

BULKY DOCUMENTS

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Title: Notice Of reliance under rule 2.122(e)

Part 1 of 5



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**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

**Plaintiff's Notice of Reliance Under Rule 2.122(e) and
Exhibits C (Pages 1 to 1239) Parts 1 & 2**

Valentino S.p.A. v. Matsuda & Co.

Opposition Nos. 91174169 (Parent)
91174171, 91174183, 91174195, 91174315 and 91179386

Atty. Docket No. 2868-196

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**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

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Valentino S.p.A.,)
)
Opposer,)
)
v.)
)
Matsuda & Co.,)
)
Applicant.)

Opposition Nos. 91174169, 91174171,
91174183, 91174195, 91174315 and
91179386

#78 651057

NOTICE OF RELIANCE UNDER RULE 2.122(e)

Opposer, Valentino S.p.A. hereby notifies Applicant, Matsuda & Co. of its
reliance upon the following publications attached as Exhibit C (Pages 1-1239):

| | | | |
|-------|----------------------|---------------|---|
| 1 | AdWeek | Feb. 1985 | But Face It: We're Living in the Age of Designer Glut |
| 2 | AdWeek | Feb. 10, 1986 | Media Notes |
| 3-4 | AdWeek | Apr. 14, 1986 | Sanofi Beauty Products May Sniff Out an Outside Shop |
| 5 | AdWeek | Feb. 1, 1988 | WRG Image Group Gets Warnaco Account |
| 6 | AdWeek | May 16, 1988 | Fragrant Review: Stern Starts Search |
| 7-11 | AdWeek | Aug. 14, 1989 | The only ad agency where the queen stands perfect ads- and excerpts from Adventures of an Advertising Woman, part 1 |
| 12 | AdWeek | Oct. 22, 1990 | Take Two |
| 13 | Allure | Jan. 1985 | Advertisement |
| 14 | Architectural Digest | 1981 | Advertisement |
| 15 | Architectural Digest | Aug. 1981 | Advertisement |
| 16 | Architectural Digest | Apr. 1989 | Advertisement |
| 17 | Architectural Digest | Dec. 1990 | Advertisement |
| 18-19 | The Associated Press | Oct. 9, 2001 | Wild street chic from Dior, lots of frill from Valentino |
| 20-21 | The Associated Press | Jul. 11, 2002 | Gaultier's jaunty originality, Valentino's serpentine glamour show haute couture is still alive |
| 22-23 | The Associated Press | Feb. 10, 2003 | Style 2-10; Style Briefs |
| 24-25 | The Associated Press | Mar. 7, 2004 | Ford's final bow, but first an opulent, naughty Valentino |



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|--------|---|----------------|---|
| 26-27 | Associated Press Online | Jun. 19, 2000 | Fashion World Honors Its Designers |
| 28 | Associated Press Online | Feb. 11, 2003 | Valentino, Simmons Sound off on Style |
| 29 | Associated Press Online | Feb. 13, 2004 | Oscar Fashions Previewed on Runway |
| 30-32 | The Atlanta Journal and Constitution | Apr. 28, 1996 | Q & A ON THE NEWS |
| 33 | The Atlanta Journal and Constitution | Jul. 19, 1998 | Art collection of past 400 years, fashion exhibit show royal touch |
| 34-35 | The Atlanta Journal and Constitution | Mar. 1, 2000 | Marc Jacobs' order at Louis Vitton: 'At ease' |
| 36-37 | The Augusta Chronicle | Apr. 15, 2001 | Vintage Valentino A Classic Dress Design |
| 38-39 | Austin American- Statesman | Oct. 18, 2001 | Art of VIVE la difference |
| 40-44 | AutoWeek | Mar. 6, 1989 | AutoWeek Trivia Contest |
| 45 | The Baltimore Sun | Sept. 22, 1994 | Offbeat designer Franco Moschino dies of cancer |
| 46 | Belleville News-Democrat | Feb. 26, 2004 | Oscar Fashion Preview |
| 47-57 | Book by Adriana Mulassano | 1979 | The Who's Who of the Italian Fashion |
| 58-106 | Book by Marie-Paule Pellé and Patrick Mauriés | 1990 | Valentino Thirty Years of Magic |
| 107-36 | Book by Rizzoli and Bompiani | 1992 | Valentino: Thirty Years of Magic |
| 137-38 | The Boston Globe | Mar. 15, 2003 | Designers Treat Their Clothes To Pleats |
| 139-40 | The Boston Globe | Nov. 6, 2003 | The Look; Fit For A Queen A Young Fashion Designer And Massart Grad Is Dressing Miss Usa In Red Hot Style |
| 141 | The Boston Herald | Feb. 20, 1965 | Fashion Decrees Even More Knees |
| 142-47 | Business Atlanta | Oct. 1985 | Atlanta's Glamour Retailers: Selling to the Sophisticates |
| 148-49 | Business Week | Nov. 3, 1986 | Fear of Fashion: Let a Pro Pick Your Wardrobe |
| 150-52 | Business Week | Jul. 13, 1987 | A Lockstep Society is Learning to Cut Loose |
| 153 | Business Week | Apr. 3, 1989 | Ties That Let it All Hang Out |
| 154-56 | Business Wire | Sept. 5, 2000 | Luxlook.com Creates Virtual Luxury Fashion Shopping Avenue—the World's First Luxury Accessories Site |
| 157-58 | Capital Times | Mar. 28, 2002 | Showstoppers; Oscar Gowns Make Powerful Statements |

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|--------|---------------------------|----------------|---|
| 159 | Chattanooga Daily Times | Apr. 25, 1976 | Designers' Clothes Reflect Theatrics |
| 160 | Chicago Sun Times | Jan. 23, 1971 | Valentino goes Hollywood- with class |
| 161 | Chicago Sun Times | Jan. 24, 1993 | It's 'Global' Gown Coup For Valentino |
| 162 | Chicago Tribune | Feb. 14, 1965 | When in ROME; Jackie Shopped |
| 163 | Chicago Tribune | Aug. 23, 1965 | From Italy |
| 164 | Chicago Tribune | Jan. 16, 1968 | Valentino's Dreamy Fashions |
| 165 | Chicago Tribune | Jul. 22, 1971 | Taken Back by Valentino |
| 166-67 | Chicago Tribune | Oct. 17, 1971 | Benvenuto, Valentino! |
| 168 | Chicago Tribune | Jan. 20, 1972 | Valentino Values the Softly Feminine |
| 169 | Chicago Tribune | Feb. 1, 1972 | Menswear from Valentino |
| 170 | Chicago Tribune | Apr. 15, 1972 | The Ultimate Dictum: Valentino for Fall |
| 171 | Chicago Tribune | Jul. 18, 1972 | Valentino Ends the Pants Era |
| 172 | Chicago Tribune | Oct. 21, 1972 | Valentino's Vitality Relaxes and Rejuvenates |
| 173 | Chicago Tribune | Jan. 20, 1973 | The Valentino touch: A symphony in couture |
| 174 | Chicago Tribune | Feb. 13, 1973 | Valentino |
| 175-78 | Chicago Tribune | Apr. 8, 1973 | Valentino |
| 179 | Chicago Tribune | Jul. 23, 1973 | Valentino goes back to school |
| 180 | Chicago Tribune | Jan. 26, 1974 | Valentino: Playing it safe and low key |
| 181 | Chicago Tribune | Mar. 30, 1974 | Valentino puts high society back into fashion |
| 182 | Chicago Tribune | Aug. 4, 1980 | Valentino: Dramatic, sporty, and all in black |
| 183-84 | Chicago Tribune | Feb. 9, 1986 | Valentino's fabrics, wares come to town |
| 185-88 | Chicago Tribune | May 20, 1987 | Milan's Via Montenapoleone The Street That Others Copy Is Where Shopping Is Serious Business. |
| 189-91 | Chicago Tribune | Oct. 23, 1988 | Well Dressed Digs Fashion Leaders Pull Out The Stops In Designing Home, Sweet Home |
| 192-94 | Chicago Tribune | Dec. 14, 2000 | LAWYER'S WORK FOR BUSH LIGHTS UNION'S ANGER |
| 195-97 | Chicago Tribune | Mar. 3, 2002 | Age of innocence: The quest for a new era of good feeling |
| 198 | Chicago Tribune | Feb. 13, 2003 | Is fashion's future now or then? |
| 199 | Christian Science Monitor | Jan. 16, 1968 | Valentino's spring show- the 'sweater look' refined |
| 200 | Christian Science Monitor | Feb. 16, 1970 | Without the Cost: The Valentino Look |
| 201 | Christian Science Monitor | Jul. 20, 1970 | Valentino offers special brand of fall excitement |
| 202 | Christian Science Monitor | Sept. 22, 1972 | Valentino shoes bring back '50's |
| 203-05 | Christian Science Monitor | Apr. 5, 1984 | Valentino Bringing leather craft to new fashion heights |
| 206-07 | The Cincinnati Enquirer | Jun. 10, 2003 | Leather, spots, fur are her favorites |
| 208 | The Cleveland Press | Jun. 3, 1975 | Betty Ford gets eye of Italian hosts |

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| 208 A-D | Cosmetics International | Jun. 10, 1989 | Multinationals set the pace in Italian market |
| 208 E-G | Cosmetics International | Oct. 25, 1989 | Enrico Coveri debuts colour cosmetics |
| 208 H-I | Cosmetics International | Dec. 15, 1989 | Stake purchases herald bid for Avon Products |
| 208 J-K | Cosmetics International | Dec. 15, 1989 | Unilever buys Valentino brand |
| 208 L-M | Cosmetics International | Apr. 10, 1990 | Fragrance sales fluctuate down under; Christmas sales in Australia GL Australia GC UWAT |
| 209 | Cosmopolitan | 1982 | Advertisement |
| 210 | Cosmopolitan | Sept. 1982 | Advertisement |
| 211-12 | Cox News Service | Feb. 22, 2002 | Resolute Glamour |
| 213-14 | Cox News Service | Oct. 8, 2002 | Chanel, Valentino consistently distinct |
| 215-16 | Cox News Service | Mar. 5, 2004 | Doris Duke gems, Valentino share stage |
| 217 | Daily American | Jul. 20, 1965 | Fashion |
| 218-19 | Daily Breeze | May 8, 2001 | Her Look: In her closet; lots of Valentino, trademark sunglasses |
| 220-21 | Daily Deal | Mar 8, 2002 | Marzotto nears acquisition of Valentino |
| 222-23 | Daily Deal | Feb. 12, 2004 | J.W. Childs' \$73M fashion statement |
| 224-25 | Daily News | Mar. 24, 2002 | Expect More Glamour, Less Glitz |
| 226-29 | Daily News | Jun. 1, 2003 | Looks Like Tony's a Hit with the Ladies |
| 230 | Daily News Record | Jun. 14, 1975 | Between the Lines |
| 231 | Daily News Record | Sept. 12, 1975 | Picture and caption |
| 232 | Daily News Record | Sept. 20, 1976 | Between The Lines... |
| 233-39 | Daily News Record | Aug. 27, 1979 | Valentino; when a name becomes a Legend... |
| 240-42 | Daily News Record | Jan. 27, 1984 | U.S. ready for high-end kids' wear |
| 243 | Daily News Record | Jan. 31, 1984 | Pitti Uomo |
| 244-46 | Daily News Record | Mar. 1, 1984 | Europe skiwear on new man-made course |
| 247-48 | Daily News Record | Apr. 10, 1984 | Greif narrows its focus; men's clothing licensing |
| 249 | Daily News Record | May 11, 1984 | Paris style inks pact with Valentino |
| 250-54 | Daily News Record | Jun. 15, 1984 | Neckwear firms excited about fall; Neckwear & Accessories |
| 255 | Daily News Record | Jun. 22, 1984 | Playboy, Valentino fakes seized at Miami warehouse |
| 256-58 | Daily News Record | Jul. 9, 1984 | Pitti Uomo beings on up note |
| 259-61 | Daily News Record | Jul. 9, 1984 | U.S. orders highlight Italian children's fairs |
| 262-64 | Daily News Record | Jul. 19, 1984 | Sportswear... mover and shaker at Marshall Field |
| 265-66 | Daily News Record | Sept. 18, 1984 | Greif to end Valentino line; add second line by Lanvin; men's clothing industry |
| 267-69 | Daily News Record | Oct. 9, 1984 | Bellevue store leads to Bon's rebirth |
| 270 | Daily News Record | Nov. 15, 1984 | Name Alan Waxman to new GFT post |

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|---------|-------------------|---------------|---|
| 271-73 | Daily News Record | Nov. 16, 1984 | Designer outerwear; success has its price |
| 274-75 | Daily News Record | Dec. 7, 1984 | Milan aims for cream of Pitti Uomo's crop |
| 276-80 | Daily News Record | Jun. 14, 1985 | Accessories firms put focus on fixtures; Neckwear and Accessories supplement |
| 281-82 | Daily News Record | Jul. 9, 1985 | US buyers find Pitti Bimbo intriguing, but lacking; apparel fair |
| 283 | Daily News Record | Aug. 27, 1985 | Sakowitz to shut 3 or 4 more units |
| 284 | Daily News Record | Dec. 18, 1985 | Confirm YSL to have new upscale line |
| 285-86 | Daily News Record | Dec. 18, 1985 | GFT: 'not only in the fashion world, but in the whole world'; Gruppo Finanziario Tessile |
| 287 | Daily News Record | Jan. 13, 1986 | Melville joins Holbrook as V-P of Robert Stock; William G. Melville |
| 288-90 | Daily News Record | Jan. 17, 1986 | US buyers willing to pay Milan's price; Milan collections |
| 291 | Daily News Record | Jan. 20, 1986 | Milan collections; Valentino; new men's fashion |
| 292 | Daily News Record | Feb. 3, 1986 | Nominate Banks, Flusser, Stock as Cutty's top U.S. designers; Jeffrey Banks, Alan Flusser, Robert Stock |
| 293-94 | Daily News Record | Mar. 12, 1986 | Wylys sign pact to buy all 13 of Manhattan's Frost Bros. units; Torie Steele Wyly and Sam Wyly |
| 295-98 | Daily News Record | Apr. 4, 1986 | Peter Bertelsen: London retail maverick |
| 299-300 | Daily News Record | May 13, 1986 | '85 profits at Italy's GFT jump 28%, sales up 19% |
| 301-03 | Daily News Record | Jun. 30, 1986 | GruppoGift; into the future at a gallop; The Magazine Supplement |
| 304-05 | Daily News Record | Jul. 1, 1986 | UK's Aguecheck signs pact to finance Galliano collection; John Galliano |
| 306-09 | Daily News Record | Jul. 11, 1986 | Between the lines from Milan |
| 310-11 | Daily News Record | Jul. 14, 1986 | Milan collections; men's fashions |
| 312 | Daily News Record | Nov. 5, 1986 | Guadagno named V-P sales for Giorgio Armani Men's; Patrick Guadagno |
| 313-15 | Daily News Record | Nov. 13, 1986 | Sourcing into a store's strategy; department store marketing column |
| 316-17 | Daily News Record | Jan. 21, 1987 | Italian collections; fall 1987; men's fashions |
| 318 | Daily News Record | Jan. 22, 1987 | Gruppo GFT in agreement to manufacture in China; men's wear for distribution in Far East |
| 319-20 | Daily News Record | Jan. 23, 1987 | Italy: casual chic- yes. Deprived look- no! |
| 321 | Daily News Record | May 8, 1987 | Gruppo GFT '86 earnings soar 26% to \$31,572,000 |
| 322-24 | Daily News Record | Jun. 9, 1987 | All-cotton big hit for spring '88 |
| 325-27 | Daily News Record | Oct. 9, 1987 | Northeast specialty stores posting substantial sales gains for fall |
| 328 | Daily News Record | Dec. 1, 1987 | Floral patterns; neckwear designs |
| 329 | Daily News Record | Dec. 3, 1987 | Saks, GFT sued over restraint of distribution |
| 330-31 | Daily News Record | Dec. 8, 1987 | Burton eyes 100-150 outlets for its new Radius chain |
| 332-33 | Daily News Record | Dec. 22, 1987 | Italian preview; Fall winter 1988 |
| 334-36 | Daily News Record | Jan. 25, 1988 | Men make more scents |

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|---------|-------------------|----------------|--|
| 337-39 | Daily News Record | Jan. 25, 1988 | The golden touch of Harry Rosen |
| 340-47 | Daily News Record | Mar. 3, 1988 | Department store executives bullish on men's biz- at least for 1 st half; men's wear market, Men's Apparel Guild in California Show |
| 348-52 | Daily News Record | Apr. 22, 1988 | High end is where the action is; men's wear retail survey |
| 353-54 | Daily News Record | Jun. 17, 1988 | Warm weather gear only hot items in sluggish market; men's clothing; Father's Day sales |
| 355-56 | Daily News Record | Jun. 22, 1988 | Italian preview; Spring-summer 1989 |
| 357 | Daily News Record | Jul. 5, 1988 | Gruppo GRT net off 5%; sales up 10% in 1987 |
| 358-60 | Daily News Record | Jul. 11, 1988 | Italian collection; spring-summer 1989 |
| 361-63 | Daily News Record | Jul. 13, 1988 | Italian Collections; Spring-Summer 1989 |
| 364-65 | Daily News Record | Jul. 14, 1988 | Armani ends relationship with Bertelson |
| 366-67 | Daily News Record | Jul. 26, 1988 | Sakowitz to undertake \$1 million renovation of flagship |
| 368-70 | Daily News Record | Aug. 12, 1988 | Regular-price print promos set for fall; clothing stores sales promotions |
| 371-73 | Daily News Record | Aug. 23, 1988 | More men call tuxedos their own; more men buying tuxedos |
| 374-75 | Daily News Record | Sept. 14, 1988 | Chicago Bloomies to have all men's wear on one floor |
| 376-78 | Daily News Record | Oct. 10, 1988 | What's in a name? The whole story; trade names |
| 379-81 | Daily News Record | Dec. 5, 1988 | The Americanization of GFT: Italian clothes designers expanded to the United States |
| 382-86 | Daily News Record | Dec. 6, 1988 | Stores hold to planned promotions; Christmas business survey |
| 387-89 | Daily News Record | Jan. 2, 1989 | The couturier's couturier: Battistoni |
| 390-91 | Daily News Record | Jan. 11, 1989 | Italian collections; Fall 1989; menswear fashion by Trussardi, Missoni, Erreuno, and others |
| 392-94 | Daily News Record | Jan. 11, 1989 | Milan collections sputter through the second day; men's clothing fashions |
| 395-97 | Daily News Record | Jan. 13, 1989 | Armani, Byblos, Ferre get bulk of U.S. buying; menswear fashion in Milan |
| 398-400 | Daily News Record | Jan. 23, 1989 | David Davies; clothing store, London |
| 401 | Daily News Record | Jan. 23, 1989 | The very top; top coats |
| 402 | Daily News Record | Feb. 15, 1989 | Valentino talking- but isn't for sale; Cartier International bid for Italian fashion house |
| 403-07 | Daily News Record | Feb. 20, 1989 | Designer-driven dreams; men's fashion designers |
| 408-10 | Daily News Record | Mar. 30, 1989 | Jackets go bold for spring '90; menswear manufacturers |
| 411 | Daily News Record | Apr. 5, 1989 | Name Larry Kyman president of Interpacific Hawaii Group |
| 412-13 | Daily News Record | Apr. 28, 1989 | Designers making strong imprint on socks market; men's hosiery |

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|--------|-------------------|----------------|--|
| 414-15 | Daily News Record | May 30, 1989 | Garfinckel's in big push to build its men's biz: men's clothing |
| 416-17 | Daily News Record | Jun. 1, 1989 | Guido Petruzzi to exit GFT USA as CEO on Jun. 30; clothing trades |
| 418-21 | Daily News Record | Jun. 5, 1989 | Retailers rate clothing brands |
| 422-25 | Daily News Record | Jun. 9, 1989 | Retailers flock back to brands; men's clothing |
| 426-27 | Daily News Record | Jun. 15, 1989 | The 'world class' suit surfaces; men's clothing |
| 428-30 | Daily News Record | Jun. 21, 1989 | Gigli hitting stride in men's wear; costume designer Romeo Gigli |
| 431-33 | Daily News Record | Jun. 22, 1989 | Italy goes both soft and serious; men's clothing |
| 434-35 | Daily News Record | Jun. 28, 1989 | GFT, ITOH set deal to ship designer apparel to Japan; Gruppo GFT, C. Itoh and Company Ltd. |
| 436-38 | Daily News Record | Sept. 4, 1989 | Macy's puts I. Magnin, Bullock's Wilshire on new men's wear track |
| 439-40 | Daily News Record | Sept. 7, 1989 | Winn Bros wins deep in the heart of D.C.; Washington D.C. men's clothing store |
| 441-43 | Daily News Record | Sept. 25, 1989 | Europeans still finding new homes along designers row; clothing designers on New York's Madison Avenue |
| 444 | Daily News Record | Oct. 4, 1989 | Ungaro's Labarthe to retire; Germaine Labarthe, clothing manufacturer Ungaro |
| 445-46 | Daily News Record | Oct. 9, 1989 | Green is the color of money at retail |
| 447 | Daily News Record | Oct. 12, 1989 | Gruppo GFT profits rise 39 percent in first half |
| 448-49 | Daily News Record | Nov. 6, 1989 | Moderating the image at Garfinckel's to increase men's wear business; Garfinckel's department store |
| 450-54 | Daily News Record | Dec. 5, 1989 | Biz cools; leathers stay hot; men's clothing |
| 455-56 | Daily News Record | Dec. 7, 1989 | GFT buys 51% interest in Baumbler |
| 457-61 | Daily News Record | Dec. 12, 1989 | Price cuts failing to fire up biz; men's clothing |
| 462-64 | Daily News Record | Jan. 8, 1990 | Soft stuff; preview of Italian clothing designs for men |
| 465-67 | Daily News Record | Jan. 8, 1990 | The other Giobellis; men's costume design family |
| 468-69 | Daily News Record | Jan. 16, 1990 | Once again it's Armani; innovations in men's clothing from designer Giorgio Armani |
| 470-72 | Daily News Record | Feb. 2, 1990 | Hartmarx; men's stores rebounding |
| 473-74 | Daily News Record | Feb. 8, 1990 | Ruttenstein adds men's fashions at Blommie's; Bloomingdale's fashion director Kal Ruttenstein |
| 475 | Daily News Record | Feb. 28, 1990 | New Valentino shop set for Rodeo Drive: clothing store |
| 476-77 | Daily News Record | Mar. 19, 1990 | Milan's best sellers; men's clothing trade |
| 478-79 | Daily News Record | Mar. 20, 1990 | Barriers fall, but some U.S. designers unhappy; industry reaction to Premiere Vision textile show |

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|--------|-------------------------|----------------|---|
| 480 | Daily News Record | Apr. 12, 1990 | Sales execs named at YSL Menswear |
| 481-83 | Daily News Record | Apr. 25, 1990 | 2d tier lines get few raves; European men's clothing imports |
| 484-85 | Daily News Record | Apr. 26, 1990 | Saks men's team 'hopeful'; response of department store's buyers to Investcorp Inc. acquisition |
| 486-88 | Daily News Record | May 17, 1990 | Suit biz holding its own; department store trade in men's clothing |
| 489-91 | Daily News Record | May 18, 1990 | Fancies fueling gains; sales of men's furnishing goods at department stores |
| 492-94 | Daily News Record | May 25, 1990 | Men's wear loosens up |
| 495-99 | Daily News Record | May 30, 1990 | Designer game: no fast buck; men's clothing design companies |
| 500 | Daily News Record | May 30, 1990 | GFT to distribute Valentino Couture |
| 501 | Daily News Record | Jun. 5, 1990 | Pitti Uomo to produce men's designer video; men's clothing trade fair operator |
| 502-04 | Daily News Record | Jun. 18, 1990 | Boxers punch up underwear biz |
| 505-06 | Daily News Record | Jul. 2, 1990 | Fabric maker Etro plans big U.S. push in men's wear |
| 507-08 | Daily News Record | Jul. 2, 1990 | First look at Italy; preview of men's fashions GL Italy GC ESIT |
| 509-10 | Daily News Record | Jul. 2, 1990 | Italian designers find second wind; second-line clothing from men's designers |
| 511-13 | Daily News Record | Jul. 5, 1990 | Men's stores bank on Italian clothing |
| 514-15 | Daily News Record | Jul. 9, 1990 | Italy now; innovations in men's fashions from Italian designers; illustration |
| 516-17 | Daily News Record | Jul. 12, 1990 | Italy now; review of men's fashion exhibits at Milan shows |
| 518 | Daily News Record | Jul. 17, 1990 | Peter Levy joins Valentino; clothing trade |
| 519-20 | Daily News Record | Aug. 1, 1990 | Retailers book real clothes; men's clothing buyers at New York trade shows |
| 521-24 | Daily News Record | Aug. 30, 1990 | Bergdorf Men gets raves; new clothing store in NYC |
| 525-26 | Daily News Record | Sept. 11, 1990 | Mitsubishi acquires 30% of Reporter; men's clothing maker Gruppo F.G./Reporter |
| 527-28 | Daily News Record | Dec. 10, 1990 | Wynton Marsalis toots horn, touts fashion |
| 529 | Daily Variety | Nov. 22, 2000 | Valentino's Day |
| 530 | The Dallas Morning News | Dec. 22, 1993 | Bill Robinson,; fashion designer, dies at 45 |
| 531-32 | The Dallas Morning News | Jan. 6, 1995 | Film idol lives on in opera |
| 533-34 | The Dallas Morning News | Sept. 6, 2002 | Giving is style for Dedman |
| 535 | The Dallas Morning News | Sept. 15, 2002 | Crystal Charity Ball Fashion Show and Luncheon |
| 536-37 | The Denver Post | Jan. 29, 2004 | Golden Globes hint at colorful Oscar styles |
| 538-39 | Deseret News | Feb. 23, 2002 | Torino to grab Olympic spotlight for 6 minutes during closing ceremonies |
| 540 | Detroit Free Press | Aug. 15, 1965 | Fashion Future? |
| 541-43 | Detroit Free Press | Mar. 22, 2002 | Back to show business: Oscar goes glam as designers scramble to dress the stars |

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|--------|------------------------|----------------|--|
| 544 | Economist | Jul. 27, 1985 | Italian style |
| 545-47 | Economist | Jul. 27, 1985 | Italian textiles; a cut above the rest |
| 548 | Elle | Mar. 1990 | Advertisement |
| 549 | Elle | Mar. 1990 | Advertisement |
| 550 | Elle | Aug. 1990 | Advertisement |
| 551 | Erie Morning News | Mar. 2, | Valentino's Old Mauve Magic is Back in Town! |
| 552 | Erie Morning News | Mar. 19, 1972 | Valentino's a favorite designer with many world-famous women |
| 553 | The Evansville Courier | Apr. 14, 1978 | Picture and caption |
| 554 | Evening Tribune | Apr. 14, 1978 | Picture and caption |
| 555 | Fame | Winter 1990 | The Night Belongs to Valentino |
| 556 | Footwear News | Feb. 24, 1975 | Europe- The Straight |
| 557 | Forbes | Dec. 1, 1986 | Giorgio Armani, Made in the U.S.A. |
| 558-60 | Forbes | Jul. 11, 1988 | Designers are made as well as born |
| 561-63 | Forbes | May 14, 1990 | \$1,600 sweaters, anyone |
| 564 | Forbes | May 21, 1990 | New head for gold toe socks |
| 565-66 | Forbes | Sept. 17, 1990 | Mass meets class |
| 567-68 | Fortune | May 11, 1987 | Japan's Prodigal Young are Dippy about Imports |
| 569 | Globe Times | Jun. 3, 1975 | Betty Ford gets eye of Italian hosts |
| 570-71 | Grand Rapids Press | Aug. 30, 2002 | Namedropping |
| 572 | GQ | Apr. 1980 | Picture and caption |
| 573 | GQ | Jun. 1980 | Picture and caption- GQ magazine cover |
| 574 | GQ | Sept. 1980 | Advertisement |
| 575 | GQ | Oct. 1984 | Advertisement |
| 576 | Harper's Bazaar | Mar. 1966 | Picture and caption |
| 577-78 | Harper's Bazaar | Oct. 1970 | Advertisement; Lord & Taylor; Bini-Snia Viscosa |
| 579-80 | Harper's Bazaar | Oct. 1970 | Advertisement; Lord & Taylor; Carlo Bises & Figli-Jermi S.p.A.- Como |
| 581-82 | Harper's Bazaar | Oct. 1970 | Advertisement; Lord & Taylor; Gandini Milano |
| 583-84 | Harper's Bazaar | Oct. 1970 | Advertisement; Lord & Taylor; Taroni Como |
| 585 | Harper's Bazaar | Oct. 1970 | Picture and caption |
| 586 | Harper's Bazaar | Oct. 1970 | Picture and caption |
| 587 | Harper's Bazaar | 1981 | The Valentino Look |
| 588 | Harper's Bazaar | 1981 | Advertisement; Valentino jewelry |
| 589 | Harper's Bazaar | Mar. 1990 | Picture and caption |

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|---------|---|----------------|---|
| 590-91 | Hartford Courant | Mar. 27, 2001 | Java |
| 592-93 | Hartford Courant | Jan. 23, 2002 | Globes; Gold Rush; Rich Color; Movie-Star Glamour Return to Hollywood's Red Carpet |
| 594-95 | Hartford Courant | Mar. 22, 2002 | The Gown of the Town; Hollywood's Hardest-Fought Contest; Who's Got the Best Dress? |
| 596 | Haymarket Publishing Services Ltd | Oct. 15, 1987 | Avon hoists itself onto the Chanel league |
| 597-600 | Haymarket Publishing Services Ltd | Oct. 23, 1987 | The Star Wars: Working with stars can often prove more than just expensive for agencies |
| 601-05 | Haymarket Publishing Services Ltd | Jul. 21, 1989 | Special Report on Design (1): Joining the dots 92 ways- Why did the design group cross the Channel? |
| 606 | Hello Magazine | Unknown | Valentino: The Top Couturier Hosts a Party for the Rich and Beautiful in Paris |
| 607-08 | The Honolulu Advertiser | Jan. 23, 2002 | Either way you cut it, Meg Ryan's hairdo a hit at the salon |
| 609-11 | The Houston Chronicle | Aug. 31, 1992 | McCollum has hip surgery |
| 612-13 | The Houston Chronicle | Jan. 22, 1998 | Fashion notes |
| 614-16 | The Houston Chronicle | Jul. 20, 2000 | Hustler look is king at menswear shows |
| 617-18 | The Houston Chronicle | Oct. 10, 2002 | Warm-weather wear; Designers bask in the sun as surfing safari hits Paris |
| 619-20 | The Houston Chronicle | Mar. 26, 2003 | Winning Style; Ten Houston women show their sense of fashion and community |
| 621-22 | The Houston Chronicle | Mar. 30, 2003 | Simply the Best; Designer Woos Luncheon Attendees with Glitz and Glamour |
| 623 | Intentionally Left Blank | | |
| 624-25 | The Houston Chronicle | Aug. 14, 2004 | Style |
| 626 | Huron Tribune | Jun. 3, 1975 | Betty Ford gets eye of Italian hosts |
| 627 | Interview Magazine | Dec. 1981 | Advertisement; Happy 1982 |
| 628 | Jacksonville Texas Progress | Jun. 3, 1975 | Betty Ford gets eye of Italian hosts |
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| 1099-1100 | Time Magazine | May 18, 1987 | Finally, Let There Be Legs!; A Sassy Souvenir From The 60's Sparks The Fashion Industry |
| 1101 | Time Magazine | Jan. 18, 1988 | Crime Prevention; En Garde, Frock Fakers! |
| 1102-04 | Time Magazine | Jul. 9, 1990 | The Oh So Good Life; A Society Turns Its Restless Energies To The Cultivation Of Leisure |

| | | | |
|---------|--------------------------|----------------|---|
| 1105 | The Times | Feb. 18, 1989 | Valentino's Art Couture |
| 1106 | Town and Country | 1967 | Cover |
| 1107 | Town and Country | Sept. 1990 | Advertisement |
| 1108 | Town and Country | Nov. 2000 | Cover |
| 1109 | Intentionally Left Blank | | |
| 1110 | Tribune | Jan. 25, 1978 | Valentino Goes It Alone |
| 1111 | Unknown | Jul. 21 | Valentino Couture |
| 1112 | Unknown | Apr. 1975 | Valentino And Zarach's Lily Room – Picture And Caption |
| 1113-14 | USA TODAY | Apr. 13, 2001 | Vintage Duds, By Definition, Get Younger |
| 1115-16 | USA TODAY | Jan. 21, 2002 | Fanciful Fashions Span The Globes |
| 1117-18 | USA TODAY | Mar. 21, 2002 | If The Million-Dollar Stiletto Heel Fits... |
| 1119-20 | USA TODAY | Jan. 26, 2004 | A Picture Of Elegance |
| 1121-22 | USA TODAY | Mar. 2, 2004 | Here Comes The Oscar Gown Look-Alikes |
| 1123-24 | USA TODAY | Apr. 28, 2004 | Fashionable 'Liaisons' In NYC |
| 1125-26 | USA TODAY | Feb. 24, 2005 | A War Of The Roses Erupts At Oscar Time |
| 1127-30 | U.S. News & World Report | May 9, 1983 | Word From Fashion Moguls: Do Your Own Thing |
| 1131 | Vanity Fair | Apr. 1970 | Vanity Fair: Valentino |
| 1132 | Vanity Fair | 1989 | Advertisement |
| 1133 | Vanity Fair | 1989 | Advertisement |
| 1134 | Vanity Fair | Oct. 1989 | Advertisement |
| 1135-36 | Variety | Nov. 27, 2000 | Valentino's Day |
| 1137 | Vogue | Nov. 1965 | Picture And Caption |
| 1138 | Vogue | Sept. 15, 1970 | Advertisement; Valentino At Lord & Taylor |
| 1139 | Vogue | Oct. 1970 | Picture and Caption; Via Valentino |
| 1140 | Vogue | 1975 | Picture And Caption; Our Designer Viewpoints |
| 1141 | Vogue | Mar. 1980 | Picture And Caption |
| 1142 | Vogue | 1981 | Advertisement; The Valentino Look |
| 1143 | Vogue | Jan. 1981 | Advertisement; Valentino Parfum |
| 1144 | Vogue | 1983 | Advertisement; Valentino |
| 1145 | Vogue | 1987 | Advertisement; Valentino Boutique |
| 1146 | Vogue | 1989 | Grand Allusions |
| 1147 | Vogue | 1989 | Picture And Caption |
| 1148 | Vogue | Mar. 1989 | Advertisement |
| 1149 | Vogue | Mar. 1989 | Picture And Caption; Vogue U.S.A. |

| 1150 | Vogue | Apr. 1990 | Picture And Caption |
|-----------|---------------------|------------------|---|
| 1151 | W Magazine | Oct. 1979 | Advertisement |
| 1152 | W Magazine | Sept. 1980 | Advertisement |
| 1153 | W Magazine | Dec. 1980 | Advertisement |
| 1154 | W Magazine | 1981 | Advertisement |
| 1155 | W Magazine | 1981 | Advertisement |
| 1156 | W Magazine | 1981 | Advertisement |
| 1157 | W Magazine | Apr. 1981 | Advertisement |
| 1158 | W Magazine | Apr. 1983 | Advertisement |
| 1159 | W Magazine | Apr. 1983 | Advertisement |
| 1160 | W Magazine | Apr. 1983 | Advertisement |
| 1161 | W Magazine | Apr. 1983 | Advertisement |
| 1162 | W Magazine | 1985 | Picture And Caption |
| 1163 | W Magazine | Feb. 8-15, 1985 | It's All In The Shape: Valentino |
| 1164 | W Magazine | 1986 | Advertisement |
| 1165 | W Magazine | Oct. 1986 | Advertisement |
| 1166 | W Magazine | Oct. 1986 | Advertisement |
| 1167 | W Magazine | Oct. 20, 1986 | Advertisement |
| 1168 | W Magazine | 1987 | Advertisement |
| 1169 | W Magazine | Jul. 27, 1987 | Advertisement |
| 1170 | W Magazine | Aug. 8, 1987 | Advertisement |
| 1171 | W Magazine | Mar. 20, 1989 | Advertisement |
| 1172 | W Magazine | Feb. 1990 | Advertisement |
| 1173 | W Magazine | Feb. 19-26, 1990 | The Chic's 30-Year Reign |
| 1174 | The Washington Post | Jan. 18, 1967 | Chocolate And Coffee Are On Menu Of Fashion Served Up By Valentino |
| 1175 | The Washington Post | Feb. 24, 1967 | Women Are After Valentino Again |
| 1176 | The Washington Post | Jul. 17, 1967 | Designer Valentino The Sheik Of Rome Fashion Showings |
| 1177 | The Washington Post | Sept. 25, 1968 | It Was Valentino's Day |
| 1178 | The Washington Post | Oct. 19, 1968 | Mrs. Kennedy's Wedding Dress? |
| 1179 | The Washington Post | Jul. 20, 1969 | Valentino's Designs |
| 1180 | The Washington Post | Jul. 17, 1970 | The Opulence Of A Valentino Opening |
| 1181 | The Washington Post | Jul. 23, 1971 | It's Valentino And Don't Ask Price |
| 1182 | The Washington Post | Jul. 20, 1973 | Valentino's Ultimate Showcase |
| 1183 | The Washington Post | Oct. 31, 1974 | The Elegance Of Valentino |
| 1184-85 | The Washington Post | Sept. 20, 1977 | The King Of Chic |
| 1186 | The Washington Post | Apr. 14, 1978 | Picture And Caption |
| 1187-90 | The Washington Post | Dec. 5, 1982 | How To Write A Washington Novel |
| 1191 | The Washington Post | Nov. 6, 1983 | Bold Beads |
| 1192 | The Washington Post | Jul. 1, 1985 | A Historic Papal Mass |
| 1193 | The Washington Post | May 4, 1986 | Valentino And The Anatomy Of Elegance; Italian Designers Has Quietly Become The Mass Marketer To The Rich |
| 1194 | The Washington Post | Aug. 24, 1986 | Fashion; Class Act |
| 1195-1200 | The Washington Post | May 1, 1987 | The Full Import Of Friendship; Despite Trade Problems, Reagan And Nakasone Accentuate The Positive |

| | | | |
|---------|---------------------|----------------|---|
| 1201-02 | The Washington Post | Oct. 15, 1989 | Fashion Notes |
| 1203 | Women's Wear Daily | Aug. 6, 1959 | 1935 Fashion Influences From Italian Couture |
| 1204 | Women's Wear Daily | Jun. 25, 1962 | From Italy's Couture |
| 1205 | Women's Wear Daily | Oct. 1964 | Valentino: Four-Star Sleek Chic |
| 1206-07 | Women's Wear Daily | Mar. 17, 1965 | Simpatico |
| 1208 | Women's Wear Daily | Mar. 23, 1965 | The New Valentino |
| 1209 | Women's Wear Daily | Jun. 30, 1965 | Picture And Caption |
| 1210 | Women's Wear Daily | Jul. 16, 1965 | Italian Advance |
| 1211 | Women's Wear Daily | Jul. 23, 1965 | Italian Couture Circus: Buyers Pay For The Show |
| 1212 | Women's Wear Daily | Mar. 9, 1966 | That's The Way The L.A. Swings |
| 1213-14 | Women's Wear Daily | Mar. 1, 1968 | Valentino And His Ladies |
| 1215 | Women's Wear Daily | Mar. 13, 1970 | Pat, Jackie, Babe All Go Longuette |
| 1216 | Women's Wear Daily | May 4, 1970 | Valentino Rtw Longuette |
| 1217 | Women's Wear Daily | Aug. 20, 1970 | Caption |
| 1218-21 | Women's Wear Daily | Oct. 14, 1970 | Valentino! |
| 1222-23 | Women's Wear Daily | Sept. 23, 1971 | Travel With The Chic Entourage |
| 1224-25 | Women's Wear Daily | Jan. 23, 1976 | Total And Unabashed Luxe |
| 1226-28 | Women's Wear Daily | Jan. 23, 1976 | Valentino: Raves For Super Luxe |
| 1229-31 | Women's Wear Daily | Jun. 14, 1976 | Dining In |
| 1232 | Women's Wear Daily | May 16, 1979 | Advertisement |
| 1233-34 | Women's Wear Daily | Dec. 12, 1980 | O, What A Lovely Lunch! |
| 1335-36 | Women's Wear Daily | Dec. 12, 1980 | Valentino: The Chic On Chic |
| 1237 | Women's Wear Daily | Oct. 19, 1982 | Valentino Gallops To A Triumph |
| 1238 | Women's Wear Daily | Mar. 22, 1983 | Valentino |
| 1239 | Women's Wear Daily | Jan. 19, 1984 | Valentino Today |

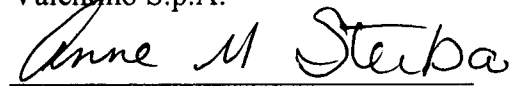
These publications will be relied on to establish strength of the Valentino marks
and are relevant to this proceeding.

Respectfully submitted,

Valentino S.p.A.

October 30, 2009

By:



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CERTIFICATE OF SERVICE

The undersigned hereby certifies that a true and correct copy of the foregoing **NOTICE OF RELIANCE UNDER RULE 2.122(e)** has been served, by Federal Express, this 30th day of October, 2009 on the following counsel:

Anne Hiaring Hocking
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Stephen Dougherty

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Copyright 1985 A/S/M Communications, Inc.
ADWEEK

February, 1985, All Editions

SECTION: SPECIAL REPORT; Cosmetics, Fragrances, Toiletries

LENGTH: 416 words

HEADLINE: But Face It: We're Living in the Age of Designer Glut

BYLINE: Karrie Jacobs

BODY:

Last year brought us Paloma Picasso, Givenchy's Ysatis, Anne Klein, Paris by Yves Saint Laurent and Diva by Ungaro. This year, between Mother's Day and Christmas, we'll be seeing new perfumes from Calvin Klein, Bob Mackie, Perry Ellis, Claude Montana, Valentino and Ralph Lauren. Also coming is a fragrance from Chanel -- not numbered, but instead named after the departed Coco. And there's the Kamali fragrance in the works for 1986.

With more and more designer perfumes crowding the stores and fewer and fewer designers roaming the streets without an eau de toilette atomizer to call their own, one might think that signature products are the vital core of the fragrance business.

Not so, say industry analysts: "What the world needs now is not another designer fragrance," declares John Ottman, a cosmetics-industry analyst at C. J. Lawrence, New York. While a designer signature can give a product immediate consumer awareness, Ottman stresses that this isn't enough: "I think you've got to have the right fragrance, the right projection, the right advertising, the right package. . . ."

Cosmetics marketing consultant Allan Mottus notes that while dollar sales were up in the fragrance departments at Christmas, unit sales were down. "Price points today have exploded beyond the middle class," says Mottus. Manufacturers have raised prices to boost a perfume's prestige, only to discover that they can't move the product without bearing the cost of Gift-With-Purchase or Purchase-With-Purchase deals. Perfumers now routinely throw in an umbrella, a tote or a sweatshirt to give people more value for their money. "Pierre Cardin had a great Christmas with the shower radio," Mottus comments wryly.

The latter half of the 1970s was the halcyon day of the designer fragrance, with the successes of Halston, Chloe, Opium and Oscar coming in those years. When the first surge of sales slowed, explains Mottus, the companies launched a second generation of designer fragrances. The result is that the market now has perfumes and colognes "by every designer known to mankind," Mottus adds. "I really think designer names to the American public are trading downward. Credibility and authority have eroded." Mottus cites the arrival of "quasi-designers" in the ranks. (He puts Bob Mackie, best known for gowns worn by such TV stars as Carol Burnett and Cher, in this category.) "The authority concept has become so extended," says Mottus. "What is it after awhile?"

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Copyright 1986 A/S/M Communications, Inc.
ADWEEK

February 10, 1986, Southwest Edition
Correction Appended

SECTION: MEDIA NOTES; Magazines

LENGTH: 191 words

BODY:

Metro Home & Garden Magazines, Houston, which publishes Houston Home & Garden and Dallas-Fort Worth Home & Garden, is co-sponsoring two home entertainment seminars featuring syndicated columnist Martha Stewart. Co-sponsors for the April 22-23 event are Bloomingdale's and Foley's department stores. April also will be the magazines' month to mark the Texas sesquicentennial.

Jeanne Milligan has been promoted to ad manager of Dallas-Fort Worth Home & Garden. She previously had worked for the Dallas City Council

The May issue of Working Woman will contain a special section called "The Year of the High-Tech Woman" which will feature women in technical jobs. Close: March 3. Rates: \$20,900 (4/C) and \$15,250 (B&W).

For the first time, W will have a special 24--page catalogue from Valentino in the Feb. 10 issue.

Money will publish a new guide to the stock market on May 12 that covers investment strategies. Closing date is March 28. Rates: \$11,955 (4/C) and \$7,640 (B&W).

Playgirl magazine this month unveils a redesigned cover, a new logo and a tagline that reads "entertainment for the spirited woman."

CORRECTION-DATE: February 17, 1986, Southwest Edition

CORRECTION:

Jeanne Milligan's title at *Dallas-Fort Worth Home & Garden* was incorrect in a Media Notes item, ADWEEK, Feb. 10. She has been promoted from advertising manager to associate publisher/advertising director.

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Copyright 1986 A/S/M Communications, Inc.
ADWEEK

April 14, 1986, Eastern Edition

LENGTH: 404 words

HEADLINE: Sanofi Beauty Products May Sniff Out an Outside Shop

BYLINE: By Dottie Enrico

DATELINE: NEW YORK

BODY:

Sanofi Beauty Products, which bought the rights to distribute Krizia's designer scents for men and women from Richardson-Vicks, is considering taking its advertising to an outside shop.

Sanofi, a subsidiary of the French food and consumer goods conglomerate, hopes to launch a new women's scent, Teatro alla Scala, in department stores in the U.S. next year under the Krizia name. Media spending for all of the Krizia products is expected to be \$6 million over three years.

With the addition of Krizia -- the company already markets the Stendhal skin care line and Charles Jourdan's fragrances -- Sanofi may be looking for an ad agency to handle all of its lines, according to Stanley Kohlenberg, president of Sanofi Beauty Products.

Media is presently bought in-house and creative is provided by the firm's European parent company. Sources say billings could be \$7-10 million for all products.

"With the addition of Krizia, our advertising needs would be too great to be handled in-house," said Kohlenberg.

"Whether we conduct an agency search will depend on whether we continue to get our creative work from Europe," he said.

Sanofi also plans to introduce a Charles Jourdan women's fragrance sometime in '87 with ad spending of \$1 million.

The company does not plan to revamp its advertising approach for the 40-year-old Stendhal skin care line. It currently spends \$2 million for spot TV and print ads for Stendhal.

One new designer fragrance that found an agency last week after an extensive search is Liz Claiborne. Needham Harper Worldwide won out over Margeotes Fertitta & Weiss to handle the \$3-5 million account. Claiborne Cosmetics is a joint venture with Avon, and the first Claiborne products will be advertised this fall, according to Victor Gassman, president of Claiborne Cosmetics.

Another prestige fragrance company that has upped its ad spending considerably is Parfums Stern.

This year the company is spending \$20 million on both advertising and promotion to launch the Valentino fragrance and to give its Oscar de la Renta women's scent an extra push.

Lord Geller Federico Einstein breaks its first campaign for Oscar with spot TV ads later this month.

Print ads appear in May books.

The new Oscar campaign has a romantic theme and carries the line "Some compulsions cannot be denied. Oscar knows." The TV ads feature a cameo appearance by de la Renta.

GRAPHIC: Advertisement, First ads via Lord Geller Federico Einstein

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Copyright 1988 A/S/M Communications, Inc.
ADWEEK

February 1, 1988, Western Advertising News Edition

SECTION: NATIONAL NEWSWIRE

LENGTH: 26 words

HEADLINE: WRG Image Group Gets Warnaco Account

DATELINE: NEW YORK

BODY:

Wells, Rich, Greene's Image Group has been given another assignment from The Warnaco Group Inc., L.A., for its line of Valentino Intimo intimate apparel.

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Copyright 1988 A/S/M Communications, Inc.
ADWEEK

May 16, 1988, Western Advertising News Edition

LENGTH: 391 words

HEADLINE: Fragrant Review: Stern Starts Search

BYLINE: By Joel Newman, with Dottie Enrico

DATELINE: LOS ANGELES

BODY:

Avon Products Inc. is sniffing around for a new shop to handle an estimated \$ 5-million account for its new Parfums Stern operation.

Stern, best known for its Oscar de la Renta, Perry Ellis, Valentino, and Ruffles lines of perfumes, wants the agency to handle the launch of a new fragrance. Stern has used both Lord, Geller, Federico, Einstein, N.Y., and Della Femina/Udell, N.Y., on a project basis. But the majority of the advertising work has been done in-house.

Stern, headquartered in N.Y., has been looking at agencies in both N.Y. and L.A. to handle the assignment, beginning with a Western launch for the fragrance. A major Hollywood star, reportedly recent Academy Award-winner Cher is also being wooed for the launch.

An executive at one shop contacted by Stern says client representatives breezed into town two weeks ago, gave the shop 45 minutes to explain its credentials, and then breezed out again. "We didn't know what hit us," he says. Executives at Stern would not comment on the review.

Among the Western shops believed to be interested in the Stern account are Chiat/Day, L.A.; Della Fermina, Travisano & Partners/L.A.; Saatchi & Saatchi DFS/Torrance; and Ketchum Advertising/L.A.

N W Ayer/N.Y. handles the \$ 30-million Avon account, but it is unlikely that Ayer will be awarded the Stern business. "We think it is important that Stern have a distinct identity and its own ad agency," says an Avon executive. "Though they certainly might consider Ayer, the type of business that Stern is in is very different from that of the parent company."

Avon, which over the past year went through a major management restructuring with the resignation of company president/ceo John Chamberlin; cutbacks in staff; and a possible hostile takeover by rival Revlon Inc., purchased Stern last year for a reported \$ 160 million.

"They will not go into the mass market with this new fragrance, because they're not in it now with their other products," says Jack Salzman, a senior securities analyst who specializes in household products and cosmetics stocks for N.Y.-based investment banking firm Goldman Sachs & Co. "It would surprise us to see them move this fragrance from the prestige department store to the drugstore trade -- especially by underfunding the launch with a \$ 5-million advertising budget."

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ADWEEK Western Edition

August 14, 1989

SECTION: Pg. p22(3) Vol. V39 No. N33 ISSN: 0199-4743

ACC-NO: 7861639

LENGTH: 2027 words

HEADLINE: The only ad agency where the queen stands guard; Leona Helmsley demands letter-perfect ads - and more, says her former 'handmaiden.'; excerpts from Adventures of an Advertising Woman, part 1

BYLINE: Maas, Jane

BODY:

The Only Ad Agency Where the Queen Stands Guard

Leona Helmsley Demands Letter-Perfect Ads--And More, Says Her Former 'Handmaiden' Editor's note: Elaine Taylor-Gordon is not the first agency president to pack up her "Maalox, Advil and suit of armor" after service to the Queen of New York Hostelryes, Leona Helmsley. In the following excerpts from her book, Adventures of an Advertising Woman (St. Martin's Press, Copyright [C] 1986), Jane Maas recounts her experiences in starting an agency with Helmsley Hotels as her soleclient. This week, Maas, now president of Earle Palmer Brown/New York, tells of her initiation into the Queen's Court. Next week in part II, Maas deals with her exile from the Helmsley realm. The following is used by permission from St. Martin's Press Inc., New York. Whenever I happen to mention that for seven months I ran my own agency, strangers look at me with respect. When I tell them the firm opened its doors with Leona Helmsley as its first and only client, their expressions change to amazement.

One question always follows. "What is Leona Helmsley really like?" That's a tough one, but let me try to answer it. She is everything you think she is from reading about her in her ads. And more.

Leona and I met for the first time at one of her fabled "I'm Just Wild About Harry" parties, held every year to celebrate Harry Helmsley's birthday.

Every woman in the room wore a sweeping ballgown except me. I wore my best bib and tucker, a black velvet tuxedo. Once Leona knew me well enough to be candid, which took about two weeks, she told me what she thought about my attire. "You looked like a dyke, sweetheart."

After we have eaten and drunk our fill of caviar and champagne, the party moves down to the dining room of the Park Lane, closed to the public for the

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evening. All the guests are seated as the orchestra strikes up "I'm Just Wild About Harry" and our hosts enter. We all leap to our feet and applaud as Leona and Harry make their royal progress across the ballroom, Leona waving to the crowd, tossing imaginary bouquets to favorites. Balloons rain down on the dance floor. The birthday couple begins to dance, and it is obvious to everyone that they are having a simply marvelous time.

At departure time, all the guests receive "Goody Bags," like the ones given out at children's parties. We are leaving a tad early and the bags are not quite ready for distribution. "Never mind," I tell an attendant. "I don't need one."

"Oh no," she answers with a frightened look, "Mrs. Helmsley would be very angry." She puts the favors in little bags and gives one to each of us. One gift is a tiny music box that plays "I'm Just Wild About Harry."

"I wonder how much that party cost," I muse to [husband] Michael as we get into bed.

"It's like owning a yacht," Michael yawns. "If you have to ask, you can't afford it. Go to sleep."

I go to sleep, and no wild dream alerts me to the fact that for the next seven months I will be handmaiden to the Queen.

You've seen the advertisements for the Helmsley Palace: "The only hotel in the world where The Queen stands guard," with photos of Leona peering into the soup kettles, and supervising the flower arrangements. You've seen the advertisements for the Park Lane that show Leona writing letters in response to satisfied guests who thank the staff for retrieving a jewel lost in the thick carpet, obtaining a black bow tie at a moment's notice, or remembering a guest's favorite room. You've seen the advertisements for the Harley Hotel featuring Leona vowing that she can't stand skimpy bath towels, closet hangers that won't detach, or bathrooms without makeup mirrors. I didn't do those advertisements. They are the work of Beber, Silverstein & Partners, an agency Leona hired shortly after she and I parted ways. Leona was looking for an agency at the time she met me because she had just fired her previous agency, Beber, Silverstein.

My old friend Bill Dowling, an expert in hotel marketing and advertising, was directing the marketing for the Helmsley hotels in New York and the twenty-odd hotels in the Harley chain nationwide. Bill was beside himself. It was late April, he was facing closing dates for important ads in early summer magazines, and he had no advertising.

"I've brought in other agencies. Mrs. Helmsley doesn't like them. I've brought in freelancers. Mrs. Helmsley doesn't like them. If we don't get some ads on summer hotel packages, the occupancy will go down, and she'll have my head."

Bill told me Leona Helmsley knew I was in advertising and liked what she heard about me. Would I do some speculative ads to help him out of his dilemma? I agreed, on the condition that I could meet with Leona first to hear her thoughts about the hotels.

We met at the Park Lane for lunch. Leona swept toward the dining room with Bill Dowling and me in her wake. She stopped short and beckoned to a staffer stationed near the door. "You. Yes, you with the dirty fingernails. Come here." The little man recoiled. Leona looked down in fury. "Get those fingernails clean or don't come back tomorrow." She started away, then turned back. "I'll be here to check on you."

The only ad agency where the queen stands guard; Leona Helmsley demands letter-perfect ads - and more, says her former 'handmaiden.'; excerpts from Adventures of an Advertising Woman, part 1

Greeting the maitre d' in the dining room, Leona turned from tigress to pussycat. No one I have ever met is more gracious than Leona at her most gracious. I was charmed. Waiters and busboys snapped to attention. I thought most of the staff looked scared to death. Later I learned they were.

"Call her Mrs. Helmsley," Bill had warned me earlier. "She prefers to be formal."

"Have the tunafish salad," Leona urged me. "It's my own recipe. Low in calories, low in cholesterol. I invented it for my Harry, and I make them have it on the menu here every day."

Ordering anything else seemed inexcusable. "I'll have the tuna, Mrs. Helmsley," I said.

"Call me Leona, sweetheart."

Bill Dowling winced. "Jane wanted to hear your ideas about advertising, Mrs. Helmsley."

"Fine," she said, Bill winced again.

Only four days later, we were back in the Park Lane for tea, as Leona looked at rough layouts and sample copy for advertising campaigns. One campaign used the hotels as "heroes" of the advertisements. My experience working with hotel marketers for "I Love New York" had shown that people want to know what a hotel looks like, especially if it's a new one. The Harley, on 42nd Street, had just opened, and everybody wanted to see the exterior of the Helmsley Palace, since its facade was the famous old Villard House.

However, Leona's discussion with me had indicated that she was vitally involved in every aspect of the hotels, so, just to be on the safe side, the art director and I worked up one campaign featuring her. That was the one she preferred.

"I don't like being in the advertising. It's a security risk for me. I'm too busy to waste my time having photos taken. Harry doesn't like me doing it. But what can I do? If it's good for the hotels, I have to make the sacrifice."

Harry Helmsley arrived to collect his wife. Leona showed him the advertising. "Don't you love it, Harry?" She brightened with a sudden idea. "Why don't we set Jane up as an advertising agency? We can give her space in the Graybar Building (a Helmsley-Spear property) right away." Harry agreed. He didn't seem to regard setting up an advertising agency as much of a big deal.

Leona turned to me. "Do a good job for us, sweetheart, and I'll help you get lots of other clients. You can be a big agency."

Like any red-blooded, independent-minded executive, I went home and asked Michael. "What do you think, hon?"

"As long as you have me and three square meals a day, what do you have to lose?" Michael said. So I said yes.

Fred Papert, an old friend and former president of Papert, Koenig, Lois, the first advertising agency to go public, heard my news. "Is it true Leona Helmsley is your only client?" he asked. "True," I said.

"Do you know anything about her?"

"Just that she's a doll."

Fred rolled his eyes. "Get some more clients."

Leona pronounced the benediction after the contract was signed. "Never agree

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with me if you don't mean it, never 'yes' me, never lie to me, and we'll have a wonderful relationship."

The honeymoon was on.

The first order of business for the newly formed Jane Maas, Inc., was to have photographs taken for the advertisement selling summer tour packages at the hotels.

Leona asked me to track down her favorite photographer. He turned out to be Norman Parkinson, named a Commander of the British Empire for his photographic achievements. Parks has photographed some of the world's most beautiful women and the English royal family for fifty years.

I reached Parks at his home near London, and set a date for the following week in New York. We agreed to take four photographs of Leona, dressed for summer, autumn, winter, and spring, which I hoped would see us through an entire year.

"Just once," she warned me, "I'm not going through this more than once." I wonder these days, seeing the dozens of different photos of Leona that constantly appear, who at the agency is able to persuade her to pose for so many photo sessions.

No day with Leona was as warm and bubbly as the day of the Parkinson shoot. I arrived at the Park Lane at 7:30 a.m. to find Parks and his assistant, Chuck Zuretti, a talented young photographer in his own right, setting up lights in the rooftop garden.

Leona took me through the wardrobe choices she had already made. The summer gown, made by her favorite designer of evening wear, Julia, was perfect--gay and suitable for the carefree summer package weekends. I expressed some concern about the color of the outfit she had selected for autumn, and Leona flung open the doors of her closets for my inspection. In addition to the dozens and dozens of gowns designed by Julia ("Her dresses move with you, darling"), there were suits and dresses by Bill Blass, Valentino, Pauline Trigere and Diane Von Furstenberg.

I remarked on the simplicity of her shoes. "The Fenton last at Saks. I buy them by the dozen and have them dyed." Leona does not believe in paying retail price for anything. One way is to buy in quantity. The other way is to bargain. Leona Helmsley deals with the great shops of the world as though they were souks in Jedda. "Learn from me, darling. If you pay the asking price for anything, you're being robbed."

At breakfast, Leona, still in her bathrobe, showed me the scar just above her breast caused when burglars stabbed her and Harry in their Palm Beach home in 1973. "At the hospital, I heard them say, 'Take care of him. She's a goner.' But I didn't want to die, I wanted to keep on living and being with my Harry." She has had a bodyguard with her ever since. (The bodyguard I knew was a former policeman. He didn't appear to be afraid of anything in the world. Except Leona.)

Leona drank juice, swallowed vitamins, munched on Special K, and told me about the daily routine that continues to keep her looking about 40 years old, when best guesses put her at 60 or more. She's up at 6:30 a.m. for exercises, then swims laps in her apartment pool for one hour. Her stylist and makeup artist, Jean Louis ("I was really Juan Luis, but she hated it, so she changed my name"), does her hair and makeup.

Parks arrived to tell us that the lights were ready, the props were ready, and the leading lady was needed. Leona, helped by her maid, put

The only ad agency where the queen stands guard; Leona Helmsley demands letter-perfect ads - and more, says her former 'handmaiden.'; excerpts from Adventures of an Advertising Woman, part 1

on the summer dress and we began. During the long, grueling day, I watched Leona as Parks took shot after shot. She must have been exhausted, but never showed a trace of fatigue. Inside the president of the Helmsley Hotels still lurked Mindy Roberts, model.

Two days later, we met at the hotel to review the photographs with Parks. Leona and Harry approved them, together with the final copy and layout, and we produced our first advertisement. It showed Leona, superimposed over a photo of the courtyard of the Helmsley Palace, where a balloon man doffed his hat to her.

LOAD-DATE: March 27, 2008

**Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
Opposer's Notice of Reliance Under Rule 2.122(e)
Exhibit C Page 11 of 1239**

FOCUS - 7 of 330 DOCUMENTS

Copyright 1990 A/S/M Communications, Inc.
ADWEEK

October 22, 1990, All

SECTION: SPOTLIGHT; Fashion

LENGTH: 125 words

HEADLINE: TAKE TWO

BYLINE: Written by: Mary Huhn, Robyn Griggs, Michael Winkleman, Thaddeus Rutkowski, Christine Larson

HIGHLIGHT:

Bright colors. Short skirts. And, oh, those headbands. The '60s are back -- helping fashion advertisers to pick up some good vibrations.

BODY:

Think designer and \$ 800 power suits come to mind. But in the spring of '89 Donna Karan proved that less was indeed more when it launched and widely advertised its highly successful DKNY line. Now a growing number of designers are following in Karan's shoeprints, adding less expensive -- though hardly cheap -- lines of clothing. Like DKNY, most -- including Emporio Armani and Valentino's Oliview -- are "lifestyle wear," clothing for day, evening and weekends. It's popular, says Patti Cohen, DKNY's vp/advertising, because office-bound women are yearning for comfort among the classics. Designers also tip their hats to the Gap, which taught them that women want basic, casual clothes at a price somewhat less than their weekly paycheck.

GRAPHIC: Picture, no caption, PHIL MARDEN

**Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
Opposer's Notice of Reliance Under Rule 2.122(e)
Exhibit C Page 12 of 1239**

1985



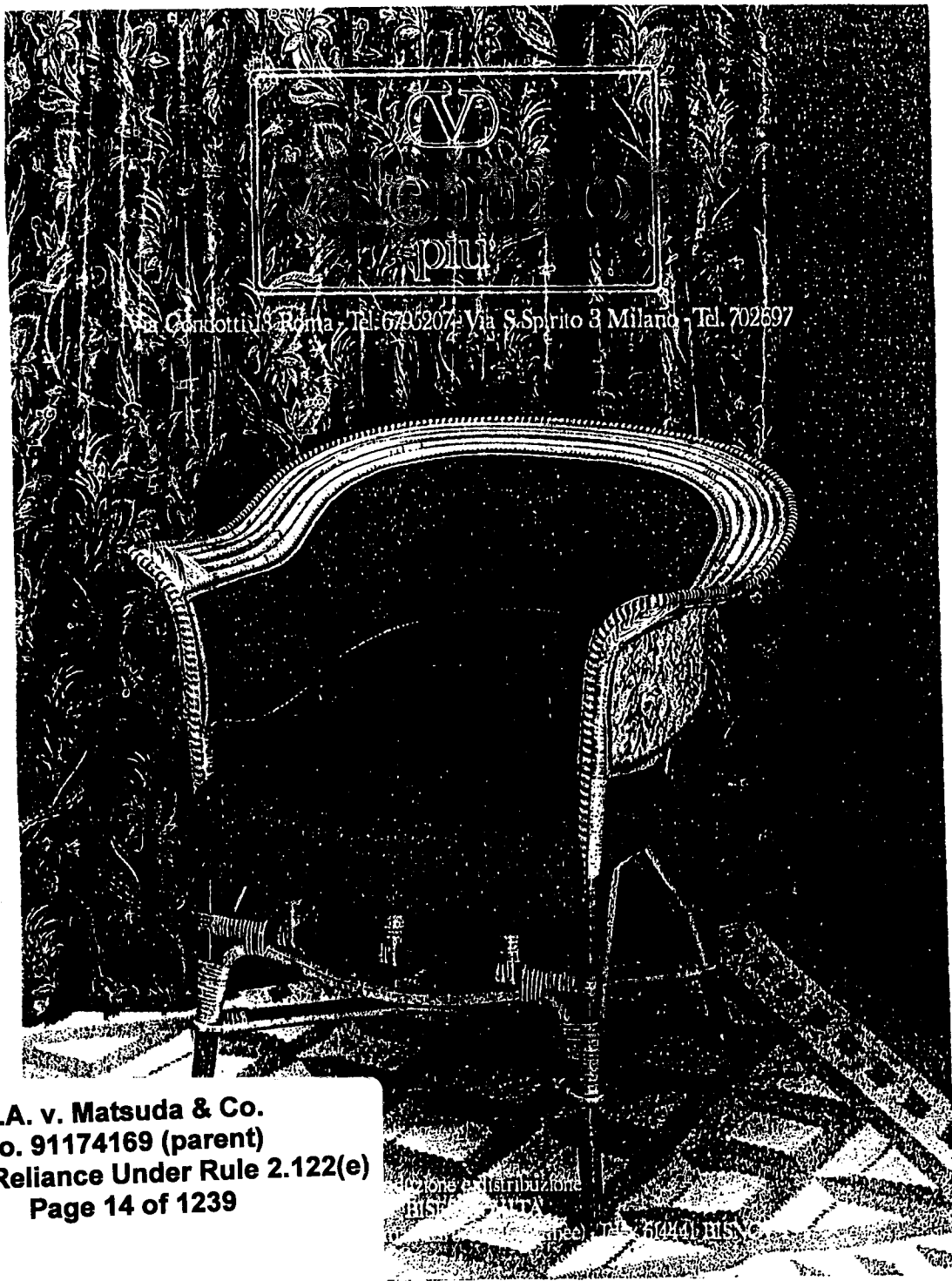
valentino
PARFUM

Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
Opposer's Notice of Reliance Under Rule 2.122(e)
Exhibit C Page 13 of 1239

Valentino Perfume
Archives 234 p. 1
Allure January 1985
Amica 30 April 1985
L'Espresso December 1984

Architectural
Digest 1981

M.C. 81

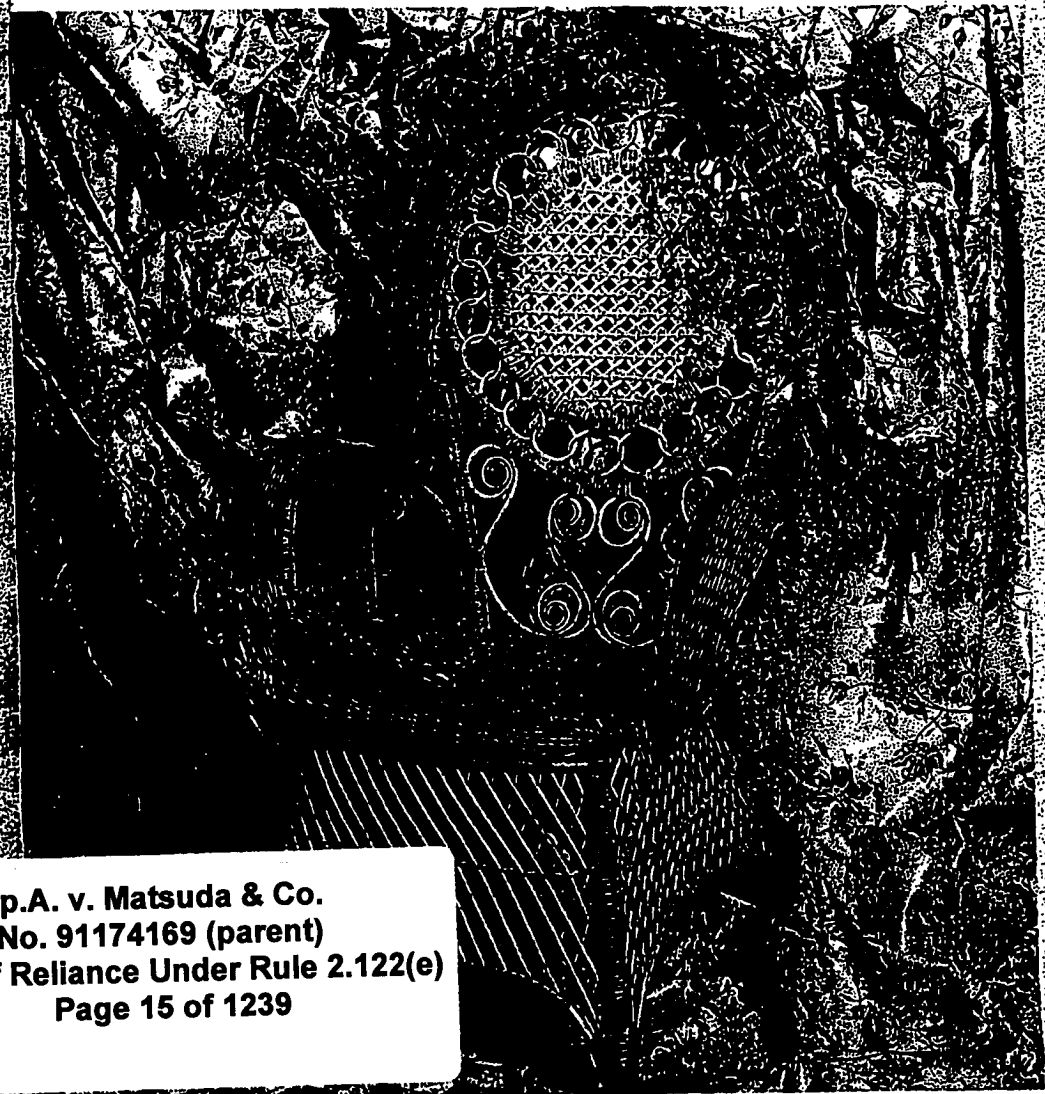


Valentino S.p.A. v. Matsuda & Co.
 Opposition No. 91174169 (parent)
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A.D.
ARCHITECTURAL DIGEST
LUGLI/AGO. '81

 **valentino più** 

VIA CONDOTTI 13 ROMA TEL. 6795207 VIA S. SPIRITO 3 MILANO TEL. 702697



Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
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Exhibit C Page 15 of 1239

Valentino Lingerie Levelt
Archive 405 p. 35
Architectural Digest, April 1980
Grazia Cass, October 1986
Architectural Digest, May 2001
Architectural Digest, December
Architectural Digest, June 1997
Architectural Digest, December 1997

711 1120 1041



LINGE DE MAISON

Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
Opposer's Notice of Reliance Under Rule 2.122(e)
Exhibit C Page 16 of 1239



TESSUTI PER ARREDAMENTI

VALENTINO

AD n. 116

Dicembre 1990

ELLE Decor 1990

Dicembre 1990



MADE IN VALENTINO

Valentino S.p.A. v. Matsuda & Co.
 Opposition No. 91174169 (parent)
 Opposer's Notice of Reliance Under Rule 2.122(e)
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Valentino Bed and Table Covers
 Archives 355, p. 129
 Architectural Digest, December 1990
 Elle Decor, December 1990



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October 9, 2001, Tuesday, BC cycle

SECTION: International News**LENGTH:** 532 words**HEADLINE:** Wild street chic from Dior, lots of frills from **Valentino****BYLINE:** By SUZY PATTERSON, AP **Fashion** Writer**DATELINE:** PARIS**BODY:**

The Christian Dior summer ready-to-wear show Tuesday was a loud, blowzy affair - just what one has come to expect from iconoclastic John Galliano.

The British designer dubbed the collection "Street Chic." If one's idea of chic is the deconstructed look of lingerie-style stretch tulle in odd cutouts and dusty rose bustiers, fine. That was the start of the show, held in a tent at a steeplechase racetrack.

Grinning behind a wisp of long blond hair, Galliano took a bow after his usual in-your-face show, which was full of dragging ribbons and bunched-up draping. But there were some remarkable wearable pieces, like a caramel-beige striped serpent blazer that would look great with jeans or a miniskirt.

Galliano knows how to mix up denim in baggy or tight jeans, plus jackets, with underpinnings of exquisite lace.

A tune called "Viva Las Vegas" accompanied bikini swimsuits, latticed or fishnet tights and feathered hats. For those with perfect figures, Galliano's colorful striped Dior bikinis were just the ticket.

Feathered hats and fringes are a Galliano favorite, and the once-ultra dressy house now dresses the cowgirl. The Old West theme produced excellent long trench coats. Huge bags with wide shoulder straps were beautifully made, practical and probably bestsellers to come.

There were a few military references - military-style hip belts and desert hats with veils. Galliano also brought up draped tunics in green voiles, harem pants and turbans.

Valentino's show brought out a delicious show of party luxury ready-to-wear outfits for next spring. The show was filled with the thrill of frills as **Valentino** looked to Mexico and Brazil for inspiration.

The fabulous pleated flared trousers, the fine ivory heavy-lace or guipure tops with their tiered and flounced pants, the surprising glance of a model wearing the tiniest bikini bottom with a dainty puffed-sleeve pullover - all combined

Wild street chic from Dior, lots of frills from Valentino October 9, 2001, Tuesday, BC cycle

for a rich and dressy yet carefree effect.

Beautiful eyelet blouses and some great silver and turquoise jewelry had **Valentino's** usual panache and would go well in any Brazilian samba band or at a carnival party.

And who wouldn't go for the boxy white shantung silk jacket with little pleats in front over flounced polka-dot pants?

Party clothes exploded with ruffles in flared trousers, chiffon numbers in **Valentino's** favorite flame red, or colorful ostrich-feather evening bags. The elaborate corselet fronts with millions of pleats were a little over-exuberant in a provocative boudoir style.

In today's world, party clothes may be superfluous, but they're also an uplifting antidote to gloom and doom.

Michel Klein kept things sober and simple but seductive at times. The designer who once worked for Guy Laroche has been his own man for several years now, and he does well with basics like crisp white sleeveless blouses worn with a pair of slim gray poplin pants.

Attractive mannish-style blazers looked feminine when worn by a model wearing clingy pants and nothing under the jacket.

There were festive moments in sequined T-shirts, a pretty geometrically embroidered pistachio green short coat, and a wide selection of sexy bikini swimsuits.

GRAPHIC: AP Photos

LOAD-DATE: October 10, 2001



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July 11, 2002, Thursday, BC cycle

SECTION: International News

LENGTH: 549 words

HEADLINE: Gaultier's jaunty originality, **Valentino's** serpentine glamour show haute couture is still alive

BYLINE: By SUZY PATTERSON, AP **Fashion** Writer

DATELINE: PARIS

BODY:

Jean-Paul Gaultier turned in a jaunty collection on Thursday's final day of fall-winter haute couture shows, treading the line between shock and extravagance with clothes that ranged from mannish suits to lavish evening wear.

The prankster of **fashion** who worked his way up with humor, Gaultier showed some wonderful cashmere polo coats, excellent suits and pinstriped pants and tweed jackets that were dead-ringers for London menswear.

But sexy backless gowns, including a slinky teal velvet number edged in sable, were also on display. Best in show might have been Naomi Campbell's ruby sequined sheath dress with its ample orange mohair stole.

Celebrity clients like Puff Daddy, Sting, Dennis Hopper, Catherine Deneuve cheered Gaultier on, as did admiring star designers Sonia Rykiel and Donna Karan.

A bright chartreuse mohair coat-dress with its long scarf made an eye-popping entrance, as did the pullover wrapped in spirals of smoky Saga mink, worn with a black crepe short skirt and platform-soled bootee shoes.

After the great look of a simple black short dress with a red fox toque and sparkly sequined gray shoulder bag, the costume show began. With fringes and Mohawk coifs, the velvet, leather and furred outfits carried shades of Christian Dior's designer, John Galliano, who loves the feathery, fringed and beaded Santa Fe styles.

Then there was a colorful Chinese-inspired outfit, a yellow satin gown topped with a plum satin jacket.

Valentino went snaky in a suave collection of glamour outfits.

The snake "symbolizes temptation, seduction and sensuality," his program card announced. Slithery silhouettes and python prints were present throughout - on many capes, on belts and on details of décollete evening wear.

But there was more from this seasoned designer, one of the last true couturiers whose every detail is well-finished.

Gaultier's jaunty originality, Valentino's serpentine glamour show haute couture is still alive July 11, 2002, Thursday, BC cycle

He offers mink trims on silk and velvet trouser suits topped with short, fitted jackets.

Capes and capelets on jackets or coats completed the silhouette. However, coats were appealing, too. One such was a smooth, full-skirted broadcloth model with mink at the collar and mink striping down the skirt. Another idea: a body-skimming long coat covered with flowered embroidery. It's refined and beautiful.

There were many short and sequined dresses, but **Valentino** also has a winning way with pants. He showed striking evening models like the gold leather suit, paired with a gray-gold bag in ostrich feathers.

Evenings proved the big number here, with fantastic creations like sequined gowns with big ostrich feather skirts in red and black. Nice variations were the yellow or multicolored "cashmere" prints, flowered variations on paisley especially successful in a high-waisted strapless empire gown.

With couturiers like luxury-oriented **Valentino** and eclectic Gaultier, haute couture carries on in the face of Cassandras who say it will die without Yves Saint Laurent or Oscar de la Renta at Balmain.

Still optimistic for haute couture is Franck Sorbier, who gave a small show at the Opera Comique. To delicate piano music, the models came out in pretty evening wear, gowns made with silk crepe, woven ribbons in black, white or red.

He showed only 16 dresses, but they had a romantic appeal, and flair.

GRAPHIC: AP Photos

LOAD-DATE: July 12, 2002



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February 10, 2003, Monday, BC cycle

SECTION: Lifestyle

LENGTH: 474 words

HEADLINE: STYLE 2-10; Style Briefs

BYLINE: By The Associated Press

BODY:

Time ponders the past and future of **fashion**

NEW YORK (AP) - Is there a future in **fashion's** past?

That's the question that Time magazine put to **Valentino** and Russell Simmons for a new commemorative publication, "Time Style & Design," which is being distributed to select subscribers of Time and InStyle and at New York **Fashion Week**.

According to designer **Valentino**, who is best known for his glamorous gowns, the future is built on lessons of the past.

"You don't become an important designer without study and training. You cannot be a designer without knowing how to cut a dress. The only way you learn these things is by studying the work of those who worked before you," **Valentino** said.

But Simmons, founder of both **Phat Fashions** and Def Jam Recordings, warns that focusing on history might leave new opportunities that integrate music, **fashion** and lifestyle unnoticed.

"Our view is that the future is now. If you miss what is happening today in urban communities across the nation and throughout the globe, then you will surely miss a 'phat' opportunity."

Amino and fatty acids are natural moisturizers

NEW YORK (AP) - There probably is a hair product out there for every taste: fruit extracts, soy, chocolate and cucumbers. Even marshmallow root is thrown into the mix.

But Joanne Crudele, senior development manager for Unilever, which makes Dove Hair Care products, makes a

case for plain-old moisturizers that occur naturally in hair.

She says using things natural to one's hair, including fatty and amino acids, minimizes the heaviness associated with other conditioning products. According to Crudele, amino acids make up the protein of the hair, fatty acids are known as hair's natural lubricant, and glycerin is a common naturally occurring moisturizer.

"The best things that you could be putting onto the hair are the things that we're losing daily from our hair. Take notice of fatty and amino acids rather than botanicals because these are the most natural moisturizers that you can choose for your hair," Crudele says.

Spring's colors can brighten a gray winter

NEW YORK (AP) - Look outside the window - see a lot of gray and brown?

Now, make a mad dash to the closet. See all the bright colors and playful prints that are just itching to come out?

Talbots suggests breaking out these garments a little early as an antidote to the late-winter blahs.

According to the retailer, this year's stylish mood lifters include:

-Patterns with a sense of history. Retro polka dots, vintage florals and delicate Chinoiserie motifs are again in the spotlight.

-Linear dimensions. Stripes, either bold rugby, ribbon or ticking, can pull together any outfit.

-Yellow and blue. This cheerful combination is often associated with the rustic charm of the French countryside.



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March 7, 2004, Sunday, BC cycle

SECTION: International News

LENGTH: 712 words

HEADLINE: Ford's final bow, but first an opulent, naughty **Valentino**

BYLINE: By SUZY PATTERSON, AP Fashion Writer

DATELINE: PARIS

BODY:

American designer Tom Ford presents his final collection for Yves Saint Laurent on Sunday night and, perhaps, takes his final **fashion** bow after rising to cult figure status with his revival of the Gucci label.

The 42-year-old's farewell collection at YSL is the high point of the week of winter ready-to-wear shows in Paris, which ends Tuesday.

Ford gave his final show for Gucci on Feb. 25 in Milan to thundering applause, saying goodbye under a shower of rose petals. Another of his most recent high-profile creations was seen a week ago on Oscar night - the nude, beaded dress worn by South African star Charlize Theron, honored as best actress.

However, Ford lost out in contract talks with the two houses' parent company Pinault-Printemps-Redoute. He now dreams of directing movies.

Still, the show must go on, and **Valentino's** collection Sunday was superb. It featured elaborate, beautifully tailored clothes and a touch of the naughty for evening wear.

The collection recalled the decadent Berlin of the 1930s - a la Marlene Dietrich - starting with a lovely black tuxedo coat cut close to the body, paired with a white oxford cotton shirt and white cashmere tie.

White and black appeared in dressy, sometimes sexy outfits, like tight black cocktail numbers open at the chest or an evening sheath with lace insets at the hip and a deeply dipped back decollete.

Much was to covet here. The houndstooth and glen plaid looks in slim skirts or wool jackets with touches of cashmere were great for daytime. Giraffe and pony prints made wool jackets and coats look dressy and fun.

Fans should love the flared black pants with white pleated overblouse, or the slim trouser outfits with glitter on the white ties.

Ford's final bow, but first an opulent, naughty Valentino The Associated Press March 7, 2004, Sunday, BC cycle

Valentino's favorite red appeared in a lovely strapless flared taffeta long gown with a fabric rose at the hip. A gold pantsuit with knitted sweater, brown sable collar, gold lace bra and satin trousers was daring rather than shocking.

Mixed-print flowing chiffons and lovely tulle gowns with pleated tiered skirts all made for beautifully wearable party clothes, the specialty of eternally suntanned **Valentino** Garavani, darling of the well-heeled yacht and jet set.

Fur was thrown on with abandon, from the occasional sable collar to fox-edged purple or green boleros to fox and mink over slinky outfits - something the anti-fur organization PETA would abhor.

People for the Ethical Treatment of Animals made an appearance outside Revillon's fur collection Sunday with activists - "**fashion** victims" - wearing furs spattered in blood-red colors falling to the ground to the sound of gun shots.

But it was Ford's show for YSL at the Rodin Museum that had everyone holding his breath.

It was not clear who would take over as designers for YSL and Gucci. Ford is to stay on until the end of April, when PPR buys the outstanding 30 percent of Gucci, but his final public bow is Sunday night.

Serge Weinberg, who heads parent company Pinault-Printemps-Redoute, said last week that the new chief executive and design team is to be named this week. They will replace Domenico De Sole and Ford.

Questions about the new Gucci team have hovered above PPR since November when the group announced that Ford and De Sole's contracts would not be renewed.

In an unconfirmed report, Women's Wear Daily wrote last week that a threesome would handle Gucci creative design: Alessandra Fachinetti, top women's wear designer under Ford; Alfreda Giannini, who had worked at Fendi; and John Ray, Ford's menswear assistant. In-house designer Stefano Pilati would take over at YSL, the report said.

Ford told Women's Wear Daily in an interview published Friday that money was not the source of the breakup.

"Money had absolutely nothing to do with it. It was about control," he was quoted as saying.

After 10 years in **fashion**, Ford says he is looking for a change. He told WWD that he thinks of directing movies and has signed with Creative Artists Agency.

"I am very serious about wanting to make a movie ... I am actively looking for a project."

However, he added that he first needs to think.

"All I know is that I need to get to my ranch in New Mexico and spend three or four months riding my horses and just being alone."

GRAPHIC: AP Photos

LOAD-DATE: March 8, 2004



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Associated Press Online

June 19, 2000; Monday

SECTION: Entertainment, television and culture

LENGTH: 639 words

HEADLINE: Fashion World Honors Its Designers

BYLINE: SAMANTHA CRITCHELL

DATELINE: NEW YORK

BODY:

Any line that remained between the worlds of **fashion** and entertainment was erased at the American **Fashion Awards**, often called the Oscars of the **fashion** world.

Designers Jean-Paul Gaultier, Vera Wang, Betsey Johnson and Kenneth Cole strode the red carpet leading into Lincoln Center's Avery Fisher Hall like runway pros, then watched supermodels and starlets do the same, wearing their designs.

First the clothes, then the awards.

Actress/model Elizabeth Hurley, in a pink strapless **column** gown, and supermodel Claudia Schiffer, in a black dress with white polka dots and tiers of ruffles, wore **Valentino**, who was presented an award for lifetime achievement.

Michael Michele of NBC's "ER" wore a long black tank dress with a pleated bottom by Carolina Herrera. Esther Canadas, one of Donna Karan's favorite supermodels, chose (not surprisingly) an olive Donna Karan halter-top gown with sequins. Supermodel Naomi Campbell, "Will & Grace" actor Sean Hayes and designer Randolph Duke also walked the red carpet.

Sean "Puffy" Combs, nominated as a new menswear designer for his Sean John clothing line (he didn't win), wore a pink Versace tuxedo. His sneakers had color-coordinated pink stripes. Combs was a standout. Most of the men played it safe in traditional formal wear.

The women were more daring. Halter, sheer and beaded tops were popular. Purple was hot; big designer jewels were not. The pashmina wrap was nowhere in sight, signaling the end of its status as the accessory of the moment.

Now the awards.

It was the first time in the history of the Council of **Fashion** Designers of America that the winners weren't announced in advance. Both established designers and fresh faces were honored.

Fashion World Honors Its Designers Associated Press Online June 19, 2000; Monday

Oscar de la Renta won the womenswear award. Helmut Lang, who was nominated in three categories, won the menswear award. Richard Lambertson and John Truex of Lambertson Truex won the award for accessories. Gaultier received an international award.

Winners of the Perry Ellis Award for new designers were Miguel Adrover for womenswear, John Varvatos for menswear and Dean Harris for accessories.

The awards presentation was patterned after the big-budget Oscar and Emmy shows, with retrospectives and heavy statuettes.

With images of Barbra Streisand in Scaasi, Cher in Bob Mackie and Gwyneth Paltrow in Ralph Lauren flashing onstage, actress Ellen Barkin paid a special tribute to the Oscars for providing a global stage for **fashion** designers.

She also thanked the designers "who make it easy for us to walk down the red carpet."

Host Sandra Bernhard wore many outfits during the evening, including a black cowl-neck top, long leather coat and a man's hat, a takeoff on Samuel L. Jackson's role as New York Police Detective John Shaft in the new "Shaft" film directed by John Singleton. (The film, an update of the 1970s detective franchise, took in an estimated \$21.1 million in its weekend debut.)

Bernhard promised and delivered a fast and interesting show. After all, the winners were tabulated by Ernst & Young, "the most fashionable accountants," she told the audience. This was in sharp contrast to last year's show, which dragged on for hours.

In presenting the evening's final honor to **Valentino**, Ashley Judd noted how important designers and their beautiful gowns are to Hollywood actresses.

"I feel utterly gorgeous in this dress," said Judd, wearing **Valentino's** white scoop-neck tiered gown with fringe at the bottom.

Valentino's acceptance speech was interrupted by several anti-fur protesters. But the crowd drowned out their shouts with applause until security guards removed them from the auditorium. **Valentino** then made a brief speech an obvious departure from the Oscars and graciously said he bowed to the audience and the American public for their support.

LOAD-DATE: June 19, 2000



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February 11, 2003 Tuesday

SECTION: ENTERTAINMENT, TELEVISION, AND CULTURE

LENGTH: 166 words

HEADLINE: Valentino, Simmons Sound Off on Style

BYLINE: The Associated Press

DATELINE: NEW YORK

BODY:

Is there a future in **fashion's** past?

That's the question Time magazine put to **Valentino** and Russell Simmons for a new commemorative publication, "Time Style & Design," being distributed to select subscribers of Time and InStyle and at New York **Fashion** Week this week.

Valentino, the designer best known for his glamorous gowns, says the future is built on lessons of the past.

"You don't become an important designer without study and training. You cannot be a designer without knowing how to cut a dress. The only way you learn these things is by studying the work of those who worked before you," **Valentino** said.

But Simmons, founder of Phat Farm clothing and Def Jam Records, warns that focusing on history might leave new opportunities that integrate music, **fashion** and lifestyle unnoticed.

"Our view is that the future is now. If you miss what is happening today in urban communities across the nation and throughout the globe, then you will surely miss a 'phat' opportunity."

LOAD-DATE: February 12, 2003



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February 13, 2004 Friday

SECTION: ENTERTAINMENT, TELEVISION, AND CULTURE

LENGTH: 148 words

HEADLINE: Oscar **Fashions** Previewed on Runway

DATELINE: BEVERLY HILLS, Calif.

BODY:

The latest **fashions** from Christian Dior, Richard Tyler, Halston and other top designers were on the runway at the 76th annual Academy Awards **Fashion** Preview show.

"Inside the theater, the evening is all about film. But on the red carpet, it's the look that counts," Oscar **fashion** coordinator Patty Fox said in a statement Thursday.

Fox said the Oscar red carpet has become the largest **fashion** show in the world, with each gown an individual work of art.

The preview included a platinum jeweled gown by Tyler, a black vintage lace gown by Gianfranco Ferre and a black beaded Tiffany gown designed by **Valentino**. The **Valentino** gown was accessorized with a 55-carat diamond chain necklace by Fred Leighton and black "meteoric" sandals by Stuart Weitzman.

The Oscars will be presented Feb. 29 at Hollywood's Kodak Theatre and televised on ABC.

On the Net:

<http://www.oscar.com/>

LOAD-DATE: February 14, 2004

**Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
Opposer's Notice of Reliance Under Rule 2.122(e)
Exhibit C Page 29 of 1239**



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The Atlanta Journal and Constitution

April 28, 1996, Sunday, ALL EDITIONS

SECTION: LOCAL OLYMPICS; Pg. 02A Colin Bessonette

LENGTH: 823 words

HEADLINE: Q & A ON THE NEWS

BYLINE: Colin Bessonette

BODY:

Do you have a question about the news - local, national or international? Colin Bessonette will try to get and answer. Call 404-222- 2002 on a Touch- Tone phone and follow the instructions. On Access Atlanta, the AJCs online service, jump: Q&A to ask a question or read hundreds of recent Q&A answers.

Q: What do the five rings stand for in the Olympic symbol? I thought it was for the continents, but if so, it's short by two. - R.F. Rollins, Marietta

A: The five interlocking rings represent Africa, Asia, Australia, Europe and North and South America (combined, although they are separate continents). Antarctica doesn't send athletes to the competition, a plausible reason for its not being counted for Olympic symbolism purposes.

-

Q: Can you tell me anything about fashion designer Valentino, who has been seen in connection with the Jacqueline Onassis auction? - Milt Hibbard, Dunwoody

A: The son of an electrical appliance store owner, Valentino Garavani was born in Voghera, Italy, in 1932. On his 19th birthday, he went to work for Parisian couturier Jean Desses, moving five years later to the couture house of Guy Laroche. After two years with Laroche, Valentino discarded his last name, moved back to Italy and opened his own couture house in 1960, financed by his father. After Jacqueline Kennedy became one of his devoted clients, jet- setters and movie stars flocked to his showrooms in an old Roman palazzo. His association with Kennedy continued after her marriage to Aristotle Onassis, with "the king of Italian fashion" designing the beige dress she wore for their wedding. So it's only natural that he's showing up at auction proceedings.

Q: Who came up with the slogan "The City Too Busy to Hate" for Atlanta?

-Kim Bixler, Atlanta

A: The Atlanta History Center said the late Mayor William B. Hartsfield coined it, first using it in an article in the

late '50s or early '60s.

-

Q: I overheard some old-timers talking about Georgia Tech's "Golden Tornado" football team. Where did that come from, and when was it? - Raymond Dean, Suwanee

A: In 1928, Tech's team swept aside every opponent, including the University of California's Golden Bears in the Rose Bowl (the famous game in which California's Ray Riegels ran the wrong way, to be tackled by a teammate just short of the goal line). So the "golden" comes from the then-tarnished Golden Bears.

-

Q: Has April 15 always been the date when personal income tax returns were due? - Nivelle L. Bone, Duluth

A: No. The date has changed twice, said IRS spokesman Eric Roberts. The filing deadline for the first 1040 was March 1, 1914. In 1919, the due date was extended to March 15, and in 1955 it was moved back another month, to April 15.

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Q: What will become of the seats at Atlanta-Fulton County Stadium when it gets torn down? - Tony Daniel, Newnan

A: No discussions have yet been held about the disposal of seats or any other furnishings or equipment. A stadium authority spokeswoman said it's "possible" that the authority board will begin considering the matter in August.

-

Q: Q&A recently said the idea for the Guinness Book of Records originated during a debate between hunters in Ireland in 1951 about Europe's fastest game bird. Was the issue settled? - R.T. Ford, Atlanta

A: Not exactly. The hunters whose debate sparked the Guinness Book argued between two birds, grouse and golden plover, which some of the hunting party had shot at but missed. It was the decision of Sir Hugh Beaver, then Guinness' managing director, to produce a book of facts to settle such arguments. Although the hunters' particular question was never addressed, Mark Young, U. S. editor at Guinness United Distillers in Connecticut, said the fastest game bird eventually was identified: the spur-wing goose, clocked at 88 mph in level flight. The fastest-flying creature on the wing is the peregrine falcon, clocked at speeds of more than 200 mph.

-

Q: The price of gasoline has gone up on a regular basis almost every week for the past month or so. Has the state tax gone up, or are gas station operators gouging the public? - Leroy Smith, Rex

A: Neither is the case, it seems. Supply and demand is the "quick and easy answer," said Richard Cobb, executive director of the Petroleum Council of Georgia. In winter, heating oil has priority over gasoline for crude oil producers. Because cold weather lingered a month or so beyond the norm this winter, refineries couldn't switch priorities back to gasoline on schedule. As a result, supplies remained down at the same time demand started to rise. Other factors: Refineries are buying more expensive oil on the open market because of uncertainties about the availability of embargoed Iraqi crude; and many Americans have forgotten about economy as they rush to buy bigger, gas-guzzling cars and recreational vehicles, which increases consumption.

Q & A ON THE NEWS The Atlanta Journal and Constitution April 28, 1996, Sunday,

GRAPHIC: Photo: Valentino Garavani

LOAD-DATE: July 17, 1996



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July 19, 1998, Sunday, ALL EDITIONS

SECTION: TRAVEL; Pg. 07K**LENGTH:** 322 words**SERIES:** Home**HEADLINE:** Art collection of past 400 years, fashion exhibit show royal touch**BYLINE:** Paula Crouch Thrasher**BODY:**

Priceless works of art collected by the Princes of Wales over the last 400 years will be given a public showing for the first time this summer in Cardiff, the capital of Wales. The exhibit "Princes as Patrons," opening Saturday at the National Museum and Gallery of Wales, includes more than 200 works from Britain's Royal Collection. The show offers insights into the life and times of five very different men who were Princes of Wales, heirs to the British throne, from the early 17th century to the present day. The exhibition begins with the collection of Henry, Prince of Wales, son of King James I and grandson of Mary, Queen of Scots. The most current pieces were acquired by Prince Charles. The exhibition, through Nov. 8, is a result of his efforts to make the Royal Collection more accessible. Information: 1-800-462-2748 or www.usagateway.visitbritain.com. Dressed to the nines: Speaking of the British monarchy, a ballerina-length strapless dance dress created for Diana, Princess of Wales, by English designer Murray Arbeid in 1986 is among 80 garments to be displayed in "Evening Elegance: 150 Years of Formal Fashions" at Charlotte's Mint Museum of Art, Saturday through Oct. 4. The midnight-blue silk tulle gown, on loan from the Collection of Gene London and John Thomas of New York, was made for a private dinner given by former King Constantine of Greece. The Diana gown and an Omar Kiam evening dress from the estate of Ethel Merman will be shown with evening gowns, semi-formal and cocktail wear and men's formal attire by legendary designers including Jacques Doucet, Mariano Fortuny, Christian Dior, Hattie Carnegie, Norman Norell, Bill Blass, James Galanos, Valentino Garavani and Gianni Versace. Evening accessories including footwear, handbags, hats, eyewear, fans, furs and costume jewelry will also be displayed along with baubles from the Tiffany permanent collection. Information: 704-337-2000.

GRAPHIC: Photo :

Fairy-tale dress: The famous Murray Arbeid-designed blue silk tulle gown worn by Princess Diana in 1986 will be in the Charlotte exhibit. / Snowdon

LOAD-DATE: July 20, 1998

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March 1, 2000, Wednesday, Home Edition

SECTION: Features; Pg. 6D

LENGTH: 542 words

HEADLINE: Marc Jacobs' order at Louis Vuitton: 'At ease';
FASHION WEEK: PARIS;
A report on fall-winter clothes

BYLINE: A. Scott Walton, Staff

SOURCE: CONSTITUTION

DATELINE: Paris

BODY:

Marc Jacobs really must feel secure in his job at Louis Vuitton.

The young New Yorker, who has his own limitedly distributed label, has entered his second year as design chief of this French luxury brand, and he's doing it as he sees fit. The fall/winter Vuitton collection unveiled Monday night --- in a glass house just a stone's throw from the Louvre --- had a laissez-faire attitude. With the exception of some triangular-weave silk blouses and some sea-shaded leather separates, most of the clothes looked rather slouchy. Cashmere bodysuits that Jacobs described in his program notes as "oversized," nearly drooped off the models' frail frames entirely. Coats and jackets were double-breasted for the most part, and they looked about as tailored as your bathrobe. These clothes looked as relaxed as a government paper-pusher who's outlasted his probationary period.

Over-reliance on shades of gray cast clouds over the collection, though pieces of lame and crocodile helped add some luster and luxe appeal. Jacobs' most amusing move came during the eveningwear segment, when models trotted out in brown gowns speckled with yellow. Jacobs called them "cut-up monogram" dresses.

Did we mention he seems secure in his job?

Knit wit

Sometimes designers sabotage their collections by trying too hard to be different. Not **Valentino**. Though he went out of his way not to show the new fall/winter staple, blouses, he did so in a neat and tidy way with form-fitting knitwear that wrapped the torso and gathered at the waist. **Valentino** also diverted from the deluge of bright colors flooding the runways by shading his prim, often-patchworked daywear in pastels, pale grays and tans. His tweed suits looked soft and sexy and his pants tended to flare out from the knee in unpressed pleats. At times, the 84-outfit preview seemed bogged down with black apparel. But with all the lace, beading and ruffles **Valentino** used, the collection couldn't have looked more ladylike.

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Marc Jacobs' order at Louis Vuitton: 'At ease'; FASHION WEEK: PARIS; A report on fall-winter clothes The Atlanta Journal and Constitution March 1, 2000, Wednesday,

Reined in

Maybe there's a method to Martin Margiela's mildness. The fall/winter 2000 line he designed for Hermes may not have evinced any of the maverick tendencies for which his own signature collections are known. But the clothes Margiela showed Sunday at Hermes' flagship store did nothing to rock the house's solid sportswear reputation either. A gourdlike shade of orange was the collection's sole departure from a neutral (black, brown, gray, tan, cream) color palette. Yet the clothes weren't wholly lacking originality. Something about the collarless coats (in reversible lambskin and cashmere), and the gabardine "comfort" coveralls looked new at least. Creating thin leather holsters for alpaca shawls to be carried in was novel. And the Hermes woman won't have to worry about anything she picked from this collection looking "dated" after just a season because these clothes were free of the faddish colors and embellishments most designers rely on. Margiela's latest looks for Hermes won't scream for attention. But look closely and you may notice how remarkably they resemble the styles futurists used to say we'd be wearing in the 21st century.

ON THE WEB: Learn more about the Paris **fashion** show on fashionlive.com:
> www.ajc.com/links/

GRAPHIC: Photo

Royally relaxed: A blue off-shoulder sweater over black pants displays the easy-does-it attitude at Marc Jacobs for Louis Vuitton. / PIERRE VERDY / AFP

Photo

Indulging in ladylike airs: A muff sets off **Valentino's** sleek red dress (above), shown Tuesday in his fall-winter collection. / REMY DE LA MAUVINIÈRE / Associated Press

Photo

Black goes beyond basic (above left) in his ruched top and embroidered skirt; a fur scarf adds texture to his creamy floral outfit (left). / REMY DE LA MAUVINIÈRE / Associated Press

LOAD-DATE: March 1, 2000



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The Augusta Chronicle (Georgia)

April 15, 2001 Sunday, ALL EDITIONS

SECTION: YOUR LIFE, Pg. F03

LENGTH: 399 words

HEADLINE: VINTAGE VALENTINO A CLASSIC DRESS DESIGN

BYLINE: Jean Patteson; The Orlando Sentinel

BODY:

Q: I have two questions relating to the Oscars. I keep reading that Julia Roberts wore a "vintage **Valentino**" gown. Does this mean she wore a gown that was designed decades ago, or does it mean her dress was new but in a style typical of **Valentino**? Also, I noticed that Jennifer Lopez appeared to be wearing a reddish mascara. Is this a new trend?

A: Ms. Roberts' striking black-and-white gown was designed almost 20 years ago by the great Italian designer **Valentino**. It is from his fall 1982 collection, which just goes to show: Classic design is never out of style.

As for those foxy red lashes that J. Lo was batting at photographers - those were custom-made for her out of real fox fur. Presumably her stylist thought the soft, warm shade would blend well with the natural tones of her makeup and the muted grays of her Chanel couture gown. Black lashes might have been too stark.

The reddish lashes were certainly eye-catching but aren't likely to spark a major trend. If you like the look, however, you could achieve a similar effect by using reddish mascara. For a good selection of red shades, call for a free copy of Just for Redheads, a catalog offering cosmetics in shades that complement the complexions of redheads. The phone number is (800) 830-8240.

Q: The elastic in the back waistband of my favorite pants has lost its zing. It is secured in place with three rows of stitching, which makes it difficult to remove. How do I replace this elastic?

A: It doesn't take great skill to replace the elastic - just nimble fingers and patience.

First, remove the old elastic by unpicking the three rows of stitching and opening up the waistband. Replace the old elastic with Stretch Rite elastic, which will hold its stretch even when stitched in place. (Regular elastic won't stretch once it is anchored with topstitching.)

Secure the Stretch Rite elastic at each end of the waistband, then close up the waistband and stitch the elastic in place. Or if you prefer, leave the waistband sewn down and make a new casing to hold the elastic. Stitch this casing to the inside of the waistband.

Jean Patteson is the **fashion** writer for The Orlando Sentinel. **Fashion** questions of general interest should be sent to her at The Orlando Sentinel, 633 N. Orange Ave., Orlando, FL 32801. Or send e-mail to

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VINTAGE VALENTINO A CLASSIC DRESS DESIGN The Augusta Chronicle (Georgia) April 15, 2001 Sunday,

jpatteson(AT)orlandosentinel.com. Individual replies are not possible.

LOAD-DATE: May 31, 2001



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Copyright 2001 The Austin American Statesman
Austin American-Statesman (Texas)

October 18, 2001, Thursday

SECTION: Lifestyle; Pg. E6

LENGTH: 711 words

HEADLINE: Art of VIVE la difference,
Paris shows stand out with a bold vision for spring

BYLINE: Sharyn Wizda, American-Statesman staff

BODY:

If Paris is the crucible of **fashion**, then we'd all better get used to a bit more oomph in our spring wardrobes. Between **Valentino's** ruffles and Alexander McQueen's bullfighters, the Parisian shows were the detail-drenched opposite of their New York and London counterparts. (Perhaps that final push you need to break out of the jewel-neck tee and capri uniform you sport in warmer weather.) Strong colors dominated, though some designers splashed their garments with artistry and others . . . well, let's just say we're not going to be rushing out to buy Lacroix anytime soon. Perhaps a most fitting preview to the City of Light was Donatella Versace's Milan collection, full of sharp hues, sharper silhouettes and pinpoint-precise add-ons: a bit of lacing here, a touch of transparency there. You'll want to examine the photos on these pages carefully. Inspiration for spring just may strike.

-- Sharyn Wizda, American-Statesman staff

Versace

Her post-nuptial fete for J.Lo and hubby aside, Donatella Versace unveiled an outstanding collection with enough glitz to keep the paparazzi interested but enough wearability to keep mere mortals buying. Her ensembles were sexy without crossing over into sluttish, eye-catching yet classy. Highlights included a glazed red skintight dress that fell to the knee and a one-shouldered rose sparkle evening gown.

Valentino

The master did not disappoint. Though you'd probably want to wear some of his separates for spring in different ways -- pairing a luscious cherry ruffled skirt with a simpler top than the tuxedo-cum-poet's topper **Valentino** chose -- his exquisite workmanship shone in lean pants, detailed shirts and quilted satin jackets.

John Galliano for Dior

Ever the puckish auteur, Galliano's spring collection was full of shock value. There were layered looks, there were surprisingly commercial bikinis (once you took away the tribal makeup and fright wigs) and there were touches of street. We'll draw the line, though, at wearing prairie skirts over our jeans.

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Art of VIVE la difference, Paris shows stand out with a bold vision for spring Austin American-Statesman (Texas)
October 18, 2001, Thursday

Issey Miyake

Bold color, bolder prints and lots of skin were the hallmarks of Miyake's spring collection. Can you say short shorts? More modest ensembles meshed confettilike collections of ribbon that evoked a 64-color Crayola box. The hues were refreshing, but so much vibrancy needs a bit of neutral to temper it in the real world.

Stella McCartney

Fashion's wunderkind (and Madonna's wedding dress designer) turned out a lovely series of beige-y separates for spring, including a gorgeous light coat with ruched sleeves and pintucked front. Her collection also featured deeply slashed necklines and giant words printed down the sides of garments ("Slippery When Wet" and so on).

Christian Lacroix

Oh, for the days of Lacroix's overstuffed '80s glitz! The French designer's yen for color and pattern has been channeled into odd, Jackson Pollock-like creations that look splotchy, not fresh. Other fripperies had haphazard layers of chiffon or single, poufy sleeves. Pass up his flawed vision for spring.

Alexander McQueen

The bad boy has gone matador: McQueen cropped and fitted his jackets, embellished his capris and slashed the rest as if with the bullfighters' trademark lances. When his garments weren't overtly Spanish, they evoked an almost Rudi Gernreich '60s sensibility (especially with the heroin-chic eye makeup chosen for the runway).

Jean-Paul Gaultier

Gaultier looked to Buddhism to frame his spring collection, turning out robelike garments in oranges and yellows. Even his less obviously monkish pieces had a touch of spirituality in them: A white, short, fitted dress featured twists of fabric whose folds echoed priestly robes.

Laurent, possibly TK, searching for art

Chanel

For all the discussion of its classic staying power, the pure Chanel look can seem a bit tired at times. Witness Karl Lagerfeld's equestrienne version, with long pink riding jacket trimmed in black, the ubiquitous bow tie and pearls like a yoke around the model's neck. More interesting was a blue leather version, with the cropped jackets emblematic of other collections and pants styled like jeans. Where Lagerfeld succeeded most was in a series of evening gowns, with drape and movement in long skirts.

LOAD-DATE: October 22, 2001

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AutoWeek

March 6, 1989

SECTION: COMPETITION; Pg. 57

LENGTH: 1848 words

HEADLINE: AutoWeek Trivia Contest;
And the answer's not Al Unser Jr.;
Micheal Andretti is the Nomex-clad tyke sitting on father Mario's race car

BODY:

Angela Malcolm, Weskan, Kan.; Quaker State cassette tapes
Brian Kaisler, Herndon, Va.; felt hat
Richard Planer, Calumet City, Ill.; Auto Sun charger
Frank Hargrove, Tucker, Ga.; Pontiac tote bag
Joseph Juratovac, Columbus, Ohio; cellular phone antenna
Mike Peters, Jefferson City, Mo.; Sergio Nanni cassette tape
Steve Epperly, Salem, Ore.; *Trans-Am '70* video
Peter Lang, Green Lane, Pa.; Jackie Stewart video
Sandy Jacobs, Highland, Ill.; Janet Guthrie video
Victor Corapi, Staten Island, N.Y.; Goodyear video
Stephen Gallagher, Radnor, Pa.; *Jeep World of 4wd* video
Dave Harwood, So. Pasadena, Calif.; BASF cassette storage system
Cyndy Riordan, Kankakee, Ill.; Ford board game
Julie Agriesti, Galloway, Ohio; Maserati silver paperweight
Gail Kai, El Segundo, Calif.; Range Rover crystal decanter
Mark Bayer, Harrison, Ohio; *FWD High Performance Advantage*
Dan Jordan, Essex Junction, Vt.; *Amazing AMC Muscle*
Terry Eldridge, Buffalo; safety training book
Mark Steel, Las Vegas; personal finance book
C.L. Dunkin, St. Louis, Unser book
Cathy Dunn, Los Angeles; San Remo book
Rick & Barb Hughes, Crystal, Minn.; auto trivia book
Paul Russo, Ft. Lauderdale, Fla.; Atlanta Raceway glass mug
Thomas Jovanovich, Warren, Mich.; Gleason-Torsen mug
Art Gonzales Jr., Green Lane, Pa.; set of wine glasses
R. Neil Ferguson, Dallas; Audi chrome key chain
Lonnie Brown III, Escondido, Calif.; Audi chrome key chain
Judy Pomer, Los Angeles; brass letter holder
Alex Brofsky, New York; Nissan desk calendar w/stand
Margi Sharyon, Modesto, Calif.; Nissan desk calendar w/stand
Shirley Malcom, Colby, Kan.; Nissan desk calendar w/stand
Jeffrey Menzel, Avon, Conn.; Peugeot paperweight

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AutoWeek Trivia Contest; And the answer's not Al Unser Jr.; Micheal Andretti is the Nomex-clad tyke sitting on father Mario's race car AutoWeek March 6, 1989

Ed Dooley, Naperville, Ill.; silverplate cup
 Mary McCulloch, Miami Beach; GMAC appointment book
 Lee Engstrom, Orchard Park, N.Y.; Uniroyal appointment book
 Christopher Aaskov, Worcester, Mass.; Uniroyal appointment book
 Bret Schiller, Dallas; Uniroyal appointment book
 Gary Burman, Louisville; Uniroyal appointment book
 Norbert Hitt, Jackson, Mich.; Range Rover leather flask
 Geoffrey Stein, Clarksville, N.Y.; Lexus leather driving gloves
 Jeff Vogel, St. Paul; *Newport Mansions -- The Guilded Age*
 Carla Yoder, Adrian, Mich.; Valvoline towel
 Scott Harvey Jr., Pontiac, Mich.; Valentino silk scarf
 Chris Surber, Lebanon, Ind.; Jaguar silk scarf
 Bruce Tomlin, Indianapolis; Porsche yearbook 1985-86
 Richard Burdette, Laurel, Md.; Maxx Race Cards
 Dwayne Calvert, Jasonville, Ind.; Subaru watch
 Kent Stevens, Coatesville, Ind.; Kia motors glass car
 Steve Epperly, Salem, Ore.; Otoyota copperware vase
 Milton Cooper, Louisville; Toyota car lighter
 Steve Dombo, Yuba City, Okla.; Kida commemorative spoon set
 Timothy Kutyna, Berkley, Mich.; lead crystal brandy glasses
 Mark Turner, Flushing, Mich.; lead crystal brandy glasses
 Thomas Moore, Franklin, Tenn.; lead crystal brandy glasses
 Anthony Raue, Billings, Mont.; lead crystal brandy glasses
 Steve Handly, Herndon, Va.; Cadillac Christmas ornament
 Rob Livingston, Melbourne, Fla.; Buick scissors & letter opener
 Donald Tolles, Norwalk, Conn.; VW appointment book
 Dennis Stein, Carleton, Mich.; VW appointment book
 Michael Ridgeway, Alex., Va.; VW appointment book
 Marie Drummond, Cardiff, N.J.; VW appointment book
 Russ Harsh, Costa Mesa, Calif.; Range Rover appointment book
 Troy Marsh, East Stroudsburg, Pa.; Ingolstadt tour guide
 Steve Pattengale, Chicago; Mercedes-Benz pewter car
 Sue Groh, Denver; slot car
 Seth Weibel, Midvale, Utah; Borg-warner paperweight
 Brad Point, Coos Bay, Ore.; Borg-warner paperweight
 Sharon Shayka, Blakely, Pa.; portable electronic dialer
 Byron Jones, Clovis, Calif.; travel alarm clock
 John Rautenstrauch, Hopewell Junction, N.Y.; Zippo key holder
 Mike Moses, Roselle, Ill.; stopwatch
 Dave Elshoff, Hartsdale, N.Y.; pocket binoculars
 Bob Klessig, Antigo, Wis.; Quattro sunglasses
 Mark Bayer, Harrison, Ohio; IMSA eyeglass holder
 David Brassell, Dearborn, Mich.; Quattro chrome pen
 Roy Leffel, Barrington Hills, Ill.; Chrysler ball point pen
 Bill Carter, Liberty, Ind.; Chrysler ball point pen
 Doug Litt, Mansfield, Ohio; Casio phone dialer watch
 Bob Pullen, Laurel, Md.; Peugeot watch
 Brad Point, Coos Bay, Ore.; Swatch watch
 Howard Tuttle, Lake Wylie, S.C.; quartz watch
 Daniel Lampkin, Tacoma, Wash.; Maserati leather portfolio

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AutoWeek Trivia Contest; And the answer's not Al Unser Jr.; Micheal Andretti is the Nomex-clad tyke sitting on father Mario's race car AutoWeek March 6, 1989

Elliot Mestel, N. Miami Beach, Fla.; Pirelli portfolio
 Tom Schultz, Wauwatosa, Wis.; Quattro leather briefcase
 David Croll, Pinellas Park, Fla.; Porsche leather travel bag
 Frank Celenza, New York; Camel T-shirt
 Gene Prather, Martinsville, Ind.; Camel T-shirt
 Jeff Anderson, Evertt, Wash.; Pennzoil jacket
 Mike Stenecker, Alberta, Canada; CIBIE jacket
 Dennis Winter, Los Gatos, Calif.; Mitsubishi golf shirt
 Phil Perry, Indianapolis; Mitsubishi Hawaiian shirt
 Randall Nabozny, Lake Harmony, N.Y.; Indy pace car jacket
 Jerry Rowold, Clayton, Mo.; Peugeot beach towel
 Pat Castillo, Santa Fe Springs, Calif.; Ford jacket
 David Ahrendt, Denver; Corrado golf shirt
 Michael Mowery, Loudon, Tenn.; slot car T-shirt
 Sue McFeron, Monterey, Calif.; Marlboro T-shirt
 Karen Daugherty, Chesterfield, Mo.; Chevy T-shirt
 Anthony Raue, Billings, Mont.; Chevy T-shirt
 P. Biegler, Wheaton, Ill.; slot car
 Ilene Kirmeier, Salem, Ore.; stopwatch
 Steve Epperly, Salem, Ore.; brass key ring
 Paul Nolte, Mason, Mich.; A.I.R. shirt
 Mark Saylor, Harleysville, Pa.; BASF appointment book
 David Berbieri, Honolulu; Budweiser sweater
 J. L. Womack, Billings, Mont.; Chrysler T-shirt
 Bill Citrin, Los Angeles; picnic basket
 Al Kenworthy; Peoria, Ill.; Delta frisbee
 Mario Escanuelas, Alta Loma, Calif.; Pontiac wallet
 Edward Tracey, San Diego; tote bag
 Kevin Ester, San Diego; tote bag
 Michael Bobal, Arlington, Va.; tote bag
 Fred Humberstone, Safety Harbor, Fla.; Chrysler tote bag
 Bill Hawkins, Tryon, N.C.; Chrysler tote bag
 Jeff Alix, Pawtucket, R.I.; Chrysler tote bag
 Sherri Summit, Phillipsburg, N.J.; Peugeot tote bag
 Kiet Tuan Nguyen, Newhall, Calif.; National Car Rental tote bag
 Steve Wyant, Indianapolis; Chrysler tote bag
 Don Wood, Oregon, Ohio; Lands' End vest
 Jerry Scranton, Springfield, Ill.; case of Quaker State oil
 D. Liberatore, Destin, Fla.; Dodge hat
 Freg Bagnell, West Hartford, Conn.; Dodge hat
 Thomas Verba, Washington, D.C.; Chrysler hat
 Kenneth Miller, Tulsa, Okla.; Chrysler hat
 Thomas Wade, Airway Heights, Wash.; Freedom Motor Oil hat
 Larry Young, Memphis; Pennzoil hat
 Dorothy Wright, N. Miami, Fla.; Marlboro 500 hat
 Ken Rower, Palm Beach Gardens, Fla.; Honda hat
 Elaine Rodman, Allison Park, Pa.; car lube
 Chris Dyas, Honolulu; car lube
 Pierre St. Jean, Quebec, Canada; insulated mug
 Dennis Agosti, Toledo; insulated mug

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Mike Brouillette, Hudson, Mass.; gas pump liquid dispenser
 Peter Lang, Frazer, Pa.; Autoroute tote bag
 Jan Carter Niccum, Rantoul, Ill.; Nice, France, towel
 Ruth Hamilton, Farmington, N.M.; magazine stand w/light
 David Fipp, La Jolla, Calif.; Olds leather driving gloves
 Tim Landon, Indianapolis; Mopar Hall of Fame calendar
 Art Neubeck, Berkeley Heights, N.J.; Audi calendar
 Glenn Graff, Palatine, Ill.; Audi calendar
 Vincent DeSimone, Philadelphia; Audi calendar
 Robert Goldberg, N. Haledon, N.J.; Audi calendar
 Krista Brassell, Dearborn, Mich.; Valvoline calendar
 J.H. Bradt, West Seneca, N.Y.; Valvoline calendar
 Tom Paluch, Bridgeview, Ill.; TRW calendar
 James Brennan, Olmsted, Ohio; Porsche calendar
 Joseph Bridger, Savannah, Ga.; Nissan calendar
 Sue McFeron, Monterey, Calif.; ACCD calendar
 Marcel Leone, Toronto, Canada; Honda calendar
 Bill Hawkins, Tayon, N.C.; Buick posters
 S. LaFornara, Whittier, Calif.; Hawk Racing Team poster
 Randy Kaplan, Rockledge, Pa.; Audi posters
 Jeanne McNulty, Greenwood, Ind.; Audi posters
 Philip Tiberio Jr.; Old Brookville, N.Y.; Audi posters
 Herman Ospina, Long Island City, N.Y.; Strohs NASCAR poster
 Alan Chase Jr., Minneapolis; Strohs NASCAR poster
 Charles Dienhart, W. Terre Haute, Ind.; Strohs NASCAR poster
 Sue Groh, Denver, Colo.; Strohs NASCAR poster
 Denice Harbin, Raince, Wis.; Strohs NASCAR poster
 Martin Nottes, Baldwin, N.Y.; Shelby poster
 Bob Harms, Grand Junction, Colo.; Shelby poster
 Kirk Walton, Salt Lake City; Shelby poster
 Denis Tanney, New City, N.Y.; Shelby poster
 Charleen Dyer, Akron, Ohio; Palm Springs vintage racing poster
 Fred Riess, Absecon, N.J.; Lotus poster
 Bill Roth, Mountain View, Calif.; Pirelli poster
 Bug Reitmeyer, Vincennes, Ind.; Corvette poster
 Scott Szilagyi, Ridgefield, Conn.; Corvette poster
 Rod Carveth, Auburn, Calif.; Charlotte Speedway poster
 Cathy Dunn, Los Angeles; ASC Grand Prix poster
 Ron Webb, Paducah, Ky.; ASC Grand Prix poster
 John Wilson, San Francisco; Alias Research poster
 Mitch Mestel, N. Miami Beach, Fla.; Mercedes Andy Warhol poster
 James Johnson, Racine, Wis.; IMSA Fabcar American Racing poster
 William Jeffries, Montgomery, Ala.; BMW calendar
 Mark Larkowski, Strasburg, Colo.; BMW calendar
 Mark Bayer, Harrison, Ohio; Mille Miglia poster
 Dan Gephart, Upland, Calif.; Mille Miglia poster
 Ron Bottaro, Lake Oswego, Ore.; Al Unser Jr. poster
 Dennis Hilton, Franklin, Pa.; Al Unser Jr. poster
 Bob Listecky, Oak Brook, Ill.; Al Unser Jr. poster
 Gary Saba, Phoenix; Scott Brayton poster

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George Giese, Salem, Ore.; Bridgestone calendar
 Peter Lang, Green Lane, Pa.; Porsche poster
 Alex Birnie, Irmo, S.C.; Dale Earnhardt poster
 Pat Castillo, Santa Fe Springs, Calif.; *Century on Wheels*
 Mario Cotugno, Huntington Valley, Pa.; CART driver photo
 Vince DeSimone, Philadelphia; CART driver photo
 Rich Kranz, Mt. Holly, N.J.; CART driver photo
 Gayle Brohl, Montville, N.J.; CART driver photo
 Earl Ma, Honolulu; CART driver photo
 Vito Silvestri, Holly Hill, Fla.; CART driver photo
 Michael Chernoff, Deerfield, Ill.; CART driver photo
 Danielle Streeter, Marshall, Mich.; CART driver photo
 J. Barry Butz, Weldon, Calif.; CART driver photo
 Ted Huxhold, Oak Park, Ill.; CART driver photo
 Mark Zazkowski, Palatine, Ill.; Brabus calendar
 Matt Oleksiak, Alexandria, Va.; Brabus calendar
 Mark Feagin, Birmingham, Ala.; Dyson racing calendar
 Kevin Muir, Austin, Texas; Dyson Racing calendar
 Richard Anderson, Danville, Calif.; *CART 1988-1989*
 Robert Rawlings, Maitland, Fla.; Honda pottery
 Jeff Tischler, Rockaway Township, N.J.; Subaru jacket
 Paul Hale, Logan, Vt.; Miller sweatshirt
 LeRoy Billman, Wernersville, Pa.; racing sweater
 Bob Klessig, Antigo, Wis.; Atlanta Raceway T-shirt
 Dawn Porter, Tulelake, Calif.; Renault address book
 Janet Bizjak, Vacaville, Calif.; Nissan silver tray
 Tom Walters, Smithfield, Texas; Ford tote bag
 A. J. DeLuca, Madison, N.J.; Firestone desk set
 J. Michael Hemsley, Clinton, Miss.; Visual Concepts poster
 Scott Zehnder, Haslett, Mich.; Visual Concepts poster
 Joseph Canzona, Evanston, Ill.; *CART 1988-1989*

GRAPHIC: Photos 1 and 2, Contest entrant Bud Reitmeyer had no trouble spotting Michael. As he noted on the photo submitted with his winning answer, 'I knew it was Michael. How could I tell? Just look. His haircut hasn't changed!', Bud Reitmeyer



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The Baltimore Sun

September 22, 1994, Thursday, FINAL EDITION

SECTION: FEATURES, Pg. 5D

LENGTH: 223 words

HEADLINE: Offbeat designer Franco Moschino dies of cancer

SOURCE: Associated Press

BODY:

Franco Moschino, the Italian fashion designer who once made a ball gown of garbage bags, has died of cancer at age 44.

Moschino died Sunday of an intestinal tumor at his lakeside villa in Brianza, near Milan, Italy, said his spokeswoman, Romana Rocchi.

The ready-to-wear designer, one of the top names in Italian fashion, was known for his outrageous ensembles and penchant for poking fun at the fashion world.

"I didn't know him well, but I have the memory of a great gentleman, full of inspiration and creativity, a man without jealousy, whom Italian fashion undoubtedly will miss," said the designer Valentino.

At his last show, a 10-year retrospective in the October showings, Moschino brought back some of his favorites: a jacket embroidered at the waist with the words "Waist of Money"; a teddy bear hat; an unfinished blazer; and a ball gown of garbage bags. The message: "fashion is trash."

He presented clothing with labels and price tags prominently displayed, a jacket that said "This is very expensive," tape-measure belts and dinner jackets decorated with real cutlery. He also teased other designers, spoofing the famed Chanel suit by trimming it with colorful plastic ruffles.

Moschino worked for Gianni Versace from 1974-1977 and for other designers until 1983, when he brought out his own collection.

LOAD-DATE: September 24, 1994

**Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
Opposer's Notice of Reliance Under Rule 2.122(e)
Exhibit C Page 45 of 1239**



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Belleville News-Democrat

February 26, 2004 Thursday

SECTION: LIFESTYLE; Pg. 8C

LENGTH: 158 words

HEADLINE: OSCAR FASHION PREVIEW

BODY:

Associated Press

DASH:

BEVERLY HILLS, Calif. -- The latest **fashions** from Christian Dior, Richard Tyler, Halston and other top designers were among the highlights of the recent 76th annual Academy Awards **Fashion** Preview show.

"Inside the theater, the evening is all about film. But on the red carpet, it's the look that counts," Oscar **fashion** coordinator Patty Fox said in a statement.

Fox says the Oscar red carpet had become the largest **fashion** show in the world, with each couture gown an individual work of art.

The preview included a platinum jeweled gown by Tyler, a black vintage lace gown by Gianfranco Ferre and a black beaded Tiffany gown designed by **Valentino**. The **Valentino** gown was accessorized with a 55-carat diamond chain necklace by Fred Leighton and black "meteoric" sandals by Stuart Weitzman.

The Oscars will be presented tonight at Hollywood's Kodak Theatre and televised on ABC.

On the Net: www.oscar.com

LOAD-DATE: September 15, 2005

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The Who's Who of the Italian Fashion



Adriana Mulassano
Alfa Castaldi

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The Who's Who of the Italian Fashion

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Text

Adriana Mulassano

Photographs

Alfa Castaldi

Foreword

Anna Piaggi

Edizioni G. Spinelli & C. Firenze

THE WHO'S WHO
OF THE ITALIAN FASHION

I MASS-MODA
FATTI E PERSONAGGI DELL'ITALIAN LOOK

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G. SPINELLI & C. FIRENZE

COVER: SANDRO BOTTICELLI: ALLEGORIA DELLA PRIMAVERA (DETAIL)

Valentino

V for Valentino, V for victory, V for very courted by life, luck and success. At the age of forty-six with his lean torero physique, periwinkle-blue eyes and a slight veil of fatigue over his face, Valentino Garavani, from Voghera, is perhaps the only Italian as world-famous as Agnelli.

He refers to himself as «creatore» which is probably something even Picasso and Magritte didn't do. But this lack of modesty, which masks his extreme shyness, plus a goodly dose of aggressiveness is undoubtedly the key to his success. A born autocrat, he demands a great deal and forgives nothing. Undaunted by criticism, he is so optimistic as to think that if people badmouth him, it's only because he exists. He is madly in love with his work and with life, believes in himself and radiates the sort of magic Americans like to call «star quality».

Having failed four exams in tenth grade, he spent the whole summer designing dresses instead of studying. His understanding parents did the rest: after commuting back and forth to Milan for six months where he took courses in fashion design and French lessons, Valentino landed in Paris to stay with friends of the family. He had some money in his pocket and an admission to the Chambre Syndicale school of sewing and cutting. Three months later, he saw an ad in Le Figaro for a magazine illustrator. When he showed up for the interview, a boy sitting next to him in the waiting-room, offered to introduce him to Jean Dessé. It took. Five years later, he left his first job for a better salary at Guy Laroche: «I did all kinds of things: I

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was an «habilleuse», sold to Italian buyers, and worked on half a drawing-table».

By 1959, Valentino couldn't wait to set up his own business. He returned to Italy and once again, his father helped him to open a small atelier on the Via Condotti: «they were hard times», he says, «I was just another designer, I even payed to have a few articles in the papers. After two more 'little tailor' collections and after moving to Via Gregoriana, I realized I



simply had to apply to show in Florence».

On his first appearance at Palazzo Pitti (1962), Valentino's show was scheduled for the last time slot on the last day - a regular occurrence for latecomers. Many important people had already left Florence, but two eminent American buyers, Hanna Troy and Mr. Carpenter from I. Magnin's, had stayed. It was a triumph. The next day, Valentino had already sold eight million lire worth of his clothes.

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There's been no stopping him since that famous evening. With one collection after another and one success after another, he conquered the hearts and the patronage of the most prestigious women in the world: Consuelo Crespi, Merle Oberon, Christina Ford, Paola di Liegi, Gloria Guinness, Audrey Hepburn and Jacqueline Kennedy. Valentino is especially grateful to her: «It helped me enormously to have her as a client. I received thirty-eight orders for the dress I designed for her wedding to Onassis. It's a unique story for a high-fashion dress».

Giancarlo Giammetti, his partner, long-time friend, right



arm, and chief collaborator tells of the Valentino empire as it stands today: «Let's face it, Valentino has become a multinational operation». And out comes an endless stream of facts. The ready-to-wear line, was initially produced on a limited scale until it became an industrial operation in 1969. Now, it is being manufactured in France, where Valentino still presents his collection each season with increasing success and we all know what the French usually think of *les Italiens*. Then «Valentino più», set up in 1973 as a collection of fabrics for interior decoration and later expanded, due to Valentino's very real obsession for interior design. This includes a range of coordinated objects all

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made of Italian ceramics, as well as furniture, lamps and cushions. All these, needless to say, have the Valentino stamp. The innumerable Valentino franchises scattered throughout the world are all scrupulously handled and inspected by the boss



himself: glasses, men's and women's bathing suits, four lines of small leather goods, «I Valentino's», a new brand of luxury leather goods, house linens, leather sportswear, bathroom and kitchen tiles, scarves, jewelry, belts, ties and just recently, a line

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of jeans for the United States. And last but not least, the «Valentino» perfume, much fêted in Paris at a fantastic evening of ballet at the Opéra, followed by dinner at Maxim's.

Two boutiques in Milan, two in Rome, three in Paris and



one hundred scattered throughout the world complete this megastructure, launched barely ten years ago, with the Great American Moment. But Valentino's world knows no boundaries: wherever he goes, his name works wonders. Right now,

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it's Japan's turn to be crazy about him. He's the number-one star there too, and every visit of his unleashes a fresh torrent of offers and contracts and a few more headaches for his staff of 260 in Rome. Judging by the way they idolize their father-master, they were the first to fall prey to the Valentino addiction, precisely as if he were a drug.

There are three things he abhors in fashion: shaky talents, the common cliché that sees fashion as synonymous of champagne, (he sees it as an extremely important business), and the craze for masculine women. «I love femininity, I've always



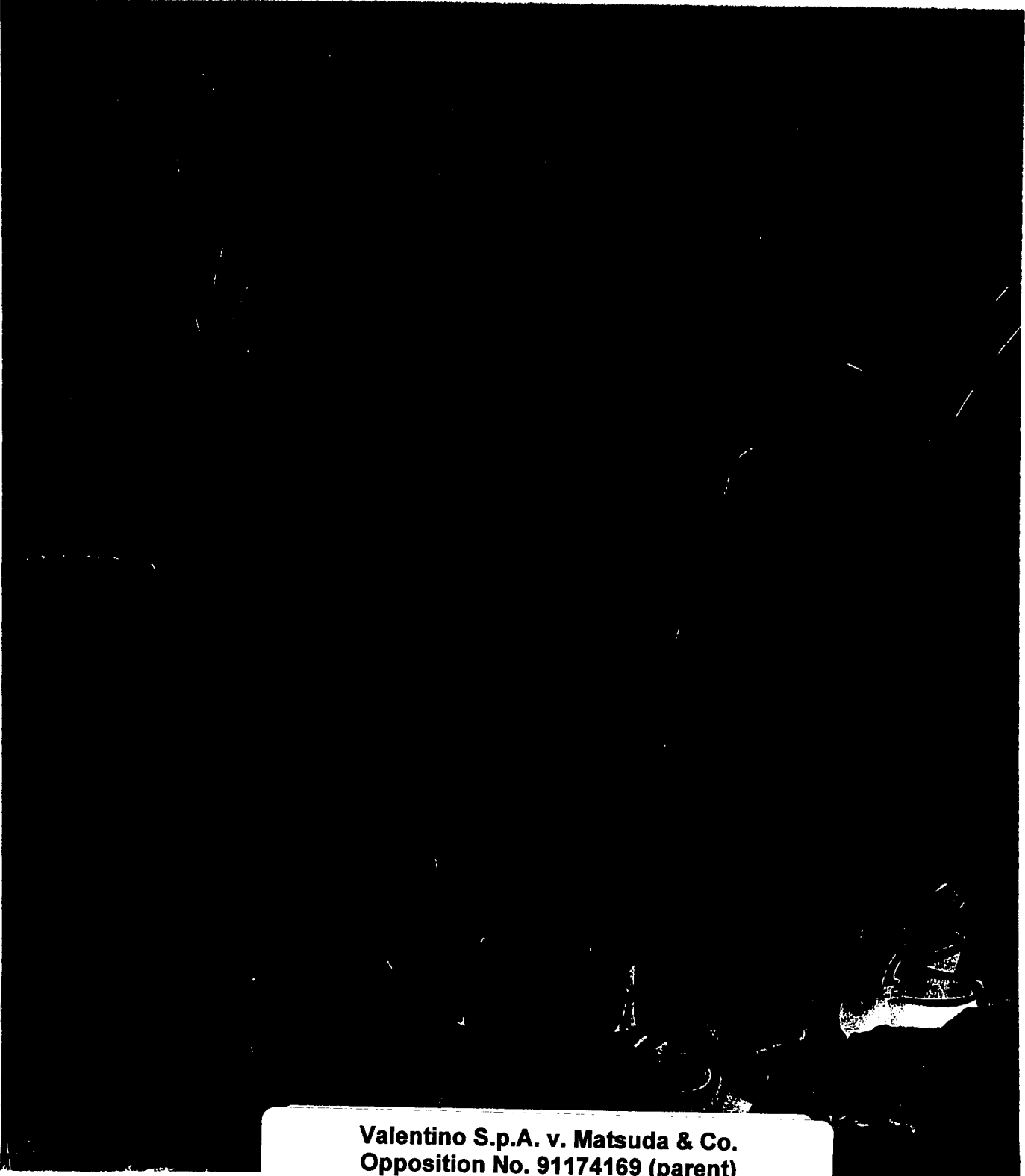
designed glamorous, flattering and becoming dresses that appeal to women and their husbands».

He likes just about everything in life, except playing cards: he loves friendship, chatting, meeting people, staying home, classical ballet, Ross, Schlesinger and Scorsese films, the Impressionists and silver animal collections.

Observing him as he speaks in a low, steady voice, often snapping his fingers as if to catch a straying thought, throwing in, one adjective in French and three in English, it suddenly dawns on you that stars are born, not made.

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VALENTINO

THIRTY YEARS OF MAGIC

by
Marie-Paule Pellé
text by
Patrick Mauriès

With contributions by
François Baudot
Gerry Dryansky
Bonizza Giordani Aragno
Michael Gross

Art Director
Angelo Bucarelli

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LEONARDO

ABBEVILLE

Paris New York London

This lavish volume unveils the life and career of the greatest living Italian couturier. It encompasses the universe of Valentino, including all of his fabulous clothes, objects, and furnishings. Known for his philosophy of impeccable taste, Valentino has created an aesthetic ideal spanning three decades of fashion. Season after season, this ideal continues to inspire, still taking center stage in the world of haute couture.

Marie-Paule Pellé skillfully weaves public moments, such as a ten-minute round of applause over one red dress, with the designer's more private moments of creativity. Patrick Mauriès tells a compelling tale of the myth of the great couturier, beginning with Valentino Garavani's departure from his hometown of Voghera at age fifteen.

In his legendary designs, Valentino musically repeats motifs of color, place, and pattern. Organized around this symphony of themes, the book contains stunning photographs created especially for it. These are supplemented by vast archives of photographs that have accumulated over the years. The pictures feature the most notable names in fashion photography, the most-recognized models, and the most famous of the *glitterati*, from Jacqueline Onassis to Elizabeth Taylor.

The book concludes with a new visual history, comprehensively illustrating Valentino's creative process. Two hundred fifty sketches, selected from over 20,000 of the most important designs, represent each collection from 1960 to the present. All in all, this is one of the most beautiful and complete volumes ever published about a fashion designer.

Marie-Paule Pellé lives and works in both Paris and New York. Presently the creative director of *Condé Nast Traveler*, she is a journalist who contributes to a number of European periodicals. She founded the review *Décoration Internationale* and has been editor-in-chief of *Vogue Décoration* as well as creative director of *House and Garden* in the United States. She periodically contributes to *Vanity Fair* and to the German edition of *Vogue*.

She created a new look for the recently opened Henri Bendel department store in New York by working on the interior architecture. She has also designed movie sets.

Patrick Mauriès is a journalist and writer who has published a dozen essays on popular culture, art history, and literature. He is a contributor to *Franco Maria Ricci* and directs Le Promeneur publishing company as well as the French subsidiary of Thames & Hudson.

Angelo Bucarelli was art director of *Art Forum International* until 1989. He has worked with various fashion publications including *Mirabella*.

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Part of the proceeds of this book will be devolved to L.I.F.E., Association without sake of gain for the fight against AIDS.

“And a work of beauty stands firm as a work of beauty,
no matter which way the wind is blowing.”

Gerry Dryansky

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Haute Couture. Fall-Winter 1990-91
Top covered with embroidery inspired by the late Italian Renaissance.
Photo Alfa Castaldi/Courtesy *Vogue* © 1990 Edizioni Condé Nast S.p.A.

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Cover

Drawing Rodger Duncan.

Pages 4-5

Haute Couture. Fall-Winter 1984-85.
Detail of an embroidered tunic
Photo Janos Grapow/Archivio Valentino.

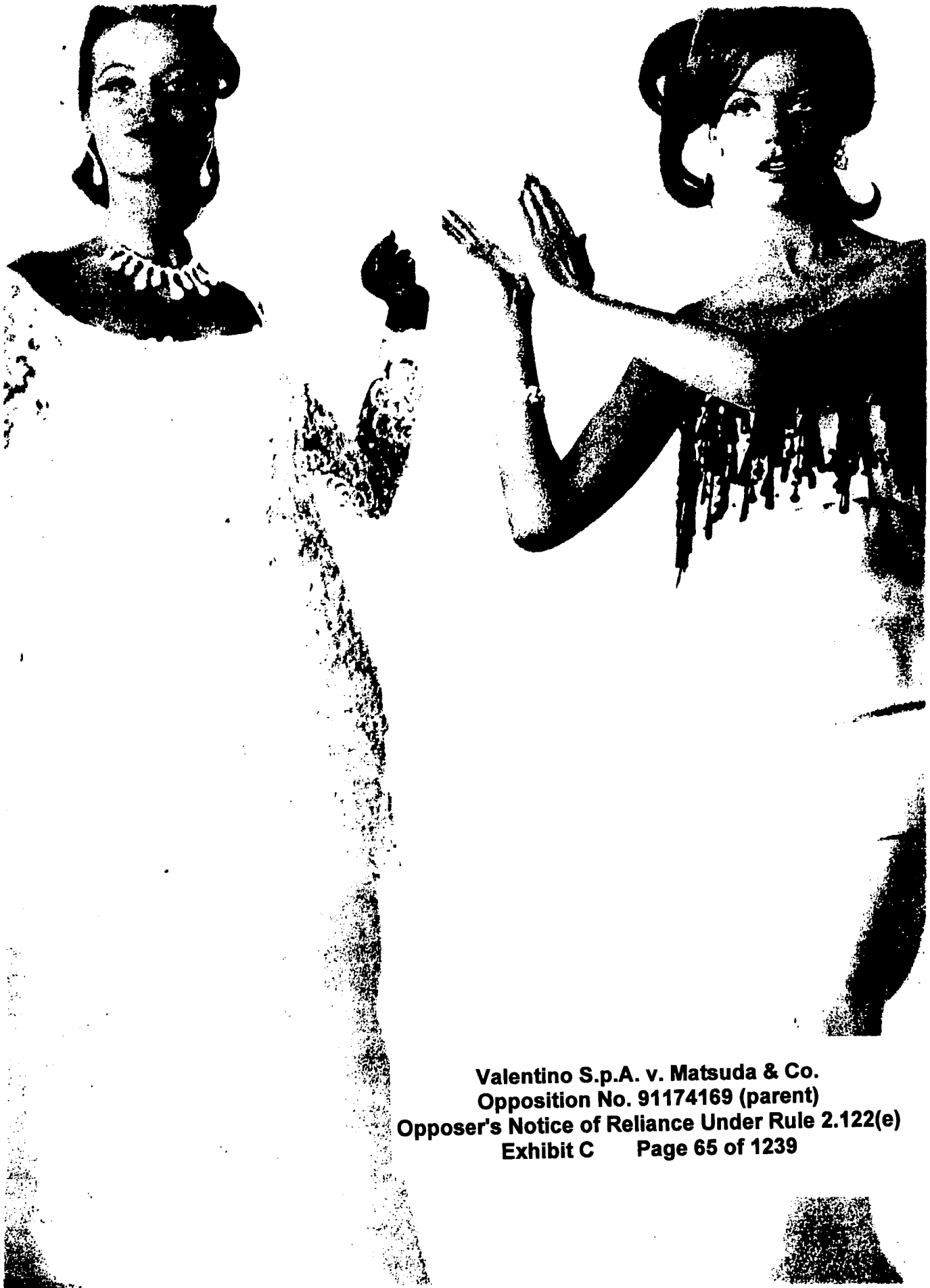
Page 6

Sketch by Valentino.
Pencil and watercolors on cardboard, 10 1/2 x 14 1/2 in.
One of the models Valentino did during his apprenticeship at the Dessès atelier in Paris in the Fifties.
Rome, Archivio Accademia Valentino.

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Haute Couture. Fall-Winter 1965-66.
Left, white evening dress.
Photo Pietro Vaccari/Archivio Valentino.

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W

omen wearing **Valentino** do not toil in factories. They do not consider themselves commonplace. They do consider themselves in Cap d'Antibes, Claridge's, and Le Cirque.

Women wearing Valentino can be found lounging poolside in Capri. Skiing in Gstaad. Running board meetings in Manhattan. They can be anywhere, but they aren't everywhere. Valentino's women make a dinner meaningful and magnificent; they do

not make dinner. I see them strutting down a long Paris runway — Jackie O., Jayne Wrightsman, Babe Paley, Gloria Guinness, Marella Agnelli — and striding forward in a line radiating power tempered by grace. Probably they are striding toward lunch in the garden at the Ritz, or in some *hôtel particulier* on the rue de Grenelle.

Look at them. You can't help it. Their necks are all long and erect, their shoulders straight, their stance kinetic, their legs lean and ready — always a step ahead.

Women wearing Valentino. They may like lace and fantasy but these are no Little Bo Peeps. Neither are they thoroughbreds, whippets or gazelles, though they have the legs for it. They are not cute. They are not coy. They are neither the victims nor the perpetrators of crimes of fashion.

They are not about Desire either. Rather, they are about certain highly cultivated desires. They are romantic. They are not easy.

Women wearing Valentino. For there are no such things as Valentino girls. There is nothing unformed about them. Not even Brooke Shields, who was still like a virgin when she appeared in a Valentino on the cover of *Time* magazine illustrating "The Eighties Look." Some virgin. Even though Valentino's work harkens back to times past, it is rooted, strong as an ancient tree, in the contemporary idea and exercise of womanly power.

Even in dark glasses the eyes of Valentino's woman flash with knowledge. Even in a little nothing black dress, she is something. Really something.

"A woman must cause heads to turn when she enters a room," Valentino has said. "A woman does not want to disappear."

Valentino's woman sets heads spinning.

That's because women wearing Valentino have power that crosses national, political, professional, and social lines. His clique encompasses the wives and

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mistresses of Milanese industrialists, Roman countesses, and an Iranian empress, Italian and American first ladies, Niarchoses, Agnellis, Rothschilds, Fords, Lollobrigida, and Veruschka. And when these women cross lines of their own, quite often they wear Valentino.

Take Jacqueline Bouvier Kennedy on the day she married Aristotle Onassis. She was telling the world — and herself — something that day. And she chose a Valentino — a beige lace top and flyaway skirt. Couture, of course. Goodbye first lady. Hello Jackie O. What a knockout.

Women wearing Valentino are all different. Their line veers like a signature V from right bank to left bank, east coast to west, Farah Diba to Farrah Fawcett.

And yet, women wearing Valentino have more than a logo in common. Valentino women don't borrow their personality from clothes. Audrey Hepburn doesn't get her grace from a gown. Liz Taylor is never lost in her jewels and embroidery. Power like that wielded by Nancy Reagan or Georgette Mossbacher cannot be merely a matter of pale flesh and paper taffeta. Like them or not, these "ladies" are contenders.

Glamorous and elegant, softly tailored and a little conservative, but not unaware of the lures and lies of decadence, Valentino's women populate all the best places, knowing that they have what it takes to pass unmolested through even the worst of times.

Not that they see many bad times. Women wearing Valentino are simply a cut above.

Michael Gross

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Rome, 1972.

Valentino with his public
at the close of a show.

Photo Courtesy *Vogue* © 1972
Edizioni Condé Nast S.p.A.

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Haute Couture. Spring-Summer 1963.
Drawing Michael Meyring.

VOGUE
Paris

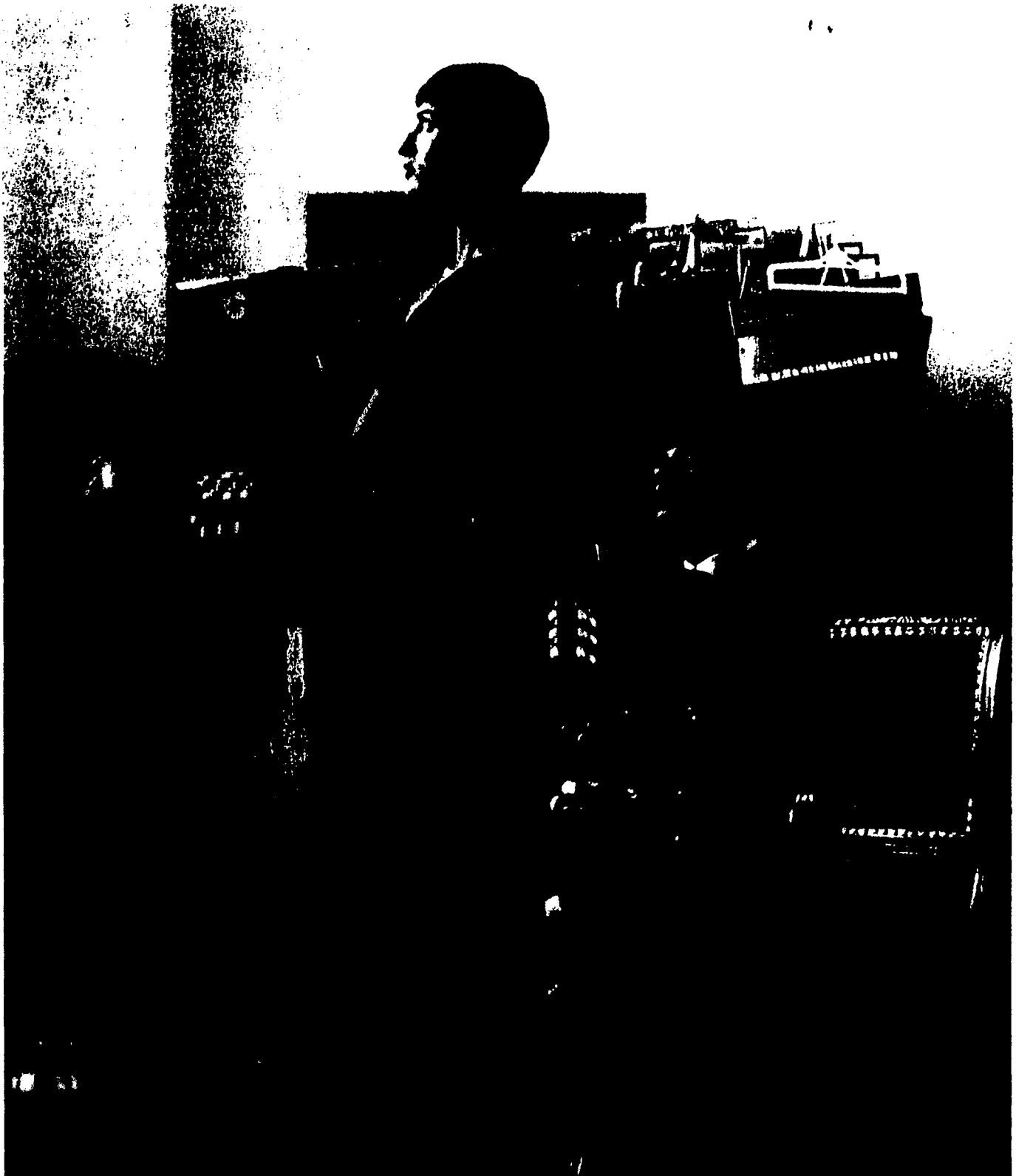


VALENTINO
Spring '63.

Jacket,
zebra printed
calfskin -
jet-embroidered
permanente

Skirt,
white silk

Worn by
Simone d'Almeida



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T

he myth of the artist exists: forty years ago two Central European intellectuals conducted a scholarly study and wrote the definitive results in a few pages. The myth of the *couturier* also exists; but it has yet to be written, being a mere corollary of the former.

Valentino cannot be overlooked in this respect; indeed, he offers a shining example of it. As a child he paid no attention to activities supposedly suited "to his age"; he was not the

least bit interested in fun and games, the small rivalries, the great inseparable friendships, the scoldings, and the ballgames; he was already obsessed with the paper sewing patterns that his aunt's notions business was so rich in; he was trying, and with some success, to sketch out figures and styles — auspicious foreshadowings of a pure dreamworld made up of quintessential forms, lightness, luxury.

This all happened in Voghera, a small town of Lombardy that would later claim Valentino, as they would have said in classical times, as its ornament. No foreigner can estimate what an Italian's "homeland" represents to him, adopted or by right of birth, roots that he fiercely defends and that define his very being once and for all. I once overheard a young girl in a restaurant shrug off a flaw in her companion's personality as due to his Brescian heritage. Every city, town, region, and neighborhood has its own creative principles that determine physiognomy and substance, culinary and aesthetic tastes, accents and erotic nuances — and especially world outlooks.

But this is the point: Valentino is one of those rare, aberrant Italians for whom geographical sentiments seem to have next to no importance. In Voghera he was born in 1932; there he lived out an apparently happy adolescence; and from Voghera he departed in 1950 to follow the path of his desire or his obsessions, not to return until many years later on the occasion of his deification, the above-mentioned recognition (you may forget your origins, but they never forget you).

Let us return to our discussion of the myth of the *couturier*. Ever since he can remember he dreamed of but one thing, one world; some years later (we are skipping way ahead) he found himself at the center of this world, as real as he had desired. This lightning course, this extraordinary blossoming, was ensured by just

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a few intermediaries, a handful of wild cards: a mother, Paris, one or more muses, a friend and partner.

Let us now trace the succession of events that helped to create the legend: episodes endlessly repeated, similar to what everybody has experienced in the immediate family circle, anecdotes rehashed over and over at ritual get-togethers until one cannot take it any more; or blown up with evident relish beyond all recognition by the press when it is a matter of "out of the ordinary" figures. Nevertheless, these scenes and fragments of stories manage to conserve, even after all the repetition, their exemplary and revelatory value.



So, there is a child who has eyes only for the materials and the textures that surround us, the shapes behind which we hide ourselves, and which we need. He demanded from his parents made-to-measure clothing in the finest wools and cashmeres, with *that* collar and *that* cut; he could not bear slovenliness, or lack of respect for one's person. At a young age, he chose only to see and to take interest in the "beautiful and the good," as the ancient Greeks would say; he could conceive only of a reality mastered, distilled, subjected to the law of aesthetics. Once he had to make an appearance at a little party given in honor of his cousin, though he was ill. He asked someone to help him over to admire his cousin's party attire, and the emotion aroused in him by the rustling fabric was so strong that to this day he remembers the rose-colored tulle dress that the fortunate young girl wore on that day; as he was to remember his wonder at the rustling of a black crepe de chine skirt with green polka dots made for his mother by the Costa sisters, renowned *couturières* of Voghera; or the soft-



1 Rome. Laboratory: handcrafted workmanship of an Haute Couture dress.
Photo Robert Freson/Archivio Valentino.

2 Haute Couture. Spring-Summer 1959. Valentino presents a print dress with crinoline skirt. Photo Archivio Valentino.

3 Rome, 1959. Valentino in his atelier at the work table
Photo Lord Snowdon/Archivio Valentino.



ness of a coat in *grain de poudre* trimmed with a fox-fur collar.

Nothing but passions, delectable passions; or, if you like, the signs of destiny. May it suffice to desire, said Nietzsche, to achieve one's happiness. And while Valentino's trajectory to success bears out this formula, it also goes to show that he always knew what he wanted, and that he unerringly followed the road that opened out before him, taking advantage of all the imponderables, the strokes of luck, predestinations, and complex legacies.

"An almost infantile belief," he says himself, "in the possibility of getting out of life what I want." To believe that all is allowed or possible has been the guiding light in his life, alongside a strange form of self-knowledge. In our everyday culture we are surrounded by references to astrology, and the fact of belonging to one of the signs (in this case, Taurus) is not always met with indifference; when it is not seen as an archaic holdover of super-

stitious beliefs, it seems to charge the person in question with an inrush of energies.

Another source, another presence, another inspiration behind Valentino's utter self-assurance, a figure of enormous psychological importance is the maternal figure. It is fascinating to think that behind the most resonant creations

of today's fashion world — the ones that have enjoyed the greatest popular success — behind the revolution in our everyday appearance, stand a handful of elegant provincial ladies of mid-century, who were more decisive in the vicissitudes of fashion than the great buyers or other legendary figures in the history of elegance.

Look at how Saint Laurent, Lacroix, and Valentino evoke a mother's leaving for the ball, a trail of perfume, a hat (when it

1 1959. Valentino at a New York reception. Photo Archivio Valentino.

2 Haute Couture. Spring-Summer 1967. Valentino and his models
Presentation of the collection at the Martha Award ceremony
in New York. Photo Archivio Valentino.

3 Haute Couture. Fall-Winter 1959-60. Ball gown with ivory-colored
satin cape. Photo Archivio Valentino.

was still *de rigueur*) with its halo of chiffon, a necklace, a cocktail dress carefully chosen for a meeting with her lady friends. These traces leave burning impressions on one's childhood and long after their disappearance leave a mark, like a retinal after-image upon our memory. Although fashion is seemingly the art most rooted in the present, it is in fact paradoxically supported by distant reminiscences imbued with happy nostalgia; it is the inevitable form of homage that a period pays to its yesterday.

Not that these involve solemn commemorations, nor do they refer to great moments or the most important events of a given period; rather they focus on a multitude of accents that make up the ordinary, and whose destiny is to disappear with their day. Traces of them remain in that slight moment of hesitation, suspended for just one last instant in such details as the design of a pocket, the cut of a sandal, the color of a taffeta, the pattern of a print.

At the age of fifteen, the young Valentino Garavani realized once and for all that it would be a mistake to continue in the field of geometrical sketches and drawings; his real interest lay in the freehand variations of fashion design. He calmly and frankly opened his heart to his parents and stated his intention to quit high school without taking his final examinations in order to take the plunge into the world of high fashion. There was the predictable moment of shock and alarm, which could only give way to resignation, given the young man's no less predictable determination. So, armed with his parents' blessing and his innately methodical approach to things, he spent a few months in Milan to study French and to take courses in fashion design at a school in via Santa Marta. It was a period of apprenticeship, a period of transition before setting his foot inside that magic ring — the place for which Valentino will never cease to feel an unremitting sense of awe: Paris, capital of clothing and of *savoir-faire*, of hostesses and balls, of the spirit of a time.

Valentino arrived in Paris in 1950. Three years earlier, a name had become a household word overnight. Dior took his place at the helm of fashion, launching a style that was to represent an epoch. It was a return to petticoat, to the eighteenth century revisited by Napoléon III, to Louis XVI style; it was the time when Arturo Lopez recreated a miniature Versailles in downtown Neuilly, Charles de Beistegui took possession of the Palazzo Labia in Venice, and Emilio Terry set his imagination to work on the "Louis XVII" style.

No less than twenty-five or twenty-six yards of taffeta were needed to obtain the

volume of such suggestively named lines as *Corolle*, *Cyclone*, *Tulipe*, *Oblique*, *Sinueuse*, *Verticale*, not to mention the fifty yards of black plait that edged the neck- and hemlines of a 1947 model. Shameless expenditures, exaggerated shapes, and voluminous materials became all the rage in a society that had just emerged from the privations of the war. The contrast was striking: the daily economy was laboriously recovering while inordinate fortunes were being spectacularly squandered in a wild contest to achieve absolute luxury.

It was getting difficult, reported a society journal of the time, to keep track of "les nuits de" this and the "les quinzaines de" that. The two hundred fiftieth anniversary of the Place Vendôme was celebrated, the fiftieth of the Métro, the one hundred fiftieth of the Conseil d'Etat. Ladies arrived at the balls on camelback or carried in litters, dressed up as firebirds, Cleopatras, angels of Versailles, Lancret's Harlequins.

This was also the golden age of the sculptural and slender muses: Mitza Bricard and runway model Renée for Dior, Liza Fonsagrives for Irving Penn, Dovima for Avedon, Patricia Lopez Willshaw, Maxime de la Falaise, Audrey Hepburn; all crea-



Valentino
J. S. J.

Spring-Summer 1959.
 Drawing by Valentino: Ibis line.

tures with long, swanlike necks underlined with pearls, accentuated by décolleté, with slim waists and hips emphasized by peplums; gloved, hatted, *soignées*, as the designer's pet word so aptly describes them.

Armed with a grant from the *Chambre Syndicale de la Haute Couture Parisienne*, Valentino landed in Jean Dessès's atelier where he stayed for five years, "like at university," before moving on to spend two years with Guy Laroche (of Dessès little else remains today but a perfume in a fine white felt-lined box, evocatively named "Bal à Versailles," the last trace of the sumptuous mid-twentieth-century dream). But the sparkle of this period seems to stem from a burning fascination with the art of living. He was discovering this in the salon of Jacqueline de Ribes, a graphic creature with high cheekbones, almond-shaped eyes, a remarkably fine nose, and tapered hands more suited to caressing things than to taking hold of them.

Unconsciously, she offered herself to a gaze dazzled by so much natural "civility." Valentino was fascinated by her three or four changes of *toilette* per day, by her way of serving tea, moving, selecting her attire, seating her guests, decorating a table, by her tone of voice, her love of accessories, the confidence of her gestures, a way of crossing her legs, a trail of perfume.

"*La donna immaginaria*," said a baroque Italian aesthete of the seventeenth century. The woman who does not exist, who has never been nor shall be, said Saint-Evremond; such is the dazzling specter that took root in Valentino's imagination and the styles he produced — in the form of so many flashes, flickers of memory, blazes of inspiration. This ideal woman oriented all of his later production, his concept of dress, without restricting him to a historical frame of reference or dating him.

It was an essence that was embodied in the rustling of taffeta; in the contour of a neckline; in a fabric that was never quite silky, abundant, rich, or sculptural enough for him; and in a boundless sensual pleasure in spending and in the imponderable.

After seven years of apprenticeship of unusual happiness, Valentino returned to Italy to open an atelier on via Condotti in Rome, near such stars — by then fading from the scene — as Schubert and the Fontana sisters. Boutiques that preserved a bit of the discretion, the intimate side of the family *couturier*, while still belonging by full rights to the exigent and extravagant world of the Haute Couture. This was also the peak season of such greats as Lancetti, Fabiani, Antonelli, Emilio Pucci, and a singular and rigorous architect named Roberto Capucci. The legendary designer took his first faltering steps; his parents offered him several million lire with which he financed his first *maison de couture*. And at this time Valentino was dealt the final winning card in his game, his alter ego: the man who

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filled, as the need arose, the posts of administrator and financier, a behind-the-scenes figure who made the dream possible.

July 30, 1960: sitting at an outdoor café on one of those seductively sweet Roman evenings, a young student of architecture watches the approach of a lively group led by a young man, a rising star of the Italian fashion scene who had already attracted notice for some remarkable accomplishments. Though we have no eyewitness reports, we are perfectly familiar with the scene, the toy shop and *parrucchiere* Millefiori to one side and the tobacconist on the other. The Café de Paris, bordered with flower pots, is saturated by a piercing light that dances in a glittering display over the chrome trim of cars, the lenses of dark glasses, coffee cups, and novelty brooches that the bescarved *mondaines* of the time were so fond of.

On via Veneto, then, of which we have a minutely detailed copy made in August of the previous year in Studio 5 of Cinecittà, as close in detail as it could be even if the original was sinuously sloping while the copy was quite flat and straight. Valentino and Giancarlo Giammetti met in the heart of a Rome that was in its full glory, in the height of its season of elegance. They crossed paths again in Capri, and when one of the young fashion designer's financiers wished to retire, causing not a few problems, the twenty-one-year-old architecture student stepped in to resolve the crisis.

Even before one piece was sold, the first Roman collection became the talk of the town, affronting the nonchalant provincialism of the capital when Valentino had, *alla grande*, enticed away one of Dior's top models to put on the runway in Rome. But the true fashion center was in Florence, the meeting ground for international buyers. After a hard-fought struggle Valentino won the right to show there, almost surreptitiously, at the end of the day when the buyers and journalists are saturated. But by word of mouth — the noble and profitable version of gossip, the true life-breath of the fashion world which hungrily gobbles up news about new names, fresh reputations, potential upstarts — the unknown designer's name reached the ears of some influential people. The first act of the golden legend of Valentino took place. He made his mark with one hundred pieces selling immediately. What has blossomed today into ten seasonal collections was just then beginning to germinate.

Nevertheless, gossip amounts to nothing without the aid of its high priestesses. And whether it was a question of luck or necessity, Valentino benefited from the kindness of an extraordinary constellation of darlings and other society ladies. Leafing through the earliest of the three hundred volumes of archives housed in

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piazza Mignanelli reveals his legions of diaphanous ladies of Rome. These aristocrats never stepped out of their homes if they were not dressed in Valentino's latest tailleur or evening gown. Indeed they were as good as models, slightly phantasmic as they put themselves on display: the Princesses Luciana Pignatelli, Orsetta Caracciolo Torlonia, Allegra Caracciolo di Castagneto, Peggy d'Arenberg, Ira Fürstenberg. But this dazzling array of elegance risks overshadowing other even more decisive figures, such as Consuelo Crespi, at the time the pulse of the Roman

ican edition of the mainsprings of success. He was the most flam- elegance, Diana platonic ideal of she was an un- with a profile like Manchurian em- poised to swoop *coup d'éclat* or the ("There must be absurdity or snob- the reigning ion kingdom, care- her eccentric distilling her meta- lous in a language Always on the herself on her in- was one of the Valentino's tal-



Haute Couture, Spring-Summer 1989
Valentino with Aly Dunne in a black silk evening dress
Rome, Palazzo Mignanelli
Photo Barry McKinley/Archivio Valentino

office of the Amer- *Vogue*, and one of Valentino's earliest also linked with boyant artist of Vreeland. As the the fashion editor, likely candidate, a gargoyle's or a press's, ever down on the next wildest innovation no limits to either bery."'). She was queen of the fash- fully cultivating personality and physics of the frivo- rich with nuance. alert and priding tuition, Vreeland first to recognize ent, and she gave

him her support with a rare constancy. This was doubtless one of the fashion designer's main channels to success. From the very beginning he shot to inter- national importance, endowed by a circle of prestigious clients, Americans as well as Europeans. "Valentino Steals Spotlight" ran a July 1965 headline in the *New York Times*, and three months later *Marie-Claire* dedicated several pages to "the crazy style of Virna Lisi" and "the new Italian *couturier* with the storybook name of Valentino" who was constantly "outdoing himself in extravagance."

The customers, ladies who represent a strange hybrid between the fairytale world and that of commerce, a royal universe and one of spectacle, pure innate grace and the expert make-over, the "black continent" as Freud described womanhood, at once far and near, familiar and unknown. It is a curious relationship that binds the fashion designer and his customer, comparable to that which we might have with an antiques dealer or to the tie between a patron and an artist. There is no doubt that it is an economic relationship, but one that also involves trust and con-

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Haute Couture. Spring-Summer 1989
Giancarlo Giannetti in his studio with Aly Dumc.
Rome, Palazzo Mignacchi.
Photo Barry McKinley/Archivio Valentino

Valentino's intriguing ability the times. There
ter coat in hazel-colored cashmere bordered in sable that Farah Diba wrapped herself in as she left for her exile. There is the little pleated skirt and lace bodice conceived for the Onassis wedding — a now legendary event — for which Valentino received no less than thirty-eight requests for copies, not necessarily coming from families of colossal wealth, but a good part of them from Italy. The canonic list of personalities in the Valentino pantheon includes Jackie Onassis and Princess Margaret, Jane Fonda and Brooke Shields, Marella Agnelli and Joan Collins, Sophia Loren and the queen of Jordan.

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other side of the
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Sophia Loren to
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No doubt friendship networks and a genius for public relations contributed greatly to bringing together such a set of worldly female icons; but the phenomenon is much simpler and more natural to explain. It arises from the nature of fashion design itself as Valentino knows it, his almost childlike sensual delight in sumptuous and delicate fabrics, ornate bits of embroidery, rich, deep colors, all those elements that can exalt an ideal and truly magical femininity, which in his mind can never be too extravagant, caressing, or sophisticated. It is a form of theater that is never better interpreted than by the incredible, exaggerated, filtered, altered humanity that is conferred by celebrity.

In this respect, Valentino has never changed his course. Resuming our chronological account, a photo of Veruschka that dates from about the time when the firm was established describes this personality perfectly. It is an icon of femininity in full bloom and almost cunning, a perfect enchantress Alcina, a baroque fairy witch with a broad forehead and light-colored eyes, hieratic and sensual, made-up and bejeweled, with an incredible mane of hair, the symbol of that alluring and secret otherness whose flamboyance itself is a weapon. Rarely has a model so effectively used a kind of bestiality. Veruschka's beauty arises from abnormal proportions, too-large lips and eyes, a too-fine nose, an excess of hair, feline proportions, the nimbleness of her limbs, the slenderness of waist, a bend of the wrist, a certain stride, a way of curling back on herself. The effect is a slight inebriation, a subtle unsettling, an invisible entropy of what is human. And every square inch of this extraordinary machine exuded an extreme civility that could not help but give perfect substance to Valentino's obsession with the *soigné*. ("Soigné is the word," he said to an English journalist, "such a pity you have no English translation.")

Valentino knows intuitively that despite the illusion that accompanies our daily lives, the human body is above all made up of bits and pieces, of mismatched elements, a problem that only a master craftsman can solve by going deeper into the illusion, searching for a vision of the whole, for a harmony that is by nature ephemeral (a penchant that finds expression in the garment industry terms total look or *coordonnées*). And everybody who has ever worked with him will bear witness to the fashion designer's care to ensure that not a model steps out onto the runway who is not perfectly coiffed, made up, perfumed, fit out with shoes, gloves, and jewelry. Extreme vigilance and methodical construction combine to create the most natural air, the most fluid movements.

Starting in 1965, Valentino's career took on the non-stop rhythm of the different seasonal "themes" in an endless succession of "lines" and "trends." The year 1968 saw the launch of the "Collection blanche" in which for the first time the *couturier's* production bore what was to become a personal hallmark: the use of white, which appears like a leitmotif through all of his years of activity, has resurfaced in new form in the recent Hoffmann-inspired collections with their contrasting black filigree. The following years showed uncertainty about hemlines. "The miniskirt is dead once and for all. I believe that the midi is the only chance for a return to elegance," he said in an interview of 1970. Certainly, the period was marked by dramatic contrasts and reversals of tendency. The conflict hinged on a simple choice between the fresh new design of the "mini," risqué and not for everybody, and its utter opposite, a historical reference that returned women to the long-forgotten shapes of the first decades of the century. It was an unexpected swing full of exotic overtones.

The year 1967 marked the release of a film that heralded this sharp return to the past and the presentation of a nostalgic and romantic collection: *Bonnie and Clyde*, directed by Arthur Penn. Though many years have passed, we must not overlook the fact that it ushered in an era focusing on the curious events of the 1930s and initiating a vogue that would not pass until twenty years later — after an incredible reevaluation of the style and its subjects. At the time, the English proposed dubbing this style "Longuette," but the few attempts to make it stick with the press fell through; instead Barbara Hulaniki's Biba stores headed up the commercial success of this new fashion, offering it in a hybrid form to the general public in a wide variety of inexpensive articles and clothing. Black and gold were the colors that dominated the fashion world. In less than five months the modernism and wild prints of the miniskirt era gave way to a wave of nostalgia in classical hues tending toward dark colors and straight lines. ("There is a lot of op," wrote Irene Brin in the *Giornale d'Italia* of July 20, 1965, "in the Valentino collection ... checkered, lozenged and striped patterns in black and white used in a variety of ways on short coats or suits and white blouses.")

Again it was demonstrated that, like painting in classical times or opera in the nineteenth century, film is the most important and most influential art of this century. In 1969 Luchino Visconti's *The Damned* was released, and Valentino does not deny his fascination with the film's main character, his world, and his imagination, nor that they were a source of inspiration for several collections of the time. This aristocrat with finely chiseled features, a great narcissistic and brusque

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Haute Couture. Fall-Winter
1967-68
Valentino on the runway of his
Rome atelier with three models
wearing evening gowns: the first
in a brocade print inspired by
Persian carpet motifs; the second
in crepe with embroidered
garlands was later worn by
Jacqueline Onassis in Cambodia.
Archivio Valentino.

lord aware of his heritage and sure of his tastes and of his yearnings after the past, showed Valentino not so much a unique aesthetic or a vague pleasure in "decadence" or a deleterious fascination for virulent beauty, but rather the importance of lifestyle, of the art of living. Because, if Visconti championed a value in his life and his work, it was certainly that of aesthetics applied to the most insignificant details of our lives, to the film set as well as to a place setting for a meal, interior decoration, and conversation. The 1969-70 and 1976-77 collections are steeped in nostalgia.

In 1972 Valentino presented an Edwardian line exploiting once again this aristocratic nostalgia in its dying burst of glory. There is a long flounced skirt in a large check pattern accompanied by a transparent *faux plis* blouse with leg-of-mutton sleeves and very high collar edged with lace ruches — a nostalgic and refined style destined to an Arcadia of conventions, a rustling reverie. In retrospect it can be seen how such a play of proportions and volumes, the way of concealing the figure behind the fullness of the fabric, the rejection of structure behind this style that hovers somewhere between the peasant and the gypsy, is now outdated in most of Europe, England excepted, additional proof that the "English scene" is the only one today (I am talking about what one sees in the streets) where skirts that drop to below the knees are still familiar and commonplace. This indicates a typical Victorianism as well as a deluxe bohemian style, an obstinate casualness, mildly transgressive, as Virginia Woolf or Vanessa Bell practiced it: headscarf and leather sandals.

Valentino was not inclined toward the very long, the very loose-fitting, the woolen and calico fabrics typical of the country look. Nevertheless, from his synthetic "Velázquez Gypsy Look" of 1969 to the Tyrolian accents of 1977 to certain articles from more recent collections, he has remained faithful throughout his long career to folk motifs. Depending on the occasion, he borrows from the Arabic, Slavic, Indian, and Chinese traditions.

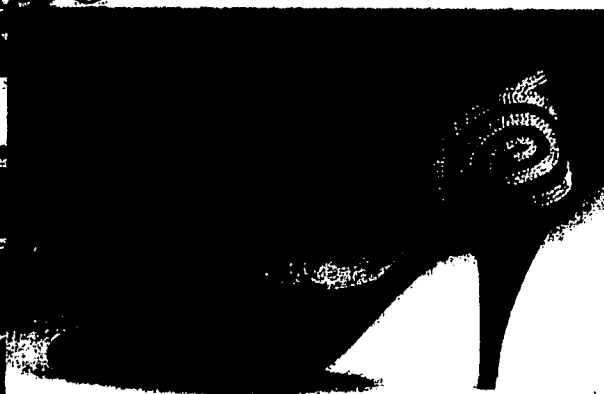
This could represent one of the poles of recurrent opposites in his work: that of the light, veiled, transparent fabrics versus the heavily embroidered vests, bodices, and tunics with inlay work, beads, or encrusted with multicolored threads and rhinestones that offset the suppleness of the rest, as if the designer found a point of contact with the ancient masters.

Another "ethnic" resonance emerges when visiting the meticulously kept clothing collection housed on one floor of the Palazzo Mignanelli. Very early on, Valentino showed a predilection (particularly in evening gowns) for the quilted fabrics that one often finds in the mountain regions. He also often returns to the muted tones of the loden fabrics that are typical of the southern Alps. In 1977 he



presented the "Ludwig" collection, which demonstrates a Central European tendency so common among northern Italians — a fascination with otherness that is still very close at hand, memories of a conflict-ridden period in history characterized by relationships that arise as much out of admiration as of reaction, subjection as much as emancipation (all the ambiguity represented by a voluptuous Alida Valli in *Senso* and the character of the Contessa Serpieri in the short and compelling monologue by Boito).

But Valentino arrived at this rich and diverse Central Europe through yet another device, one that makes up another constant feature of his output. In 1973 he presented a collection whose printed fabrics (for the most part crepe georgette) took their inspiration from Gustav Klimt and a series of sumptuous dresses whose exuberant patterns and vibrant colors



1 Valentino in his atelier with Vanna Lisi wearing a dress that made history from the Spring-Summer 1965 collection. Photo Angelo Frontoni 2 Gustav Klimt, detail of the dining room in the Stocker palace Brussels, 1905-11 3 Haute Couture Fall-Winter 1989-90. Shoe with embroidered motif inspired by the Jugendstil. 4 Valentino in his atelier with styles from the Fall-Winter 1967-68 collection. Photo Walter Mavi/Epoca © Mondadori Press

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Haute Couture, Fall-Winter 1962-63. Yellow lace dress on the film set for Fellini's *8 1/2*. Photo Archivio Valentino.



may well have been in homage to Léon Baskt. Fifteen years later Hoffmann was the inspiration behind the rigorous two-toned color scheme in a line that re-proposed the stylized patterns of Wiener Werkstätte's friezes and ogives. This decoration was similar to that of the halls of the Accademia that Valentino opened

in 1989 next door to the Palazzo Mignanelli. The Viennese never declared — as Adolf Loos did — that decoration was a crime; rather they sought a return to both the logic and the lexicon of traditional ornament through novel applications in cabinetry, architecture, and the design of ordinary objects. Valentino shows a similar predilection when he appliqué motifs abstracted from the work of Hoffmann or others onto an article of clothing. He enjoys treating fashion as another of the decorative arts. The dress with dots and sinuous lines that he designed in 1989 is simultaneously a citation, an homage, and a creation in its own right subject to a new order, a new logic, and thus achieving utterly new associations.

Let us return to the hushed floor of the Palazzo Mignanelli, with its sound-muting wall-to-wall carpeting, mirrored walls, and metal stands where the articles of clothing are carefully conserved. Labeled, described, classified, covered, cleaned, restored, they are like a very alive memento, an arresting panorama of thirty years of activity. Giancarlo Giammetti explains with a smile how this museum was put together. Nobody even remotely suspected twenty years ago the extraordinary cultural dignity that would invest these remains of a daily effort, these fragile combinations of fabrics, whose fate would have been to disappear with their time, to end up forgotten in the back of some closet. Collected, good as new, they make it possible to get a rough idea of what might be called a stylistic analysis of Valentino or at least a culling out of certain constant features and predilections that appear throughout his work.

For example, Valentino rejected the fabrics used in the sixties, such as the stiff woolens and chenilles, because they created an abstract outline, a vague geometry of the ordinary, sculpting as well as hindering the way one moved, providing a shell or a shield. Instead, he remained faithful to cloudlike fabrics, to the fluidity and suppleness of the material: crepe georgette, wool crepe, muslin, silk, cashmere, velvet, soft tweeds, jerseys. Missing or infrequent — because, he says, of a lack of imagination on his part — are satin or taffeta. He saves these for only the most special uses, above all for evening wear, as he still finds their application in other spheres problematic.

Materials that sheathe and cling, that marry and follow the shape of the body and the natural gait. Effects of transparency came next, and the designer loved nothing better than the superimposition of delicate fabrics, offering glimpses of a vague motif. Then came all the variations of the next-to-nothing, the aerial sculptures of the flounces, ruches, fluting, tiny pleats that support an invisible matrix, the accent on the neckline and wrists, and other discrete details. Or the orna-



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mental may take full possession of the body, transforming it into a sinuous flower or endowing it with subtle wings. These are the famous pieces made for Brooke Shields and Jackie Onassis, where physique is counterpoint to a serpentine line, a sinuous line that for the ancients symbolized life.

Another recurrent motif since the very outset in Valentino's *oeuvre* is the animal. The tiger, the serpent, the panther, and the ocelot are not merely reduced to their spots and their stripes, but sometimes literally worn on the body of the woman, so that it becomes an undulating metaphor for movement. It is as if the designer were trying to conjure up ancient legends of the demon, the magic otherness of a creature that identifies its place in the shadows.

It is easy to understand how fashion designers notoriously assumed to be indifferent to women, consider their art to be dominated by a fascination with an ephemeral and foreign reality, with an elusive and vertiginous femininity. Most of the time — to the point that it has become an annoying cliché — they profess their interest in this aspect of their work and what a boring prospect it would be to design the gray and stereotyped male fashions. As a British fashion historian said, they would be reduced to the monotone “declension” of the costume, almost ecclesiastical, a formula that was developed at the start of the nineteenth century. Dark and serious, male fashion stems from a desire for social acceptance and a persistent puritanism that has become more lax for its female counterpart.

Valentino created his male line in 1969, a line that later branched out in several directions from young fashions to Haute Couture. His approach to this side of his activity does not jibe with the usual clichés. Instead, he prefers to treat it as if he were any master craftsman or project manager entrusted with a task: it is a challenge to be met. He does not by any means approach it with the iconoclastic delight of some designers. He does not question the traditional formulas, nor does he reject the norms. He does not insist, like a naughty, slightly perverse child, on the underlying issue of male fashion, a matter of conventional roles, which distinguishes it clearly from women's fashion. A thoughtful person might denounce these roles, happily passing over centuries of *habitus* and proclaiming indifference to the historical conditions. In any case, Valentino excludes the man's skirt, bold tank tops, and too ostentatiously sexy necklines.

To the contrary, it is a question of introducing the minimum departure, the variation within the range allowed, the subtle innovation and the detail that can make all the difference in a shirt or suit. The man's collection is just one among the many series of sketches made on a daily basis that in the end give rise to the

models shown on the runways. For Valentino, the main areas of innovation lie in the choice of fabric, the shades, the lapel, the cuffs, the width of the shoulders, the jacket length, the inclusion or not of buttons, and so on. It is a seasonal variation whose subtlety itself should reflect the trends of the time or the taste of a moment through the elements that distinguish it from the prior season's.

It seems that it was not so easy to take the plunge into untested waters. The driving force behind it and the encouragement came mainly from the partner who has been entrusted with the entrepreneurial aspects of the business for nearly thirty years now. Giancarlo Giammetti — whether he likes it or not — fills the role of the indispensable administrator and critic. The launch of the monogram, symbol of success, was his doing. The prestige-conferring insignia appeared in a period when the anxious search for status and the impassioned quest for the saving

“logo,” the small outward sign of wealth, the symbol of belonging to an elite or a worldwide aristocratic rampant phenomenon. Thanks to him Valentino came to be included among those select few who offer shelter to an ever-widening circle of clients that seeks self-refinement, its breeding, its tradition.

Giammetti paved the way for the foundation of what were originally whims, aiding in the creation of Valentino Uomo, Miss V and Oliver, the teen lines and accessory lines, and even signed linens



Valentino's little friend Oliver, who in 1987 became the emblem of the prêt-à-porter line for the young.

interiors. While in 1970 his decisions reflected a growth policy and were guided by the constant search for new fields of application and opportunities, today his approach is more “intensive,” aimed at establishing and managing a fashion distribution network and a product licensing program, and consolidating rapports with their industrial collaborators. All this is handled in Italian fashion. A small staff, a select group of people linked by an almost familial relationship, which can be passionate, demanding, and slightly anarchic. The hierarchical structure is weaker than the classical business models.

Giammetti's physical bearing and behavior show that he is definitely sovereign and sure of his abilities, but without the need to flaunt it. He is completely frank

and furnishings for



and outspoken about his opinions, even if this means unleashing havoc, as has already happened on more than one occasion with the mass media. He does not bluff nor try to pass himself off for something that he is not. He has an inquisitive gaze, alert, animated, intensified at times by a touch of malice or moderated by ironic irreverence. He seems essentially to be communicating his determination not to be fooled, his knowledge of the fashion industry inside and out, and how to play the game by respecting its rules but not becoming a



1 Haute Couture. Fall-Winter 1969-70.
Full, snow-leopard-trimmed cape in
beige and brown tweed.
Photo Giampaolo Barbieri.
2 Audrey Hepburn and Luchino
Visconti watching the Spring-Summer
1973 fashion show.
Photo Vittoriano Rastelli.
3 The Seventies. Valentino
in his workshop views an Haute
Couture model.
Pages 38-39
Haute Couture. Fall-Winter 1983-84.
Before the show.
Photo Attilio Concari/Courtesy Vogue
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slave to them. He shares with Valentino the conscientiousness of a craftsman whose primary concern is to see a given job well done and the tendency to view commercial success, the ability to satisfy a customer or a given demand, as the only key to true success.

These shared ideas and trajectories explain why he is the only one today, he says, who can speak his mind even about the work of the *couturier*, to bring it in line with a reality that goes beyond the product of the imagination. He plays the role, even when it is painful, of the critic who

sometimes corrects a detail of an article to make it meet the public's expectations.


With a gaze that is at once friendly and detached, provocative and critical, Giammetti fills the role of leader and partner. Even his office — where one finds an enigmatic Capogrossi juxtaposed with furniture finished in horn and objects of oriental taste — reflects the pragmatic in its fundamental eclecticism. The essential task reduced to a minimum is to remove all obstacles and problems from the work of the *couturier*, to magnanimously give him his space.

Valentino, according to his partner, is a creator more of lifestyles than of mere fashion trends. The articles of clothing that he designs are just pieces in a puzzle that reflect the rest of his universe. And Rome still remains the center of that universe despite the objections, the occasional sense of confinement and conflict, even moody flights which on the part of either Valentino or Giammetti. We might cite the famous occasion on which the latter hurled invective about the demimondaines and fading actresses who in his opinion overshadowed the capital's "respectable" society. This small incident resulted in the decision to transfer the *defilés* to Paris, fashion capital of the world by all rights. Nevertheless, they did not abandon the banks of the Tiber, choosing instead to put new life into the Palazzo Mignanelli, installing ateliers and workshops, and later opening the *Accademia* wing. No sooner had this been done than it came time to express indignation against the noxious fumes of a symbol of modern consumerism.

Surely, it must be difficult to avoid a feeling of nostalgia for his initial years, and Valentino is sentimentally attached to the small space that stands between via Condotti and via Gregoriana. But there is more to it than this: Rome is clearly a shambles, sooty, vandalized, choked by visual as well as noise pollution, and, paradoxically, by a hopelessly thick provincialism. It is afflicted by the total ineffectiveness of its management, it shrieks with vulgarity, and is impossible to live in, as those who have left it to live in its outskirts will attest.

But Rome continues to be a rainbow of color, a rose of singular nuances, as unique as Venice or Paris. Its infinitely varying harmonies within a given scale nourished the palette of the Scuola Romana painters whose work Valentino and Giammetti so avidly collect. Ocher, red ocher, sienna, yellows, saffrons, brick or oxblood reds, colors of plaster corroded by time, infinite *sfumature*, a hypnotic richness. Perhaps these ubiquitous traces, these scars left by the action of the sun are what give rise to the visitor's first impression of a city in slow motion, slightly hindered, and burdened by the heat that rises from the pavement, as well as by a historical destiny that caused it imperceptibly to drift away from the centers of business. It is a sleep-

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ing city, says Valentino, where the withdrawal, the drowsiness, could not be better suited to his work, and this strengthens his determination to stay.

From Gstaad to London to New York, of all the places where it would be possible for Valentino to live, there is one place he mentions with a twinge of regret because he never has the time to go there — Harry's Bar in Venice. It is an exemplary space because it celebrates the art of living in its every smallest detail. A tiny skiff of blond wood docked securely across the canal from the Salute; a *ridotto* whose screened windows and impassive door give no hint of the elegance within; a legendary place consecrated by years of notoriety and *habitués* who became famous in their own right. The extreme restraint of the décor immediately declares its function as a simple setting for a meeting or a conversation. Its culinary offerings are also simple, and in their exquisite freshness have become a paradigm of excellence. It is Venetian cuisine at its best, with its delicate flavors and quantities, discrete *mélanges*, subtle inventions. It is *bellini* with their incomparable texture, marrying the smooth density of the white peach with the "spirit" of *spumante*. The entire aesthetic of Harry's Bar takes in the simplest things and plays off what is sophisticated about them; this gesture of exquisite restraint skims off just the patina, and that is an art.

"I swear that it is extremely difficult for me to understand the souls of men who do not care about objects and about their homes," wrote Mario Praz, adding hyperbolically that "about those who take no interest in their interior decoration, who are unmoved before the harmony of a beautiful piece of furniture, I hold the same opinion as Shakespeare did about people deprived of a musical sense: they are born for betrayal, deceit and theft. The movements of their souls are as somber as the night, their desires as black as Erebus."

Obviously, Valentino is exempt from the implications of this diatribe, meticulous as he is in the choice of the shades in each of his rooms and their progressive definition. Incidentally, it is curious to note how the fashion designers of today, endlessly shuttled between continents, excel in their mania for the home. Among those who are privileged enough to make their nests in several cities, almost forced to make a show of so many cleverly laid out little boxes, are Valentino, Lagerfeld, and Saint Laurent.

An Italian writer of this century wrote that the pursuit of objects is the passionate longing for pieces of reality that lack a heart, but watch us grow old and

imperceptibly take possession of us. Objects that may have been overlooked, just barely missed, and desired all the more for this, calmly witness such violence from a safe distance. They are also, insists Valentino, like so many snapshots of the evolution of an aesthetic that can only gain in intensity, leaving far behind so many errors and so much waste.

Opulence is the key word of his universe. This opulence is represented by the symmetrical arrangements of the large Delft vases (from which he got the inspiration for a collection) on the hearth of Palazzo Mignanelli. Harking back to the reign of William and Mary these structures of porcelain were erected many summers ago inside a chimney hearth. Hanging behind the designer's desk is another example of this luxury, represented by the marble portrait of Eleonora de Toledo by Bronzino, companion to that in the Uffizi.

Eclectic, colorful, and sumptuous, the Roman villa's salon mingles cashmere with petit point, an Empire sofa and a collection of *cloisonnés*, an oriental lacquered screen and a rococo clock; the library with its padded armchairs and Wedgwood vases juxtaposes a huge Botero with a flowery chintz. Throughout the home the Italian baroque style is blended with *cloisonné* objects and chinoiserie cabinets, fine inlay work set alongside Napoléon III *papier mâché* furniture and gilt woodwork with the scrawls of Dufy, Miró, and Picasso.

Furniture, porcelain objects, flowers, fabrics, though belonging to the lexicon of the superfluous, none of these things leaves Valentino indifferent. Because to him, it is clear that humanity is made up of the most gratuitous as well as the most extravagant emotions.

"Frightfully immaculate," wrote an Anglo-Saxon journalist one day when faced with a hieratic Valentino seated with a perfectly upright posture, and corresponding in every way to his ideal of the *soigné*.

And though he might be fully immersed in his work, he never lets on. He tackles his job without pathos, without dramas, without creative blocks or a neurotic need to innovate; rather, he is a typical northern Italian who has a marked sense of duty and the desire to see a job well done.

He gets to work early in the morning and starts making sketches: there are ten collections to be drawn and each element must be carefully studied. He chooses color and fabrics, following meetings with textile manufacturers (where the designer makes his suggestions about fabric weights, print designs, materials).

This is a fundamental decision because it orients the design, opening up or clos-



ing off given possibilities of cut and volume. It might also explain why Valentino does not proceed by categorical lines — couture, prêt-à-porter, young fashions — but rather by type of clothing article, conceiving a hundred different suits and then moving on to daytime dresses, sports clothing, overcoats. Then he decides which line they will be part of according



Paris, October 1978.
1 Valentino greeting Grace Kelly as Caroline of Monaco and Mikhail Baryshnikov stand by during a dress rehearsal of Roland Petit's *La Dame de Pique* ballet offered at the Champs Elysees Theater by Valentino to present his signature fragrance. Photo Archivio Valentino.

Rome, Accademia Valentino, January 1990. Elizabeth Taylor and Valentino at the presentation of L.I.F.E., an AIDS research association. Photo Archivio Valentino.

London, April 30, 1990. AIDS CRISIS TRUST charity fashion show at the Savoy Hotel. Giancarlo Giammetti and Valentino greet H.R.H. the Princess of Wales. Photo Archivio Valentino.



to the typology to which each is most suited.

But to create, says Valentino, is to make variations. Of course, one must begin by finding some element, a theme, a motif, a guideline around which an idea can be developed. But the essence of a collection

lies in its details. His flexibility ensures that his work cannot be reduced to a series of "lines." Rather, there are a myriad of accents, solutions, themes, and motifs that crop up musically in the course of his thirty years of activity, like leitmotifs. Because it is another definition that Valentino gives to the fashion designer, perhaps the most striking — that of the unassuming scriptwriter, the faceless but everpresent director. He is absorbed in creating the illusion, hanging the decor, making the body into a magnificent decoy, "creating the scenario for the grand life," but then immediately stepping back to contemplate it from a distance like a dramatist well-satisfied with the job he has done, who stops to take just one last glance and then retreats behind the scene.

Patrick Mauriès

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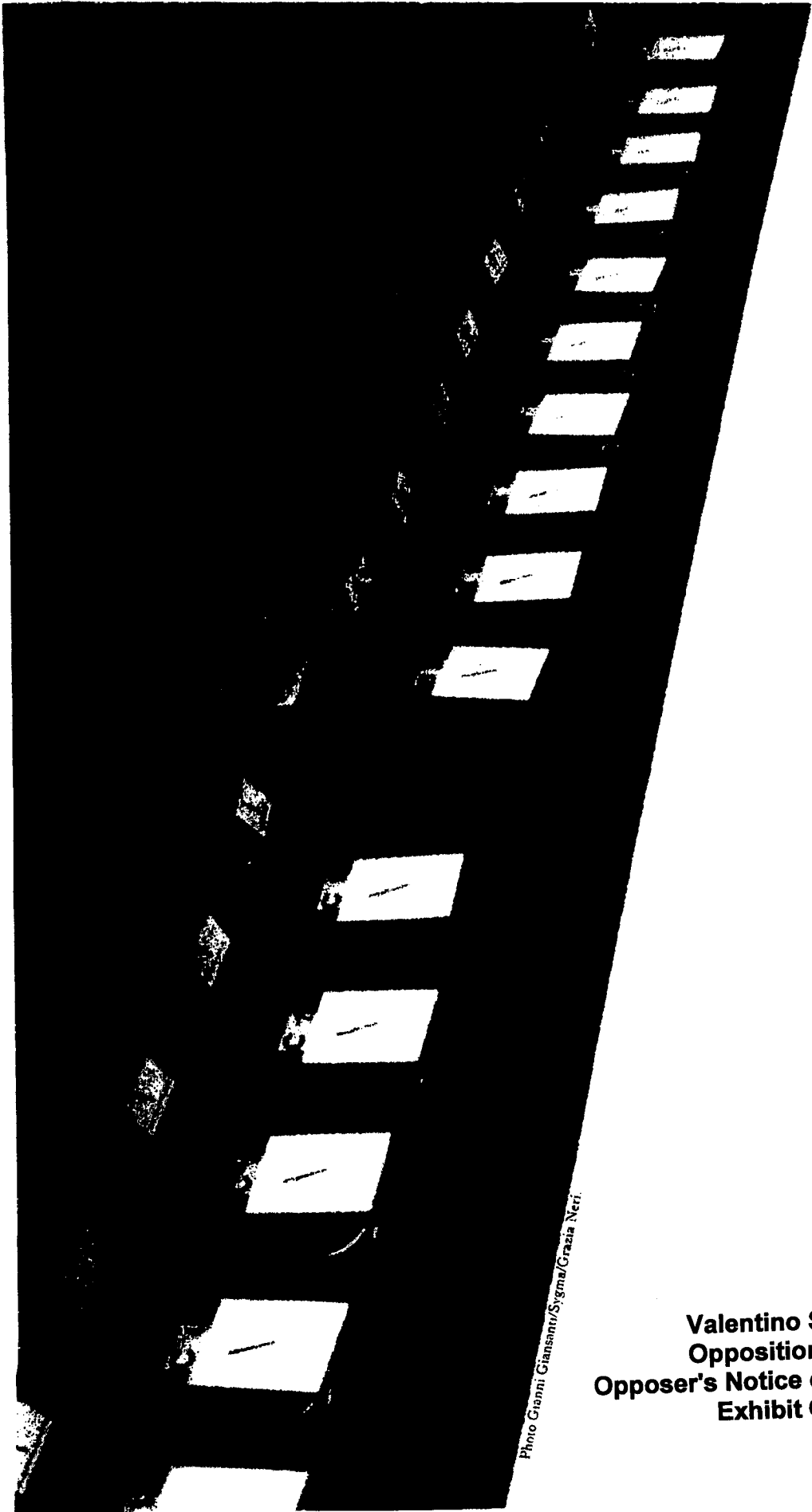


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maggio

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Haute Couture. Spring-Summer 1972.
Elizabeth Taylor with Richard Burton at the Bal Proust at Guy de Rothschild's
Château Ferritres. The actress wears a black taffeta dress with vertical inserts
of Valenciennes lace and a plunging neckline with ruches in a late
nineteenth-century style. Headpiece made of diamonds and emeralds.
Photo Cecil Beaton/Courtesy Sotheby's.

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Haute Couture. Fall-Winter 1969-70.
Audrey Hepburn with black organdy cape.
Photo Giampaolo Barbieri.

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- 1 Valentino and Begum Aga Khan
- 2 Valentino and Joan Collins
- 3 H. H. Grace of Monaco
- 4 Sophia Loren
- 5 Anne Geary
- 6 Yasmine Khan
- 7 H. R. H. Paola of Belgium
- 8 Mimi Rogers and Tom Cruise
- 9 Valentino and Ira Ferber-Love
- 10 Luciana Pignatelli
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Giannetti and Lauren Bacall
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- 28 Pina Corspi
- 29 Fanny Ardant
- 30 H. R. H. Princess Diana
of Wales and Valentino
- 31 Liza Minnelli
- 32 Ornella Muti
- 33 Lynn Wyatt and Giancarlo
Giannetti
- 34 Her Majesty the Queen Sofia
of Spain
- 35 Dina Merrill
- 36 Gloria Guinness

Photos: Archivio Valentino.



Pages 12-17
Haute Couture - Fall-Winter
1967-68
A photograph of Jacqueline
Onassis during her official visit
to Cambodia. Green toga
trimmed with pearl
and crystal beads.
Photo: Archivio Valentino.

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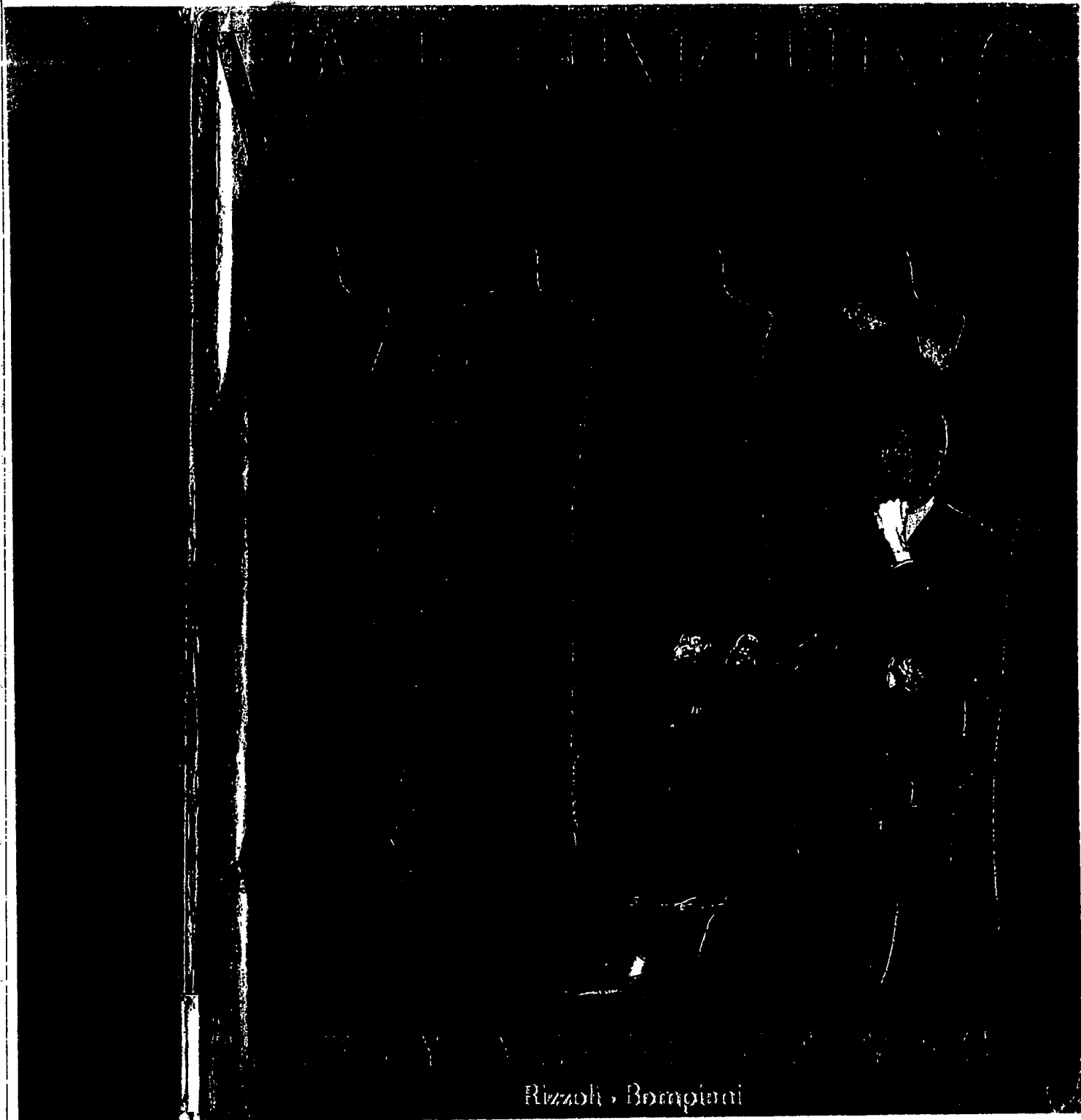
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VALENTINO

THIRTY YEARS OF MAGIC



Piazza Italia
The New York Seventh Regiment Armory
Park Avenue & 67th Street
New York City
29 September - 12 October 1992

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**Under the High Patronage
of the President of the Italian Republic
Oscar Luigi Scalfaro**

This Exhibition has been conceived as a benefit for L.I.F.E., the association for the support of AIDS related patients founded by Valentino Garavani and Giancarlo Giammetti

In the United States, L.I.F.E. has chosen as co-beneficiaries the AIDS Care Center at New York Hospital and the American Foundation for AIDS Research (AmFAR)

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Cover

"Valentino and some of his dresses".

Front Cover, from left to right

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Frontispiece

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1991 Accademia Valentino

"Il rosso"

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Photo by Gian Paolo Barbieri

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 Mrs. William Buckley
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 Audrey Hepburn
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 Dr. Henry Kissinger
 Dr. Mathilde Krim
 Sophia Loren
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PREFACE

Over the past thirty years we have seen the world change in ways never dreamed of only a few short years ago. We have been to the moon and back. We have seen new nations emerge from the fragmentation of old alliances, Communism collapse and Democracy flourish. We have watched the Cold War fade, the Berlin Wall crumble, and tourists walk along the Great Wall of China. We have seen a remarkable surge in industry and technology, but have also witnessed their consequences in terms of environmental pollution and depletion of natural resources.

In the midst of all this extraordinary change, Valentino has provided the world with a source of beauty, magic and fantasy. If fashion reflects the times, then his legacy to our culture will surely be as rich and varied, as complex and remarkable as the era for which he will always stand.

Henry A. Kissinger

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Over the years, Valentino and I have shared a very special feeling of affection. I have been the recipient of his extraordinary generosity demonstrated in so many different ways. He also has a wonderfully caring and positive attitude about helping in our unending quest for a cure for Aids. I am very grateful to have him for a friend.

We met in Rome in 1960 during the shooting of "Cleopatra", and I became one of his first clients. He designed my clothes for "Ash Wednesday" and "Night Watch". I've been wearing his clothes in my private and personal life ever since I got hooked — his clothes are additional. He recently designed my dress for my Oscar appearance and, of course, my favorite dress of all — my wedding dress. His retrospective of 30 years of work is not merely seeing gorgeous clothes on display, but rather a great art exhibition which shows the genius of his eye, his awareness of the life of fabric, and the effect of color on one's soul. His sense of color and texture is that of a great painter. It isn't about what one puts on one's back, it's more about how clothes can make a woman feel — and his clothes can make any woman feel beautiful. He has exploited the spirit and motifs of the times with an uncanny accuracy and splendor. The name Valentino to a woman is like a seal of security. Some of his clothes have a bouncy humor to them. Yet, you know without a question of a doubt they're always in good taste. The artistic and social circles in which Valentino moves are diverse and fascinating. Industrialists, entertainers, artists and royalty are among his celebrated clientele. For me and for them, Valentino's name is simply synonymous with excellent craftsmanship, style and innovation. He is the epitome of elegance.

Elizabeth Taylor

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Valentino with Michael Berghester

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It's enough to say the name. Valentino. It's one of the great names in fashion. Valentino has been called the Fashion Pope of Rome. He has been dubbed the chic of Fashion. He has dressed some of the world's most famous women and some of the most infamous movie stars. But what is most important is that Valentino creates fashion to please all women. He is an international designer who keeps his own style, and there are few today who have been true to themselves. When a woman dresses at Valentino she knows what to expect. Femininity and Quality. Valentino's workrooms in Rome are among the best in the world, better, in fact, than most ateliers in Paris.

No wonder then that Valentino had the courage to design and sew his clothes in Rome and then pick up pins, staff and everything else and take the great Citadel of Fashion head on. And Valentino succeeded. He had outgrown the provincialism of Rome and needed the stimulation of Paris. He wanted to challenge the French at their own game, and they did not make it easy for him. We know Valentino is a man of courage and determination. Before him the Italians who took the treacherous road to Paris had failed, including the talented Roberto Capucci.

The only other Italian designers to survive in Paris are Gianfranco Ferré, who now designs Dior, and Gianni Versace, who came to Paris years after Valentino. Valentino was really the first to open the bidding gates of Paris to his countrymen. In the future, more Italian designers will follow.

What Valentino really has done is to blaze the name of Italy across the fashion sky. His couture clothes are almost too elegant for our hard times. But Valentino survives because his name is synonymous with that wonderful fantasy - Glamour. And why shouldn't we have glamour? Isn't that supposed to be a big part of fashion? Valentino's clothes reek of glamour and an overabundance of sophistication. They conjure up fabulous images. There she is, a woman boarding a yacht anchored in the azure Mediterranean. She wears a large straw hat with a trailing pink ribbon. Her ankles are slender and wobbly as she mounts the narrow steps bordered in white. Her withe piqué dress billows in the wind. The crew, immaculately groomed, stand to attention, their uniforms emblazoned with a gold crested navy anchor at the chest. Then Valentino appears smiling, his hand extended. The brass buttons of his perfect blazer, encrusted with a gold V, glisten in the sun. His white sharkskin trousers are perfectly pressed. His white bucks whiter than most. Our woman is now on the deck, her hand gracefully lifted to be kissed by Valentino. Who is she? Princess Di? Jackie Onassis? Elizabeth Taylor? (No, certainly not Elizabeth Taylor.) Then who is she? No doubt about it. She is a Valentino Lady and we all know her.

John Fairchild

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CHRONOLOGY

1932

Valentino Clemente Ludovico Garavani is born on 11 May in Voghera, son of Mauro and Teresa De Biaggi.

1937-49

While going through high school, Valentino shows early interest in fashions. He is a bright boy, a born leader, with a precocious artistic temperament. He enrolls at the Santa Marta institute of fashion drawing in Milan and studies French at the Berlitz School.

1950-52

With help from his parents he moves to Paris. He studies at the Ecole de la Chambre Syndicale. He also takes dancing lessons from Violimin and Vera Krilova. On holiday in Barcelona, he discovers his passion for the color red one evening at the opera: "All the costumes on stage were red, the women in the boxes were mostly dressed in red, and they leant forward like geraniums on balconies, and the seats and drapes were red too... I realized that after black and white there was no finer color". He was to choose a special shade of orangey red that was to become the "Valentino red". He takes part in the IWS competition and is taken into the fashion house of Jean Dessès, a creator of Egyptian and Greek origins who favored opulent classical outfits and was a past master of draping. At the Jean Dessès atelier in Paris, Valentino meets women such as Michelle Morgan, Queen Frederica of Greece, and Maria Felix, to whom he dedicates one of his first designs (on display in the "Dream" section).

1954

Collaborates with Viscountess Jacqueline de Ribes, one of the Parisian elite, on her fashion column in an important women's paper. The theater in Paris is at its zenith. Valentino spends countless evenings at the Comédie Française, where he admires the art of Jean-Louis Barrault and Madeleine Renaud in all their glory. He is also fascinated by another aspect of the French theater: Music Hall.



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1957-59

Guy Laroche, head illustrator at Maison Dessès, sets up on his own. Valentino goes with him. "I learnt about courage most of all", he says about the time spent in the modern atelier, where he dealt with both the creative and the organizational sectors. Working with Laroche he comes into contact with more palpable Parisian women: Françoise Arnoul, Marie Hélène Arnault, Brigitte Bardot, Jane Fonda, the splendid Bettina, and artists such as Bernard Buffet and Roland Petit. He is fascinated by the luxurious and extravagant fashions created by Jacques Fath, who dies that year. With financial help from his father, he opens his own atelier in Rome, in via Condotti.

November: Valentino's début with his first collection, *Ibis*: high-waisted, tight-fitting outfits with panels attached to the shoulders. "In fashion jargon, the young dreamers who work in the shadow of the great, couturiers are called "blacks". Valentino is now no longer a black. In his atelier it is he who commands, who appoints, designs and creates. When you get down to it, Valentino is still the dreamy but wilful student from Voghera. But he's reached his goal now. His attitudes are those of the great masters of cut. He doesn't "create a new model listening to Bach chorals, or burst into furious tears if something goes wrong: He works eight hours a day and if it's nice and sunny he may even pop out for a stroll on the Pincio". (*Grazia*, 1959)

"This year the newest boy is Valentino, aged twenty seven, from the neighbourhood of Milan and already a veteran of Paris with five years of apprenticeship at Dessès and two at Guy Laroche behind him. His salon in the apartments of Guglielmo Marconi is the most splendid in Rome, and at his first collection for foreign buyers he presented 120 models." (E. Carter, *Sunday Times*, November 1959)

Above, from left to right

Voghera, the house where Valentino was born
Valentino with his class mates

Bettina, the mannequin-vedette of Jacques Fath, 1950

Marie Hélène Arnault at Maison Guy Laroche
Brigitte Bardot

Valentino in Cannes in 1951

Jean Dessès in his atelier, 1952

Jane Fonda.

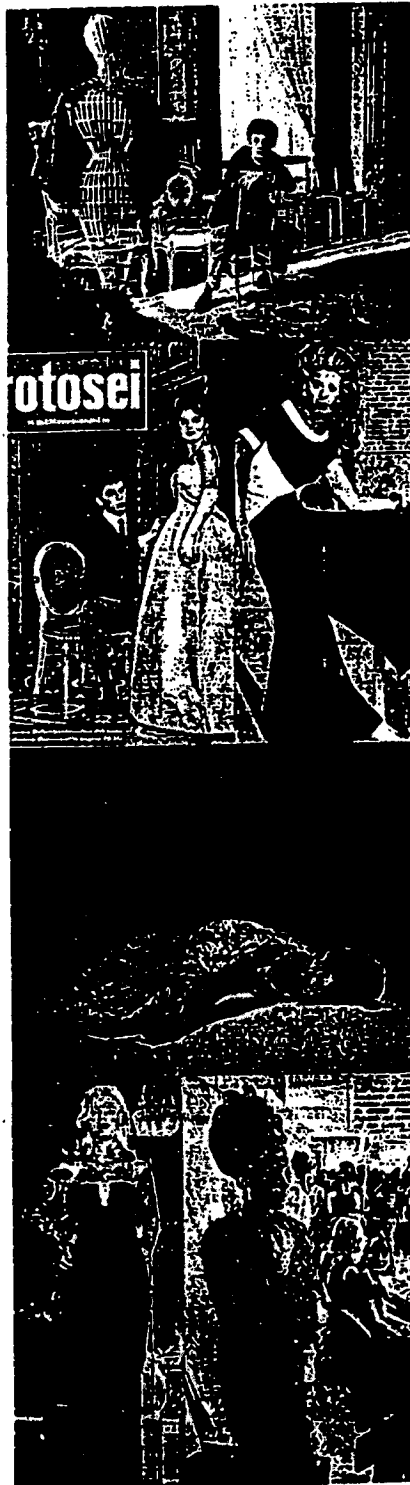
Valentino and dance: Natasha Rambova wearing the Delphos tonic by Mariano Fortuny
Jacques Fath, 1953

Valentino and the cinema: A creation by set designer Adrian, 1945

Valentino in his Paris apartment, 1955

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CHRONOLOGY



from top left to right

Valentino in his atelier in Via Condotti 11
 Photo Team Grazia Neri

1959 rotosei: the first cover dedicated
 to Valentino: in the photo the designer
 and Rossana Podestà

Princess Luciana Pignatelli
 wearing a dress from the Spring-
 Summer 1966 Collection

1967 This advertising campaign grew
 from an idea by Giancarlo Giammetti
 and was shot by Gian Paolo Barbieri
 1966 Virna Lisi photographed by Angelo Frontoni
 1966 Princess Luciana Pignatelli

1960

Italian fashion travels to Lebanon and Egypt. Mrs. Nasser purchases some Valentino models. Valentino meets Roman architecture student Giancarlo Giammetti. He joins the fashion house, later becoming managing director. The fashion house moves to Via Gregoriana. Elizabeth Taylor is in Rome shooting *Cleopatra*. She orders a white gown for the final night of the film *Spartacus*. An agreement is established with the English department store Debenhams & Freebody for the mass reproduction of a number of haute couture models. A new line in ready-to-wear fashion is born as a derivation from the couture creations.

1961

The Spring-Summer Collection features a romantic line in the gauze and tulle evening gowns, like crinolines decked out with roses and small wistaria flowers. At the waist, in the manner of a small corset, a large flat bow that extends in a train" (from the press release). The Valentino gowns are photographed on the set of Federico Fellini's *Eight and a Half*. Valentino designs the black chiffon dress that Monica Vitti wears in the powder-comp scene in Michelangelo Antonioni's film *La Notte*. Valentino presents twelve white satin dresses with ample coats inspired by Jacqueline Kennedy at Palazzo Barberini during the Fall-Winter 1961 Collections.

"The look that inspires him is personal, intimate, captivating and sensual." (WWD, 1961)

1962

19 July: In Florence, presentation of the Fall-Winter Collection during the Haute Couture shows at Palazzo Pitti. The renowned Marco Giorgini, organizer of the whole event, offers Valentino the last hour of the last day. It is a great surprise and a resounding success. The design buyers, who had already heard of him, are present for the last parade. A triumphal debut. Valentino immediately becomes the leader of Italian fashion. "Even so, he had buyers backstage waiting orders right after the show, something that had not happened at any other show all week" (Louise Hickman, *Associated Press*, 21 July 1962.) Rome is the new Hollywood, and Valentino designs clothes for the major stars, from Elizabeth Taylor to Rita Hayworth and Alida Valli. Luchino Visconti's film *The Leopard* is released. It fires Valentino's imagination, influencing

his conception of the "robes de bal" style. *Le Monde* dedicates two pages to Valentino the first time. He takes part in the collective show of Italian fashion held at the 5th edition of Fenit in Sao Paulo, Brazil. At the Venice festival, Alida Valli is voted the most elegant woman present. She wears a pink Valentino dress. He designs the costumes for Capucine and Claudine Cardinale for some of the scenes of *The Pink Panther* by Blake Edwards.

1963

Winter Collection: high waists, sleeves at least four inches beneath puffed shoulders like Renaissance costumes. Crocodile hats. The line is revolutionary, and the reaction violent. "I didn't dislike anything, but most of the models shook their heads as though it was all theatrical." (Dino Buzzati, *Il Corriere della Sera*, 17 July 1963.) There was no reticence, no one murmured: 'you can't wear that in the subway'; it was though there were no subways left in the world, just huge Cadillacs waiting respectfully for Valentino women, as solemn as Spanish Inquisitors." (Irene Brin, *Il Giornale d'Italia*, 17 July 1963.)

The first Valentino models that appeared on the catwalk gave rise to the Hamletian dilemma: to wear or not to accept the new 15th century collars and sleeves?" (Maria Pezzi, *Il Giorno*, 17 July 1963.)

His deep blue eyes are surely open now. Last night a small sampling of the collection that he will show tomorrow night received an enthusiasm as warm as the Italian pinks he uses." (Mestine Carter, *The Sunday Times*, 14 July 1963.)

1963-64

The Spring-Summer Collection is rich in features that are to become leitmotifs of his style: Empire style, pastel shades, the play of black and white, "animal" prints.

Vogue America publishes a Valentino model for the first time: a black dress with a sequined jacket and zebra pattern, worn by Consuelo Crespi and photographed by Embruno/Bodi. This is the seal of approval of the American press.

He enjoys the place of honor at the Florio shows.

The Valentino collection was N. 1. Showing at

Palazzo Pitti last night brought Valentino, a young designer, into the fashion spotlight. The Valentino collection not only was good, but also daring. The young designer, as handsome as "The Sheikh", sensed the return of sleeves and made them the focal point of his design." (Patricia Peterson, *The New York Times*, 17 July 1963.)

1964

April: Valentino represents Italy in Mexico, in an event organized by the Mexican government. The other couturiers are: Pierre Cardin for France, Pertegaz for Spain, and Geoffrey Beene for the United States.

He designs the costumes for the film *Monsieur Cognac* with Tony Curtis and Christine Kaufmann.

He meets Jackie Kennedy for the first time, and designs the wardrobe that she wears on coming out of mourning for her husband the late President.

"For the second time in history, women are in a dither about a young man called Valentino. This time he's no movie star, matinee idol, but an Italian fashion designer from Rome." (Eugenia Sheppard, *The Houston Post*.)

1965

Spring-Summer: tunics simply caught in at the waist by a slim leash; very short jackets without buttons, divided skirts; special fabrics made of ribbon and lace woven together; art nouveau fabrics for harem pyjamas.

"These are the most beautiful things seen in years in the field of fashion, and it is exciting that the author should be an Italian of great talent and refined culture." (Nietta Veronese, *Gente*, February 1965.)

"His pyjamas for evening wear, sometimes with a cape or another form of drape, ... solicit shouts of enthusiasm from a compact and intense audience. What I mean is that for once all the buyers and all the foreign magazine editors were present, along with all the young princesses and all the sophisticated countesses, and all the ghosts of Paul Poiret or Lucien Lelong." (Irene Brin, *Il Giornale d'Italia*, 17 January 1965.)

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"The young Italian has developed his own fine Italian hand... the sequins and feathers are what he used to be known for, but today, he's grown far more elegant... and with it, the list of his elegant private customers has grown: Mirella Agnelli and Brita Behn ordered from his recent collection." (WWD, 8 March 1965.)

The Fall-Winter Collection features black and white. Valentino draws inspiration from kinetic art and in particular from the exhibition entitled "The Responsive Eye" at the Museum of Modern Art in New York.

"Valentino is so very good at using a simple white belt to accentuate one of those unremarkable black dresses that all women ought to have." (Irene Brin, *Il Giornale d'Italia*, 20 July 1965.)

The French magazine *Marie Claire* dedicates a number of pages to "the crazy fashions of Virna Lisi" and "a new Italian couturier with the romantic name of Valentino".

He designs a collection in leather for Leather-Opening in New York.

Opening of the Milanese branch in Via Sant'Andrea.

1966

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May: *Life* magazine publishes a major feature on Valentino with pictures of Princess Luciana Pignatelli in a red crêpe dress.

June: Ethel Kennedy, wife of Robert Kennedy, wears a Valentino dress to her audience with the pope.

Fall-Winter: cloak tunics, bias cuts, fuller shoulders, strong colors, plenty of pants, a feminine, anti-geometrical line. Colored furs come in: Valentino launches mauve and pink mink.

"But the message buyers got Monday in Rome was that Valentino is not just the House Jacqueline built." (WWD, 11 October 1966.) "Valentino Plays Sweetest Music Heard in Rome. The first movement of Italy's high fashion symphony Monday was Valentino fortissimo. The restless crowd settled down for a one hour late start, and the orange and mustard reversible, double breasted coat brought the first round of applause." (WWD, 11 October 1966.)

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"A buyer said, 'The fashion showings opened with a blast-off like the ignition of a satellite roaring into space when Valentino's collection climaxed the first day's showings in Rome.'" (WWD, 16 October 1966.) "Heaviest buyer was Lord & Taylor: five coats, one suit and one formal pyjama; Bonwit Teller took three coats; Saks two coats; Alexander's one coat and four evening outfits; Hess Bros one tent coat with slacks, a purple fox jacket and a bayadere striped wool coat for evening; I. Magnin took three copies of the pant ensemble in leopard printed double wool gabardine; Montgomery Ward, two daytime ensembles; Evelyn Byrnes, one coatdress. Jerry Silverman one coat and one dress; Zelinka two coats; Hannah Troy one evening dress and two dress toiles and Ohrbe one coat. Also Ebony magazine bought at Valentino, centering on daytime, apres-ski and formalwear." (WWD, 17 October 1966.)

"Valentino Elevates Rome High Fashion. All the talk about Grand Couture being supplanted by ready-to-wear went right out of the window after Valentino's smashing opening of Italian Alta Moda for Fall and Winter. An all-time great by any measure, the brilliant young Roman designer, still in his early 30s, is a master of refined taste, a superb color artist, and a perfectionist whose tailoring techniques and emphasis on simplified elegance and femininity sparkle with new ideas and romantic allure." (Fay Hammond, *The Los Angeles Times*, 15 October 1966.)

He designs the first Lingerie Collection. He designs the gown worn by Marella Agnelli for the Black and White Ball held by Truman Capote at the Plaza Hotel in New York in December.

1967

Spring-Summer: caftan dresses, tambourine hats and hoods, chain prints; clean fashions in which white and brown prevail. The "V" logo appears as a decorative motif in the clothes.

"He is an innovator, an extraordinary tailor, an artist."

Marian Christy, *Boston Globe*, 1967.)

"Valentino has shot to the top of his profession during the last year because of his colors, his use of materials and, most important, a volcano of new ideas that, for better or for worse, are entirely his own." (Gloria Emerson, *The New York Times*, 1967.)

"Valentino stars in the Role of 'Chic'. It's a vintage year for Valentino. He seems to be doing everything right." (WWD, 16 January 1967.) His clients are now called Gloria Guinness,

Bebe Paley, Ethel Scull, Annette Reed, Jean Wrightsman, Christina Ford." (WWD, 16 January 1967.) "After his success last night, I hope Valentino won't pack up his tents and steal away to Paris." (Eugenie Sheppard, *The International Herald Tribune*, 17 January 1967.)

February: Show at the St. Regis for the "Committee to Rescue Italian Art".

9 February: Receives the Neiman Marcus Award in Dallas.

13 February: Receives the Martha Award at Palm Beach.

Life publishes a major feature on Jacqueline Kennedy in Cambodia. In all the photos she wears Valentino outfits.

"Valentino clothes — fantastically tailored — look great strutting the main avenues of New York, Paris, Rome, London. But Cambodia?... Fashion is saying, in essence, that Jackie has made elegance a sweet thing to the most hard-hearted Communists. And you can't knock that." (Marian Christy, *Boston Globe*, 1967.)

September: Valentino presents his collection in New York.

"Valentino arrived in New York late Tuesday night. And Wednesday morning The Ladies were knocking on his St. Regis door... Anne Ford Uzelli and sister Charlotte Niarchos. Mrs. Wrightsman, Mrs. Kennedy, Mrs. Guinness, Kay Graham, Countess Jacqueline de Ribes." (WWD, 14 September 1967.)

"Valentino 'Rolls Royce of Fashion'. The big news is that Paris has real competition here. The clothes have the quality that goes with all the greats like Dior, Jacques Fath and Balenciaga. It's intangible as beauty or sex appeal but it makes women want to buy." (Eugenia Sheppard, *The International Herald Tribune*, 16 November 1967.)

He designs raincoats for "Lawrence of London" of New York. He designs the uniforms for the T.W.A. flight staff.

First Valentino Uomo Collection, winter 1967.

Life publishes a major feature on Valentino.

"'V' for Victory for Valentino." (Joan Chatfield-Taylor.)

"'V' for Valentino: covered with 'V's' from her ears to her toes, this Roman beauty is done up in an outfit by the hottest Italian designer of the year, whose name is, naturally, Valentino." (*Life*, November 1967.)

He begins designing accessories: his bags with the gold "V", made by Coppola and Toppo, immediately become the must of accessories.

Advertising is revolutionized: the first grouping of a single couturier. Giancarlo Giammetti entrusts Gian Paolo Barbieri with the task for the new *Vogue Italia* magazine published by Condé Nast.

1968

Spring-Summer: an entirely white collection, with capes, dresses, flat striped sweaters, organza, chiffon, scarves draped around the neck, embroidered lacy hosiery.

"Americans are going crazy over this Italian who has become the king of fashion in just 8 years." (WWD, 15 January 1968.)

"Roman Candles Set Off Again by Valentino. Valentino did it again. One more time he had buyers groping for superlative adjectives as they filed out of his Salon." (WWD, 15 January 1968.)

"The buyers buy and copy... Lord & Taylor 26 models, Marshall Field 22, Alexander's 19 models, Orbachs 18 coats and 12 evening dresses." (WWD, 21 January 1968.)

"These are his golden years, and the collection he has presented is by far the most beautiful and successful of the many beautiful and successful ones that he has shown us in past seasons." (Emilia Granzotto, *Il Resto del Carlino*, 22 January 1968.)

"Valentino's Collection Dazzling. Valentino's collection opened the Rome couture schedule and many people were so dazzled they were willing to call it a week right there. The young designer, already the darling of Jacqueline Kennedy and other photogenic fashionables, proved he has the stature of changing the world fashion mood overnight." (E. Lambert, *Oklahoma City*, 18 January 1968.)

March: Show in New York, at Lord & Taylor's. About 900 copies of Valentino dresses are sold for between 100 and 395 dollars.

Mid-March: Opening of the Valentino boutique in Avenue Montaigne, Paris.

Show at the St. Regis in New York. Princess Margaret attends.

Time Magazine publishes a Valentino feature. "Valentino the Victorious. At 35, he has an unexcelled roster of customers trooping into his salon at 24 Via Gregoriana, led by Jackie Kennedy, who these days seldom buys from anybody else.

More important, he improves with age. Each Valentino collection strikes fashion editors as better than the last.... Cried *Vogue*: 'he has become the idol of the young, a new symbol of modern luxury.'" (*Time*, 29 March 1968.)

Fall-Winter: collection based on brown and black.

Wide skirts full of movement, hugging tops. Plenty of boots and capes.

"There are some Broadway shows that you leave humming the tunes. Valentino's is that kind of a fashion show.

You leave wanting all the clothes... What Valentino did for white last season, he has done

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for black this time." (Eugenia Sheppard, *The International Herald Tribune*, 15 July 1968.)

"Valentino is a creator who can no longer be discussed, only admired or worshiped as a hero of the Olympus of fashion. He always manages to enchant his audience."

Look dedicates seven pages to Valentino.

"The new Sheik of chic: Valentino. Why do the Ladies love him? They answer: 'Valentino is perfection'. He has built a young, narrow-shouldered shape that flatters everyone, looks simple but is based, in his words, 'on complicated construction-like architecture'. He edits his collection so precisely that a woman knows exactly what accessories to wear." (*Look*, 1 October 1968.)

October: He designs the outfit worn by Jacqueline Kennedy for her wedding to Aristotle Onassis. 60 orders for the same model come in from all over the world.

He receives the "Tiberio d'Oro" award in Capri.

At the Grand Patiño Ball at Estoril in Portugal, fifty women wear Valentino gowns.

7 November: Show at the Savoy in London in favor of the Invalid Children's Aid Association, under the patronage of Princess Margaret.

1969

Spring-Summer: a "gypsy" collection, full of ruffs, coral jewelry and fringed ponchos; the first show with a musical accompaniment. The runway show-as-spectacle is born.

"Was the collection worthy of Valentino? It certainly was. But we didn't really see it: the 'choreography' took the lion's share, and all that bouncing up and down, back and forth, completely befuddled me. Seen again (as indeed I shall), one garment at a time...." (Irene Brin, *Il Corriere di Informazione*, 20 January 1969.)

March: The cover of *Stern* and a six-page feature inside are dedicated to the Valentino "gypsy" collection.

1 March: Show at the "Flamingo Ball" at Palm Beach.

The Boutique Line is born. It is produced by Mendes, a French manufacturer.

Winter Collection: great luxury, with overcoats, house-coats, crocodile prints, toga-shaped evening dresses, long capes edged with sable, in tones of beige. Fringed shawls and plenty

are called (or invite themselves) to the exclusive banquet, but few are those who say anything authoritative to say. One of them is Audrey Hepburn, who presented one of his finest collections. It is rare to see the beginning of a show



like that of yesterday evening, with the 15 or 20 carefully chosen models in a hundred shades of beige, champagne, sand, butter, camel, hide." (Maria Pezzi, *Il Giorno*, 19 July 1969.)

"Yesterday evening in Via Gregoriana there was a feverish black-market for tickets to the show of the most successful couturier in the world." (Luciano Boccardi, *Il Gazzettino di Venezia*, July 1969.)

"Valentino put on a collection that drew applause from sticky hands, won gasps of admiration from an audience already gasping for air in the heat of the night." (Ernestine Carter, *The Sunday Times*, July 1969.)

"The verdict: This is one of Valentino's best collections from every point — the shapes, the fabrics and the ideas. Valentino fans are still cheering a loud 'Bravo'." (June Weir, *WWD*, 22 July 1969.)

August: Show in Brazil for Fenit.

September: Opening of the Milan boutique in Via Santo Spirito.

"Valentino strikes again: the fact that Valentino pleases the Ladies is old news. But each season the Italian couturier seems to please them more and more. And on this trip to New York he snagged another of the BP — Joan Kennedy." (*WWD*, 29 September 1969.)

Agreement with the Kenton Corporation for a major international development program. The operation never got off the ground, and in 1973 Valentino annulled the contract.

from top left to right

Valentino in his study in Via Gregoriana 25
 1968 Benedetta Bazzini wearing a dress from
 the "white" Collection. Photo by Henry Clarke
 1968 Cover of "Linea Italiana", official organ
 of *Alta Moda*; the model is Veruschka
 1968 The Onassis-Kennedy wedding
 1969 Cover of *Stern*: Veruschka in a photo
 by Franco Rubartelli
 Audrey Hepburn. Photo by Gian Paolo Barbieri

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CHRONOLOGY



from top left to right

Spring-Summer 1970 Collection. Photo by Barry Lategan
 Spring-Summer 1972 Collection
 Alberta Tiburzi in an outfit from the Fall-Winter 1971-72 Collection. Photo by Elisabetta Catalano
 Lulu de La Falaise mannequin for the Spring-Summer 1972 Collection. Photo by Chris von Wangenheim
 1972 Elizabeth Taylor and Richard Burton. Photo by Cecil Beaton
 1972 Anjelica Huston. Photo by Gian Paolo Barbieri
 1973 Elizabeth Taylor with Valentino
 1973 Luchino Visconti and Audrey Hepburn. Photo by Vittoriano Rastelli

1970

Spring-Summer Collection: a pencil-straight line with a certain softness and a new length. Beneath the midi capes the skirts are short. "The midi exploded at Valentino's." (WWD, January 1970.)

"So many people pleaded for a place last night at the new Valentino collection that the day-eyed little hero of the Italian Couture had to slice a few feet off his runway just to squeeze more bodies into the saloon. That is the kind of problem you face if your name is Valentino. No one in the fashion world can bear to be left out on his opening night, which kicked off the spring-summer couture shows that day had a kick at all." (Gloria Emerson, *The New York Times*, 19 January 1970.)

"Short skirts are finished says Valentino. I really means it. At the first big show of the Rome season, Valentino dropped all hems. The new fashions are anywhere from an inch below midcalf for daytime to a couple of inches above the ankle for evening." (Eugenia Sheppard *International Herald Tribune*, 19 January 1970.)

"There is no doubt that this new Valentino look gave the buyers a jolt. Whether they liked the midi length or not, they love the way Valentino does it. And nobody can do it better." (WWD, 16 January 1970.)

"Luxurious, amusing, magnificent clothes with most ravishing colors... Valentino shows his mastery in some of the most beautiful coats." (*Vogue America*, March 1970.)

"Valentino shapes a new length for the 70s." (*Harper's Bazaar America*, March 1970.)

6 April: Opening of the Valentino boutique in Rome.

Fall-Winter Collection: the midi continues. A collection inspired by Tartar culture, using more substantial shapes.

"Valentino is a fashion ringmaster. He stages the 'greatest show on Italian earth'." (WWD, 16 July 1970.)

14 October: Opening of the Valentino boutique on Madison Avenue in New York, and the boutiques in the I. Magnin store in San Francisco in that of Los Angeles, at Nan Duskin's in Philadelphia, at Kaufman's in Pittsburgh and at Neusteter's in Denver.

1971

Spring-Summer Collection: Valentino is inspired by the Thirties, by Hollywood stars from Betty Grable to Marilyn Monroe. He launches

hot pants again, both for day and for evening wear.

"He accomplished an almost impossible feat. He captured almost exactly the spirit of clothes of 30 years ago and made it feasible for today." (Bernadine Morris, *The New York Times*, 21 January 1971.)

Fall-Winter Collection: almost entirely in black and white, a homage to a Garbo disguised as Bonnie of "Bonnie and Clyde".

November: Opening of the Valentino boutiques in Geneva and Lausanne.

December: Giovanni Leone becomes the sixth President of the Italian Republic. Henceforth Donna Vittoria Leone is the standard-bearer of Italian elegance throughout the world: her clothes are by Valentino.

In New York Andy Warhol makes a portrait of Valentino.

1972

Spring-Summer Collection: the romantic look, with floral motifs and *Death in Venice* overtones. Luchino Visconti is responsible for this return. His mind is on Ludwig of Bavaria and he is studying Marcel Proust, surrounded by Marisa Berenson and Helmut Berger, the leading actors in the film of *The Fall of the Gods*. There is no detail that escapes him." (Pia Soli, *Il Tempo*, 22 January 1972.)

It was a triumphant Valentino collection shown on Thursday night; the audience, filled with many movie names, didn't stop applauding and repeating over and over 'bravo'. Valentino himself looked overcome with emotion when he went down the runway to kiss all his fans. Gone are more and dyke looks. Everything is feminine and luxurious." (WWD, 21 January 1972.)

The grand finale was worth waiting for. Valentino proved not only to be number one in Rome but there may be nothing like him anywhere, not even in Paris. The 39 year old designer not only knows how to create beautiful clothes, but how to put on a good show." (*Washington Post*, 22 January 1972.)

Of course there are a lot of people who would like to see him fall on his face. The trouble is, Valentino keeps the Rome couture showings from becoming unglued. They come from all over to see Valentino, and so long as they're here, they drop in to see other collections as well. And this time he didn't even stumble. Authority was in the air throughout the show — from the moment three girls stepped out wearing pure white coats with batwing sleeves... to when he displayed evening dresses that would have done justice to a Yale prom, circa 1952. It's the kind of collection that changes

the look of fashion." (Bernadine Morris, *The New York Times*, 22 January 1972.)

21 March: Opening in Via Condotti of the "Valentino Uomo" menswear boutique, and the "Valentino Più" boutique dedicated to furnishing. The couturier's interests are widening to include sectors not strictly linked to the world of clothes.

January: Elizabeth Taylor and Audrey Hepburn wear Valentino gowns to the ball of the century, thrown by the de Rothschilds in their castle at Ferrières to celebrate the centenary of Marcel Proust's birth.

"Audrey looked very simple, very charming, like a little girl at a picnic." (Cecil Beaton, 1972.) Anjelica Houston was the outstanding model of the Spring-Summer publicity campaign shot by photographer Gian Paolo Barbieri.

31 March: *Life* features a cover picture of Jacqueline Onassis wearing a Valentino dress.

Fall-Winter: pants are abolished, jackets are square-cut, there is plenty of fox edging and Chinese prints, as well as lamé, chiffon and the sweater look.

"Oh, there were many surprises in the big show Wednesday night that closed the Rome fashion presentations for this season." (Bernadine Morris, *The New York Times*, 21 July 1972.)

1973

Spring-Summer: a collection inspired by the art of Gustav Klimt.

"Valentino is giving a garden party. His collection has more ruffles, ribbon roses and drawn work, cutwork and romantic pastels than Cecil Beaton's famous Ascot scene in *My Fair Lady*." (Eugenia Sheppard, *Herald Tribune*, 22 January 1973.)

"If Valentino didn't exist, according to one of the fashion industry's favorite stories, the American fashion press would have created him just so as to have an excuse to go to Rome twice a year." (Marylou Luther, *The Los Angeles Times*, 4 February 1973.)

Vittoria Leone goes to Valentino for her wardrobe for the official visit to the United States and to France.

"The First Lady's wardrobe is splendid. There's reason enough to be proud: it's the best expression of what Italy is able to create when it comes to fashion, an art that until twenty years ago was the exclusive prerogative of France." (Pia Soli, *Il Tempo*, 1 October 1973.)

Fall-Winter: collection inspired by Léon Bakst's ballet designs.

In the Boutique Line it is the sweater that takes the center-stage.

"Gilding the Sweater — Valentino starts and ends his new fall collection with a sweater jack-

et, but it's not an ordinary sweater and, in the course of an hour's show, it goes through more happenings than the heroine of a soap opera." (Eugenia Sheppard, *New York Post*, 23 July 1973.)

"Valentino is great. He has designed a luxurious collection for a luxurious woman. His Rtw is so close to couture that it is just fantastic. This is the real Valentino. It is a very intellectual collection and his colors are so right." (WWD, 4 April 1973.)

"All fashion roads lead to Valentino's in Rome." (Bernadine Morris, *The New York Times*, 2 August 1973.) He designs eight outfits for Elizabeth Taylor in the film *Ash Wednesday*.

1974

The Spring-Summer Collection is reminiscent of the atmosphere of films such as *The Great Gatsby* and *Il Giardino dei Finzi Contini*; pleated skirts, "tennis" style tops, plenty of linen and white. "Feminine, relaxed, simple, sexy": these are the words with which Valentino describes the women he has designed for this season. They also serve to describe the collection itself." (Jean Buck, WWD, 25 January 1974.)

"The new allure in Rome, at Valentino's, a gentler mood, fragile as the most fragile lingerie... especially a series of lovely unconstructed bias-cut dresses for evening." (*Vogue America*, March 1974.)

"Valentino's is just simply, the collection with the mostest. It is the most luxurious and expensive production to be seen on a fashion runway in many a year. It is the youngest, most flattering interpretation of the long skirt so far, and it sets a new record for the most fur, feathers and beads." (Eugenia Sheppard, *The International Herald Tribune*, 20 July 1974.)

"First came ... Grace, then Princess Caroline of Monaco, looking the way any pretty 16-year-old would if she had to walk around all the time with a humorless bodyguard. She said she was in Rome just to have fun, which that day included watching the Valentino's show." (WWD, 20 July 1974.)

14 September: Opening of the Valentino boutique in Sloane Street, London. The inauguration was followed by a fashion show and by a gala at the Hotel Savoy in the presence of Princess Margaret. Inauguration of the Valentino boutique at Bloomingdale's, in New York.

1975

Straight pencil suits, the slightest of jackets over pleated skirts, shoulders accentuated by the new padding.

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"Italian fashion leader, Valentino, dresses his woman in skirts so tight they cupped the derriere and required kick pleats to allow room for walking." (*Newsweek*, 10 February 1975.)
"Elegance is safe, Valentino's here." (*Vogue Italia*, March 1975.)

7 April: Valentino receives the "Mode Woche" award at Munich in Bavaria.

9 April: First show in Paris of the Boutique Line Fall-Winter 75-76 at the Hotel George V. The collection is inspired by Asian styles and cultures.

"Valentino Makes Waves at his First Paris Showing. Valentino came, they saw and he conquered lots of them." (Alison Lerrick, *Associated Press*, 11 April 1975.)

"While there is no question about Milan being Numero Uno as Italy's rtw fashion capital, there has been a question as to why Italy's Numero Uno couture designer - Valentino - bypasses Milan for Paris to show his rtw collection." (*WWD*, 10 October 1975.)

"Valentino has produced this, but done it with such flattery and with such a new sense of proportion that I cannot believe women will wait until autumn to wear the new look." (Prudence Glynn, *The New York Times*, 8 April 1975.)

"Valentino Touches All Bases with Class. Anyone around here remember elegance? It's a quality once honored in fashion circles. It was in fact, once the vortex. It took Valentino, a foreigner, to revive it the other night, and not everyone was delirious." (Bernardine Morris, *The International Herald Tribune*, 4 April 1975.)

May: Opening of the big Valentino boutique at 19 Avenue Montaigne in Paris. It is the biggest of the 50 boutiques opened so far (500 sq. meters). Another is opened a month later in the Faubourg Saint-Honoré.

10 September: Opening in New York of the Valentino boutique in Fifth Avenue.

"His actual boutique opening, held in the Fifth Avenue shop Wednesday evening, drew police, barricades, sidewalk gawkers and an estimated 1,000 guests who poured into the bottle-shaped, beige and mirrored store and often popped out like champagne corks." (*Daily News*, 13 September 1975.)

1976

Spring-Summer Collection, with rich ethnic motifs derived from the Arab world. Ample harem pants with chiffon tops, kefiyah hats and long split tunics over wide pants.

"Valentino - like Saint-Laurent and Madame Grès - is one of the few remaining couturiers

who insist on a clear-cut difference between couture and rtw. 'He who was born to high fashion', says Valentino, 'cannot give it up.'" (*WWD*, 24 January 1976.)

"At the end of the collections, once again Valentino went against the general trend, thus emphasizing the clothing tendency of the moment." (Lucia Sollazzo, *La Stampa*, 24 January 1976.)

"Unbelievable, breathtaking - I've never seen anything like this before - sublime - absolutely couture", raved Carolyn Weiner of *Holt Renfrew* after Valentino's celebrity-packed spring summer couture showing Thursday night. 'I would like to buy 50 pieces.' 'The most extravagant collection I've ever seen. The work is magnificent.'" (*WWD*, 23 January 1976.)

"Valentino's lavish show last night was a piece of bravura." (Hebe Dorsey, *The International Herald Tribune*, 23 January 1976.)

The Fall-Winter Boutique Collection in Paris.

"Valentino had a hit collection Thursday. He didn't show in Italy and showed here instead after everyone else. 'We were a little bit upset that we had to stay in Paris through Thursday afternoon to see Valentino,' said MacElree of I. Magin after Valentino took bows to whistles, bravos and a standing ovation. 'But this wonderful collection makes it worthwhile.'" (*WWD*, 24 October 1976.)

"The reason Valentino's clothes look so much fresher and more appealing than the Paris offerings in the same price range is that he obviously spent more time conceiving them." (Marylou Luther, *Los Angeles Times*, 9 November 1976.)

Opening of the big Valentino boutique in Tokyo in the Hotel New Otani.

7 June: Valentino shows his fashions at the Hotel Pierre in New York for the Special Olympics for Retarded Children, a charity organization promoted by the Kennedy family.

"Kennedy plus Valentino equals magic." (Bernardine Morris, *The New York Times*, 9 June 1976.)

Fall-Winter: a luxury sportswear collection. Knickers tucked into lizard-skin boots; sweaters and capes; bandannas for headgear that are part of the sweater.

"It's as though Valentino had done something akin to what those writers do when they decide to rewrite one of their novels many years on: he has sorted through his style, has eliminated all indulgence and redundant adjectives, and has added here and there new touches of strength." (*Vogue Italia*, September 1976.)

1977

Spring-Summer Boutique: an all-white collection, inspired by Brazil and Bahia in particular.

"Cleaned up Fantasy a Winner at Valentin Valentino's spectacular fashion presentation as slickly staged as a Broadway musical - everyone in an up mood Monday night. A spotlighted Bahian dancer opened the show, co-torting his body as the sunken stage behind him rose to reveal 30 mannequins clad all in white. The impact of this collection was immediate as buyers were thrilled with what they saw" (*WWD*, 26 October 1976.)

"He devised what must be the most attractive opening act in Paris. His entire crew of model male and female, made their debut on stage like an orchestra. They were grinning and swaying to Latin American music. They were clad entirely in white: off-shoulder blouses, tiered skirts, ruffled petticoats, aprons, things like that. They were supposed to represent Brazil but they looked like a clean-cut bunch of kids from anywhere." (Bernardine Morris, *The New York Times*, 29 October 1976.)

Spring-Summer Couture: again lots of white but with greater romanticism and luxury, especially in the grand ball gowns inspired by Vienna and the central European tradition.

"V for Victory and Valentino. Once there was the C that stood for Coco Chanel. Now there was the V, as in Victory: and it signifies Valentino. He is one of the two greats of fashion: the other should be Yves Saint-Laurent. Mrs Gloria Guinness, considered the most elegant woman in the world, has said: 'You see, I don't wear fancy clothes, I love them'. That's quite some declaration." (Enzo Biagi, *Il Corriere della Sera*, April 1977.)

Fall-Winter Couture: the line is based on the blouson. Capes with ample skirts.

Fall-Winter Boutique: collection inspired by Visconti's *Ludwig*. Marvelously illustrated Deborah Tuberville's photos.

"He is the Mr. Chic of Italy's Couture." (*WWD*, 22 July 1977.)

September: Three Valentino boutiques open Bonwit Teller in New York; Couture, Uomo and Valentino Più. New York celebrates Valentino for four days.

1978

Spring-Summer Boutique: a fresh collection using pastel shades and romantic details. garden party atmosphere.

Spring-Summer Couture: a pure, simple collection featuring the linear sack-shape. Plenty of men and a certain softness at the shoulders. "Pencil" Dress by Valentino a Hit in Rome. Valentino is still king of Italian couture. His per straight 'pencil' dresses, in everything from linen to georgette, were the hit of the Thursday

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show. 'It is the best collection he's done in years', raved Carolyn Weiner of Holt Rensfrew. 'For the lean woman with no lumps the look is too nice for words.' It's a super look'. (WWD, 20 January 1978.)

Fall-Winter Couture: the "melon" line is born, with its tapering hemlines.

For the Fall-Winter Linea Boutique collection, Valentino designs outfits inspired by history featuring housecoat dresses over golden pants, and bathing-suit dresses. Horst takes the photos for promotion and publicity.

"Valentino sent his beautiful collection through a red lacquer revolving door to the tune of a man playing Jazz Age tunes on a baby grand. Luxury fabrics were put into some of the best, soft "rap coats." (WWD, 10 April 1978.)

16 October: Launching of the Valentino perfume at the Théâtre des Champs Elysées in Paris.

"Cheeky Chic. 'You don't see a night like this anywhere in the world but in Paris'." (Laureen Bacall to WWD, 19 October 1978.)

"Valentino and Giancarlo Giammetti came up with a mix of high couture, high fashion and high hopes this week to celebrate the French birth of a perfume called Valentino. In a gush of Cheeky Chic, the fragrance was uncapped at the Champs Elysées Théâtre to the music of Tchaikovsky, the ballet of Roland Petit and the dancing of Mikhail Barishnikov, who made his debut in Petit's *La Dame de Pique*. In addition, there was a blacktie supper for 260 at Maxim's and a huge buffet at Le Palace for 1,200." (WWD, 20 October 1978.)

"Mikhail Barishnikov, thirty years old, Russian dancer of the new generation, is the person Paris is talking about at present. An evening war enough for him to win them all over. A spl. aid society evening signed by Valentino; the creator of fashion introduced him to 'Tout-Paris' in just one go." (Gente, 25 October 1978.)

1979

Spring-Summer Boutique: a bright, colorful collection befitting the atmosphere at the Cirque d'Hiver in Paris.

"The Rome-based designer has produced one of the slickest, most wearable, most beautiful collections of his already star-studded career. His idea of the woman of '79 is just that - all woman." (Marylou Luther, *Los Angeles Times*, 26 October 1978.)

"Valentino, who, with Andy Warhol taking pictures and Baron Guy de Rothschild taking notes, has little acceptance problems here these days. His collection was refined without being boring and had a lot of freshness, both in color-



ings and delivery, adding a new dimension to Paris fashions that can get over-serious at times." (Hebe Dorsey, *The International Herald Tribune*, 24 October 1978.)

Spring-Summer Couture: geometrical collection favoring square shapes.

"The world's most famous Italian couturier always stuns us with the wealth of his collections. But when it comes to haute couture, wealth is quite in place. There are no limits to the inventiveness, the thematic variants, the materials, the details, the execution in garments destined to delight the female Valentino fans." (Adriana Mulassano, *Il Corriere della Sera*, 27 January 1979.)

"And then there's the moderation, the taste, the brilliance that Valentino has achieved and that allow him to recall a hundred ideas from the past without ever being retro: it would be terrible if Valentino were to abandon Rome as he has already abandoned the Camera della moda." (organizers of the Italian shows) (Maria Pezzi, *Il Giorno*, 28 January 1979.)

"Boon to Italy's Couture: Valentino Stays. The good news about Roman fashion is that Valentino will not move his couture operation to Paris, thus saving Italian couture from falling completely apart." (Hebe Dorsey, *The International Herald Tribune*, 29 January 1979.)

"Valentino remains Valentino. His influence is clearly himself, and clearly expensive couture." (WWD, 26 January 1979.)

11 May: In New York Steve Rubell organizes a huge party for Valentino's birthday, transforming his Studio 54 into a circus.

18 May: Launching of the Valentino Jeans Collection at Studio 54. The publicity photographs are taken by a young, unknown photographer, Bruce Weber.

Fall-Winter Couture: Dada and surreal echoes and "trompe-l'oeil" effects characterize the Fall-Winter "le ombre" collection.

The Valentino Fashion House leaves Mendès and establishes an agreement with GFT for the production of the boutique lines.

from top left to right

- 1973 Donna Vittoria Leone
- 1974 Princess Grace of Monaco
- 1975 Diane Vreeland and Giancarlo Giammetti
- 1978 Mikhail Barishnikov and Valentino
- 1976 Jacqueline Onassis
- 1977 Gloria Guinness
- 1978 Valentino, Giancarlo Giammetti and Laureen Bacall

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—CHRONOLOGY

1980

Spring-Summer Boutique Collection: insets, transparency, organdy and linen, white and gray.

"Valentino our couturier-couturier (that is, couturier times two) happily let himself be inundated at the end of the show by the shouts of applause and the hugs of long-legged yellow, white and black mannequins." (Nanda Calandri, *Il Messaggero*, 16 October 1978.)

Spring-Summer Couture: long-waisted tutus, wild embroidery, craftsmanship. White collars on transparent black blouses.

"The fashion Pope issued his summer edict Thursday night. Delightfully short flared skirts, long lean torsos, crisp white collars and long evening beauties in black sequins and white crêpe. The reaction to the Valentino show was ecstatic." (*WWD*, 27 January 1980.)

Fall-Winter: collection featuring subtle detailing, divided skirts, a revised, ample "new look", fitted jackets. Camel and brown shades, plenty of black.

"Valentino is always Valentino. If he weren't there, haute couture would be at death's door. Only his shows manage to bring the international fashion crowd to Rome" (*Donna*, September 1980.)

1981

Spring-Summer Couture: a spiral line for the evening with a scoop on the runway: Brooke Shields (15 years old) as a Valentino model.

"Besides the excitement on the runway, Valentino has spiced up the front row with personalities including Françoise Sagan, who flew in from Paris, and Paloma Picasso, fresh from New York. They got their money's worth. The only international designer in Rome, Valentino had a hit of a collection that was a glorious summary of his grand fashion approach — super clothes for superstars, luxury for luxury's sake, and damn the expense." (Hebe Dorsey, *The International Herald Tribune*, 24 January 1981.)

Valentino launches the jodhpur look in his Boutique Collection. "All Valentino's clothes are sexy, even when they are unbelievable, like the above-the-knee jodhpurs with the leather inner thighs, worn with hats, cut-out blouses, fringed scarves, large fabric lapel roses, necklaces, earrings and fabulous belts. With *Age of Aquarius* from the original *Hair* playing in the background. Hippies would die." (Priscilla Tucker, *Daily News*, 25 October 1981.)

9 February: *Time* runs a cover featuring "the

80s Look" with Brooke Shields dressed by Valentino.

Birth of the Alfa Romeo 1200, called "Alfa Sud by Valentino", in a metalized bronze color with a black roof.

Fall-Winter: ample long overcoats in tartan patterns. Beneath, little "pencil" suits; sexy, showy evening wear.

"Valentino has an amazing capacity for self-renewal with every season, or rather every quarter, since between the two great Couture collections he fits in two ready-to-wear ones, "Crociera" and "Miss V", as well as dealing with all those licenses that have made the Italian couturier the most productive and widespread in the world." (Pia Soli, *Il Tempo*, 25 July 1981.)

The National Graphics Institute in Rome presents the exhibition "The Design of Haute Couture from 1930 to 1970", the first show of Italian fashion drawings.

1982

Spring-Summer Boutique Collection: Chinese lantern bloomers, bubble skirts, a symphony of black and white.

"Valentino's greatest feat is to give the luxury treatment to difficult shapes, all those shorts, bloomers and pantaloons which seem more suited to a young, moneyless crowd. He did it by cutting them on a curve, like the graded fluffy boxer shorts." (Hebe Dorsey, *The International Herald Tribune*, 20 October 1981.)

"In contrast to its relative sobriety, were the goings-on at Valentino, who may very well have inherited the mantle of Paul Poiret. The Poiret lampshade dress, which made history in the early part of this century, is at least a spiritual ancestor of the short, crushed lampshade pants the Italian designer advocates for all-at-home hours." (Bernardine Morris, *The New York Times*, 22 October 1981.)

Spring-Summer Couture: a straight line that flares out at the bottom creating a bloused effect. Very long jackets. Other sarong-style skirts, and others still with the guillotine cut.

"The skirts that had the faithful fans who'd come to Rome specially for the show, jumping on their chairs were the 'sarongs' with the side tuck that reveals plenty of leg, and the snipped guillotine ones with their irregular hems." (Pia Soli, *Il Tempo*, 23 January 1982.)

"What Valentino wants, Valentino gets. He deserves it. In what was the best — and only — show in town during Rome couture week, he scored a triumph this week with a spring collection that was as remorseless and triumphantly upstairs as the world where he and his customers travel." (Hebe Dorsey, *The International Herald Tribune*, 23 January 1981.)

"But at Valentino, the couture mystique is there, though even he is worried 'It can't much longer'. The indispensable tailor: atelier craftsmen have become an endan species in Rome and Valentino predicts cool as he knows it, probably will last only years more. 'Most of my artisans will be gone then', he sighs; 'none of the young will replace them.'" (Patrick McCarthy, *WTF* January 1982.)

March: On the night of the Oscars, Jane F dressed by Valentino, collected the Aca Award for her father Henry, already gr sick.

October: Franco Maria Ricci publishes the exquisite book *Valentino*, with texts by Leon Talley. It is a homage to the life of the turier, to the designs and photographs — epoch-making collections.

Fall-Winter Boutique Collection: hug skirts, velvet bodices. Everything is tighting and sexy. Snakeskin, leather and sat combined together.

"For the first time Paris took an Italian dear to its heart, with a kind of standing ovation usually reserved for the members of its exclusive club. Valentino, the roman-based lover of fashion, made it with a collector brought infectious joie de vivre to the c Paris skies. It was long overdue, but Pa tough on foreign competition and Italian designers are frankly hated." (Hebe Dorsey, *The International Herald Tribune*, 24 July 1982.)

"Valentino who for years has only present haute couture collection in Paris, is perhaps first Italian who has ever received applause indeed ovations in this tediously chauvin country." (Natalia Aspesi, *La Repubblica* April 1982.) "As was to be expected, the touch of magic came from Valentino. In fact this touch is daringly simple, which is that it means the ability to gather together various tendencies in a novelty that is powerful and evocative." (Lucia Sollazzo *Stampa*, 24 July 1982.)

Fall-Winter Couture Collection: Ultra "second-skin" dresses, skirts with splits, ing necklines. Lots of pink, black and Double coats and double skirts for day w "Valentino, maestro of Italian elegance, st a new side to his fashion character Thu with a daring fall-winter high fashion coll sure to put some hot into the colder mon the year." (Daniela Petroff, *Associated* 24 July 1982.)

"It was the ultimate in breathless chic. E in the day Giancarlo Giammetti suggested: "This was the best collection Valentino ha done", and it could very well be true. The was a stellar performance, combining a ne trained elegance, inventive cuts and silho and a few of the Roman couturier's f.

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flourishes." (WWD, 23 July 1982.)

20 September: Valentino presents his Fall-Winter Collection at the Metropolitan Museum in New York on Diane Vreeland's invitation. "Valentino's women should only be in an art museum", she explains.

"On the ground floor of the most famous American museum there were 1000 guests. The whole of the New York City Ballet and the American Ballet were there in attendance around masters like Balanchine, Jerome Robbins and Susanne Farrell. Liza Minelli, Raquel Welch and Richard Gere, Placido Domingo and Mohammed Ali. Brooke Shields and Diane Vreeland were also there. Italian television was covering it all live via satellite." (Furio Colombo, *La Stampa*, 22 September 1982.)

983

Spring-Summer Couture Collection: a T-line with accentuated shoulders, straight sack dresses and plenty of black and white.

"He cracks a mean seam and then chics it up... the chic of Super High Fashion." (WWD, February 1983.)

"The Valentino woman is proud and inaccessible, an icy sophisticated lady, mysterious and daunting. She can be tender or demanding, willful and very sexy; she is also somewhat frightening, in that she tempers all flirtatiousness with impeccable aplomb." (Laura Laurenzi, *La Repubblica*, 22 January 1983.)

At the Campidoglio in Rome Valentino receives the "Sette Re di Roma" award with Sordi, Fellini, Andreotti, Gassmann, Baglioni and Falcao. Jessica Lange receives the Oscar for *Tootsie* in a two-tone jade green sequin dress by Valentino. Fall-Winter Boutique Collection: featuring ample, soft lines for day wear and brilliant fabrics the evening. Ankle-length full skirts.

Valentino arrives and the triumph is immediate. The collection looks like one of the most clamorous successes of the season." (Pia Soli, *Il Tempo*, 23 March 1983.)

"There is no such thing as a poor little rich girl at Valentino's. His girls are rich, rich and happy. They travel the golden route from Acapulco to Gstaad and spend their lives hopping from private jets to private yachts. The remarkable thing about Valentino is that he has been able for years to serve a solid diet of sheer luxury while keeping it light and fun. He also keeps inventing". (Hebe Dorsey, *The International Herald Tribune*, 22 March 1983.)

"The French are lucky to have Valentino. The retailers were enthusiastic, praising this collection for both day and evening." (WWD, 22 March 1983.)

Fall-Winter Couture: for the first time the Valentino show takes place at Piazza Mignanelli



before an audience of 1000. The show begins with the uniforms designed by Valentino for the Italian athletes taking part in the Los Angeles Olympics. The collection is luxurious, with ankle-length skirts, sequin tubes and jais fringes.

"The night? They're outfits for receiving Oscars in, for wearing to a court reception, for going to international balls." (Paola Pisa, *Il Messaggero*, 23 July 1983.)

"This is elegance... pushed to the limits." (Valentino to WWD, 21 July 1983.)

"Valentino plays Rome. Valentino played one of his most dynamic collections ever to an open air audience of 1000 last week when he showed his fall couture collection in Rome's Piazza di Spagna. But along with the showbiz Piazza, came important fashion news: the chemise, or as Valentino calls it, 'the little black nothing dress' — short and long in velvet, silk or wool crepe. It was the linchpin of his new lean look wrapped up in lamé and new draped scarves." (WWD, 26 July 1983.)

20 November: Show in Tokyo with the "Best Five" organized by WWD; Norma Kamali, Hanse Mori, Sonia Rykiel, Kansai Yamamoto also show with him. He designs the costumes for *Metti una sera a cena* by Giuseppe Patroni Griffi at the Teatro Nuovo in Milan.

1984

Spring-Summer Boutique Collection: Long jackets, hugging skirts. Everything is straight and slim. Cardigans over pleated skirts. The publicity photographs are taken by Helmut Newton. "Believer in the body beautiful, Valentino showed a short pared-down and close-to-the body silhouette. So skinny, in fact, that it will be difficult for his customers to eat anything more than a lettuce leaf." (Hebe Dorsey, *The International Herald Tribune*, 3 September 1983.)

"After the demanding, amusing and exciting shows of the new French, Italian, Japanese, English designers, after the surprises that always come with the glorious old names that never fail to renew themselves, seeing Valentino at the Bois de Boulogne was a marvelous interval. The models in particular were happy since they no longer had to dirty their faces or walk like mad

from top left to right

1981 Time: Brooke Shields as a Valentino mannequin

Brooke Shields wearing a dress from the Spring-Summer 1981 Collection.

Photo by Dick Ballarian

1982 Valentino's biography is published

Marie Helène de Rothschild

Valentino with Jane Fonda

1983 Jessica Lange on the night of the Oscars

1982 Doris Brynner, Mikhail Baryshnikov

and Countess Georgina Brandolini

1984 H.M. Queen Sophia of Spain

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men or sleepwalkers but simply be beautiful, de up and coiffed to perfection. At this point they could walk out as they wished, swaying gently almost like bellydancers, their hands fully free to stroke their hips and shoulders actively. The mannequins were happy, the press axed. Valentino was restoring order." (Natalia Aspesi, *La Repubblica*, 22 October 1983.) Great elegance together with impeccable technique. A splendid end to the day." (Janie Sanet, *Figaro*, 10 October 1983.)

Valentino Sets New Standards. When Valentino speaks, even though it's Italian, everyone listens — including the French. His showing Monday night at the Pavillon d'Armenonville left the audience floating on air, feeling they had been stimulated, inspired and professionalized. Valentino did not do anything very fierce. He just did it better." (WWD, 19 September 1983.)

At a lesser master's hand it could have been a disaster, but Valentino, the wizard in the winds, made it magical showing off his spring couture collection Thursday evening." (WWD, 21 January 1984.)

Yves: Designs Queen Sophia of Spain's wardrobe for her visit to the Kremlin.

Winter Boutique Collection: the combination of sumptuous and casual, cardigans and knit sets in the most precious materials.

They were visually dramatic, and they looked easy to wear. The designer from Rome beat the French at their own game — making clothes that were rich and sexy at the same time." (Bernardine Morris, *The New York Times*, 26 March 1984.)

They say it was the most successful presentation in Paris, which is ironic because Valentino is in essence, an interloper. His couture house and his workrooms are in Rome, but, he has a feeling of what women who buy expensive clothes all over the world want to wear. His was probably the biggest success of the season." (Bernardine Morris, *The New York Times*, 30 March 1984.)

Winter Couture Collection: July. In piazza Sanelli in Rome, in concomitance with the Venice Couture shows, Valentino celebrates his 25th wedding to fashion with a show. From the Minister of Industry, Renato Altissimo, he receives a plaque with a homage to his fundamental contribution to fashion. He also makes his official visit to the Quirinale, where President Pertini is photographed with him for a *ca Italiana* cover.

His collection is dedicated to the goddess Diana and to seduction.

The essential nature of the line, the never neglected femininity, and their perfect execution makes masterpieces of these outfits, items for a fashion museum. Thick drapes return to pink and cherry bodices of long evening

dresses with wide brown skirts. And then Valentino quotes himself in sending down the runway his own famous red. A perfect collection." (Paola Pisa, *Il Messaggero*, 21 July 1984.)

"Valentino's 25th: Epic Feminine Style. Valentino celebrated his 25th anniversary in fashion as only Valentino would dare, with an epic production that included all the obligatory billowing smoke; a giant revolving stage divider that looked as if the frail mannequins were pushing it, and a climactic shower of pearls flung over the audience by the models to the strains of *New York, New York*. There was also an imported New York rap and graffiti art group who painted "Valentino 25" on the revolving screen and chanted rap-style while the mannequins walked down the stage." (WWD, 20 July 1984.)

Camunia publishes *Valentino che veste di nuovo*, a biography written by Marina Cosi.

1985

The President of the Council of Ministers, Bettino Craxi, inaugurates "L'Atelier dell'Illusione", an exhibition at the Castello Sforzesco in Milan produced and put together by Valentino and showing the most representative costumes and designs belonging to the Teatro alla Scala. Spring-Summer Boutique Collection: a clean, clear-cut line that adds value and grace to the body. Straight, short, hugging. Valentino shows for the first time officially at the Chambre de la Couture Française in Paris.

"Valentino Four-Star Sleek Chic. The city's fashion drought came to an end Monday night when the Chic of Rome, Valentino, stepped out to deliver a knockout, four star collection that was all about no-nonsense sensuality. Sleeker, slimmer and — surprisingly — sportier than ever, Valentino shaped the season's sexy message without contrivance, vulgarity or tartiness." (WWD, 23 October 1984.)

20 June: In Rome, President Sandro Pertini nominates Valentino "Grand Officer of the Order of Merit of the Italian Republic".

Valentino designs the costumes for Joan Collins for the TV series *Sins*.

"It is well known that the Italian designer is able to bring about miracles, so perhaps he will be able to lend a little class to the star who has become a symbol of murky love for the family." (Natalia Aspesi, *La Repubblica*, 27 March 1985.) Spring-Summer Couture: red and black revisited as a homage to Velasquez.

"His last dress — of plain red silk by Taroni held by two black bows in back — brought down the house. Two other beauties were the planniered, Velasquez Infanta dresses." (Hebe Dorsey, *The International Herald Tribune*, 26 January 1985.) "Milan may be Italy's opera capital, but the virtuosos high note belonged to Rome Thursday

night, as Valentino delivered a new, thunderingly directional silhouette, built around the principal of the very, very high waist." (WWD, 25 January 1985.)

"Gianni Agnelli said that he is Italy's greatest credit abroad. President Pertini added that he is the ambassador of Italian fashion in the world." (Pia Soli, *Il Tempo*, 23 March 1985.) Fall-Winter Couture: subtle line, simple, devoid of details, knee-length skirts, plenty of drapes. "Times have changed since the days when a Valentino collection was perceived as a social offense and irate feminists, throwing tomatoes at the bejeweled crowd, accused the Rome designer of treating women as sex symbols. Today, luxury is in and Valentino is an institution. As he strode down the runway Thursday night after another triumphant collection, he wore his latest decoration, the order of merit of the Republic of Italy, awarded in June by departing President Sandro Pertini." (Hebe Dorsey, *The International Herald Tribune*, 20 July 1985.)

1986

The new President of the Republic, Francesco Cossiga, awards Valentino the title of Cavalier of the Grand Cross.

The Valentino young line is born. It is called *Oliver*, after the designer's favorite dog.

Spring-Summer Boutique: great simplicity, body-hugging line, short jackets, straight skirts, low heels.

"Valentino: A Lean Refreshing Look. Valentino came out well ahead, with a collection that many felt was his best and purest ever. Not a caricature, it reinforces Valentino's awareness of beauty in its strictest sense." (Hebe Dorsey, *The International Herald Tribune*, 23 October 1985.)

"He raises body-consciousness to an art without using cheap thrills." (WWD, 22 October 1985.)

He designs the costumes for the film *Notte d'estate...* directed by Lina Wertmüller and starring Mariangela Melato.

Spring-Summer Couture: wide jackets, square shoulders, short skirts. Soft outfits that move with the body, polka-dot chiffon, embroidered gloves, chiffon scarves.

"While he experiments widely with embroidery this season — stitching Fabergé designs to the bodice of a polka-dot chiffon dress, for instance — he can still stun with simplicity, as in three knockout linen suits in pale, stony shades of blue, sand and jade." (WWD 24 January 1986.)

Fall-Winter Boutique: full coats, with minuscule two-pieces, a touch of Russia, dandy coats with shawl-collars in fur.

"At the end of the day, Va-va Valentino showed that he can do knock-'em-dead clothes better than anyone else". (WWD, 25 March 1986.)

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"The week began with a well loved name: the great Valentino. The closer one gets to the eccentricities and extravagance of fashion, the more one appreciates Valentino's measure, his taste, his skill in dosing ingredients. Style for him does not mean going overboard." (Lea Pericoli, *Il Giornale Nuovo*, 25 March 1986.)

"Owning a Valentino is like owning a Madame Grès tucked jersey dress. Once you've bought it, baby, you don't want to give it up. Women who own his clothes wear them for years and years. His influence is subtle — no shocks — but strong. He was the first to show sweaters for evening or paired with silk shirts and wool jackets. His chain print was copied years ago, and his new animal prints also will have followers. And when his important detail was button trims, he sold thousands of styles trimmed this way, and others did, too." (Nina Hyde, *Washington Post*, 4 May 1986.)

Fall-Winter Couture: a new outline, with skirts down to the ankles.

"Then it was Valentino's turn, the moment of the maestro. Beneath the stars of Piazza Mignanelli.

Spectacular lighting effects, windows packed with people, the elegance of the audience in the stalls. On the runway the most recent creations of the "prophet" of Italian haute couture: full skirts to beneath the calf." (Giuliana Ricca, *Il Mattino*, 26 July 1986.)

"Foremost and unique, Valentino loves to go against the current." (Marina Cosi, *Il Giorno*, 26 July 1986.)

"An exceptional Valentino reinvents the New Look." (Pia Soli, *Il Tempo*, 26 July 1986.)

"Valentino is still the unchallenged leader of Italian fashion... Valentino closed his show by bringing out his 160 seamstresses, all in white smocks. They received a standing ovation." (Hebe Dorsey, *The International Herald Tribune*, 27 July 1986.)

Valentino brought down the Piazza Mignanelli with his romantic, blaze-of-color chiffon evening dresses, painstakingly crafted in homage to Jean Dessès, from whom the maestro of the Roman couture learned his métier. The Dessès-inspired dresses require about 48 square yards of silk chiffon, with 86 yards of hemline alone, take 200 hours to make and cost \$15,000." (WWD, 4 August 1986.)

1987

Spring-Summer Boutique Collection: delicate, fragile and romantic. Skirts are short. There's an aura of terrorism at the Paris shows.

"To make the Americans happy, Valentino forsook the tents and held his show in an isolated, ultra-guarded pavilion. And he enjoyed his usual triumph with a collection of touching levity."

(Natalia Aspesi, *La Repubblica*, 22 October 1986.)

Spring-Summer Couture: a simple, clear-cut silhouette bedecked with ruffles and gathering. "Valentino says, 'Women want to show off their bodies', and no one shows them off to better advantage than Valentino. A young collection, with a fresh swing and exquisite attention to sartorial detail." (WWD, 23 January 1987.)

Fall-Winter Boutique: triangular shapes with accentuated shoulders and the shortest tiny skirts. Rounded jackets, and plenty of animal prints.

"Everybody was smiling after Valentino's collection... Valentino is a happy man who knows who his clients are and what they want. He keeps giving them unashamedly pretty clothes with one purpose in mind — to make them more beautiful." (Hebe Dorsey, *The International Herald Tribune*, 25 March 1987.)

"Such are the most recent imperatives of the Italian creator who showed one of the youngest, punchiest and wittiest collections of recent years." (Paola Pisa, *Il Messaggero*, 24 March 1987.)

"Valentino the wizard." (Janie Sanet, *Le Figaro*, 24 March 1987.)

Fall-Winter Couture: Valentino shows his collection of ultra-short, sexy, young clothes at Piazza Mignanelli.

"He alone, attracts an audience of VIPs, while all around or at the windows overlooking Piazza Mignanelli ordinary people, heedful and joyous, come of their own accord and stand up near the parterre with its kings and queens of the international showbusiness and financial worlds to enjoy the touchingly graceful creations that conjure up atmospheres of beautiful, light women with the longest of legs and the minimum of clothing." (Laura Griffo, *La Nazione*, 25 July 1987.)

"High-powered Valentino with all that Valentino Jazz." (WWD, 24 March 1987.)

10 September: Voghera invites its famous fellow-citizen to a show organized in his honor, with recollections, celebrations, showbiz personalities and local dignitaries.

1988

Spring-Summer Boutique: seductive freshness and grace: bodies suggested rather than revealed through the use of light materials and asymmetrical movement. More animal prints, but mixed with the kilt.

"Oh Valentino, beloved of women, adored by buyers, applauded by haughty French journalists, how delightfully you dress your faithful fans this spring and summer. What balance there is in the way you shorten skirts without ever being brazen, what mesurè in covering

legs with cream colored hosiery and feet in beige shoes that never look showy, what subtle taste in mixing fabrics, what subtle courage in using those tiger and leopard patterns to give her a certain untamed touch." (Paola Pisa, *Il Messaggero*, 21 October 1987.)

"It was blue Monday, but Valentino's superb taste and elegance saved the day. His sure Valentino classics provided a base for the Chic to speak the new fashion language, without tripping over his tongue, as some others have." (WWD, 20 October 1987.)

"King of the fashion jungle, Valentino reintroduced his trademark animal print graphics for spring. He tamed the spotted golden leopard, but his optical illusion zebra stamped the senses, particularly when paired with zebra gloves, zebra beads and zebra framed sunglasses." (Nancy Hastings, *Toronto Star*, 26 December 1987.)

"Valentino at Bergdorf is more like a compound than a shop. Don't miss a chance to weave around some of the most alluring animal prints yet. Leopard legs under a spree of leopard skirt. Untamed tiger and cheetah patterns. Think of it as his lair. He does." (*The New York Times*, 20 March 1988.)

March: In New York Valentino takes part in the exhibition organized by the Italian Foreign Trade Institute and by Domus Academy: "Italian Fashion: creativity, technology, business in the Italian fashion system". Valentino presents a picture dedicated to "red".

May: Queen Sophia of Spain chooses from Valentino's a number of outfits for wearing when Queen Elizabeth of England visits Madrid.

Renovation of Palazzo Mignanelli, the 3500 square meter Valentino headquarters in Rome. Spring-Summer Couture: echoes of the Commedia dell'Arte and Italian masks in the crinoline skirts, the guèpières and the general brightness of outfits that recall the 18th century.

"It was Valentino who restored stability to a shaky image and gave us the thrill of creativity. King, monarch, emperor, with all the weight of the myths that surround him, Valentino has planted a stupendously decorated trompe-l'oeil painted dream garden and in this has conjured up one of his marvelous, real haute couture performances. What Valentino showed on Thursday evening gave us the sensation of a second creative youth which, along with his perfect mastery of the métier and the marvels of materials and execution, place Italian couture back on an absolutely international standing." (Adriana Mulassano, *Il Corriere della Sera*, 23 January 1988.)

24 great photographers take the publicity shots: They are called "Valeographs".

Fall-Winter Boutique: the triumph of decoration, cockades, plaits, embroidery inspired by Aubusson carpets.

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"Whoever has an Aubusson in the family may feel uncomfortable about wearing it. But ladies who have no such family ties will doubtless be delighted to possess an Aubusson of their own, replete with flowers and swirls. This may take the shape of jackets or little cashmere sweaters, or embroidered skirts or evening gowns. The motifs may even be painted onto the lightest sheepskin jackets by hand by expert industrialized artisans." (Natalia Aspesi, *La Repubblica*, 24 March 1988.)

"An exit, and applause: so it was for the whole of the collection. This is the record achieved by Valentino in the Olympics of French fashion that drew to a close today." (Lucia Mari, *Il Giorno*, 23 March 1988.)

Fall-Winter Couture: a slender, aristocratic figure in a feminine plissé of great refinement and simplicity.

"None of the images of women proposed for 1988-89 Fall-Winter can compare with Valentino's for subtlety and secrecy. Madam faces the cold in a light, fitting redingote, modulated at the bust and also, it would seem, from the waist to the calf-length hem-line. But the concertina plissé that stands almost stiffly when there is no step to animate it transforms the purity of cut into energy, rhythm and supple vitality." (Lucia Sollazzo, *La Stampa*, 23 July 1988.)

16 November: Valentino shows his creations in Los Angeles.

"Valentino took the leading role in a grand gala evening whose proceeds went to the "Children's Institute Against Child Abuse".

The event — the subject of a RAI special feature for Christmas Day — took place in the legendary Twentieth Century Fox Studios. Among the old and new VIPs taking part were Anjelica Houston, Gregory Peck, John Travolta, Sidney Poitier, Joan Collins, George Hamilton, Walter Matthau, Morgan Fairchild, Quincy Jones and Linda Evans." (*Il Giorno*, 27 December 1988.)

The Mayor of Beverly Hills, Robert Tannenbaum, organizes the Valentino Day at City Hall, presenting the couturier with the golden keys of the city. "Like a New Age Caesar, Valentino came, saw and conquered during a week-long visit to Los Angeles." (*WWD*, 6 December 1988.)

1989

Spring-Summer Boutique Collection: inspired by India and Madras.

"Valentino the Magnificent. Exquisite and simple. A love match wrought by Valentino in which the most precious materials are treated with casual nonchalance." (Janie Sanet, *Le Figaro*, 26 October 1988.)

19 January: Valentino creates a stir when he decides to present his Couture Collection in

Paris as well.

Spring-Summer Couture: a filiform collection with a slight military aura, long jackets and wide pants. Coats in black or white.

"Valentino capped off the Rome couture shows with an unassailable spring collection, and not a little controversy. This was Valentino doing what he does best, in control, with just-so proportions and an even hand for detail." (Mark Ganem, *WWD*, 20 January 1989.)

"French women raise their eyes heavenward in an attitude of evident desire as they mutter the name Valentino, here defined as "Il Magnifico", like Lorenzo de' Medici." (Lucia Sollazzo, *La Stampa*, 28 January 1989.)

"Valentino presented his Couture Collection for the first time in Paris. His elegant, feminine line proves that the best Italian fashion can compete with the most sophisticated summits of French fashion." (Bernardine Morris, *The New York Times*, 23 January 1989.)

Fall-Winter Boutique: it's the quilt and patchwork season. And for evening, a Renaissance painting in the black velvets lightened by the great gorgières in white lace.

"Ah, that picture. Valentino feasts his eyes on it unceasingly. I bet it's on a wall in his atelier, was painted by Bronzino and portrays Eleanor of Toledo. What inspiration: the clothes merely imitate the grande dame: white gorgière collars adorn the blouses, the splendidly worked black velvet dresses; gilded netting encompasses the sleeves, the shoulders, revealing the back in the lightest of court gowns. On other bodices there are pearls, black baroque embroidery and jewel buttons." (Paola Pisa, *Il Messaggero*, 21 March 1989.)

"The Toscanini of elegance." (Janie Sanet, *Le Figaro*, 23 March 1989.)

Fall-Winter Couture: a collection destined to become part of the history of fashion: the chapter that deals with the influence of Hoffmann and the Wiener Werkstätte. Inauguration of the Valentino Academy, the new exhibition and show venue that Valentino restored. The collection is then presented in Paris at the Théâtre de Chaillot.

"Valentino sought out a vigorous design movement, the Wiener Werkstätte of the early 20th century, and applied its bold geometric motifs to contemporary clothes. The motifs taken from furniture and architecture were applied in a creative way to sweaters, jackets and evening dresses. The result was a powerful look that sets these clothes apart from fashion familiar flowers and plaids." (Bernardine Morris, *The New York Times*, 1 August 1989.)

A creator of fashion travels the world, visits museums, gets to know different people and customs, and like everyone else is subject to suggestions and emotions that allow him to travel freely in time and space. What distin-

guishes him from others is that, like other artists, such occasions lose their coincidental nature and become intimately necessary.

"So Valentino's encounter with the art of the Viennese Secession, with Hoffmann and Kolo Moser, is fundamental to his present collection, where the neo-Hellenic and neo-Byzantine motifs of the Wiener Werkstätte are adapted to suits, coats and dresses." (Laura Dubini, *Il Corriere della Sera*, 27 July 1989.)

"But what more closely resembles the Wiener Werkstätte is Valentino's plan for making use not only of the shows themselves, but also of the 18th century rooms of what were once sculpture studios in the Fine Arts Academy. The outcome should be a space in which he can keep part of the archives of his past, given the 1990 thirtieth anniversary celebrations, and also exhibit to the public certain artistic events that would otherwise be relegated to the unobserved private sphere: a picture, a film that cannot circulate, a show, a book, an object: A Römische Werkstätte?" (Rita Cirio, *L'Espresso*, 30 July 1989.)

October: In the presence of the President of the Italian Republic Francesco Cossiga, in Washington Valentino receives the prestigious N.I.A.F. award for his "inestimable contributions to fashion in the last thirty years."

1990

Spring-Summer Boutique Collection: a burgeoning of flowers, polka-dots, animal prints, black and white stripes in outfits featuring the scarf, knotted at the bust or around the hips.

"More glory for an Italian in Paris: Valentino, who yesterday afternoon showed the French the will and whims of his fragile but imperious woman." (Laura Laurenzi, *La Repubblica*, 24 October 1989.)

Spring-Summer Couture: Inauguration in Rome of the Valentino Academy whose president is Giancarlo Giammetti. Presentation of L.I.F.E., the association dedicated to the Aids struggle promoted by Elizabeth Taylor, who speaks at the opening.

An exhibition of painters of the Roman School acts as the backdrop to the preview of the Spring-Summer Couture models that recall the famous 1968 "white" collection in their color and line. The cultural activities of the Academy continue in May with the prestigious traveling show "L'Art de Cartier", originally held in Paris at the Petit Palais in 1989.

"There was a little disappointment for Valentino's eight hundred supper-guests. On Thursday evening there was the inauguration of the Academy that bears the name of the couturier who has opted for Paris. And that same evening there was the opening as well as the closing of a singular exhibition of paintings and sculptures

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by artists of the Roman School. However, the cream of the worldly must-be-there-ites who flocked to Piazza Mignanelli were actually more interested in less cultural events: that is, in catching a close-up glimpse of Elizabeth Taylor; only a few of them were granted this honor." (Laura Lorenzi, *La Repubblica*, 20 January 1990.)

"Although Valentino's Roman audience only got a small sampling — 20 outfits — of his full couture menu on Thursday night, it was a tantalizing appetizer, almost all in Val's favorite color this season — white. The last dress to arrive on the stage, an off-the-shoulder silk chiffon ruffled gown, was in Valentino's trademark color, vivid red." (WVD, 19 January 1990.)

Presentation in Paris of the entire collection at the Théâtre de Chaillot, transformed into an Italian terrace over the Mediterranean.

"No more extravaganzas", said Valentino after his show. The Roman designer produced a feather-light summer collection. He had built a backdrop vista of sea and pillars that he said was supposed to suggest 'an Italian terrace.'" (Suzy Menkes, *The International Herald Tribune*, 26 January 1990.)

"As a couturier here in Paris he has exhibited rigor and strength. No artifice, no citations and homages, no evident sources beyond what can be translated into pure couture. You could say that the Valentino collection is dedicated to the art itself of creating high fashion clothes." (Laura Dubini, *Il Corriere della Sera*, 25 January 1990.)

Valentino designs the wedding dress worn by Archduchess Sophia of Hapsburg on her wedding to Prince Hugo Windisch-Grätz.

April: At the Hotel Savoy in London, and in the presence of Princess Diana, Valentino holds a fashion show in aid of the "Aids Crisis Trust", an English association with which a twin relationship is set up. Valentino thus contributes to the building of the first center for Aids sufferers in Scotland.

Fall-Winter Boutique: Valentino is inspired by Etruscan art.

"Valentino has long been attracted by research into what was once considered mere decorative art. He has now examined Etruscan cups and vases to find the colors and motifs that are part of his Winter collection: terracotta and black, ivory and brown, Etruscan profiles, rearing horses, Greek frets and swirls." (Lucia Sollazzo, *La Stampa*, 21 March 1990.)

"Valentino borrowed decorations from Etruscan vases for clothes that nevertheless had a modern look." (Bernardine Morris, *The New York Times*, 27 March 1990.)

"Valentino is on the crest of the wave. On the eve of his thirtieth anniversary celebrations he is preparing an exhibition illustrating the main phases of his stylistic development. It will be



opening next January at the Valentino Academy in the renovated Palazzo Mignanelli." (Lucia Sollazzo, *La Stampa*, 27 July 1990.)

"While going through the archives for a 30-year retrospective he will show in Rome and then worldwide at the end of the year, Valentino saw a one-shoulder draped dress he had made for Jacqueline Kennedy in 1965. He recreated it in pine-green satin, and in its elegance and simplicity it was the standout evening gown in a sea of decoration. It could also be a beacon for change." (Suzy Menkes, *The International Herald Tribune*, 27 July 1990.)

July: During the TV broadcast "Sotto le stelle", Ornella Muti models a historic gown: the red crepe fourreau of 1964. This was the occasion of the announcement of the exhibition "Valentino Thirty Years of Magic".

October: When Italian President Francesco Cossiga visits England, a number of Valentino outfits are exhibited at the Victoria & Albert Museum. It is President Cossiga himself who shows them to Queen Elizabeth.

29 November: Opening in Los Angeles, at 2 Rodeo Drive, of the biggest Valentino boutique: over 1000 square meters dedicated to the Valentino Boutique line, and the Valentino Uomo and Oliver lines.

"The Chic's penchant for luxury is evident in the 10,000 square-foot store, which set Val back some \$2.6 million. It was hard to tell which was more glittering — a guest list including Swifty and Mary Lazar, Sylvester Stallone, Barbara Davis, Barry Diller and beauties like Marisa Berenson, Jane Seymour, and Ornella Muti (all wearing Valentino) — or the store's rich decor of mirrored columns, lace, wood and teak, parchment wallpaper, chrome railings and a permanent full-length runway." (WVD, 30 November 1990.)

December: In Milan, in the Via Brera headquarters, Federico Zerri presents the book published by Leonardo, *Valentino trent'anni di magia* by Marie-Paule Pellé, with contributions by other authors.

December: In view of the international situation arising from the Gulf War, Valentino decides to postpone the opening of the "Thirty Years of Magic Show" to June 1991.

from top left to right

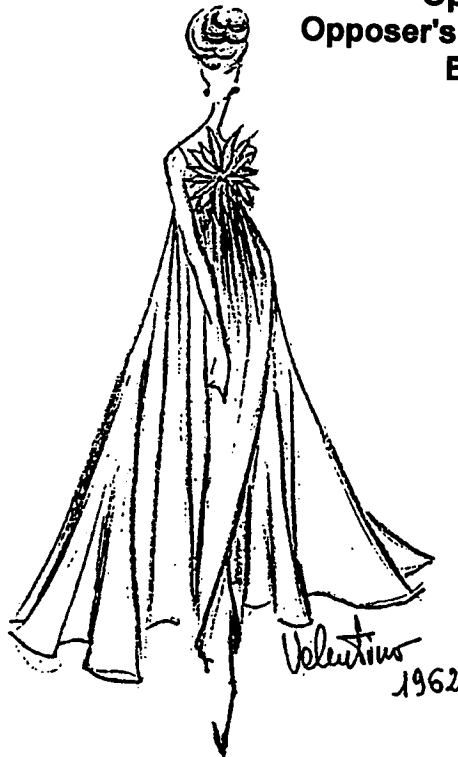
Valentino and Nancy Reagan
1986 Liza Minelli wears Valentino
The new Valentino atelier
in Piazza Mignanelli in Rome
Sophia Loren
Tom Cruise and Mimi Rogers
1990 Valentino with Mr and Mrs Gianni Agnelli
1991 Paul A. Volberding, MD., receives the First Edition of the International L.I.F.E. Prize from the hands of Elizabeth Taylor.

PENCIL DRAWINGS

Valentino 1960
Soft black pencil and
watercolor wash on paper
21.5x33 cms.
Haute Couture. Fall-Winter



Valentino 1962
Soft black pencil with
watercolor wash on paper
21.5x33 cms.
Haute Couture. Fall-Winter



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March 15, 2003, Saturday ,THIRD EDITION

SECTION: LIVING; Pg. E5**LENGTH:** 946 words**HEADLINE:** Fashion;
DESIGNERS TREAT THEIR CLOTHES TO PLEATS**BYLINE:** By Katherine Weisman, Globe Correspondent**BODY:**

PARIS - Retailers and **fashion** editors approaching the Yves Saint Laurent Rive Gauche ready-to-wear show here on Monday sensed something great in store as they approached the venue, a slick, prefabricated black building located in the gardens of the Rodin Museum. The path was dramatically lit with red lights - a striking prelude to designer Tom Ford's Rive Gauche show.

They weren't disappointed. Ford put it all together for fall, turning up the volume on color and cut in his fall collection.

As Diana Ross tunes blared, Ford sent out models in velvet razor-cut jackets - a Saint Laurent signature - topping sensually flounced dresses. His collection of great coats were strictly cut in the back but had flowing or ruffled lapels in front. Ford incorporated a kind of retro glamour into a show that had a dark side of subtle transparency, hints of lingerie, and wild, just-woke-up hair on some models.

The clothes displayed the elegance and craftsmanship that Yves Saint Laurent - and Paris **Fashion** Week, which ended Thursday - are known for. Smaller labels continued to show in Paris through the week, but Monday's lineup of heavy hitters - Chanel, Louis Vuitton, **Valentino**, and Yves Saint Laurent Rive Gauche - marked the de facto finish of shows for the fall collections.

With the diversity of talent on the runways, and Paris's reputation as the international **fashion** capital, several trends emerged for fall. Fur is definitely back, much to the dismay of the People for the Ethical Treatment of Animals, whose protesters stormed several runways. Fur coats, jackets, and trim abounded in natural hues, or shaved and colored in geometric patterns - the latter seen at Celine. Pleats are everywhere, figuring prominently in designs by Alexander McQueen and Alber Elbaz, who showed cocktail dresses in scarlet - the accent color in many shows here. Combinations of black, midnight blue, and shades of white dominated the color palette, but designers also went for gemstone hues: dark emerald green, quartz tones, amethyst, garnet, and ruby.

For his fall ready-to-wear collection, shown Monday, **Valentino** drew on his haute couture expertise, resulting in plenty of beautiful clothes for the ladies who lunch, entertain, or go to grand soirees. Fortuny-pleated skirts, paired with slender tops or lace blouses, were hemmed with stiff fabrics, adding a fresh, swinging movement. **Valentino's** version

Fashion;DESIGNERS TREAT THEIR CLOTHES TO PLEATS The Boston Globe March 15, 2003, Saturday

of a sweater was, in fact, a blouson-styled chiffon top trimmed with fur. Talk about casual chic.

At Louis Vuitton, designer Marc Jacobs left his happy, spring pastels behind and took a darker route for fall dominated by blue and black.

The cuts were boxy for Shetland, cashmere, or silk canvas coats, dresses, and skirts. Shoulders were often sculpted in a space-age way. To some, the silhouette exuded sophistication; others felt the collection was heavy. However, Catherine Deneuve, France's grande dame of cinema, raved about the clothes as she exited the show.

At Lanvin, Elbaz worked couture craft with a modern hand in his fall ready-to-wear collection. His fascination with pleats - loose, sewn down, twisted, or embroidered - appeared on everything from delicate chantilly lace to wool gabardine and allowed the outfits to highlight color or brilliance through movement. Elbaz also played with exposed zippers that outlined pockets or accessorized the clothes; the hard detail played well against the collection's feminine feel.

Still, Parisian savoir-faire is not the private reserve of big labels, and independent designer Andrew Gn, whose clients include Bergdorf Goodman and Neiman Marcus - which is adding Gn to its Boston store for fall - thrives on luxurious fabrics and couture techniques. Using a range of inspirations, from the Renaissance to Art Deco, Gn's fall collection featured beautifully cut and embellished coats embroidered with passementerie or quilted-in geometric patterns, and short skirts paired with bell-sleeved sweaters or sheer, white blouses in mohair-embroidered chiffon.

Martin Grant, an Australian designer based here, won points among the **fashion** crowd for his master tailoring. Boasting a client list that includes several Barneys New York stores - including one in Chestnut Hill - Grant bagged new clients last weekend with his first formal show featuring subtle and sleek pants, jackets, and coats. The collection included a wonderful touch: a Degas-inspired embroidered, wool ballet skirt topped with a mohair sweater, delicately trimmed in tulle.

As the house of Chloe celebrated its 50th anniversary during **Fashion** Week, house designer Phoebe Philo brought her sexy street savvy to the runway with low-cut jeans practically painted on the models, with floral fabric applique on the hips and flowing chiffon tops with bohemian prints. The accessories - such as intricate feather breast plates and terrific camera bags in python or leather - were strong.

Despite constant rumors about his departure, Givenchy designer Julien Macdonald sent out the stylish silhouettes one expects from the label but have not always been delivered. Highlights included slinky black jersey dresses trimmed with gold mesh or rhinestone embroidery - bijoux zippers, as Macdonald called them.

Austrian Helmut Lang stayed true to his conceptual aesthetic with a highly acclaimed collection displaying his sense of daring and knowledge of cut: interesting sweaters or coats had peel-away flaps; skinny pants were bound with lacing. Straps resembling seat belts accessorized many looks, but delicately crunched, pleated chiffon or organza dresses contrasted beautifully with the harder, more experimental silhouettes.

GRAPHIC: PHOTO, Valentino's pleated skirts trimmed with stiff fabric had a fresh, swinging movement. / AP PHOTO

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November 6, 2003, Thursday ,THIRD EDITION

SECTION: LIVING; Pg. D3

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HEADLINE: THE LOOK;
FIT FOR A QUEEN A YOUNG FASHION DESIGNER AND MASSART GRAD IS DRESSING MISS USA IN
RED-HOT STYLE

BYLINE: By Kristen Paulson, Globe Correspondent

BODY:

"I'd like to design something for [Miss USA] Susie Castillo," fashion designer Jeury Rosario told David Meehan, his former Lawrence High School art teacher, back in June. "How do I do that?"

Meehan called arts-friendly Lawrence mayor Michael J. Sullivan; Sullivan connected Rosario with Castillo's agent. "Jeury is very shy, but I knew his talent would speak for itself if I made the call," Meehan said. His former pupil, who graduated in May from MassArt, e-mailed eight sketches to Castillo in July.

"They were amazing," Castillo said. "Jeury is truly an artist."

It makes sense that Rosario's clothes would capture a beauty queen's attention. His specialty, silk and satin haute couture evening wear that he often beads and embroiders by hand, echoes the timeless glamour of Bill Blass and **Valentino**.

Castillo chose a red evening gown and a shorter "geisha" cocktail dress to wear to black-tie events she attends to champion official causes. Rosario, a soft-spoken 24-year-old, found himself in New York in August, nervously taking Miss USA's measurements

(he won't reveal them).

What was the gorgeous 24-year-old, who swept the swimsuit, evening gown, and interview category, like? Were there claws beneath her royal veneer? Apparently not. "She's so nice and down to earth," Rosario reports.

What a relief.

Now he's stressed about finishing the strapless red dress, which took about three weeks of four-hour days and required 9 yards of four-ply silk crepe.

Well, not the whole 9 yards, but in his nervousness (Miss USA!) he may have miscalculated the fabric's tendency to grow after it's cut. "Next time, I'm using a stiffer fabric," he vowed. The corseted dress has pleats in the front and back

THE LOOK;FIT FOR A QUEEN A YOUNG FASHION DESIGNER AND MASSART GRAD IS DRESSING MISS
USA IN RED-HOT STYLE The Boston Globe November 6, 2003, Thursday

that meet for a braided effect.

The off-the-shoulder corseted geisha dress, fashioned from Chinese silk hand-painted with a flower and bird motif, is red, fitted, and micro-short (he only bought 2 yards of fabric for this one). Soft chiffon ruffles of varying lengths lend a Spanish flair; their edges are shaped with fishing wire.

Rosario was inspired to create this "Engawa" (it means "the edge of things" in Japanese) collection by Japanese exchange students he met at MassArt. (They taught him about the geisha lifestyle; he showed them how to make Dior roses. Last month, Rosario went to Castillo's parents' house in Lawrence for a fitting. The beauty queen's mother, sister, and boyfriend were there. "I think he opened up more because he was more relaxed at my house," Castillo said.

"The dress fit nicely; I only had to make a few changes," said a relieved Rosario, who brought a high school pal along for the fitting. "Her parents are really nice."

Later this month, Castillo and Rosario, who have become friends, will meet again for the final fitting.

As Castillo's reign winds down, ending March 24, she's planning to make a bid for Hollywood. What's next for the artist who once saw designer Michael Kors in Provincetown but was too shy to say hello? "Maybe one day she'll wear one of my designs on the red carpet at the Oscars and say, 'This gown is a Jeury,' " Rosario muses. "I have some new ideas for evening gowns. But for the next ones, I'm going to take my time."

GRAPHIC: PHOTO, Jeury Rosario (left), 24, designed a strapless evening gown and an off-the-shoulder "geisha" cocktail dress for Miss USA Susie Castillo. / GLOBE STAFF PHOTO / JOHN TLUMACKI

LOAD-DATE: November 7, 2003



Fashion Decrees Even More Knees.

KNEES SHOWING, Jackie Kennedy was photographed in Rome recently, where she shopped the Italian couture in a whirlwind three-day visit. Her yellow gabardine coat has a tiny stand-away collar. (Illustration by Helen M. Taylor)

THE LATEST WORD out of Paris is that Cardin has hiked his hems four inches above the knee, while Dior and St. Laurent lifted theirs a conservative two-inches above knee-level.

The temptation to dismiss short skirts as fit fashion only for kids, Rooks and coeds is fine . . . until you look around and discover some of the world's most elegant women baring their knees on the altar of fashion.

One such pace-setter—Jacqueline Kennedy—recently spent a whirlwind three days in Rome, where she shopped the Italian couture and went for the baby-short-skirt look. One of the few women above the age of 30 who possesses pretty knees, Jackie can afford to expose hers to public scrutiny.



SHORT, SHORTER, shortest is this trio of Italian fashions by Valentino chosen by Jackie Kennedy. Left, sequined black and white suit with silk crepe blouse. Reversible costume, is apple green on one side and matching plaid on the other. Bright green coat, right, is double-breasted wool gabardine with septifitted trim.



NAVY AND WHITE gabardine dress with reversible jacket was chosen by Jackie Kennedy from the Galitzine collection in Rome.



WHITE WOOL GABARDINE coat has deep side pleats to offset short hemline. Jackie also chose from Valentino the black crepe dress with white diamond insets and softly rolled white collar and cuffs.



PALE PINK gabardine coat with yoked bodice and white silk cloqué dress, softly gathered and bowed at the neckline, are among Jackie's purchases of Galitzine's.

93
KNEES, GRE
TONGUES
D. 4.000
M-R 3 1956



FLUID, lightweight jersey has been styled into a black full-length slender gown for evenings. Osirich feathers border the tunic, draped over one shoulder. By Valentino.

JAN 20 1956



WILD WINTER—One of the wildest fun fashions for winter is this apres-ski outfit. Dainty, but delightful, the wild ensemble was designed by Valentino.

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October, 1985

SECTION: Vol 14; No 10; Sec 1; pg 74

LENGTH: 3576 words

HEADLINE: Atlanta's Glamour Retailers: Selling to the Sophisticates

BYLINE: JoAnne Donner

DATELINE: Atlanta; GA; US

BODY:

RODEO DRIVE. Bond Street. Via Montenapoleane. Faubourg St. Honore. Meccas for world-class monied shoppers. Where dollar-power can buy the external trappings of the glamorous life lived to the material max . . . gorgeous gowns, shimmering jewels, sumptuous suedes, leathers, furs. Where knowing your ABCs means pronouncing Armani, Bohan and Chanel with a fluid intimacy that rolls off your tongue like the name of your first-born. These streets are unquestionably the pulsing arteries of established cosmopolitan luxury shopping.

But what about the up and coming entry into the global glamour game? Namely, the "next great international city" . . . our city? What does the retailing capital of the Southeast have to offer the sophisticated, the savvy, the affluent?

Atlanta is not without its core of shopping establishments that either carry a glamorous name, emit an aura of exclusivity and excitement when you walk through the door or claim as owner someone who projects a "personality." Among the larger stores, Neiman-Marcus is widely regarded as the leading contender for quality merchandise and superior service, but the **Valentino/Designer** Collections at Saks Fifth Avenue and the Regency Room at Rich's are important too. The handful of small shops are a blend of those that brandish four-star European designer names -- Saint Laurent, Courreges, Gucci and Pucci -- and those that get their roots from the ambitions and tastes of homegrown or transplanted Atlantans: Barbara Weiss' store, Snooty Hooty, and Jonni L. Walker's Panache. The new players on the upscale retailing scene: Cache, at Lenox Square, riding a wave of recognition from its flagship store at glamorous Bal Harbour in Miami, and Paces Ferry Place, a Buckhead shopping area designed as a "contemporary European village," brainchild of developer David West of the West Lumber family.

But Atlanta's a city where past attempts to attract the luxury shopper have failed, and there are few of the flashy dressers, flashier jewels and still flashier nightspots other cities sport, so how do retailers selling glamour succeed? In a town where flaunt rhymes with vulgar, who is the luxury customer and what distinguishes the successful merchant of high fashion?

Part of the answer is that the town and country life does exist in Atlanta but behind closed doors, at intimate black-tie dinners in elegant Buckhead homes and at charity balls at the best clubs. Quietly, but consistently, the city's small group of upscale merchants are indeed selling \$ 800 afternoon dresses and \$ 4,000 evening gowns to Atlanta's contained, select social set. They are also selling, however, to a growing group of out-of-towners; retailers carrying

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Atlanta's Glamour Retailers: Selling to the Sophisticates Business Atlanta October, 1985

goods in the \$ 400 to \$ 10,000 range invariably report that approximately 50% of their business is from people who live outside the metropolitan area, mainly from the Southeast but also from Texas, California and even New York.

Another factor contributing to the staying power of Atlanta's upscale retailers is that bottom line business basic: location, location, location. Atlanta's luxury shops -- new and established -- are located, not surprisingly, in Buckhead, the city's most affluent area. With the exception of Mr. West's new group of stores off West Paces Ferry Road, the shops are either in the Neiman-Marcus wing of Lenox Square or at Phipps Plaza.

Phipps, opened 15 years ago and since regarded as the mainstay of Atlanta's luxury shopping, is not a particularly fancy facility when compared to the likes of Miami's Bal Harbour Shops with its picturesque palms, open-air atrium, international cafes and steady stream of cosmopolitan shoppers. According to the National Research Bureau, Phipps realizes average gross sales of \$ 214 per square foot on 186,000 square feet, not counting department stores, or \$ 64 more per square foot than the national industry average of \$ 150. It rates fourth in the metropolitan area after Cumberland Mall, Lenox Square and Perimeter Mall, which gross, according to industry sources, from approximately \$ 300 to \$ 240 a square foot.

The better women's wear shops in Phipps, says Woody Hall, Phipps Plaza manager, gross higher than the average, from approximately \$ 300 to \$ 380 a square foot. Fred Wilkens, a merchandising analyst with Retail Merchandising Services Automation Inc. (RMSA), a retail consulting firm with 4,500 accounts nationwide, reports apparel retailers like those in Phipps generally realize a 7% net pre-tax profit, paying 38% of gross sales for overhead and 55% for goods. On the average, he says, merchants set retail prices by doubling their wholesale cost; but 12% to 16% of gross sales is represented in marked-down merchandise.

Perhaps the most distinguishing characteristic of Phipps is that it is quiet -- so quiet, in fact, that people frequently wonder how the stores stay in business. The answer, say Phipps retailers and Manager Hall, is "destination shopping." "People come here with a specific store in mind, they do their shopping and then they return to their busy schedules. The difference is they're shopping. Other malls may have more traffic but how many of those people are browsing and 'spending the day' and how many are actually doing serious purchasing? The key in any mall is, they may be busy, but are the people carrying packages?"

In a mall where traffic is minimal and shoppers are "busy, not browsing, thank you," how does a retailer get into that "destination" category? What does it take to get shoppers with fine-tuned tastes and disposable dollars into their cars to go see you and no one else? One way is to link your business fortunes to an internationally-renowned the upscale retailing scene: Cache, which is what Atlantian Dudley Stevens did when she bought the Saint Laurent Rive Gauche boutique from Amanda Brown-Olmstead a year and a half ago. Another is to be an original. Like Barbara Weiss.

Ms. Weiss started out 21 years ago in a 12-ft.-by-14-ft. "room" on Peachtree Road, calling her store Circa 33. Today she has 3,000 square feet at Phipps and the name of her store is its best description -- Snooty Hooty.

"When we moved to Phipps when it first opened 15 years ago," Ms. Weiss says, "the management was leery of us. They thought our clothes were crazy. We had 900 square feet then and we painted the walls hot pink and the woodwork stark white. And the carpeting was hot pink, too! I was out to prove it, to flaunt it, that there was fashion in Atlanta."

Today her shop is a sophisticated palette of quiet gray. After two decades, Ms. Weiss no longer has to shout that she's bringing fashion to Atlanta. One secret to her success: She practices the golden rule of retailing -- know your customer.

"We honed in on one market," she says. "And that's where we've stayed. You've got to know who your customer is." Ms. Weiss describes her customer as an "upbeat, upscale woman who is secure about who she is. My customer wants to be the first on the block with a new look and that's what we give her," Ms. Weiss says. "We show the newest, the trendiest. People think our clothes are outrageous, but they really aren't, they're just 'fashion forward.' When our

customers go out at night, they want to make a statement, they want to look glamorous."

Ms. Weiss is an Atlantan born and bred who looks, acts and talks like a native New Yorker. Her short-cropped, slicked-back hair, her vivid makeup and her alert, posture-perfect stance make her a dramatic presence in a somewhat staid retailing community. Where other retailers speak cautiously to the press, Ms. Weiss, with a flamboyant wave of her hand, speaks outright about her opinions and says, "Go ahead. Print it all." She, in essence, is not only willing to be different, she thrives on it.

She usually can be found near the back of her store in front of the three-way mirror "dressing" one of her regular customers. Her comments, delivered with equal parts of command, authority and fashion know-how, have been known to range from "It looks divine," to "Go home and lose five pounds," to "Take it off. It's not you and I won't let you walk out with it."

But financial success in retailing takes more than a commanding presence and a good eye. Behind Ms. Weiss's showmanship lies a shrewd and dedicated businesswoman who lives and breathes her work. "It all boils down to 'who's watching the store,'" she says. "When I'm in New York, I'm wondering, 'Are the mirrors clean?' And the cost of doing business today! Did you know that a staff of seven people drinks 20 cups of coffee a day? That's two pounds of coffee, \$ 8 a week. Just in coffee! It costs me \$ 500 a month just to turn my lights on. The cost of opening the door in the morning is staggering. Making it today is survival of the fittest."

One thing that has made Ms. Weiss a survivor is her willingness to experiment with merchandise and stay up on "the latest." "I go to New York once a month to buy goods and to see what's going on. There's always something new in the air, on the streets. People expressing themselves. But I have to take what I find there and refine it. What looks right in New York looks coarse and hard here. We're not New York. We're the South. Our women are pretty and soft."

A group of Southern women Ms. Weiss has set her retailing sights on is the younger generation, the daughters of the women who have been her customers for the past 20 years. When they started coming in for prom dresses, Ms. Weiss realized there was a void in the marketplace and went about filling it. She originally brought in 12 dresses, each priced at just under \$ 300, to see what the reaction would be. She asked for feedback and got it. "The girls told me, 'They're horrible, who would wear them?'" Ms. Weiss says. "The dresses were too sweet. We sold them but we knew better the next time we went buying."

Ms. Weiss does all her buying in New York and carries "99%" American-designed goods. The few European items she carries are also bought from New York showrooms. A frustration she has run into repeatedly, not receiving shipped goods she has ordered, led her to tackle the manufacturing end of the fashion business. In August 1983 she began producing "evening sportswear," jersey skirts, pants and tops, under her own label, "The Last Word." She sold to 40 accounts, mostly on the East Coast and carried the line in her store.

But Ms. Weiss found that the administrative aspect of the manufacturing business made the venture more trouble than it was worth. Even though she says she made a profit her first year, she claims the aggravation of collecting from her accounts was a "monumental hassle." "Big stores can put a little manufacturer out of business. Try collecting your money. I never heard so many stories. 'It's lost in the computer.' 'We're waiting for our distribution report.' What does that mean? I have no idea. If you send merchandise C.O.D. it doesn't work either. If the bill is \$ 1,000 and the boss isn't in that day, the salesgirls don't have the money. They don't have a signed check so the goods get shipped back. I'm still manufacturing for myself and for a few select clients, but for the time being, that's it."

Manufacturing her own label is one way Ms. Weiss deals with the constant pressure upscale retailers feel to satisfy their customers' desire for items that are different and haven't been seen anywhere else. Making this retailing challenge increasingly more difficult is the growing sophistication of a consumer market that nonchalantly travels the world. "You have to move fast these days to show customers things they haven't already seen," Ms. Weiss says. "Today you can go to Europe for \$ 400, round trip. My clients' teenagers have all been there by the time they're 13. Years ago I

Atlanta's Glamour Retailers: Selling to the Sophisticates Business Atlanta October, 1985

could buy the most fabulous wedding dresses from Mexico. Today the kids have already been there. They're bringing the dresses back to sell to me. Today when someone wants a Mexican wedding dress I say, 'Go to Mexico.' You can't sell things that people can find themselves; you lose your credibility."

Another retailer eager to bring the new and unusual into the Atlanta market is Jonni L. Walker of Jonni L. Walker's Panache. Unlike Ms. Weiss, who concentrates on American merchandise, Ms. Walker carries 70% European goods with an emphasis on Parisian designs. But dealing with the challenge of trans-Atlantic retailing has not always been easy, Ms. Walker says. In addition to the normal pressures of running a retail operation, carrying imports can be an added burden. While problems with domestic shipments are annoying but usually solvable, mistakes with foreign shipments are generally beyond repair because of physical distance, language barriers and complicated -- and costly -- customs regulations.

"The biggest risk in dealing with European goods," Ms. Walker says, "is that you have no control over delivery. If you get a bad shipment -- bad fit, wrong color, tops without corresponding bottoms -- sometimes the best you can hope for is credit on future purchases. Unfortunately, that doesn't help you with the current season."

Ms. Walker travels to Paris two to four times a year in search of new designers. "Finding new, little resources that no one else knows about gives me my exclusivity," she says. "If I find that another store is carrying a label, I won't touch it."

Ms. Walker, a former advertising and promotions specialist from New York, came south in 1964, when Davison's brought her to Atlanta as its fashion merchandising director. Thirteen years ago she opened her own store. Located first at Cates Center and then at Andrews Square, both in Buckhead, she moved to Phipps five and a half years ago. Well-liked and respected as one of the city's arbiters of taste, Ms. Walker maintains a visible profile in the community, frequently interpreting fashion trends for shows, seminars and organizations such as the Fashion Group.

Her 1,500-sq. ft. shop sparkles like a jewel box. An antique art deco cash desk originally from a Parisian bistro sets the ambiance. Peach-colored walls, hand-painted in an art nouveau terra cotta and mauve design and antiqued with a brown-tinted glaze, provide a rich background for the earrings, necklaces, belts and clothing displayed in antique armoires, glass cases or on gracefully skirted round tables. Designer fashions in the shop can range up to \$ 900 for a sweater, but tops at \$ 40 or unique items like scented Rigaud candles from Paris for \$ 17.50 are also available. "People equate special with expensive," she says. "But the reality is I have things priced from very moderate to very better. It's the taste level that makes them selective."

The idea that all quality items are not necessarily priced out of reach is echoed by Teresa Tessadro, a young Italian woman who travels around the world supervising the opening of Nazareno Gabrielli shops, an Italian design firm of distinctive leather goods, luggage and clothing. Gabrielli is one of the new shops at Paces Ferry Place but, unlike the stores at Phipps, not recognizable enough at this point to depend on "destination" shoppers. What Paces Ferry Place needs, Ms. Tessadro says, is traffic, the more the better.

"When someone comes into our shop, they love our merchandise and they buy," she says. "If I see three people, I sell three people. But a lot of people think everything we have is too expensive for them and they don't come in. Actually, our prices start at \$ 12 for a key chain or a tie clasp. Wallets are \$ 40 to \$ 70. We have prices for everyone."

The Atlanta store is Gabrielli's first in the United States; it has 41 stores throughout the world, 22 of those in Italy, nine in Japan. Other locations include Singapore, Hong Kong, Seoul, Guam, Beirut, Athens and Riyadh, Saudi Arabia. The Buckhead store, which opened January 1985, is a two-level affair of sleek burgundy, beige and black with a mirrored ceiling downstairs and a brass ceiling upstairs. Soft background jazz adds to the polish.

The people that have come into Gabrielli are very upscale, very well-dressed, Ms. Tessadro says, adding that the clientele in other company stores is not nearly so narrowly defined. "In Milan, we have all kinds of clients," she says. "The rich and the not-so-rich. Of course, we are an old name there; people know us. I can do \$ 5,000 a day in a store

like that."

Ms. Tessadro says she feels they can do \$ 2,000 a day in Atlanta after they expand the store from 936 square feet to almost 2,000 and introduce their clothing line in September -- and after the name and merchandise become more familiar.

But as any retailer knows, developing name recognition is not done overnight. At this point, Mr. West, who has a financial interest in both Gabrielli and Trussardi, another Paces Ferry Place shop, foresees his market to be one-third from Buckhead, one-third from the Atlanta metropolitan area and one-third from out of town. A factor that he feels will affect his Paces Ferry Place project is the newly-formed Buckhead Village West Merchants' Association. Made up of retailers in the West Paces Ferry Road, Roswell Road and East Andrews Drive "triangle," the association has 35 members, businesses planning to revitalize this prime Buckhead area, which, oddly, has never lived up to its potential either commercially or aesthetically. A major force in the hoped-for rejuvenation is expected to be Buckhead Plaza, a massive \$ 360 million complex being developed by Taylor & Mathis on the former Sears site. The project will eventually contain a 400-room hotel, 2.5 million square feet of office space and a million square feet of retail space. According to project manager Ken Kraft, the first building, with 400,000 square feet of office space and 40,000 square feet of "high-quality" retail shops, will be completed in the fall of 1986.

A new high-end retailing concern in Atlanta that should profit from name recognition is Cache. Occupying Saint Laurent's former spot next to Neiman-Marcus, Cache is a publicly-held family-run business that was started in Bal Harbour by Marilyn Rubinson 10 years ago. Ms. Rubinson soon opened a second store in Dadeland Mall at the south end of Miami, and her daughter-in-law Edda and son Mitchell joined the business; Edda shares buying responsibilities with her mother-in-law and Mitchell handles finances and expansion plans. In 1982 Cache became a public company trading on the NASDAQ market. Stores across the country at that time numbered 18; three years later the total is 39, and the Atlanta store is the 37th venture. The company's goal is 50 stores by the end of this year, with plans to start a franchise operation and expand to over 100 stores during the next five years.

One key to Cache's success is quick inventory turnover with a careful eye to avoiding a common retailing error: overbuying. "We have a 'no reorder' policy," Mitchell Rubinson says. "We buy just enough to swing through a cycle. If one style sells out, that's fine because another style is coming right in behind it. Our customers don't get bored that way; every two weeks there's a whole different picture."

Cache's inventory breakdown is 65% sportswear and 35% dresses and evening wear; 60% is European merchandise, 40% domestic. "Thirty percent of our sales is done in evening wear that is priced from \$ 400 to \$ 4,000," Mr. Rubinson says. "The \$ 600 to \$ 900 category is very, very strong."

A retailing strategy the expansion-minded Mr. Rubinson is introducing into his shops is an in-store charge account. "Having an inhouse charge account. "Having an in-house merchants -- 55% of their business comes from their own private house charge," he says. "The experts we've retained tell us that we should experience in the neighborhood of a 20% store-for-store growth based on this credit-card program."

Mr. Rubinson has plans to make Lenox his Atlanta flagship store by opening three or four more Caches in the metro area within the next few years. Reporting that his national sales average is \$ 400 a square foot with stores averaging 2,000 square feet, he says he is looking to the Lenox store to do closer to the \$ 500 range. "Atlanta is a tremendous retail market with a better-merchandise customer," Mr. Rubinson says. "We sell Atlanta women in our other stores while they're travelling or staying at their second home. Why shouldn't we sell them in their hometown? In South Florida we have eight stores and we do tremendously in all eight; I do \$ 1,000 a square foot in Bal Harbour, our number one store. Fort Lauderdale is our second best store at \$ 900 a square foot and Boca Raton, our largest store, is third at \$ 850. Three of my South Florida competitors each have five stores, and they're all doing well. If I can do \$ 1 million a year at locations like the King of Prussia and the Willow Grove stores in the Philadelphia area, I'll be darned if I can't do great in a market like Atlanta."

The final decision on which retailers will succeed and flourish always rests with the consumer, and so it is with the future of luxury retailing in Atlanta. The core is here. New entries are knocking on our door. Will the "next great international city" inch her way into world-class retailing? Atlanta. Is she ready, or not?

GRAPHIC: Photo

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Business Week

November 3, 1986

SECTION: PERSONAL BUSINESS; Fashion; Pg. 153

LENGTH: 619 words

HEADLINE: FEAR OF FASHION: LET A PRO PICK YOUR WARDROBE

BYLINE: EDITED BY DONALD H. DUNN, BRADLEY HITCHINGS, IRENE PAVE, TROY SEGAL, B. N.

BODY:

I hate shopping. I hate the lines, the crowds, and not finding my size. But most of all, I hate wasting all that time.

Unfortunately, I do like clothes. So here I am at Bloomingdale's, looking for a couple of suits to embellish a wardrobe my dry cleaner snidely calls "that '70s look."

Here's Ralph Lauren's classically American look: loose, natural shoulders, heavy into tweeds. Nearby is Burberry's, boxier in shape. They both look just fine. But safe. Pretty tame stuff.

Then I hear: "Why not try something different? A double-breasted Armani?" It's the voice of my new secret weapon in shopping: my "personal dresser."

Beth Weinstein runs "At His Service," the men's personal service at Bloomingdale's in Manhattan. Her clients include Wall Street traders, Madison Avenue types, legal eagles, chief executive officers, and a member of a royal family. Her newest client met her while serving on jury duty.

Weinstein's operation is one of a growing number in stores around the country where a male executive can make an appointment with a fashion-conscious consultant who will guide him past the mobs to buy suits, ties, shirts, and underwear -- all in about 50 minutes. "Bloomie's" has personal dressers in all its stores, Carson, Pirie, Scott in Chicago has them for both male and female shoppers, and The Broadway in Santa Monica, Calif., has them for women professionals. It's the consultants' job to remember your sizes, styles, and favorite designers. They also let you know when new items arrive in the store, weeks before everyone else sees them.

What's the price for this service and attention? It's free at Bloomingdale's (no gratuities, either) and The Broadway. At Carson Pirie, some 500 men and 1,200 women pay \$ 75 a year for personal attention from consultants who keep their clients' tastes and sizes on a computer -- and they may even go home with you to check out your closet.

When you decide to use the service, there are commonsense rules of etiquette. You don't call your dresser in to choose a pair of socks. There's no official minimum expenditure, but expect to drop at least \$ 1,000 -- which isn't hard to do, with designer suits starting at \$ 500.

If you keep up with fashion, you probably will make an appointment twice a year, in August for a fall and winter wardrobe and in April for spring and summer wear. You can phone anytime, though, to check out what's new.

Don't worry about being made over so radically that associates' eyebrows shoot up when you appear. A personal

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dresser probably will help you be a bit more forceful -- but not daring -- in what you wear. And they can save you from yourself. "I've had a few men say, 'Make me look like Miami Vice's Don Johnson,'" says Weinstein. "I tell them, 'No way.'"

Besides knowing their department's clothing stocks, some personal shoppers will cover the entire store for you. Need a birthday or anniversary gift? Pick up the phone and wait for the delivery.

So now I'm deciding on my "look." It's time to go "conservative European," with a leaner line, richer fabric, and more subtle design.

At my personal dresser's suggestion, I choose a double-breasted wool Valentino in charcoal gray with faint blue stripes. Wide lapels, no pocket flaps; pleated pants, no cuffs. And I pick a midnight-blue Armani suit with wide-pleated pants and 1-in. cuffs, and no jacket vents.

To round out my shopping spree, a pair of 100% Sea Island cotton shirts and four ties -- two sange de boeuf (oxblood red) by Giorgio Armani and two with a bluish pink, wheat-green pointillist design by Missoni. And I'm not even surprised at how easily the names roll off my tongue.

URL: <http://www.businessweek.com/index.html>

GRAPHIC: Picture, BLOOMINGDALE'S WEINSTEIN WITH BW'S NUSSBAUM, JOHN PINDERHUGHES

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Business Week

July 13, 1987

SECTION: SPECIAL REPORT; Pg. 50

LENGTH: 1456 words

HEADLINE: A LOCKSTEP SOCIETY IS LEARNING TO CUT LOOSE

BYLINE: By Michael Berger in Tokyo

HIGHLIGHT:

The Japanese have a strong sense of roles — and the roles are changing

BODY:

Step into a commuter train in Tokyo these days, and there's a New Japan on display. Some of the faces are familiar: the "salarymen" who work for big companies and wear dark suits, students in uniform, the occasional woman in a kimono, and secretaries in designer knockoffs. But they've been joined by many Japanese you may not have met before.

There are young men with short haircuts and sideburns sliced at a fashionable 45 degrees on their way to specialty schools to learn the new computer or graphic-design skills that are in such demand. There are people on the way to work in the booming service sector, dressed in the latest designer clothes. There are housewives working part-time as computer operators to help pay for their children's education. And there are Silver Citizens in their 60s or 70s on their way to a fitness center or a lecture.

A new, more diverse Japan is emerging, with a broader range of lifestyles and outlooks than ever before. "We're in a historic transition period," says writer Midori Yajima, a noted social critic. "This is a society with a strong sense of roles, and the roles are changing." The upshot is a dramatic shift in the way Japanese think about family relationships, the role of old people, and the most basic question of all: how to balance work and leisure.

SELLER'S MARKET. To many older Japanese, whose workaholic attitudes are being challenged, this shifting of roles is unnerving. "Talking to young people is like talking to foreigners," complains a manager in his 40s. "You've got to explain everything. Tell them to do a job, and they'll do it. But when they're finished, they read magazines." Indeed, some Japanese are beginning to wonder whether the consensus that has allowed an unusual degree of harmony in their society will be disrupted as "gaps" widen between young and old, urban and rural, government and business.

To an outsider, perhaps the most dramatic change is the rate at which Japan's young people are embracing things foreign. As the high yen has driven companies to establish operations off-shore, the demand for Japanese skilled in foreign languages and cultures has exploded. Young Japanese with overseas experience, who once had difficulty getting jobs, now find themselves in a seller's market. Recruiting companies simply can't find enough of them.

On the job, younger people are in many ways less committed than their elders, whose lives and identities revolved around work. "I'm creating an image," says a 22-year-old layout assistant at a Tokyo ad agency. "When our workday ends, I leave. I don't want them thinking I enjoy the extra hours."

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Even the young, still overwhelmingly male elites at the Ministry of International Trade & Industry routinely reach for their Valentino clutch bags at 6 p.m. and head out the door. "When I was young," says a senior MITI official, "I used to look forward to the chance to go out drinking with my section chief. That's how we get to know each other. But these days, when I invite my staff to go out, they often politely refuse: They'd rather be with their own."

The most desirable jobs are no longer found only in the largest companies or most powerful government ministries. Katakana work, associated with creativity and a more casual office atmosphere, is a new option. New words have been created to describe these jobs: kopeeratah (advertising copywriter), koohdinaytah (project coordinator), anaristo (analyst), and deezainah (designer).

TRENDSSETTERS. After generations of submerging the individual to the group, younger Japanese are pursuing what writer Masakazu Yamazaki calls "flexible individualism" -- not the rugged, American variety, but a desire for self-expression in one's work, lifestyle, and possessions. "Everyone wants a product that seems personal," says an auto salesman. "If we don't come up with something that looks different, we won't survive." A market has developed, for example, featuring small, brighter colored cars especially for younger people.

But it is no just the young who are shaking up Japan's traditional roles. The other big trendsetters are middle-aged women. When the morning rush is over, there's a new clientele on the subways: women who no longer stay home but lead active lives that might include a part-time job, membership at a sports club, and time left over for lunch at one of the smart Italian or French restaurants now common in major cities.

A decade ago, there were only two authentic Italian restaurants in Tokyo. Today, there are a dozen in the popular Jingumac-Harajuku area alone, usually staffed by young, talented Japanese who have rejected the old safe-but-dull lifestyle. "I knew I wasn't bright enough to be one of those elite," said a young chef who, after living in northern Italy for three years, got together with friends, and opened a restaurant. "It's hard work, and we're just now making a profit, but none of us has any regrets," he says. "We think we're lucky."

The main reason risk-takers are proliferating is that they're confident that prosperity will last and are eager to achieve a measure of self-satisfaction. An industrial designer for a major electric company, for example, has a secret game plan: quit by the time he's 40 and open his own studio. Already there are thousands of small enterprises headed by risk-takers.

With so many rapid changes occurring, will Japanese society come unstuck? Probably not. Even within families, individual Japanese are adapting to new relationships. Shigeo Kimura, 43, and wife Hiroko, 37, are already preparing their two children for what they expect will be dramatically different adult lives. Shigeo, a designer of auto engines, and Hiroko, who teaches dressmaking, are encouraging their 11-year-old daughter, Yuka, to have a career as a dentist, still a bold step by Japanese standards. Big brother Keiyu, 13, should accept that. Says Shigeo: "We can't survive thinking in the old way."

This willingness to adapt to new circumstances is part of a long-standing pattern. "Throughout history, the Japanese have handled social and economic change very well," says Columbia University Japanologist Herbert Passin. "They absorbed Western technology and governmental ideas in the [19th-century] Meiji Era, they adapted to American influence after World War II, and now they're adapting to changes in the nature of work and productivity."

Many Japanese are optimistic they can again evolve without damaging their cultural identity. "We coped with foreign pressure 100 years ago without losing our sense of being Japanese," says Qunio Takashima, a computer executive, "and we're coping today. Why? Because the average Japanese is basically well-educated and competent."

As this process unfolds, role models that once would have been unacceptable already have become reality. Charmine Koda, whose father is American and whose mother is Japanese, is co-anchor on the top-rated Fuji-TV evening news. Born and raised in Japan, with a university degree and a year of study at the Sorbonne in Paris, she decided to become a Japanese citizen to see what kind of career she could achieve with her international background. A

A LOCKSTEP SOCIETY IS LEARNING TO CUT LOOSE Business Week July 13, 1987

decade ago, she would have had no chance. But today she's a star. "I was the right person at the right time," she says.

To be sure, Japan's elders are mystified by the rate at which younger people are embracing new ways of acting and buying. "Is this really prosperity?" asks writer Yajima, who grew up during World War II. "I call it consumerism, and I don't like it." Naohiro Amaya, president of the Japan Economic Foundation, says Japan "is adrift on an uncharted sea without a moral compass." The old guard worries about social deterioration into what is called Americabyo (the American disease).

But if the past is any guide, the new Japanese will merely transform their social fabric, not rend it. Although they will adopt new foreign cultural influences, they will cling to their own identity. "I like the more casual and open American lifestyle," says a Japanese professional, "but I don't want to become an American."

The most likely result is a society that will be more Western in appearance, but not in many underlying values. A different attitude toward work among younger Tokyoites doesn't necessarily mean Japan is going soft. Compared with the average American, the difference in work attitudes is still stunning. "Our younger generation is definitely a new breed," says a trading company manager. "They're only willing to give 100%." A Japan that gives only 100% instead of the traditional 110% will still be a formidable competitor.

URL: <http://www.businessweek.com/index.html>

GRAPHIC: Picture 1, ROCKING AT TOKYO'S CLUB D: WHEN THE WORKDAY IS DONE, YOUNG PEOPLE WANT TO HAVE FUN, NOT A DRINK WITH THE BOSS, HITOSHI FUGO; Picture 2, FUJI-TV NEWS CO-ANCHOR CHARMINE KODA: NEW ROLE MODEL FOR A RISING GENERATION, HITOSHI FUGO

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Business Week

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SECTION: PERSONAL BUSINESS; Fashion; Number 3098; Pg. 118

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HEADLINE: TIES THAT LET IT ALL HANG OUT

BYLINE: EDITED BY MARC FRONS; Troy Segal, David Castellon

BODY:

Haberdashers have a saying: A tie is a man's flag. Judging by that sartorial standard, execs these days are flying high. Not since the 1970s have ties been so fat and sassy. Unlike those creations, the new crop is cut in the old-fashioned bottle shape -- wide at both the throat and the bottom. And they emphasize rich hues and bold designs -- anything from abstract florals to a geometric hodgepodge of circles and triangles.

Even conservative dressers are exchanging pin dots for polka dots. They're also trying stripes of a different color. Forget the blues, the burgundies, the yellows. The new power shades are purple -- a favorite of John Kennedy Jr. -- or green, or both. Often, it's not just one color, it's unusual combinations, says Jim Eisen, men's furnishings manager of Saks Fifth Avenue. Ties selling from \$ 50 to \$ 70 by Armani or Valentino blend as many as eight different hues.

What's causing men to drape the equivalent of an expressionist painting around their necks? The tie is about the only outlet the male exec has to be dashing, says Terry Dobris, vice-president of tie maker Format. Even in a conservative company, wearing one of these splashy cravats probably won't do you any harm: "The tie is an area of acceptable eccentricity," says designer Bill Robinson. But don't think you can drag that five-inch number from 1974 out of the closet. Dashing is one thing. Dated is another.

URL: <http://www.businessweek.com/index.html>

**Valentino S.p.A. v. Matsuda & Co.
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Business Wire

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HEADLINE: Luxlook.com Creates Virtual Luxury Fashion Shopping Avenue -- the World's First Luxury Accessories Site

DATELINE: NEW YORK, Sept. 5, 2000

BODY:

Bvlgari, Dolce & Gabbana, Etro, Gianfranco Ferre, Loro Piana, Missoni, Moschino, Paul Smith, **Valentino**, Versace and Vivienne Westwood Launch their Authorized Eboutiques Devoted to First-Line Accessories

Luxlook.com -- the first authorized online retailer dedicated exclusively to the sale of luxury accessories - announced its launch today. Luxlook.com features this season's first-line accessories from Dolce & Gabbana, Etro, Gianfranco Ferre, Loro Piana, Missoni, Moschino, Paul Smith, **Valentino**, Versace and Vivienne Westwood. Bvlgari products will be available at Luxlook.com worldwide (with the exception of the U.S.) in the Fall.

With a full range of handbags, leather goods, ties, scarves, eyewear and jewelry, Luxlook.com replicates the selection and experience of the brands' flagship stores. Each brand's own "eboutique" within the Luxlook.com site is designed with their collaboration; using their imagery, logos and colors to convey their individual character and philosophy.

In addition to offering their full range of accessories, each brand has created a limited edition of items available exclusively at Luxlook.com.

"Accessories are the fastest growing segment of the **fashion** industry and the entry point for most consumers into **fashion** luxury brands," says Francesco Marini Clarelli, Chairman and CEO of Luxlook.com. "Luxlook.com offers those who are time pressed or who live far from brick-and-mortar stores, immediate access to the full and most up-to-date range of the globally recognized **fashion** accessories they desire. Luxlook.com leverages the strength of the brands and the power of the Internet to help satisfy the large, often unfulfilled global demand for these beautiful products."

Luxlook.com's unique combination of features, merchandise and services also includes:

-- Products shipped to consumers in each brand's signature packaging, including the shopping bag. -- Search tools that enable the consumer to view products by brand,

category, material and price range. -- Luxlook.com Associates available 24 hours a day in multiple

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Luxlook.com Creates Virtual Luxury Fashion Shopping Avenue -- the World's First Luxury Accessories Site Business
Wire September 5, 2000, Tuesday

languages, either online with full-support capabilities such as live chat or by phone at 1-800 LUXLOOK. -- Product depth of 200-600 separate items (SKU's) per brand. -- An extensive selection of products in each category, with prices

ranging from \$30 to \$5,000 and an average price point between \$200 - \$300.

The U.S. launch will be followed by a global rollout in the U.K., Germany, Italy and France in Fall 2000 and Japan in Spring 2001. The country specific sites will appear in local language, currency and marketing language. The U.S. site will initially ship to the US only, but will shortly allow international shipments.

Luxlook.com recently announced the close of \$35.8 million in funding. Their largest external investor is Holding di Partecipazioni Industriali S.p.A (HdP), the global industrial holding company, which owns **Valentino**, GFT Net, Rizzoli Corriere della Sera (Italy's leading publisher) and also has a majority stake in Fila. In addition, Bvlgari Group has acquired a stake in Luxlook.com, which also represents Bvlgari's first e-commerce investment. Other strategic investors include the Marzotto family, majority shareholders of the large Marzotto textile group and the Hugo Boss brand; Gruppo De Rigo, the **fashion** eyewear manufacturer; Sportswear Company, owner of CP Company and Stone Island upscale leisurewear brands; Pambianco Strategie di Impresa, Italy's leading luxury and **fashion** consulting firm; Sopaf Group, a merchant bank specializing in private equity and corporate finance and owner of the Superga shoe brand.

QUOTES FROM LUXLOOK.COM DESIGNERS

"Bvlgari is quite excited about this new project. The most successful Bvlgari signature pieces will be accessible through this innovative on-line Bvlgari store allowing both longtime and potential clients to browse and buy in a most enjoyable way." Francesco Trapani, CEO, Bvlgari

"We believe in the future. We believe in communication. We believe that it is possible to convey our message of style to people all over the world. That's why we believe in the Internet. And we are happy now to enter the 'Net through Luxlook.com." Etro

"For us, accessories represent an essential part of the collection because they allow for the completion of one's look, and at the same time they make it contemporary...with the current trends of the season. Over the years, accessories have become increasingly more important in all the different collections and they achieved the status of having a 'proper identity' which really makes them indispensable. We are very pleased with the idea of seeing our products online as we like to think of making it possible -- even to people who do not have the chance to reach our main shops or different sales points -- to purchase directly and comfortably from home." Domenico Dolce & Stefano Gabbana, Designers, Dolce & Gabbana

"I believe that Luxlook.com is a fast moving and well structured company which gives guarantees of quality and support with the service they provide and that the site will give access to our products to more consumers around the world." Gianfranco Ferre, Designer, Gianfranco Ferre

"Loro Piana chose to sell through the Internet because we think that e-commerce has become a distribution channel that nobody can ignore. Moreover we are convinced that - in this case - we can reach new potential customers in the luxury area worldwide, creating an easy and direct access to our products. Loro Piana accepted the Luxlook.com challenge because we are convinced that this is a serious and global project, able to reach different markets worldwide with a precise and definite strategy." Sergio Loro Piana, President and CEO, Loro Piana

"Luxlook.com gives us the opportunity to introduce Missoni to e-commerce and to showcase our accessories to new consumers." Vittorio Missoni

"The Moschino label is known for being synonymous with innovative, original style. Our partnership with Luxlook.com proves we plan to take the same initiative from the commercial point of view. Moschino aims at satisfying a large international clientele with e-commerce, whose tastes and ways of shopping are expanding." Marco Gobetti,

Luxlook.com Creates Virtual Luxury Fashion Shopping Avenue -- the World's First Luxury Accessories Site Business
Wire September 5, 2000, Tuesday

CEO, Moschino

"We receive continuous e-mails from around the world from people asking to buy over the 'Net, and -- in particular -- from people who want something more than just the basics. Luxlook.com is a great idea to let people find something special just by sitting in front of a computer screen." Paul Smith, Designer, Paul Smith

"Luxlook.com will offer a new way to see and experience **Valentino** accessories - combining the classic elements of design with the modern ease of technology. As with my clothes, the new line of my accessories tells the story of my work. Instead of following the trends of the moments, they are inspired by the immense archives of my collections for forty years. You can find in the line all the elements typical of **Valentino**: the red colour, which underlines every piece, the glamour of my embroidery, the romance and the elegance that I've always tried to promote." **Valentino** Garavani, Designer, **Valentino**

"Versace expresses individuality, contemporaneity and modern chic with an inner confidence that shows on the outside. Luxlook.com will allow our clients the opportunity to use the Internet as a means of self expression, exploration and gratification." Donatella Versace, Versace

"I am happy to announce my involvement with Luxlook.com and I hope this will mark the beginning of a successful working relationship." Vivienne Westwood, Designer, Vivienne Westwood

CONTACT: LaForce & Stevens
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212/242-9353 ext. 135/112

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LOAD-DATE: September 6, 2000



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Capital Times (Madison, WI)

March 28, 2002 Thursday, ALL Editions

SECTION: SAVVY; Pg. 1F

LENGTH: 514 words

HEADLINE: SHOWSTOPPERS;
OSCAR GOWNS MAKE POWERFUL STATEMENTS

BYLINE: Amy Mertz The Capital Times

BODY:

When you picture Halle Berry winning the best actress Oscar - the first ever for an African-American woman - what picture will come to mind?

A good guess would be Berry's burgundy Elie Saab floral gown with sheer bodice and flowing skirt.

Many women who attended the 74th Academy Awards will undoubtedly end up on best/worst dressed lists by week's end, and some have already, thanks to entertainment Web sites. And in social circles, everyday people are drafting their own lists.

Why? **Fashion** is art and has more power than we'll ever know. Oscar night allows the dreamer in each of us to imagine parading across the red carpet, clad in diamonds and velvet.

What made this year's gowns even more interesting was how subdued they were, still affected by Sept. 11.

Because Joan Rivers is the most crass, ignorant, insulting woman I've ever had the displeasure of watching, I had to turn off the television for my favorite part of the show: the arrivals. I've spent the last few days on the Internet, finding photos of all the gowns and information on who designed what. (By the way, I'd suggest that Rivers top her own worst dressed list, with the Glinda the Bad Witch look.)

It's hard to say which gowns will be remembered - none likely will have the staying power of the black and white **Valentino** design that Julia Roberts wore when she accepted the Oscar for best actress last year, or the pink taffetta Ralph Lauren dress that Gwyneth Paltrow was wearing when she accepted her Academy Award in 1999. But here's a recap of what shined for a dozen average folks I surveyed.

Halle Berry. Back to the woman who ruled the evening. Berry's gown was like no others at the Oscars but was similar to the beautiful **Valentino** gown she wore to the Golden Globes. Whether you liked it or hated it, it was definitely her style.

**Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
Opposer's Notice of Reliance Under Rule 2.122(e)
Exhibit C Page 157 of 1239**

SHOWSTOPPERS; OSCAR GOWNS MAKE POWERFUL STATEMENTS Capital Times (Madison, WI) March 28,
2002 Thursday, ALL Editions

Reese Witherspoon. Gorgeous. Her snugly fitting black **Valentino** gown was reminiscent of the Roaring '20s, with lace, tulle and beads used as accents. She wins the Oscar for best dressed, hands down.

Kate Winslet. Her red Ben de Lisi gown with an across-the-shoulder sash of flowers was absolutely striking.

Cameron Diaz. Most **fashion** critics didn't like the look -- and many took shots at her bedhead hair -- but the Ungaro Couture long-sleeved wrap gown in a pale pink with brick-red rose blooms was innocent at the same time that its satin fabric claimed sophistication. Good for a free spirit like Diaz.

Nicole Kidman. She went from black and slinky at the Screen Actors Guild Awards earlier this month to soft and subdued in a pale pink chiffon Chanel gown, with horizontal tiers that would be kind only to a long, lean body like Kidman's. A little more color would have better complemented her fair complexion, but In Style magazine already is raving about this trendsetter for pastels.

Danielle Spencer. The Australian singer-actress who accompanied best actor nominee Russell Crowe wore a delicate strapless lavender Giorgio Armani with alluring thin streams of beadwork. She quietly made herself a close second to Witherspoon.

GRAPHIC: Photos of Halle Berry, Nicole Kidman, Kate Winslet, Reese Witherspoon, Cameron Diaz, Danielle Spencer and Russell Crowe.

LOAD-DATE: March 29, 2002

SARASOTA, Fla.
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APR 25 1976

Designers' Clothes Reflect Theatrics

By RENAISSANCE MORRIS

1914 N.Y. Times News Service

PARIS — At the fall ready-to-wear fashion shows here, designers obviously gave more thought to theatrics than to clothes.

Designers seemed to pay more attention to dreaming up eye-boggling accessories, such as scarves tied around the face, finding lively mannequins and devising memorable vignettes for the runway than to the styles themselves. One of the diversions, at the Fran Giodelli show, involved two fashionably dressed mannequins. Two performers approached them, night silks drawn, and then apparently had a change of heart. They linked arms with the girls and walked off communally.

In the live-action of mannequins category, Kenzo wove bands thru his mannequins, male and female, escort with more enthusiasm than most though they do tend to look wilted before the show even does. Spectators by all accounts pay out a double dose and high spirits turn into frenzy.

An attempt was made last season to make the viewing easier on the viewers by staging many of the shows at a single location instead of making it necessary to hunt them down all over Paris. The location chosen had a number of amenities, such as good sight lines, spacious halls and clean, modern exterior.

But the project seems to be breaking down. A number of houses continued to show at their own salons. Cigam for example was all set to join his peers, even asking the American artist Joe Eula to help stage his production.

But at the last minute, Cigam lost his nerve. He decided his clothes were too intimate to be shown on a vast stage and retreated to his own salon on the Avenue Montagne. Sonia Rykiel continues, in the interest of intimacy, to squeeze hundreds into her show on the Rue de Grenelle, where dozens would make a crowd.

But these defections could be handled. The major problem was the scheduling of eight shows on the first official day of the showing. At least five weeks were shown most people wanted to see — Clive, Givenchy, Dior, Yves Saint Laurent and Kenzo. With 200 styles, many in multiple pieces, and some in multiple colors, viewers had a hard time keeping their heads clear.

But it was also hard on the designers. "Givenchy was moving his clothes out as we were trying to move ours in," said Dior's Marc Bohan. "It was chaos backstage." The chaos didn't show up front, but that shows how well the fashion people have mastered the tricks of show biz.

The search for new places to show resulted in October 1975 crossing the street, the big department store. Despite an enormous rolanda and frenziedly amplified music (the sound systems always work, even when other things break down) the audience found itself doing off. The clothes were lively enough, so people blamed their nodding on the poor air circulation.

Still, when they opened their eyes periodically, they didn't seem to have missed anything, many confided to one another later. This was one of the places where the same style was repeated in dozens of colors.

The name of everybody's tip was Andre Terzi, pronounced Shick. A 1.31.13 n defector, who had been with the hotel, Terzi produced his widely acclaimed collection in Natoire, a student quarter of Paris. He was said to work in simple colors, eschew panic and create styles that were "particularly today."

The trouble was, Terzi and his creations were entirely mythical. He was invented by fashion viewers eager to find something positive to acclaim, and his fame spread.

His clothes were described as "tailored ethnic," which Marc Bohan observed, when he heard about them, was an amalgam of his designs and Saint Laurent's.

56 3

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they like the look or not. He is in our place player."

May, 1968, such as "cocktail Molotov." Larousse has made a breakthrough. French) has scored at least a partial victory.

It is assumed, which need not be followed or returned. James W. King

withheld on request. Letters cannot be retransmitted or returned and are subject to editing.

Will really control the opened Side Canal? Dr. Lee B. Gilhead

23

Valentino S.p.A. v. Matsuda & Co. Opposition No. 91174169 (parent) Opposer's Notice of Reliance Under Rule 2.122(e) Exhibit C Page 160 of 1239

by fire, saved balcony

ALL. Fla. (AP) — A woman was rescued by firemen



SHIRAZ HAYWARD but she was taken out

has lived alone in the two years, said she went and was awakened by in the living room, she ran out to the balcony, e."

I Dr. and Mrs. Russell floor apartment below she ate some biscuits with to their balcony. a Hayward's apartment was wired to a burglar

1. 54-year-old former to the apartment in the building on Sunset Drive a waterfront home to its her second husband,

lawyer and former FBI agent.

and employment reviewed the first activities of Chicago's Non Model Cities program designed to concentrate J and social services in wn, Lawndale, Grand and an 1800m. aid the program itself on jobs to 2,500 persons or more of them result the target areas. nayer also praised Chi-system of community action through the half-Model Cities Councils, id the elected mayor email "ultimately re- for the program" countable to the people ion time. r considered the Model program should be led with "great infusion of us." But without any nitrels at the state level. in see no reason why funds should be chan-through state govern- he said". The states on less responsive to needs than the Con- aid enays keep in rith urban people while ers' offices may be hun- f miles away.

CHICAGO SUN-TIMES family SATURDAY, JAN. 23, 1971 PAGE 21



Valentino injects more color into his clothes for spring. This suit teams a red jacket, pleated shirt in navy cashmere and a diamond-patterned turtleneck top in red, white and black.

The finale of the Valentino spring showing in Rome was this "Gone with the Wind" wedding dress embellished with lilies of the valley. (AP)

By Eugenia Sheppard Special to The Sun-Times

Valentino goes Hollywood -with class

By Mr. Valentino's new collection to Hollywood, but with plenty of class. Now every woman can be a star in one of his big chiffon shirt coats that fall open to show the rest of her in striped sequin, hotpants and black lace tights. The late night opening in Valentino's salon was say Technicolor producer's dream. Invitations had requested, "Please come in something red." In the audience was already dressed to go with the new fashion. Audrey Hepburn tucked a red rose into her hair's curling collar, and Ira Forstnerberg added a red feather butterfly. Emuque Crespi put on red boots, and her daughter, Pilar, came in Valentino's long, red silk jersey apron over a black jersey playsuit. For her new look, Valentino disentangled himself completely from his original whipped-cream and hot-chocolate color scheme, which was getting fairly sticky, and made a switch to red, white and navy or black. He juggles all three in most of the costumes. THOUGH VALENTINO CLAIMS he was dreaming of the mad old F. Scott Fitzgerald days when he was designing his collection, most of the clothes are more forward looking than reminiscence. The only nostalgia is in the hairdos, makeup and shoes. Alta's hairdos are shoulder-length and curly and held back by a red satin ribbon tied in a bow on top of the head. The evening clothes are spectacular, but the daytime things are the merrier part of the show. Valentino brings back the jacket or blazer, worn over dresses or as part of a more sporty combination. Though Valentino says he designed and produced his collection in 25 days, he has laid out a complete plan for his new way of dressing. The jackets come in three lengths — three-quarter, which is almost a coat; halfway up and a short jacket which just grazes the hipbone. Another radical change: Nothing ever matches in Valentino's new collection. A red blazer is always worn over a navy dress, or the other way around. The designer even likes red and white shoes with navy stockings. QUITE A LOT OF PEELING off goes on with the sporty clothes. Under the jacket is often a white tank top, which

Valentino has invented to replace the vest. The tank top is made of jacquard wool that looks like argyle-knitting. Most of Valentino's coats are white double-faced cashmere. The newest aren't the full ones, but cut straight and narrower with slits all around. Many are shown with hotpants. What Valentino has done for short-skirts, in his own elegant way, would keep them in fashion far longer than most people thought. Fitting in are white cotton knit stockings. For both men and women, Valentino shows sports clothes of dark blue linen denim, saddle-stitched like a day blazer's. There are also male and female versions of a white satin evening blazer. The satin blazer for ladies goes over pleated shirt-dress of chiffon. "I identify with this one. It reminds me of 'Sabrina,'" said Audrey Hepburn, as a navy and white pin-dotted chiffon with the pleats faced in navy passed her on the runway. VALENTINO HAS BANISHED the V from his collection and replaced it with a new emblem, the bumblebee. Bees are embroidered on blazer fronts. All the prints in the collection are Valentino's, including the one of two lovers embracing. The most romantic are the flowers — poppies and white or pink mimosa on chiffon — made into great-lady garden-party dresses with leg-of-hen hats wreathed in the flowers. After the opening, Valentino and his partner, Giancarlo, entertained a mob at Numero Uno, Rome's burlesque night spot. Valentino wore a red shirt and tie under a black velvet jacket pin-striped in aqua, and Giancarlo's shirt was made from a red silk Spanish shawl. The whole scene — with the black leather velvet banquettes, the red balloons bursting in air movie star Florida Bolinas in black makeup and all the rest of the beautiful and damned — made that old party in "La Dolce Vita" look like a Sunday school picnic.



60 of 122 DOCUMENTS

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Chicago Sun-Times

January 24, 1993, SUNDAY , FIRST EDITION

SECTION: SUNDAY NEWS; CELEBS; Pg. 30

LENGTH: 67 words

HEADLINE: It's 'Global' Gown Coup For Valentino

BYLINE: Bill Zwecker

BODY:

Talk about a clean sweep! Celebs not dressed by fashion designer Valentino at Saturday night's Golden Globe Awards show were expected to be more the exception than the rule.

Host Jane Seymour, Emma Thompson, Miranda Richardson, Geraldine Chaplin, Janine Turner, Teri Garr, Cybill Shepherd and Jill Goodacre were planning to wear Mr. V gowns . . . We don't expect any two to have the same dress!

GRAPHIC: Valentino

LOAD-DATE: January 31, 1993

**Valentino S.p.A. v. Matsuda & Co.
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(143)

EL CAR. 52
SANTO DOMINGO
DOMINICANA
DEC 3 1965



El diseñador Valentino, de Roma, creó el traje largo en los estilos severos, sin una característica de la época "My Fair Lady". El material es algodón fino, todo tejido por encargo de seda. (Incluso el mismo). Distribuido por la casa Erno, de Alessandria, Pesechiano.

PROGRESSO (ITALIA) - 1965

9 MAR 1966



Un bel vestito della casa...

Chicago Tribune
THE CHICAGO TRIBUNE
6. STATE AND LEXIS

96

FEB 3 1966

When in ROME

Jackie Shopped



And she wore her skirt noticeably above the knee. She bought her bright yellow wool gabardine coat right off the rack at Valentino.



And she bought a pale pink gabardine coat, a white silk dress (Galtzine), a sleeveless white dress, and a yellow, white, and orange plaid.



Mrs. Kennedy bought a sequined black and white print suit with manshirt sleeves and white silk crepe blouse. And a reversible sleeveless dress and box jacket. Apple green to matching plaid fabric is by Nattier. Bright green gabardine coat is from Valentino.

Women's Wear Daily



She selected a bicolor white and navy wool; a white gabardine coat; a black and white crepe dress, and green silk pajamas.

87

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From
ITALY

32



Forquet: In a week of showings marked by controversy over policy as well as silhouette, this Rome designer struck a blow for the skinny shape, high hem, and contrasting front inserts.



Lancetti: A restaurant suit of black matelasse that borrows from the boys its wide cummerbund, tie, and severely tailored shirt. The last in chiffon embroidered in black beads and rhinestones.

Valentino: His opulent evening pants suit was black silk in an art nouveau print in dozens of shades of green. Its accompanying mantle was lavished with ostrich plumes, in matching greens, to echo the print.



Galitzine: With a bow to the Japanese, she shaped a lounging robe like a kimono, with wide sleeves and a bow at the neck. The fabric was a silk blend; the print, a sprawling floral.



Pucci: Always a strong advocate of stretch fabrics, this Florence designer showed a packable evening costume of toe-to-waist pants beneath an Empire side-slitted gown. The wild print was in blues, purples, pinks.

Sketched exclusively
for feminine by Maning

Valentino S.p.A. v. Matsuda & Co.
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Valentino's Dreamy Fashions

GLORIA EMERSON

Chicago Tribune (1963-Current file); Jan 16, 1968; ProQuest Historical Newspapers Chicago Tribune (1849 - 1986)
pg. A2

Valentino's Dreamy Fashions

BY GLORIA EMERSON

Rome

THE MOOD OF the new Valentino spring-summer haute couture collection shown on Sunday night is creamy, dreamy and very neat. Valentino thinks it is the best he has ever done, and no one is quibbling with him.

There is lots of white and beige; tiny lace ruffles on white linen suits, a lacy white look for the legs, soft chantly lace sleeves and inserts on beige Georgette dresses with short, pleated skirts, and six-foot-long crepe scarves winding around the necks.
Skirts stay above the knee

where Valentino intends to keep them for all of 1968.

The one important print in the Valentino no-color collection is yards and yards of knotted rope, in brown on a white wool coat. The ropes are white on Valentino's black evening skirts and blouses.

Valentino scallops the small peplums and skirts of his prettiest sleeved summer dresses made of a stiff, gauzy material, and the brims of his sentimental picture hats with higher crowns. Sometimes, he scallops a skirt in tiers or the edge of his jackets.

There are passementerie and re-embroidered white

cotton appliques on the pockets, sleeves and closings of Valentino's cool-as-an-iceberg suits, daytime and evening, in white linen or wool. He heaps on the soutache trimming, too, crunchy gold braid, and puts big gold embroidered monograms in conspicuous places on his whites, which are the color of devon cream.

Valentino goes on putting his elegant little gold V. on his clothes, shoes, and belt because his New York and Rome customers loved it last season. It's the important letter of the alphabet in the world of fashion, they say.

IN. Y. TIMEP-CINCERE Tribune Service

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Taken Back by Valentino

BY YSABEL TRUJILLO

Rome

● VALENTINO has rediscovers covered the '50s.

Coily timing his show as the last of the Rome's week-long winter and fall collections, Valentino, alias "The Shoikh," emerged with a style that left his name-famous audience out on a limb—20 years ago.

Wearing a Greta Garbo face and a short page-boy hairstyle, Valentino's 1972 woman has discarded hot pants, midis and maxis and most of her jewelry.

She wears knee-length dresses with seamed stockings by day, but at night, she can switch to the classic sophistication of the 1950s and emerge in the likes of a tight black gown that brushes her toes and dares slits Hong Kong high.

But she is really not concerned with length, because the dominating trend of her new wardrobe is pants.

Rome's best-known designer of high fashion created a superbly tailored, classic collection that reasserted his mature master's touch in its coherence, proportion and perfection.

For Betty Grable fans and others looking for '40s memorabilia, there are pants nostalgically cut in a single line. Molding waistline and hips, they flare out in deep cuffs.

Some are designed like bib overalls. Others — climbing nearly neck high — are supported by braces. Trouser suits come with a gilet (short, snug vest) and are worn with

a straight, belted jacket or a short moss jacket, sometimes covered by an ample, bias-cut cape.

Valentino's sportswear features two dominant colors at a time, with the exception of gray. Camel played against white, then loden green and, finally, solid gray for morning colors, with ruby red and black for the more elegant afternoon. Trouser suits are composite: a tan battle jacket, loden vest worn over a pair of tan and green checked trousers, with or without a wide cape that sometimes came with a fur collar.

Stressing a shapely silhouette—which he named in his "second skin" coat—Valentino's trousers alternate with skirts, maintaining a snug fit with stitched pleats or becoming frankly straight with a slit up the side. Accessories are extremely important, as they have been in all classic sportswear collections. Models wore high-crowned, wide-brimmed hats that turn up in front and employ a pheasant feather for sportswear and a crownless turban for more formal occasions.

Blouses (generally under gilets) have matching cravats or velvet bows pinned with a brooch that are varied to suit the time of day. The brooches range from grapes and serpents to a rhinestone-studded leaf pattern for formal occasions. Worn generally at the neck, they are Valentino's only jewelry.

Seamed, matching color stockings are worn over high-heeled, closed shoes that re-

peat the dominant color themes, but become solid black or white with evening clothes. There are no boots. Jackets vary from waist length to below the hip, generally with lapels that touch the shoulder, accentuating the slim fit.

They come as cardigans, that are long and straight, in belted "pea jacket" style and as short, tight battle jackets, often worn with a cape.

One of the keys is Valentino's "second skin" coat which emphasized its narrow-body-linging fit by shoulder-touching lapels and two back slits.

The "second-skin look" predominates as the guiding theme of his collection, growing increasingly obvious in night wear.

There are a lot of solid black cocktail suits with crownless turbans and serpent brooches worn with skirts that clung in stitched pleats or are straight and slit.

A color print is very feminine in one outfit: a long dress emblazoned with flowers in a vase. The vest was sequined in a giant reproduction of the same motif.

In the evening it's black or white, black in nude-look chiffon dresses with transparent, embroidered tops, black in slinky crepe dresses that V to the waist and have a deep split up one side, and black in some typical 1950-like evening gowns with straps and fitted bodies over wide swinging skirts.

Ruffles are an evening feature that relieve the predominantly tailored line with an occasional feminine touch.

(Chicago Tribune Press Service)

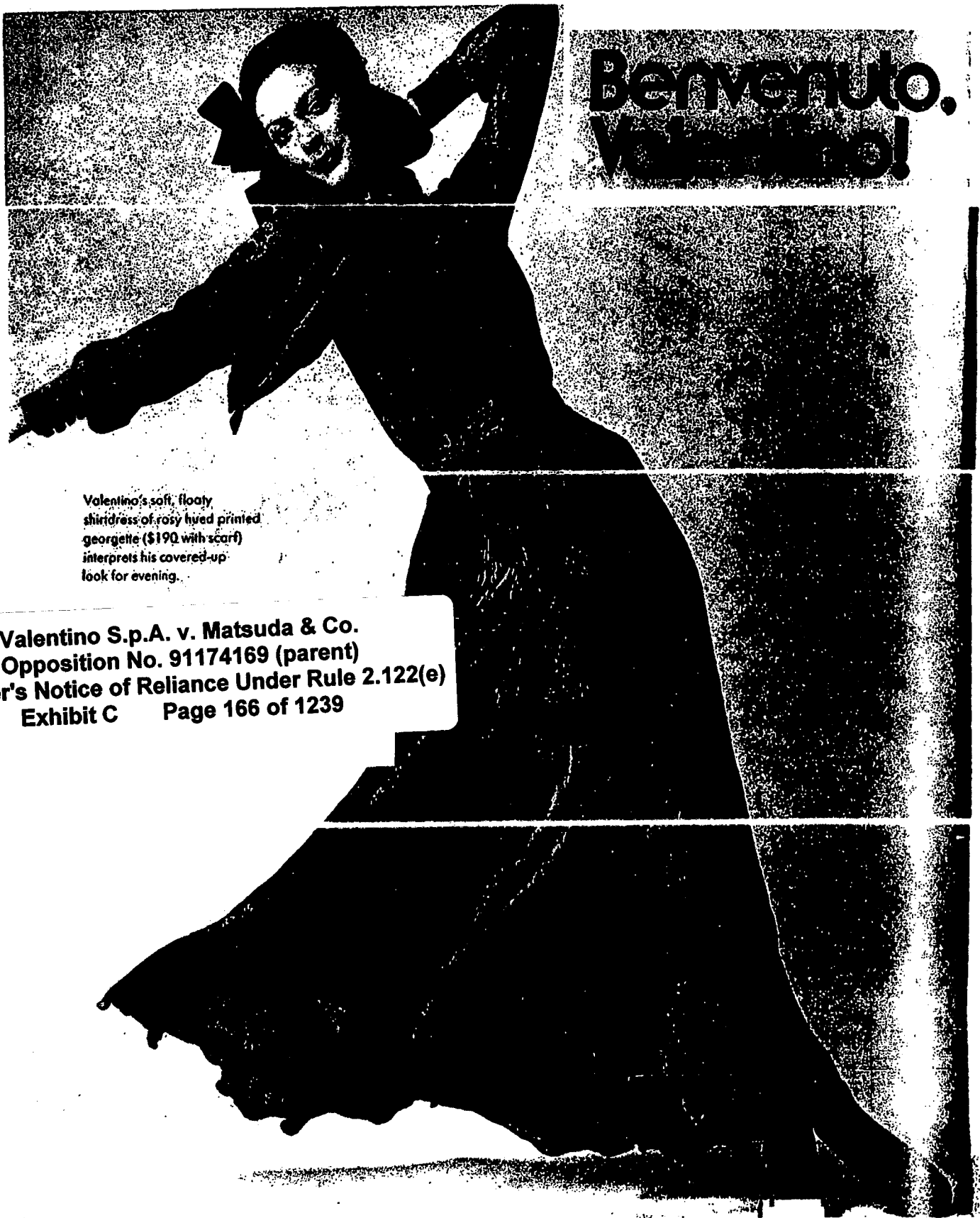
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Benvenuto, Valentino!

Evelyn Livingstone

Chicago Tribune (1963-Current file); Oct 17, 1971; ProQuest Historical Newspapers Chicago Tribune (1849 - 1986)

pg. G86



**Benvenuto,
Valentino!**

Valentino's soft, floaty
shirtdress of rosy hued printed
georgette (\$190 with scarf)
interprets his covered-up
look for evening.

**Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
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By Evelyn Livingstone

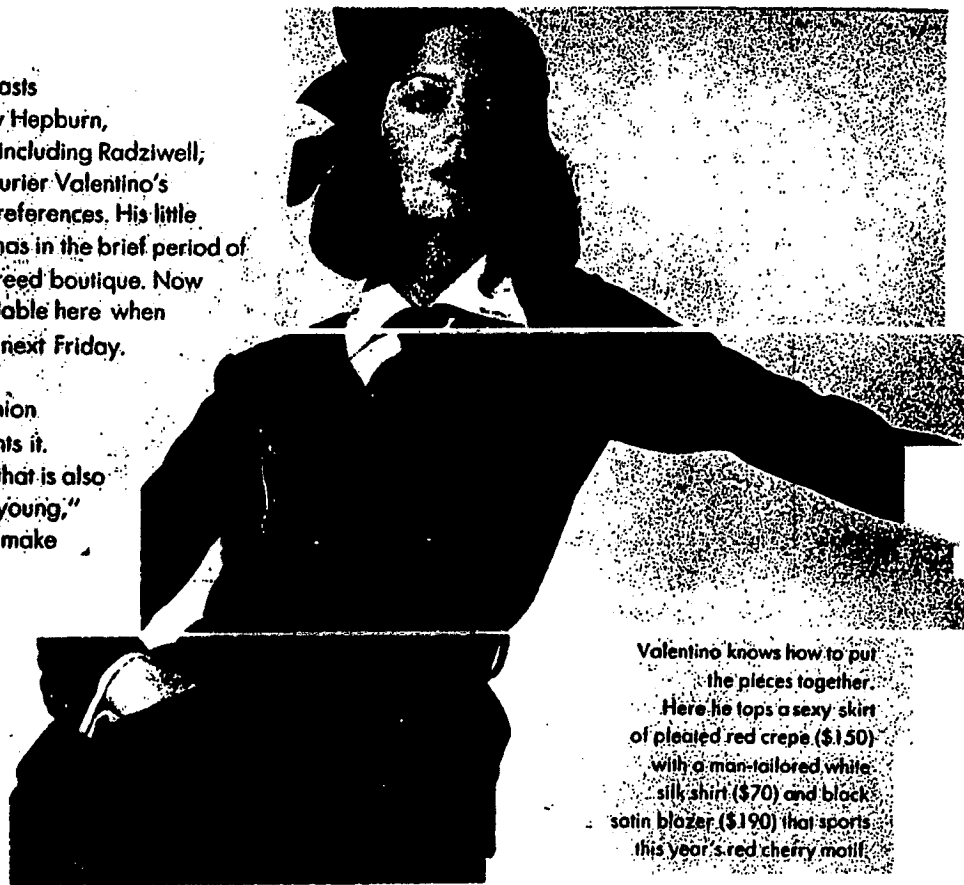
●WITH a devoted customer list that boasts such pacesetters as Jackie Onassis, Audrey Hepburn, Gloria Guinness, and a pride of princesses including Radziwell, Pignatelli, and von Furstenberg, Rome couturier Valentino's designs come to Chicago with gill-edged references. His little ready-to-wear shop in New York, in fact, has in the brief period of its existence been established as the pedigreed boutique. Now the same clothes carried there will be available here when I. Magnin opens its Michigan Avenue store next Friday.

●What's Valentino's secret?

He has an unerring instinct for what the fashion-conscious woman wants at the time she wants it. He can give her elegance, but it's elegance that is also young. "I make young clothes because I'm young," says the 38-year-old designer. "His clothes make you feel feminine and so sure of yourself at the same time," says one of his fans.

●In his boutique collection, Valentino has captured the classic casual spirit of American clothes of 30 years ago and made them feasible for today. It's what the whole new mood of fashion is all about: the return to marvelous basics—blazers, shirts and skirts, shirtdresses, trench coats. The way Valentino does them, tho, they're Italian flavored with beautiful cuts, soft fabrics and saucy details. The same feeling carries thru both his day time and evening designs.

●This season red cherries replace the V's that were once his signature. They appear as pins, and cufflinks; they're in prints and embroidered motifs. Ribbon-bound swinging pageboy hairdos and textured stockings also are part of the total Valentino look. Coiffures here are by David Warner. ▲



Valentino knows how to put the pieces together. Here he tops a sexy skirt of pleated red crepe (\$150) with a man-tailored white silk shirt (\$70) and black satin blazer (\$190) that sports this year's red cherry motif.

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Menswear from Valentino

● VALENTINO, Rome's top designer of women's couture and boutique fashions, and a magic name with the international set, has just previewed his first collection of menswear. And, current plans indicate that Chicago's

I. Magnin will have some of Valentino's fashions in its Men's Store this fall.

Our Rome office reports that the designer's first men's shop on the Via Condotti will be decorated in camel and green "and will cater to an impeccable put-together look." Other Valentino men's boutiques will open this fall in Europe and in the United States.

The Magnin buyers who've seen the collection call it "magnificent" and "great."

Among his designs is the evening suit, one of white cotton satin for summer, detailed with three curved



Valentino's first collection of menswear includes this evening suit of satin and coordinated print accessories.

patch pockets, shaped thru the waist, and with cuffed trousers.

With it he shows a houndstooth sweater of black and white cashmere and silk, printed cotton voile shirt, and solid super-wide tie.

Another suit is heavy black satin shown here, teamed with black and silver circular jacquard silk tie and matching vest.

Genevieve Buck

Valentino S.p.A. v. Matsuda & Co.
Opposition No. 91174169 (parent)
Opposer's Notice of Reliance Under Rule 2.122(e)
Exhibit C Page 169 of 1239

The Ultimate Dictum:

YSABEL TRUJILLO

Chicago Tribune (1963-Current file); Apr 15, 1972; ProQuest Historical Newspapers Chicago Tribune (1849 - 1986) pg. N13

The Ultimate Dictum:

Valentino for Fall

BY YSABEL TRUJILLO

Rome

● YOU'LL GO nuts for Valentino.

The atmosphere at Valentino's opening was quasi-religious as a top-name fashion crowd sat straight and alert to see the ultimate dictum in this year's Italian fall-winter ready-to-wear fashions.

It was nuts. Chestnuts, hazelnuts, and acorns looked like a faded squirrel's hoard printed on dresses, woven into gilets, and perched as little knit caps that looked like acorn cups.

Chestnuts, however, must be Valentino's favorite—he chose them for all his tortoise shell accessories.

In his grand, 99-piece collection, Valentino confirmed some looks and ignored others—but as with every great couturier, his looks are the total of small details and never great crude slabs of unstyle.

Valentino gave his stamp of approval to the classic layered look which he associated this year with mixtures of checks and Prince-of-Wales plaids that were even printed on suede.

But this year's top-heavy look, and the curve-shouldered trapezoidal shape were left in the closet with Valentino's skinny coat.

Both the Valentino woman and her mate are square-shouldered, practical creatures whose topmost layers are stored by their inverted back-pleat seen on most of their innumerable jackets and coats.

They both like the autumn colors of rust brown, orange, oatmeal, and even turquoise mixed in different combinations.

The Valentino looks:

The look pivots around the gilet, which generally goes over high, wide, cuffed trousers for a high-waisted, y-shape, that Valentino fashions with discreet platform heels. Altho the game is to juggle the parts, Valentino generally blends his looks by giving a similar look to different textures.

A typical example of his neat touch would be a turquoise, chestnut-printed blouse with matching scarf, worn with an identical knitted gilet and matched with checked trousers and a Prince-of-Wales jacket in brown, topped by a little brown knit acorn cup cap.

Valentino's jackets range from the car coat cut, thru collarless painters' smocks, wrap coats, and belted trenchies, which he generally prefers for men.

The poucho came bold and absolutely square with chestnut buttons at each end, that matched the blouse print. Worn with trousers, they were one-color outfits that had to be noticed in bright turquoise, oatmeal, or orange.

Dyed furs were very big in this year's collection. For day, there were his and her duffel coats in orange and turquoise, with the same idea in curly sheep and suede.

Suede as fabric was another Valentino incursion into the animal world with pin stripe suede trousers for men, and some rust-brown Prince-of-Wales plaids in skirts and jackets.

The dress at Valentino's this year is of wool voile printed with chestnuts, roosters, turtles, or little bulldogs. It bows at the neck or has a long silk scarf—a new feature this year. Valentino covers it with knitted cardigan tops or mohair kimono wraps.

Suits were very 1950s with fitted jackets, square shoulders and skirts that flared in box pleats from below the hips.

(Chicago Tribune Press Service)

In his fall and winter ready-to-wear collection, Valentino brings back the 1930s slinky evening gown in fluid orange crepe, topped with a red fox boa.



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From Our Gal in Rome:

Valentino Ends the Pants Era

BY YSABEL TRUJILLO

Valentino's latest surprise this year is: no trousers. And this probably marks the end of the pants era, if his lead over other designers is to be believed.

Basic to his new style is the one, snug yet unobtrusive, long-sleeved, belted jacket that the designer has introduced with straight or pleated skirts.

The belted layered look is still there, however, with Valentino's famous Mills belted girdle and coordinated blouse for day wear.

Short tunic and card, o-neck and turtlenecks are among the latest of blouses that are on the wardrobe shelves in Valentino's latest collection.

Exclusive women's trunks come in belted jackets worn over solid-color dresses by day, with all abstract blouse under everything.

Blouse prints have been replaced by solid and stripes, in beige and darker tones applied with intricate-prints, in Valentino's new variations on the theme.

A classic Viridian, Valentino has kept the traditional outfit associated with his name: o-neck with matching skirt, jacket with belt, and the little dress with this year's viscose-printed jacket.

Also making this year's romantic theme are the dresses with earthy textures, like the one with the floral print in the top to be worn with a long skirt. Lush is the key to the evening look, in long, short dresses under richly embroidered jackets, with other styles ranging in classic ruffles, and belted blouses in a variety of colors that include lacquer black, red, pink, sky blue and white.

For accessories, Valentino has introduced a new line of shoes, including a pair of pumps and many other designer's collections this year. In dress, he is bringing lots of red and green into his designs and even Mills animal motifs: trees of fire, ferns and dragons.

The man who shares responsibility for helping the great Valentino image high has managed to remain behind the scenes, very much as he has in many other parts of the fashion world.

Mr. Giancarlo Giannini, the business partner of the Valentino empire, a Roman whose teaching lessons appear to be the designers who struggle for prominence on the competitive Italian scene.

"Ready-made is Valentino's destiny," Giannini said. "But he cannot improve (the quality of his garments) only the great designers can."

"We're programmed to expand," he said, "with a goal to reach new business speaking countries, in Germany, Switzerland, England, and so on." He said he will be in Italy, Austria, and the Soviet Union this year, when Valentino's expanded work is expected to be particularly successful.

"Our girls already have the correct their clothes are lighting for," he said. "We signed it last year."

Long shirtdress of rose laminated organza patterned with abstract stripes is topped with a belt-tied, belted jacket of charmeuse silk.

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Features

YSABEL TRUJILLO

Chicago Tribune (1963-Current file); Oct 21, 1972; ProQuest Historical Newspapers Chicago Tribune (1849 - 1986)
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Features

Valentino's Vitality Relaxes and Rejuvenates

BY YSABEL TRUJILLO

Some men like to buy your man a pair of high-heeled tennis shoes, Valentino is definitely your designer.

Showing his spring-summer 1973 off-the-rack collection in Rome, Valentino publicized the relaxed look that will have the fashion world heading a path to the 24 outlets of his far-flung boutiques.

Men's shirts are Valentino's special interpretation of this year's fashionable formula. The jacket-plus-blouse-plus-pleated shirt routine that has appeared in every Italian collection this season.

Using men's shirts as jackets, Valentino plays them up with typical stripes and checks actually redesigned to mens wear, and completes the image with white duck trousers anchored by men's suspensiors.

Both the Valentino woman and her man are rather playful this year. Both wear tortoise-shell glasses from dawn to dusk and sport high 7 1/2 inch heeled tennis shoes with sensible rubber platform soles, and little straws and digger hats under a hot sun. Unless is definitely back for sportswear, with a subtle touch of matching shirt and giant hotterly tie that picks up feminine motif at night.

But if a man's world has become a woman's wardrobe, Valentino's woman never forgets her shirt for dressier occasions. Her staple is a short-sleeved bright print shirt dress that fits snugly at the hips and looks equally good under matching collarless shirt jackets, blouses, or sleeveless head-to-toe ensembles.

With so many simple dresses, prints become prominent. Navy and brown are favorite backgrounds for rows of bright vermilion apples, clusters of juicy orange pears, delicate white orange blossoms, and bold contrasts of *plaid-de-peste* and stripes. But the 1973 print is definitely coffee beans—they go so well with Valentino's new tortoise shell head necklaces and bangles.

Fine embroidery is another new feature of Valentino's 1973 look and it's good enough to give Milla Schen a headache. His *point de jour*—transparent laddered stitching—is a valuable feature in evening effects, dressing up the simplicity of long, linen shirtwaists with soft gathered skirt, and three-quarter length puffed sleeves. This past look was the logical theme for Valentino's *point de jour* walking dress.

But Valentino's new "Bayadere" alias Roman candle strip drew the warmest applause from male buyers.

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This brown chiffon evening gown is lightened by a summer print of mellow pears and white magnolias. It is typical of the Valentino summer fruit designs. The dress has an elasticized bodice and a ruffle-trimmed matching shawl.

Trousers remain a staple in Valentino's spring-summer ready-to-wear collection. This trouser suit is made of chevron-patterned white gabardine with a bright bayadere silk blouse and a matching belt. The shirt-tail jacket reappears as a favorite of designers, as it does on many men's fashions this year.

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The Valentino touch: A symphony in couture

Daniela Petroff

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The Valentino touch: A symphony in couture



Valentino sketches two of his important looks for spring-summer. Simplicity by day is typified in coat-dress (left) with new slim skirt and deep dolman sleeves. Romanticism after five is illustrated by soft, knee-length dress, its neckline, taut midriff and swirling hem edged in ruffles.

By Daniela Petroff

Rome, January 19

FROM EARLY MORNING thru the wee hours of the night, the Valentino woman makes a perfect guest at a 24-hour garden party.

As Italy's prestige name designer Valentino showed a spring-summer collection, the models came and went to the romantic undertones of Schubert's "Unfinished Symphony." A crescendo of color climaxing in the vivid prints inspired by the Austrian painter Gustav Klimt drew warm applause from the crowded celebrity audience.

The collection began with a long series of all-white outfits. Next came a combination of white and brown, followed by "Valentino Blue" (a pale royal blue). Then came pastel green and mauve which led into the prints, at first very subtle and growing more vivid as Valentino's "Garden Party" continued. The day-time prints drew their inspiration from the rebirth of spring in the fields and woods.

THE LILAC blue and green floral prints of an ensemble made up of a printed dress and mauve colored spring coat with a matching print lining were beautifully set-off by the white lilac trees lining the walls of the atelier.

Pants may be sexy but they are certainly not romantic, and therefore had no place in Valentino's collection. Last year Valentino shook the fashion world by eliminating the "pants look" in any form from his high fashion collection.

Dresses and skirts for day time wear and the cocktail hour sported a conservative knee-length, while evening gowns were long and flowing. Skirts were either straight or pleated, even for cocktail suits. The pleats were reminiscent of tennis skirts, starting from the hip. Evening wear also included pleated skirts which unfolded in waltz-like fashion when given a spin.

SIMPLICITY was the key word in the day time collection where the white linen dresses, only ornament was tablecloth embroidery. Jackets and cardigans also maintained the linear look with embroidery equally reminiscent of grandma's best handy-work.

Valentino baptized his new spring coat with kimono sleeves gathered at the wrist, a thin belt delineating the waist, and a hem with loop cuts, the "Ubbia," which means dragon-fly.

The evening wear parted from the classically romantic to give way to the frills of a warm summer night. With the miles of gathered ruffles which ran up and down the evening dress, around high collars thru delicately plunging back lines back to the wide swirling hem, the sore finger must be the new look among Valentino seamstresses these days.

At the end of the show, Valentino, obviously pleased, came out and thanked his models one by one with a kiss on the cheek. Among the audience applauding the designer of what was generally considered a very successful show were such names as Ewa Aulin, star of the movie version of "Candy" and actress Barbara Bouchel, best known for her audacious bedroom scenes. Does their presence at the show mean that the nude-look will give way to Valentino's 1973 romanticism?

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Valentino

The ready-to-wear spring collection designed by the king of Italian couture comes to Chicago next week.

By Evelyn Livingstone

HEARD is the Valentino call. His latest designs, including the crown of Chicago next week. It's scheduled to be introduced at L. Magaldi's next Tuesday with a special showing at 10:30 a. m. in the Salon on the second floor.

This spring ready-to-wear collection by the acknowledged king of the fashion world, brings a new look for ready-to-wear. It's filled with bright, happy designs and the prices are down, some as much as 20 to 25 per cent as compared to last year. You can, for instance, now get a little white shirt for 60 and often check prices for about 40. These production economies are possible, it is said, because Valentino now owns his own factory.

While most designers concentrate primarily on their fall collections (because the season is longer), Valentino says he is most inspired by spring. This time he certainly is, with colors inspired by the shades of the Roman Colosseum called "Colosseum" and a fashion word that is casual, sporty, and that at times exhibits a dry bit of humor.

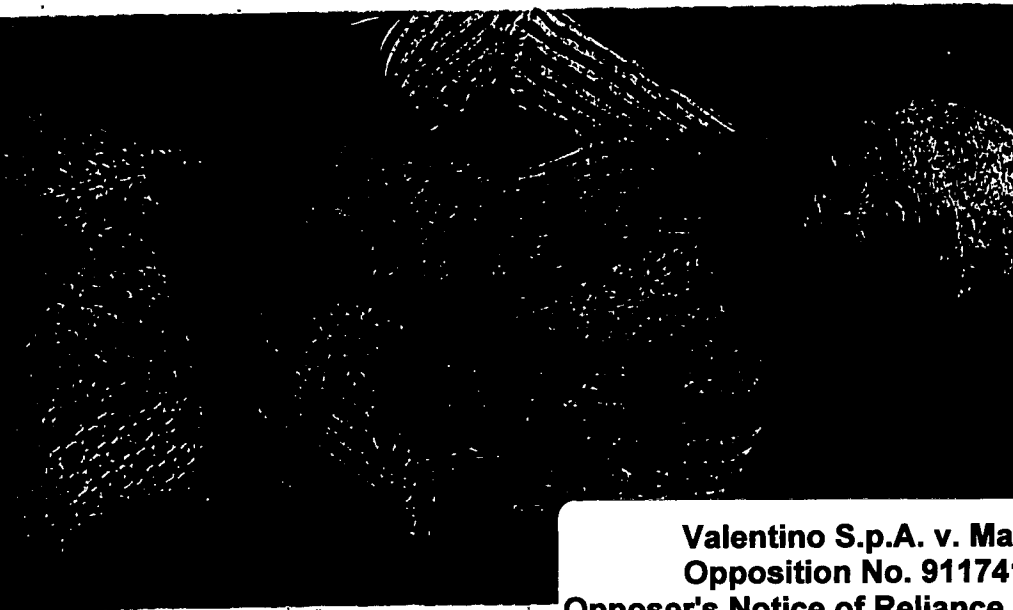
THE OVERSIZED bow ties, for instance, are referred to as "managing," as are the clear, round thin-framed glasses and dark-handled handkerchiefs worn by both the men and women models at his collection preview.

Tweed cardigans, men's shirt jackets with typically curving shirt-collar hems, and a thoughtfully put-together sweater look are the central themes of the collection. Sweaters, shirts, pants, and skirts make up the bulk of the designer's designs but there are also lots of accessories with a new happy look. "I believe in the importance of blouses," says Valentino, and emphasizes them with thickened lapels on both day and evening costumes.

Mixed patterns continue as a Valentino favorite with wide stripes played against herringbones, leopard-spots, and vertical stripes. "I believe in the new look of stripes," he says. "I believe in the new look of stripes," he says. "I believe in the new look of stripes," he says. "I believe in the new look of stripes," he says.



Popular daytime look combines shirt jacket of sporty yellow with white shirt and striped cardigan. White crocheted card is a favorite accessory.



Mixed patterns and the new look of stripes are featured in Valentino's ready-to-wear collection. A shirt and skirt of herringbone checked cotton with a striped wool sweater.

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