make lunch for themselves, much less stave off a revolution, according to MTV's "Rich Girls" and Fox's "The Simple Life."

"There's no food in here . . . I want, like, a burrito . . . I need to learn how to take care of myself . . . I want to make burritos. How do you do that?" That's Ally Hilfiger, daughter of clothing titan Tommy, as she confronts a skimpy refrigerator on "Rich Girls." The reality show follows her and Jaime Gleicher, daughter of a luggage tycoon, as they cope with their free-spending daily lives.

Ally is the live wire of the duo — that is, when she's not crying on the phone to her dad about her aimless existence. With a Chiclet-toothed smile and dark button eyes, she looks like a Hello Kitty character come to life. When shopping for trendy clothes, she's a master at work. But put her behind a cart at a Whole Foods grocery store and she's clueless about which cheese to use with Mexican food. To sum up a recent episode, Ally's burrito-making attempt leads to an emotional meltdown.

Jaime, her sidekick, is the slightly depressed, sulky one who's writing a novel when she's not exercising her charge card. "I'm always preoccupied with something out of the moment," she says. "Like, I'm never fully happy."

To stave off the blues, Jaime buys exquisite items at designer boutiques, like the \$455 Marc Jacobs pink buckled boots she phones her mother to describe. "I'm spending so much money, it's kind of disgusting," she admits. This incident happens minutes after a discussion with Ally about which country would be the neatest from which to adopt a child.

The pleasure of "Rich Girls" lies in such foolish behavior, combined with the fun of watching how the other half spends. When the girls aren't experiencing hilarious mood swings, you can fixate on the perfection of their Chanel sunglasses with the double-C logo or the diamond-and-sapphire chandelier earrings Jaime's aunt gives her for visiting her in Seattle. You wouldn't want to be these teenage handfuls, maybe, but you'd gladly borrow their loot for a day.

At least Ally and Jaime aren't involved in a sex-tape scandal like Paris Hilton, who stars with Nicole Richie on "The Simple Life." Not that the incident is weighing much on Paris. Recently, she beamed her way through an interview on "Saturday Night Live" with Jimmy Fallon, who asked double-entendre questions about checking into the Hilton hotel in Paris, France.

Being humiliated on the Internet was a good career move for the heiress. Her reality show has benefited from the publicity and become a solid hit for Fox.

On "The Simple Life," Paris and Nicole, the daughter of singer Lionel Richie, live with a typical Arkansas family and

WEALTH: ENDLESS LAUGHS: PRICELESS;HEIRESSES' IGNORANCE IS VIEWERS'

repeatedly show their ineptitude at rural life. But they don't cry over spilled milk; they laugh as they wreak havoc at a dairy barn. They have their limits: plucking chickens, no; flirting with the tongue-tied local boys, yes. The two understand their job is to act like incompetent big-city tarts.

Ultimately, the one thing Ally and Jaime and Paris and Nicole have in common is the very democratic desire to be on television. Ally and Jaime pitched the idea for their show to MTV. Paris, a longtime fixture in the New York gossip columns, has been practicing for her close-up all her life. These are eager volunteers, not hapless victims.

But as usual with reality TV, the realness of their antics is suspect. Paris claimed she was playing a role when she asked on-camera if walls were sold at Wal-Mart. And those milk bottles she and Nicole sloppily filled with a dirty milking hose? The farmer involved admitted they were never meant for market.

Real or not, it's the sort of behavior that gets people talking. If you had tons of money, it's nice to think you wouldn't be this stupid or shallow. But maybe you would, if your TV show ratings were riding on it.

Contact JULIE HINDS at 313-222-6427 or hinds@freepress.com.

GRAPHIC: Photo SAM JONES, Fox;
Paris Hilton: Dumb like a fox.

LOAD-DATE: August 24, 2005

FOCUS - 32 of 285 DOCUMENTS

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THE DALLAS MORNING NEWS

April 16, 2004 Friday
SECOND EDITION

SECTION: OVERNIGHT; ALAN PEPPARD; Pg. 9B

LENGTH: 559 words

HEADLINE: Seasoned greetings abound

BYLINE: Alan Peppard

BODY:

A true maitre d' can never stop working the room. In the May Vanity Fair, gossip columnist Liz Smith tells of going to Malcolm Forbes' memorial service, where she was greeted and seated by Sirio Maccioni, owner of Le Cirque 2000, the Mount Olympus of the New York dining scene.

"When I got there, there was Sirio, standing at the front door with an usher," Liz says. "He was the maitre d' at Malcolm's memorial! He brought me down the aisle, straight to the second pew, and seated me behind Brooke Astor, Elizabeth Taylor and President Nixon."

Last week, there was an unofficial gathering of the clan of restaurateurs following a see-and-be-seen party at the Lakeside Drive mansion of Natalie and Mike McGuire (the home was recently vacated by Alex "A-Rod" Rodriguez). Afterward, the swells headed to Al Biernat's steakhouse.

Al greeted rivals such as Bob's Steak & Chop House co-owners Judi and Bob Sambol, Del Frisco's co-owner Dee Lincoln with her GM Brian Perry, as well as Leisa Street, wife of III Forks owner Gene Street. To round out the crowd, there was former Mansion maitre d' Wayne Broadwell, who is now the front-of-the-house man at the small-but-chic Aurora.

Faced with a dining room full of their best customers, Brian and Wayne each took a side and began working the crowd.

Troy goes PC

Taking in the scene from his regular booth was a relaxed Troy Aikman, who had two reasons to be celebrating. First, he and his wife, Rhonda, were enjoying their fourth wedding anniversary.

Second, the couple just closed on a home in the Park Cities. Don't ask where it is. I'm not talking. But the house is old and smallish compared with its neighbors. The lot, however, is blue-chip. Expect a wrecking ball followed by a construction crew before Rhonda, Troy and the little Aikmans move south from their mansion in Plano.

Cary on

On Monday, recipients of the 2004 Leadership Awards given by the Boys & Girls Clubs of Greater Dallas will be toasted in the Park Lane mansion of oilman Cary Maguire and his wife, Ann. The Maguires are honorary co-chairs of the 2005 Billiard Ball where the awards will be given. The honorees are Ruth Altshuler, Tom Dunning, Ruben Esquivel, Thomas Falk, Richard Knight, Ray Nasher and Betsy Whitaker.

It won't be much of a trip for Mr. Nasher. He lives so close by that when he hosted then-President Clinton at his house for dinner, the White House staff and the Secret Service bivouacked at the Maguire home.

The top 10 list

Within a certain circle, the apogee of social achievement is being on the Crystal Charity Ball's list of the 10 best-dressed women in Dallas. On Tuesday, the best-dressed fashion committee gathered in the couture salon of the downtown

Seasoned greetings abound THE DALLAS MORNING NEWS April 16, 2004 Friday

Neiman Marcus to announce plans for the autumn luncheon and fashion show.

Best-dressed chairwoman Jeanne Marie Clossey and NM vice president Shelle Bagot were able to keep their plans under wraps for the Sept. 9 event until guests arrived on the second floor and spotted the signature double C's adorning the table tops. A more obvious hint came from Jeanne Marie, a former best-dressed honoree and devoted Chanel customer. She was sporting the latest garb from the couturier.

Chanel will show its latest collection at the fashion show and luncheon. The night before, patrons will be honored at a cocktail buffet underwritten by JPMorgan Chase.

E-mail apeppard@dallasnews.com

LOAD-DATE: April 16, 2004

FOCUS - 29 of 285 DOCUMENTS

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The New York Times

August 15, 2004 Sunday
Late Edition - Final

SECTION: Section 9; Column 4; Style Desk; ON THE STREET; Pg. 4

LENGTH: 51 words

HEADLINE: Logo Logjam

BYLINE: By Bill Cunningham

BODY:

Status logos continue to shout the loudest in the luxury label handbag sweepstakes. This summer, the Chanel double C design is clearly the favorite of many women. The double C's are placed off-center, wrapping around the tote bag's edge. Copies place the contrasting-color C's directly in the center of the bag.

URL: <http://www.nytimes.com>

GRAPHIC: Photos

LOAD-DATE: August 15, 2004

44 of 125 DOCUMENTS

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San Antonio Express-News

August 18, 2005 Thursday
STATE&METRO Edition

SECTION: S.A. LIFE; Pg. 1F

LENGTH: 519 words

HEADLINE: Chanel's signature bag makes comeback

BYLINE: Michael Quintanilla, EXPRESS-NEWS STAFF WRITER

BODY:

Gabrielle "Coco" Chanel was one savvy mademoiselle who knew how to make a great bag — one so fashionably functional and so reliably ageless — and all because like the men in her life she wanted them to be practical.

Case in point: Her classic quilted and chain-strapped "2.55" purse — known as such because Chanel created the bag in February of 1955 — a diamond-shaped pattern with a plain stitch and topped off with a leather and chain shoulder strap. She gave the bag a double flap — and inside it, a zippered pocket as well as three others and for convenience, one for a lipstick tube. And then, there's the "CC" lock.

Details, details, details.

And here's another: This year marks the 50th anniversary of the 2.55 — and in a major way, its comeback. Not that it ever went away. Karl Lagerfeld, Chanel's designer since 1983, isn't one to mess with Coco's genius (even if it is a pouch) or with an emblem of her House, but he has dressed the bag, from season to season, in denim, tweed, velvet, even terry cloth, keeping its most recognizable details in tact and the look faithful to its style.

The iconic accessory returns this fall, but don't look for a spit-shined image of the original. In a fashion era where something vintage plays a key, if not a supporting role, in one's wardrobe, Lagerfeld reintroduces the 2.55 bag in a battered leather look. Of course, it will be a must-have and, no doubt, accessorized with many an ensemble in the first-ever Chanel runway show to be staged in San Antonio on Aug. 25 at downtown's Crowne Plaza hotel.

The fundraiser, benefiting the San Antonio's Children's Museum, is sponsored by Saks Fifth Avenue and will honor Tracy Wolff for her work on behalf of kids throughout the city. Single tickets, at \$100 and \$150, and tables for 10 guests at \$1,500 and \$1,000, are available at (210) 212-4453, ext. 1301; the price includes a luncheon after the show that will feature a look at Chanel's fall collection. Expect a contrast of black and white — and decidedly contemporary look borrowing from the youth-quake '60s.

Among them: black tweed suits embellished with the signature Chanel appliquéd camellia, abbreviated A-line dresses and white high-collared shirts and black tie teamed with short skirts and wrinkling thigh-high lambskin boots that disappear under the garments.

In Lagerfeld's world, one of revisiting and reinventing the past, leggings are making a comeback in gold and sheer black, some worn loosely or scrunched, looking as if they're about to fall to one's ankles.

Sure to hit the runway will be knits and tweedy pieces that remain true to the Chanel brand. Layered cardigans will be accessorized with scarves and topped with newsboy caps.

What else to expect? Stylish black and white dresses, many with sheer overlays; drainpipe black jeans with satin ribbon at the knees, tied as if gift-wrapped, and at least one long dress (there was only one in the collection shown in Paris five months ago) — a pale-gray chiffon creation so sheer that a mini is revealed underneath.

Chanel's signature bag makes comeback San Antonio Express-News Augu

And, of course, there's the 2.55 handbag.

That Coco, she was one timeless bag lady.

GRAPHIC: 1. Classic Chanel bags have diamond-shaped patterns and chain straps. 2. Black and white ensembles will dominate the Chanel runway show on Aug. 25 in San Antonio. **PHOTOS:** PHOTOS COURTESY CHANEL

LOAD-DATE: August 19, 2005

36 of 125 DOCUMENTS

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WWD

October 10, 2005

SECTION: Pg. 4 ; ISSN: 0149-5380

IAC-ACC-NO: 137409889

LENGTH: 944 words

HEADLINE: SPORTIF STYLE AND EIGHTIES' FLAVORS; SPORTY, MASCULINE-FEMININE LOOKS; BRIGHT, BRASH CLOTHES REMINISCENT OF THE GREED DECADE, AND CHIC TAILORED PIECES ALL PLAYED IMPORTANT ROLES IN THE SPRING SHOWS.

BODY:

Chanel: Coco meets James Dean. So read the translucent band that fastened the pile of photographs inside Karl Lagerfeld's press kit for his spring Chanel show. *Qu'est — ce que c'est — a butched-up garcon?* Perhaps, but the backdrop at the Grand Palais was a shirred bubblegum pink curtain behind a huge CC-logoed computer screen. A multitude of messages? *Mais oui.*

Since Lagerfeld first put boys on the runway several seasons ago, he toyed with gender-bending in ready-to-wear, directing all things overtly *chichi* to the loftier bastion of *haute*. He also seems to have reserved his focus for *couture*. It's hard to believe that someone could brilliantly develop as singular a concept as he did in his July *couture* — 50 coats with indulgent secret embellishments inside — and the next time out let loose with a cacophony of clothes packed with so many ideas it left one's head spinning in utter confusion.

Clearly, Lagerfeld has men's wear on his mind, and once again put it on the runway. The verdict: jeans, yea (for men enough to brandish double-Cs on their behinds where once there were Levi's logos); sweater dress over jeans: nay.

As for masculine *sportif* for women, some nifty jeans and a girl in a fedora and tweed coat (apparently almost naked underneath), set the audience up for a significant leitmotif. But beyond a major exploration of shorts — they came in everything from yellow jacquard denim with a purple tweed jacket to black lace bicycle shorts over briefs — the fleshing out never happened. Rather, Lagerfeld was too busy spewing thoughts in every direction — belted tweed dirmdls, suits in blinding brights, even more blinding artsy prints, exuberant Fifties party frocks, calm Sixties party frocks, and on and on and on. All of which should make for a shopaholic's delight come spring — unless she's looking for clarity of message.

Louis Vuitton: On Sunday night, the gold-gated facade of the Petit Palais, site of Marc Jacobs' spring Louis Vuitton show, was all aglow with an illuminated projection of the LV monogram. A harbinger of flash to come? You betcha. So au revoir, discretion. Adieu, sobriety. Bienvenue, fun times, brash clothes and a petite homage to Versace, all of which Jacobs served up in what he called "a celebration of status and luxury."

Certainly Vuitton has much to celebrate, starting with its newly renovated flagship. So how could the stars stay away? Out they came, Winona, Uma, Salma, Eve, Jade, even Bob Geldof, and the gal who trumped all, Sharon Stone, done up — no kidding — in head-to-toe black, looking like the just-widowed Wicked Witch of the West.

She made for the evening's only dark presence (aside from the over-exposed Marilyn Manson), as Jacobs let rip with a bounty of rich-girl play clothes with attitude. They came short and shorter, bright and brighter, invested with sharp graphics, vibrant linings, chunky bead embroideries and a healthy dose of the Eighties. While structure dominated, Jacobs' saucy jerseys and flyaway carwash voiles with mega paillettes diversified the lineup, as did a nod to Pocahontas, who appeared to have set sail from Miami.

Though not Jacobs' best collection for the house, it was lots of fun, making a crowd-pleasing antidote to a largely

SPORTIF STYLE AND EIGHTIES' FLAVORS; SPORTY, MASCULINE-FEMININE LOO

dull season. More importantly, it should should prove a retail blockbuster around February or so, when all those Vuitton vixens will need just the right outfits to go with their new collectible bags.

Let's face it, terrific as the clothes have been, handbags steer the Vuitton ship, and no one knows that better than Jacobs. Murakami — been there and done that? Not when it's layered over with multicolored fringe. Girls with limitless logo yearnings can get their spring fix in a sturdy patchwork of house symbols. And in the good-taste-has-its-limits category, Jacobs proposed bright patent bags with brassy hardware and others in plastic-laminated scarf prints with that duty-free je ne sais quoi.

Yves Saint Laurent: It's been an odd ascent for Stefano Pilati at Yves Saint Laurent — high drama going in followed by considerable buzz and some major editorial kudos. While it's probably too soon for that to translate into a retail punch strong enough to dent the company's \$40 million in losses, it is high time to expect clarification on the designer's vision for the house, something that has been a bit enigmatic until now.

In the collection he showed on Sunday, Pilati took a significant step in that direction, providing the clearest expression yet of his thesis — a polished sportif chic achieved through the counterpoint of smart tailoring and bold decoration. It made for his best collection to date. Pilati dipped into the house history, mining his basic theme from the maestro's Spanish motif, then keeping his references so discreet one barely noticed them. His preferred silhouette: clean and lean with an Eighties cast to the cut, with demonstrative frills softening the inherent precision. The most successful renderings came in toreador pants paired with ruffled shirts and little jackets or, in a charming variation on the motif, short sweaters worn as wraps, sleeves tied tightly in front.

Still, certain problems remain. Pilati showed an awkwardness with skirts in constricting hobble shapes as well as lantern versions that shed too much light on a gal's hips. In addition, so much ball fringe might make more sense on a couch. Nevertheless, legions of women long for straightforward, dressed-up sportswear, and as Pilati continues to refine his message, he could become their go-to guy.

Caption(s): Chanel / Louis Vuitton / Yves Saint Laurent

IAC-CREATE-DATE: November 22, 2005

LOAD-DATE: November 23, 2005

26 of 125 DOCUMENTS

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November 27, 2005 Sunday
Home Edition

SECTION: LIVING; Pg. 6M

LENGTH: 303 words

HEADLINE: Style: fabulous eyecatchers

BYLINE: SABINE MORROW, MARYLIN JOHNSON

BODY:

Only the best for your plastic

Your credit cards work hard for you. The least they deserve is to rest in the pinnacle of luxury that is Chanel. This stylish black leather credit card holder can stash several cards and a driver's license. It comes covered in the classic Chanel quilted design set off by the unmistakable entwined "CC" logo in dove gray. Inside, the holder comes lined in a vivid mango-hued fabric. This must-have for the Chanel connoisseur is available for \$225 at Neiman Marcus in Lenox Square.

— Sabine Morrow

A bag chock-full of edible treasure

The perfect holiday gift for the chocoholic comes from Payard Patisserie and Bistro in New York: the yellow Voyageur satchel filled with chocolates and confections for a yummy \$1,000. Inside are such goodies as a 1-pound ballotin of chocolate; a foie gras terrine by Payard chef Philippe Bertineau that serves 12 to 15; one Limoges box with truffles; François Payard's "Simply Sensational Desserts" cookbook; a box of muscadines; and a box of fragonards (candied orange peel robed in dark chocolate). Also, look inside for Krug champagne truffles, a flourless chocolate cake and a lemon cake, plus a \$150 gift certificate for dinner at the Payard bistro. The total calorie count is not included. To buy: www.payard.com.

— Marilyn Johnson

eyecatchers: Portable beauty in palm of your hand

James Bond would love Lola Go Lightly. This new compact case from Lola cosmetics is filled with makeup galore, packaged in little drawers and secret compartments. Discover 10 lipsticks, five eye shadows and two blushes, plush liners, applicators and mascara — a boudoir of beauty for those on the go. Only 007 could figure out how Lola could pack so many goodies into one chic little gadget. The case is \$38 and available at Sephora and Ulta stores.

— Marilyn Johnson

GRAPHIC: Photo: Lola Go Lightly compact case.

Photo: Chanel credit card holder

Photo: Voyageur satchel by Payard Patisserie and Bistro

LOAD-DATE: November 27, 2005

OPPOSER/PETITIONER'S EXHIBIT Q

CHANEL, INC.,

Opposer/Petitioner,

-against-

FRANK MAURIELLO,

Applicant/Registrant.

Consolidated Proceedings:

Opposition No. 91168097

Opposition No. 91172654

Cancellation No. 92046246

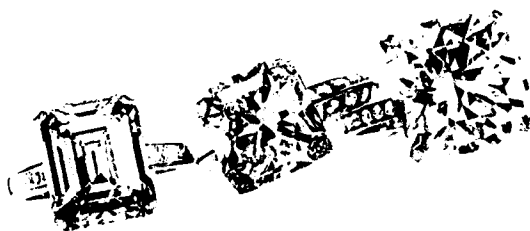
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The WWD100

A Women's Wear Daily Special Report | July 2008

The 11th annual consumer brand-awareness survey.



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The WWD100

4 THE APPAREL AND ACCESSORIES BRANDS WOMEN KNOW BEST.

The Top 10

30 WHEN THE GOING GETS TOUGH

Stalwarts lead the designer pack.

31 A DARWINIAN EXPERIMENT

It's survival of the fittest for traditional sportswear brands.

32 ACTIVE PERFORMS

Athletics brands prove worthy competitors in tough conditions.

33 DRESS FOR SUCCESS

Familiar names hold steady in dresses, suits and eveningwear.

34 STAYING AFLOAT

A mix of fashion and function keeps swim brands cruising.

36 REDUCE AND REGROUP

A thinned-out jeans market means more opportunities for the survivors.

38 THE KIDS ARE ALRIGHT

Youth brands court the teen set.

40 ATTENTION TO DETAIL

Highs and lows characterize the accessories market.

41 KEEPING TIME

Watches make a lasting impression.

42 A NEW LEADER

Sporty style takes over in outerwear.

43 BACK IN FAVOR

Legwear gains momentum.

44 SHAKY FOUNDATIONS

Innerwear braces for shifts at retail.

46 INDEX

An alphabetical listing of the top 100 brands.



Ralph Lauren, page 30

Schlo, page 41

How the Survey Was Done

WHAT SELLS? SEX, SPORTS, CELEBS -- AND SKIVVIES.

The 2008 WWD100 consumer survey of brand recognition is a reflection of the times. Brands certainly get a boost when they're attached to a famous face, spotted on the red carpet, blasted in the background of a major sports event or decorating the shirt of a star athlete. But the most familiar brands aren't necessarily the ones grabbing the biggest headlines. They are often the day-in, day-out staples of American wardrobes, accessible to a broad audience and available in a vast number of retail outlets. Giant ad campaigns in all sorts of traditional and new media keep the brand in consumer consciousness — and a bargain price point goes a long way, too, especially in these purse-strangling times.

This, the 11th survey, saw some wide swings among brands' rankings, but for the sixth consecutive year, the most familiar label to American women remains Hanes, the flagship innerwear brand of the \$4.5 billion Hanesbrands conglomerate. Nike jumped to the second spot from sixth last year, trading places with Timex. Nine of the 10 most familiar brands remained in the top 10 from last year, although the order was somewhat shuffled.

To assess Americans' awareness of apparel and accessories brands, WWD commissioned Synovate, a New York-based market research firm. Synovate

conducted an online poll of women between the ages of 13 and 64, with minimum household incomes of \$35,000. The survey yielded 2,218 responses, including 247 teens age 13 to 17, and was fielded May 1 to 9.

The questionnaire contained 1,054 prelisted brands in 12 categories, like denim, designer, accessories, innerwear, sportswear, etc. Women were asked to say whether they were "very familiar," "somewhat familiar" or "not at all familiar" with each brand. The results are a straightforward ranking of brands with the highest number of "very familiar" responses.

Some brands are listed in multiple categories. For the overall top 100 ranking, they are rated using a net score and listed only once. For the various categories' top 10 lists, however, brands are ranked only against other brands in that category. For example, outerwear brands compete with outerwear brands, swim labels with swim labels, etc., and the scores are based on performance in that category only.

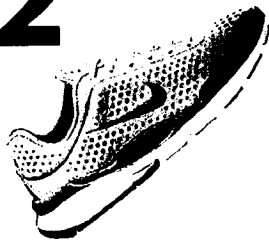
The results are accurate at the 95 percent confidence level and nationally projectable based on U.S. census data. Eight ties make for a total of 108 brands in the overall listing. Volumes are wholesale unless otherwise noted.

— Dianne M. Pogoda

1**HANES**

Product: Underwear, T-shirts, bras, daywear, shapers, casualwear, sleepwear, hosiery, socks.
Volume: \$2.6 billion (est.); \$4.5 billion including men's and children's products
Owner: Hanesbrands Inc., Winston-Salem, N.C.

Hanes has maintained its spot as the most-recognized brand for six consecutive years. Beginning as a small line of basic panties in 1986, Hanes has been spun into a megabrand and household name. Supported by an estimated ad budget of \$100 million with a focus on celebrities such as Jennifer Love Hewitt and, most recently, Sarah Chalke of TV sitcom "Scrubs," one print campaign this spring was inspired by Chalke's own wedgie mishap on the red carpet. As a result, one of the biggest campaigns is the Hanes No Ride Up Panty and the Hanes Comfort Fit Promise seal.

2**NIKE**

Product: Activewear; athletic footwear; accessories, sports equipment, personal electronics, retail.
Volume: \$16.1 billion for the Nike brand; \$18.6 billion for the company
Owner: Nike Inc., Beaverton, Ore.

Nike maintains its dominance of the active category. Focusing on dressing athletes at major competitions — from tennis star Maria Sharapova at the U.S. Open and Paula Radcliffe at the New York Marathon to Tiger Woods and the U.S. team at the Olympics — Nike Inc. expects its namesake brand to deliver three-quarters of the growth it needs to reach its \$23 billion goal. Spending an estimated \$150 million for marketing associated with the Games, Nike is pouring energy into the Olympics in China, its second largest global market, where it also is the top athletic brand, becoming the first active firm to hit \$1 billion in sales there.

3**VICTORIA'S SECRET**

Product: Bras, daywear, underwear, robes, at-homewear, casualwear, dresses, shoes, fragrance, bath and body.
Volume: \$5.6 billion (\$3.7 billion at retail; \$1.4 billion catalogue and e-commerce; \$488 million La Senza)
Owner: Limited Brands Inc., Columbus, Ohio

"As we begin this year, we have a laserlike focus on performance — no ifs, ands or buts," stated Leslie H. Wexner, chairman and chief executive officer of parent Limited Brands in the 2007 annual report. Maintaining its stronghold as the biggest and most successful lingerie specialty retailer in North America with 1,020 stores in the U.S. and 312 La Senza units in Canada, Wexner's motto is "make our customers feel sophisticated, forever young and sexy." With over 60 million customers, Wexner said two million people visit the Victoria's Secret Web site daily, and this year Victoria's Secret scored its highest ad viewership ever, with 103.7 million viewers during the Super Bowl.

4**FRUIT OF THE LOOM**

Product: Underwear, daywear, bras, T-shirts, casualwear.
Volume: \$1.9 billion to \$2 billion (est., including licensing)
Owner: Berkshire Hathaway Inc., Omaha, Neb.

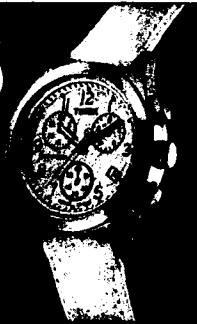
Created in 1851 by a textile mill owner in Rhode Island, the daughter of a local fabric merchant painted images of fruit and rendered them to bolts of cloth. The brand's owner, Robert Knight, picked the now-famous fruit logo — an apple, currants, leaves and green and purple grapes — as the brand's symbol when it was first patented in 1871. FTL has been through a series of owners, most recently Wall Street guru Warren Buffett, who purchased FTL in January 2002 for \$895 million in cash. FTL's whimsical image of the "fruit guys" has gained a cult following in musical TV ads with tunes like "Daddy Was the Apple of My Eye" with Vince Gill, and "Do Your Boys Hang Low?"

5**LEVI STRAUSS**

Product: Jeanswear
Volume: \$3.11 billion (Levi's brand)
Owner: Levi Strauss & Co., San Francisco

Having one of the most recognized names in the industry doesn't exempt a company like Levi Strauss & Co. from experiencing the full impact of withering economic conditions. U.S. sales have been hard hit by the troubled economy, and management is seeing the first signs of a ripple effect as those trends appear in its other major markets, such as Europe and Asia. Despite this, the company's core Levi's brand has held steady in the WWD100, maintaining its fifth-place ranking from last year, and the brand has also remained a relatively consistent performer overall. To counter declining sales among key wholesale customers, Levi's has been making significant investments in opening its own branded stores. In May, it opened a 6,500-square-foot store in Manhattan's Times Square, its 62nd store in the U.S.

6



TIMEX

Product: Watches
Volume: \$700 million

Owner: Timex Group USA Inc., Middlebury, Conn.

The brand that takes a lickin' and keeps on tickin' is focused on fashion and luxury. Its watches typically range from \$50 to \$150, but last year, it launched watches with diamond details retailing from \$125 to \$325. This year, Timex is introducing the Crystal group with Swarovski crystals decorating dials and bracelets, and the Dress Sport line with etched top rings and numbers on bezels. Timex hired its first fashion trend director, Amy E. Goodman, and launched a consumer Web site, timexstyle.com. Corporately, Timex is building its luxury and international business. It licensed Valentino and Ferragamo timepieces under its Vertime division. Its Sequel unit makes Guess and Guess Collection watches, and Callanen produces for Nautica and Echo. It holds the license for ultraluxe Vincent Bérard watches, and plans aggressive growth in China and other markets.

7



L'EGGS

Product: Hosiery, enhancewear.
Volume: More than \$200 million (retail)

Owner: Hanesbrands Inc., Winston-Salem, N.C.

Leggs continues to be a leading hosiery brand for the budget-conscious but style-driven consumer. Its legwear emphasizes comfort, fit and feel, while providing a smooth look. The brand is expanding its enhancing bodywear products. Its Silken Mist Waist Cinching Shaper smooths and shapes natural curves from waist to thigh, and is one part of the Leggs Smoother collection, which includes Moderate Control Mid-Thigh, Firm Control Capri, Firm Control Waist Smoother Mid-Thigh and Firm Control Waist Smoother Capri. For its Silken Mist and Sheer Energy brands, Leggs created Waistband Free technology that allows for a more comfortable fit without sacrificing value or style. The brand continues to promote itself through national promotional campaigns, including online giveaways and inserts in major newspapers.

8



OLD NAVY

Product: Apparel, seasonal basics and accessories for women, men, kids and babies.
Volume: \$6.67 billion (net sales, fiscal 2007)

Owner: Gap Inc., San Francisco

Since 1994, Old Navy has offered on-trend apparel and basics for the whole family at budget-friendly price points. The brand has evolved over the past decade, infusing more fashion in the line, most notably with the addition of Todd Oldham as its creative director of design last fall. In partnership with Oldham, Old Navy's design and merchandising teams create fashion pieces, seasonal basics and accessories for adults, kids and babies, all in the brand's signature array of bright colors with great value.

9



REEBOK

Product: Activewear, footwear, equipment, accessories, swimwear.
Volume: \$3.2 billion (est., including Reebok, Rockport and Greg Norman brands)

Owner: Adidas Group, Herzogenaurach, Germany

Reebok's new president and chief executive officer, Uli Becker, who succeeded Paul Harrington in April, is facing the challenge of halting this year's sales downturn. Revenues declined 13 percent in the first quarter of 2008, impacted by tough retail environments in the U.S. and the U.K., Reebok's two key markets. For the year ahead, Reebok is banking on emerging markets to offset expected losses in North American sales, to generate mid- to high-single-digit growth for the brand. By 2012, in Asia, for instance, Reebok's goal is to become the third-largest brand, rising from its position in fifth place today.

10



LIZ CLAIBORNE

Product: Women's sportswear, accessories, shoes, swimwear, home, luggage, intimates, flooring, carpeting, rugs, sleepwear, dresses, hosiery, outerwear, sunglasses, optics.

Volume: \$875 million (Liz Claiborne brand, globally, including licensing)

Owner: Liz Claiborne Inc., New York

Liz Claiborne Inc.'s long-suffering better-priced namesake brand has a turnaround plan. Under the direction of chief executive William L. McComb, the firm enlisted Isaac Mizrahi to rescue the iconic label. Claiborne is working on a new logo and ad campaign for the spring launch of Liz Claiborne brand women's clothing under Mizrahi. The relaunch can't come fast enough. This year the brand did less than half the volume it did during its peak in the Nineties, hurt by continued losses in doors as well as real estate.

**11****GAP**

Product: Apparel for women, men and children; intimates, maternity, body care, accessories.

Volume: \$6.25 billion (fiscal 2007, including global and e-commerce, Gap brand)

Owner: Gap Inc., San Francisco

This year, Gap extended its clean, classic apparel offerings and took part in designer collaborations including (RED) handbags by Mulberry, a shoe collection by Pierre Hardy and a limited edition collection with CFDA designers Phillip Lim, Michael Bastian, Band of Outsiders, Threesasfour and Phillip Crangi. In May, it introduced limited edition T-shirts designed by contemporary artists such as Jeff Koons, Chuck Close and Marilyn Minter. This fall, the first complete collection designed by Patrick Robinson, Gap's head designer, will bow, signaling a return to classic, American style. In April, Gap launched babyGap home, a premium collection within babyGap that includes bedding, furniture, strollers, car seats and other accessories and toys. Gap brand is also expanding internationally through franchise agreements in Asia, the Middle East and Europe.

**12****RALPH LAUREN**

Product: Designer, bridge and better sportswear, accessories, fragrance, home, licensing, retail, media.

Volume: \$12 billion (retail worldwide)

Owner: Polo Ralph Lauren Corp., New York

Polo Ralph Lauren's visibility has skyrocketed over the past year, led by the designer's 40th anniversary celebrations. Besides the spring fashion show and gala last September, Lauren appeared on numerous magazine covers, including Fortune, Men's Vogue, Architectural Digest and GQ in Russia and Japan. This year, Polo will open stores on Bleecker Street in New York, Robertson Boulevard in Los Angeles, Avenue Montaigne in Paris and a unit in Istanbul. It's also expanding Rugby, with stores in Boston and East Hampton, N.Y. The launch of the American Living brand at J.C. Penney, created by Polo's Global Brand Concepts, brought Lauren's aesthetic to a new client base. This summer, Polo is outfitting the U.S. Olympic and Paralympic teams in Beijing.

**13****CALVIN KLEIN**

Product: Apparel, underwear, jeans, fragrance, accessories, licensing, home, retail.

Volume: \$5.4 billion (global retail)

Owner: Phillips-Van Heusen Corp., New York

Calvin Klein continues to drive revenue growth at parent Phillips-Van Heusen, further proving that the powerful brand — made up of the designer Calvin Klein Collection, the bridge ck Calvin Klein, and the better Calvin Klein white label — was a strategically smart buy in 2003. In the U.S., CKI is rolling out white label units; nine such megastores have opened since last October. It also plans a unit at the Americana at Brand in Glendale, Calif., this year. Bolstering its global profile, it has held major Calvin Klein events in Shanghai, Beijing, London, Dubai and Tokyo, where it plans a freestanding Collection flagship next year. CKI brought Collection back in-house and plans to build it into a significant business again, with women's creative director Francisco Costa picking up his second CFDA Womenswear Designer of the Year award in June.

**14****ADIDAS**

Product: Activewear, footwear, equipment, accessories, sporting goods.

Volume: \$9.9 billion (Adidas brand)

Owner: Adidas Group, Herzogenaurach, Germany

Driven by its official sponsorship of the Beijing Olympics, plus 1,000 new Adidas stores in China by yearend, bringing its door count to 5,000, Adidas is aiming to overtake Nike to become market leader in that country this year. Elsewhere, Adidas supplied the official soccer ball for the European Championships, as well as kits for winning team Spain, plus Germany, France, Romania and Greece. The event spurred soccer sales 50 percent compared with the 2004 cup, helping to revitalize an otherwise slow Western European retail market. Meanwhile, in continuing efforts to protect its three-stripe logo, this October Adidas will take on retail giant Wal-Mart Stores Inc. for alleged trademark infringement.

**NINE WEST**

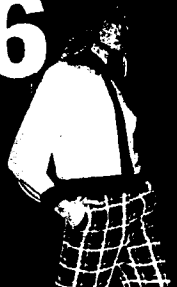
Product: Footwear, luggage, handbags, small leather goods, belts, eyewear, jewelry, scarves, hats, hosiery, apparel.

Volume: \$1.3 billion

Owner: Jones Apparel Group, Bristol, Pa.

Nine West has been working to become a full lifestyle brand delivering top accessories trends in a timely manner. The brand will celebrate its 30th anniversary in October and continues to focus on its Nine West jeans collection and expanding its online presence. Under Fred Allard, the brand's creative director, Nine West is redesigning and reopening its New York flagship in the fall, and this year participated in Shoestar, a design competition to help find the next great shoe designer.

16



TOMMY HILFIGER

Product: Women's and men's sportswear; denim, athletic apparel, children's wear, fragrance, accessories, swimwear, footwear, home furnishings, luggage, men's tailored clothing.

Volume: \$1.88 billion

Owner: Apax Partners, Amsterdam

Tommy Hilfiger Group postponed its plan to go public this year, and instead made a deal to become exclusive with Macy's in the U.S. After years of trying to turn around the brand's American business, which makes up about 35 percent of revenues, the firm saw an uptick in U.S. growth, with a 7 percent increase in its own retail comps and double-digit growth at Macy's. The brand will be getting favorite-child status with Macy's, reaping advantages that include cooperative advertising and bigger, more prominent real estate in updated in-store shops.

17



NEW BALANCE

Product: Footwear, active apparel, accessories, retail, exercise equipment.

Volume: \$995 million, U.S. sales; \$1.63 billion worldwide

Owner: New Balance Athletic Shoe Inc., Boston

The 102-year-old New Balance is making the leap from cult running brand to a true competitor in the athletic arena. The brand launched its biggest global ad campaign, with triple the media spend, a year after Rob DeMartini took over as chief executive officer. In December 2007, the company acquired Vital Apparel Group, a New York-based maker of activewear, helping New Balance accelerate its apparel growth.

18



PLAYTEX

Product: Full-figure, full-busted, full-support and average-figure bras; underwear.

Volume: \$500 million (U.S. sales)

Owner: Hanesbrands Inc., Winston-Salem, N.C.

Brand loyalty has played a huge success in the evolution of Playtex as a mature brand with a fiercely loyal consumer base. Singled out by Kevin D. Hall, Hanesbrands' executive vice president and chief marketing officer, as among the company's "top brands," Playtex has aggressively supported its new multimedia "Girl Talk" ad campaign, which has a humorous twist and candid information about great-fitting bras. To capture a younger audience, Playtex has extended into social media this year, launching video views in the sponsor category of YouTube.com.

19



DKNY

Product: Bridge and better sportswear, accessories, jeans, fragrance, home, licensing, retail.

Volume: \$2.5 billion (est. retail, including licenses)

Owner: LVMH Moët Hennessey Louis Vuitton, Paris

Approaching its 20th anniversary next year, DKNY is in a growth spurt. In addition to strong seasons at retail, Donna Karan International has been expanding the brand's global retail network, especially in markets like Asia and the Middle East. It signed a global licensing agreement with Maidenform Inc. for intimate apparel, and with The Komar Co. for sleepwear, robes and loungewear. DKY added a golf license with Jamie Sadock, and licensed Parigi Group Ltd. to develop children's wear for the U.S. But the most significant launch this year is DKNYU, which will bring Karan's urban style to better floors of Macy's, Bloomingdale's, Lord & Taylor and Dillard's. Sources say bookings have exceeded expectations for the launch. Simultaneously, DKNY is adding a men's better line with Gray Label sportswear licensed to Liz Claiborne.

20



JOCKEY

Product: Underwear, T-shirts, daywear, sleepwear, loungewear, bras, shapers.

Volume: \$180 million to \$200 million (est., women's innerwear; \$30 million, licensing)

Owner: Jockey International Inc., Kenosha, Wis.

Founded in 1876 by Samuel T. Cooper, privately owned Jockey is a leading manufacturer and marketer of innerwear sold in department and specialty stores in more than 120 countries. Jockey is aggressively pursuing younger consumers. To get in touch with the YouTube generation, it launched the jockeyunderwears.com Web site. A big success for the company, it is a fun online tournament encouraging "UnderWarriors" to submit videos of themselves dancing in their underwear.

21



NO NONSENSE

Product: Legwear, panties, sleepwear, bras, apparel.

Volume: \$275 million (est.)

Owner: Kayser-Roth Corp., a Greensboro, N.C., affiliate of Golden Lady Co. SpA, Mantova, Italy

No Nonsense is quickly becoming a multicategory brand that goes beyond sheer hosiery to include legwear, shapewear, shoe liners, gel pads, bras, sleepwear, panties and apparel. In 2009, the brand plans to launch footwear. This fall, it's releasing a national ad campaign with the tag line, "Between Friends There's No Nonsense." This print and interactive campaign will be a fully integrated marketing platform bowing in women's magazines as well as Webcasts and videos, and viral and social networking sites.

22



LEE JEANS

Product: Jeanswear

Volume: \$1.1 billion (est.)

Owner: VF Corp., Greensboro, N.C.; Lee headquarters: Merriam, Kan.

Lee slipped from 14th place last year to 22nd this year. The brand experienced slight declines in 2007 and has faced difficulties in the U.S. During the first quarter of 2008, parent VF Corp. saw revenues in its jeanswear segment, its largest and oldest segment, fall 6.4 percent to \$712.2 million from \$760.8 million. "The first quarter is not representative of what we expect from our jeanswear business for the rest of the year," said Eric Wiseman, VF's president and ceo, on a conference call. However, conditions have worsened and management said it had noticed customers moving to lower-priced products early in the year. Lee also lost a retail customer in June when Goody's Family Clothing declared bankruptcy, which could create further problems for the label.

23



GUESS

Product: Jeanswear, sportswear, accessories, licensing, retail.

Volume: \$1.75 billion

Owner: Guess Inc., Los Angeles

In its fiscal year ended Feb. 2, Guess' net income grew 42 percent to \$186.5 million on a 40 percent surge in revenue from the previous year. It operated 373 stores in the U.S. and Canada for its flagship brand, as well as for ancillary labels G by Guess, Marciano and Guess Accessories. At the same time, it ran 40 stores in Europe, 76 in Asia and seven in Mexico. Guess also took its first step into the organic world by launching a capsule collection, called Guess Green, of eco-friendly denim and tops in April.

24



L.L. BEAN

Product: Women's, men's and children's apparel and accessories; outdoor gear, sporting goods, home, luggage.

Volume: \$1.62 billion (2007 retail)

Owner: L.L. Bean Inc., Freeport, Maine

L.L. Bean is a leading multichannel merchant of outdoor gear and apparel. Founded in 1912 by Leon Leonwood Bean, the company began as a one-room operation selling a single product, the Maine Hunting Shoe. Besides the 200,000-square-foot flagship campus in Freeport, Bean has expanded its retail presence and now has nine stores outside of Maine. It will open three additional stores in late 2008 — two in the Chicago area and one in Pittsburgh. L.L. Bean can be found online at llbean.com and in more than 160 countries via the catalogue. The company continues to develop stores throughout Japan, where it has 15 units, and is looking to expand in other international markets.

25



SEIKO

Product: Watches, clocks, movements.

Volume: \$1.8 billion (worldwide, wholesale and retail)

Owner: Seiko Watch Corp., Tokyo

Seiko introduced quartz watches in 1969 and continues to pursue innovations like the environmentally friendly Seiko Kinetic, which generates electricity by the wearer's movement. Women's Kinetic watches are newly available in the Arctura collection, with a model flaunting 51 diamonds and retailing for \$960 leading the pack. Seiko also added models to its Spring Drive collection, which it calls "the world's most accurate automatic watch." The company is pushing higher price points with styles from the new Velatura Kinetic Direct Drive, Premier Kinetic Chronograph and the Elite line, retailing from \$500 to more than \$1,000. Seiko is taking back its distribution, restructuring its retail base and closing more than 1,000 doors to focus on high-end jewelers and prestigious national retailers. This year, the brand's largest print campaign will promote Elite in 40 publications.

26



EDDIE BAUER

Product: Women's and men's apparel, accessories, footwear, bags, gear and bedding.

Volume: \$1.04 billion

Owner: Eddie Bauer Holdings Inc., Bellevue, Wash.

Eddie Bauer tried to ramp things up last year under the leadership of president and chief executive Neil Fiske, who joined last July. Under Fiske, Bauer has been focused on reinvigorating the brand and returning to its roots as an outdoor outfitter. At the end of 2007, the brand's once-strong presence in Germany had whittled down, and the company closed all of its German stores due to poor retail sales. Now, its full attention is at home. The brand that launched and patented the down jacket in 1940 is also moving further into the 21st century, devoting attention to its newly redesigned Web site. The plan is to encourage online shopping by providing more product details as well as the ability to check availability of a product in real time.

27



LANDS' END

Product: Apparel, accessories, footwear, school and corporate uniforms, home, luggage.

Volume: \$1.8 billion (est., retail)

Owner: Sears Holdings Corp., Hoffman Estates, Ill.; Lands' End headquarters: Dodgeville, Wisc.

This multichannel retailer has opened more than 200 Lands' End shops within Sears stores since 2006. Lands' End recently began opening larger format shops within Sears, with double or triple the floor space of traditional shops. Every shop includes a lounge with phone and Internet access to Lands' End. Customers receive free shipping on orders placed at the shop. In the past year, the company enhanced its award-winning Web site with improved search capabilities and larger product photos. Lands' End was named one of the top 10 companies in the National Retail Federation Foundation/American Express 2007 Customer Service Survey.



WRANGLER

Product: Jeanswear

Volume: \$1.7 billion (est.)

Owner: VF Corp., Greensboro, N.C.

Western denim label Wrangler celebrated its 60th anniversary in 2007, and is one of parent company VF Corp.'s top-selling brands. Since its founding in 1947, the brand has achieved a unique global reach that continues to grow. Wrangler has a devoted following in South America, and VF operates 11 Wrangler stores in Argentina and Chile. A new population on another continent is now rapidly being exposed to Wrangler's western roots. The brand's most explosive growth has come in India, a result of a joint venture with Arvind Mills in 2006. At the end of 2007, there were some 30 Wrangler stores in India. In fact, the world's largest Wrangler store is in Bangalore.

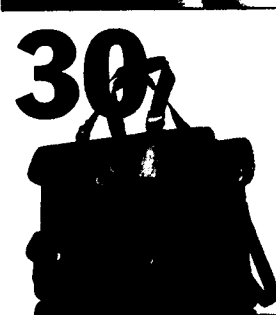
ABERCROMBIE & FITCH

Product: Men's and women's casual apparel, outerwear and accessories.

Volume: \$3.75 billion (retail, fiscal 2007, all brands)

Owner: Abercrombie & Fitch, New Albany, Ohio

After opening its first international location in London in 2006, Abercrombie & Fitch is aiming for more global growth. The strength of the division has led management to forecast that in seven to 10 years, half of Abercrombie's business will be from abroad. In addition, the company launched its newest retail concept, Gilly Hicks comfortable at-home wear for young women, in January, with stores at the Natick Collection in Massachusetts, Smith Haven Mall on Long Island and Mall of America in Minnesota. In the next year, the company expects to increase gross square footage by approximately 11 percent, primarily by adding 110 North American stores, including four Abercrombie & Fitch units, 67 Hollister Co. stores, 17 abercrombie kids' stores, six Ruehls and 16 Gilly Hicks units. There are also plans for four Hollisters in the U.K.



COACH

Product: Handbags, leather goods, footwear, outerwear, scarves, watches, eyewear, jewelry, fragrance.

Volume: \$2.9 billion (global revenues including wholesale and retail)

Owner: Coach Inc., New York

Coach continues to develop its categories as well as its retail network. It opened a 9,400-square-foot store in Hong Kong and has plans to enter the Russian market with at least 15 stores within the next five years. It launched its first fragrance this year and began collaborations with edgy designers like Eugenia Kim for hats and Phillip Lim on trenchcoats. Last year, under the tutelage of president and executive creative director Reed Krakoff, the company opened its first Legacy store in Manhattan's West Village. The 1,200-square-foot unit offers a range of products from its namesake fragrance at \$78 to a matte alligator satchel for \$20,000. The Legacy store could be the foothold Coach needs to compete with European powerhouses like Louis Vuitton, Prada and Gucci.

31



SPEEDO

Product: Women's, men's and children's swimwear, swim accessories, footwear.
Volume: \$1.3 billion (worldwide, retail)
Owner: Warnaco Group Inc., New York

Celebrating its 80th year in business, Speedo introduced its most technologically advanced product, the Fastskin LZR Racer, in February. The suit, which the company describes as a second skin, was designed in collaboration with Rei Kawakubo of Comme des Garçons. To date, 38 world records have been broken by swimmers wearing it, making it Speedo's fastest model. Still big supporters of Olympians Michael Phelps, Natalie Coughlin, Ryan Lochte and Kerri Walsh, Speedo has introduced a limited edition Team Speedo USA collection, inspired by these athletes, to cheer them on in the Games in August. Also this year, the company has seen growth in footwear, including water-management styles, and online sales. Sales at speedousa.com have been at an all-time high this year.

32



GUCCI

Product: Designer ready-to-wear, leather goods, accessories, beauty.
Volume: 2.2 billion euros (\$3.02 billion at average exchange)
Owner: PPR SA, Paris

Despite being named the world's most coveted luxury brand for the second time by market research firm The Nielsen Group in November, Gucci has felt the effects of the tougher trading environment. Sales slipped 3.3 percent in the first quarter as a result of the slowdown in consumer spending in the U.S. and Europe, the impact of currency exchange and what company executives attributed to an overemphasis on the top end of the luxury pyramid with its leather goods — designer Frida Giannini's forte — and not enough midrange products. That hasn't put a damper on the brand's retail expansion plans, however, with a swath of stores in emerging markets slated to open this year — including in cities such as Prague; Budapest; Macau, China; Cape Town, and Auckland, New Zealand.



DANSKIN

Product: Activewear, dancewear.
Volume: \$400 million (retail)
Owner: Iconix Brand Group, New York

It's been about a year since Iconix acquired 126-year-old Danskin, and the branding company is pumping "seven figures" into repositioning the dance label with a new ad campaign featuring model Camila Alves. "With the ads, we are trying to encourage people to take a different look at Danskin — its fashion and performance," said Dari Marder, chief merchandising officer of Iconix. "It has such a great history in dance, but also a great fashion heritage." With the tag line "Everything you remember and more," the ads will appear in March issues of magazines from Self to In Style to Hamptons, said Marder. On tap is Danskin footwear, launching for spring.

34



CANDIE'S

Product: Junior apparel, footwear, fragrance, accessories, outerwear, swimwear, home.
Volume: \$300 million
Owner: Iconix Brand Group, New York

Known for its eye-catching ad campaigns featuring "It" girls like Jenny McCarthy, Fergie, Hilary Duff, Ashanti and the Dixie Chicks, Candie's scored "Heroes" star Hayden Panettiere as its newest face this year. The brand's product range, which sells exclusively at Kohl's stores, has become known for its trend-right appeal with teens. Next, the company will launch a fragrance, called Candie's Luxe, in time for back-to-school shopping.



BALI

Product: Full-figure, full-busted, full-support and average-size bras, underwear, shapers.
Volume: \$500 million
Owner: Hanesbrands Inc., Winston-Salem, N.C.

"When I Wear Bali, I Feel Beautiful," is the tag line for Bali's ongoing print, TV and online ads under the "Live Beautifully" platform. Created in 1927, Bali was acquired by the Hanes Co. in 1970, which became Sara Lee in 1985, and was among the megabrands spun off to Hanesbrands in 2006. Among the big hits for fall is the Passion for Comfort collection, which includes cotton underwire and wire-free Passion for Comfort bras, as well as coordinating shapers and the launch of a modern brief and high-cut panty with smooth lace detail. There's also a balicompany.com site that features sweepstakes, product giveaways and a beauty concierge.

34



LONDON FOG

Product: Outerwear, rainwear, footwear, sportswear, cold-weather accessories, luggage, home.
Volume: \$200 million (est., retail)

Owner: Iconix Brand Group, New York

London Fog appears to be coming out from under a cloud. The mainstay outerwear brand has relaunched in every major department store in the U.S. for women and men. Numerous new categories are on board this year, including handbags, women's cold-weather boots, home, kids and luggage. The brand also plans to expand product offerings, including sportswear and lifestyle accessories, and e-commerce is slated to launch this fall. London Fog also has a direct-to-retail license with Hudson's Bay throughout Canada. Internationally, London Fog plans to expand into China and Europe in 2009. London Fog will continue its lifestyle magazine and its outdoor advertising and marketing campaign, which features stars like Kevin Bacon, has been highly successful. Fashion stylist Robert Verdi acts as the brand's style ambassador.

35



NAUTICA

Product: Swimwear, sleepwear, men's and children's sportswear, jeans, accessories, home, fragrance, watches, eyewear, men's underwear, men's tailored clothing, footwear.

Volume: \$2.2 billion (retail, worldwide)

Owner: VF Corp., Greensboro, N.C.

This spring, VF Corp. announced it was shuttering Nautica's women's line, which had not been able to gain traction on the tough better floor since it relaunched in fall 2006. It was the label's third attempt in the women's sportswear arena, and VF finally decided to close it. Nautica also shook up its leadership team — Denise Seegal, president of VF Corp.'s sportswear coalition, exited, while other executives, including Karen Murray as president of men's, entered.

36



CHRISTIAN DIOR

Product: Couture, ready-to-wear, accessories, jewelry.

Volume: 787 million euros (\$1.15 billion at current exchange)

Owner: Christian Dior SA, Paris

Dior celebrated its 60th birthday last year with a blockbuster couture show and party at the Chateau de Versailles. It goes without saying that the house is ambitious, as it continues to strive to reach a goal of 1 billion euros in revenues. Accessories are an important part of that strategy as the company extends existing lines, like the Lady Dior handbag ranges, and introduces new products. In a move toward higher luxury, the company introduced 50,000-euro (\$73,070) crocodile bags and a million-euro (\$1.46 million) watch dripping with diamonds. Dior is also branching into cell phones, having created a 3,500-euro (\$5,115) Dior-branded cell phone that started to retail in Dior boutiques this summer.

37



CONVERSE

Product: Sneakers, apparel, accessories.

Volume: \$2 billion

Owner: Nike Inc., Beaverton, Ore.

Converse is celebrated its "Century/100th Anniversary" this year. The brand, whose fame grew largely out of its iconic Chuck Taylor All-Stars — and their funky interpretations — is the fastest growing of Nike Inc.'s lucrative "other businesses." On the company's end-of-year earnings call in June, Nike chief executive officer Mark Parker said "the big story continues to be Converse," which experienced 29 percent revenue growth to \$2 billion in wholesale revenues for the year.

38



CHANEL

Product: Couture, ready-to-wear, accessories, jewelry, fragrances, cosmetics.

Volume: 3.3 billion euros (est.; \$4.8 billion at current exchange)

Owner: The Wertheimer family, New York and Geneva

As one of Paris' most mythical couture houses, Chanel shows no sign of losing momentum. Much of its energy comes courtesy of Karl Lagerfeld, the indefatigable couturier who has been guiding the house for almost a quarter of a century. These days, Lagerfeld has ramped up Chanel's fashion pace by showing almost a collection a month, if you count the house's various ready-to-wear, couture, pre-collections and "satellite" line of luxury rtw made with couture ateliers Chanel owns. Lagerfeld recently took his pre-collection on the road to Miami. Meanwhile, the company has beefed up its watch and jewelry business and the Chanel No.5 fragrance remains a perennial favorite.

39



CHAMPION

Product: Activewear, innerwear, accessories.
Volume: \$1.5 billion (including wholesale, retail and licensing)
Owner: Hanesbrands Inc., Winston-Salem, N.C.

Champion, a collegiate-branded activewear and casualwear brand, has been a leader for parent company Hanesbrands Inc. The brand has posted double-digit sales growth for three consecutive years, and Kevin Hall, chief marketing officer at Hanesbrands, has called the category "booming," adding that "we see the active category just exploding." Hanes invested heavily in a "more contemporary" ad campaign, titled "How You Play," for the 88-year-old brand. It also entered into a 10-year marketing and cobranding partnership with the Walt Disney Co.

40



AMERICAN EAGLE OUTFITTERS

Product: Young women's and men's apparel, accessories, swimwear, intimates, loungewear.
Volume: \$3 billion (2007 retail, all brands)
Owner: American Eagle Outfitters Inc., Pittsburgh

With 946 American Eagle Outfitters stores operating, the company continues to push the growth of its other two brands — aerie and Martin + Osa. From what started as lingerie on two tables inside an AEO store two years ago, the aerie brand has 63 locations, with 57 more planned to open before the end of this year. In 2007, the retailer launched a new fitness collection called aerie f.i.t., and aired an original series, "It's a Mall World," on MTV via its new entertainment platform, 77Entertainment. The company also relaunched its Web site last summer, resulting in a 30 percent increase in sales on the site. Martin + Osa, its sportswear retail concept for men and women age 25 to 40, will also open another 11 stores this year, for a total of 29 units by yearend.

41



DOCKERS

Product: Sportswear, accessories, outerwear, innerwear, hosiery.
Volume: \$860 million (est.)
Owner: Levi Strauss & Co., San Francisco

Four years after being nearly auctioned off by parent Levi Strauss & Co., Dockers has finally started to perform like a golden child. After strong responses to the men's division, which was revamped two years ago (for design and marketing strategy), Dockers devoted a good portion of last year to its female customers. With mom and dad covered, this fall the brand will introduce head-to-toe apparel and school uniforms for children to be sold at department stores and freestanding retailers. The uniforms will be designed, produced and distributed by Fishman and Tobin under a new licensing agreement. The move was led by interim president Robert Hanson (former president John Goodman returned to his post as ceo of Meryvns). Also new is vice president of design Nathan Laffin. By the end of 2009, Dockers plans to have eight U.S. retail sites.

42



COLUMBIA

Product: Outerwear, sportswear, rugged footwear, accessories.
Volume: \$1.36 billion
Owner: Columbia Sportswear Co., Portland, Ore.

Founded in 1938, Columbia Sportswear Co. is celebrating 70 years in business, having grown from a small family-owned hat distributor to one of the world's largest outerwear brands and a favorite among skiers. The company's 84-year-old matriarch, Gert Boyle, is chairman, and her son, Tim Boyle, is president and ceo. Columbia is known for its marketing, and this year it has taken an aggressive approach with initiatives designed to elevate brand positioning. It plans to open 15 to 20 Columbia stores in the next three to five years. It recently announced a new advertising agency of record, Butler, Shine, Stern and Partners, and signed a three-year sponsorship with Team Columbia, a professional men's and women's cycling team that is making its debut at the 2008 Tour de France this month.



DISNEY

Product: Sportswear, activewear, footwear, sleepwear, accessories, toys, home, retail.
Volume: \$30 billion (consumer products, global retail)
Owner: The Walt Disney Co., Burbank, Calif.

Disney Consumer Products in May acquired the Disney Store chain, including about 220 units in the U.S. and Canada, from subsidiaries of The Children's Place Retail Stores Inc. DCP's tween products, sold at mass retailers nationwide, are expected to reach \$2.7 billion for "High School Musical" and "Hannah Montana" combined in 2008. DCP recently launched "Camp Rock" apparel, stationery and bags, based on the Disney movie featuring teen heartthrob songsters the Jonas Brothers, exclusively at Target and Disney Stores. The Tinker Bell line has expanded in anticipation of the October movie release and includes vintage Tinker Bell apparel for juniors at specialty shops and a line of Tinker Bell body lotions by Goldie. Disney Couture is also growing with Kidada Jones' line of women's Disney Princess lingerie sold at Fred Segal.

44



LOUIS VUITTON

Product: Ready-to-wear, accessories, jewelry.
Volume: 4.4 billion euros (est., \$6.4 billion at current exchange)
Owner: LVMH Moët Hennessy Louis Vuitton, Paris

The undisputed star in LVMH Moët Hennessy Louis Vuitton's luxe arsenal, Louis Vuitton continues to log spectacular growth as it expands into emerging markets in Asia and Russia. In fact, LVMH chief Bernard Arnault in May told shareholders that Vuitton's sales were growing by double-digits so far this year, and that he saw no reason for a slowdown, despite bad economic news elsewhere. Much of Vuitton's roll is attributed to designer Marc Jacobs' ability to please critics and aspirational clients in newer markets. To wit: Jacobs recently teamed with American artist Richard Prince on a hip line of bags, following winning collaborations with artists like Takashi Murakami and Stephen Sprouse. Meanwhile, the brand has been shoring up its more conventional imagery with eye-catching ads featuring the likes of Mikhail Gorbachev, Catherine Deneuve and Keith Richards.

45



GIORGIO ARMANI

Product: Designer ready-to-wear; leather goods, accessories, beauty, home.
Volume: Consolidated 2007 revenues 1.6 billion euros (\$2.19 billion at average exchange)
Owner: Giorgio Armani SpA, Milan

With 50 stores scheduled this year — including its first two units in India and its first Emporio Armani flagships in Moscow and Beijing — a booming home division, the first Armani hotels and residences set to open at Burj Dubai and its fifth multibrand flagship bowing on Fifth Avenue in 2009, Italian fashion behemoth Giorgio Armani continues to grow left, right and center. And that goes for the balance sheet, too. Last year, earnings jumped 17 percent to 289 million euros, or \$396.1 million at average exchange. The company, founded some 30 years ago by the evergreen Giorgio Armani, 74, launched a new scent for men in June called Emporio Armani Diamonds for Men, fronted by actor Josh Hartnett.

46



JOE BOXER

Product: Underwear, sleepwear, loungewear, bedding, home accessories, watches, denim, activewear, fashion fleece separates, casual fashion footwear, swimwear.
Volume: \$600 million to \$650 million (est., retail)
Owner: Iconix Brand Group Inc., New York

Since entrepreneur and rocker Nick Graham created the Joe Boxer brand on a "wild hunch" in 1985, Joe Boxer has had two additional parents — Windsong Allegiance Group LLC, which acquired Joe Boxer in March 2001 for an undisclosed sum, and Iconix Brand Group Inc., which bought the label for \$80 million in July 2005. The payoff for the sleepwear brand has been fruitful, with five new product offerings for men and women slated for 2009, including denim, activewear, casual fashion footwear, swimwear and fashion fleece separates. The whimsical brand is distributed to 1,398 Kmart stores and 900 Sears stores in the U.S., and has international distribution in Eastern and Western Europe, Canada, Mexico and Latin America.

47

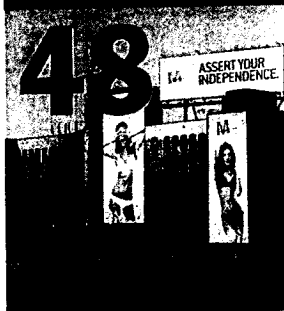


FOSSIL

Product: Watches, jewelry, handbags and small leather goods, sunglasses, cold weather apparel.
Volume: \$735 million
Owner: Fossil Inc., Richardson, Tex.

The 24-year-old brand continues its "What Vintage Are You?" ad campaign, driving its brand image and design direction for all products. Fossil has experienced fast-paced growth in Europe and Asia with its wholesale initiatives and is accelerating its store growth globally with new units in the U.S., Europe and Asia. Fossil accessories stores recently bowed in Italy and Japan, and the company plans to launch in China with a store in Beijing in August. Fossil expects to open 80 to 85 accessories stores worldwide this year, and update existing ones with its new "Modern Vintage" interior style. In 2007, Fossil opened its first e-commerce site outside the U.S., in Germany, and plans more Web sites internationally, further building global awareness for the brand. In the spring, Fossil will launch men's footwear and expand with women's in fall 2009.

48



MAIDENFORM

Product: Average-figure, full-figure, full-support and sports bras, daywear, underwear, shapers.
Volume: \$422.2 million (est., \$10 million to \$15 million, licenses)
Owner: Maidenform Brands Inc., Iselin, N.J.

Maidenform, a global intimate apparel company, has three brands: Lilyette, Flexees and the 87-year-old Maidenform name. The company went public in 2005, and innovative product launches such as Maidenform's Control It, The Smooth Bra and Sleek Fit collections as well as the expanded footprint of Sweet Nothings have helped boost revenues. In 2007, wholesale branded business increased 8.7 percent, and total international sales leaped 34.7 percent. Operating income rose 11 percent and EPS spiked 15.7 percent. In April, Maidenform launched its "This Feels Right" ad campaign, followed by a global licensing pact in May with Donna Karan International to design, source and market intimates by Donna Karan and DKNY.



ROLEX

Product: Timepieces

Volume: \$3 billion (est.)

Owner: Wilsdorf Foundation, Geneva

One of the all-time bestsellers for jewelers, Rolex remains synonymous with status and power. But even if the brand has been one of the Swiss watch industry's most successful by cultivating its exclusive image through strong advertising and marketing, it is hardly scarce. Rolex is believed to make as many as 900,000 timepieces a year, which would make it one of the Swiss industry's most prolific players. That hasn't dampened demand. At this year's Basel watch fair, Rolex rolled out more extraordinary pieces, such as the Deepsea Sea Dweller, a watch that was developed to be waterproof at the extreme depth of 12,800 feet. Founded by Hans Wilsdorf in 1905, the company remains as discreet as ever and provides little financial information.



PUMA

Product: Activewear, footwear, accessories.

Volume: \$2.2 billion

Owner: PPR, Paris

Under pressure to improve U.S. sales, which fell 14.2 percent in the first quarter, Puma is focusing on creating what chief executive officer Jochen Zeitz terms "long-term desirability." Ahead of its participation in the Volvo Ocean Race this October, Puma has entered the sailing category, with women's, men's and accessories, part of efforts to break into the premium apparel market. After sponsoring five soccer nations in June's European Championship, Puma is backing 15 teams at the Beijing Olympics, in which it has invested the biggest budget for any Games. Puma's first designs under the creative direction of Cyprus-born designer Hussein Chalayan, meanwhile, will hit the market in 2009.

51



KENNETH COLE

Product: Sportswear, outerwear, accessories, jewelry, watches, fragrances, footwear.

Volume: \$291 million (wholesale); net sales are \$466 million

Owner: Kenneth Cole Productions Inc., New York

Kenneth Cole Productions Inc. hired Jill Granoff, formerly Liz Claiborne Inc.'s executive vice president of direct brands, as chief executive officer. This May, Granoff, whose mission is to get the brand back on a growth track, took over day-to-day responsibilities for the 25-year-old Cole brand from Kenneth Cole, who relinquished his career-long ceo title but continues as chairman and chief creative officer. The ever socially conscious company launched Cole's social awareness blog, alternately kennethcoleblog.com and awarenessblog.com, in February.



ANNE KLEIN

Product: Sportswear, handbags, shoes, accessories, retail, licensing.

Volume: \$525 million

Owner: Jones Apparel Group, Bristol, Pa.

Celebrating its 40th anniversary this year, the classic American sportswear brand has faced some tumultuous times. Not so long ago, parent Jones Apparel Group had singled the brand out as a major growth vehicle, with several initiatives, including a new designer collection under the creative direction of Isabel Toledo. After just two seasons, though, Jones pulled the plug on the venture last November. While the designer tier had opened up retail opportunities in such stores as Barneys New York, Neiman Marcus and Nordstrom, Jones said it would instead focus on building the bridge and better divisions. Recent products launched for AK Anne Klein include denim, jewelry, handbags and a sport line. In February, Jones tapped Ted Kim, a former Michael Kors designer, as vice president of design for its Anne Klein New York division.

53



ANN TAYLOR

Product: Women's apparel

Volume: \$2.3 billion (retail, includes Ann Taylor Loft)

Owner: Ann Taylor Corp., New York

The past few years have been marked by up-and-down sales and profits and significant management turnover for Ann Taylor. Most often, when one of its divisions was riding high, the other was struggling. For the first quarter ended May 3, income fell 17.7 percent to \$25.9 million, compared with \$31.5 million a year ago. Sales rose 2 percent to \$591.7 million from \$580.3 million, but comps fell 4.3 percent. The company also posted a loss in the second quarter, and said it will close 117 underperforming stores and cut headquarters staff by 13 percent. This year, it will expand the new Ann Taylor Factory business and launch a Loft Outlet concept. Last year, the retailer launched the Possibilities fragrance and Ann Taylor Body Care in an effort to gain a foothold in beauty. At the close of fiscal 2007, Ann Taylor operated 869 stores.

54

Timberland **TIMBERLAND**

Product: Women's and men's footwear, apparel, accessories; Howies activewear; iPath skateboard footwear, apparel and accessories; licensed casual apparel.

Volume: \$1.44 billion (wholesale revenue and royalties, fiscal 2007)

Owner: The Timberland Co., Stratham, N.H.

Timberland remains a standard in the fashion world for social awareness, but much of the luster it enjoyed as the hot footwear brand earlier in the decade has worn off. In 2007, revenues and earnings fell for the third straight year. The big boot brand took a breather from acquisitions and reduced its retail footprint as it prepared to hand off its Timberland-branded apparel activities to licensee Phillips-Van Heusen Corp., which is about to launch Timberland men's wear for fall and will do the same with women's sportswear in the second half of 2009. Although the shift to royalties from revenue in apparel will depress sales this year, it's likely to help margins and also refocus the company on its core business, footwear, once again.

54

**VERA WANG**

Product: Ready-to-wear, bridal, lingerie, jewelry, footwear, eyewear, fragrance, home, fine papers, flowers.

Volume: \$750 million (retail)

Owner: Vera Wang International, New York

With her Simply Vera Vera Wang line in place at Kohl's and her signature collection wooing more fans in better specialty stores, the designer is looking abroad for further growth. The Kohl's deal no doubt helped boost awareness of the brand among a wider audience, as it jumped from 73rd place in last year's WWD100. Through a new three-year sales and distribution deal with J. Rosseroco New York Co., Vera Wang International is adding nine retail outposts in Seoul, South Korea, and expects to drum up \$24 million at retail there. On another front, Constance Darrow joined Wang as president of creative direction. The designer has also added a new dimension to her bridal business. This year, she opted to introduce her signature fine linens exclusively at verawangonweddings.com, an Internet portal her company launched.

LIMITED

Product: Women's apparel

Volume: \$500 million (est.)

Owner: Sun Capital Partners, Boca Raton, Fla./Limited Brands Inc., Columbus, Ohio

Since a 75 percent stake in The Limited stores was transferred to Sun Capital Partners in August 2007, the specialty retailer has focused on a new corporate strategy, including introducing various products and cultivating a wider customer base. To reel in new business, the 230-unit retailer plans to revamp store interiors, expand its accessories offerings and add larger sizes to its mix with styles like the Leslie pant, designed for women with curves. The Limited stores, whose first door was opened in 1963 by Leslie H. Wexner, hopes to boost its image by adding such categories as personal care and intimate apparel.

56

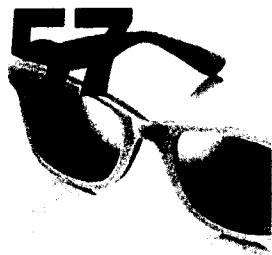
**PRADA**

Product: Designer ready-to-wear, leather goods, accessories, beauty.

Volume: 1.34 billion euros, or \$1.84 billion at average exchange

Owner: Prada SpA, Milan

Experimentation has long since defined Prada's fashion, so it's unsurprising the brand has so far marked 2008 with an animated promotional short, a gender-bending men's fall collection, an austere lace-based women's counterpart, an extended made-to-order bag service, and the unveiling of plans for a 25 million euro, or \$38.7 million at current exchange, headquarters and gallery for its art foundation. After sales spiked by more than a third in Asia-Pacific in 2007, the Italian brand is also chasing more share in emerging markets, with openings from Poland to the Far East slated this year. The only setback could be the Prada group's — which includes the Miu Miu, Car Shoe and Church's brands — initial public offering, which although slated for 2008, looks increasingly unlikely given the volatility of the stock markets — by now the company's perennial cause for delay.

**RAY-BAN**

Product: Sunglasses, ophthalmic eyewear.

Volume: \$1.8 billion (est., retail)

Owner: Luxottica Group SpA, Agordo, Italy

Ray-Ban has had a busy year providing sponsorship at a number of high-profile entertainment events around the world. Last winter, the brand traveled to the 2008 Sundance Film Festival, which awarded the Ray-Ban Visionary Award to Quentin Tarantino. The brand also rocked Park City with the "Ray-Ban Rock Bar," sponsoring five nights of music. In keeping with the music theme, Ray-Ban also made its way down to the 2008 South by Southwest Music Festival in Austin, Tex., where it partnered with Lev's and The Fader magazine to create a showcase of events, including hosting happy hour at the "Ray-Ban Never Hide" lounge. This year also includes a continued expansion of classic styles such as the colored Wayfarer and the launch of an ophthalmic collection in titanium and other metal styles.



THE ORIGINAL ARIZONA JEAN CO.

Product: Jeanswear, women's, men's and children's sportswear, swimwear, footwear, handbags, fashion jewelry.

Volume: \$1.5 billion (est. retail, 2007)

Owner: J.C. Penney Co. Inc., Plano, Tex.

J.C. Penney knew early on that it had struck gold with its private label denim brand The Original Arizona Jean Co. when teens began asking store sales associates for "the Zones." Launched in 1984, Arizona has grown to be a billion-dollar brand crossing several product categories including complete lines of apparel, accessories and footwear. Arizona is also one of America's largest apparel brands, and company executives said Arizona continues to be a key factor in the chain's growth and outreach to fashion-aware kids and teens.

59



J. CREW

Product: Sportswear, dresses, suits, outerwear, bridal, yogawear, accessories, footwear, men's and children's wear.

Volume: \$1.4 billion

Owner: J. Crew Group, New York

J. Crew has undergone a revival under the leadership and hands-on style of its ceo, Millard "Mickey" Drexler. The brand resonates with consumers with its fresh, colorful styles, growing list of product categories and strategy to go after the designer customer, with quality comparable to designer goods at lower prices, and with items that are scarce. The multichannel specialty retailer is opening new retail formats, including its first freestanding men's store and first women's Collection units this summer. The Madewell division is still a work in progress but gaining traction, and there is a small but growing selection of exclusives without the J. Crew label, such as Red Wing men's boots, Globe Trotter luggage and vintage Timex watches.



BANANA REPUBLIC

Product: Apparel and accessories for men and women.

Volume: \$2.72 billion (net sales, fiscal 2007)

Owner: Gap Inc., San Francisco

This year, Banana Republic marks three decades as an accessible higher-end brand specializing in city style. Banana Republic lifestyle collections include apparel, handbags, shoes, jewelry, personal care and eyewear. Iconic Monogram and Heritage capsule collections are brand signatures. Banana Republic, a division of San Francisco-based Gap Inc., can be found at over 600 retail locations in the U.S., Canada, the U.K. and Japan. In March, the chain opened its first U.K. store on Regent Street in London. In addition, Banana Republic is expanding its international presence through franchise agreements in Asia, the Middle East and Europe.

61



DONNA KARAN

Product: Designer ready-to-wear, accessories, fragrance, home, licensing, retail.

Volume: \$3 billion (est. retail for Donna Karan, DKNY and licenses; \$500 million est. for Donna Karan, including licenses)

Owner: LVMH Moët Hennessy Louis Vuitton, Paris

Donna Karan opened her fall show with an ultraluxe silk robe in a stellar collection, and the brand appears to be cruising at a healthier clip than in previous years. Under DKI chairman and chief executive Mark Weber, the company improved the core Collection business with initiatives like the Gold and Icons lines, a wider spectrum of price points, more sportswear and an increased focus on the pre-seasons. It has been reevaluating its licensing operation, and recently signed a global deal with Maidenform Inc. for intimates; with The Komar Co. for robes, sleepwear and loungewear, and with Rosenthal USA Inc. for tabletop and giftware. This year, Karan took another shot at handbags. Produced in-house, they're astrologically inspired, with names like Leo, Aries and Libra.

62



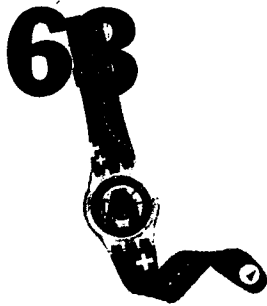
VANITY FAIR

Product: Full-busted, full-figure, full-support and average bras; underwear, sleep and daywear, shapers, robes.

Volume: \$130 million to \$140 million (est.)

Owner: Fruit of the Loom division of Berkshire Hathaway Inc., Omaha, Neb.

Vanity Fair has been a trusted bra brand at department stores for generations of consumers. Its origins can be traced to 1914, when the company known as Schuylkill Silk Mills staged a contest to find a brand name for its lingerie line. The winner received \$25 for the name Vanity Fair. The company was named Vanity Fair Mills in 1919, went public in 1951, and changed its name to VF Corp. in 1969. In April 2007, Fruit of the Loom bought VF's intimate apparel business for \$350 million in cash. FTL, part of Berkshire Hathaway, apparently saw this as an opportunity to get into department stores, but the malaise hitting national brands has seen department stores generally cut back on big-brand programs to differentiate themselves with niche labels.



SWATCH

Product: Timepieces, jewelry.

Volume: \$830 million (est.)

Owner: The Swatch Group Ltd., Biel, Switzerland

Best known for its plastic watches, Swatch keeps ticking, year in and year out, as one of the Swiss industry's most energetic brands. Aligning itself with the music and youth scene, the brand announced it would be a partner in the Blue Balls Festival in Lucerne, Switzerland, which is one of the Alpine country's biggest music festivals. Swatch also recently extended its partnership with MTV for its user-generated content show, "Best Show Ever." And on the product front, Swatch sealed a new collaboration with contemporary Italian artist Norma Jeane for a watch called Once Again, which is a playful tribute to the plastic Swatch. Meanwhile, the company continues to expand its jewelry line as it strives to gain traction in the branded jewelry market.



CK CALVIN KLEIN

Product: Apparel, accessories, beauty, fragrance.

Volume: \$1 billion, global retail sales

Owner: Phillips-Van Heusen Corp., New York

A major business in Europe and Asia, Calvin Klein Inc. has started rebuilding its iconic bridge apparel collection Stateside beginning with last spring. Produced in the U.S. in a licensing deal with Kellwood Co., it featured such looks as soft leather jackets, printed skirts and blouses, wide-leg denim trousers and supersoft modern T-shirts. In December, CKI granted Warnaco Group Inc. the rights to operate ck Calvin Klein accessories boutiques in Europe and Latin America. The brand has also been making moves on the beauty front, with fragrances such as ckIN2U and ck Be. The company recently expanded the global distribution of its ck Calvin Klein color cosmetics line, which is developed under license with Markwins Holding Co. Ltd.



YVES SAINT LAURENT

Product: Ready-to-wear, accessories.

Volume: 221.3 million euros (\$323.4 million at current exchange)

Owner: PPR, Paris

Though profitability remains elusive, Yves Saint Laurent continues to narrow its losses as designer Stefano Pilati energizes the mythical house with collections that have proved both influential and saleable. Accessories have been a big part of the turnaround at YSL, with bags like the Muse, Downtown and Tribute styles proving big hits with shoppers. Last year, Pilati moved to broaden YSL's reach by introducing an "essentials" wardrobe called Edition 24. The house also recently unveiled its first new-look boutique, a glossy-lacquered, open space on Paris' Place Saint-Sulpice that is meant to be evocative of YSL's famous Opium fragrance. Sad news came last month, though, when the legendary couturier died at the age of 71. A national day of mourning was declared in France, and hundreds, including throngs of designers and French President Nicolas Sarkozy, attended services.



DOONEY & BOURKE

Product: Handbags and leather accessories, retail.

Volume: \$300 million (retail)

Owner: Peter Dooney & Frederick Bourke, founders, East Norwalk, Conn.

Dooney & Bourke, making its WWD100 debut, this year launched a store concept at the Venetian Macau Resort Hotel — its first unit outside the U.S. Company president Peter Dooney's affinity for classic wooden sailboats lent inspiration — sculpted cherrywood walls, lacquered cabinetry with antique brass hardware, travertine marble floors, a vaulted ceiling. D&B will open five to 10 stores in Asia in the next three years, focusing on Japan, South Korea, China, Hong Kong, Taiwan and Malaysia. It also plans up to 50 stores in U.S. malls; a Las Vegas unit opens in September. Bestsellers include the Chiara Bag in patent leather retailing for \$345, and the Hayden Bag, at \$500. Actress Hayden Panettiere, who collaborated on its design, stars in the brand's ads.



VICTORINOX SWISS ARMY

Product: Watches, apparel, multifunctional tools, cutlery, luggage.

Volume: \$125 million to \$150 million, excluding licensees

Owner: Victorinox AG, Ibach, Switzerland; North America headquarters: Monroe, Conn.

Victorinox Swiss Army this year is celebrating its 125th anniversary. To mark the occasion, it will feature limited edition anniversary pieces across all its categories. The brand has also adjusted to its name change that took place last year, adding the Victorinox to Swiss Army. The current logo is now apparent on all watch dials, packaging and brand identification. Additionally, Victorinox Swiss Army recently hired Pierre-Henri Mattout as senior vice president and creative director.

68



LAUREN BY RALPH LAUREN

Product: Sportswear, denim, dresses, footwear, accessories, licensed products.
Volume: \$475 million (est., U.S.)

Owner: Polo Ralph Lauren Corp., New York
It's been five years since Polo Ralph Lauren took the Lauren by Ralph Lauren license back in-house, and since then, the company has worked to improve the better-priced line and cement its reign as one of the key collections on better floors across America — with success. The line is said to be among the top performers in better departments, and recently, Polo has been expanding Lauren's assortment mix. In the spring, it added dresses and for resort, relaunched footwear. Also in the spring, Lauren Jeans Co. and Lauren Active pushed into new territories by adding distribution in Canada. The brand's international expansion won't stop there. Next spring, Lauren Sportswear is slated to be launched in Europe.

69



TIFFANY & CO.

Product: Jewelry, watches, tabletop items, eyewear, giftware, other accessories.
Volume: \$2.9 billion

Owner: Tiffany & Co., New York
While jewelry makes up most of the sales at Tiffany & Co. — 86 percent of net sales in 2007 — the fabled jeweler is enhancing other categories, including accessories and watches. In December, Tiffany and Swatch announced an alliance to further develop, produce and distribute Tiffany & Co. branded watches worldwide. This year, the company opened a 3,000-square-foot Patek Philippe timepiece salon in its Fifth Avenue flagship, offering a number of exclusive styles. Tiffany recently launched eyewear through a license with Luxottica. The sunglasses have a jewelry feel with elegant details and diamonds adorning several styles. Jewelry is still a primary focus, though, especially the Statement Jewelry line, which is rife with one-of-a-kind pieces. The Jean Schlumberger Oiseau de Paradis Clip, for instance, is bedecked with more than seven colors of gemstones.



SAG HARBOR

Product: Sportswear, accessories, footwear.
Volume: \$400 million (est.)

Owner: Kellwood Co., St. Louis, bought by Sun Capital Securities Group LLC
Kellwood Co. says its recent reorganization of its leadership brands has repositioned its moderate-price flagship label, Sag Harbor. The brand has new leadership under the direction of group president Patrick Burns and chief merchandising officer Hope Brick. As Sun Capital continues to streamline the company, more changes could be expected for the traditional brand. From a fashion perspective, Sag Harbor's fall collection includes a greater focus on jackets and more metallic and shine treatments. Christie Brinkley continues to be part of the Sag Harbor fall-holiday marketing effort. In terms of product innovation, the brand has initiated its "Slimming Solution" consumer-tested innovation, that will be extensively supported at point of sale.



JONES NEW YORK

Product: Sportswear, outerwear, intimates, eyewear.
Volume: \$1 billion

Owner: Jones Apparel Group, Bristol, Pa.
This fall, mainstay better brand Jones New York is launching e-commerce at jonesnewyork.com. In addition to selling the complete collection, the site features a Q&A offering exclusive fashion advice from "JNY style guy" Lloyd Boston, who also does in-store appearances for the brand. Jones kept its marketing investment level steady despite the changing economy. Jones New York Signature picked up some casual space in better departments, which have struggled in recent years.

72



MUDD

Product: Jeanswear
Volume: \$400 million

Owner: Iconix Brand Group, New York
Mudd's presence on the WWD 100 may have more to do with Mudd being one of the last junior denim brands standing than anything else. The junior market has been pummeled in recent years as more teens have headed to contemporary departments for their jeans. Throw in a weaker U.S. economy, reduced spending by teens and growing competition from new labels and retailers, and the difficulties facing brands like Mudd are considerable. Few in the apparel industry expect the upcoming back-to-school season to turn things around. "Back-to-school used to be considered 'the juniors' Christmas, but now, retailers want to see new product every month," said Lamie Pilnock, senior vice president of brand management for Mudd. "Now, back-to-school is more of a mind-set."



EXPRESS

Product: Sportswear and accessories for women and men.

Volume: \$1.8 billion

Owner: Golden Gate Capital, San Francisco; Express headquarters: Columbus, Ohio

Last year was pivotal for Express. Its parent, Limited Brands, sold a majority interest in the 580-unit specialty business to private equity firm Golden Gate Capital in July, taking the company private. In addition, Michael Weiss, who left the business in 2004 after building it into a national specialty force with about 1,000 stores at its peak — and, along the way, developing a reputation as a star merchant — returned as ceo on a mission to return Express to its former glory. In other significant changes, Express this year is breaking out an advertising campaign for fall, after historically relying on windows for getting its fashion message out, and e-commerce was launched in July.



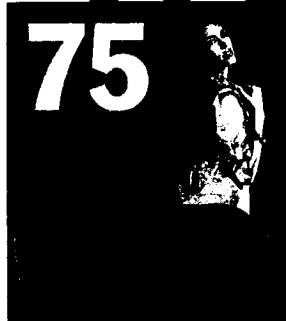
BURBERRY

Product: Luxury ready-to-wear, accessories, fragrances.

Volume: 426.2 million pounds, or \$388.6 million, wholesale; 996.4 million pounds, or \$1.96 billion, including retail and licensing revenue.

Owner: Burberry Group plc, London

In the fiscal year ended March 31, Burberry's ultra high-end accessories fueled a 22 percent profit surge to 135.2 million pounds, or \$266 million, from 110.2 million pounds, or \$216.8 million. Nonapparel sales, driven by products like its Warrior bag, rose 39 percent. The company launched its Project Atlas program, an IT and supply-chain initiative, and estimates that as a result of these changes, its profits were boosted by 20 million pounds, or \$39.3 million at current exchange. Besides moving to new headquarters close to Parliament Square this year, ceo Angela Ahrendts plans to develop several product categories. Shoes, children's wear and jewelry will be a focus during the current financial year, and a luggage collection will bow for fall.



GLORIA VANDERBILT

Product: Jeans, sportswear.

Volume: More than \$500 million

Owner: Jones Apparel Group, Bristol, Pa.

Leveraging the success of its moderate denim line, Gloria Vanderbilt is launching a higher-priced collection — jeans will retail for \$48 as opposed to the usual \$29.99 — for fall 2009. Called Gloria Vanderbilt Legacy, the line targets about 650 midtier department store doors. Meanwhile, the traditional line is focusing on its "Fit Solutions" program of Tummy Control and Total Control styles in multiple classifications, including five-pocket jeans, trousers, capris, skimmers and Bermudas. The brand expanded its fits to encompass boot-cut, flare, straight-leg and skinny jeans, as well as a variety of rises, appealing to a broader consumer segment of women ages 28 to 55-plus. The pace of growth for woven tops is also accelerating, with prices at \$28 to \$32, and in the same distribution channel as bottoms.



BARELY THERE

Product: Full-support, full-busted, full-figure and average-figure bras, underwear, shapers.

Volume: \$275 million to \$300 million (est.)

Owner: Hanesbrands Inc. Winston-Salem, N.C.

The mantra for Barely There is twofold: women can be comfortable and look great, too, and people shouldn't notice what bra or panty you're wearing, they should notice you. Spun off from the highly successful Bali franchise in 1996 as lightweight, allover seamless Santoni product, Barely There became a megabrand in 2001 with glam ads photographed by Richard Avedon. The contemporary label continues to be featured in print and online ads under the "There/Barely There" platform with a new focus on Pretty Invisible, feminine styles that reinforce key positioning: "No tags. No lines. No Seams. No funny shapes under your clothes."



FREDERICK'S OF HOLLYWOOD

Product: Full-figure, full-busted, full-support and average-size bras, daywear, underwear, sleepwear, shapers, robes, dresses, shoes, fragrance, beauty, bath and body products.

Volume: \$155 million

Owner: FOH Holdings Inc., Hollywood, Calif.

The 62-year-old specialist of risqué lingerie got some oomph in February 2006 from its merger with \$51 million manufacturer Movie Star Inc. with a priority on fashion and retail expansion. Frederick's ceo Linda LoRe said plans are on track to expand an existing base of 137 stores nationwide by 60 units within the next 32 months, and a \$20 million rights offering is "earmarked for the growth of the brands. The real focus of the company will be to grow the retail division and continue growth in direct channels, as well as enhancing our catalogue," said LoRe. This year, burlesque diva Dita Von Teese was the first celeb to appear on the brand's catalogue cover.

77



WONDERBRA

Product: Bras

Volume: \$150 million to \$200 million (est.)

Owner: Hanesbrands Inc., Winston-Salem, N.C.

Wonderbra's claim to fame is its lively personality that embodies fashion, quality, sensuality and affordable indulgence. Wonderbra was introduced to the U.S. market in 1994 and has become the poster bra for cleavage enhancement. The brand continues to be marketed to young women with an adventurous spirit who want fun, sexy and sassy product. Among its recent launches are The Shape of Hot bras that give full-on volume or come-together cleavage, and the New Light Lift gel bra that gives a natural-looking bustline and provides maximum va va voom. All styles, including sexy screensavers, can be viewed on wonderbra.com.

78



OCEAN PACIFIC/OP

Product: Sportswear, swimwear

Volume: \$115 million (est.)

Owner: Iconix Brand Group Inc., New York

Ocean Pacific is splashing its surf-inspired style all across America's heartland and beyond. Two years after Iconix Brand Group acquired Op from Warnaco Group Inc. for \$54 million, the 36-year-old brand is sold exclusively at Wal-Mart Stores Inc. in the U.S., Brazil, India and China. (The Style Co. holds the direct-to-retail license for Op in the Middle East.) To herald Op's arrival at Wal-Mart, Iconix and the world's largest retailer launched a spring marketing campaign starring seven members of Young Hollywood, including actress Rumer Willis (daughter of Bruce Willis and Demi Moore), singer Christina Milian and rocker Pete Wentz, who's married to singer Ashlee Simpson.

79



OSCAR DE LA RENTA

Product: Ready-to-wear; accessories, bridal, fine jewelry

Volume: Over \$250 million (est., retail)

Owner: Oscar de la Renta

At the age of 75, de la Renta has flat-out denied any notion of retirement and is moving full-steam ahead with plans to open more freestanding stores at home and abroad. An Athens store will open by the end of this summer. Global wholesale distribution is another priority, with India being a particular point of interest. Having overhauled its Web site, the company is getting ready to slowly add e-commerce — small leather goods to start, and eventually the full merchandise assortment will follow. The designer has parted ways with Kellwood Co. over the women's O Oscar sportswear collection, but has entertained the idea of bringing it in-house.

80



SPALDING

Product: Sports accessories and equipment

Volume: \$380 million (est.)

Owner: Russell Athletic division of Fruit of the Loom, owned by Berkshire Hathaway, Omaha, Neb.

The name is brandished across sporting goods from basketballs, backboards and volleyballs to baseball gloves, bats, training equipment and the iconic pink rubber "Spaldeen" of stoop-ball fame. But it's no longer on active apparel, which the company stopped making. Russell Athletic president Doug Kelly assumed the management responsibilities of both the Russell Athletic and Spalding brands. On March 31, Kelly succeeded Scott Creelman, president of Spalding, who retired but continues to serve as a consultant to the company.

81



JUST MY SIZE

Product: Plus-size bras, underwear, hosiery, socks, jeans, swimwear, workout wear; casualwear, loungewear, maternity, pants, skirts, coats, dresses.

Volume: \$1.4 billion to \$1.5 billion (est.)

Owner: Hanesbrands Inc., Winston-Salem, N.C.

Just My Size, among the main plus-size lifestyle brands at Wal-Mart, grew from humble beginnings in 1982 as a hosiery brand for larger sizes into a multiclassification megabrand that covers fashion and basics. However, industry executives say the drop in consumer interest in lingerie at the mass level over the past year teamed with tough economic times has impacted mass brands such as JMS and competitors Curvation and Vassarette. JMS slipped in the rankings from 52nd place in the 2007 WWD 100.

81



JORDACHE

Product: Jeanswear, licensing.

Volume: \$500 million (est.)

Owner: Jordache Enterprises Inc., New York

It would be more than understandable if the mention of Jordache immediately called to mind supermodel and "Project Runway" host Heidi Klum. The two have been tightly joined since last year, when Klum was tapped to take over for Elizabeth Hurley as the brand's celebrity representative. The first campaign featuring Klum was shot by "Rush Hour" director Brett Ratner at the Chateau Marmont in Hollywood. The large production left enough downtime for Klum to chat with Jordache executives about fashion, thus planting the seeds of an idea to extend the relationship. The result has been the Heidi Klum by Jordache capsule collection that launched exclusively at Bloomingdale's in April. Klum's new fall ad campaign for Jordache was shot in May by photographer Rankin.



LA GEAR

Product: Footwear

Volume: Over \$250 million

Owner: ACI International, Los Angeles

Founded in 1979, LA Gear reached its peak in the Eighties with sales of \$1 billion. In 2001, ACI International purchased the brand, and the company has since focused on fashion athletic footwear for women and kids. This year, in addition to its performance and fashion athletic lines, LA Gear introduced a new line of West Coast Lifestyle casual footwear, including skimmers, ballet flats, Mary-Janes, fashion flip-flops and jellies. This fall, LA Gear will also launch a high-end Retro line with indie footwear retailer Sportie L.A., to be sold exclusively at select specialty stores, based on the brand's hugely popular "Unstoppable" collection from the late Eighties. The brand's expansion into apparel and accessories kicked off this year and will expand further in 2009. LA Gear is primarily sold at moderate retailers like Kohl's, Famous Footwear and J.C. Penney.

82



VERSACE

Product: Designer ready-to-wear, leather goods, accessories, beauty, home.

Volume: 310.6 million euros (consolidated 2007 revenues, or \$425.8 million at average exchange)

Owner: Gianni Versace SpA, Milan

Versace plans to invest 45 million euros, or \$69.7 million at current exchange, in 11 new stores this year, mainly in Asia, further tapping a market it hopes will replace the U.S. as its second largest for sales after Europe. In May, it opened its first Versace Home flagship in Milan, unveiled plans for the Palazzo Versace Dubai resort, slated to open in the second half of 2009, and announced it will provide exclusive interior design services for luxury skyscraper The Vita Tower in Panama, scheduled for 2010. And Versace's quest for 360-degree luxury is not confined to terra firma: After penning a deal with helicopter maker AgustaWestland last year, Versace handed over the first two Agusta Versace choppers to their European buyers in March. It's also customizing an Airbus 380 airplane. Versace reported an 11.8 percent increase in sales in the first quarter of 2008.

83



CITIZEN

Product: Watches, printers, small electronics, machinery.

Volume: \$3.2 billion

Owner: Citizen Holdings Co. Ltd., Tokyo

Eco-Drive, Citizen's line of battery-free, light-powered watches, continues to be the brand's major push. For women, the brand keeps adding to its collection with diamonds and Eco-Drive technology with styles such as the Riva, Silhouette Bangle and Serano, which has 40 diamonds across the case and bezel. For men, Citizen is promoting its technology with styles such as the Promaster SST, a race chronograph with split-second timing, and the Blue Angels Skyhawk A-aT, honoring the elite Navy flying team. Besides sponsoring sporting events like the U.S. Open Tennis Championships and the U.S. Open Series, the brand has athletes such as New York Giants quarterback Eli Manning, golfer Paula Creamer and, most recently, NASCAR driver Matt Kenneth in ads bowing this summer.

84



CASIO

Product: Watches, digital cameras, musical keyboards, consumer electronics.

Volume: \$5.66 billion

Owner: Casio Computer Co. Ltd., Tokyo

Casio expanded sales and distribution last year with a lineup of wrist technologies that featured solar-powered atomic timekeeping — watches that are powered by light and set themselves. This year marks the 25th anniversary of the Casio G-Shock watch, and many hot new models are planned in analogs, chronographs, brightly colored digitals as well as collaboration models with Spike Lee and Eric Haze. The brand threw a party in May to celebrate its birthday at New York's Gustavino's, where Kanye West performed.



LANE BRYANT

Product: Women's plus-size apparel

Volume: \$1.2 billion

Owner: Charming Shoppes Inc., Bensalem, Pa.

As a leading retailer of plus-size apparel, Charming Shoppes has collected data on sizing for thousands of women. This study led to the Right Fit by Lane Bryant program that classifies customers into three ultimate shapes (Curvy, Moderately Curvy and Straight) for easier shopping and better and more flattering fits. The program was launched last August with denim and career pants. In November, Charming relaunched the Lane Bryant catalogue, which had been operated by Redcats through a licensing agreement that expired last fall. During 2007, Lane Bryant Outlet, the company's newest store concept, grew to more than 100 stores, and Lane Bryant regular-price retail stores grew to more than 800. Charming Shoppes acquired Lane Bryant from Limited Brands in 2001 for \$335 million.



AEROPOSTALE

Product: Young women's and men's casual apparel and accessories.

Volume: \$1.6 billion

Owner: Aéropostale Inc., New York

Aéropostale is going strong. The teen retailer this year upped its fashion quotient by adding trendy silhouettes to core basics, and the shift has paid off. Despite an uncertain retail climate and challenges from rivals American Eagle and Abercrombie & Fitch, Aéropostale has fared well financially, showing quarterly increases and boosts in same-store sales. Since going public in 2002, the retailer has seen its share of ups and downs, but recent improvements in image and expansion into Canadian and Puerto Rican markets indicate that the newly revitalized core concept is resonating with consumers. Aéropostale currently operates more than 850 units, and the company's second retail concept, Jimmy'Z, has 14 doors. Next up is a third brand aimed at children younger than Aéropostale's 14- to 17-year-old demographic.

87



THE NORTH FACE

Product: Outdoor apparel, equipment and footwear; retail.

Volume: \$300 million (est., retail)

Owner: VF Corp., New York; The North Face headquarters: San Leandro, Calif.

The North Face, a division of VF Outdoor, Inc., is celebrating its 40th anniversary this year. The company has experienced strong growth, more than doubling global sales since 2004. This year, six full-priced stores will be added in the U.S., bringing the total to 25 North Face stores nationwide. These vendor-owned stores are complementary to the brand's wholesale strategy, as the company also sells gear and apparel in specialty mountaineering, backpacking, running and snow-sport retailers; premium-sporting goods stores, and major outdoor specialty retail chains.



LIMITED TOO

Product: Sportswear and accessories for tween girls.

Volume: \$1 billion (all brands)

Owner: Tween Brands, New Albany, Ohio

Attracting tween girls between the ages of seven and 14, Limited Too currently operates 588 stores in the U.S. and 27 international franchised units. In 2007, the company completed the renovations of 33 older stores. In March, the retailer, along with its international partner, opened its first franchised store in suburban Stockholm, Sweden. The company also opened a store in Jeddah, Saudi Arabia, its 26th franchised store in the Middle East since 2004. Also in 2007, the company upgraded its Web site, limitedtoo.com, in order to attract tech-savvy girls.

88

TALBOTS

Product: Women's apparel

Volume: \$2.2 billion (retail)

Owner: The Talbots Inc., Hingham, Mass.

Talbots' longtime chairman and chief executive, Arnold Zetcher, retired and Trudy F. Sullivan, a Liz Claiborne veteran, became president and ceo in December, charged with revitalizing the retailer. Talbots has suffered from a perception of dowdiness, and while sexy isn't in its vocabulary, Sullivan believes it can be enlivened and made more relevant. First-quarter earnings plunged 68.7 percent to \$1.6 million, due to restructuring costs and closing kids, men's and noncore U.K. businesses. Sales fell 5.4 percent to \$542.4 million. Rooted in New England tradition, Talbots is concentrated in the Northeast, though California has the most locations. Zetcher recognized and exploited the potential of petites, which account for significant sales. Plus sizes are seen as another opportunity. At the end of fiscal 2007, store count stood at 1,421 in the U.S., U.K. and Canada.



BILL BLASS

Product: Women's apparel, handbags, denim and fragrance.
Volume: \$15 million (collection, wholesale); \$250 million (licensing, retail)
Owner: NexCen Brands Inc., New York

The past few months have not been easy for this label's cash-strapped parent company. Designer Licensing Holdings Co. LLC, the jeanswear licensee for Bill Blass and owner of 10 percent of the Bill Blass trademark, has shown interest in acquiring the mark, as have Iconix Brand Group Inc., Tharanco Group and Windsong Brands LLC. In the meantime, designer Peter Som is plugging along, creating "simple and effortless clothes that embody luxury — just like the photographs of Slim Aarons." In recent months, actresses like Anne Hathaway and Christina Ricci have helped to raise the designer label's profile. Meanwhile, NexCen this month acquired Bill Blass Couture, the firm responsible for the label's ready-to-wear, which was not included in its original acquisition of the Blass business last year.



BULOVA

Product: Watches, clocks.
Volume: \$209 million (est.)
Owner: Citizen Watch Co. Ltd., Tokyo; Bulova headquarters: Queens, N.Y.

Citizen Watch Co. acquired Bulova Corp. from Loews Corp. for \$250 million in January. Bulova's new parent aims to strengthen international expansion and improve operations for the 133-year-old brand. Bulova, which creates watches and clocks under the brands Bulova Clocks, Accutron, Caravelle and Wittnauer, is dedicated to blending design and style with technology. The firm aims to be a dominant resource for diamond timepieces in its price category for women and men. In October, the company will introduce a women's special-edition diamond watch. The Bulova Marine Star collection, a longtime leader in sports timekeeping, also continues to thrive. For 2008, Bulova introduced mechanical watches with open-aperture dials and full exhibition case back views of the 21-jewel automatic movements.



FADED GLORY

Product: Sportswear, children's wear, accessories, footwear, hosiery, watches, optical, jewelry.
Volume: \$3 billion (est. retail)
Owner: Faded Glory, New York, licensed exclusively to Wal-Mart Stores Inc.

Faded Glory managed to move up the WWD100 from 97th last year, all without any marketing support on behalf of Wal-Mart. The bump may have something to do with a wilting economy that has sent more customers flocking to discounters like Wal-Mart and Target to hunt for good deals. Wal-Mart has sought to capitalize on this with its "Save Money, Live Better" ad campaign. The improved ranking is also reflective of Wal-Mart abandoning its efforts to move up the fashion ladder; instead opting to refocus on products with the best value and price. Faded Glory entered its long-term licensing agreement with the world's largest retailer in 1996.



LACOSTE

Product: Ready-to-wear, accessories.
Volume: 1.6 billion euros (\$2.34 billion at current exchange)
Owner: Lacoste SA, Paris

Lacoste, which marks its 75th anniversary this year, continues to gain momentum, thanks to creative director Christophe Lemaire, who has helped bring a modern element to the company's sporty designs without alienating its traditional client base. The company is also getting on track in the U.S., where it has vastly reorganized supply chains and reinvigorated its image. In 1999, Lacoste sales in the U.S. were \$25 million, with \$5 million in losses. Last year, Lacoste sales in America topped \$200 million, making the country the brand's single biggest market. By the end of the year, the company hopes to operate 65 shops in the U.S. Last year, the company opened its 1,000th boutique in the world. One of the company's next priorities is to grow its business in South American, especially Brazil.



GIVENCHY

Product: Couture, ready-to-wear, accessories, fragrances, cosmetics.
Volume: 80 million euros (est., \$116.9 million at current exchange)
Owner: LVMH Moët Hennessy Louis Vuitton, Paris

Ever since designer Ricardo Tisci came on board, Givenchy has been rejuvenating. This year, the brand opened a gallery-like Paris boutique with black-box display suites and, in 2007, the house returned to profitability as Tisci's designs found resonance at retail. That's good news for the storied label, which went through a rough patch after the retirement of founder Hubert de Givenchy in 1996. House president Marco Gobetti said like-for-like sales last year advanced 25 percent, driven by growing demand in the U.S., China and Europe. Tisci is now expanding his creative role to oversee men's as well.



FENDI

Product: Designer ready-to-wear; leather goods, accessories, fragrances.

Volume: 400 million to 500 million euros (est., \$620 million to \$776 million at current exchange)

Owner: LVMH Moët Hennessy Louis Vuitton, Paris

Underlining its credentials as a top-tier luxury brand, Fendi staged a sunset fashion show atop the Great Wall of China last fall, which chief executive Michael Burke described as, "positioning Fendi for the next 50 years." With the company on track to post double-digit growth this year despite the economic climate, Fendi has further reasons to celebrate. To mark the 10th anniversary of its Baguette bag, the Italian luxury house relaunched 10 versions of the iconic 'It' bag. Fendi also unveiled a flagship on Avenue Montaigne in Paris, which was feted during fashion week with a concert by songstress Amy Winehouse. The company plans to open five stores in China, along with new locations in Las Vegas, Delhi, Qatar, Macau and Kuala Lumpur this year, and is also mulling forays into fine jewelry and hotels. Fendi makes its debut this year in the WWD100.

IZOD

Product: Women's and men's sportswear; dress shirts, neckwear; men's tailored clothing, shoes, slippers, watches, beachwear, intimates, sleepwear, accessories, hosiery, eyewear, outerwear, children's wear, fragrance, collegiate apparel, umbrellas.

Volume: \$920.4 million (retail)

Owner: Phillips-Van Heusen Corp., New York

Perceiving women's wear to be a "huge growth vehicle for the brand," Phillips-Van Heusen brought Izod women's wear back in-house from Kellwood Co. for fall 2007. PVH said the collection has performed better at retail and received additional editorial placements since the change. The brand also launched three new Web sites: izod.com, izodcenter.com and seekadventure.com, and launched the Izod fragrance in 2,100 doors domestically.



MOSSIMO

Product: Juniors and young men's sportswear, swimwear, footwear and accessories.

Volume: Over \$2 billion (worldwide, retail)

Owner: Iconix Brand Group, New York

Target has been the U.S. capital for Mossimo since 2001, thanks to an exclusive licensing arrangement that Iconix continued after acquiring the brand in 2006. Mossimo remains an important part of the fashion mix at 1,400 of the cheap-chic discounter's stores. Last year's looks included a smocked-waist skirt and short-sleeve jacket that was suitable for work as well as a miniskirt and V-neck sweater that worked for play. The brand has been busy abroad as well, with a new licensee in the Philippines. Mossimo is also distributed in Australia, New Zealand, South America, Mexico and Japan.



DOLCE & GABBANA

Product: Designer ready-to-wear; leather goods, accessories, beauty.

Volume: 1.55 billion euros, or \$1.99 billion at average exchange, fiscal 2006-07 wholesale revenues; 1.05 billion euros, or \$1.35 billion, consolidated sales

Owner: Dolce & Gabbana Srl, Milan

After closing 2007 with a \$15 million refurbishment of its New York flagship at 825-827 Madison Avenue, Dolce & Gabbana plans to open 24 stores this year, including its first boutiques in India, in New Delhi. The Italian fashion group will inaugurate D&G stores in Beijing in July, Kobe, Japan, in September, and Los Angeles in November, as well as D&G and Dolce & Gabbana units in the Middle East and Eastern Europe before yearend. A Beijing flagship is set to follow next spring. The company launched The One fragrance for men to wide acclaim in March and will fete a new cosmetics line early next year. Dolce & Gabbana, which makes its WWD100 debut, has forecast 20 percent growth in wholesale and consolidated revenues this fiscal year.

97



GOLD TOE

Product: Socks, tights.

Volume: \$86 million (retail)

Owner: GoldToeMoretz LLC, Burlington, N.C.

Gold Toe continues to see strong growth in department stores and national chains with its launch of new styles and technologies. The brand is expanding its breadth with athletic styles launched under the Sport Tec banner, while the Gold Toe Women's All Day Comfort collection keeps adding to its collection. On the green front, sustainable fibers have been extended to include more bamboo, soy fiber, organic cotton and hemp, making up the Eco FX collection. Other styles for fall include colorblocking, stripes and sweater knits in bright colors. During the second half of 2008, Gold Toe will also launch an e-commerce Web site with information about legwear trends, socks and leg health.

98



ESPRIT

Product: Lifestyle apparel, footwear and accessories for women, men, juniors and kids, cosmetics.

Volume: \$3.85 billion (\$1.65 billion from its own retail stores; \$2.2 billion from wholesale)

Owner: Esprit Holdings Ltd., Hong Kong

This year marks Esprit's 40th anniversary. The company began with Susie and Doug Tompkins selling clothes out of the back of their station wagon in San Francisco in 1968. The brand blossomed and now has 12 product lines and the Esprit Red Earth cosmetics brand. Esprit will return to its roots and open stores on the West Coast next year; currently, most of its U.S. stores are located on the East Coast. The company, which has 660 retail units as well as 11,450 points of sale through its wholesaling activities, has also signed a deal for a new kids' license. In March, Esprit launched the product line de.corp Esprit Urban Casual.

99



PERRY ELLIS

Product: Women's outerwear, accessories, swimwear; men's and boys' apparel and accessories, small leather goods, footwear, formalwear, home, fragrance, eyewear and sunglasses.

Volume: \$215 million for six internal categories; \$475 million from 12 categories of licensing.

Owner: Perry Ellis International, Miami

The Perry Ellis brand's strength is currently in men's wear, but it has long been trying to return to its flagship label's roots in women's. To this end, parent Perry Ellis International acquired two lines in February, Laundry and C&C California, as a way to get back into the women's contemporary market. The company expects sales to be flat at around \$60 million for those brands this year, but then for the next five years, it expects double-digit annual growth. PEI could also use the platform, including staff that it plans to retain, for additional acquisitions and for eventually developing a women's side for the Perry Ellis brand beyond the women's outerwear, swimwear, accessories and fragrance it now produces.

100



K-SWISS

Product: Tennis, running and lifestyle activewear, footwear and accessories.

Volume: \$310 million (est.)

Parent: K-Swiss, Westlake Village, Calif.

K-Swiss launched a women's line for spring with Anna Kournikova as its face. The inspiration for the line, which wholesales from \$25 to \$200 and is sold in about 50 doors for its inaugural season, is "beautiful sport." K-Swiss also dabbled in the retail game this year, with a pop-up store open for a month this spring on The Promenade in Santa Monica, Calif., and then in New York.



THEWWD100

A WOMEN'S WEAR DAILY SPECIAL REPORT • JULY 2007

The 10th annual survey of the apparel and accessories brands American women know best.

The Top 10:

8 The WWD100

The most-recognized apparel and accessories brands in the U.S.

THE TOP 10

36 Focus and High Fashion

Reinvention and innovation keep the highest-profile designer names at the fore.

38 Traditional Troubles

Established and entrenched sportswear brands are struggling to meet the new demands of mainstream consumers.

39 Simple Pleasures

"Easy" is the operative word in modern wardrobes, and dresses are a key component.

40 A Sporting Chance

Big plays on the field and in the boardroom are goosing the active market.

42 Holding Pattern

Denim sales have softened, but the category remains a rock for retailers.

44 Dive Right In

More designers and fashion-forward trends are hitting the swim market.

46 The Young and the Restless

Teen-oriented brands have to keep moving to stay afloat.

48 Bags and Beyond

Accessories houses at all retail levels are broadening their offerings to become the next big lifestyle brands.

50 About Time

Watch aficionados are bolstering an already thriving business, seeking — what else? — luxury.

52 Intimate Connections

Big innerwear brands with major financial muscle keep making the grade.

53 Got You Covered

All sorts of legwear, from tights to hose, are back in fashion.

54 Outer Limits

Consumers identify with the old standards in outerwear.

56 Demographics

Group analysis — teens, high-income consumers and various ethnic groups weigh in.

58 Index

An alphabetical listing of the top 100 brands.

Money Talks

THE WWD100 ONCE AGAIN PROVES IT'S NOT NECESSARILY the fanciest or most glamorous brands that ring the loudest with consumers, but the ones with the biggest marketing budgets.

Sure, it helps any time a dress appears on the red carpet, but get a catchy tune or phrase into the consumer's head and a brand is golden.

In this, the 10th annual survey of consumer brand awareness, Hanes, Timex, Leggs, Fruit of the Loom and Levi Strauss score the highest. No matter what's going on in companies' boardrooms, it's the relentless impressions, the jingle, the immediately identifiable slogan that keeps consumers familiar.

To gauge Americans' awareness of apparel and accessories brands, WWD commissioned Synovate, a New York-based research firm. Synovate conducted a national online poll, focused on women between the ages of 13 and 64 with household incomes of at least \$35,000. The results also break out single women with household incomes of \$75,000 or more; dual-income households of \$100,000 or more; African-Americans; Hispanics, and teens, aged 13 to 17.

The survey yielded 2,182 responses and was fielded between May 7 and 18.

The questionnaire contained 836 prelisted brands in 12 categories — like denim, designers, sportswear, dresses or accessories — and respondents were asked to say whether they were "very familiar," "somewhat familiar" or "not at all familiar" with each brand. The top 100 results are a straightforward ranking based on the highest number of women saying they were "very familiar" with the brand.

Some brands are listed in multiple categories. For the overall WWD100 listing, they are rated using a net score and listed only once.

For the various categories' top 10 lists, however, brands are ranked only against other brands in that category. For example, swim brands are rated against other swim brands, outerwear brands against other outerwear brands, etc., and their scores are based on performance in that category only.

The results are accurate at the 95 percent confidence level. There are five ties this year, for a total of 105 brands, and all volume figures are wholesale unless otherwise noted.

— Dianne M. Pogoda

39



FOSSIL

Product: Watches, jewelry, handbags, small leather goods, belts, sunglasses, apparel.

Volume: \$623 million (excluding licenses)

Owner: Fossil Inc., Richardson, Tex.

With luxe accessories performing so well at retail, it's no surprise that other companies want in. Fossil, too, has jumped into the luxury arena with Fifty⁴ Fossil, a high-end contemporary handbag collection. The bags average around \$275 retail and use vintage touches with a modern approach to design, a Fossil hallmark. The 23-year-old brand is continuing its "What Vintage Are You?" ad campaign, which drives brand image and design direction for all Fossil's offerings, including watches, men's and women's leathers, sunglasses and apparel. The company has partnered with Sony Ericsson to create a caller ID watch with Bluetooth technology. As of January, Fossil had 200 owned and operated stores worldwide.

40



CHRISTIAN DIOR

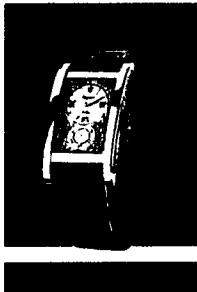
Product: Couture, ready-to-wear, accessories, jewelry.

Volume: 731 million euros (\$972 million at current exchange)

Owner: Christian Dior SA, Paris

Led by robust growth in fine jewelry, footwear, men's wear and leather goods, Christian Dior continued toward its goal of reaching the 1 billion euro mark in sales. This was a year of celebration for Dior as it marked its 60th anniversary. But it also was a year of stark transition. The house parted ways with its star men's wear designer, Hedi Slimane, after butting heads during contract renegotiations. Dior replaced Slimane with his former assistant Kris Van Assche. Van Assche was slated to unveil his first collection for this house in July. Dior continued to increase its retail presence, including the debut of a flagship on Red Square in Moscow last October. For the year, Dior planned about 15 new locations, including Athens, Riyadh and Jeddah, Saudi Arabia.

41



ROLEX

Product: Timepieces

Volume: \$2.5 billion (est., retail)

Owner: Wilsdorf Foundation, Geneva

Rolex remains one of the world's ultimate power symbols, a fact that hasn't escaped the newly rich in emerging markets, which have been fueling a boom in luxury watches. Founded by Hans Wilsdorf in 1906, the company remains as discreet as ever. It provides little financial information, though it is believed that the company sells about 600,000 units a year. Rolex executives often say the company is interested in "managed growth" today. Retailers praise Rolex, citing it as one of their perennial bestsellers.

42



CHANEL

Product: Couture, ready-to-wear, fragrances, cosmetics, accessories, jewelry.

Volume: 2.99 billion euros (est., \$3.98 billion at current exchange)

Owner: The Wertheimer family, New York and Geneva

Chanel, one of Paris' mythical couture houses, has had steady growth in recent years, thanks to gains in beauty, jewelry, watches and ready-to-wear. Much of the creative impulse has come from Karl Lagerfeld, who over the last 23 years had cultivated a remarkable understanding of the fabled brand. Lagerfeld also has ramped up the fashion output, showing practically a collection per month, if one counts the various couture and ready-to-wear runway shows, pre-collections and "satellite" line of luxury rtw made with the couture ateliers Chanel owns. Lagerfeld recently took his cruise collection on the road to Los Angeles where he showed in a hanger at Santa Monica Airport. In beauty, the longstanding favorite Chanel No. 5 continues strong. On the retail front, the company this fall plans to unveil a redesigned flagship in Beverly Hills.

43



COACH


Product: Handbags, small leather goods, footwear, scarves, watches, sunglasses, jewelry, fragrances.

Volume: \$2.4 billion (total global revenues including wholesale and retail)

Owner: Coach Inc., New York

As a leader in the accessories category, Coach isn't about reinvention but about building upon its solid foundation. This fall, the company will open its first Legacy stores in New York and Los Angeles. The units will offer handbags, footwear and other accessories that are part of the higher-priced collection to compete with European labels like Louis Vuitton, Prada and Gucci. Legacy is part of the strategy put together by Coach chairman and chief executive Lew Frankfort and president and executive creative director Reed Krakoff to increase its already robust growth. This year, Coach launched its first eponymous fragrance in a monogrammed "C" bottle with notes of tart green mandarin, guava, violet petals and water lily.



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THEWWD100

A WOMEN'S WEAR DAILY SPECIAL REPORT

From Arizona to Bali, Frederick's of Hollywood to Jones New York,
here are the names American women know best.

The Top 10:

- 9 **The WWD100:** The apparel and accessories brands women know best.
- 40 **The Big Name Game:** Designers from both sides of the Atlantic resonate with American shoppers.
- 41 **Action in Active:** Lots of deals have punctuated the past year for the big brands.
- 42 **Premium Pops:** Affordability and long-established names are the hallmarks of the denim top 10, but high end is a growing category.
- 44 **Performance Art:** A mix of fashion and technology with a dash of California cool drives the swim business.
- 46 **Keeping It Cool:** Capitalizing on the hip factor in young contemporary.
- 47 **Tracking the Changes:** Lots of movement and makeovers at top sportswear brands.
- 48 **Dress It Up:** The big, established players in ready-to-wear broaden their distribution and offerings.
- 49 **Baubles Galore:** Special editions and collections are powering accessories.
- 50 **Watching the Boom:** Watch and jewelry houses keep up their record gains.
- 52 **The Big Squeeze:** Retail mergers bring out the best at innerwear firms.
- 54 **Outer Space:** Coat makers try expansion and other strategies to keep their brands hot.
- 56 **A Runway Success:** Fashion's finest have embraced legwear, and its makers are nothing short of jubilant.
- 57 **Numbers Game:** Top brands by age, ethnicity and income.
- 58 **Index:** An alphabetical list of the WWD100.

In Your Face

CALL IT THE CELEBRITY HEADLINE phenomenon: Say whatever, just keep that name front and center.

Apparel brands might not have quite the effect of "Branjelina" screaming from the front page of a tabloid, but the idea is the same. Makers and marketers need to keep their labels in the public's face to keep brand awareness high — and the cash registers ka-chinging away. And they are finding many ways to do this, from traditional advertising to product placement in movies and TV to sponsorships of athletes, sports and music events to stepping out on the all-important red carpet.

Since 1999, WWD has been tracking consumer brand awareness. This is the ninth edition in the series, in which apparel and accessory brands are ranked against each other to determine the 100 most familiar.

WWD commissioned Synovate, a New York-based independent marketing research firm, to conduct the national study.

The research was conducted via a 35-minute online survey among members of Synovate Global Opinion Panels. The sample focused on women ages 18 to 64 with household incomes of at least \$35,000. The survey also breaks out single women with household incomes of \$75,000 or more; dual-

income households of \$100,000 or more; teens ages 13 to 17; Hispanics, and African-Americans.

Consumers were given a list of 788 brands in 12 categories — such as denim, designers, outerwear, sportswear, swimwear — and asked whether they were "very familiar," "somewhat familiar" or "not at all familiar" with the brands. The results are a straightforward ranking based on the highest number of women saying they were "very familiar" with each brand.

Some brands are listed in more than one category. For the overall WWD100 listing, they are rated using a net score and listed only once.

For the various categories' top-10 lists, however, they are ranked only against other brands in that category. For example, outerwear labels are rated against other outerwear labels, swim brands against other swim brands, etc., and they are ranked based on their scores in that category only.

Synovate completed 2,126 interviews, conducting the survey from April 27 to May 8.

The margin of error for an online survey with a sample of this size is 2 percent, which assumes a 95 percent level of confidence.

There were 10 ties in the top 100 this year, bringing the total number of brands to 110.

All volume figures listed are wholesale unless otherwise noted. — **Dianne M. Pogoda**

WWD

© The retailer's daily newspaper
Published by Fairchild Publications Inc., a subsidiary of Advance Publications Inc.
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30



NAUTICA

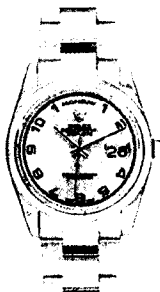
Product: Sportswear, jeans, sleepwear, swimwear, accessories, home, fragrance, children's wear, watches, eyewear, men's underwear, men's tailored clothing, footwear.

Volume: \$2 billion, retail worldwide

Owner: VF Corp., Greensboro, N.C.

Nautica is on the rebound. Although it still has major recognition globally, sales have slumped in the U.S. over the past few years. It closed Nautica Jeans in the U.S., as well as its last freestanding store, in New York's Rockefeller Center, in 2004. To mount a turnaround, Nautica this year hired Denise Seegal as president and chief executive officer. This fall, the brand will launch women's better sportswear in U.S. department stores. It also elevated the quality of its men's wear, added to the 160 shops it already runs internationally with new stores in India and plans more this year. Seegal said Nautica will try U.S. retailing again in October with a unit in Saucon Valley, Pa.

31



ROLEX

Product: Timepieces

Volume: \$2.2 billion retail sales (est., 2005)

Owner: Wilsdorf Foundation, Geneva

Founded by Hans Wilsdorf in 1906, Rolex marked its centenary last year. And though it remains one of the ultimate power symbols, the company continues to be as discreet as ever. It provides little financial information, preferring to let its products do the talking. Analysts estimate it sells about 600,000 units a year. No wonder retailers continue to cite Rolex as one of their best-selling brands, and demand never seems to wane. The secret? Rolex has a few hallmark styles, which apparently don't go out of fashion, and it controls distribution with an iron hand. Rolex continues its Mentor and Protégé Arts Initiative, started in 2002, aligning itself with the world of high culture.

32



JOE BOXER

Product: Underwear, sleepwear, loungewear, bedding, watches, accessories.

Volume: \$500 million (retail)

Owner: Iconix Brand Group, New York

The cheeky underwear brand founded by Nick Graham in 1985 has gone through several ownership changes, most recently landing with Iconix Brand Group, formerly Candie's, which bought it for \$80 million from Windsong Allegiance Apparel Group LLC last year. In May, Boxer's chief executive officer, William Sweedler, stepped down after less than a year at the helm. Joe Boxer is sold primarily at Kmart stores in the U.S. and Sears stores in Canada. The brand claims an 88 percent brand awareness among its target audience of consumers age 15 to 30. In February, Joe Boxer was a sponsor of the first annual Boarding for Breast Cancer rail jam in New Hampshire. Boarding for Breast Cancer is a youth-focused education, awareness and fund-raising foundation.

33



DKNY

Product: Bridge sportswear, accessories, jeans, fragrances, home, licensing, retail.

Volume: \$2 billion (est. retail, all Donna Karan brands); \$1.7 billion est. retail, DKNY, including licenses)

Owner: LVMH Moët Hennessy Louis Vuitton, Paris

After several challenging years, DKNY has turned around since 2004, largely thanks to improved quality and fit, and overall presentation at retail. Now, DKNY is on a global expansion course. In addition to in-store shops at Bloomingdale's 59th Street flagship, Harvey Nichols and Selfridges in London, the bridge brand opened stores in Dubai; Istanbul; Shanghai; Montreal; Singapore; Seoul; Bangkok; Taipei, Taiwan, and Kuala Lumpur, Malaysia. A Tokyo unit is planned before the end of the year. DKNY has focused on the more casual Pure DKNY label, adding separate areas for it in select department stores, replete with new Pure accessories. It's also expanding DKNY kids to include DKNY baby, with layette and other newborn clothes.

34



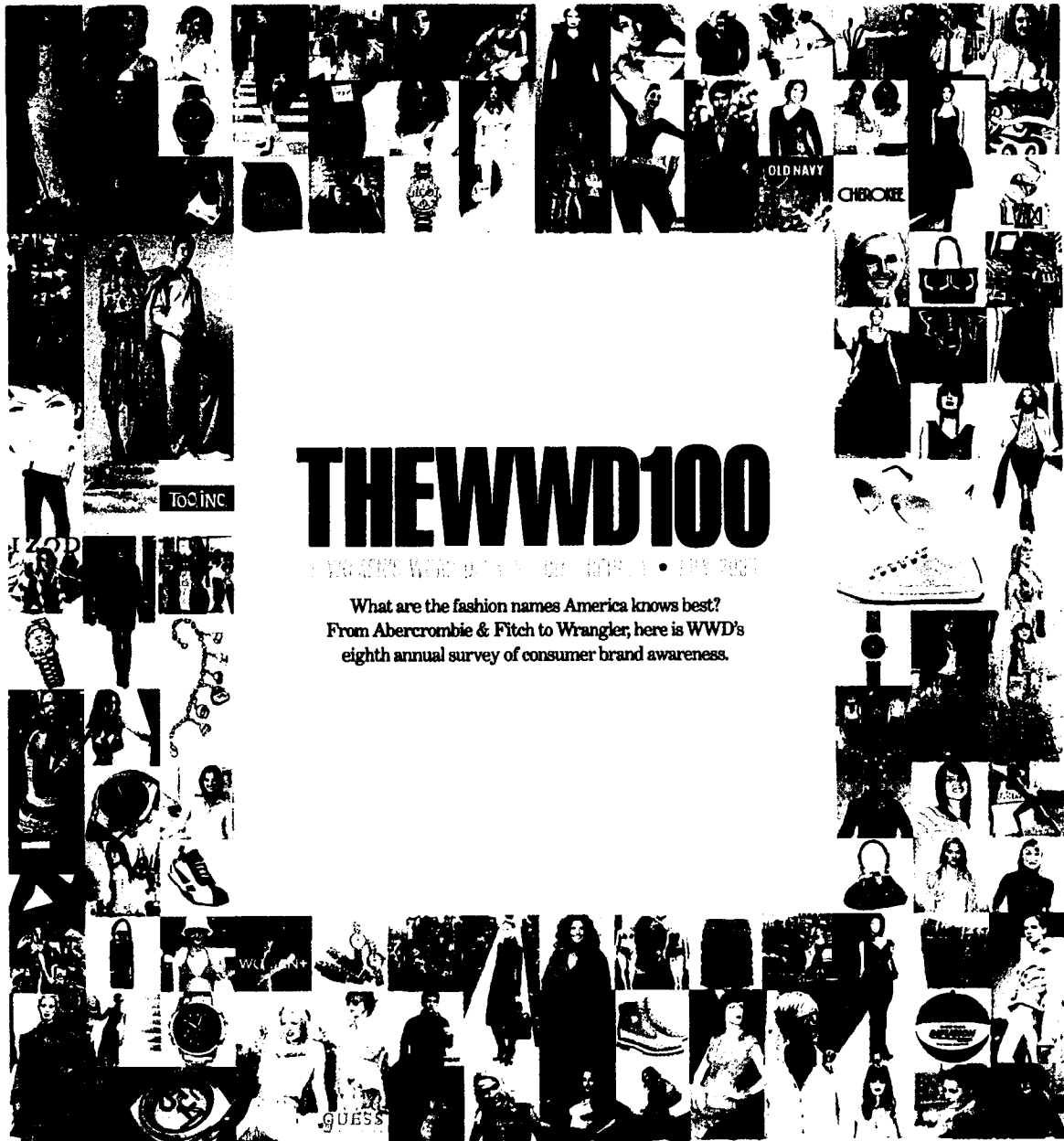
CHANEL

Product: Couture, ready-to-wear, fragrances, cosmetics, accessories, jewelry.

Volume: 2.6 billion euros (est.); \$3.3 billion at current exchange)

Owner: The Wertheimer family, New York and Geneva

Propelled by Karl Lagerfeld's high-octane fashion, Chanel sails at full bore. The house even closed its New York flagship for a few days at the height of the Christmas shopping season in December so Lagerfeld could show his satellite collection in Gotham for the first time. Lagerfeld hired singer Devendra Banhart to perform live. In May, he showed Chanel cruise at Manhattan's Grand Central Terminal, lassoing the likes of Naomi Watts, Julianne Moore, Mischa Barton and Maria Bello. The fireworks paid off: Chanel generated an incredible \$6.1 million at a trunk show at Bergdorf Goodman in May. The house opened its biggest store in Hong Kong last December and plans its first freestanding shop in Russia, in Moscow, this year.



THE WWD 100

WRANGLER WWD 9/11 BY ROBERTA • LIPY PAGE

What are the fashion names America knows best?
From Abercrombie & Fitch to Wrangler, here is WWD's
eighth annual survey of consumer brand awareness.

FROM THE LIBRARY

The Top 10:

- 11 The WWD100**
The apparel and accessories brands women know best.
- 44 Designer: Star Power**
Top-ranked designers turn up the wattage in more ways than one.
- 46 Denims: Blue Dreams**
Heritage still plays a big role in brand awareness, but big labels must keep changing to stay in the forefront of consumers' minds.
- 48 Activewear: Playing the Field**
The segment is brimming with energy as new players enter the scene and existing companies find ways to pump up their brands.
- 50 Swimwear: Choppy Waters**
Fashion names are moving into the category, despite its challenges.
- 52 Young Contemporary: America's Most Wanted**
A strong teen market effects change among the top 10.
- 54 Sportswear: Up for the Challenge**
Familiar names get aggressive about growth.
- 55 Dresses/Suits: Dominating in the Mid-Range**
The right price and lots of retail exposure keep ready-to-wear houses in the spotlight.
- 56 Watches/Jewelry: Lux Life**
Luxury is the prime factor when it comes to diamonds and dials.
- 58 Accessories: The Sure Things**
The segment is capitalizing on product extension.
- 60 Innerwear: Intimate Agenda**
Catering to specialized consumer groups and pouring big bucks into marketing keep brands flying high.
- 62 Legwear: Getting a Leg Up**
After several years of gloomy sales, hosiery brands look for light in dressier trends.
- 63 Outerwear: The Outer Image**
Brand-building is key among top coat labels.
- 64 Demographics: All in the Numbers**
A look at top brands by age, income and ethnicity.
- 65 Index**
An alphabetical list of the WWD 100.

How the Survey Was Done

THE FASHION BUSINESS IS NOTHING IF not brand-dependent. And because preferences are so fickle, companies compete rigorously for customer attention and loyalty.

Once a brand is established, it must continue to innovate and promote, otherwise it risks the worst fate: fading from consumer consciousness. So the question of brand familiarity has huge marketing and financial implications, not to mention bragging rights.

Since 1993, WWD has been tracking consumer awareness with surveys that reveal the most recognizable names in fashion among American consumers. The current poll is WWD's eighth in the series, and, as in the past, brands are ranked against each other to select the top 100.

To conduct the national survey, WWD commissioned Synovate, an independent marketing research firm based in Tarrytown, N.Y.

The sample for the study was selected from the Synovate Consumer Opinion Panel to represent a cross section of women 18 to 64 with household incomes of \$35,000 or more. It also broke out single women with household incomes of \$75,000 or more and women from dual-income households with income over \$100,000. Other demographic breakouts included girls 13 to 17, Hispanic women

and African-American women.

Participants were sent an eight-page questionnaire containing 745 prelisted brands of apparel and accessories in 12 market segments, like sportswear, swimwear or accessories. Some brands were listed in more than one category.

Of the 5,700 respondents selected, 2,384, or 42 percent, returned a completed questionnaire. The margin of error for the survey was 2 percent.

Respondents were asked how familiar they are with each brand listed. The possible responses were "very familiar," "somewhat familiar" or "not at all familiar." The results are a straightforward list ranking brands based on the percent of women who said they were very familiar with each brand.

There are several brands that appeared on the prompt list in more than one category and had high awareness in more than one category. Brands are included only once in the overall WWD100. But in the top 10 lists by category, brands are listed in comparison to other labels in that category, based on their scores in that category only.

There were six ties, bringing the total number of brands listed in the top 100 to 106.

All volume figures listed are wholesale unless otherwise stated.

— Ira P. Schneiderman

WWD

©The retailers' daily newspaper
Published by Fairchild Publications Inc., a subsidiary of Advance Publications Inc.
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35



CHANEL

Product: Couture, ready-to-wear, fragrances, cosmetics, accessories, jewelry.
Volume: \$2.8 billion, or 2.3 billion euros wholesale at current exchange, combined fashion and fragrance sales
Owner: The Wertheimer family, New York and Geneva
 When Karl Lagerfeld visited Tokyo last fall to fete the opening of Chanel's largest store in the world, fans mobbed him. One woman was so moved she wept on his Dior Homme peacoat. Such emotional attachment to Chanel and Lagerfeld's association with it has made it one of the world's hottest fashion businesses. To wit: Bergdorf Goodman in May generated a record-setting \$5.6 million in sales during a three-day Chanel trunk show. In beauty and fragrances, last year, a splashy ad campaign with Nicole Kidman fueled sales of its mythical, best-selling No.5 scent. Meanwhile, the house remains committed to couture and its rarefied craft. This spring, it purchased Robert Goossens, the Paris-based gold- and silversmith that had collaborated with Gabrielle Chanel from 1955 until her death in 1971. Chanel controls five other specialty ateliers, including Lesage embroidery and the Massaro cobbler.

36



DANSKIN

Product: Dancewear, activewear, legwear.
Volume: \$211 million
Owner: Danskin Inc., New York
 Danskin, which leaped more than 30 spots on this year's list, might still be best known for dancewear, but the company has been aggressively building its activewear business, too. The company's newest fitness apparel combines performance fabrics like Tactel and Supplex nylons with bright colors and fashion-forward styling and direction. Yoga apparel continues to be an area of growth, and Danskin is also building its stable of sports bras. The 123-year-old firm now has deals for exclusive Danskin lines with Target and Wal-Mart to increase its business in the fast-growing mass channel. Danskin is the sponsor of all-women mini triathlons and will sponsor eight races this year around the country. The series is Danskin's largest marketing initiative, and the company sells its triathlon and other apparel on-site prior to the races.

37



NAUTICA

Product: Men's sportswear, outerwear and jeans, women's sleepwear and swimwear, accessories, home, fragrances.
Volume: \$550 million
Owner: VF Corp., Greensboro, N.C.
 Nautica still racks up strong brand recognition, even though it primarily sells men's sportswear, home goods and fragrances, which it has been strengthening since it was acquired by VF Corp. two years ago. The company shut down its women's jeans business last summer and women's merchandise is restricted to two licenses, for swimwear and sleepwear. Nautica's sole regular-priced freestanding unit, in New York's Rockefeller Center, closed this year, though there is still a network of 115 outlets. The company named Denise Seegal president and ceo, replacing Nautica's founder, David Chu. Seegal, who came from her post as president and ceo at Sweetface Fashion Co., is overseeing a master plan to strengthen the men's business and to expand its presence throughout Europe.

38



LIMITED

Product: Wear-to-work, casual apparel for young men and women.
Volume: \$577 million (Limited Stores)
Owner: Limited Brands, Columbus, Ohio
 After a challenging 2004 marked by a 5 percent slide in comp-store sales, executives say turnaround efforts at Limited have been working. According to Leslie H. Wexner, Limited Brands chairman and chief executive officer, inventories are being tightly managed, the real estate portfolio is in the best shape in years and a profitable year is expected. Fashion improvements include an emphasis on sexy camis, modern pants and tiered skirts, and an overall more sophisticated approach to design and fashion. This fall, denim in five styles and three washes will be introduced to further establish the store as a destination for fashion pants. Speculation the division could be sold has been dismissed by Wexner. Jay Margolis, formerly president of Reebok, last January was named group president of apparel, including Limited and Express divisions, to help the turnaround.

39



POLO JEANS CO.

Product: Jeanswear
Volume: \$400 million (est.)
Owner: Polo Ralph Lauren Corp., New York
 Licensed to Jones Apparel Group Inc., Polo Jeans Co. continues to give denim a new spin each year without forsaking the principal philosophy of Polo Ralph Lauren — youthful, authentic, American. This year, the company enhanced its denim assortment by offering several unique washes for jeans, as well as hand-tooling techniques. Staying at the forefront of denim trends, it also recently started a limited-edition program. This spring, the company offered one-of-a-kind hand-painted artisan denim as well as a limited-edition denim ballgown. Polo Jeans plans to continue this initiative. Among its marketing efforts, the brand holds interactive events nationwide where consumers can individualize their jeans with various trims, embellishments or embroidery.

From Gucci to Gitano, Chanel to Cherokee, the brands women know best.

THE WWD100



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9 THE WWD 100: THE BRANDS WOMEN KNOW BEST.

THE TOP 10 LISTS

- 46 **DESIGNERS:** Few designers have ever before taken on branding efforts on so many different fronts at the same time, but judging by the top 10 designer labels, multitasking is becoming the mantra of growth in the new millennium.
- 48 **OUTERWEAR:** Casual but stylish seems to be the winning combo for the top 10 outerwear brands, with focus on more fashionable items that still meet consumers' everyday needs.
- 50 **DENIM:** Despite the recent rise in popularity of premium and superpremium jeans, with price points exceeding \$100, more than half the brands on the list sell the bulk of their jeans for less than \$50 a pair.
- 52 **SPORTSWEAR:** There are seismic changes rocking many sportswear firms these days, but awareness of the top 10 brands remained fairly steady.
- 54 **ACTIVE:** From flashy advertising to strategic partnerships with hip-hop artists, athletic companies are using a range of strategies to boost their profiles in the \$16 billion women's activewear market.
- 56 **SWIMWEAR:** This is evolving from a seasonal industry to a year-round business filled with all manner of suits, cover-ups and related accessories, and as more new players enter the market, existing ones are strengthening their brands by entering new categories and pumping up advertising and marketing efforts.
- 58 **YOUNG CONTEMPORARY:** The 10 best-recognized brands have stepped up marketing efforts among various age groups, often with a retro push.
- 60 **DRESSES/SUITS:** The recognition of this year's top 10 shows that consumers are still responding mostly to affordable apparel, and businesses are catering to working women who don't want to drain their bank accounts for their professional wardrobes.
- 61 **WATCHES AND JEWELRY:** When it comes to this category, the past year has proven that consumers feel the price needs to be right.
- 62 **ACCESSORIES:** The department store main floor continues to steer brand awareness when it comes to accessories.
- 64 **INNERWEAR:** As lingerie increasingly gains exposure in the international market as a prestige category, it's also become a sought-after area by potential licensees that want to cash in on the sensuality of the moment. But while the celebrity aura is a sure seller at retail, the labels that are consistently on the top 10 list are the die-hard brands that represent quality and intrinsic value to a loyal following of consumers.
- 65 **LEGWEAR:** The falloff in the sheer hosiery business has made it clear that legwear companies need to expand beyond that area and into other categories and supplemental products.
- 66 **DEMOGRAPHICS:** How the brands fared among such segments as Hispanics, blacks, teens and various upper-income groups.

How the Study Was Done

SINCE 1993, WWD HAS BEEN MONITORING CONSUMER AWARENESS OF THE MOST recognizable names in fashion with biennial surveys of U.S. consumers. The current edition is WWD's seventh survey of consumer awareness, and the first time the poll was done in consecutive years. As in the past, brands are ranked against each other to select the top 100 overall, as well the top 10 within a given market segment, such as designer, swimwear or intimate apparel.

To determine the most recognizable brands, WWD commissioned Synovate, a global market research firm based in Tarrytown, N.Y., to conduct the national survey. The sample for the study was selected from Synovate's consumer mail panel to represent a cross section of women ages 18 to 64, with household incomes of \$35,000 or more. Breakout groups include Hispanic women, black women, female teens ages 13 to 17 and upper-income households (\$100,000 or more if dual income, \$75,000 or more if single income).

Participants were sent an eight-page questionnaire that contained 669 pre-listed brands of apparel and accessories divided into 12 categories. Some brands were listed in more than one category.

Of the 5,330 people surveyed, 3,184, or 60 percent, returned a completed questionnaire, providing a high level of confidence. The margin of error for the survey was plus or minus 1.7 percent.

Respondents were asked about their familiarity with each brand. The possible responses were "very familiar," "somewhat familiar" or "not at all familiar." The results are a straightforward ranking of brands based on the percentage of women who said they were "very familiar" with each brand.

Note that in the overall top 100 ranking, there were several brands that could appear on the list more than once because they were included in the survey in more than one category and had high awareness in more than one category. In the case of multiple listings, the brand is included only once in the overall WWD100, but brands are considered individually in their respective categories.

There are seven ties in this year's rankings, so, where two brands have the identical awareness level, they were given the same numeric position, creating a list of 107 brands in 100 slots.

All volume figures are wholesale unless otherwise stated.

— Ira P. Schneiderman

30



SPEEDO

Product: Swimwear, activewear, accessories.

Volume: \$245 million (North America only)

Owner: The Warnaco Group Inc., New York, under license from Speedo International Ltd.

One of Warnaco's most fruitful divisions, the Speedo brand continues to dominate in swimwear, but also is seeking to build itself as a lifestyle brand. The company, best known for its performance offerings, is preparing for the launches of several lines designed to further its position in the non-swimwear market, as well as some new fashion-oriented swimwear divisions, including Speedo Platinum, bowing for cruise 2006. Speedo also now has a range of swim-related accessories such as goggles, swim caps, watches and towels. The company also recently introduced a second generation of Fastskin swimwear, which will be worn by Olympic athletes this summer in Athens. The suits are customized by gender and stroke, use Speedo's latest innovations and will be available to non-Olympians everywhere during the Olympic season and beyond.

31



CHANEL

Product: Couture, ready-to-wear, fragrances, cosmetics, accessories.

Volume: \$2.2 billion combined fashion and fragrance sales

Owner: The Wertheimer family, Paris

With Karl Lagerfeld in the driver's seat, Chanel, founded in 1914, continues to zoom ahead. Having driven Chanel for more than 20 years, Lagerfeld knows the brand like the back of his hand. But that doesn't mean he hasn't steered into new territory. He even showed a handful of men's looks on the runway last March. Beyond such theatrics, however, Lagerfeld has demonstrated an uncanny knack for channeling the Chanel spirit while making it irresistibly modern. To wit: A trunk show at Bergdorf Goodman in May tallied an unprecedented \$5.1 million. Meanwhile, Chanel renovated its Paris flagship last October and, by yearend, will have revitalized flagships in Tokyo and New York. On the beauty front, Chanel scored Nicole Kidman to represent its fabled fragrance, No.5. In September, it will release Ultra Correction Serum, which is expected to do as much as \$8 million in its first year.

31



NEW BALANCE

Product: Footwear, apparel, accessories, socks, exercise equipment.

Volume: \$1.3 billion

Owner: New Balance Inc., Boston

While still best known for its footwear, Boston-based New Balance has taken a plunge into the apparel sector and also is expanding via a number of licensing deals. This fall marks the introduction of the first New Balance apparel collection designed in-house, rather than by a licensed outside company. By making this transition, the company hopes to grow its apparel sector to 15 percent of its sales over the next year. The line features a wider range of silhouettes, colors and materials, as well as a three-zone layering system for greater mobility and ventilation. The company also is expanding via licensing, and has several new deals for eyewear, socks, bags and exercise equipment. Founded in 1906, New Balance also has updated its advertising with edgier campaigns, and its first-ever apparel-only print campaign is being published in running magazines this summer.

32



LONDON FOG

Product: Rainwear, outerwear.

Volume: \$200 million

Owner: London Fog Industries Inc., New York

Having dealt with Chapter 11, major restructuring and layoffs, London Fog now is trying to reposition itself as a more stylish brand. This fall, the company unveils the urban-oriented London Fog Manhattan, London Fog Sport for the SUV crowd and London Fog Sandringham for luxe-minded consumers. The brand has doubled the size of its women's collection to 47 styles. The strategy is designed to offer a wider range of price points and attract different customers beyond its core base. A double-digit percentage gain is planned for this year in its women's business. The company has tripled its advertising budget from last year, but most of that increase will be dedicated to in-store signage. Getting celebrities and other style influencers to wear the brand is a priority.

33



ROLEX

Product: Timepieces

Volume: \$1.6 billion (est.)

Owner: Wildorf Foundation, Geneva

Founded in 1906 by Hans Wildorf, Rolex provides little financial information — but it continues to bring in the bucks with its highly coveted watches. A symbol of financial success, the brand remains privately held and it is not unusual for demand to exceed supply for many products. For example, there is a four-year waiting list for the Daytona watch. Last year, Rolex started the Rolex Mentor and Protégé Arts Initiative to aid emerging talents in dance, literature, music, theater and the visual arts. The program teams budding talents with renowned artists in each field for a year, giving each new name a stipend of \$25,000. Rolex is the world's best-known luxury watch brand, according to Goldman Sachs' 2003 luxury watch report.

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Try as it might, this recollection of the Chanel exhibit at Manhattan's Metropolitan Museum of Art doesn't exactly capture the essence of Coco, a young, free-spirited couturier who epitomized the New Woman of her day. And still does. The details and icons associated with Coco Chanel, from the quilted bag and #5 perfume to stars and the ubiquitous double-C logo, are well represented; even the contributors (designer Karl Lagerfeld, for one) and the stark layout and typography suggest *le style de Chanel*, that "elegantly conceptual modernism." In one sense, the catalog is far superior to the go-live viewing; every piece of her work, whether in the 1920s or today via Lagerfeld's interpretation, reveals the attention to the many hidden points of dress. Yet, despite seven-plus essays and a wondrous parade of photographs accompanied by historical captions, the spirit of Chanel is less than evident. For those who can't make the pilgrimage in person. *Barbara Jacobs*
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Judith Thurman, The New Yorker

"...a luxuriously pristine example of the printer's art, thanks...to Lagerfeld, who hand-tinted the cover..."

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ISBN-13: 978-0300107135

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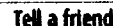
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Editorial Reviews

From Publishers Weekly

If style never goes out of fashion, then a biography of Coco Chanel shouldn't either. First published 25 years ago and out of print for the last decade, Charles-Roux's book was originally all black and white, but large color photos and illustrations have been added for this reissue, and the layout has been redesigned as well. (The text remains the same.) As a former editor-in-chief of French Vogue for 12 years and a longtime friend of Chanel, Charles-Roux collected a lot of photos of the fashion icon and of those allowed into her inner circle. She shares many of them in

this massive biography, which follows Chanel's journey from her birth on August 20, 1883, to her days as a shop girl in Moulins to her triumph in, and transformation of, the fashion world. The book also provides insight into how Chanel's style developed and how its evolution was related to her defiance of the social conventions of her time; Coco was a great friend of the Cubists and she shared many of their avante-garde tastes. Charles-Roux's analysis may occasionally have more style than substance, but this balance would hardly have bothered Chanel, for whom style was always everything. And with a Chanel exhibition coming up at the Metropolitan Museum in May, 2005, it seems unlikely that this book will every be out of print for so long again.

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Book Description

Gabrielle "Coco" Chanel (1883-1971) is a fashion icon unlike any other. She invented modern clothing for women: at the height of the Belle Époque, she stripped women of their corsets and feathers, bobbed their hair, put them in bathing suits, and sent them out to get tanned in the sun. She introduced slacks, costume jewelry, and the exquisitely comfortable suit. She made the first couture perfume-No. 5-which remains the most popular scent ever created.

In this beautiful volume, the glorious life of the incomparable Coco Chanel shines again through hundreds of illustrations and the lively prose of Edmonde Charles-Roux, her official biographer and close friend. Chanel knew and collaborated with the likes of Picasso, Diaghilev, Stravinsky, Cocteau, Jean Renoir, and Visconti-even as she matched their modernist innovations by liberating women from the prison of 19th-century fashion and introducing a whole new concept of elegance. The staggering collection of photographs amassed by the over decades of friendship with Chanel sheds new light on one of the great stories of the modern age. AUTHOR BIO: Edmonde Charles-Roux began her journalistic career at *Elle* and ultimately became editor-in-chief of *French Vogue*. She has published three novels, among them *To Forget Palermo (Oublier Palerme)*, which won the Prix Goncourt in 1966.

See all Editorial Reviews

Product Details

Hardcover: 384 pages

Publisher: Vendome Press (March 9, 2005)

Language: English

ISBN-10: 0865651590

ISBN-13: 978-0865651593

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Editorial Reviews

From Publishers Weekly

French designer Gabrielle "Coco" Chanel (1883-1971) created elegant women's clothing and had a succession of celebrated friends and lovers from Winston Churchill to Igor Stravinsky. "Madsen does a commendable job of ferreting out the seeming truth of a woman apparently as deft at fabricating her own life as she was with a needle and thread," said PW. Photos.

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From Library Journal

Madsen takes the reader on a fantastic journey through the incredible and bittersweet life of Gabrielle Bonheur "Coco" Chanel, the woman who forever changed the world of modern fashion with the creation of the simple, elegant black dress, costume jewelry, and her own special perfume. Intertwining Chanel's business ventures, wealth, glamour, and influences, the biography is filled with fascinating and emotional stories of personal triumph, success and tragedy, social intrigue, and sexual escapades with nobility, artists, and politicians. The text, broken down into four parts, focuses on her life from her birth and childhood years to her early business success, her decline following the demoralizing events of World War II, and her amazing comeback at the age of 70 to the haute couture world she helped create. Recommended.

- Stephen Allan Patrick, *East Tennessee State Univ., Johnson City*

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Product Details

Paperback: 400 pages

Publisher: Owl Books; Rep edition (September 15, 1991)

Language: English

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ISBN-13: 978-0805016390

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Editorial Reviews

From Booklist

Whether it is a knockoff, a rip-off, or the real thing, the look of Chanel is unmistakable. Gabrielle "Coco" Chanel created the "ease of movement" couture for active women, stressed the importance of the little black dress, and was the first fashion designer with a signature perfume. This book is a historical look at the House of Chanel and at

Chanel herself as a couturiere. Whether turning out stylish hats and jersey fabrics or laborious beadwork and jewelry designs, Rue 21 Cambon has continuously soared with success. Details of Coco's personal life, business savvy, and influential work associates are also covered, showcasing this marketing genius' fashion foothold. Upon Coco's death, revival efforts by other designers were made, but none so successful as Karl Lagerfeld's. He propelled Chanel to supermodel fame. Many of his styles mimic traditional tweeds and accentuate the fluidity of fabrics; however, Lagerfeld adds a touch of mockery and brass to modernize the look. Under Lagerfeld, the House of Chanel has made an impressive and monetary turnaround that would make even the irascible Coco proud. *Lisa Orzepowski* --This text refers to the **Hardcover** edition.

Book Description

Gabrielle "Coco" Chanel's innovative fashion ideas-jersey knit fabrics, easy-to-wear garments based on men's sportswear, showy costume jewelry, and the little black dress-challenged the world of fashion head on. This lavishly illustrated book focuses on Chanel the couturiere and her immense influence on the way women choose to look in the modern world. Using previously unpublished material, the fashion icon is examined in depth-her career, her style, her workroom, her customers, and her rivals.

Chanel's revolutionary style is examined in vivid detail, from her emergence in the early twentieth century through her glorious "comeback period" of the fifties and sixties to her legacy as the inspiration behind the exciting contemporary creations of the House of Chanel. As exciting as a front row seat at a couture show, *Chanel: The Couturiere at Work* is a compelling look at the empire of one of the indisputable geniuses of twentieth-century fashion.

See all Editorial Reviews

Product Details

Paperback: 136 pages

Publisher: Overlook TP; Reissue edition (December 28, 2006)

Language: English

ISBN-10: 0879516399

ISBN-13: 978-0879516390

Product Dimensions: 11.7 x 9 x 0.5 inches

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Editorial Reviews

Language Notes

Text: English, French (translation)

Product Details

Hardcover

Publisher: Random House Inc (T); 1st ed edition (November 1975)

Language: English

ISBN-10: 0394476131

ISBN-13: 978-0394476131

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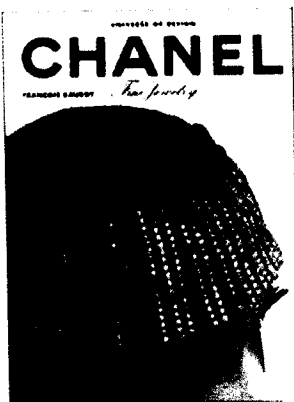
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Editorial Reviews

Book Description

One of the most visible personalities of her era, Gabrielle Chanel invented a style that was synonymous with modernity and chic. What is perhaps less well known is that the grande dame of twentieth-century fashion used platinum and diamonds to create an exceptional collection of the finest jewelry. This daring experiment is currently a new source of inspiration for Chanel, which through its fine jewelry department in the Place Vendme in Paris, is once again demonstrating the art of creating and wearing exceptional jewelry. The adventure is both classic and contemporary and perpetuates one of the greatest names of the century.

About the Author

Francois Baudot is the author of several books in the Universe of Fashion series, including *Chanel*, *Alaia*, and *Schiaparelli*.

Product Details

Hardcover: 80 pages

Publisher: The Vendome Press for Universe (June 3, 2000)

Language: English

ISBN-10: 0789304686

ISBN-13: 978-0789304681

Product Dimensions: 8.8 x 6.5 x 0.5 inches

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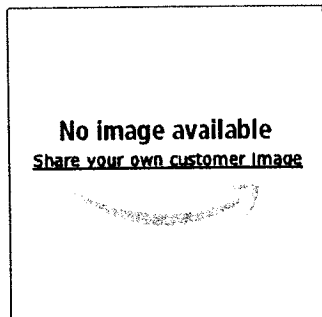
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Editorial Reviews

Book Description

A 3 volumes slipcase illustrating the history of the most famous brand of the world. Titles are: Chanel; Chanel Jewellery; Chanel Perfume. Chanel: More than any other designer of her time, Gabrielle Chanel had a genius for perceiving not only what would work in contemporary fashion but also what would last. Yet Chanel was a true adventuress, always on the cutting edge and sure of her likes and dislikes, which combined to make the 20th century look the way it did. Thus, Chanel thrives today, some eighty-plus years after the young convent-bred milliner opened her first salon. And this is in no small measure thanks to the creative talents of the chief designer - Karl Lagerfeld - who, in the paraphrased words of Goethe, "makes a better future with elements enlarged from the past."; Chanel Jewellery: One of the most visible personalities of her era, Gabrielle Chanel invented a style

synonymous with modernity and chic. What is perhaps less well known is that the grande dame of 20th-century fashion also worked with silver and diamonds to create an exceptional collection of the finest jewelry. This daring experiment is currently a new source of inspiration for Chanel, which through its fine jewellery store on Place Vendome in Paris, is once again demonstrating the fine art of creating and wearing great jewellery. The adventure is both classic and contemporary, in keeping with the tradition of one of the great names of the 20th century; Chanel Perfume: "A woman who doesn't use perfume doesn't have a future." Pithy like a magic formula, the words fell from the lips of Paul Valery to be collected by Gabrielle Chanel to summarize the stakes of the battle. She needed a counterpoint to the little black dresses and cascades of gems that commanded the style of Chanel. No 5 was the first perfume to mix animal and plant extracts used in traditional perfume with synthetic products. Its birth truly led to a "before" and "after" in the world of perfume, which was no longer an inspired alchemy, romantic and volatile, but pure research. In this way, No 5 perpetuates the charm and influence of the type of personality attracted to this perfume, like bees are attracted to flowers. --*This text refers to the **Hardcover** edition.*

About the Author

A regular contributor to Elle and Elle Decor magazines, Francois Baudot (Chanel & Chanel Jewellery) is the author of several books, including monographs on such designers as Elsa Schiaparelli, Thierry Mugler, and Yohji Yamamoto; Francoise Aveline is a journalist for Atmosphere and Maison Francaise magazines, mainly for their Perfum-Beauty and Art-de-vivre headings. She has written several books for luxury brands, including Chanel. --*This text refers to the **Hardcover** edition.*

Product Details

Hardcover: 80 pages

Publisher: Assouline (January 30, 2005)

Language: English

ISBN-10: 2843235170

ISBN-13: 978-2843235177

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Chanel: Key Collections (Hardcover)

by [Melissa Richards](#) (Author)

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Editorial Reviews

Book Description

Melissa Richards focuses her eye on the clothes themselves that have made Chanel the most innovative and influential of all fashion designers.

About the Author

MELISSA RICHARDS is an author and fashion historian who writes for the Express newspaper and various magazines. She co-authored the book Decades of Beauty and contributed to another book entitled Key Moments in Fashion. She lives in Gloucestershire, England.

Product Details

Hardcover: 176 pages

Publisher: Welcome Rain (October 1, 2000)

Language: English

ISBN-10: 1566491916

ISBN-13: 978-1566491914

Product Dimensions: 11.2 x 9.8 x 0.8 inches

Shipping Weight: 3.29 pounds

Average Customer Review: ★★★★★ based on 3 reviews. ([Write a review.](#))

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by [Patrick Mauries](#) (Author)

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Editorial Reviews

From Library Journal

This latest attempt to interpret Chanel's revolutionary fashion aesthetic focuses on her jewelry designs, which often owed much to Byzantine, Renaissance, and Baroque forms. Mauries's spare essay omits much of the conjecture that plagues other books about the designer (Claude Baillen's *Chanel Solitaire*, LJ 1/15/75; Edmonde Charles-Roux's *Chanel: Her Life, Her World*, LJ 10/15/75) but offers facts and quotations that will be familiar to Chanel fans. Charming contemporary sketches and striking photographs are the core of the book. They allow readers to compare Chanel's jewelry adaptations with their historic originals and to observe how the colorful fantasy pieces decorated otherwise drab Chanel fashions. Inclusive costume history collections might wish to add this volume, but Jean Leymarie's massive *Chanel* (LJ 3/1/88) is the better buy.

- *Therese Duzinkiewicz Baker, Western Kentucky Univ. Libs., Bowling Green*

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From Booklist

"When you make imitation jewelry, you always make it bigger." So confided Chanel, the doyenne of costume baubles who brought forth the concept of designer jewelry. Sifting through past creations, she cleverly incorporated just the right touch of "Chanelisme" to call them her own. As early as 1911, awed by the unrestrained jewelry designs of the fashion illustrator and designer Paul Iribe, Chanel absorbed his talent to juxtapose combinations of stones, textures, and settings only to unveil her "variations" in the 1930s--a full 20 years later. At a time when a surrealist contemporary mode followed eighteenth-century fantasy-world ideas, Chanel found inspiration in the

dreamlike, theatrical trend of fantasy imagery, especially through the art of close friends Cocteau, Dali, and Picasso, who all offered unbounded creative twists to her trinkets. However, Chanel's greatest jewelry heist was the bulky settings common to ancient Byzantine jewelry; such pieces not only echoed her stand that imitation jewelry should be "bigger" but were also regarded with personal affection by her throughout her life. From Chanel's first jewelry show, which focused on astral diamond cascades, to the Byzantine reflections, this book reveals how Chanel's jewelry took relatively excessive and indiscreet proportions with deliberately irregular settings and soldered them into a sophisticated freedom and flexibility that is the epitome of Chanel style. *Janet Lawrence --This text refers to an out of print or unavailable edition of this title.*

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Product Details

Paperback: 144 pages

Publisher: Thames & Hudson Ltd; New Ed edition (March 2000)

ISBN-10: 050028055X

ISBN-13: 978-0500280553

Product Dimensions: 12.5 x 9 x 0.6 inches

Shipping Weight: 2.05 pounds

Average Customer Review: ★★★★★ based on 1 review. ([Write a review.](#))

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Hardcover: 384 pages

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ISBN-10: 0500512167

ISBN-13: 978-0500512166

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This volume is published in conjunction with the exhibition "Chanel," held at The Metropolitan Museum of Art, New York, from May 3 to August 7, 2005.

The exhibition and its accompanying catalogue are made possible by

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Published by The Metropolitan Museum of Art, New York

John P. O'Neill, Editor in Chief

Gwen Roginsky, Associate General Manager of Publications

Jean Heit, Editor

Paula Torres, Production Manager

Takashi Matsunaga, Matsunaga Incorporated, Designer

Photography by Karl-Lewis of The Metropolitan Museum of Art Photograph Studio

Double-transfer photograph artwork by Karl Lagerfeld and Richard Stark © 2005 by Karl Lagerfeld

Printed and bound by Stock Market, Rotterdam, The Netherlands

Printed on Gampi (100% cotton, 100 grams)

Library of Congress Cataloging in Publication Data

Chanel / Harold Koda and Andrew Bolton, with contributions by Rhonda Garelick. [et al.].

p. cm.

ISBN 1-58939-118-1 (hbk.) — ISBN 1-58939-119-3 (pbk.) — ISBN 0-894-80112-7 (hardcover)

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1. Chanel, Coco, 1893-1971. — Exhibitions. 2. Women fashion designers—France—History—20th

century—Exhibitions. 3. Fashion design—France—History—20th century. — Exhibitions. I. Koda, Harold

II. Bolton, Andrew, 1936- III. Garelick, Rhonda K. — 1962- IV. Metropolitan Museum of Art (New York, N.Y.)

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