Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 1

EPI 003736

Joe Walker—Spaceman but Not an Astronaut

JOE WALKER

EDWARDS AFB, Cal. (UPI)—Veteran X-15 pilot Joe Walker says that becoming the world's highest flying airplane pilot was "just my job"—and he isn't "bothered in the least about not qualifying as a winged astronaut."

"Records are all in a day's work," drawled the graying 41-year-old father of four, who already was the world's fastest flying pilot when he set a new altitude mark of 67 miles (350,000 feet) last week. He regards flying as a business, and shuns its glamor.

"It doesn't bother me in the least that I didn't get astronaut wings," said America's No. 1 test pilot. "That's a military decoration and I left those behind a long time ago."

His record-smashing altitude flight marked the third time he has flown above the 50-mile mark, where military pilots—and spacemen—qualify as astronauts. But as a civilian flyer for the national space agency, he is not eligible.

Walker was a highly decorated P-38 fighter pilot during World War II and over his span of 18 years as a test pilot he has won virtually all of aviation's top honors.

Friday's flight surpassed the previous world altitude mark of 59.6 miles (314,750 feet) set last year by another X-15 pilot, Air Force Maj. Bob White.

Walker, who likes to describe his daring X-15 exploits in a joking manner, quipped:

"That darned balloon I was dragging from the tail probably lifted me way up there."

Walker referred to the X-15's first experiment with a balloon—borrowed from the Mercury astronaut program—which was released from the rocketship's tail and dragged on a 100-foot-long rope to record air density.

The wisecracking test pilot not only overshot his altitude, but his landing as well. After sweeping past the X-15's usual touchdown spot on Rogers Dry Lake bed at this base—and still in the air—Walker chuckled over his intercom:

"Hey, I can't get this thing down."

Later he said this may have been due to his getting of a flight-distance record in the X-15—covering 315 miles from Smith's Ranch, Nev., to this test center in a mere 11 minutes.

"I guess I really had a lot of steam," he said.

Walker said he also did not know he had gone so high until after his flight was over.

"I saw the altimeter needle pointing to 350,000 feet, but I figured it was just whacky and didn't pay any attention to it."

At the top of his high-reaching flight, Walker said, "it sure is dark up here."

He later compared the dark void of space to a "black velvet photographer's curtain."

He said he was able to see the western United States and into Mexico, but that clouds hampered his vision and he found difficulty in recognizing landmarks.

"I could see farther than I could see, if you know what I mean."

Walker set the world's airplane speed record of 4,104 miles an hour in the X-15 last year. Friday he flashed at 3,900 m.p.h. It was the 90th flight for the X-15 and Walker's 24th in the rocketship.

AF Fires Solid Fuel Motor With 1-Million-Pound Thrust

COYOTE, Cal. (UPI)—The Air Force has fired the Free World's largest solid-propellant rocket motor—a 75-foot, 250-ton prototype of engines which will form the first stage of the Titan III-C space launch vehicle.

Shortly after the five-cylinder segment of the sleek white booster ignited Saturday, shooting a brilliant red pillar of flame skyward, the Air Force said the motor developed a thrust "in excess of one million pounds."

This was more than twice the thrust of an Atlas booster, the one which put American astronauts into orbit around the earth.

The Air Force said it was believed the rocket motor fired Saturday developed as much greater thrust than the powerful motors which have been used by the Soviet Union.

The thunderous roar of the booster was heard throughout the rolling hills of the Diablo mountain range test site, 75 miles southeast of San Francisco.

The rocket, taller than a seven-story building, was tightly clamped into an upside down position for the firing.

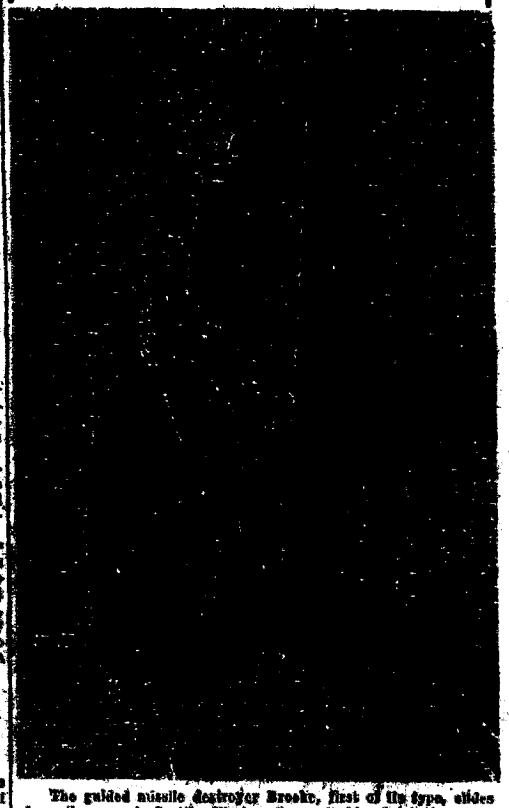
Flames shot about 200 feet upward and burned for 120 seconds after ignition. Officials estimated the roar was heard 90 miles away.

The booster is part of a new concept in advanced propulsion systems. Each of the five segments of the booster was 20 feet long and 120 inches in diameter. The segments can be fired singly or mated with other segments to form a much larger propulsion system.

Saturday's test marked the first firing of a multiconfiguration of the 1,200 series motors developed by United Technology Center of nearby Sunnyvale, Cal.

One advantage of this series is that the relatively small size of the segments means they can be easily transported to launch sites and quickly assembled to form a rocket motor of great size and power.

Navy Muscle



The guided missile destroyer Brooke, first of its type, slides down the ways in Seattle, Wash., after a double christening ceremony. It will be armed with surface-to-air missiles, antisubmarine rockets, an antisubmarine helicopter and torpedo tubes. The Brooke was named for John Mercer Brooke, a Confederate naval officer. (AP Radiophoto)

Glenn: U.S. Needs Know-How Center

WASHINGTON (AP)—Marine Lt. Col. John H. Glenn Jr. has urged Congress to create a vast new information-swapping center so that swift advances in technical know-how won't swamp U.S. scientists in "a quagmire of information."

"If we are to maintain our pre-eminence, not only in scientific but other fields, we must make use of our potential for rapidly re-using information for future progress," astronaut Glenn told a House subcommittee on research data processing and information retrieval.

Glenn said the U.S. space program—"the grandest exploration of all times"—is producing a tremendous amount of new information.

"Such rapid progress opens many new fields," Glenn said, "but it can also eliminate jobs and generate vocational retraining problems."

The problem now, Glenn said, is "too much information in too many places . . ."

Old Soldier Comes to Life

ST. ALBANS, England (UPI)—Old soldier Alfred Smith looked at his name on the 1914-1918 war memorial here and said: "I must get it taken off."

Smith, 69, was reported killed 49 years ago in the British retreat from Mons in 1914.

He got a bullet in a lung and spent the rest of the war as a prisoner in Germany. He was believed to be the first man from St. Albans killed in World War I.

Smith said he never worried before about having his name on the war memorial, "but now I think I must because there may be legal complications."

your horoscope

BY ESTRELLITA

For Wednesday, July 24

CAUTION should prevail in all matters now. In general, it would be wise to stick to routine interests and postpone inaugurating new ventures for at least 24 hours.

For the Birthday

If Wednesday is your birthday, don't look for spectacular advancement this year. You can make headway, of course, but it will take consistent effort combined with sound judgment.

Bikini Going, Nothing to Replace It

FLORENCE, Italy (AP)—Italian fashion designer Emilio Pucci won't be surprised if bare bosoms become the big beachwear trend in another 10 years.

He discussed topless bathing suits at his Pucci Palace office as models—sufficiently dressed—showed off his new sportswear collection in the salon outside.

"I'm just musing on the possibilities — not advocating the thing," he remarked.

Pucci said his was a casual prediction based on personal observation of what women are not wearing along the Riviera.

"Open-air living has made people discard old habits," he said.

"Bikinis were unthinkable a few years ago, so it is quite possible that in another 10 years "this" may come about.

"After all, the nude is suggestive only when she wants to be. In Bali, where they never wear anything on the top of the body, no one pays much attention."

Pucci said exposure of the body has always been a variable, historically. In Napoleon's day, fabrics were sheer and necklines so low that imaginations were hardly ever strained. He noted that sometimes in the Middle Ages the female breast was completely exposed.

"Fifty years ago an exposed ankle was a scandal," said Pucci.

"But today on the beaches of Scandinavia and the Cote d'Azur, nudity is no novelty.

"No man went out without a coat, stiff collar and tie 50 years ago, today we see male tourists here in Florence in shorts and shirts open to the waist."

Pucci said the end of the matter was the relationship of nudity to society.

"The question is no longer one of fashion but of manners," he said.

"Taste, manners and a sense of appropriateness should determine people's judgment in deciding how to dress.

"While it may be all right to swim off a boat or lie on a beach in a bikini, it is not all right to go into the club in the same costume. This is where other people are rightly outraged."

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EXHIBIT 2

Catalog shopper balks at need to pay for insurance

Smart money

Bruce Williams

DEAR BRUCE: Once in a while, I order things from catalogs. Some of the companies have an amount added to their billing forms for insurance.

I think it is my place to insure an item if I return it, so at least the company and I are protected. I do not, however, think I should pay an insurance fee on an item they mail to me.

I'd like to know if this is legal? Some say it is [illegible]

I never add it with the money I send. But if the product is billed to my Visa card, the company charges me for insurance. – L.E., Birmingham, Ala.

DEAR L.E.: I hate to ask you to wake up and smell the coffee, but that's about the size of it.

You can bet that any item they send you is going to be insured, if it's worth significant money. They can't afford to take the risk that it won't be delivered, or that it will be damaged.

You can further assume — whether it's identified on your bill as an insurance cost, or just added to the price charged for the product — that you, the consumer, are going to pay for it. There's no free lunch — never has been.

As a practical proposition, I would prefer to pay the exact insurance cost, rather than blanket "shipping" costs.

In any case, I wouldn't lose a lot of sleep over it.

DEAR BRUCE: I am 22 years old, and not working at the present time. I dropped out of school after two years, and owe $2,200 on a student loan.

The collection agency keeps calling my house and telling me they are going to take me to court. I keep explaining that I am not working and don't have any money, but they said that won't do.

I send them $10 or $20 when I can afford it. When I do that, I don't hear from them for a couple of weeks, but then they start up again. How do I get them off my back?

Please don't yell at me. I know I messed up. And I know they charge interest, but what can I do? Anything you can tell me will be appreciated. I am looking hard for a job. – D.L., Omaha, Neb.

DEAR D.L.: Lots of folks are in your situation. But understand that the money was loaned to you and you do have to pay it back.

What apparently happened is that you ignored the bill completely, and that is why it was turned [illegible] it is pretty hard to get it back to the original lender.

They can't put you in debtor's prison, so I wouldn't worry about that.

But I would talk to them once again and explain that you are out of work and that you will send $5 or $10 a week (or whatever you are able) until the obligation is retired.

Beyond that, the first order of business is to get yourself a decent job. You really can't afford to be too picky. Grab what you can. You can always upgrade as things improve. I do wish you well.

DEAR BRUCE: I don't understand why I have to give the bank money for my home insurance and property taxes each month. I am a responsible person.

Obviously, I don't want a house that is uninsured, and I realize that if the taxes aren't paid, there are penalties. What upsets me is the bank uses my money during the interim period. My bankers appreciate my point of view, but their policy is to insist upon an escrow account, and they will not waive that provision.

At the very least, I believe I should get interest on the money they are withholding from me. — T.L., Toledo, Ohio

DEAR T.L.: While I understand your position, you failed to grasp the bank's point of view. If you fail to make your payments for whatever reason, the bank could take a big hit. Lenders today are not in a position to take that kind of a hit. Further, banks would love to do away with escrow accounts if they could find a way to insulate themselves from the dangers I mentioned.

A man right out of the pages of a best-seller

James Brady

Emilio Pucci, who died the other day in Florence, always seemed to be not so much an actual, living person but a character created by a Judy Krantz or some other best-selling author of women's novels.

He had it all and did it all, almost to the point of caricature.

Briefly tick off the high points of his resume [illegible] and in the cookbooks during the war, then new careers now, intriguing and intriguing his Krantz or whoever, that she had finally gone overboard and that such paragons don't exist in real life.

Consider this from the obit in The New York Times for starters:

"Mr. Pucci, who was the Marchese di Barsento, was born in Naples into an aristocratic Italian family. He lived and worked in the Pucci palace in Florence.

So he had a title and a palace. In 1932 he made the Olympic ski team as a member of the Italian ski team. In the year he flew as a bomber pilot in the Italian Air Force, which only just have been outside of an air force but in which men flew and fought and died and burned to death about as they did in other air forces.

After the war a photographer shot pictures of him skiing in Switzerland in a ski outfit of his own design. When the photographs appeared in Harper's Bazaar, fashion magazine czars came calling, petitioning Emilio to let them manufacture the suit. Instead, he went into the fashion business himself.

In the 1950s he entered politics and served a couple of terms in the Italian Chamber of Deputies. He had attended the University of Milan as a youngster, then the University Georgia, got a masters from Reed College in Portland in 1939 and later a doctorate from the University of Florence. Last time I spoke with him he was talking up plans of "university of the world," to be situated in Florence.

He spoke every known language and all of them eloquently.

He was lean and chisel-featured, an elegant man surrounded by fanciful things, and that included women. I remember dinner at the Pucci Palace one evening in the company just Rita and his wife and myself. They'd recently married. Emilio now in his late 60s. Gilding a pale, lovely Italian blonde of good family in her 30s. Dinner was served in a dining room done all in Wedgwood, the ceiling and walls all in that familiar light blue and white Josper ware.

I'd never seen such a thing. I'd been living in London where Wedgwood was common. But a room in Wedgwood? I asked Emilio how it came about and he said something about his grandfather or great-grandfather having had it done.

"Sir Josiah Wedgwood and a team of artisans came over and did it."

As a fashion designer Pucci was famous for the cubist blue-print dress (he was one of the first to use stretch fabric) and for the brilliance of his prints.

His print dresses, his blouses, and especially those signature scarves became the trademark of well-dressed women in this country and Europe. At one point, it seemed, Jackie Onassis practically lived in a Pucci scarf.

The big American merchants adopted Pucci, Stanley Marcus down in Dallas, Lord & Taylor in New York. He wasn't always easy to handle. He started on celebrity. Finally after a good run the Pucci look slid inevitably into elegant decline. New names came along, Gucci among them, creating small confusion. Chaos in Seville was the new name. Valentino, Giorgio Armani, Emilio reinvested his wealth and his life, with Cristina and a son and daughter as striking they themselves might have stepped from the pages of Town & Country or Queen.

There is an elegance to European old money that cannot be faked. Here Emilio Pucci would have laughed at the Euro-trash now swarming through Manhattan.

A couple of years ago came something of a small revival of the Pucci look in fashion. Such things are cyclical. The Pucci boutique on Manhattan's East Side perked up. There was serious talk about a Pucci retrospective next year in New York. His son and daughter would come over. Joan Glynn was coordinating and Fashion Institute of Technology was the host institution.

Then, earlier this month, he died.

After the Arno floods in the late '60s, I flew to Italy. It was quite extraordinary, the old town battered and stained, the fetid squares buried under slime and mud, the silts of watermarks high on churches and houses and shops, the famous Arno bridges damaged and vulnerable to collapse, the bottom of the five-mile basin raised. Emilio got me a pair of Wellington boots and we walked through the city to Pitti, signaling at the museums wherever pigeons from all over Europe and even the States worked to conserve and dry and tend for the pictures. Curators shrugged and marshaled them but it was the film star who did the lifting, drawn by the stones of Florence in an astonishing new "children's crusade."

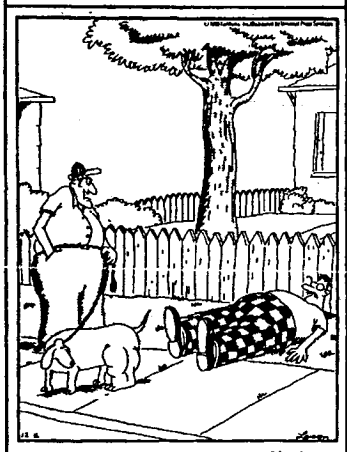
When I read of Pucci's death (they said he was 70) I remembered one special night in Florence. I was there for the fashion collections and after late dinner with Emilio, a clear, cold January night, we got into his car, a Ferrari or something, and drove in the moonlight over bridges and through the narrow stone streets and the broad piazzas until finally we came to the Pitti Palace where Emilio got out of the car to gaze up at the famous facade.

"Do you notice anything wrong about the window?" he inquired. No, "they are not in proportion," Emilio Pucci said, "they are too large. The Pitti were trying to make an impression. Quite seventeenth, you see."

The Pitti Palace was maybe 500 years old. To Emilio Pucci it had just arrived.

Dr. Gott can be found on page B-3 today

The Far Side By Gary Larson



"You didn't give me a chance to elaborate, friend. ... Mitsy doesn't bite, but man, can she *kick*!"

Date Book

Dec. 16, 1992

TODAY'S HISTORY: On this day in 1944, the Battle of the Bulge, the major German offensive on the Ardennes, began.

TODAY'S BIRTHDAYS: Noel Coward (1899-1973), playwright-actor, Margaret Mead (1901-1978), anthropologist, Arthur C. Clarke (1917), science fiction writer, is 75, Ivy Compton-Burnett (1979), actress, is 53, Lesley Stahl (1941), broadcast journalist, is 51, William "Refrigerator" Perry (1962-), football player, is 30.

TODAY'S SPORTS: On this day in 1966, Dick Tiger won a 15-round split decision over Jose Torres and captured the world light heavyweight boxing title.

WORLD WAR II

FIFTY YEARS AGO TODAY

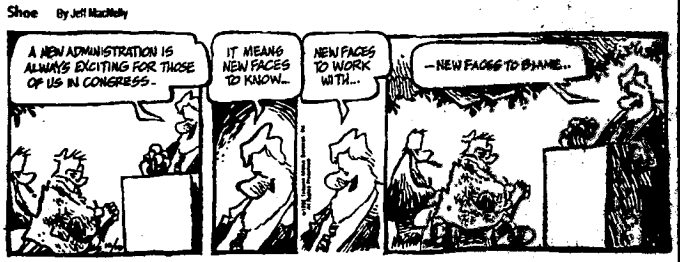
DEC. 16

1 • 9 • 4 • 2

A Soviet offensive shatters the Italian 8th Army along the middle Don and threatens the Germans' slowing push to Russia the Stalingrad pocket. In Libya, Axis forces abandon El Agheila to escape a threatened encirclement by New Zealand troops. In the Pacific, U.S. Army soldiers begin advancing toward Mount Austen, which dominates Guadalcanal.

Walt Disney's BEAUTY AND THE BEAST®

Shoe By Jeff MacNelly



Doonesbury By Garry Trudeau

Today's crossword puzzle

ACROSS

1 Doubtful favor
5 Bit sharper
10 Tiny particle
12 Tiny particle
13 Bike
14 Lamb, to Juan
15 Lamb, to Juan
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20 Wedding for —
21 Domestic animal
22 Bathroom, for short
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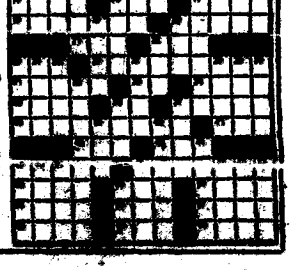
ANSWER ON OPINION PAGE



Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 3

Fashion designer Emilio Pucci

FLORENCE, Italy (AP) — Emilio Pucci, the aristocrat of fashion known for bold and colorful designs and his "palazzo pajama" pants, has died, a hospital said Monday. He was 78.

Pucci died Sunday of a heart attack, said the director of Villa Cherubini hospital, Pier Gabriele Bulli.

Pucci's popularity reached its apex more than two decades ago, when his creations adorned celebrities from Jacqueline Kennedy Onassis to Grace Kelly. But his work had been regaining interest with the recent re-emergence of festive colors in the high-fashion world.

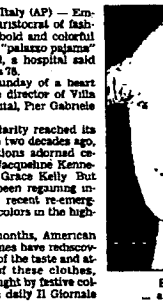
"In recent months, American fashion magazines have rediscovered the effect of the taste and attractiveness of these clothes, made soft and light by festive colors," the Milan daily Il Giornale wrote.

Pucci made his debut as a designer in the 1950s, while Italy was rebuilding after the war and Italian high fashion was in its infancy.

According to his fashion house, his talent first came out in a chance encounter with a fashion photographer, who wanted to photograph Pucci in his ski outfit on the slopes. The photographer, told Pucci made the outfit himself, asked him to design some ski clothes for women so he could photograph them.

Pucci once said in an interview that his first collection was all in black because that color and white where the only ones he found "harmonious."

Then, he said, he began doing "research" and discovered color



EMILIO PUCCI
... aristocrat of fashion

the turquoise of hand-painted Mexican cloth, the red of geraniums, the hues of a fruit cart in Cuba and the fields of Tuscany.

But the main source of inspiration was the vivid colors of picturesque Capri, the island of jet-setters across the bay from Naples, his birthplace. It was there he discovered the violet-pinks of bougainvillea and the spectrum of colors under the water that became the mark of his "palazzo pajamas," Pucci's boldly-tinted silk pajama pants.

Pucci was closely linked with Florence, the city he loved and worked in. He kept his studio there in the centuries-old Palazzo Pucci — on Via de' Pucci.

The son of the Marquis of Barsento, a member of one Florence's oldest families, Pucci inherited his father's title and the nickname "divino marchese," the divine marquis, for his heavenly creations.

His ancestors — knights, cardinals and merchants — appeared in the paintings of Leonardo da Vinci, Botticelli and Raphael.

Asked by an Italian reporter about Florentines and their flair for fashion, Pucci gave a reply that reflected his philosphy. He praised the Florentine "instinct" for "dynamic beauty" and taste for "unique, handcrafted things, unable to be recreated."

Born Nov 20, 1914, he was educated in Milan, Florence and the United States, and earned a degree in social sciences from Reed College in Oregon.

He served as an Italian air force pilot from 1941-1952, including service in World War II. In 1963 he was elected to the first of two terms in parliament.

Pucci's fashion house was eventually headed by his daughter, Laudomia Pucci, who did her own designs for the first time last year, Il Giornale said.

The newspaper said Pucci was one of the first designers, along with Pierre Cardin, to attach his name to a line of products that included perfumes, shoes and eyeglasses. His status symbol belts, scarves, handbags and shirts sold briskly in New York and other world capitals.

Other family members include his wife, Cristina, and a son, Alessandro.

A funeral was planned for Saturday in Florence's Annunziata basilica.

Sunnie Mann, former hostage's wife, dies

NICOSIA, Cyprus (AP) — Sunnie Mann, wife of former British hostage Jack Mann, died Monday of lung cancer. She was 78.

Dr Helen Soteriou of the Evangelistria Clinic, where Mrs Mann was hospitalized three weeks ago, said Mrs Mann had been a heavy smoker.

It was not immediately known if Mann was with his wife of more than 50 years when she died. He could not be reached for comment.

Mrs. Mann, with her bouffant hair do and outsize spectacles, became famous in Britain and elsewhere during her husband's captivity. She campaigned tirelessly for his release during his two years as a captive of Iranian-backed Shiite Muslim extremists.

British Prime Minister John Major said he was "very sad" to hear of her death.

"Sunnie's courage and fighting spirit throughout Jackie's imprisonment made her a national figure," he said in a statement.

Friends said she received a telephone call last week from the Duchess of York, estranged wife of Prince Andrew, who wished her a swift recovery.

Mann, also 78, a World War II fighter pilot with the Royal Air Force who later flew for Middle East Airlines, was kidnapped in west Beirut on May 12, 1989.

He was freed by the Revolutionary Justice Organization on Sept. 24, 1991, in response to Israel's release of 51 Shiite prisoners and the handover of the bodies of three Lebanese guerrillas.

Dr Soteriou expressed concern that the death of his wife might seriously affect Mann, "who's very frail."

Mann was weakened considerably during his captivity and lost 40 pounds a year ago, he developed pneumonia and spent nearly a month at a Royal Air Force hospital on Cyprus.

Mrs Mann wrote a book about her experiences during her husband's captivity, titled "Yours to the End."

In addition to her husband, Mrs. Mann is survived by their daughter, Jennifer.

Killer of Exxon executive sentenced to life in prison

TRENTON, N.J. (AP) — A former policeman who killed an Exxon executive in a botched $18.5 million kidnapping plot to finance a lavish lifestyle was sentenced Monday to life in prison.

Arthur Seale received a maximum 95-year sentence for federal charges. Seale, who pleaded guilty to kidnapping and killing Exxon International President Sidney J. Reso, was denied any chance of parole.

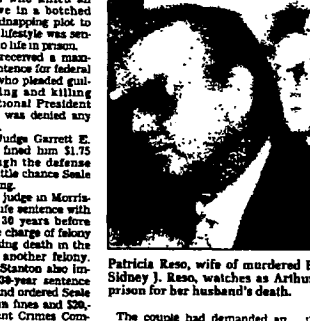
U.S. District Judge Garrett E. Brown Jr. also fined him $1.75 million, although the defense said there was little chance Seale could pay anything.

Hours later, a judge in Morristown ordered a life sentence with a minimum of 30 years before parole on a state charge of felony murder, or causing death in the commission of another felony. Judge Reginald Stanton also imposed a 15- to 30-year sentence for kidnapping and ordered Seale to pay $200,000 in fines and $20,000 to the Violent Crimes Compensation Board.

Seale's federal attorney, Chester Keller, said he expected to appeal the federal sentence. Joseph O'Neill, who represented Seale in state court, said he has not decided if he would appeal the state sentence.

Seale will serve his federal sentence first. He would enter state prison only if he were released from federal custody.

Reso, 57, was shot in the arm during the April 29 kidnapping outside his Morris Township home, then kept handcuffed, bound and gagged in a box in a storage vault. He died May 3, and Seale and his wife, Irene, buried him in a shallow grave in Bass River State Park.



Patricia Reso, wife of murdered Exxon International President Sidney J. Reso, watches as Arthur Seale is sentenced to life in prison for her husband's death. (AP photo)

The couple had demanded an $18.5 million ransom. Seale, 45, said the couple devised the plot to fund a jet-setting lifestyle. They had lived in Hilton Head, S.C., and Vail, Colo., where they ran up debts so large they had to move into his parents' Lebanon Township home in 1989.

Seale, a former Hillside police officer and security consultant for Exxon, pleaded guilty Sept 8 to federal charges of extortion, weapons possession, conspiracy and mail fraud. He pleaded guilty to the state charges a week later.

"The crimes were in no way forced upon you," Brown said. "You chose this conduct and you planned it."

"You will spend the rest of your life in prison. You will die in captivity," the judge added, comparing Seale's fate to that of Reso. "You will be fed and medically treated, not bound, gagged and locked in a box."

Before learning his fate in the federal case, Seale, shackled at his ankles and wrists, stood and apologized to the Reso family.

"I'm sorry it took this terrible thing to make me see some good," he said in a soft voice. "I know God forgives me, but I still can't forgive myself."

Reso's wife, Patricia, said afterward, "I'm grateful justice has been done." Asked whether she believed in the death penalty, she said: "Not in this case. Arthur Seale will suffer more being in captivity the rest of his life."

Cardinal Krol injured in fall

PHILADELPHIA (AP) — Cardinal John Krol suffered a broken right hip during a fall at his office Monday and now faces surgery, authorities said.

Krol, 82, who has been confined to a wheelchair for a year, was taken by ambulance to Thomas Jefferson University Hospital about 4:20 p.m., spokeswoman Cindy Hoffman said.

Doctors planned to operate this afternoon to insert a screw into Krol's hip to help it heal, Hoffman said. Tests were expected in the morning to assess Krol's pre-existing diabetic and cardiac conditions, she said.

Krol apparently lost his balance trying to get into his office chair, Hoffman said. He was listed in fair condition Monday night, she said.

"He has been talking with the staff and was even trying to crack a few jokes," she said.

The hospital visit was the second this year for Krol, the longest serving Roman Catholic cardinal in the United States. In February he was hospitalized for an infection that triggered a fever and an irregular heartbeat.

Krol, who served as archbishop of Philadelphia from 1961 to 1988, has diabetes but was in generally good health until 1987 when he underwent a seven-hour operation to correct bleeding in his esophagus.

Last year his diabetes forced him to begin using a wheelchair. In 1990, he underwent two weeks of treatment for blood poisoning, and in 1989, surgeons drained fluid from his brain.

Krol has been a leading conservative in the Catholic religious community, strongly opposing abortion and the erosion of traditional morality. He has been equally vocal in supporting disarmament and an end to nuclear arsenals and war.

OBITUARIES

Blanchette Rockefeller, civic leader

BRIARCLIFF MANOR, N.Y. (AP) — Blanchette Ferry Hooker Rockefeller, a former Museum of Modern Art president and a philanthropist in her own right, died Sunday at her Briarcliff Manor home of Alzheimer's disease complicated by pneumonia, family spokesman Mark Berman said Monday.

The lively and outgoing Mrs Rockefeller, whose children include Sen. Jay Rockefeller, D-W Va., was a civic leader and promoter of the arts and education.

She hobnobbed with world leaders while supporting her husband's career, took care of their four children and toured her own fiefdom at MOMA. The Manhattan museum was founded by her mother-in-law, Abby Aldrich Rockefeller.

Blanchette began her association with MOMA in 1948 after her brother-in-law Nelson Rockefeller challenged her to lead a Junior Council.

She worked as a museum trustee, committee member and fiduciary as president — and her love of art grew.

To hold some of her collection, she had a guest house designed by Philip Johnson, then a little-known architect.

BLANCHETTE ROCKEFELLER
1964 file photo

The Rockefellers' wedding on Nov 11, 1932, in New York's Riverside Church was a major social event.

He was the shy, oldest son of John D Rockefeller Jr and heir to many millions. She was the tall, arm-full daughter of a socially prominent family. Her father, Elon Huntington Hooker, founded the Hooker Chemical Co.

Her philanthropist husband, the last public of the five grandsons of the oil magnate who founded the family dynasty, died in a car accident on July 11, 1978.

"When she became a Rockefeller she was quite aware that she was assuming a role with very stringent demands, a public aspect that was inescapable," wrote Russell Lynes in a history of MOMA.

The Rockefellers often traveled together. He was intensely interested in Asian affairs.

They were "palace guests" of a prince in Cambodia, a president in the Philippines, and an emperor and empress in Japan.

Dinner with Indira Prime Minister Jawaharlal Nehru "had nothing of the savagery of Gandhi," Mrs. Rockefeller wrote to her children.

In addition to their son, John D "Jay" Rockefeller IV, they had three daughters, Sandra Ferry of Massachusetts, Hope Aldrich of New Mexico and Alida R. Messinger of Minnesota.

Mrs. Rockefeller also is survived by her sister, Helen Roe Metz, and nine grandchildren.

Angela S. Buonassisi

Angela S Buonassisi of Horsham died Saturday at the Medical College Hospitals, Bucks County Campus, in Warminster.

She was the wife of the late John E Buonassisi.

Born in Foggia, Italy, she was a daughter of the late Leonardo and Sandra Poppa Sarano.

A homemaker, she was a member of St Catherine of Siena Roman Catholic Church, Horsham.

She is survived by her daughter, Joan Patterson of Catawba, Columbia County, and Jane Kosnik of Cedar Valley, Lehigh County; a son, John E Jr of Brookfield, Wis.; four grandchildren, and a sister, Vincenza Petrosky of Brooklyn.

A Mass of Christian Burial will be celebrated 11 a.m. Wednesday at the church, 317 Witmer Road, Horsham.

Contributions may be made to the American Diabetes Association, 1000 Arch St., Philadelphia 19103.

Arrangements are being made by the Reeder-Fennell-Stone Willow Grove Funeral Home, Horsham.

Edward F. Dalton

Edward F. Dalton of North Wales died Monday at Medical College Hospitals, Bucks County Campus. He was 71.

He was the husband of Elaine Jean Dalton.

Born in Philadelphia, he was a son of the late Virginia and William Dalton.

Mr Dalton was a member of Hatboro Baptist Church, Hatboro. He was a member of the Mens Fellowship Club of the church and acted as head usher.

He was a retired employee of Sears Co., Dresher, as an assembler for approximately 25 years.

Surviving besides his wife are three daughters, Susan A Thompson of Warminster, Judith L Baingather of Southampton and Meg E Fraser of Abington; two sons, Ronald A of Quakertown and Edward F. Jr. of Hatboro; a stepson, Eugene Wisner of Warminster; a stepdaughter, Margaret Wilmer of Warminster; 19 grandchildren; and a great-grandchild.

Services will be 11 a.m. Wednesday in Hatboro Baptist Church, Hatboro.

Contributions may be made to Hatboro Baptist Church, Memorial Fund, 92 N. York Road, Hatboro 19040.

Reeder Funeral Home, Warminster

Elizabeth M. Hahn

Elizabeth M. Hahn of Jamkintown died Sunday at Ambler Gal Center in Ambler. She was 63.

Born in Philadelphia, she was the daughter of the late Jamie G. and Helene E. Frankenfeld Moser.

She was an employee of the Spring House Golf Spring House, for 15 years, retiring in 1990.

She is survived by three daughters, Mary Louise Seiler of Dresher, Michele Mehle of Huntingdon Valley, and Elizabeth V. Packer of Mount Holly Springs; two sons, James L. of West Chester and Louis L. of Souderton; nine grandchildren; and two sisters, Kay Moser of Flourtown and Ida Ramson of Ardsley.

A Mass of Christian Burial will be celebrated 2 p.m. Wednesday at Immaculate Conception Roman Catholic Church, 612 West Ave., Jenkintown.

Donations may be sent to the American Lung Association of Philadelphia and Montgomery County, 1100 E. Hector St., Conshohocken 19428.

Joseph J. McNulty Funeral Home, Jenkintown

Charles M. Nevin Sr.

Charles M. Nevin Sr. of Somerton, Philadelphia, died Saturday at his home. He was 76.

He was the husband of the late Beatrice E. Lord Nevin and Catharine McQuillen Moss Nevin, who survives.

Born in Philadelphia, he was a son of the late William and Elizabeth McFadden Nevin.

Mr. Nevin lived in Philadelphia before moving to Bucks Washington Township, in 1958.

He was a sales representative for Toledo Scales, Reading, for many years.

He was a member of the Potter Masonic Lodge 72, F & A.M., Philadelphia.

In addition to his wife, he is survived by a son, Charles M Nevin Jr of Japan, a daughter, Ruth L. Derby of Bucks Mills, three stepdaughters, Eileen Gallagher of Maryland, Sheila Russell of New Jersey and Mary Mathaus of California, three stepsons, Kevin Moss of Florida, Brandon Moss of Ellitts Park and Patrick Moss of Reading; four grandchildren, 15 step-grandchildren and three step-great-grandchildren.

He was preceded in death by a son, Dennis P Nevin.

Services will be 9 a.m. Wednesday at the William G Maltby Funeral Home, Byberry Road at Bustleton Avenue, Somerton, Philadelphia.

A Mass of Christian Burial will be celebrated 11 a.m. at St. Christopher's Catholic Church, 13301 Proctor Road, Somerton, Philadelphia.

Donald Owens

Donald Owens of Hilltown Township died Saturday at his residence. He was 78.

He was the husband of Virginia Lillian Hawkins Owens. They had been married 57 years in June.

Born in Ocean City, N.J., he was a son of the late John and Hannah Prentice) Owens.

Mr Owens was a 1932 graduate of Abington High School, a 1946 graduate of Philadelphia School of the Bible and attended Temple University in 1947.

He was employed as a credit manager by the former Martin Century Farms, Lansdale, and most recently was a credit manager for Abbotts Dairies, Philadelphia, from 1947 until retirement in 1984.

Mr Owens organized the Hilltown Township Watch and received the governor's award in recognition of volunteer services provided in support of Pennsylvania Storm Watch. He also served in the Pennsylvania National Guard, Battery A, 104th.

He was a former member of Faith Community Church, Roslyn.

Surviving besides his wife are two sons, Donald F. of Gap, Lancaster County, and David C. of Salisbury, Md.; six daughters, Carol Virginia Bedwell of Telford, Ruth Joy Lyon of Philadelphia, Glenda Anne Owens and Shirley Rebecca Philip of Hilltown, Marilyn Faith Jordan of Langhorne and Patricia Jean Keller of Kulpsville; Adams County; 45 grandchildren; seven great-grandchildren; and a brother, Warren Owens of Sanford, N.C.

Graveside services will be in Hillside Cemetery, Roslyn, at the family's convenience.

Anders Bachmeier Funeral Home, Jenkintown

FUNERAL NOTICES/VIEWINGS

BAUER, Dorothy (nee Strasser) Of Dublin on Nov. 29, 1992. Formerly of Philadelphia. Wife of the late Harry J. Mother of Elizabeth Bauer, Mrs. Joseph Lawrence Hoffman, Mrs. Robert Lee Hoffman, Mrs. Edward Lee Hoffman and Mrs. Joseph Lee Hoffman. Also survived by seven grandchildren and one great-grandchild. Relatives and friends are invited to attend the funeral service on Wednesday, December 2, 1992, at 10 a.m. at the Wilson Funeral Home, 324 North Easton Road in Willow Grove. Visiting hours are from 9 a.m. to 10 a.m. Interment Private. Contributions may be made in her memory to the American Diabetes Association, 1000 Arch Street, Philadelphia, PA 19103.

BENNIS, Peter T. on Nov. 29, 1992, of Philadelphia, PA. Husband of the late Susanne L. Bennis. Father of Dana M. Peter S. and Elizabeth C. Bennis. Funeral Services Tuesday, December 1, 1992 at 11 a.m. at the Funeral Home, 1355 Easton Road, Warrington. Friends will be received Wednesday morning, December 2, 1992 at 9:30 a.m. at the Funeral Home. Interment Shannon St. John Neumann Cemetery.

BOONE, Agnes S., of Horsham, Pa suddenly on November 26, 1992. Beloved wife of the late John Boone. Devoted Mother of Jane Fleischman of Cornwells, Pa., John E. Boone, Jr. of Brookfield, Illinois and Jane Kosnik of Coney Valley, Pa. Grandmother of Michele and Michael Fleischman and Leah and Megan Kosnik. Sister of Vincent Perrone of Broomall, Pa. Relatives and friends are invited to her Mass of Christian Burial, Wednesday, 10:00 a.m. at the St. Catherine of Siena Roman Catholic Church, 317 Witmer Rd. of Horsham. She will be interred in the Whitemarsh Memorial Park. Friends may call Wednesday from 9:30 until 10:30 a.m. at the Wilson Funeral Home, 324 North Easton Road in Willow Grove. Visiting is from 2 to 5 and 7 to 9 p.m. Contributions may be made in her memory to the American Diabetes Association, 1700 Arch Street, Philadelphia, PA 19103.

DALTON, Edward F., November 26, 1992, of North Wales, PA. Husband of Elaine (nee) Dalton. Father of Susan A. Thompson, Warminster, Judith L. Baingather, Southampton, Meg E. Fraser, Abington, Ronald A. Dalton, Quakertown and Edward F. Dalton, Jr., Hatboro. Step-father of Eugene Wisner, Warminster and Margaret Wilmer, Warminster. Also surviving are 19 grandchildren and one great grandchild. Relatives and friends are invited to attend funeral services Wednesday, December 2, 1992, at 11 a.m. at the Hatboro Baptist Church, 92 North York Road, Hatboro, PA. Interment Private. Contributions may be made to Hatboro Baptist Church, 92 North York Road, Hatboro, PA 19040 in the Dalton's Memory. Arrangements by the Reeder-Fennell Funeral Home, Warminster, Pa.

HAHN, Nov. 28, 1992. Of Jamkintown. Elizabeth M. (nee Moser). Mother of Mary Louise Seiler, Michele Mehle, James Jr., Louis L. and Elizabeth V. Decker. Sister of Kay Moser and Ida Ramson. Also survived by nine grandchildren and one great-grandchild. Relatives and friends are invited to the Joseph J. McNulty Funeral Home, Jenkintown, Wednesday, 9:30 a.m. to 10:30 a.m. Interment Private. Contributions may be made to the American Lung Association of Philadelphia and Montgomery County, 1100 E. Hector St., Conshohocken 19428.

HASBANI, Gerlinde (nee Mickenhahn) On Nov. 30, 1992 of Hilltown Township. Beloved wife of Moshe. Devoted mother of Marcia Hasbani Mother of Margaret Theresa Reeder and Barbara Hughes. Sister of Dorothy Bailey, Sophie Miller and George Mickenhahn. Survived also by six grandchildren and two great grandchildren. Services will be private at the convenience of the family. Shelly Funeral Home, Warrington.

YAUN, Edwin S., Sr., November 26, 1992 in Nassau, Jamaica. Husband of the late Dorothy C. Yaun. Father of Edwin S. Yaun, Jr., Warminster, Pa. Also surviving are four grandchildren and three great grandchildren. Funeral services will be held privately at the convenience of the family. Arrangements by the Decker Funeral Home, Warminster, Pa.

Pat Aman Also survived by one grandchildren. Relatives and friends may call Wednesday 2-5 p.m. at the Immaculate Conception Church, 2 West Ave., Jenkintown. Interment will be private. Arrangements by Mass of Christian Burial 9 a.m. Saturday, Resurrection Cemetery. Cornwells Heights. Remembrances may be made to the American Lung Association of Philadelphia and Montgomery County, 1100 E. Hector St., Conshohocken 19428. Joseph J. McNulty's Memorial Home, Jenkintown.

REED & STEINBACH FUNERAL HOME
162 W. Court St., Doylestown, Pa.
348-3636
HARRY B. STEINBACH, Funeral Director
RONALD STEINBACH, Funeral Director
Serving Our Community Since 1923

EPI 003729

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 4

PUCCI POINTERS

A little of this trendy '60s pattern goes a long way

By Linda Blen
Fashion Editor

Listen up, style-seekers. One of spring's most delightful fashion trends could also be one of its most deadly.

Yes, we're talking about these boldly colored psychedelic patterns first introduced in the 1960s by Italian designer Emilio Pucci (*pronounced Puut-chee*). After a 30-year absence, and just in time for the '90s revival, the Pucci pattern inspires everything from handbags to headbands.

Of course, here in Central New York you'll probably see few of the signed prints from Pucci's East 64th Street boutique in New York City, where prices range from $75 for leggings to $700 for a silk jersey dress.

Most of the plentiful knockoff versions in area stores — things like headbands, belts, leggings and scarves — sell for under $25.

But be forewarned. Unless you want to look like you've gazed at one too many lava lamps, pick your Pucci carefully. A few hints:

■ First, consider the mood it creates.

"It really is not an office look. It's a play look unless you're fortunate enough to have a real casual office," says Elise Coward, manager of Cabaret, an accessories store in the Shoppingtown Mall in DeWitt.

Susan Monagle, owner of To Die For, 239 W. Franklin St., agrees.

"I would not be caught dead in a suit and a Pucci headband. It's a contrast. Pucci is fun and casual. You don't put fun and casual with a business look. The professional business image should say, 'I'm serious about what I do.'"

■ Remember that a little Pucci goes a long way.

"Personally, I think it's most tastefully done with a solid coupled with the print (Pucci accent," says Coward. "If you have a Pucci legging on the bottom, do a solid top."

Monagle, however, would stay away from Pucci leggings completely. "I don't know anyone they look good on."

Her recommendation? Add your Pucci in the form of a handbag or a headband worn with large hoop earrings.

■ As sensible as it might be, ask yourself if you're really the right person to wear Pucci. Not everyone is.

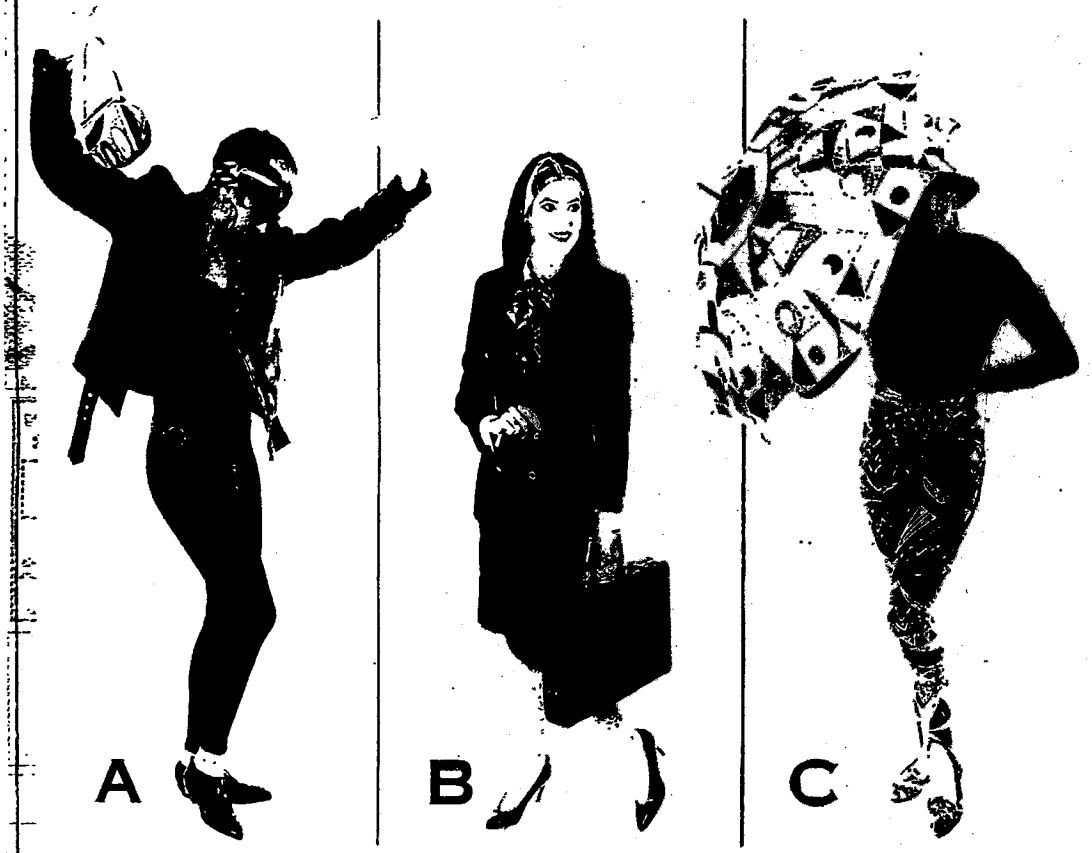
Lisa Andrews, manager of Accessory Place in Carousel Center, says it sells best to those aged 17 to 30.

"It's for people who haven't seen it before and weren't around in the '60s. To them, it's a neat, fun look."

But to many baby boomers, Pucci evokes a feeling of déjà vu. "A lot of women in their 40s come in with their daughters and say they remember when they were a little old used to wear this stuff," says Andrews. "They say they never should have thrown it out the first time."

■ Which brings us to the final Pucci point. If you want to wear this trend, top on quick and leave when its got off. Given its previous history, Pucci won't be around forever. Most retailers say it's strictly for spring '91.

But look at the bright side. Invest a little now and you'll be all set for the next Pucci revival — in 2021.



PICK THE PROPER PUCCI

It's time to test the Pucci power you've acquired from the story above. Your mission: Pick the proper Pucci look. One winner, drawn from the correct entries received by March 22, will receive a $50 gift certificate from accessories store Cabaret in the Shoppingtown Mall in DeWitt. (Employees of the Syracuse Newspapers and members of their immediate families are not eligible.)

Hint: There's only one correct look.

THE CORRECT PUCCI LOOK IS:
(CIRCLE ONE) A B C

NAME _____

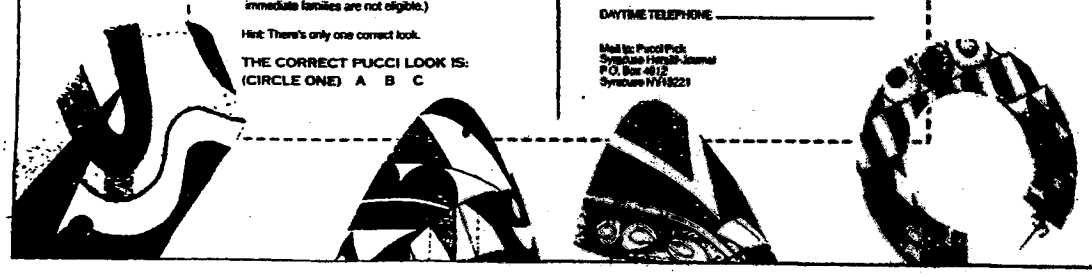
ADDRESS _____

_____

_____

DAYTIME TELEPHONE _____

Mail to: Pucci Pick
Syracuse Herald-Journal
P.O. Box 4012
Syracuse NY 13221



EPI 003728

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 5

EPI 003725

Susan Beach Bride Of Robert Gardner

Marriage of Miss Susan Lynn Beach and Robert Randall Gardner was solemnized at 11:30 a.m. Oct. 20 in St. Charles Catholic Church with Rev. Charles J. Deasy officiating.

Parents of the newlyweds are Mr. and Mrs. Eugene Beach, 2338 Wales Ave., and Mr. and Mrs. J. Richard Gardner, Alger. Mr. Beach gave his daughter in marriage.

Following organ music by Mrs. Richard Wiese, the bride, appeared in a floor-length gown of chantilly lace and peau de soie with fitted empire bodice, Victorian neckline and long bishop sleeves.

Her chapel train flowed from the back waistline of the gown and was accented with a bow and streamers. A miniature chantilly lace pillbox with double blusher veil held a cathedral-length mantilla of lace-bordered illusion and she carried a cascade of white miniature carnations and ivy centered with a white orchid.

Miss Mary Logg was maid of honor and bridesmaids were Mrs. David Beach, Findlay, sister-in-law of the bride, Miss Karen Tarr and Miss Ronna Gardner, the groom's sister.

They identically were attired in floor-length gowns of green georgette over taffeta with empire bodices, Victorian necklines and long bishop sleeves. Beige satin accented the gowns in sashes encircling their waists, bows at center front and buttons on the wide cuffs.

They were matching prairie beige hats with beaufant veiling and carried colonial bouquets of pompons and gold daisy streamers.

Best man was the groom's brother, Steven, and ushers were the bride's brother, David, and the groom's brother, Rodney and Gregory.

Mrs. Beach selected a beige knit dress and coat ensemble with brown alligator accessories and a cymbidium orchid corsage. Mrs. Gardner wore a coffee-colored dress with brown accessories and a corsage of yellow carnations.

Guests were greeted at American Legion Hall and the couple departed for a short honeymoon. The bride will reside with her parents while the groom returns to Coronado, Calif., where he is stationed with the Navy.

A Lima Central Catholic High School graduate, the bride is employed at the Grocery Shoppe. Robert is a Kenton High School graduate.

MRS. R. R. GARDNER

MRS. R. W. BOWERS

Wed In Glandorf

Leipsic Duo's Home

GLANDORF — Venise lace flowers encircled the bridal gown of Miss Linda Sanchez-chalks for her marriage to Michael Grubb Oct. 14 in St. John's Catholic Church here. Rev. Raymond Siefert officiated at 12:30 p.m.

Parents of the couple are Mr. and Mrs. Richard Sanchez-chalks, Bee. St., and Mr. and Mrs. Howard Grubb, Leipsic.

The bride was given in marriage by her father following nuptial music by organist Tom Rumpke. Her organza gown featured venise lace in panels down the bodice front, encircling the high

MRS. MICHAEL GRUBB

neckline and the fitted waistline.

Leg-o-mutton sleeves were edged in the lace flowers, as was the bertaline of her gown and her chapel train. A Juliet bow held her chapel-length veil which was edged in the flower motif, also.

Wearing a sheath gown of seaspray chiffon fashioned with a bib of white organza and venise lace and long, full sleeves was the maid of honor, Miss Julie Siefker, Ottawa.

Bridesmaids in identical gowns were Miss Doris Kasbeit, Ottawa, and Mrs. Jesse Hughes, Tell City, Ind., the groom's sister. They wore floral headpieces with matching veils.

Norman Grubb, McComb, was best man for his brother and ushers were Butch Clark, Dunbar, and Richard Fassnacmaker, Leipsic.

A reception took place at Glandorf Rod and Gun Club. The couple will reside on Rt. 4, Leipsic. She is a graduate of Ottawa - Glandorf High School and he of Pandora-Gilboa High School.

Ray Bowers Weds Pamela Bookwalter

Rev. William Bowers and Miss Pamela Jo Bookwalter exchanged wedding vows at 7:30 p.m. Oct. 20 in E. U. Grace United Methodist Church, Findlay. Ray is the son of Mr. and Mrs. Dale Bowers, Rt. 5.

The bride is daughter of Mr. and Mrs. Leonard Bookwalter, Arlington.

Rev. Mark Bevins and Rev. Vijaya Rampal officiated at the ceremony and music was presented by Miss Judy Martin, violist, Steve Mast, violinist, and Mike Steven Greenwood, organist.

Given in marriage by her father, the bride wore a gown of taffeta satin fashioned with fitted empire bodice and full ruffled sleeves. Venise lace accented the high neckline, bodice front, cuffs and hemline of the gown.

The A-line skirt had a chapel train and matching veiling of silk illusion was caught to a headpiece of white satin petals accented with gold pearls and crystals. She carried cascade of roses with a cluster of roses to click and pearls.

Matrons of honor were Mrs. Marlin Bowers, sister-in-law of the groom, and Mrs. Agnes Bowers, Wapakoneta, and Mrs. Jeanne Bookwalter, sister of the bride, both of Findlay.

Bridesmaids were Miss Phyllis Bookwalter, Findlay, and Cathy Bookwalter, both of Findlay; Mrs. Gary Strait, Mrs. Randall Smith and Miss Peggy Ann, cousin of the bride, all of Findlay; and Miss Rebecca Norton, Lima.

Flower girls were Lisa Rowder, granddaughter of Mr. and Mrs. Lawrence Rowder, Arcadia, and Miss Jennifer Berry, Co., Mr. Bookwalter, and Miss Shelley, Wharton.

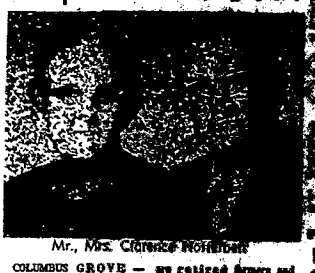
Best man was the groom's brother, Marlin, and groomsmen were Donald McClaugh, Cairo; Rick and David Lee, both of Findlay and cousins of the bride; Douglas and Larry Bowers, cousins of the bridegroom, Bluffton; Gary Cripe and Tim Zehner, both of Findlay.

Guests were greeted in Glandorf Hall.

The newlyweds will make their home at 1010 W. Sandusky Ave. A graduate of Van Buren High School, Mrs. Bookwalter attended Owens Technical College. She is employed at Dot Johnson's Flowers and is choir director at First United Methodist church.

Bridegroom graduated from Pandora-Gilboa High School and served 4 years in the U.S. Navy. He is employed by Ohio Casualty Insurance Co.

Couple Marks 50th



Mr., Mrs. Clarence Hollenbaugh

COLUMBUS GROVE — Mr. and Mrs. Clarence Hollenbaugh, Rt. 3, Gil Rd., will celebrate their 50th wedding anniversary with an open house in their home from 2 to 4:30 p.m. next Sunday.

They were married Oct. 29, 1922, in the Christian parsonage, Vaughnsville, by Rev. Rufus Emmert.

Mr. and Mrs. Hollenbaugh are retired farmers and members of Trinity United Methodist Church, Vaughnsville.

They are the parents of Mrs. Roger (Ellen) McGraw, Pandora, and Mrs. John (Avis) Mayfield, Rt. 2, Pandora and eight grandchildren and six great-grandchildren.

The couple requests that gifts be omitted.

Fringe Hemline Answer

FLORENCE, Italy (AP) — Emilio Pucci believes he has a solution to the knee length problem things inched on to knee length.

In the first day of Florence's spring and summer fashion shows Monday, the Florentine stylecent and fashion dictator showed skirts that varied from just above the knee to his calf. There he inched down hemlines of silk things to the knobbiness so that the leg was visible but not covered as the fringe swayed.

"Like this, the length question is solved," Pucci said, showing a model in a fringed dress that fell just below the knee. "The fringe is always moving, so it's always fashionably swinging up and down."

Pucci said he thinks the fringe will be popular next year "but not for me, because I am casual."

Undaunted - point down that pair showed the knee and then stayed to cover it even quicker. Pucci likes the thigh to knee with a slit in the middle position. But the high point of the Pucci fashion show was, as always, the collection of beach clothes.

Glossy little skirts had V-cupped bras, while the bikini proved a comeback trend. And there was diamond lattice, harness or chain-mesh caper accompanied the bikinis.

The swimwear gave Pucci a chance to show off his famous prints. These varied from geometrical patterns to sculptured flower leaves and abstract designs.

Pucci put colors into groups. One group showed mainly pink, purple plus green, black and white. A second featured blues, greens and navy. Then there was the group of yellows, reds and oranges. Finally, there was the all-white group, gray or purple.

Earlier the evening's fashion parade for Pucci, a native of Florence, was held in a black and red mosaic pavilion. A shimmering cape in green and black capitalized on good kid edging the collar and sashing and buttons lay the hems, glittering gold mixed fringing closed the cape.

The model who wore the cape was Christina Craig from Washington, D. C. She has worked for Pucci a week.

CCL Meets On Monday

Miss Shari Hayes will discuss current events in relation to the Lima Catholic Christian Women League at 8 p.m. Monday in the home of Mrs. Jack Hayes, 1210 Walnut Ct.

Assisting the hostess will be Mrs. Thomas Oberlander and Miss Mary Lambros.

Refreshments will be served.

D Of-I Circle Slates Elections

Our Lady of Perpetual Help Circle, Daughters of Isabella, will elect officers at 8 p.m. Monday in the Knights of Columbus Hall.

Committees will be Mrs. Harry Dangler, Mrs. Andrew Hartley, Miss Elizabeth Wellmann, Miss Rose Mary O'Donnell and Miss Mary Guillen.

GERMAIN FERNANDEZ

JERRY MILLER

PAMELA HOOD

JUDY MAURER

Sunderhaus-Quatman

Mr. and Mrs. Louis H. Sunderhaus, 1211 Ft. Mingo, announce the engagement of their daughter, Deborah Lynn, to Philip Anthony Quatman, son of Mr. Thomas A. Quatman, 2045 Woodlawn Ave., and the late Mrs. Quatman.

Debbie, of the bride-elect is known, is a graduate of Lima Central Catholic High School, as is Philip. She attends OSU-Lima Campus.

Philip attended Fort Wayne International Business College and is employed by Steele's Automotive Parts Inc.

The wedding is planned for May 22 in St. Gerard's Catholic Church.

Millen-Foor

Mrs. Gerald Riley, Shelton, and Carl Millen, Rt. 4, Wapakoneta, announce the engagement of their daughter, Terri Irene Millen, to Randy Foor, son of Mr. and Mrs. David Slaton, 5264 S. McDaniel.

The bride-elect graduated from Wapakoneta Senior High School, and has been employed by Tri-plex Mfg. Corporation, Wapakoneta.

Her fiance, a graduate of Wapakoneta High School, is employed by Tri-plex Mfg. Corporation, Wapakoneta.

The couple plans a July wedding.

Bueco-Lynn

Mr. and Mrs. Robert E. Bueco, Dunreading, Pa., announce the engagement of their daughter, Pamela Jean, to Daniel Wade Lynn, 2365 Lee Blvd., son of Mr. and Mrs. Lloyd Lynn, 2365 S. West, and Mrs. Angela Wiseman, 2365 Lee Blvd. apts.

Miss Bueco is a senior in the school of education at the University of Pittsburgh where Daniel is a junior majoring in economics. Daniel is an alumnus of Bath High School.

A fall wedding in 1972 is being planned.

Maurer-Snyder

Mr. and Mrs. Kreh Maurer, 1245 N. Metcalf, announce the engagement of their daughter, Judy, to Michael Snyder, son of Mr. and Mrs. Carling Snyder, 4819 Wolcott Pl.

Judy, a graduate of Lima Central Catholic High School and Good Samaritan Hospital School of Nursing, Dayton, is employed by University Hospital, Columbus.

Michael, an alumnus of the above High School, Ohio Univ., and served four years in the U.S. Coastguard. He is employed by Chrysler Air Temp Corp., Dayton, and attends Sinclair Community College there.

No date has been set for the wedding.

Lacher-Rigg

BELLE CENTER — An announcement is made by Mr. and Mrs. Bernard Lacher, Rt. 2, Belle Center, of the engagement and approaching marriage of their daughter, Barbara, to Ronald Rigg, son of Mr. and Mrs. Clyde Rigg Sr., Ottawa.

A graduate of Belle Line High School, Miss Lacher attended Ohio State University and is employed in New York City at the Theatre Guild on 57 St. Ninth Floor. She was associated for several years with her father at the Log Island Golf Course at Indian Lake.

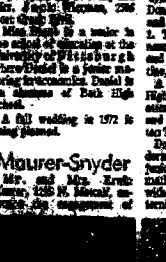
Her fiance, an honor graduate of Lehigh University, Bethlehem, Penn., is a certified public accountant for Haskins and Sells, New York City.

Valentine-Bucher

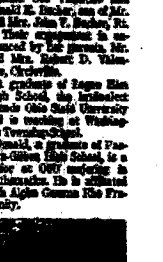
RAMSEY — A summer wedding is planned by Miss Cynthia Sue Valentine and Donald M. Bucher, son of Mr. and Mrs. John V. Bucher, Rt. 1. Their engagement is announced by the parents, Mr. and Mrs. Robert D. Valentine, Circleville.

A graduate of Ragan Elan High School, the intended bride is a student at Ohio State University and is working at Washington Township Schools.

Donald, a graduate of Pandora-Gilboa High School, is a junior at OSU majoring in mathematics. He is affiliated with Alpha Gamma Rho Fraternity.



BARBARA LACHER



DONALD VALENTINE

Handknit Hats Quick, Easy, Great Little 'Headliners'

By JUDY LOVE

Hemlines are making headlines every day, but handknit headliners are calling attention to themselves, too. Speaking simply, knit a coldly, comfy little hat and wear it with any length for a more finished look this season.

Here are four special headliners — great little caps you can turn out quickly.

Upper left is an eye-catching cable twist cap just squashed enough to enhance all your casual and fun-time outfits, including pants, of course. It's easy to knit on No. 9 needles.

The lower left is a popcorn stitch, pull-on cap, with a great poufy pompon. Wear this for fun, or let it dress up your favorite dressy coat or suit.

An easy fashion pot-on is upper right. This young-headliner is a simple garter stitch, using No. 4 needles for the scoop edging, then size 8 needles to complete the cap, garter stitch all the way.

If you prefer a brighter of fashion, knit the green little hat, shown lower right. You knitters know the stitch looks more complicated than it is.

Each hat will fit any head size, so get yourself over for headline news, and check your gift list at the same time. Each is a charming, thoughtful gift for good friends.

For directions on all four easy-to-knit little caps, send 50 cents to "Stitchin' Time, in care of The Lima News, Radio City Station, Box 603, New York, N. Y. 10019. Ask for leaflet 5347, and include your name, address and zip code.

KNIT KNACKS

DEAR JUDY — I'm fairly good at knitting, and I love it. But too often my finished garments, particularly smaller pieces, really doesn't look like the picture on the pattern. What am I doing wrong? — Mrs. H. H.

DEAR MRS. H. H. — My guess is that you're committing a basic knitting error, and it's a most that the best of us must do — check your gauge. You probably get tired of me telling you this, but you can't hear it too often.

It's imperative to work to gauge, if you want the correct size. Every set of instructions gives the gauge at the beginning. When you have about one inch finished, measure off two inches in width and mark with pins. Then count the stitches between pins. If you have less stitches than you required for two inches, your work is too loose; try using smaller-sized needles or crochet hook. If you have more stitches than required for two inches, your work is too tight, try larger-sized needles or crochet hook.

TOPSIDE — Fabulous fashion patens can be knit, so this story goes. Hats and caps, though, really are a vital part of 1970's important total look with the four winners seen, easy to pearl, welt, knit, tea, in pattern and plain stitching.

Problem Garments Cleaned

The National Institute of Drycleaning suggests there are three categories of garments which ought to be given the complete professional treatment. They are stained clothes, fragile items, and clothing that requires finishing and pressing.

Fragile items include, as you would expect, cashmere sweaters, coats and dresses, angora sweaters, silk suits and dresses, fur-trimmed pieces, plus chiffon, organdy, satin, lace, and net. The list of "fragiles" also includes some seemingly sturdy items like fleece coats, leather or leather - trimmed garments and many pleated articles.

Other items which would normally seem to present no cleaning problems might be classed as fragile because of their special finishes, dyes, or garment construction. Flocking and metallic printing, for example, present problems in cleaning. Some Dacron prints and printed sweaters — so popular lately — require professional drycleaning care.

A good example of a garment requiring professional finishing is a man's suit. Most men's suits are simple to clean, but their good appearance depends more on finishing details than anything else. Similarly, many women's dresses of sturdy construction ought to be finished professionally to remove wrinkles and restore proper drape. Even sweaters, to look their very best, ought to be blocked after cleaning.

New Magazine Downs Slick Fashion Press

By BRENDAN RILEY

SAN FRANCISCO (AP) — "Our readers don't want to make corpse exhibits," says editor Mary Peacock.

With that stance firmly in mind, Rags magazine, issue of several nationally distributed "hip" publications centered around this city, was launched last June with the ever-changing world of women's fashions as its subject.

Featuring such stories as "Mini Skirt Tribalism" by Marshall McLuhan, Canadian communications theorist, and "The Politics of the Midi," the women's clothing monthly magazine takes its place among other "counterculture" magazines such as Scanlan's, Rolling Stone, and Earth.

"We're against the way the mini is being forced on the public," says Mary Peacock, 22, a Virginia native who met Margot Hamilton Mc-Morgan's Rainbow magazine. "That's part of a phony environment, what you will has by not thinking."

McLuhan, in "Mini Skirt Tribalism," describes the mini as "a tribal costume that began as a fetish."

Miss Peacock, a native of Evanston, Ill., says "we reject the idea that fashion is the most important thing — we're talking about the clothes business, not salesperson culture, for those interested in different styles of doing things."

Departing against "Glamour, Seventeen, Vogue, Harper's Bazaar magazines," she says "what we're trying to do is reflect the individuality of style instead of the dogmatism of fashion."

Wilson, a five-piece progressive group from Columbus, Ohio, raised $65,000 from 22 investors to start the magazine after he was approached by Miss Peacock and Daphne Davis, another former Harper's employee.

"We're not an underground paper," he says. "We try to pick the best that underground papers have brought to journalism, and the best that the slicks have brought, and combine the two."

Writers for Rags include Dorothy Kapenda, former fashion editor for Seventeen Magazine editor; Carolyn Mehlville, former New York fashion magazine editor, and Nick Salsich, former Village Voice fashion writer.

"Each issue all these pros share the responsibility — for the magazine," says Miss Peacock. "We try to pick the best that underground papers have brought to journalism, and the best that the slicks have brought, and combine the two."

AAUW Unit Plans Tour

Sydney's Reflection in the Arts group of Lima Branch, American Association of University Women, will travel to Gerstner Village, Columbus, Saturday.

Outsiders in charge include Miss Ida Burke and Miss Ruth Hamilton.

NEWSPAPER ARCHIVE®

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 6

A lovlier you

Summer refresher

By Mary Sue Miller

When you want to feel cool and look it, take a warm bath. The advice may sound unreasonable but there's logic in it. Medical experts claim that warm water causes the blood vessels to dilate just enough for internal heat to reach the skin and leave the body.

A warm bath does its utmost in the way of personal air-conditioning if you go about it in a leisurely manner — take a long soak and lather up in slow motion; rinse at a lazy pace. And don't hop out, float out. Very gently pat dry. For, a glorious, listless relax with a cooling body splash. Containing menthol, minty herb splashes are tinglers for sure. "Love that coolness," is the usual reaction.

There are times during hot weather when you do not wish to feel stimulated, when you wish you could fall asleep. On those heat-ridden nights, try a "lullaby" shower. Use a slow, languid spray that sounds and feels like summer rain. The water should be tepid, not warm enough to raise your temperature or cold enough to shock you out of drowsiness. Take your time under the water and then blot dry. Wrap yourself in a cloud of bath power and on to sleep you go.

During the day you can combine air baths and cat-naps. Spread a thick towel on the floor. Then, in the buff, relax on your back and after a bit turn over. If you have at a cheaper beauty treatment, let me know about it.

STRICTLY PERSONAL

Everything you need to know about deodorants, anti-perspirants and depilatories is contained in my leaflet, STRICTLY PERSONAL. All doubts are cleared up about why, what, when and how to use these safeguards of femininity. For your copy, write to Mary Sue Miller in care of this newspaper, enclosing a long, self-addressed, stamped envelope and 15 cents in coin.

Calvin Klein

Geometric beach outfit

—designed by Italian couturier Emilio Pucci is modeled by Cynthia Ammon, of LaJolla, Calif., who became a Pucci model by placing an ad in a Florence newspaper while stopping there as a tourist. Her ensemble in shades of pink and geranium includes a lycra swimsuit and cape of cotton terry velour.

Health center

CAMBRIDGE — The Women's Community Health Center will observe its first anniversary at the Center, 127 Hampshire St., from 10 a.m. to 12 noon July 22. Members of the press will be guests. A slide show, and refreshments will be included.

Births

St. Joseph's

ANDERSON, July 11, son, Jay, and Mrs. Barclay Anderson, 7 Love Lane, Pelham, N.H. (Elinor Bennett).

DALEY, July 14, son, Jr., and Mrs. Louis Daley, 128 Broadway St. (Kathleen Montminy).

Lowell General

HOSTMAN, July 13, daughter, Mr. and Mrs. Donald Hostman, 71 Kimball St., Tewksbury. (Beverly Wilson).

SOVOKIS, July 14, son, Jr., and Mrs. James Sovokis, 168 Middlesex St. (Corinne Murphy).

O'BRIEN, July 14, son, Jr., and Mrs. Michael O'Brien, Waverly Path, Dracut. (Joan Lowry).

Outside-The-Area

SOLOMON, June 26, daughter, Mr. and Mrs. Robert M. Sr. Charles Street, Mrs. Pinkerton, 41 Charles Street, Nashua, N.H. (Barbara Middleton of Pinkerton).

BLAIS, July 3, son, Jr., and Mrs. Joseph Blais, 1068 Middlesex St., at Charles Chester Memorial Hospital, Woburn. (Carol Scott of Billerica).

MACMASTER, July 7, son, Jr., and Mrs. Alan MacMaster, 32 Barnesboro Road, Dracut. (Patricia Overbeck).

THE SUN

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Bean supper

LOWELL — A Bean Supper and Penny Sale will be sponsored by W.G. Harding Court, Order of Amaranth, from 5 to 7 p.m. Saturday, July 19, at the home of Doris L. Favreau, 128 Highland Ave. Those wishing reservations may call Doris Favreau.

How a touring 'Americana' became a Pucci model

By BARBARA HERRERA
© Copley News Service

Cynthia Ammon, 23, is living the kind of good life dreamed of by almost any young woman.

She models for Emilio Pucci, reputedly Italy's most charming couturier, goes dancing evenings in Florence discotheques, works in a Florence palace and lives in an apartment created from part of an old villa.

And, as if that's not enough to make any woman envious, she eats all that good pasta abundant in northern Italy without sacrificing her willowy figure.

It's not a half-bad life, she acknowledged while home recently on vacation. She was visiting her parents, Dr. and Mrs. Woodbury Perkins of La Jolla, Calif.

As a Pucci house model, Ammon not only models the designer's clothes in shows and for prospective buyers but also translates, interprets, sells clothes in his boutique and represents him in business.

AND SHE landed the job without previous modeling or fashion experience. What it took, besides the 5-foot, 133-pound blonde's obvious assets, is intelligence, a certain natural modeling ability and — Ammon's favorite word — "pizzazz."

Pizzazz is certainly what it took for her to decide, while touring Florence in February, 1974, to stay there and find herself a niche in its wobbly economy.

She was armed with a B.A. in linguistics from the University of California at Berkeley, ability to speak Spanish, French, English and Italian, and a large portion of self-confidence.

Why did she want to live in Italy?

"The Italians have great pizzazz. That word again. "I have always been attracted to the Italian life-style that embraces today and does not worry about, tomorrow."

LOOKING BACK over her 14-month adventure, Ammon described how her effort to get a job led her to Pucci's ornate palazzo, what it takes to be a successful model in today's competitive fashion world and her impressions of fashion both here and abroad.

She began by placing a job-wanted ad in La Nazione, a Florence daily newspaper. The ad had to start with the letter A, she reasoned, because Italian classified's run in alphabetical order. So she started it with "American."

After fielding nuisance calls the day the ad ran, from several men who suggested she meet them park places as under a tree in a certain park, Ammon understandably was feeling discouraged when the phone in her hotel room rang again about 4 p.m.

"IF YOU had a night-wand, what kind of a job would you want to create for yourself?" a distinguished male voice asked her in Italian after a few preliminary questions.

"Well, uh," Ammon hesitated, "maybe something in computer programming? Something in the shoe industry, or maybe fashion?" The Americana had said the magic word.

"And what fashion establishments do you know in Italy?" the voice asked.

She stumbled through various designers' names and finally hit on Pucci.

"You are speaking to the proprietor."

The two arranged to meet and 15 minutes later Ammon found herself being ushered into the 1,000-year-old Pucci family palace. The palace is embellished with such heirlooms as plates painted by Raphael and bedroom walls done by Wedgewood. The wines bear the Pucci name from his own vineyard. And the velvet-upholstered chairs and huge Argentine Kermanwool rugs are patterned in Pucci prints.

AMMON, remembering her first meeting with the nobleman—he is a marquese, described him as being "humane, extremely receptive, cordial, very gentlemanly and charismatic."

After a brief interview, she was hired — a Pucci model with no modeling experience.

Pucci is famed for his distinctive geometric prints in vivid colors. He first designs the silk-screened prints, then engineers the fashion around them, Ammon said. Besides outer wear, he has lines of lingerie, purses, shoes, jewelry and perfume.

Ammon said her first move in her new job was to lose five pounds.

"There's always somebody who's prettier and slimmer than you are," she said.

MOST OF what she now knows about modeling techniques she learned from the three other Pucci house models.

"The most difficult part was learning to slow down at the dressing room door (just before going on the fashion runway) and speaking of again once back in the dressing room," she said.

Models, who change clothes with amazing speed, must look calm and composed on the runway.

"You have to learn to drink your soup elsewhere so that you don't wash your outfit," Ammon said. "You try to model as if every dress were your favorite regardless of what you really think of it.

"Pucci hates the big hipped look. He would like to see waists and hips outlined again. He always uses lively colors that mimic instead the beauty of the natural environment.

"American women are much more eager for comfort and brightness in their clothes and that's why, I think, Pucci enjoys dressing American women."

Film on Holy year pilgrimage

LOWELL — Rev. Joseph Deberge, OMI, pastor of St. Jean Baptiste church has announced that there will be the showing of an interesting film tomorrow night at 7:30 o'clock at St. Jean Baptiste parish hall, Fourth Ave.

The public is invited and there is no admission charge.

The film will feature scenes of Italy, France and Rome and is being shown to give those planning to take one of the various early autumn pilgrimages sponsored by the Oblates of Mary Immaculate in observance of the Holy Year, the opportunity to review the sites they will be visiting.

Highlight of the film will be shots of Rome where on Oct. 19 Pope Paul VI will beatify the Ven. Bishop Eugene de Mazenod, founder of the Oblate Fathers.

A large delegation from Lowell will be making the three phased pilgrimage. Reservations are still available for these pilgrimages of one, two and three weeks duration. For more information pertaining to making reservations contact Rev. Leo Blanchette, OMI, at the Oblate Provincial House, Haverhill. Information will also be available from Fr. Deberge, this morning after 9:30 o'clock Mass.

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EXHIBIT 7

Town talk

ST. CLAIR REBEKAH LODGE will hold its annual picnic Wednesday at 6:30 p.m. at the home of Helen Six, 117 Monroe St.

THE JOLLY FRIENDSHIP BIRTHDAY CLUB will meet for a picnic in Penfield Park Wednesday at noon. Each member is to bring her own table service, and a covered dish, as well as a gift for her "peanut sister". Last year's peanut sisters will be revealed, and new names drawn. Election of officers will be held.

FOREST HILLS WOMENS GOLF League will hold a business meeting tomorrow at 8 a.m. in the clubhouse before league play.

Gadomski-Tomlinson wedding vows said

Birmingham Methodist Church, Birmingham, was the scene of the wedding on June 29 of Mary Belle Tomlinson and Michael L. Gadomski. The Rev. Robert Braby officiated at the 2 o'clock wedding ceremony.

The bride is the daughter of the late Mr. and Mrs. J. D. Tomlinson of RD 1, Wakeman. Mr. Gadomski is the son of Mr. and Mrs. Fred Kennedy, RD 2, Wakeman.

Gail Franklin, organist, played wedding music.

Denise Jordan attended the bride as matron of honor. Deanne Jordan, Sandy Edson, Sally Malus, and Lynn Gadomski were attendants. Jennifer Black was flower girl.

Dan Tomlinson gave his sister in marriage.

Bernie Gadomski served as best man. Ushers were Mark Sykuta, Tim Shaffer, Jim Tomlinson and Dave Lake. Dallas and Doug Black were ring bearers.

The 6 p.m. reception was held in United Polish Club, Lorain.

The bride is a 1974 graduate of Firelands High School, where Mr. Gadomski was graduated in 1973. He is employed by Ohio Trock Plant, Avon Lake.

After a wedding trip to Canada, the couple will reside at Pinecrest Apartments, Middle Ridge Road, Amherst, after a wedding trip to Canada.

Mary Ann Kennedy and Denise Jordan were hostesses for two bridal showers.

Purse sizes noted

Daytime bags are getting bigger while nighttime ones get smaller, says Women's Wear Daily. The most popular daytime style is wider than it is deep. It also comes with detachable shoulder straps.

Why Grow Old?

Some simple exercises can tone and condition

By Josephine Lowman

We can almost always find time to do anything we want to do if we want it badly enough. However, if we want the result but shy away from the self-investment, we say, "I just do not have time for that." This is the alibi used most often for lack of regular daily exercise.

It is difficult to work it into busy lives, but more often the reason for not doing so is because it bores you. It is possible to accomplish a lot by doing some exercises while going about our daily tasks.

These require little or no extra time. They will not do for you what brisk walking or swimming or tennis will, but they are valuable.

These exercises can tone and condition to a certain extent if you form the habit of indulging in them regularly through the day. the benefits add up amazingly. Here are a few.

First, you can tone your abdominal muscles and slim that measurement, along with your waistline, by simply pulling your abdominal muscles in and then up, and holding them that way for a count of six. You can do this any place and as often as you think of it.

When walking about the house, bend each knee up high in front of you with each step and point your toe. For variety, swing each leg forward-upward with a stiff knee with each step.

When picking things up from the floor do it in one of two ways. For waist slimming, keep the knees stiff and bend over from the waist and then lift the object high over your head, stretching up.

Do not use this method if you have any trouble with your back. Unless you are fairly flexible, you may have to bend your knees a little at first.

The other method, and the one usually recommended, is to bend your knees into a deep knee bend and keep your back erect when picking something from the floor. This method should always be used if the object is at all heavy.

After your bath or shower give yourself a vigorous rub. When drying your back, with one end of the towel in each hand, reach upward over your head and then bring the towel down across your shoulders. Do this several times.

When in the tub you can bend each knee alternately up to your chest and then straighten the leg toward the ceiling and lower leg to tub.

Make going up steps an exercise. Keep your back erect, making your thighs do the work. Do not "throw" yourself up the stairs. If your legs are long enough and you can still keep your back straight, go up two steps at a time.

These sound like simple measures, but they will add much to your condition and appearance and they take practically no time.

In art and design

Designer Emilio Pucci values American influence

By VIVIAN BROWN
AP Newsfeatures Writer

People are looking for tender loving care in the market place. And they are getting it, says Italian fashion innovator Emilio Pucci. The merchandising scene is changing mainly because "Americans are leading the world in the matter of perfected ideas."

"In any Godforsaken spot in Africa, Asia or wherever, a little man in a tiny village is working on something that has been partly developed from a local thing and partly designed by an American buyer who has tracked him down with the aid of an interpreter has caused him to make something," he says.

"In directing their energies towards these little companies, America has been a stimulating factor, too, in getting subcountries on their feet. People may talk about the ugly American but one day this effort will be recognized as the greatest economic and sociological influence of American civilization over the rest of the world," Pucci notes.

EMILIO PUCCI

Even he feels the impetus as he is constantly invited to do new things and now finds himself "more and more in the field of home furnishings."

A life-long painter, he has just introduced his first collection of lithographs.

We are turning away from the "infinity of products which have surrounded us since the industrial revolution, the consumerist materialistic things that were created with a view toward mass-production and low cost," he says.

"Fewer people are buying things just because they look pretty, but if the object gives one the feeling that it originated with human warmth, one may be drawn to it."

Nowadays, a visual element of a product must embody something more than an aesthetic feature. It must convey a message which relates to a human feeling or concern or other people.

"It is the reason people shop flea markets for old things that reflect concern on the part of people who made them. It might be a little lace pincushion with a hand-embroidered initial that is not just a cushion but an object made lovingly to express affection for a grandmother," he says.

The persistence of Americans is one reason his own design board is going off in so many directions.

In fact, 25 years ago while in the Air Force, Pucci was, in a sense, an American discovery.

He was pressed into designing sportswear when an American fashion editor found that he had designed the ski clothes he was wearing.

Later he went on to design dresses, purses, shoes, lingerie and jewelry. In these last years he has designed everything from bath towels to carpets for the home. Now he is on to lamps.

If I achieve what I want in lighting — a whole new concept of color — it will be unique in the history of fabrics," he says enthusiastically.

"I am trying to get out of light and color things which, historically, never have been done."

Famed for his vivid colors in clothes — Capri blue, durante, almond green, Emilio pink and the like — often emerging in his unmistakable geometric prints, he remarks that they were designed for "men our festivity" at a time when colors were drab.

He considers "the framework of nature the very best test of color."

In Florence, the noblewoman — he is a marchese — conducts a majestic household. He lives in a thousand-year-old family palace with such heirlooms as pieces painted by Raphael and bedroom walls done by Botticelli. The wines bearing his name are from his own vineyards.

Pucci's six signed lithographs on view now in galleries in New York, Washington, D.C., Miami, Houston, San Francisco and Oakbrook, Ill., depict a serene almost reverent "because people are not in the mood to be distracted further by the objects around them," he insists.

"If art is to have value, it should express the urgent feeling — serenity and optimism — that people seek. People have a desire to get back to a human dimension of life."

Fire drill cue for surprise fete

BIRMINGHAM, Ala. (AP) — It was almost the end of the day at Woodlawn Hyde Elementary School, when the alarm bell rang.

Mrs. Elizabeth Hayman, the retiring principal, was thinking happily of filing into the gym and dashed down to find out what was going on. Surprise!

The fire drill turned out to be just a ruse to get all 372 kids together for a farewell party for her. She found herself seated with a fully inflated swivel rocking chair as the object of honor.

Northern Ohio's Biggest Shoe Sale

"The Shoe People"
Jamuzzi
Monday & Friday 10:00-8:30
Tues. & Thurs. 10:00-5:30
Sat. 9:30 to 5:30
CLOSED WED. & SUN.

NOWHERE

Can You Buy Quality Shoes For Such a Low, Low Price

WOMEN'S
Values to 14.95 NOW 6.00
Values to 25.00 NOW 10.00

MEN'S
Values to 18.95 NOW 10.00
Values to 19.95 NOW 15.00
Values to 10.95 NOW 6.00
Values to 16.95 NOW 9.00

TAKE RTE. 2 TO MIDDLE RIDGE EXCHANGE DOWN TO 26th and BROADWAY. FREE PARKING FOR CUSTOMERS ALONG SIDE OF STORE

Carriage House Home Fashion Sale.

Now you can decorate any room in your home at substantial savings.

Save from 10% to 20%

14-4029 Upper Armoire with glass doors.
20-7510 Club Chair
14-4513 Two door cabinet
14-4026 Upper Bookcase
14-4510 Three Drawer Chest
14-4524 Fitted Vanity
14-4011 Decorated Chest
14-5638 Ladderback Head Board
14-5026 Night Table
14-5060 Cheval Mirror

Beautiful bedrooms begin with classically styled Ethan Allen furnishings and accessories.
Because expert home planners help you choose, you not only save during our sale, you spend wisely.
Visit our Ethan Allen Gallery.
Save on many lovely selections and enjoy our Home Planning Service.

CARRIAGE HOUSE

An Ethan Allen Gallery

MID-SUMMER Perm Special

25% Off

ALL NATIONALLY KNOWN BRANDS
LIMITED TIME ONLY

Coiffures, inc.
BEAUTY SALONS
ELYRIA-LORAIN LOCATIONS-OPEN EVENINGS

Elaine Powers 10th Anniversary.

Help us celebrate our 10th year as the world's largest figure control system.

Join the celebration.
Call today for your free figure analysis.

We're Number One — the world's largest figure control system. And we've got the figures to prove it — thousands of satisfied losers. Call for your free figure analysis — now during our Anniversary days. At all Elaine Powers Salons in this area.

Anniversary Special
Complete 4-month program
(Regular price: $9.75 per month)
Now only $8.00 per month.
Anniversary special to the first $5 to call.

Elaine Powers Figure Salons

FOR FIRMING U... the floor cross-leg... bag your head an... up ward toward th... ing position and w... to 12 times, more...

NOW! ...

SUMMER N... nice touch in fashion mood in London. A... is wrapped around the ne... in a sailor's k... This knot ca... hang strai... creates a n... open shirts... London '74 C...

...ERFACE? A... relay's casual... is being worn... narrow ribbon... around and... ck and then tied... not lower down... ten the two ends... ght down. It... fect touch with... or T-shirts. New... J. J. L.

Working women

need life insurance, too.

Just like men, women also retire. And Nationwide Life Insurance offers them low cost protection plus a guaranteed retirement income. "For information call your Nationwide agent.

NATIONWIDE INSURANCE
Nationwide is on your side
Home Office: Columbus, Ohio

EPI 003695

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 8

SPECIAL HELPERS — Three county women (left to right) Virginia Shaw and Pauline Locarelli, both of Canandaigua, and Lucy Merola of Honeoye, recently completed training qualifying them as homemaker-home health aides. They are pictured with Mrs. Martha Allen (left), county supervising public health nurse. Homemaker-home health aides are referred to homes where people have no one to care for them and need special assistance. They are instructed in methods of cleaning, cooking, caring for the sick, and giving some types of medication. (Messenger photo)

Contemporary Living

Rex Allen Jr. At Farmington

Country-Western Singer Enjoys People

AUTOGRAPH-SIGNING kept singer-guitarist Rex Allen Jr. (left) busy before and during his show at Sunday's country-western show at the Farmington Volunteer Fire Association carnival. The entertainer shared the program with singer Dottie West and area country-western groups. (Messenger photo)

By KATHLEEN SEDDON

Rex Allen Jr. was busy signing autographs, asking "How do I spell that?" and "What's your name?" of autograph seekers when a middle-aged man approached the young singer.

The man stood before Allen, swaying back and forth. Finally he whispered, "Say, I want to tell you something." A long pause. Then the obviously tipsy man said, "It's my birthday. Today is my birthday."

Allen, who had been waiting patiently, offered a big smile and said, "Well, happy birthday to you." With a wave, he walked away to another gathering of autograph seekers.

Referring to the incident later, Allen reflected, "You know, you meet all kinds of people. And I like that. I really do."

Singer-guitarist Allen, who shared billing at the country-western show of the Farmington Volunteer Fire Association carnival last weekend with Dottie West, made several references to his actor-singer father during the show and overseeing a couple of tune-recordings by Rex Allen Sr.

Yet, in an interview with The Messenger, Allen admitted that the name business works both ways.

"It's both a hindrance and a help. People who knew and liked my dad may like my music. My dad started out as a singer but he was known primarily as a master of all of the people stories in the songs, though. That's like Burl Ives. He sometimes sings people know his 'Big Rock Is Near The Hollow,' it's not as much an ego trip but it helps people like Hank Williams Jr. who are always asked to 'sing songs their dads made famous.'"

In spite of his references to his dad during his concert, Allen, when approached by someone asking him "Are you Allen," responded by saying, "I'm Rex, sir. Allen is my dad. Call me Rex."

Rex Allen Sr., he noted, is semi-retired now. "Dad's selling the food now . . . with the Flying Eagle."

Allen Jr. has been performing at fairs since he was a youngster, and, during the Grand Ole Opry tour of Europe with Tex Ritter, Hank Snow and Ernest Tubb, he played at the Rex Allen actor's studio and was a theater arts major in college. "I'm one of those people who got all sorts of training," he noted.

That training included a stint in the Army. Drafted during the Vietnam conflict, Allen was intended for the rear of the fighting area. He didn't go to Vietnam but remained stateside, writing and directing variety shows.

Allen feels that the variety show experience gave him background that other young performers don't usually get. "There's nothing like vaudeville today and it's too bad," he said. "Vaudeville was an excellent training ground."

Although he found that the carnival scene and their accompanying noises Sunday were "a little cacophonic" for the country-western performers, Allen said he enjoys the fair circuit.

"If I had a preference, I'd play only fair dates and stage shows. You can really get close to the people," he said.

What about night clubs? Allen modestly admitted that he doesn't really enjoy them. "Clubs are very tough. People come there to see you and to drink, with the latter frequently winning out."

Allen said when he gives them shows during a club date he usually has to "work my way through the crowd" to the stage. "People just don't seem to realize that they became the people aren't really paying attention to the music.

At that moment, a woman approached Allen, asking for an autographed picture. They were selling for $1 each, after getting her dollar bill in his hand, Allen scribbled and, with a smile, said, "Thank you, tell me your name. I've got to put your name on this, you know."

Library Shows Free Films About Nature

Three color films on "The World Around Us" will be presented tomorrow at 7:30 p.m. at Wood Library, 134 N. Main St.

This week's selections for the Library's film festival include:

"Full Fathom Five," life beneath the sea with a soundtrack which reflects the moods of water itself. Brilliantly colored fish, crustaceans, coral trees and sea grasses are photographed against the blue-black water in this seven-minute color film.

"A Wonderful Bird Was the Pelican" is a 26-minute color film taken at Anacapa Island, off Southern California, where the last refuge of this dying breed of heron pelicans is located. The film is about the pelican and how it has been maligned by man.

A beautifully photographed tour of wild flowers is shown in "Wild Flowers of the Woods and Fields." Special stories about some of the common wild flowers are told as well as information on when and where they bloom.

The final film of the evening is on "Rainshowers," a non-narrative film which catches the changing moods of a day as raincshowers overtakes farm animals, plants, and people in a community. Natural sounds contribute to the beauty of the photography.

Admission if the films, which are shown at the second floor conference room of the library, is open to the public without charge.

In addition these films and other titles on a variety of subjects are available without charge to any adult with a library card.

Additional information may be obtained by calling the library at 394-1281.

Next week Academy award winner short subjects will be featured at the Wednesday night film festival.

Social Notebook

By CATHERINE WELCH

394 - 2289

(EDITOR'S NOTE: Miss Catherine Welch who writes the Social Notebook will be on vacation Aug. 5 through 16. In the meantime, articles for her column may be phoned (394-0770) or mailed to The Daily Messenger, 73 Buffalo St., Canandaigua, N.Y. 14424.)

Hugh J. Knapp, Eastman Kodak Manager in Japan, is home from Tokyo for the month with his daughters, Misses Karen, Kathleen and Jenny Knapp, at their summer home, Ash Grove, upper West Lake Shore.

Mrs. Lyman C. Boynton and Mrs. James D. Havens, Rochester, were recent guests of Mrs. Milton F. Wheeler, 151 Granger St.

Mr. and Mrs. William A. Hollis, 19 Dorset Dr., have returned from Center, Mo., where they were called by the serious illness of her brother, Bud Duckworth, who is now improved.

Dr. and Mrs. Benjamin F. McNeal, 263 Gibson St., have returned from a 17-day tour of Tokyo, Japan; Bangkok, Thailand, and Hong Kong, China. In Tokyo, they visited their son and wife, Mr. and Mrs. Douglas McNeal, at the American Embassy.

Mr. and Mrs. Lee A. Figenscher, 171 Telyea St., spent Friday with their son and wife, Mr. and Mrs. Donald Figenscher, and family, Wellsville. All attended a birthday dinner in Olean.

Mrs. Robert Collins, Reed Corners, Mrs. Lillian Johnson, 128 Chapin St., and Mrs. Sarah Ross, Clark St., have returned from a motor trip to Colorado and Wyoming. They visited Mrs. Collins' daughter, Mrs. John Aldridge, Denver, and her sister, Mrs. William McMahon, Castle Rock, Colo.

The Rev. and Mrs. Leslie H. Strader and daughter, Christine, 2 Dorset Dr., have returned from a week at Casowasco, Methodist camp on Owasco Lake, where they were counselors for a junior high group. During their month's vacation, they spent a week in the Adirondacks and a week at Watson Homestead, near Painted Post.

Mr. and Mrs. Oscar Fox, Seneca Point Road, have returned from a 15-day tour of the Canadian Rockies and Pacific Northwest. They visited Vancouver and Victoria, B.C., Lake Louise, Columbian Ice fields, Banff and Jasper National Parks.

Breakfast — Lunch
Dinner
Wednesday
&
Friday
"All you can eat"
FISH $1.79
FRY
The Best Always Takes It Easy
All legal beverages served.
IRBY'S
BRISTOL CROSSROADS
Restaurant and Ruby Bar
Routes 5&20 at Treyway's Corners
Naples 374-7373

Waterfront
ART FESTIVAL
Aug. 16 - 17 - 18
11 a.m. - 8 p.m.
City Pier

Photographs On Exhibit

An exhibit of oversized color photographs by Spencer Calkins of Rushville is now on display at The Collection, East Lake Road, Canandaigua.

The exhibit is open to the public daily from 11 a.m. to 4 p.m. and 7 to 9 p.m. except Tuesday through Aug. 12.

Extension Line

Kids In The Car

By POLLY SPEDDING
Cooperative Extension Agent
Cooperative Extension Association of Ontario County

Recently we overheard a mother say, "The only part of our vacation I dread is riding in the car with the kids!"

We don't know just what this lady's children do in the car to ruin their mother's trip, but it's not hard to guess.

Whether traveling with kids is heaven or headache number four-oh-nine, depends a good deal on whether it was carefully planned in advance. Wise parents lay out some basic ground rules for safety as well as for peace of mind; they carry with them a variety of games to play when boredom sets in, plus some nutritious snacks to beat the "hungries."

"Safety first" is a prime rule (witness the July fourth accident figures.)

Everyone riding in a car should be protected by a seat restraint, child harness, or infant carrier that complies with federal motor vehicle standards. In addition, the ground rules for safety include: don't annoy the driver; don't play with the instrument control panel; keep the doors locked; don't stick arms, head, or feet out the window; and don't throw anything, either in the car or out the window.

Plan time for regular rest stops and for changing drivers. Some families have found it easier to travel during the night when the children can sleep in the car, notes Mrs. Polly Spedding, cooperative extension agent.

Take along a "surprise bag" that holds snacks — fruits, juice, cookies. Don't forget the paper cups, litter bags, and a damp washcloth wrapped in foil or plastic bag. A cottage cheese container with lid will help catch the unexpected "whoops."

Games and toys are a "must" when traveling with kids. Preschoolers are often happy with a toy or picture book; older children enjoy games — spotting license plates, counting animals, or alphabet games using signs or license plates. Be sure everyone understands the rules before the game starts.

For more game ideas and also suggestions for selecting clothes for travel, ask for our letter series article called "Traveling with Children." Call 394-3977, or write us at 480 North Main Street, Canandaigua, 14424.

Open House Is Planned

BRISTOL — The family of Mr. and Mrs. Ernest Fales will honor them on their 45th wedding anniversary.

Friends are invited to an open house Sunday, Aug. 11 from 3 to 5 p.m. at the Fales home on the Bristol Valley Road.

The former Miss Katharine Case, daughter of the late Mr. and Mrs. Frank O. Case, and Ernest Fales, son of the late Mr. and Mrs. Silas Fales of Holcomb, were united in marriage during a garden wedding at the bride's home on Sept. 17, 1923.

Attendants included her sister, Miss Virginia Case, now Mrs. Walter Stevens of Morrisville and his brother Fred Fales, Sun City Center, Fla. About 100 persons attended the garden wedding and luncheon reception which followed. After their honeymoon in the Adirondack Mountains and Canada they returned to their home in Bristol Valley where they have spent most of their married life with the exception of a few years spent in Buffalo.

Mrs. Fales taught in the Home Economics Department for 19 years and retired when an assistant agent and agent of the Home Extension Service of Canandaigua. He is a retired farmer and former salesman for Stromberg Electric and Monroe Calculating Machine in Buffalo. Both are active in church, community and political affairs.

They have one child and two grandchildren. The family requests, no gifts, please.

Hints From Heloise

Dear Heloise:

May I suggest the following precautions for those unlucky motorists who wind up out of gas or with mechanical difficulties:

Either raise the hood of the car, or attach a white handkerchief to the left door handle, both universal distress signals. Or, you can tie a white handkerchief to the antennae or an outside rear-view mirror. The key to it all is that a white handkerchief or cloth designates distress.

Get the car all the way off the road onto the shoulder. Turn on parking lights or emergency flashers.

Do not leave the motor running while you wait in the car for help to arrive.

Rather than going with strangers who might stop to assist, ask them to relay your need for help to a relative or garage.

Keep dimes for telephone use somewhere inside the automobile. If you walk to a phone, make a mental note of the location of your car.

Lt. Charles Gunn
Dept. of Public Safety

LETTER OF LAUGHTER

Dear Heloise:

...maybe I'll write again when I work out a method for my favorite labor-saving device—finding someone else to do the housework!

E.S.

Pucci Creations In Numerous Areas

By FREDERICK M. WINSHIP
UPI Senior Editor

NEW YORK (UPI) — Now you can walk on a Pucci, hang one on your wall, or drink Pucci champagne.

Yes, Italy's renaissance man has expanded his creations, which can be identified in the 58 countries where they are marketed by the initials "Emilio" signature. Thirty already included his famed paper fabrics, a 500-model annual collection of women's apparel, a new line of men's clothes, perfume and toiletries, bathing suits, sun glasses, Rosenthal porcelain, linen and sportswear accessories, and Brandt American refrigerators and ranges.

When not at the drawing board, Emilio Pucci socializes as a sportsman, pilot and politician for which he is financially qualified by a Ph.D. in political science. He is a former Liberal Party member of the Italian parliament and is now party whip in the Florence City Council.

His other ventures, lucrative into the realms of champagne and fine table wines.

"An artist shouldn't be tied down to one type of expression —you don't want to have a one-track mind," said the suave, tanned straight man who marchese on a visit here to introduce his most French also can be enjoyed as tapestries) and lithographs at the Arras Gallery, Vendome and his wife are his exhibition opening.

How he got into the business of his combined stable ("my life is a series of accidents"). He was chasing food debris out of the 18th Century Palazzo Pucci, his home and family seat in Florence, with his eyes astronomical. Lincoln in 1949 when a man approached him to talk business. Pucci said he was too busy to be bothered.

He came back in a few months and said he was a car maker in Argentina — a descendant of the Spanish dogs of Venice, by the way — and wanted me to design cups." Pucci said, "so I went to Argentina and found the wool there wonderful and the hand-knotted weaving process fine also. I am very satisfied with the results."

Trademark Patterns

The full-skirted sweaters, with a few exceptions, designed in Pucci's trademark geometric patterns carried out in kaleidoscope of his favorite colors —purple, reds, pinks, oranges, yellows and grays. Each piece is made in a limited edition of 300 pieces, ranging from $1,700 to $6,500, according to size. The most expensive is 122 inches.

A portfolio of six lithographs representing Pucci's typical western sun creations. They are not typical of his usual designs, ranking use of figural subjects —a woman riding a bucking bronco, a cactus, a cowboy, a large flying fish. Two are symbolic compositions which breathe a sense of serenity and joy.

"I have tried to express my feeling of concern for liberty, to achieve originality and to pass on creating something valid," he said. "For me the world is more real, honest, when it sunk. I think it goes further than relevant, which is a favorite standard for most activity now."

Just Each

The pants suit for $350 each, $1,400 for six on Italian paper, and there are special editions on Japanese rice paper that cost $8,100 a set. One hundred prints of the results we were signed and 25 of the deluxe edition.

"I guess I plumbings got into my system, but a good sauna and cold pool is the best remedy. I said 'no.' But finally I wrote a check. So I sat down and went to work."

Pucci complained that he is overworked because Ferrets all Paris complained and has no American-style division manager. He said that if he could have employed the success 25 years ago, he might not have expanded so rapidly, would have returned to engineering.

The grandson who brings him nearer to the Medici-like class in the field of fashion, a country where he lives in a castle and is lord of three estates. He has a farm, charge of ranged straight marchese on a visit here to introduce his most French also can be enjoyed as tapestries) and lithographs at the Arras Gallery, Vendome and his wife are his exhibition opening.

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E.S.

Western Looks

LONG DENIM SKIRT is topped by a frontier-look shirt, left. At right, it's jeans look in striped mattress-ticking pants. Both western fashions in junior sizes are by J.C. Penney.

Starring Denim, the Fabric America Made Famous

By JOAN O'SULLIVAN

UNLIKE most fashion trends, the western look or denim craze did not originate in the haute couture. It started in the country and moved to the city when young Americans everywhere latched onto a style that's strictly U.S.A. It's a look that reflects young attitudes—the natural, the honest, the real and the casual.

Cropping Up

In the beginning, western was super casual—or maybe sloppy is the word. In new interpretations, it's getting a crisp look. Bleached and unbleached denim styles run throughout sportswear. Fashion jeans—with or without trim—have fit and, oftimes not, they're ruffled. They come in the traditional blue and in other colors, as well. Jackets are well tailored. Skirts go to long or short lengths and are topped with chambray shirts and bandanna scarves. Denim has also expanded into tennis hats, beads, shoes (espadrilles), bright denim-lined leather, even into home furnishings.

Substitutes

It's so popular, in fact, that we're faced with a denim shortage. Manufacturers can't produce it fast enough to meet demand. So denim-look fabrics are coming on strong. So are other "work" fabrics, like sturdy cotton in engineer stripes or mattress ticking.

Recent Births

A son, Richard John, was born July 3 to Mr. and Mrs. Roger Gulla Jr. of Austin, Texas. Both are former residents of Canandaigua. Mrs. Gulla is the former Nancy Bellive, daughter of Mrs. C. M. Bellive of 39 Bristol St.

Confirmation in Southern colonies was inaugurated in 1632 when Bishop Laud admitted women communicants.

10th ANNIVERSARY SPECIAL!
Plus
20% Cash Discount On Every Item In The Store!
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Into Every Home Must Go A Little
TLC
Thompson Lumber Company
Let us put some Love, into your Home!

WEEKLY SCHEDULE
WCGB PUBLIC SERVICE RELIGIOUS PROGRAM

SUNDAYS

Sacred Heart	7 a.m.
Christophers	8:15 a.m.
Power Line	1:35 p.m.

Morning Worship Hour
11 a.m.
Congregational

MORNING DEVOTIONS
Mon., Wed., Fri.
10:15 a.m.
Rev. Alvin Downs
Pilgrim Holiness

FITZHUGH
Floor Covering
1965 Main St.

EPI 003694

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EXHIBIT 9

What Women Said

MARY ANNE KRUPSAK — KAREN MARGARET PETERSEN — MARLO THOMAS

By The Associated Press

Here are some quotable quotes from women during the week:

"What is the meaning of 'one man, one vote,' when some legislative leaders are more equal than others," Lt. Gov.-elect **Mary Anne Krupsak** of New York, calling for reform in the state legislature.

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"I guess I'm cheating a little. I'm not really such a good dancer. I'm in business strictly for the money," **Fanne Foxe**, the 'Tidal Basin Bombshell,' in a preview of her strip act in New York.

• • •

"We've sort of lost our faith and our trust in our Democratic system," **Karen Margaret Petersen**, 17, Miss Teenage America, who says she hopes to reflect the views of America's young people during her reign.

• • •

"I'm used to it now. No one believes it at first, and I take a lot of teasing, but in a way it's a lot of fun, too." Merry Christmas, a secretary at Malmer Air Force Base in California.

• • •

"It's part of the whole feeling. The things that are put in front of us must reflect, and be more realistic about, what's going on in the world today, and this includes textbooks, television programs, advertising, patterns and whatever." **Marlo Thomas**, an actress who will travel to promote a pattern company, interviewed in New York.

Designs Show Loving Care

By Vivian Brown
AP Newsfeatures Writer

People are looking for t.l.c. (tender loving care) in the market place. And they are getting it, says Italian fashion innovator Emilio Pucci. The merchandising scene is changing mainly because "Americans are leading the world in the matter of perfected ideas."

"In any Godforsaken spot in Africa, Asia or wherever, a little man in a tiny village is working on something that has been partly developed from a local thing and partly designed by an American buyer who has tracked him down with the aid of an interpreter and caused him to make something," he says.

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• • •

EVEN HE FEELS the impetus as he is constantly invited to do new things and now finds himself "more and more in the field of home furnishings." A life-long painter, he has just introduced his first collection of lithographs.

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EMILIO PUCCI
TLC Designer

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The persistence of Americans is one reason his own design board is going off in so many directions. In fact, 25 years ago while in the Air Force Pucci was, in a sense, an American discovery. He was pressed into designing sportswear when an American fashion editor found that he had designed the ski clothes he was wearing. Later he went on to design apparel, purses, shoes, lingerie and jewelry. In these last years he has designed everything from bath towels to carpets for the home. Now he is on to linens.

• • •

"IF I ACHIEVE what I want in fighting — a whole new concept of chic — it will be unique in the history of fashion," he says enthusiastically. "I am trying to get rid of light and color things which, historically, never have been done."

Famed for his vivid colors in clothes — Capri blue, saffron, sapped green, shocking pink and the like — Pucci confined to his sportswear line geometric prints, in recognition that they were designed for open air activity "at a time when colors were drab." He considers "the framework of nature the very best test of color."

In Florence, the noblewoman — he is a marchese — conducts a majestic household. He lives in a thirteenth-century family palace with such heirlooms as plates painted by Raphael and bedroom suite done by Wedgwood. They were bearing his name are from his own vineyards.

• • •

PUCCI'S SIX signed lithographs on view now in galleries in New York, Washington, D. C., Miami, Houston, San Francisco and Oakbrook, Ill., depict a serene atmosphere "because people are not in the mood to be distressed further by the objects around them," he insists.

"If art is to have value, it should express this urgent feeling — serenity and optimism — that people seek. People have a desire to get back to a human dimension of life."

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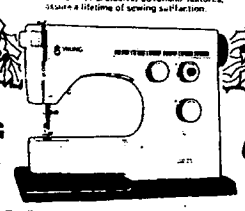

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Diet 'Roughage' Cuts Cancer Risk

The old granny tales advising "roughage" in the diet are beginning to receive valid scientific support. Startling new medical evidence suggests that adding fiber to the diet may aid in reducing cancer of the colon and rectum (colo-rectal cancer), now second only to lung cancer as a cause of death from malignancy.

Lack of fibrous food in the diet also may be a contributing factor in appendicitis, heart disease and diverticulitis, it is reported in the Reader's Digest.

Focusing on the work of distinguished British surgeon Dr. Denis Burkitt, the article notes that the incidence of colo-rectal cancer in underdeveloped countries in Africa is 1/12th that of the United States. Dr. Burkitt began to suspect that the disease was diet related when, as Africans moved from native villages to urban areas and Westernized diets, he observed that the rate of colo-rectal cancer increased.

• • •

RURAL AFRICANS eat coarsely ground grains and only lightly processed cereals, high in fiber content. They consume about 25 grams of fiber daily. In America, by contrast, the consumption of whole-grain cereals has declined. "We have consumed," says Burkitt, "diets that contribute fiber from our food doesn't matter because it lacks nourishment."

Surprisingly, the return of only two or three grams of fiber to the diet each day will reduce cholesterol levels as well, findings supported by the British Heart Foundation have shown.

Food that will add fiber to the diet is abundant. Breakfast cereals with "bran" in their names have large amounts of it; so have vegetables such as broccoli, cabbage, beans, carrots and sweet potatoes; breads with whole-grain flours are also rich.

Other sources include oatmeal, brown rice and fresh, uncooked fruits. Bran itself is the most concentrated form of fiber, and two heaped tablespoonfuls will provide the necessary two grams a day to restore a healthy balance to the diet.

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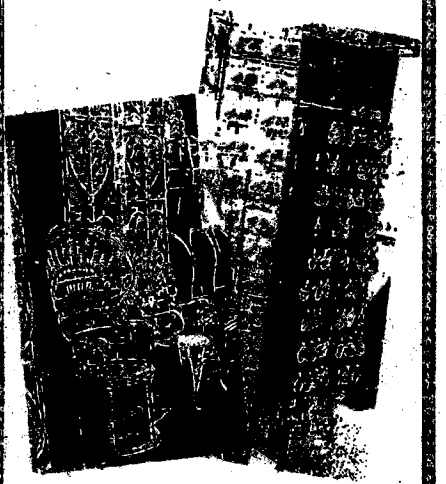

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 10

Is Pucci Worth all the Cheers?

By DORIS HJORTH
Tribune Fashion Writer

A geneticist would have a field day analyzing Emilio Pucci. He must be blessed with every plus gene of his Italian ancestors and their history dates back to 930. This Gentleman from Florence wears so many hats he's a candidate for Ripley's Believe It or Not. Fashion Aristocrat, statesman, scholar, nobleman, philosopher, international conglomerateur—this is Emilio.

Pucci's career is a fascinating pyramid. Each business venture uncovers another hidden talent which is superior, sought after, marketable. He's a one man band with so many gold records he's building his own little version of Ft. Knox. Whatever he does, he excels. Even a skiing accident gets Pucci polish. He tells of the most recent:

"In January I was skiing alone above Zermatt. The snow blanketed everything. I was going very fast and zoom! sailed right over a 30 foot precipice. When I came to I was bloody, my shoulder ached. I was alone. So I got up and skied to the nearest village. In the hospital they stitched me up, discovered I'd broken my shoulder. They kept me a week, but 17 days after the accident I was on the plane for the United States. I had speech commitments to keep."

The Marchese Emilio Pucci is indefatigable as well. Trim and fit, he is closer to 60 than 50, yet keeps a schedule men half his age could not handle. He was in the Bay Area last week presenting his newest collection at Saks. Despite a frenetic schedule he was relaxed, charming, talkative.

"In this collection I see fabrics and colors that did not exist 20 years ago when I started designing. First it was skiwear, there were no stretch fabrics then, so I developed them, how necessary for skiing. I used only black and white because colors I saw in my mind did not exist. Working with chemists, I developed this vivid Pucci pink, the brilliant blues. My colors have intensity and clarity. Now it is a joy to design prints. I never want to stop. I give my prints a soaring motion, like high flying kites."

The Pucci prints remain uncopyable, in a class by themselves. They don't wear out and have dateless charm. Mrs. Ron Price of the Eastbay came to meet Pucci and tell him she considers his designs as essential for travel as a toothbrush. She circles the globe in Puccis (a round-the-world trip for her every other year). Her oldest is ten years, still fashionable and traveling well.

This Florentine aristocrat was genuinely pleased. "I love to hear this, because I do not believe in throwaways, never! Clothes should have lasting qualities. After five years, they begin to express you, are alive with memories, offer security. I believe people appreciate this, we are all yearning to be surrounded by permanence."

Aware not everyone can afford a Pucci print travel wardrobe, he has designed a travel collection which will fit in a duffle bag, and for $500 will completely outfit a chic young woman, from $10 bikini to $110 evening pyjamas. "I used technique of design to meet this challenge, for increasingly the cost of handmade clothing and superior cloth is becoming out of reach for many. This collection is Lurex knit, color combinations are still unusual and Pucci."

While here, Pucci visited Cory Galleries to see how his magnificent new lithographs are selling. (They are being greatly admired, many would love to own the entire set of six for $1,800). He spent as little time in his hotel room as possible, for the telephone rang incessantly with overseas calls.

Before leaving for New York to oversee the new Emilio Pucci wine cellar at the Four Seasons restaurant (from his own vineyards), he stopped for a pleasant luncheon at Trader Vic's. It was here his guests were treated to a panorama of the Pucci world. His topics were fascinating, far ranging.

Pucci the statesman has served in the Rome Parliament, and represented his country at European Common Market negotiations in London. With knowledgeable interest, he discussed the reverses of three world leaders, Richard Nixon, Willy Brandt, and the late Georges Pompidou, drawing on his close personal acquaintance with all three for off-the-record anec-

Continued on Page 6-K

EMILIO PUCCI

EMILIO PUCCI borrows the brilliant flame, orange and gold of Italian flower gardens for his silk jersey border print pyjamas, his distinctive design captures the feeling of high flying kites.

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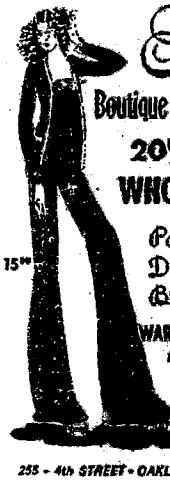

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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 11

Briggsdale . . .

By MRS. G. W. CASS

Mr. and Mrs. Ralph Cochran returned Thursday evening from a trip to New Mexico. En route they left Sincy and Kell line with their maternal grandparents at Yuma. While in New Mexico they visited the Bottomless Lake State Park near Roswell, Carlsbad Caverns, the Zoological Botanical Gardens in Carlsbad, Bandelier National Monument, and drove through the Sandia Mountains. On the way home they visited friends near Trinidad and picked up the children at Yuma.

Over the weekend Mr. and Mrs. Ralph Cochran and children were accompanied by her parents, Mr. and Mrs. Carroll Phillips of Yuma, on a fishing and rock hunting trip. They fished on the Little South Poudre and at West Lake near Red Feathers alabaster specimens were obtained from a quarry in Owl Canyon.

Mr. and Mrs. Milton Baumgartner and Joyce attended Commencement Exercises at Aurora High School last week. A cousin, Leslie Ann Montgomery, was a member of the graduating class. Their son, John, was attending the FFA Convention in Fruita and their son, Dan was spending the week at the Homer Northup home near New Raymer doing chores while the Northups were in Utah.

Mr. and Mrs. Milton Baumgartner were joined by several friends in Fort Collins last Sunday for a 25th anniversary celebration honoring Mr. and Mrs. Howard Tenuth.

Mr. and Mrs. G. W. Cass were hosts to their pinochle club Saturday night. Their guests were Messrs. and Mmes. Wayne Cass, Andy West, Pete Freeman, Orie Hill, and Adolph Hehle. Winning high honors were Mrs. Hill and Hehle. Lowes went to Mrs. Freeman and Hill. Mrs. West won pinochle prize. Refreshments were served late in the evening. The next party will be held at the Andy West home.

Fathers Day guests at the Wayne Cass home were Mrs. Ruby O'Toole, Mr. and Mrs. Jerry Cass and children, Mr. and Mrs. Tom Cass and children of Golden and Mr. and Mrs. Cliff Waynick and family of Fort Collins.

Mr. and Mrs. G. W. Cass and Mr. and Mrs. Ray Carter of Colorado Springs were guests Fathers Day of the John E. Ullmann family near Johnstown. In the evening the Ullmanns were hosts at a dinner at Nickerson Farms.

Mr. and Mrs. Bruce Freemyer and Mr. and Mrs. Roy Freemyer of Greeley left Friday evening for Lisbon, Iowa, for a family reunion Sunday. They returned Monday night. Eighty seven from 13 different states attended the reunion.

Lions of Briggsdale Lions Club and their families met Monday night for a covered dish dinner. Mr. and Mrs. Les Clary of Ault were special guests. Following the bountiful dinner, a short business meeting was conducted by the president, Wayne Cass. A gift was presented to Norman Peterson in appreciation of the wonderful job he did with the Basketball Tournament which made it possible to purchase the new Lions Hall. Past District Gov. Les Clary then conducted installation services for the following officers; lion tamer, Don Benson; tail twister, Kay Washburn; first and second vice presidents, Paul Hart and Harvey Reed; sec. Treasurer Jerry Cass; and president, Norman Peterson. Attending the dinner and installation services were Messrs. and Mmes. Jerry Cass and family, Wayne Cass, Andy West and family, Harvey Reed, Adolph Hehle and family, Norman Peterson and family, Kay Washburn, Steve Freemyer, Orie Hill, Paul Hart and Danny, Clara Armagost, Earl Fulton, Hugh Fulton, Don Benson and family, L. J. Clark, and G. W. Cass.

Mr. and Mrs. Les Dorst and children of Colorado Springs were weekend guests of the Jack Lawrence family. Mrs. Ruth Emery, mother of Mrs. Lawrence, accompanied them and will remain for a two week visit.

Eight ladies met in the Lions Hall Tuesday afternoon to sew for cancer patients, 142 items were completed. Those sewing were Mesdames Kaita Millard, Ann Hill, Minnie Spencer, Ruth Richardson, Ruby O'Toole, Mary Will, Millie Freemyer, and Mae Clark. Following the afternoon of sewing Ruth Richardson was hostess when the ladies enjoyed refreshments at the Briggsdale Cafe. There will be no meetings in July or August.

New residents of Briggsdale are Mr. and Mrs. Ed Knilsen of Fort Morgan. Knilsen is the new Custodian of the Briggsdale School.

HIGH-FASHION FOR HOSTESSES — A model wears an airline hostess uniform designed by Emilio Pucci.

Pucci Dislikes Plastic Culture

By BEVERLY GILMORE
Staten Island Advance Writer

STATEN ISLAND, N.Y. (AP) — Emilio Pucci, the Italian master of prints, winged into Manhattan recently with some philosophical concepts on today's fashion and cultural scene, and newly recolored hostess uniforms for Braniff International, which started color-it-bright flying.

Tracing the visual impact of fashion and human relationships from early civilizations such as Egyptian—with its two-foot headdresses and mini skirts to stretch the pharoahs' and queens' image—Pucci dismally said, "Today there is a supreme lack of interest in other people. We have substituted an attitude of liking people but really it's one of not giving a damn. It shows in voice, in lack of respect."

Pucci contrasted this with the vital image of ancient and not so ancient times when meaning was conveyed by how a person behaved, looked, acted.

"Is it because we are too many? It should be just the contrary."

Deploring the world-wide throwaway culture and disdain for quality among the young generation, the elegant gentleman from Italy spoke of values or more precisely the lack of them in everything from dinner parties to dress.

"People assume the effort that goes into preparing a beautiful dinner party setting comes easy; they take it for granted.

"Are the hostesses taking better care of the uniforms?" he asked a Braniff representative. The answer was negative and Pucci noted perhaps it would impress these young women if they had to pay $700 for the double-faced reversible tunic coat.

All is not darkness. Least of all Pucci's vibrant ecological colorings for the hostess ensembles, in green "to symbolize growing fields and hope" and blue for "the sky and serenity we need in our lives."

"We are unconsciously reverting to real things—wool as a natural fiber, for instance, as a psychological need to return to the land.

"There is a reaction of man against noise and air pollution—against all the polluted situations. They are unbearable because they are unnatural.

"I could dress hostesses in plastic uniforms; they would be automatons. Instead I try to inject a pleasant element on a plane; well-behaved, well-groomed, conveying the presence of a human being. With this kind of look their service is both psychological and spiritual. It conveys a sense of trust. How would you react if the plane's captain appeared in dungarees and a polka dot shirt?"

Haute couture, Pucci agreed, is dead. "For coronations, yes, and as a research laboratory, when it has timely, universal value. When new ideas, fabrics and construction techniques are utilized—not for copying old looks of the '30s and '40s."

He sees a special place for a different kind of leisure wear, however, non-conventional and non-formal. But the elaborate, staid evening gown—never again, especially not at $2,000.

Pucci's years of successful designing for women have reinforced his analysis of the female psyche. In case you aren't sure:

"A woman dresses for herself, not for a man."

Rebound Seen for Steel Industry

CLEVELAND, Ohio (AP)—Industry Week magazine said Saturday that the steel industry is expected to rebound from a mild summer decline and achieve the best fourth quarter in its history.

The business weekly says steel orders are not as plentiful as they were a few weeks ago, but that orders coming in for August delivery are surprisingly strong.

Some 25 million net tons of steel are expected to be produced in the last three months of the year. The steel order strength will come, the magazine said, from the automobile, construction and shipbuilding industries.

Another strong influence in steel order in the fourth quarter, according to Industry Week, will be price-hedge buying to beat price increases slated to go into effect when the industry-imposed price freeze expires.

Industry Week magazine said steel mill shipments for the second quarter—which ends this week—will probably exceed 24 million net tons compared to the 21.2 million tons produced in the first quarter. The magazine said third quarter shipments usually drop off by two million tons, but that the decline this year is only expected to be about one million tons.

Still another encouraging factor, Industry Week said, was the fact that steel imports are down from last year except on the West Coast. Also adding an impetus to new steel orders are low inventories at consumer plants, putting steel users in a position where they must depend more on incoming shipments than material in stock.

The magazine said September shipments will be the key to the fourth quarter.

The raw steel output for the week ended June 24 was estimated at 2,275,000 net tons by Industry Week, compared to the 2,253,000 tons produced the previous week. It was the sixth consecutive week of decline. However, the dropoff has been only 5 per cent.

Industry Week's price composite on No. 1 heavy-melting steelmaking scrap remained at $35.50 per gross ton for the second straight week.

Two-thirds of Mexico's total area is occupied by mountains.

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EXHIBIT 12

After A Fashion

Pucci Prints Aimed to Brighten the World

By MARIAN CHRISTY

NEW YORK — Marchese Emilio Pucci, one of the aristocrats of Italian fashion, divides his time between political lines and hemlines.

At the moment he's elated over the fact that the Italian Parliament, of which he is a prestigious member, has finally passed those most-wanted "divorzio" laws:

"It's only fair to unlock the millions who have been shackled into untenable marital alliances," he says. "The expectation in Rome has been enormous. Too many people have been bound unjustly. To them, it is like being jailed."

Liberalist Pucci, who sponsored and "slaved" over the recently passed legislation legalizing divorce, is so hepped up over the success of the bill he ticks off all sorts of "disaster" marriages.

One minute he's talking sadistically about the anguish of the Italian bride left behind by the American soldier who returned to the United States, got an American divorce and remarried — leaving the Italian stranded.

The next minute he's lamenting about the thousands of Italian citizens, free to work in any of six European countries, who have married "foreigners" only to have the wedded bliss sour. "The non-Italian husband or wife could gain freedom from his or her country," says Pucci, "But the poor Italian was locked in for life. It was crazy."

Pucci, who has been married for 13 "lucky" years to the Marchesa Christina de Bernardo, calls his own marriage "solid." Christina, in her early 30s, feels secure with Emilio, who is 48-ish, and is the mother of his two young children.

She rarely talks to the press, always letting her husband take the lead. Pucci is opinionated and outspoken and she wisely stays in the background.

He is as anti-midi as he is pro-divorce.

He's the first to admit openly that rules that stopped at the crotch were objectionable, fleshy and bordered on vulgarity. Designers were "required" to go midi.

The big mistake of the midi was and is that stubborn designers still think they can exert pressure on women and have them make overnight changes," says Pucci. "Today's woman must decide for herself. And she must be given a choice."

Pucci then goes several giant steps further in his thinking: "The midi looks good on a few tall beanpoles. For the most part, it makes women look ridiculous, ugly and preposterous."

The designer's answer to the hemline question has been to make knee-length dresses that have undulating fring borders that add inches, not years. Besides, the leg peeks through as a woman moves, a fact that pleases both sexes.

"Today's woman has to walk through life aggressively," says Pucci who is a long time observers of womanly ways. "Anything that encumbers movement is contrary to the times and, therefore, distasteful."

Pucci's evening dresses for spring-summer 1971 solve what he calls the "3-M" problem. A bare-topped mini dress goes under a side-slit maxi dress. But the maxi dress is really a midi with fringe skipping to the ankle. "The best of the mini-midi-maxi world," says Pucci, whose design is far less complicated than it sounds.

On the fringe-binge started by Yves Saint Laurent:

"The look is mobile. When a woman is standing, the fringe looks as if it is part of the fabric. But when she moves, the dress breaks into a thousand slithery strands."

Pucci's name is a household word because of his prints which have been stamped on everything from towels and lingerie to perfume bottles. Never has he and never will he deviate from those dashing prints which he says breathe fresh air in a drab-depressing world that is glass, steel and colorless.

"If surroundings in American cities were elaborate, I would dress women in black," he says. "But elegance need to lean on fashion that injects hope and happiness and confidence into a fast-paced, highly industrialized world."

Pucci, who lives in a fantastic palace in Florence, isn't closed in by the walls of splendor and riches. He dares to rub elbows with the outside world, evaluating the revolutions, speaking out on the issues, interpreting the changes via his two-pronged loves — politics and fashion.

On hippies: "They're rightly criticizing a lust for consumerism," he says. "They are pushing for spiritual elation rather than material values. They are dying for stimulation of the mind and spirit — which is why they resort to drugs and offbeat religions. The hippies realize the shortcomings of civilization."

Lately Rudi Gernreich and Emilio Pucci have been tugging in opposite directions and have become known as fashion's friendly competitors. This season Gernreich came out with militarized clothes, including accessories like guns and gas masks.

Pucci on his happy clothes:

"I'm an Italian. I love life. I wake up in the morning and say how wonderful to see the sun. Looking at the muddy side of the world is like looking down. I love the sky too much."

Emilio Pucci presents his spring-summer 1971 answer to the "3-M" problem—mini-midi-maxi. A mini dress is worn under a side-slit maxi that is really midi with fringe to the ankle.

Angela Paulazzo Is Married

St. Matthews Catholic Church in San Mateo was the recent locale for the marriage of Angela Paulazzo, daughter of Mrs. Pia Paulazzo of San Mateo, to Larry Navarro, son of Mr. and Mrs. Louie Navarro of Daly City. A reception followed at the Paulazzo Social Club.

The bride, who was educated at Aragon High School and the College of San Mateo, was escorted to the altar by her brother, Al Paulazzo. She wore a champagne colored gown detailed with a lace bodice and lace edged train.

Chris Navarro, the bridegroom's sister, was the maid of honor and secondary attendants included Donna Sorelli, Diane Lyons and Lisa Marquez. They all were dressed alike in brown and beige satin gowns.

Angelo and Ava Paulazzo were junior bridesmaids and Nora Paulazzo was the flower girl.

Best man duties were performed by Mike Paulazzo and were guests seated by Ron Rose, Larry Navarro, Frank Acosta and Frank Paulazzo, brother of the bride. Anthony Dante Paulazzo carried the rings.

Larry studied at Westmoor High School and San Francisco City College. He and his bride will make their first home in South San Francisco.

Six-Month old Kimberlyn Kennedy, as the baby New Year, heralds the annual New Year's Eve Dance which St. Timothy's Women's Guild will sponsor at the parish hall, 1500 Dolan Avenue, San Mateo. Planning him are (from left) Kenneth Page, cochairman, and Mrs. Robert Craig, chairman. Kimberlyn's mother, Mrs. John Kennedy, is decorations chairman. The party will begin at 9 p.m. and will include dancing to the Bob Harrold quintet and a buffet supper at midnight. Reservations are being taken by Mrs. Page, 208 Gilowa; Mrs. Duane Madden, 260 Kildeer Court; and Mrs. Lou Steinhaus, 2118 Eisenhower. The party is open to the public and reservations deadline is Sunday. (Times Photo)

WORLD OF WOMEN

Brown's will be closed on Saturday, Dec. 26th, in order to give our employees a well-earned 3-day rest. We wish a Merry Christmas to all our friends and customers.

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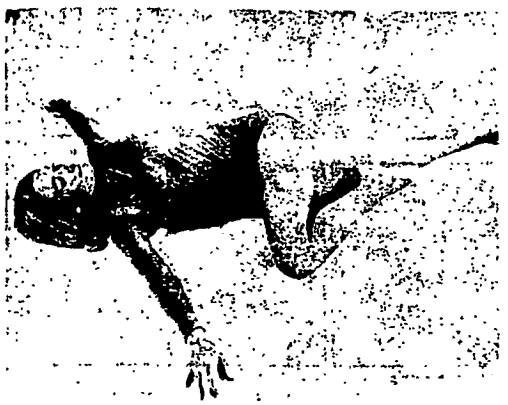
EPI 003688

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 13

Exercise A Figure 'Must', Says Josephine Lowman



Lie on your back with your arms resting on the floor.

Bend your left knee, cross over right leg and touch left knee to the floor. Return to position and straighten leg. Now bend the right knee, cross over left leg and touch right knee to the floor. Return to place. Continue, alternating.

This is a good exercise for slimming hips and also gives your waist a beneficial twist and your abdominal muscles a mild workout.

stretched straight out from the shoulders, knees straight.

This exercise may not look so pretty, but it is an extremely effective one for firming the inner thighline. Sit on a chair with your feet on the floor. The feet should be about a foot and a half apart. Keep your feet in this position as you press your knees together. Press hard and hold for eight seconds.

The tension in your upper legs will firm the thighs. Be sure to sit on the chair with a straight back and a beautiful neck.

This exercise is excellent for the waist and the upper back bits (those little pads of fat at the back just below the waistline).

Sit on the floor with your knees cocked and your feet together. Trunk should be erect. Hang your arms outward, shoulder height. Twist so that you can touch the fingers of your right hand to your left toe. Then your right toe with your fingers. Be sure to keep your knees still throughout the exercise. If you cannot touch your toes, reach as far forward with as you can.

Designing Pucci-- And Men's Fashions

Well now—it would seem that the time has gone when only the feminine world can savor the fruits of Italy's great designer Pucci. According to Jean Sprian Wilson who is covering the European fashion shows for AP, Pucci has invaded the fashion field for men. Here is the story:

Marquis Emilio Pucci, the designer who put Italy's fashion industry in the black, took over the runway. His feminine models shared the spotlight with handsome men wearing Pucci's first collection for males.

The men's suits buttoned high on the chest, sometimes single breasted, sometimes double. Four small pearl buttons were on the single breasted style, twice as many for the other.

Very often the man wore a tie that matched the silk vest and matching lining of his suit.

The designer who had a world of women wearing silken bestess pants after he introduced them a few years back sent his models out in three different varieties —bellbottom with sweater tops, patterned tights with jewel embroidered tops, and camel driver's pants which are more like long evening gowns than anything.

Current with the trend Pucci's coats and suits were a mixture of solids and patterns.

Schuberth's contribution to the modern woman's wardrobe was life-tested clothing —the kind you can stretch or stoop in or take strides in without losing your dignity or your chic.

The ladies wore bells on their toes, lots of them, when they strode the runway in Fabiana's feathery party pants.

Otherwise it was a quiet spring and summer collection which the Italian designer presented in a crowded showroom last night.

The golden, bell ringing slippers went with checkered brocade pants suit and a basically yellow floral chiffon pants and overblouse, both of which blossomed feathers at the necks and sleeves.

But discipline was the keynote of both fabric and styling for pants and jacket costumes.

Crisp linen dresses were slim, gently shaped columns with pieces of contrasting color inserted on short cutaway jackets. Color contrasts were arranged to form a completely different artistic picture when worn over these dresses.

Over many long sleeved dresses were sleeveless coats that reversed color sides.

Among coat shapes was a back-buttoning turtle necked style with umbrella-like fullness; narrow body-skimming coats with pleats below the hipline; the redingote type with flat front and jutting back panels, and the wide coat with flat triangular panels in back and front.

Dresses for informal social occasions were in soft fabrics with billowing poncho shapes and free-flying back panels. Over shirt dresses gleaming with jeweled embroidery were floor length sleeveless coats.

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Belt and beltless, slim cut, in black, olive and tan. Sizes 29 to 40.
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One size fits all from 9 to 11, long wearing in charcoal, red, black and white.
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Lace trimmed, sizes 32 to 40. Regular 6.99. 4.99
Lingerie ... Mall Level

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Nested set of 3, regular 14.95. 9.88
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EXHIBIT 14

AUSTIN DAILY HERALD

Frank C. Miles, Publisher

Monday, February 21, 1966 — Page 4

Church Council's Stand on Viet Nam

THE WORLD COUNCIL of Churches undoubtedly meant well in urging the United States to stop bombing North Viet Nam, in asking admission of Red China to the UN, and in stating that our policy of containment of Communism be modified.

However, the council's 10-point appeal which is counter to some of our most important policies, should be analyzed for other things than its good intentions.

While the council represents 214 Protestant, Orthodox, Anglican and Old Catholic churches, its appeal does not, by any stretch of the imagination, represent the thinking of all, or possibly even most, of its members.

Traditionally, the church has felt an obligation to provide leadership on ethical and moral questions, including the morality of war.

However, it is another thing to try to spell out how peace can best be obtained, or to tell diplomats specifically what our policy should be.

The council's statement that we should stop bombing North Viet Nam conflicts sharply with the government's top policy makers who believe the bombing of supply routes is positively necessary to bring the war to an ultimate end, with the least loss of lives.

Many experts hold the Korean War could have been ended more quickly and with far fewer casualties had General MacArthur not been stopped in his plan to cross the Yalu river and carry the war into North Korea. To stop the bombing of North Viet Nam would mean our armed forces would have to fight the war with one arm tied behind their back. The period in which we withheld bombing seemed to have no effect in persuading North Viet Nam to negotiate for peace.

It is also debatable whether admission of Red China or modification of our containment policy would serve any purpose in establishing a peaceful world. It might only develop new problems.

The desire of the churches for peace is understandable, but we can scarcely turn our eyes toward the recommendations of our experienced diplomats and military men who are convinced that what we are doing is the shortest road to achieve negotiations and peace.

Choice for Consumer

REMEMBER WHEN a sharp controversy developed nationwide over the so-called "mosiet ham"?

The meat industry was criticized by the government for marketing these hams which had a higher moisture content than the old-fashioned variety, and there was even some talk of prohibiting them.

Secretary of Agriculture Freeman at first insisted that it be labeled as "imitation ham", but after the issue went into court, and even some of the agricultural department officials said it was considered by some consumers as a superior product, the idea was dropped.

Extensive surveys have shown a great many customers wanted these new-type hams and preferred them to the old, salty hams of 30 years ago.

Income Tax Time

FEW AMERICANS probably feel any real sense of urgency about rendering unto Uncle Sam what is to be Uncle Sam's.

After all, the deadline for payment of the federal income tax is April 15, what now seems many days away.

It is a fair guess this expresses the thoughts going through the minds of most taxpayers. But it can be argued that this is an excellent time to do the preliminary work which includes the learning of new tax regulations, and getting records in order.

It is easy to wait too long. A last-minute rush can be productive of errors. And all the errors are by no means to the disadvantage of the government. Many errors are of a type that short-change the taxpayer.

Opinions of Others

WHAT A DAY

An out-of-season day, when it comes, is a delicious surprise. When such a day comes in summer, it is cool and steel blue and slices through the parched earth and humid skies. When it comes in winter it is warm and lilting, and makes one hunger for spring nights with curtains fluttering out of open windows.

An out-of-season day is a fantasy, an impossibility. But it springs out suddenly like a stubborn crocus blooming through concrete, and surprises even the most taciturn of people. There is something irresistible about a June-in-January sun slyly melting the snow that was laid by the winter's wrath; or, conversely, ice-blue clouds and air filtering through summer's humidity. Thus Nature flirts with the earth, taunting her with promises to come, with memories of seasons gone by. — HARTFORD COURANT

AID WITHOUT DOLLARS

"If I had a million dollars . . . " Dreamers like to tell what great and worthy projects they would carry out — if they had the means. Without money they maintain they could do nothing. They are wrong.

Take the case of young Deane French, Burlington, Mass., schoolboy. All Deane had was an idea — the idea that he and the folks in his small city ought to do something to help the war-hit people of South Vietnam. Now his Project SOS (Send Our Soap) is a success story in the news.

Deane got the idea for his project when talking with an older friend, a man in the Marine reserves. The friend told him soap was so scarce in Vietnam that many people had none. The Marines, he said, would take over donations if they were entrusted to them.

Deane took this as his cue. He enlisted the Burlington Junior High Boys Club and joined its members in soliciting gifts of soap from the community. People responded warmly. The boys ended their effort with some 5,000 cakes of soap — plain bars, daintily scented bars, soap honeysuckles tied off their bathroom shelves, cosmetic soaps donated by local outlets of chain stores. Project SOS exceeded its own quota.

Success of Deane's project will not only bring a measure of comfort to the distant families in Vietnam but it provides an answer to the question, "What can one person do?" A columnist in The Observer (London) recently compiled a list of one-woman projects in London suburbs, begun without money, that flowered into important social service agencies. All these cases, taken together, give evidence that one person's small effort, wisely directed can blossom into a big philanthropy. — DES MOINES REGISTER

Quotation for Today

For I have given you an example, that you also should do as I have done to you. — John 13:15.

* * *

Example is not the main thing in life; it is the only thing. — Albert Schweitzer, famous physician and humanitarian.

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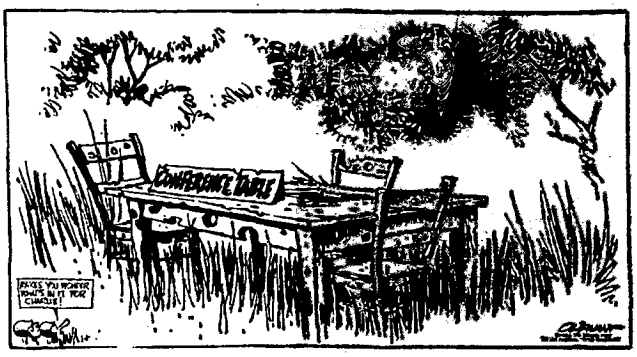

"SEE? IT'S STILL THERE!"

Pot Pourri

ROBERT SHORT, well known businessman and sportsman who has said he will seek the DFL nomination if Governor Rolvaag doesn't make the race, seems to be talking more like a Republican than even some of the Republicans.

Short says our state government should be run like a business and wastes too much money by its operation. "If government had reorganized as business has in the past five years, there would be a surplus in the Minnesota state treasury," he declares. Among other things, Short says the state has too many employes doing too little. He would cut the number of employes and pay higher wages to the remaining producers.

If, after such reorganization, the state still needs more revenue, Short frankly says he would accept a selective sales tax. He is convinced property taxes in Minnesota are "almost confiscatory" and are stagnating business.

—o—

A PESSIMIST is described as a person who builds dungeons in the air.

—o—

IT IS NO longer possible to sing Old Black Joe on the networks. In fact, most of Foster's songs are banned unless the words are changed.

Italians fercast from the air TV shows of the Capone days. Now Italians now realize they're objecting to being used in some of the cartoonad advertisements on the air.

The ugly ethnic grasp which seems to enjoy poking fun at itself is the Jewish comedians. We have a feeling then their humor actually helps reduce prejudices, and also probably helps account for the fact that a large proportion of the leading comedians are Jewish.

—o—

A FATHER of a teen-age boy reports that he had a man-to-man talk with his son — and learned an awful lot.

—o—

HOUSEHOLD NOTE: If your plaza keys are yellow, it may be because the elephant was a heavy smoker.

—o—

ONE OF THE most unusual jobs of long-range city planning is being done in Oklahoma. With a population of 380,000, Oklahoma city is looking ahead to the day when the figure may rise to a million.

If that day comes, the city will not be frustrated by the problem of getting agreement and action among suburban areas.

The explanation is that Oklahoma is operating under a liberal annexation law, and Oklahoma City's public officials and civil leaders are determined to keep control of land at the outskirts which would otherwise be subject to urban sprawl.

As a result of this policy, the legal boundaries of Oklahoma City now encloses an area 30 miles wide and 40 miles long. This makes 1,200 square miles of space, or five times as much as lies within the city limits of Chicago, with its 4.5 million population.

With this expanse of land firmly under central administration, Oklahoma City can control the pattern of growth and development by zoning and other regulations. The tax base is kept large and effective. There are no gaps in city industries locating in a small suburb for tax purposes. Areas of open green space can be preserved wherever desired.

The future of Oklahoma City seems assured for a well-planned, self - supporting city.

By contrast, Minneapolis, instead of making annexation easier, has been making it more difficult.

—o—

IT ISN'T GOING to be necessary for everyone to go to college to get a job. For example, there are about 300,000 trained mechanics working for auto dealers. Predictions are that in four years about 400,000 will be needed, and unless current recruiting efforts are more successful than expected, the present shortage will become worse.

—o—

A Washington correspondent reports that two pleasure yachts, the Honey Fitz and the Patrick J., which were put into retirement by President Johnson as a much-publicized economy move, are being readied for return to duty with considerable secrecy. The estimated cost, $82,500, is not found in the President's budget but is hidden in the Defense Department's heading of "reprogramming". Also in the Defense Department budget is an item for $228,000 for use around the LBJ ranch of a specially equipped Bench King airplane.

Which only goes to show what luxuries you can obtain by such a simple economies as going around the house and turning off the lights.

TODAY IN HISTORY

By THE ASSOCIATED PRESS

Today is Monday, February 21, the 52nd day of 1966. There are 313 days left in the year.

Today's highlight in history:

On this date in 1909, the "Great White Fleet" of the U.S. Navy sailed into Hampton Roads, returning from the first around-the-world voyage by any American battleship force. The voyage was ordered by President Roosevelt's dual goal — to give the fleet added training and to show the world the power that had defeated Spain.

On this date

In 1885, Samuel F. B. Morse gave the first public demonstration of his telegraph.

In 1885, the Washington Monument was dedicated in the capital.

In 1911, the Republic of Cuba adopted its first constitution.

In 1916, the World War I battle of Verdun began.

In 1942, Tokyo admitted a raid by the Japanese high command.

Ten years ago — A grand jury in Montgomery, Ala., refused to indict Negroes for participating in a boycott against discriminatory buses.

Five years ago — The Security Council authorized the U.N. secretary general to use force, if necessary, to prevent civil war.

One year ago — Malcolm X, militant leader of a Negro extremist group, was shot to death at a meeting of the followers in New York.

Waterfront Leaders Set to Block Blood-Money Shipping to Hanoi

By VICTOR RIESEL

NEW YORK — None are tougher than waterfront Labor leaders when they go for the jugular of the enemy.

And apparently now they are America's only enemy men — sickened by the "blood on the hands" of allied nations' shipowners, infuriated by the "blood money" being pocketed by foreign shipping now carrying supplies to the Viet Cong and steaming back across the world with Hanoi's exports to pile up hard currency for Ho.

These waterfront union leaders in a telegram and in a series of telephone conversations have informed the President and his advisors that moneymaking out of the bloodletting in Viet Nam will be stopped by direct labor action.

Neither Mr. Johnson nor his advisors have asked the labor men to desist. They won't.

THEY'LL PILE UP the holes through which the U.S. Dept. of Commerce is permitting foreign shippers to get a foothold into the Viet Cong's port of Haiphong, dump its supplies, carry out Ho Chi Minh's coal and other produce, deliver it to another country, and then steam into New York or San Francisco to pick up profitable American cargoes.

This still is permissible under the Commerce Dept.'s Maritime Administration's so - called "blacklisting" of foreign ships supplying the enemy.

As Congressmen and other government people and the waterfront leaders themselves understand the recent Maritime Administration's edict, the only cargoes such foreign ships cannot pick up in U. S. ports are those generated or financed by the U.S. government itself. But these shippers can send in their vessels to take on commercial cargo — and at rates undercutting U.S. shipping companies along all shores, including those of the Great Lakes.

The direct labor action is being brainstormed by the Joint Maritime Labor Committee headed by the tough and popular Paddy Crumlin. America's marine gun-shy people may be stopped by the simple Post Hall Edict of the Boilermakers and Big Joe Curran, the Paul Bunyanesque chief of the National Maritime Union.

SOON THEY'll meet with Labor Secretary Willard Wirtz in Harlem, Fla. There they will tell him of plans to close all waterfronts to all ships trading with the enemy, including the translator, diplomatic, State Department, injunction, conciliation, mediation or incarceration.

They will be conferring with the Secy. of Labor while the rest of America's labor leadership is in the area for the winter strategy meetings. There is no doubt that the AFL-CIO high command is solidly behind the waterfront leaders.

But the will be just the beginning.

There men are aware that of the 110 free world vessels which steamed regularly into North Viet Nam last year, 107 flew the flags of NATO countries, which the U.S. is pledged to support. Should they be attacked by the very same nations they're hauling the enemy.

So, at first, the three dockside associations will divide their loads into the ships which are on the thrust, though circumstances from enemy territory to American ports.

THEN WILL COME swift, though short, demonstrations against the entire fleet of a company which sends even one ship to Hong Kong or Haiphong. If such a ship's actual owner is hiding by complex holding corporations, the real papers will be dug out. If, for example, if a commercial fleet doing business with the enemy has 20 ships in U.S. harbors, all of them will be boycotted. The Boy must learn will be the bantam Ted Gleason.

Not one of the vessels will be loaded or unloaded in any American port for five or three days. The longshoremen will lose pay, but they know it's not even a grain of sand in a desert compared with the overseas dead-ly Big Ike Curran, the Paul Bunyanesque chief of the National Maritime Union.

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BERRY'S WORLD

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"Why do you say, 'With Mrs. Gandhi as premier of India, there's ONE major power run by a woman?'"

Pucci Designs Clothes When He's Not Busy in Italy Parliament Seat

By EAT KING

NEW YORK — (NEA) — The United States has had a haberdasher as president.

England has had several fashion plates for kings.

Gustav V, monarch of Sweden, used to knit sweaters and afghans.

But in international wrestling and dueling among emperors with the Italian Parliament wins today has no one of its members, the diamond — sweater's fashion designer.

"No, no!" Ignazio Pucci said, in a present interview here. "Not a fashion designer. I am a creator of style, a designer of trends."

Pucci's flamboyant prints, hot-colored sweaters and pants and other fashionations are known to women throughout the world from New York's Fifth Avenue to the Via Tornabuoni in Florence and the Ginza in Tokyo.

PUCCI'S STYLE creations in the past seven years have included packable silk jersey dressing gowns which are still very much in style.

He has also dressed stewardesses in sporty travel suits for one of the United States's airlines and has created a new perfume — "Vivara" — a spray of the misty sea.

But the question is, how can a designer of women's fashion make it as a legislator in the fierce and fragmented politics of Italy?

FIVE YEARS AGO, Pucci decided that he had to give up part to the Liberal Party in Italy.

"I was disgusted with what I saw happening in the Italian government," he said. "In the January '60 elections there was a certain turning point towards communism. I was afraid that the liberal party needed more seats in Parliament. And to help fight the internal evils that was developing in my country.

"The fact that I help to make women more attractive through the clothes they wear hasn't made the least bit of difference in my ability to create the right vote," he explained.

"In the men of Italy dislike what I create for women, they certainly would not vote for politicians they don't like for such clothes.

"I have gained reading their politics as I always get a good laugh and what is better than a good laugh to start one's day with.

The part about TV was the truth, exactly it?

Why we have more from Italy and Dior

James F. McDonough
Grand Meadow, Minn.

PEOPLE'S PULPIT

[illegible] Austin, Minn.

Dear Editor:

The Girl Boys in [illegible] I are very like and always when Bobby and Dee used to write their little [illegible] to each other.

I have gained reading their articles as I always get a good laugh and what is better than a good laugh to start one's day with.

The part about TV was the truth, exactly it?

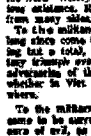
Why we have more from Italy and Dior

James F. McDonough
Grand Meadow, Minn.

— ours saying we'll take on all comers at this one.

"If Italy has got to start somewhere."

And they are starting it. (Distributed 1966 by Hall Syndicate, Inc.)



BRUCE BIOSSAT

U.S. Must Decide What Constitutes Viet Victory

WASHINGTON — (NEA) — In foreign policy debate today, the word "victory" lends a certain unreality to it battered from many sides.

To the militant right, it has long since come to mean nothing but a total, crushing military triumph over the decisive adversaries of the moment — whether in Viet Nam or elsewhere.

To the militant left, it has come to be surrounded with a aura of evil, as if any desire of national pride could not be pushed to a successful conclusion without making us into up by oppressors.

The distastes the word "victory" has undergone are of major consequence, for they warp the fabric of the current heated discussions over the war in Viet Nam.

From the right, the word "appeasement" is being applied to any suggestion that we should find an early road to peace negotiations.

From the left, negotiations are often made to seem almost as end in themselves, as if we had entered Viet Nam only to find a way to get out of Viet Nam through negotiations.

VICTORY IS SCORNED as a concept heavily colored with lamentable error. It is battered from many sides.

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The word got into serious trouble in the years after World War II.

On many sides it was recognized that this country's total preoccupation with the military solution of our enemies left us unprepared for the give-and-take of political and diplomatic maneuvers of such a variety.

The Soviet Union took great advantage of our one-sided concentration to establish political control over wide areas of eastern Europe which should have been free. For a time, even Communist China was threatened.

THE IDEA OF VICTORY suffered in a different way as a result of the Korean War. An war that's only limited aim, this was a milestone. We settled for a good deal less than final destruction of the enemy. Outraged millions of the right then mocked the settlement as a virtual defeat.

In the intervening years, these people have hardened to their attitude that anything less than total victory is surrender.

On the other side, by slow and painful transformation, "victory" has come to be identified with military excess and needless risk.

Altogether lost in the current sea of distortion is the possibly quite sane idea that victory can be the achievement of certain purposes which are greater than strife or any price but short of annihilation.

CONVERTED BY THIS WAY, the goal of victory may be large or it may be limited. Its achievement may involve a blend of military and political means, which establishes political control over wide areas of southern Europe which should have been free. For a time, even Communist China was threatened.

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EPI 003683

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 15

To Your Good Health

Rights Of Mental Patients Guarded

By JOSEPH G. MOLNER, M. D.

MOLNER

Yesterday we described the various methods by which a mental patient can be hospitalized under the new mental health law in New York State. Today let's consider safeguards against any possible abuse of hospitalization.

Relatives or enemies can't "put a patient away" because the judgment has to be made by physicians.

Further, a new agency, the Mental Health Information Service, has been set up. This does not mean public information. Rather, the service is similar to a probation department, working under legal authority but charged with protecting both the public's rights and the patient's.

It must inform patients of their rights, must inform parents, relatives or guardians. It is mandatory that the Service be notified in writing of the admission of patients. (Written notice to a relative or relatives also is mandatory.)

A voluntary patient must, under the law, be examined at least every 120 days. In the case of a certificated patient who doesn't want to stay when doctors think he should, the director of the hospital then must notify all concerned — patient, relatives and Information Service — that authorization will be asked in a court of record for permission to keep the patient six months. Patient or relatives can ask for a court hearing if they wish. Rehearing and review is available if requested. In the ultimate dispute, the patient or relatives can choose between a jury hearing or hearing before a judge.

In short, it is specified in the law that no patient can be hospitalized and then forgotten. He MUST be examined periodically. He and relatives must be kept aware of his rights. The Mental Health Information Service, which is a brand new idea in this field, is charged with seeing that rights are respected.

The new law has been thoughtfully described by many experts as a "landmark" in the public attitude toward mental illness, and I thoroughly agree.

Other states are in various stages of studying or planning to adopt similar legislation. Perhaps improvements can be devised. I wouldn't venture a guess this soon.

But it is a tremendous step forward when we have come to the considered conclusion that mental patients are sick people, and need care, not necessarily incarceration, and for the most part are not dangerous to anyone but themselves.

I, for one, envisage the time when all states will have this more humane and sensible attitude written into law.

Dear Dr. Molner: Is it possible for menopause to begin with sudden stopping of all periods, or is it always a matter of gradual tapering off of periods? I will soon be 48 and have missed some periods, but do not feel pregnant. — MRS. J. E. B.

Any number of patterns occur. Abrupt and permanent cessation of periods; abrupt cessation but recurring later; sporadic missing of periods; more frequent periods and more prolonged — this only begins to list the possibilities. At your age, and since your menstrual cycles have continued until recently, pregnancy is possible although not very likely. You should, to be certain, have your doctor check to see whether you are pregnant.

Dear Dr. Molner: Baking ham (Prosciutto) is cured with salt and pepper for a long period. If this is then eaten raw, is there any danger of trichinosis? — J. J. F.

The risk is there — if the pork contained the trichina organism, that type of curing would not destroy it. Cooking is the only way of assuring safety.

For a comprehensive discussion of how to cope with the changes of life, including scores of pertinent questions and their answers, send for my booklet, "Make Menopause Easier," enclosing 25 cents in coin and a long, stamped, self - addressed envelope. Write to me in care of this newspaper, Box 3346, Grand Central Station, New York, N. Y. 10017. Please print plainly.

Dr. Molner welcomes all reader mail, but regrets that, due to the tremendous volume received daily, he is unable to answer individual letters. Readers' questions are incorporated in his column whenever possible.

Andy sends a World Book Atlas to Jerry Bogan, age 8, of Winnipeg, Man., Canada, for his question:

Which was the biggest dinosaur of prehistoric times?

During the Age of Reptiles most of the earth's animals were dinosaurs. There were big ones, small ones, medium - sized ones and many, many different kinds. Only a few of them left their bones for us to find in the ground. We shall, no doubt, find more and more of them. Maybe we shall find the remains of a dinosaur who was bigger than the biggest one we now have.

So far as we know the biggest dinosaur was the brontosaurus. His name means the thunder lizard, though most likely brontosaurus was not a fierce thundering animal. From his nose to the end of his long tail he measured 75 feet and the giant was a vegetarian. He lived in marshy swamps and fed mostly on shaggy water weeds.

Andy sends a complete, 20-volume set of the World Book Encyclopedia to Joe Wagner, age 10, of Lakewood, Ohio, for his question:

Does any insect have more legs than a centipede?

A centipede may have 100 legs arranged in two neat rows, one on each side of his wormy body. The little fellow uses all his legs for walking, and when seen from above he looks somewhat like a column of soldiers on the march. And the little fellow progresses without treading on his own toes.

The name centipede means 100 legs and the name millipede means 1,000 legs — but none of the world's millepedes have 1,000 legs. There are centipedes that have 100 legs and a few of them have more than 100. It may be safe to say that a centipede has more legs than any other animal on earth. It most certainly is safe to say that he has more legs than any of the world's insects.

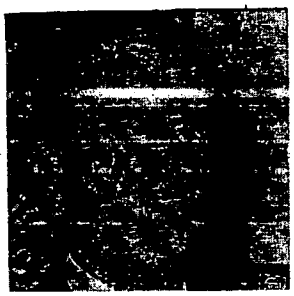
An animal must have some very definite features to qualify as an insect. He must have a body in three well marked sections, a head and a chest or thorax and an abdomen — and fixed to his thorax there must be three pairs of legs. Every adult insect must have six legs. Some insects go through a caterpillar stage during their life cycles. Caterpillars crawl along on two rows of what look like tiny feet. However, they cannot be rated as true feet and legs. The buds of his grown - up legs are there but when he becomes an adult he has only six true legs.

Centipedes and millepedes do not qualify as insects. They are arthropods or animals with jointed feet and with the insects they belong in the vast phylum called Arthropods. The insects belong in an arthropod class of there own, centipedes and millepedes belong in different groups of the same phylum.

Centipedes and millepedes have segmented bodies that seem to be assembled from a row of rings. A millepede has two pairs of legs growing from each segment of his body, and he may have 30, 50 or even 70 segments. A centipede has more segments but each segment sprouts only one pair of legs. Many centipedes who are supposed to have 100 legs have more legs than the millepedes, who are supposed to have 1,000 legs. And all of them have more legs by far than a six-legged insect.

Some of the feet of the centipede bear tiny poisonous claws. These are used to stun living prey. If you let a centipede crawl over your hand he may leave behind a scratchy trail. Larger centipedes of the tropics can make little poisoned wounds on human skin.

North America may be regarded as friends rather than dangerous enemies. They are most eaters who dine regularly on flies and cockroaches, mosquitos and other pesky creatures. True, no good house keeper permits them to occupy the bathroom, cellar or other dim, moist corner — but centipedes do help to keep down the household insect population.



PUCCI: Politician and dress designer at the same time.

Italian Politician Is Dress Designer, Also

By PAT KING

NEW YORK (NEA) — The United States has had a haberdasher as president.

England has had several fashion plates for kings.

Gustav V, monarch of Sweden, used to knit sweaters and afghans.

But in international wheeling and dealing nothing compares with the Italian Parliament which today has as one of its members Emilio Pucci — woman's fashion designer.

"No, no!" legislator Pucci said, in a recent interview here. "Not a fashion designer. I am a creator of style, a developer of trends."

Pucci's flamboyant prints, kaleidoscope handbags and pants and shirt combinations are known to women throughout the world from New York's Fifth Avenue to the Via Tornabuoni in Florence and the Ginza in Tokyo.

Pucci's style creations in the past seven years have included packable silk jersey sheaths which are still very much in style.

He has also dressed stewardesses in space travel suits for one of the United States' airlines. And he created a new perfume — "Vivara" — a spray of the salty sea.

But the question is, how can a designer of women's clothes make it as a legislator in the fierce and fragmented politics of Italy?

Five years ago, Pucci decided that he had to give support to the Liberal party in Italy.

"I was displeased with what I saw happening in the Italian government," he said. "In the January '63 elections there was a severe turning point towards communism and it was obvious that the Liberal party needed more seats in Parliament. I had to help fight the internal war that was developing in my country.

"The fact that I help to make women more attractive through the clothes they wear hasn't made the least bit of difference to my ability to secure the male vote," he explained.

"If the men of Italy dislike what I create for women, they certainly wouldn't permit creative likes or dislikes to prejudice their political views.

"On the other hand, the voting females that admire my trends and creations don't vote for me for that reason alone. If they disagree with my political thoughts, I simply don't get their vote. At least I hope so," he said.

The real difficulty Pucci has had to face in politics is his membership by birth in Italian nobility. He is the Marchese Emilio Pucci di Barsento.

"Anyone born with a title is customarily identified with privileges — privilege such as existed 200 years or so ago," he said. "That makes it even harder to conduct an anti - Communist campaign among the people."

To combat this disadvantage, Conte Pucci has adopted from the English a method he finds very helpful. "While I am addressing the crowd from the top of a car or platform I have helpers passing out paper and pencils. The audience writes down questions for me to answer," he said. He claims this has been a most satisfactory way of getting through to the people.

Whether Pucci the politician can aid Pucci the fashion designer is still not known. The Great Society folks haven't yet jumped on the Pucci bandwagon.

And Mrs. Indira Gandhi, India's new prime minister, still wears a sari.

The Bible Saved A Soldier's Life

By TOM TIEDE
Newspaper Enterprise Assn.

BIEN HOA, Viet Nam (NEA) — Don Parker never was much for religion.

He remembers the Sunday School in Garland, N. C., where his mother would shake him awake and tickle his feet, trying to rouse him for church.

He'd open an eye, turn over and drift off again.

"Donald," she'd scold, "you'll be late for church again."

"Aw, ma!"

It wasn't that he didn't believe in God, exactly. It was just that "I never went for any of the praying stuff, that's all."

And when he left to join the 173d Airborne Division in Viet Nam, he shrilled the Bible his mother gave him into the bottom of the trunk and Playboy magazine on the top.

"You carry that Bible with you, boy," his mother had said. "It's God's words and it'll help protect you."

"Aw, ma!"

And he kissed her goodby.

Don Parker, private first class, is 19, moderately tall, a good times kind of fellow. He likes kicks and chicks and a can of soda.

But the Bible?

"I didn't even think about that old book the first couple of weeks I was here," he says. "Then, one night, we got the word we were going on an operation — a tough one, they said, and that means there would be some guys that would not come back.

"I don't know why, but I got the Bible out and read a Psalm. The next letters we left. It's hard to understand some of it, but I find the words and they give me some comfort because I was scared, man, real scared.

"Anyway, I decided to take it along. But I didn't want to put it in my shirt pocket where it might get wet, so I stuck it in the webbing of my helmet, on top of my head."

The next morning they moved out.

It's no dome with jungle jungle where they were. It gets hot as hell, early. Mosquitoes are big as birds, vines and venomous snakes, fever - dying rot covering old footpaths and every all manner of booby trap.

And heat.

Private Parker was in the point squad. The first to fire, the first to fall. The enemy would open up and they'd hit the ground.

Then they'd get up, each man 10 years older, and move, on.

An hour, two hours and into late afternoon.

"I guess it was about 3:00 when it happened," says Parker. "It sounded like a shotgun. I went down. About 10 participants in the squad got it. I guess a claymore was involved.

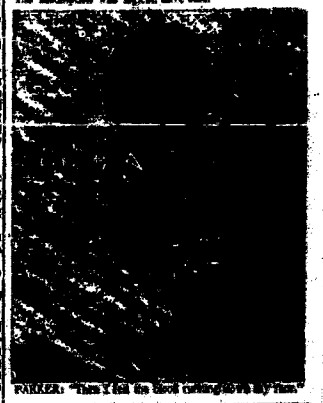
"When I felt the blood running down my face, I yelled over once I was hit until I saw it was Bible, it started to grown. The medic didn't even recognize who I was. I figured I was dying for sure."

The assumption was logical, have said.

The bullet had entered the left side of Parker's head and made a clean exit on the right. The point had simply been blown off.

But it didn't. The Bible, lodged in the helmet, deflected the bullet. A few pages of paper had turned the soldier's life.

God's words, his mother would



PARKER: "Then I felt the blood running down my face."

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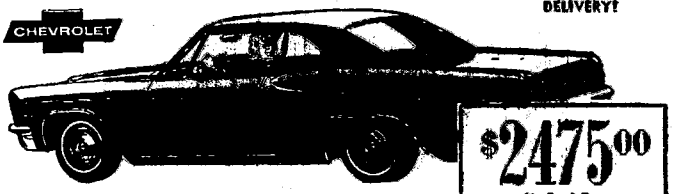

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 16

Our Opinions

Editorials

We Need a Bridge to Red China

The red curtain of silence, interposed between the United States and Communist countries has been slowly yielding to pressures of better understanding and more rational policies in recent years.

Cultural exchanges with eastern Europe are a common place and trade with the Soviet Union and its satellites is now an official part of State Department dogma.

Every new rent in the curtain offers another opportunity for better understanding through common experience.

The same pattern has not held true in U. S. relations with non-European Communist countries. The curtain hangs heavy between Washington and Peking.

But even this inviolate barrier is showing signs of wear. The United States has made no "drastic" moves like joining most of its allies in extending diplomatic recognition to Peking or joining the majority of the world's nations in pressing for Red China's membership in the United Nations.

But Washington is making noises as though it is aware of 700 million people out there in the crimson void.

The United States has offered to permit Chinese newsmen to visit the United States even if American newsmen continue to be barred from the Chinese mainland.

It is a small step. There is slight chance of its being accepted. But at least it has been offered. If it is not accepted it and other such offers must be made again until even this barrier shows some tears.

The world is too small for two peoples to live so far apart.

Thorough Reorganization Needed

Witnesses before the Illinois Commission on Organization of the General Assembly have put many reform proposals before that body, a number of which merit serious consideration and action.

For the most part, the need for more staff, space and research facilities has been underscored. Also, witnesses have proposed changes in the rules to speed up consideration of bills, to eliminate frivolous measures and end the logjam that usually marks the closing days of a legislative session.

One would be optimistic, indeed, to suppose that all or even the larger share of these reforms will be adopted by the legislature itself. This year, members of the House again will be elected from districts. Some of the promising freshman of the 1964 session have been redistricted out of politics, for the present at least. Some of the old guard politicians are hoping for a comeback and, given the nature of some of the new districts, may well do so.

The commission, headed by Rep. Harold Katz, D-Glenco, has already compiled an impressive mass of material, its subcommittees still are at work. Its problem may well be to collate this material and sort out the recommendations that appear to be most useful and assign a priority to them. The commission's report is to be made to the General Assembly in 1967.

Legislatures in all 50 states are going through something of a crisis of organization and a crisis of public confidence. National magazines have mercilessly taken the state legislatures apart for their inadequacies, and the Illinois General Assembly has been singled out for unenviable attention.

The interim commission is composed of legislators and public or lay members. Its time is limited, as is its staff. Yet, it would seem invaluable to have first-hand information about what other states are doing. California, with a much smaller number of legislators, has perhaps done the most to equip them with the tools to legislate, but possibly at the cost of reduced contact between members and their constituents.

Piecemeal reforms or changes in the rule will not be enough. Simply to give legislators more space, staff and expense allowances is not enough, either, since many members have neither the ability nor the inclination to use these tools efficiently.

Above all, the Katz commission should bear in mind that its reform recommendations should be made within the context of more stringent controls on the "third house"— the lobbyists who exercise influence on the legislature— and a code of ethics for members themselves. The General Assembly should not simply pick and choose among the various reform recommendations. Reform must come in a package that will enable state lawmakers to overcome their own feelings of inadequacy and to know that they really are responsible officials, able and willing to legislate in the public interest.

Thailand Needs U.S. Aid Now

During the Civil War, President Lincoln was offered the aid of elephants from the king of Siam.

That was a peaceful era in Southeast Asia where the only news of significance to a Westerner told about Anna and the king together, listening to the tinkle of temple bells.

Today, the king's descendant in modern Thailand is listening to a different sound — one which may eventually be heard around the world.

The tinkle is fast taking the tone of a sonorous boom orchestrated from the Communist capitals of Hanoi and Peking. There is little doubt about Communist intention to launch a "liberation front" in pro-Western Thailand. And there is even less doubt that the king cannot combat such encroachments with battle elephants.

He needs those intricate mechanical "elephants" which are manufactured by the United States, a fellow member in the Southeast Asia Treaty Organization.

The United States has responded generously, due partly to self-interest and partly to altruism.

Since 1950, Washington has pumped some $650 million in grants and loans into the country of 30 million inhabitants.

This week, Vice President Humphrey told Thai officials that the United States will boost its aid even further, especially in military wares.

The boost directly reflects the growing concern about expanding Communist subversion in Thailand's impoverished northeast. It further commits the United States to the defense of its strongest ally in Southeast Asia.

In the process of this defense, it is hoped that President Johnson will not forget the lesson learned from Viet Nam: Military aid is not going to solve the problem. On the contrary, military aid at the expense of political, economic and social reforms will intensify the problem.

The "liberation front" in northeast Thailand appears to be in its preliminary stage. Now is the time to put primary emphasis on the development of that impoverished area. Unless this is done, Thailand could become America's second front in the Far East.

Hello, Big Brother

The old futility of banging one's head against a wall is hardly recommended as a course of effective action.

But one U. S. congressman has found that talking to walls can be another matter.

The congressman had been warned, on a recent trip to the Soviet Union, that all the bugs in his hotel room were modern and the big ear could also be a helping hand.

After a flight he had intended to take was cancelled the congressman complained loudly to his hotel wall of the poor service this guest in the Soviet Union was being accorded. The result was that moments later his phone rang and a Russian

EPI 003680

New

Who Said a Watched Pot Never Boils?

Public Suffers When High-Risk Insurance Firms Go Bankrupt

By TOM NOLAN
Newspaper Enterprise Assn.

WASHINGTON—Six years ago the star of a Michigan high school basketball team was seriously injured when his school bus was rammed by a driver who ran a stop sign.

The athlete never again played basketball. The accident left his left leg three inches shorter than his right. His medical and hospital bill totaled $10,000.

Though the negligent driver was fully insured, the boy's parents have not collected a penny of this amount. Why?

The driver's insurance company, Michigan Surety, declared insolvency two years after the accident.

Michigan Surety was a high-risk insurance company — a firm specializing in policies for motorists who, for one reason or another, cannot get liability coverage from the big standard companies.

In the last five years, 50 of these companies have gone broke in 21 states, ranging from Maryland to California — a good many of them failing to the tune of fraud charges and grand jury indictments.

As a result of these bankruptcies, more than 3.2 million drivers have been left with worthless auto liability policies.

But, more important, these washouts have left 200,000 badly injured persons holding claims against these firms totaling $300 million. The luckiest of these victims may eventually receive 25 cents on the dollar but most will not collect a penny.

The Senate Antitrust and Monopoly Subcommittee, under Sen. Thomas Dodd, D-Conn., has been collecting evidence on failures in the high-risk auto insurance industry for over two years. The evidence is grim.

"Nearly every one of the high-risk insolvencies since 1960 can be attributed to careless or fraudulent management practices," says Dodd.

"In some companies we found appropriation of company funds for personal use. In others, falsification and manipulation of company assets and securities."

Last year, six persons were convicted of operating fraudulent insurance companies. Indictments have been returned against several dozen more, including Minnesota's insurance commissioner and a group of Chicago businessmen on charges of helping siphon off $4 million from the American Allied Insurance Co., which was declared insolvent last year.

Indictments returned against insurance men in Cincinnati, St. Louis and Philadelphia follow a similar pattern:

Promoters gain control of a high-risk firm, write a great deal of business, count on court battles to delay payment of claims and milk the firm's assets, frequently through payment of inflated fees to sister firms in other states.

Chief selling targets for these firms, other than persons with poor driving records, are students, servicemen, the aged, Negroes and Orientals.

Dodd bluntly warned the National Association of Independent Insurers last month that unless state insurance commissioners protected the public, the federal government would have to step in and regulate the high-risk industry.

He noted that, in 1963, all segments of the insurance industry paid over $710 million in premium taxes to the states. But the states in turn spent only 2.7 per cent of those taxes to run their insurance departments.

Some examples of insolvent insurance companies:

—The Cosmopolitan Insurance Co. in Illinois left 130,000 persons without insurance. The receiver of the firm reported that 2,500 persons with $2 million in approved claims would collect 3 cents on the dollar.

— Guaranty Insurance Exchange in Missouri left 100,000 persons without insurance. The receiver of the firm reported that 2,500 persons with $2 million in approved claims would collect 3 cents on the dollar.

Some of the victims:

—A Connecticut factory worker, hit by a driver insured with a Maryland high-risk company, suffered a ruptured spleen, incurred $8,500 in medical expenses and was out of work for 24 weeks. The company offered to settle for $2,000 in 1963, but was declared insolvent. The worker has received nothing to date.

—A young Maryland couple lost their home because their insurance policy proved to be worthless after their high-risk company failed. An accident victim obtained a judgment which was served against their home.

Pucci Caught Between Couture, Cloture

By PAT KING
Newspaper Enterprise Assn.

NEW YORK— (NEA) — The United States has had a haberdasher as president.

England has had several fashion plates for kings.

Gustav V, monarch of Sweden, used to knit sweaters and afghans.

But in international wheeling and dealing nothing compares with the Italian Parliament which today has as one of its members Emilio Pucci — women's fashion designer.

"No, no!" legislator Pucci said, in a recent interview here. "Not a fashion designer. I am a creator of style, a developer of trends."

Pucci's flamboyant prints, kaleidoscope handbags and pants and shirt combinations, are known to women throughout the world from New York's Fifth Avenue to the Via Tornabuoni in Florence and the Ginza in Tokyo.

Pucci's style creations in the past seven years have included packable silk jersey sheaths which are still very much in style.

He has also dressed stewardesses in space travel suits for one of the United States' airlines. And he created a new perfume—"Vivara" — a spray of the salty sea.

But the question is, how can a designer of women's clothes make it as a legislator in the fierce and fragmented politics of Italy?

Five years ago, Pucci decided that he had to give support to the Liberal party in Italy.

"I was displeased with what I saw happening in the Italian government," he said. "In the January '63 elections there was a severe turning point towards communism and it was obvious that the Liberal party needed more seats in Parliament. I had to help fight the internal war that was developing in my country.

"The fact that I help to make women more attractive through the clothes they wear hasn't made the least bit of difference in my ability to assure the male vote," he explained.

"If the men of Italy dislike what I create for women, they certainly wouldn't permit creative likes or dislikes to prejudice their political views.

"On the other hand, the voting females that admire my trends and creations don't vote for me for that reason alone. If they disagree with my political thoughts, I simply don't get their vote. At least I hope so," he said.

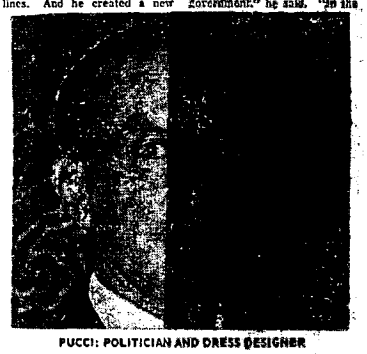
The real difficulty Pucci has had to face in politics is his membership by birth in Italian nobility. He is the Marchese Emilio Pucci di Barsento.

"Anyone born with a title is customarily identified with privilege—privilege such as existed 200 years or so ago," he said. "That makes it even harder to conduct an anti-Communist campaign among the people."

To combat this disadvantage, Conte Pucci has adopted from the English a method he finds very helpful. "While I am addressing the crowd from the top of a car or platform I have helpers passing out paper and pencils. The audience writes down questions for me to answer," he said. He claims this has been a most satisfactory way of getting through to the people.

Whether Pucci the politician can old Pucci the fashion designer is still not known. The Great Society folks haven't yet jumped on the Pucci bandwagon.

And Mrs. Indira Gandhi, India's new prime minister, still wears a sari.



PUCCI: POLITICIAN AND DRESS DESIGNER

Today in History

By THE ASSOCIATED PRESS

Today is Friday, Feb. 18, the 49th day of 1966. There are 316 days left this year.

Today's highlight in history:

On this date in 1861, Jefferson Davis was inaugurated president of the Confederate States of America at Montgomery, Ala.

On this date

In 1735, what is believed to be the first operatic performance in the United States was staged at Charleston, South Carolina. It was called "Flora; or Hob in the Well."

In 1915, Germany began its official submarine blockade of Britain in World war I.

In 1939, the Golden Gate Exposition opened in San Francisco.

In 1945, American forces landed on Iwo Jima.

Ten years ago — President Dwight D. Eisenhower canceled an embargo on arms shipments to the Middle East on recommendation of the State Department.

Five years ago — Earth satellite Discoverer 21 was launched into orbit from Vandenberg Air Force Base, Calif., carrying instruments to check on infrared radiation.

One year ago — Defense Secretary Robert McNamara declared the United States had no alternative but to continue the Viet Nam struggle.

COUPLE OF SPINNERS

MONTICELLO, Ill. (AP) — Robert McNabb and his 14-year-old son, James, have togetherness in an old hobby — a spinning wheel.

They travel throughout central Illinois demonstrating the wheel.

"Our purpose for these exhibitions is not that of being showmen," McNabb said, "but to give people an idea of how the old arts were performed and to try and perform them in as authentic manner as possible."

BOAT FISHING

OSIJEK, Yugoslavia (AP) — Emil Suh wasn't even fishing when he caught the big one. He was just out rowing on the Danube when the eight-pound fish jumped out of the water — and landed in his boat.

THE LAST CHAPTER

NEW YORK (AP) — A bookstore, going out of business, has this sign in its window:

"Words failed us."

The World Today

LBJ Believes Year of Pressure May Get Viet Reds to Peace Table

By JOHN M. HIGHTOWER
AP Special Correspondent

WASHINGTON (AP) — President Johnson reportedly believes another 12 to 18 months of unrelenting pressure against the Communists in Viet Nam will be necessary to make them realize the crushing weight of the power brought against them. After that they may begin to move toward negotiations.

Neither the President nor any other high official presently talks of a target date for concluding the war. The operational timetable is open ended, and individual views vary on how it will work out in the end.

Some officials see the possibility of a prolonged and spreading conflict in Southeast Asia, continuing for years. Others speculate that the Communists are beginning to be so badly hurt they may decide for peace talks in early 1967.

Johnson's own informal estimate of future possibilities is said to be that maximum military, economic, political, and diplomatic pressure will probably have to be sustained for 12 to 18 months before it makes itself felt decisively and the Communist leaders decide they have no hope of victory.

Johnson's thinking is geared to a four-front strategy.

This calls for continuing buildup of U.S. power in Viet Nam step by step as its deems necessary, with continuous ground and air offensives to batter the Viet Cong, deprive them of secure bases in the jungles, and break their morale.

The strategy also calls for reinvigoration of the Saigon government's political authority and police power in cleared areas as rapidly as they can be made secure from Communist attack. A third element provides for broad social and economic reform and rehabilitation of war-stricken villages in an effort to win popular support for the Saigon government.

The fourth front is the diplomatic one, of which Johnson has said the United States must keep pressing for peace talks or a scaling down of the war — however remote concrete results may appear to be at the moment.

The President evidently feels that if he can pursue his strategy on present lines, and keep the fighting within present limits, the day will come when the Communists decide they can't win and are being hurt too much to go on fighting.

In that event he is reported to see four possibilities: The Viet Cong may fade away into the population and head back to North Viet Nam. North Viet Nam and the Viet Cong may decide to negotiate. The Viet Cong may split with Hanoi and seek a settlement in the South on their own. Hanoi may cut its ties with the Viet Cong and leave it to fight or make peace as best it can.

Among these possibilities Johnson is said to believe that a Communist decision to negotiate is by far the most likely.

HOLDING BACK

NEW YORK (AP) — Pope Paul's visit to New York produced a record-breaking number of blockades.

The Police Department reports that a record 10,000 barriers, gray-painted wooden structures, were placed at strategic locations for the Pope's historic visit Oct. 4.

Champ Up To Ears in Wool

LONDON (AP) — Mrs. Gwen Matthewman, an English housewife, claims a world record for hand knitting by using 1,000 ounces of wool during 1965.

Mrs. Matthewman made 36 sweaters, 11 jumpers, 10 baby sets, 22 coats, 20 cardigans (sweaters) and four children's suits.

She also made two women's suits, five hats, two doll outfits, two pairs of gloves, five pairs of mittens, five pairs of baby boots, two bed jackets and two pullovers.

The figure of 1,000 ounces surpasses the record she claimed in 1964 when she used 1,000 ounces of wool — entirely with hand needles.

Mrs. Matthewman lives in Featherstone, Yorkshire County, and is the wife of a carpenter and the mother of three boys and a girl.

Boyle's Banterings

Youthful Dreams Age Into Nightmares

By HAL BOYLE

NEW YORK (AP) — Only in youth do dreams make sense.

One of the worst things about middle age is what it does to your dream life. Frankly, it turns it into a sweaty nightmare.

Girls, I suppose, dream of looking beautiful in a bridal veil and dwelling happily ever after in a 50-room, rose-covered cottage with a tall, dark handsome male who grows even handsomer with the passing years.

Boys and young men don't dream about marriage. They dream about high adventure, easy money and quick romance.

But as you grow older your dreams change and wither. They lose their brightness and their laurel leaves. They become dull nightmares that bore you and couldn't possibly interest any other person except a psychiatrist.

We no longer dream of what we would like to have happen to us. We dream of what we are afraid will happen to us.

For example, the wife who once dreamed of being a bride now dreams of someone in the family falling sick, being in an accident, or needing an operation.

At breakfast the next morning she pours them night-spawned premonitions of disaster into her husband's ears as if they were certain forecasts from heaven.

He doesn't want to hear them. He is all worn out. Bad dreams have kept him flopping like a fish all night. And what did he dream of? His dreamed of financial woes, losing his job, or work problems at the office.

In the dream most typical of a middle-aged man he is hanging from a cliff ledge by a tiny aspirin. His boss is hacking at the roots with an ax, laughing maniacally, and yelling: "Ask me for more money, will you I ?"

These are what I call nonsense dreams. For we all have troubles enough while awake. Why dream up more?

Now and then, however, in middle age one does get a nonsense dream that makes sense. I had one the other night. I dreamed my wife turned into a mermaid.

"Was I a pretty mermaid?" asked Frances when I told her about it the next morning.

"The prettiest in the entire block."

"What did you do then?"

"I put you in the bathtub, called the circus, sold you for $20,000, got a divorce and married a rich young widow who owned a liquor store."

"I think that's a terrible dream," said Frances.

I think. It made me feel good all day.

BERRY'S WORLD

"Secretary Freeman is the greatest farmer, and Vice President Humphrey is the greatest economist!"

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 17

Couture at the Tropicana

By BEV MITCHELL

ANTONIO Castillo with his favorite model, Viviane Porte; her year-old dress of finest beige wool is his design, after being worn for 14-hour plane trip showed no crease or wrinkle.

Emilio Pucci and Antonio Castillo, world famed designers who between them dress a sizable percentage of the Best Dressed, met the press here en route to show some of their creations in Las Vegas — where ladies on stage are usually distinguished for what they aren't wearing.

The occasion is the second International Fashion Festival, which began Monday, this time producer Jerome Berger (usually associated with such unfashionable events as the Miss Universe pageant) attracted stellar talent to the Hotel Tropicana. Others accepting invitations included Simonetta et Fabiani, Enas, England's Paterson and Cavanagh, Americans Karen Starke, Roxanne, Stavropoulos, Helga and Michael Novarese.

Pucci, target of the inevitable barrage of questions about stretch pants, must sometimes regret he ever initiated the move to eliminate the baggy look from ski slopes. And he sees no reason for a woman to wear pants for social occasions.

"A gilded armchair can be as functional for both body and mind as wrought iron," says the Italian marquis. "Pants are fine for washing the car, and make the frilly dress worn afterward seem even more enjoyable." His English is correct and easy — this member of the Italian parliament was educated at Reed College in Oregon.

Hemlines will remain short, predict the designing pair. "When the legs are pretty, top of the knees," says Castillo. "Yes, I showed my collection there," Pucci agreed, striking his pretty model a good inch above the knees to indicate the hem might go there if the legs are good enough.

International fashionables Barbara Hutton and Mrs. Basil Guinness are on Castillo's customer list, but he doesn't agree that there is an international look to fashion.

Fashions

Oakland Tribune
B-F Thurs., April 1, 1965

"Each area has its own way of dressing, and we design to the mood of the country."

Mrs. John F. Kennedy and her sister, Mrs. Hugh Auchincloss; Lauren Bacall, Jennifer Jones, the Ford mother and daughters are Pucci customers. Did he design anything special for this week's show? "No, I can't really say I had Las Vegas in mind when I did my spring collection."

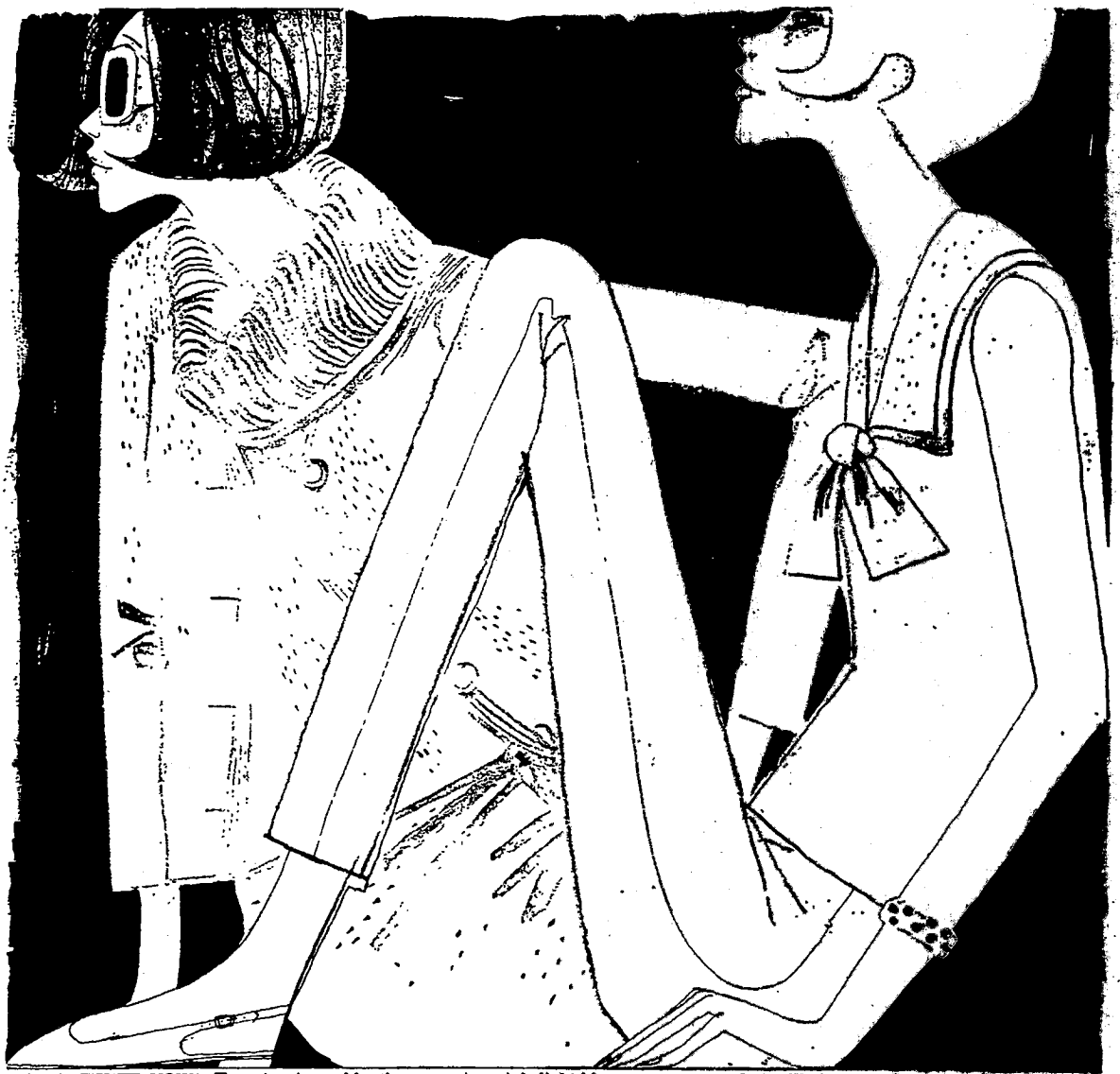
Lycra stretch fabrics are important to fashion's future, Pucci says. Fine wools, silks and cottons remain Castillo's interest; he eschews even the best of man-made fibers when possible, says couture customers "aren't interested in synthetics; at those prices they expect the real thing."

"Couture will never lose its importance," Pucci insists. "It is the research laboratory for ready-to-wear around the world. Vogue patterns use my designs, for example; it seems a rather good idea to do some things in an inexpensive way —for that matter it's certainly better for me than those copies that use my name without authorization, or pay."

Why do the pants you make fit so well, Mr. Pucci?

"I make them on girls."

EMILIO Pucci brought model Emanuela de Fea, designed striking zebra print cashmere dress that has matching hat and companion coat of silky cashmere faced with gabardine.



ALL TOGETHER NOW! ■ we're cheered by these rousing pink, light blue or navy smooth-as-silk dacron polyester-acetate-and-cotton knits ■ actually, we aren't suggesting you wear the entire collection all at once ■ but, do begin to gather them in the jm sport shop, putting them all together as you please ■ perhaps wear a sleeveless pullover with a colossal ribbed collar (in white, but not navy), 17.00, and a v-necked blazer (in white, too), 23.00, with a slim skirt; or a white-navy trimmed sailor collar pullover, 17.00, with pants, 20.00 ■ the sweaters are sizes 10 to 14 ■ the pants and skirts are 8 to 16 ■ J O S E P H M A G N I N

EPI 003679

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
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Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 18

Extension Home Agents' Chatter

Here's how to make "instant" soap pads for travel, hikes or picnics. Soak folded paper towels in a dense soap solution. Then dry these soaped-up towels over an outdoor line. They will pack compactly for the trip, and need only to be immersed in water to serve as pre-moped washcloths.

Soap is safe anywhere! Don't hesitate to use soap provided in public washrooms because germs don't thrive on soap. Just rinse off the surface of the bar before washing up.

If you are extra fastidious, you may prefer to carry plastic wrapped soap in your purse. Otherwise, don't worry. Soap is safe anywhere.

Even if you cheat on other housekeeping these warm days, don't neglect the bathroom. Apart from sanitary considerations, an atmosphere of shining cleanliness makes a bath much more enjoyable. Take time to hang plenty of clean towels, keep the soap dishes neat as a pin and see that the bath mat is clean and fluffy.

Did you know that hot soapsuds will help to preserve the beauty of flowering branches after they are cut? Wash the stems and the vase with soap after the branches are brought into the house. Then repeat the treatment, with a change of water, about every third day. This inhibits the growth of bacteria which cause objectionable odors and shorten the life of the branches.

Dentists at a greater New York dental conference pointed out that young children are too often allowed to take care of their teeth themselves and that it does no good for a child to brush his teeth unless he gets them clean. An adult should brush a child's teeth until two years after the youngster is able to bathe himself, because few small children have the time, patience, or the manual skill to wield a toothbrush properly.

When it comes to cleaning, it's good psychology to splurge a little on a few pretty helpers. Choosing sponges and mops to fit the color scheme will brighten the spirit of housemakers — as well as the surfaces being washed.

Mohammed is the most common man's name in the world. In the British Isles, the most popular name is John. Before the mid-fourteenth century, William was the favorite among English-speaking peoples, but John took the lead and has held it since.

Onion is a "must" in potato salad

She Holds Vital Job

MONTREAL (AP) — Nicole Vian, 22, holds down a job where one mistake would be glaringly, perhaps tragically, evident.

Miss Vian is one of Canada's five women air traffic controllers employed by the Transport Department. Two others are in Montreal, one is in Toronto and another in Vancouver.

Eight hours a day Nicole sits in the control tower at Montreal International Airport, one of Canada's busiest, helping ensure that the daily average of about 500 landings and takeoffs are made without mishap.

It's a job of constant pressures, dictated by the volume of air traffic, though sometimes relieved by the weather.

"If you wake up and see the sun you know you're going to work hard that day," Miss Vian says. "If it's raining, you smile."

However, bad weather doesn't reduce air traffic as much as it used to. Improved approach aids and increasing use of radar have changed that.

Miss Vian has worked for the Transport Department for seven years. She started as an assistant controller and after four years applied to become a controller.

She admits she wasn't motivated by an interest in aviation. "I went for a civil service job, saw an opening for assistant controller and applied. With five week, I became interested."

CAIRO — Egypt reports increased umbrella sales.

IN AN UNINHIBITED FASHION — An artist's pen caught the spirit of fun at the Pitti Palace in Florence as Italian designers introduced their literally bright ideas. From left is an African burnoose over white bikini modeled for Emilio Pucci by a Negro mannikin; center are checkerboard jersey pants and a black pullover by the Blanjona fashion house of Milan; at right is designer Salvatore Ferragamo's nude look, a spangle bordered chiffon pullover veiling a low strapless gown of crepe.

African Fashions Brighten Up Scene

By JEAN SPRAIN WILSON
AP Fashion Writer

"Dark continent? Elegance was born there," said fashion designer Emilio Pucci as he showed Hollywood glamor girl and fashion model Marian Little Bragin over when she returned from many years of service to Dr. Albert Schweitzer, famous humanitarian of the African jungles.

As if she had entered somebody's prize in wild printed silk harem pants. Then, away their garments As classic gorgeous artistic fare in wild colors. With doctor wigs in spicy ruffle wear the headgear for Pucci's fashion safari, and masks hide identity in his vivid, whirling, kaleidoscopic prints.

Pucci is the maestro who struggles with lavish fashion politics regularly in the hope of winning a nod in the getaway body. He is the man who put

women in tight stretch pants at home, on the patio and even at parties and he's the same fellow who predicted topless bathing suits within 10 years and then skimmed the whole horrea bit when designer Rudi Gernreich brought one out as if he never thought of such a scandalous thing.

Now he is again the man of the fashion hour by simply being in tune with the times, by forgetting the roaring 20s and sexy

---

Ever add herbs to the flour or women's hats originating in Paris crumbs you use for dipping is and New York. Jewelry pins chicken that is to be fried?

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fashions and foundations
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Horoscope Forecast

By Carroll Righter

Thursday, August 13

GENERAL TENDENCIES: You are now able to delve into almost anything requiring your attention. Show that you relax and are allied with interests which can bring you much benefit, but take time out to see and consult with all whom you are joined in any kind of working alliance.

ARIES (March 21 to April 19) Delving into matters of insurance, taxes, bonds, business reports, etc., is wise this a.m. See that bills are paid, monies collected. Help close ties. Be kind to mate in p.m.

TAURUS (April 20 to May 20) Having a meeting with associates reveals what is expected of you; then you can take right action. Correct any errors. A new attitude will gain you more prestige, good will.

GEMINI (May 21 to June 21) Excellent day and night to get into duties before you and get them accomplished with alacrity, wisdom. Support co-workers. They then stand right behind you and all is fine.

MOON CHILDREN (June 22 to July 21) Rising early and getting all preparations in order for recreation or creative ideas is wise. It behooves you to entertain good friends now. Get into hobbies that you like.

LEO (July 22 to August 21) No better day than this to get your surroundings improved by own efforts. You enjoy having others help you. However, confine this to your own home and get much accomplished.

VIRGO (August 22 to September 22) Important you be diplomatic with any partner, since there is fine opportunity now for you to get added support. Be meticulous in selling, buying, etc. Then seek merriment.

LIBRA (September 23 to October 22) Adding to your abundance is possible now if you put those constructive ideas to work. Be vigorous, far-sighted. Get clever suggestions from others as well as experts.

SCORPIO (October 23 to November 21) If you concentrate seriously upon your cherished aims, you can then go after them without negation. Enjoy more personal pleasure. Develop a sense of humor.

SAGITTARIUS (November 22 to December 21) Your intuition is precise and you should follow it for good results in both personal and business affairs. Do not confide in others.

CAPRICORN (December 22 to January 20) Getting in touch with pals who have something you desire or who can help to better conditions about you, is fine today. State your aims. Be very social in p.m.

AQUARIUS (January 21 to February 19) There is no better day than this to get your talents commercialized, your name better known. Be charming with higher-ups who can be very helpful. Show you have great stability.

PISCES (February 20 to March 20) If you contact that out-of-town individual whom you admire, or vice versa, you will get backing you require. You have good hunches on how to get ahead. Put ideas to work quickly.

IF YOUR CHILD IS BORN TODAY, you will soon find that there is a most astute mentality here and great ability to tackle matters of real scope and breadth, plus an ability almost to read others' minds. Be sure you give good spiritual training so that these gifts are not used for destructive purposes, but for the betterment of humanity. A wonderful chart, this!

"The Stars impel, they do not compel." What you make of your life is largely up to you!

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Fine Candies
are Kosher.
Buy Left's at . . .
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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 19

—Staff photo

"LIKE THIS" — Margo Prince, center, shows Youth Theatre Workshop model Tina Anderson proper stance for modeling of fashion tea Sunday in Larry Slattery gardens. Model Dede Hurley watches closely for pointers.

Fashion Tea Slated Sunday

By RUTH BILLHEIMER
Society Editor

It's a busy summer for girls in the Pasadena Youth Theatre Workshop. Not only are they readying two drama productions, but there'll be a fashion tea Sunday at 4 p.m. in the pool garden of Mr. and Mrs. Larry D. Slattery on Georgian Road, Flintridge.

Margo Prince (who is also planning her August wedding) has been directing the nine drama students who will show fashions from Gene Burton's Carousel and 505 shops. They've been studying once a week in the playroom of the Raymond Hesters of South Pasadena. (Mrs. Hester is the workshop's choreographer.) workshop's choreographer.)

Models are Margery Wheaton, Mari Bushnell, Tina Hershey, Dede Hurley, Teri Willis, Cynthia Little, Christina Anderson, Maralee Greene, and Theo Westenberger.

They will be assisted by Mrs. Fred P. Lyle as commentator, and Richard Felnagle, organist.

The drama productions are set for two weekends at the Fannie E. Morrison buildings in Brookside Park. The senior production, "Shakespeare and Stuff," will be given July 31 and Aug. 1 at 8:15 p.m. The junior production, "The Ugly Duckling," is planned for 3 p.m. Aug. 1 and 2.

Schooled in the workshop, which was started in 1958, the casts include Sharon Hurley, Helen Bennett, Linda Melton, Julie Ilehrig, Byron Coates, Michael Rapport, Chris Shanahan, Jon Fasana, and Dale Lewis, seniors; Cynthia and Becky Bolander, Tricia Bradly, Nina Girvetz, John Eikles, Jeff Gerstein, Susie and Sandy Crumley, Brad Stone, Gina and Jimmy Ebert, juniors.

Direction of the workshop, which holds several yearly sessions, include Mmes. Luis Odriozola, Theodore Willis, William Burrows, and Hester; Misses Claire Wadsworth and

Bachelors: Turn to Page B-2.

—Maryland photo

MRS. GLEN HULTGREN
(Diono Leech)

Hultgren, Leech Vows Celebrated

In a candlelit setting enhanced with pink and white carnations, Miss Diana Constance Leech and Glen Owen Hultgren spoke their wedding vows on July 11 at 4 p.m. in Throop Memorial Church before the Rev. Dr. Harmon Gehr.

The bride, who is the daughter of Mrs. Mary Ellsworth Leech of North Hallstone Avenue, was given in marriage by her mother and attended by Mrs. Edwin Young of Canoga Park. Six - year - old Janet Young was the flower girl. She is also the daughter of Clyde Brooks Leech of Artesia.

The bridegroom, a resident of North Allen Avenue, is the son of Dr. and Mrs. Ralph R. Hultgren of Berkeley. His brother, Nelson Hultgren, served him as best man.

The bride wore a wedding dress of ballerina length embroidered organza over satin. It was topped with a Chantilly lace jacket. An elbow - length bridal veil and organza rose completed her ensemble.

Mrs. Young wore a pale green taffeta ensemble in ballerina length and her daughter wore a pink frock with a white eyelet bodice.

A reception for 40 guests followed at the church.

The newlyweds will be at home in Pasadena after Wednesday.

Gows Feted on Silver Anniversary

Mr. and Mrs. Dan C. Gow of Mayfair Drive were honored at a 25th wedding anniversary party in the home of Dr. and Mrs. Harold P. Lyon of Anita Crest Drive, Arcadia, recently.

A candlelight buffet supper was held in the patio and garden, with each table decorated with traditional silver and white place cards and fresh floral arrangements in pink, white, and silver.

Soverly friends and relatives were on hand to help celebrate the occasion. The Gows have been residents of this area for 15 years.

Star-News •

society

Emilio Pucci Presents Chaste Look for Fall

By SHEILA WALSH

Fashion designer Emilio Pucci today came out for the chaste look in the fall - winter collection he presented to international buyers and press in Florence, Italy.

To emphasize the point, he based his formal high fashion line on the contours of the dome of the Florence Cathedral. Shoulders and hats took the dome shape.

The Pucci collection recalled the austere, graceful femininity of the ladies in 15th century Italian paintings.

Pucci, a Florentine nobleman and member of the Italian parliament, presented a double collection on today's opening day of the high fashion preview in the Pitti Palace here.

His pace - setting casuals were presented as the informal section of his high fashion collection rather than as boutique.

Africa provided the inspiration for the kaleidoscope prints that are the Pucci trademark. The bold colors and beaded gowns evoked rather than copied the prints and shapes of a variety of African costumes.

The Pucci beach look was defined as "definitely protective both against the sun and indiscreet stares." That meant floor length hooded cloaks in printed silk over bikinis and long skirts with high, stiffened belt over one-piece printed silk suit.

Pucci ski clothes featured trim, short jackets or windbreakers that were a tour de force of construction and color blending. They reversed from silk to velvet — each side with the identical print but with a different blend of colors. The velvet side might juggle black, fuchsia, pink, lime and turquoise, while the silk reversed the pink through red end of the color spectrum.

Federico Forquet, who opened the high fashion proceedings in the Pitti Palace today, set a fast, sleek pace for the other designers who will present fall - winter collections during the four day haute couture roundup.

Forquet's silhouette was willowy. The color scheme ran from browns and beiges to cool fruit shades, violet and classic blacks and whites.

Hoods were a favorite of the Forquet collection. For evening he showed a long, lean evening suit in pale green with lavender bodice and a big fur hood dyed to match the green of the gown.

Reversibles were basic to Forquet's thinking about day clothes and the leather - light shrug coats came in combinations like camel and pale peach paisley or offwhite fleece and cinnamon brown boucle.

Forquet used low - keyed printed velvet for a handsome series of at home and resort outfits that reflected the current Florentine passion for pants. Intricate cut made pants and floor - length coat out of one garment. An elegant printed velvet hostess gown ended in culottes. Some at home ensemble were a compromise of sorts. One leg was encased in fairly narrow pants, the other in pants full enough to be a normal skirt.

Biki of Milan bundled up her models from head to toe against winter breezes. Her suits came with woolen helmet to cover the head and throat and wooly stockings for the leg. One helmeted rain outfit had a cape that was water - proofed gabardine on one side and milk on the other. The putty colored gabar-

PUCCI: Turn to Page B-3.

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#2 WILDCAT
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White with black vinyl custom interior — Buick loaded! Auto. trans., Power Steering and Brakes, Air, 401 Nailhead, Cornering Lights and Cruise Control, Power Seat, 225 Sheridan Wheels, Climate Wheels, Air Cond., Power Windows, Whitewalls, Remote Mirror, even has 4 wire hood and many other extras.
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List Price $5412.74
$4595

#3 SKYLARK
Conv. — V-8
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The Boss's car! Everything imaginable is on this car — low mileage. Beautiful Ghost Mist color. You've got to see this one!
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List Price $6090.24
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#5 LE SABRE
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List Price $3967.10
$3195

#6 ELECTRA 225
4-Dr. Hardtop
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#7 SKYLARK V-8
2-Dr. Hardtop Demo.
White top and blue interior — Blue Vinyl bucket Seats. Has Auto. Trans., Radio, Heater, Whitewalls, Power Steering, 225 Wires, 250 Steer. Wheel, Remote Mirror, Green-shade Whitewalls. 250 H.P. V-8.
Stock #311
List Price $3780.87
$3255

#8 LE SABRE
Wagon
Tawny Mist with all vinyl matching interior. Automatic Trans., Radio, Heater, Power Brks., Power Windows, 225 Wires, Tilt Steer. Wheel, Swing Safe Rear Window, Power Steering and Brakes, Air Cond., Luggage Rack, Oversize Whitewalls.
Stock #345
List Price $4971.80
$4295

#9 WILDCAT
4-Dr. Sedan
Beautiful Medium Green and Green Interior. Auto. Trans., Power Steering and Brakes, Air, 3-Speed Windshield Wipers, 225 Windshield, Air Cond., Cruise Control, Remote Electric Mirror, Whitewalls, Bumper guards and more — these are scarce!
Stock #1099
List Price $4471.60
$3795

#10 LE SABRE
Convertible
Arctic white and white top and vinyl interior! Auto Trans., Power Steering and Brakes, Radio, 225 Wires, Deluxe Wheel Covers, Whitewalls, 225 H.P. V-8 and more!
Stock #676
List Price $4019.65
$3495

#11 WILDCAT
2-Dr. Hardtop Demo.
Teal Mist with black vinyl int. Auto. Trans., Power Steering and Brakes, Black Custom Bucket Seats with Floor Console, Power Seat and Windows, 225 Wires, Radio and Heater, Tachometer, Remote Mirror, Whitewalls, Two 4-Barrel Carbs., 360 H.P.!
Stock #938
List Price $4999.93
$3995

#12 SPECIAL V-8
Wagon
Beauty with Saddle interior, has Auto. Trans., Power Brks. & Teleguide Wheels, Radio and Heater, 225 Wires, Custom Whitewalls, Roof Rack and more — these are scarce!
Stock #1000
List Price $3713.52
$3345

#13 WILDCAT
2-Dr. Hardtop Demo.
Maroon with white vinyl top — vinyl interior, Auto. Trans., Radio, Heater, 225 Wires, Air Cond., Power Windows and Seat, Whitewalls, Tilt Steering Wheel, Safety Group. Sweet!!
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#14 LE SABRE
4-Dr. Sedan
Blue with blue interior — beautiful! Has Auto. Trans., Power Steering and Brakes, Air Cond., Power Windows and Seat, Custom Wire Mouldings, 350 H.P. V-8.
Stock #1310
List Price $4239.67
$3595

#15 RIVIERA
Demo.
Dressy Beige with vinyl interior! Auto Trans., Power Seat, Windows, Air Cond., Steering, Brakes, Vents, Cruise Control, Astrosh Grill, Remote Mirror, Cornering Lights, 225 Wires, Deluxe Wire and Bright Wheel Trim, Wheels, Whitewalls and Trunk Release, Original
Stock #2568
List Price $5010.52
$4695

#16 SKYLARK
250 H.P., V-8 Demo.
Yellow with black vinyl top and black leather seats. Auto Trans., Power Steer., Radio, 225 Windshield, Back Up Lites and Windshield Washers, Oversize Whitewalls.
Stock #75
List Price $3547.72
$3095

#17 LE SABRE
4-Dr. Hardtop Demo.
Tawny Mist with deluxe cloth and vinyl interior, Auto. Trans., Power Steer. and Brakes, Radio and Heater, 225 Wires, Power Window, Air Conditioning, Cruising Wheels, 250 H.P. V-8 & Deluxe Wheel Covers.
Stock #69
List Price $4449.72
$3795

#18 WILDCAT
4-Dr. Hardtop Demo.
Bright red with red vinyl interior. Auto. Trans., Sabretooth Radio, Cornering Lights and Cruise Control, 225 wires, Power Seat and Windows, Tilt Wheel, Chrome Wheels, Air Cond. and all, at much more!
Stock #28
List Price $5450.27
$4465

#19 SKYLARK
4-Dr. V-8 Sedan Demo.
Green with green trim. Auto. Trans. Power Steering, Radio, Back Up Lights, Windshield Washers, 225 Windshield, Oversize Whitewalls.
Stock #410A
List Price $3259.94
$2945

#20 SKYLARK
2-Dr. Hdtp. V-8 250 H.P.
White with blue bucket type seats. Auto. Trans., Power Steer., Radio, Back Up Lites, 225 Windshield, Remote Mirror.
Stock #1148
List Price $3361.38
$3055

#21 WILDCAT
Conv.
Blue with white top, blue vinyl leather seats. Auto. Trans., Power Steer. and Brakes, 225 Windshield and Windshield Washer, Chrome Wheels and Orlando Whitewalls, Tahoemeter, 4-Note Royal Tone chimes!
Stock #807
List Price $4692.91
$3865

#22 LE SABRE
2-Dr. Hardtop Demo.
Silver spur and grey interior. Auto. Trans., Power Steering, Brakes, Seat, Windows, 225 Wires, Air Cond., Deluxe Wheel Covers, Whitewalls, Radio and Heater, low mileage!
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List Price $4637.84
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#23 RIVIERA
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Stock #1326
List Price $4789.27
$3995

#24 SKYLARK
Conv., V-8, 250 H.P.
White with white top — red bucket seats. Has Auto. Trans., Radio and Heater, 225 Windshield—Whitewalls. What a pretty car.
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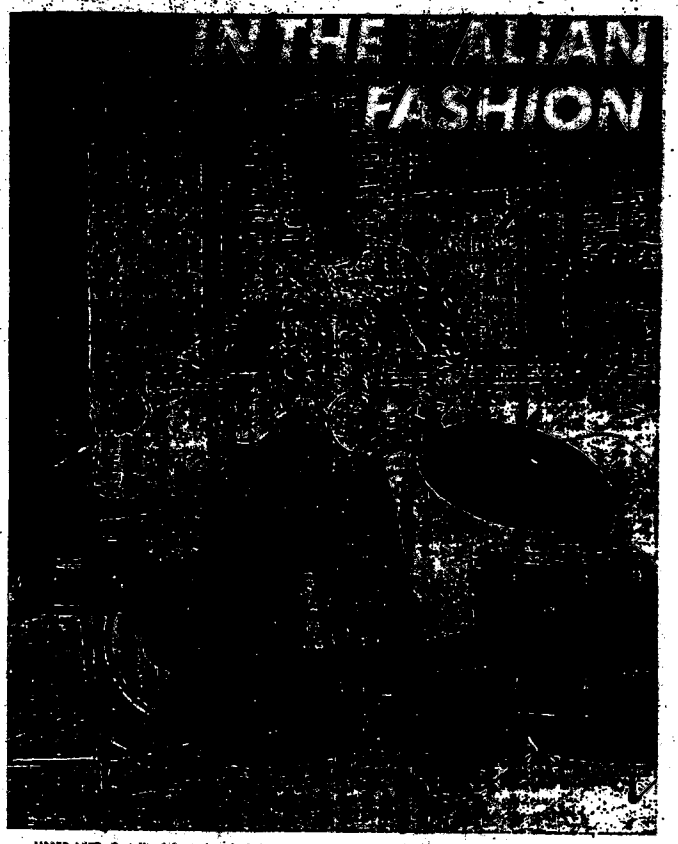
Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 20

Far Eastern Inspiration For New Italian Looks

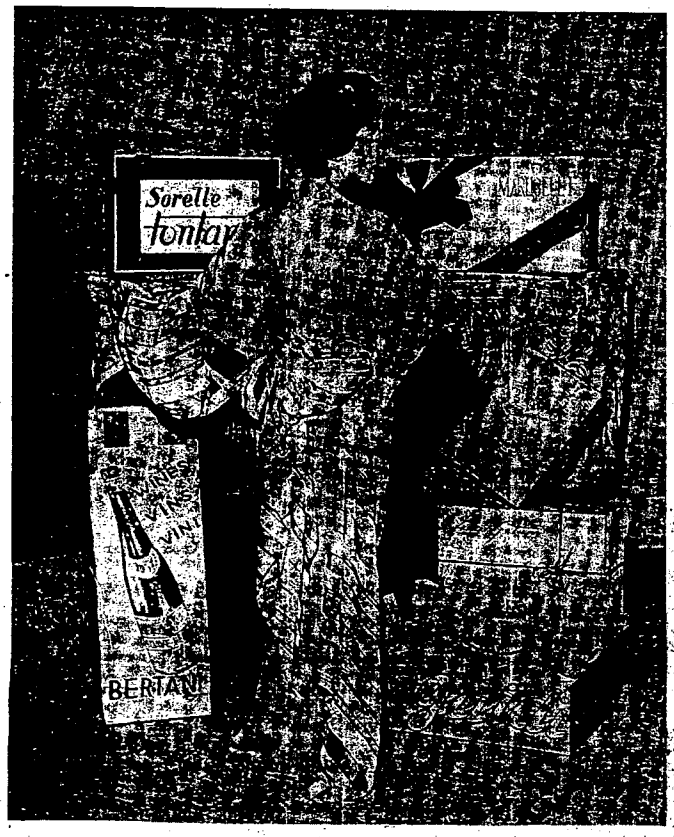


UPPER LEFT: Castelli of Rome launched the Riviera Look as his new hair style. Two chicest designers, Patrick De Barentzen and Laura Agostis, adopted the look for the modelling of their new collections. Hair stylist Castelli suggests the hair be worn straight and close to the head during the day, but flipped high on one side in the evening.

UPPER RIGHT: Harem slacks . . . Balinese print . . . daring jewelry . . . the design of Emilio Pucci creates fashion rhythm in his Palazzo Pajama outfit. The slacks, in red jersey, are topped by a silk print shirt in green, yellow and pink. Red shoes keep time, and yellow and pink jewelry sparkles to the swing of Pucci's theme.

LOWER LEFT: Cesare Guidi of Florence transformed the Japanese geisha gown into a full-length evening dress in parrot green silk crepe. The geisha cummerbund is replaced by a bright pink and green striped sash, belted through the waist and tied in a full bow. The low V back proves that the geisha has gone Italian.

LOWER RIGHT: Folta dots give a new look to Italian knitwear. This dress and coat outfit are both done in wool knit, dotted in white. The coat is navy blue, and features straight lines and a large tie which forms the collar. The dress is bright red, and is styled as a sleeveless shift tied at the waist.



EPI 003674

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 21

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Viva Pucci!

The vivacious Italian house celebrates its 60th birthday

By Suzy Menkes

FLORENCE

Like psychedelic clouds, wildly patterned balloons floated over the ancestral courtyard. Among the vivid swirls of pink, purple, turquoise and lime — the graphic designs of Emilio Pucci — bounced feather-light jersey dresses.

"Joyous — and cool," said the singer Kylie Minogue, who was wearing a tiny sequined minidress and had the current Pucci designer, Matthew Williamson, on her arm; while Elizabeth Hurley incited paparazzi flashbulbs in a corseted dress by the former Pucci designer Christian Lacroix.

For a 60th birthday, last weekend's party to celebrate Pucci's world was as vivacious as those iconic prints. By the end of the evening, the thick stone walls of the Renaissance palazzo resonated with dance music, as guests from current celebrities to aristocratic Florentines — Corsinis, Frascobaldis and Nicolinis — took to the dance floor or viewed a small exhibition of terry-cloth beach cloaks and densely embroidered beaded gowns.

Bona Frescobaldi, in a Pucci outfit like so many guests, reminisced about sailing with Emilio on the Aegean Sea, when a jet-set friend swam toward the boat singing praises to the designer and nobleman, who led historic Florentine parades on a white horse.

Marie-Christine of Kent, with her husband, Prince Michael, remembered the pile of silk shirts in her closet that the designer would offer each season. And Hurley said that she first became aware of the designer from vintage stores and from the Marilyn Monroe auction.

"My father had amazing passion for women — the body for him was everything," said Laudomia Pucci, pointing to a 1970s bikini made entirely from globular pearls. As the maestro's daughter, and now image director for the brand, she wore a vintage embroidered dress in quiet colors, as did her mother, the Marchesa Cristina Pucci, in a slender dress her husband had made for her 30 years before.

"It started yesterday — feeling emotional — before that we were working so hard," said Cristina Pucci, who hosted the following day an al fresco lunch at the family's Tuscan villa, where the May sunshine bathed the swimming pool in the perfect Mediterranean blue to match the Vivara fragrance, relaunched with the refurbished brand.

Pucci has come a long way since the stylish Italian marquis, just after the war that devastated Italy, made a hooded parka and skinny ski pants for his girlfriend on the Swiss slopes. The boutique he subsequently set up in Capri in 1950 was the crucible of the jet set, offering to the heiress Gloria Guinness or to the voluptuous young Sophia Loren a new sporty ease in cropped "Capri pants," cotton poplin shirts and silk scarves. By the time Jacqueline Bouvier Kennedy had adopted the style and Marilyn Monroe had filled her closet with the slinky jersey dresses, the "Emilio" logo was world famous and American clients had dubbed the designer "the Prince of Prints."

Emilio Pucci died in 1992, and the brand's return to the limelight came in 2000 with the purchase of 67 percent of the company by the luxury group LVMH (Moët Hennessy Louis Vuitton). The brand now has a span of stores from Las Vegas to Tokyo, with two more boutiques, in Bahrain and Yekaterinburg, Russia, slated for later this year.

Delphine Arnault, who said she was "representing her father" (the LVMH chairman, Bernard Arnault), was at the heart of the weekend events, alongside Pucci's new general manager, Didier Drouet.

For Laudomia Pucci, the challenge is to take the brand beyond the prints, widely copied by fast fashion chains, and to go back to the breadth of product she re-

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members when she first helped her father at age 14. For the birthday, the original couture selling space was recreated, the walls paneled with 400 different shades like a paint chart, the name of each, from "celestial blue" to "Nile green," written in medieval-style script on glass vitrines.

"But you will see there is no red — Daddy worked with fuchsia," said Laudomia Pucci, whose memories range from the workers' Christmas tree set up by a paternalist Italian family company to voyages to America — to Atlanta, Los Angeles and New York — when her father was a ball of energy and they subsisted on a carton of yogurt for lunch.

Williamson, with his eye on the vintage pieces on display in cardboard packaging and on a floaty sea-blue-paneled dress, said that his mission was to take the company from its heritage to the future.

"It's a balance of two extremes — my job is first of all to respect what has happened and the abundant inspiration of the archives," he says. "But in order to be a contemporary fashion house, there is an interesting dynamic. I am working at how far to push and pull."

Perhaps the most difficult task for the Pucci family is to keep the brand what Laudomia Pucci calls "global and local." As part of a luxury conglomerate, the rollout of stores cannot be the personal manifestation of taste that was the late Emilio's intrinsic style. And the Vivara fragrance has become a smooth commercial operation to fit into the global marketplace.

If the sumptuous events lacked a heartbeat, it was the sense of Florence itself and the part played by the marchese in the local governance of a city that is now polarized between a faction that wants to facilitate tourism and plans to build a tramway alongside the historic Duomo — and those who want to take the city upscale and nurture its ancient crafts and skills. A fair in the gardens of the Palazzo Corsini proved that many Florentine crafts are still active in the Tuscan region. It would be good to see the fabric weavers, jewelers or gilders involved in some aspect of the city's famous fashion brands.

But Emilio Pucci would surely have been proud that a business he started among friends has reached such global momentum. His secret was to understand a changing postwar world where women were emerging from the constraints of traditional society and its polite and often constricting clothing. He freed the body of women who were literally and metaphorically on the move. And as guests scattered over the sober green landscape of his country seat, the patterned dresses looked like butterflies — or those balloons — poised to fly.

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12. A "Hurricane" style in bright enamel colors from 1965.
13. An Alpha 1965 and a model cooking on a rotating tri-burner in 1959.
14. A limited edition "CyclecHobs" tabletop created to celebrate the 60th anniversary of Potel.

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 22

Contest Candidates

The 1971 Maid of Castro Valley pageant will be held June 4 at 7:30 p.m. at Castro Valley High School with radio personality Ron Reynolds as master of ceremonies. Contest Director Bill Montgomery discussed the pageant with contestants, from left, Regina Miller, Bonnie Rodgers, 1970 winner Elaine Gruetzner, Sherry Sakas and Sherry Redmond.

Sad Fate of War Heroes

BY DENNIS EISENBERG

LONDON — (TNS) — The British VC — Victoria Cross — have long been synonymous with the ultimate of personal courage for British, Canadian and Commonwealth soldiers. All the sadder it is then to hear how so many of the heroes who were proud winners of the rare VC medals have found unhappiness and misfortune when returning to peacetime occupations.

A woman author, Margaret Pratt, has spent 18 years investigating the lives of more than 1,300 men who have won the Victoria Cross. And she is very angry at how many of these wartime heroes have been badly treated.

"I have found a very high suicide rate among them," she says. "Many others have had sad or violent ends. Some have died of malnutrition and even starvation. Others died in the workhouse, took to drink or were buried in paupers' graves.

Mrs. Pratt admits that the original annual pension of $25 has been raised to $250. And that today these wartime veterans may also claim social service benefits.

"A $2,500 annual pension now would be a belated gesture indicating that Britain regrets permitting so many to die as paupers," is her plea to the government.

She also blames much of the personal tragedy of the men on the way they were neglected by their country. "No other land would have treated her heroes like this," she says.

Even as late as 1956 when there was a VC Centenary in London, New Zealand winners of the medal were shocked at the number of British holders facing hard times. So much so that a pitch was made for these men to be offered a chance to come to New Zealand where they could enjoy a better life.

Mrs. Pratt describes how one VC had been reduced to selling matches up a street corner. "I is not abnormal that of the first 44 Royal Flyers five died by their own hand. Three lie in Hero Cemetery: Two shot themselves, one because of financial worries, the other depressed from the effects of a wartime wound, and the third died of "a broken heart."

★ ★ ★

The National and Tate Galleries are well-known mecca for art lovers in London. However there is one gallery which is little known but worthy of a visit. It is situated inside Buckingham Palace, and from time to time part of the fabulous collection of the Queen's paintings is on display.

Just how rich and fabulous are her treasures is underlined by the present display there of Dutch masterpieces which are her personal property. There are Rembrandts, including a portrait of himself, his mother and a young turbaned man. Hals and Van Dyck are other artists whose work can be found in the queen's gallery. Perhaps the most famous of all is Vermeer's "Artist in His Studio," which is a masterpiece of painstaking detail.

★ ★ ★

At the other end of the scale from the Queen's collection is a Woolworth's display case now on exhibition in the Victoria and Albert Museum. It contains many examples of Britain's popular art.

The theme of the Dalai Lama, (spiritual and temporal ruler), is on view in each of their colleges.

Replacing the Buddhist monastic life is Britain's people, Sunday and Dress Street, Some time ago this couple decided to go to India to take charge of a Tibetan refugee settlement. But after two years the project collapsed, owing to lack of funds.

Fascinated by the Tibetan way of life and their philosophy, the Fraziers went to the Dalai Lama (his Holiness, the Gyalwa Rinpoche) and asked him if they could stay on their own fees in India where they were becoming very fond.

Returning to Wales, the couple bought a 200-acre farm with the help of a charitable trust. Now the first of 20 Tibetan boys and girls have arrived. The youngsters have been given elementary farming jobs to get them established and make their own clothes, woven from sheep's wool.

After two years the Tibetans will return to India where they will work on the farm's agricultural programs.

The Fraziers hope to be able to accommodate 40 of the refugees' children there eventually. His parents, Mr. and Mrs. Frank Frazier, live in Oakland.

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Apollo 15 Emblem Designed by Pucci

WASHINGTON (UPI) — Apollo 15, the next U.S. moon landing mission, sports an emblem designed by Emilio Pucci in patriotic colors picked by astronauts David R. Scott, James B. Irwin and Alfred M. Worden.

The Pucci design was a happy accident. But the crewmen chose the colors — red, white and blue — as deliberate flag-waving. Their three sports cars carry out the same color scheme for the same reason.

"It's just pure and simple Boy Scout-ism. That's all it is. But you get tired of hearing people run the country down," Worden said Monday in an interview.

"We kind of felt like if you didn't like the country, you ought to leave. If you're going to live here, you ought to be proud of it."

Warden, Scott and Irwin are preparing to blast off from Cape Kennedy July 26 toward man's fourth lunar landing.

Scott and Irwin will spend 67 hours on the lunar surface — twice as long as any previous crew — and Warden will conduct the most sophisticated moon orbit experiments ever while waiting for them.

Later, by spacewalking to the rear of his homeward bound spaceship and retrieving two film magazines from cameras mounted there, he will perform the first useful work ever done outside an American spacecraft.

Apollo 15's emblem looks like three graceful, futuristic birds in flight — or three boomerangs — superimposed on a picture of the place the crew will try to land. One bird is red, another white, the third blue. Surrounding this is a series of red, white and blue circles with the crewmen's last names and the designation of their flight.

The Pucci design of the birds resulted from an encounter between Scott and a Washington friend who had attended the University of Georgia with Pucci in 1955.

The crewmen had been having trouble arriving at an emblem design. Worden said Scott's friend, who asked to remain anonymous, relayed word that Pucci would enjoy helping them work out something appropriate.

Pucci's gracefully curving design pleased the crew, Worden said, but its original colors were lavender and green and blue. "We asked if he would mind us making it red, white and blue, and he said it was a good idea," he said.

Dog Trainers Plan Obedience Match

SAN JOSE—The Town and Country Dog Training Club of Santa Clara will hold its Ninth Annual All Breed Conformation and Obedience Match Sunday at the Santa Clara County Fairgrounds.

Judging of the more than 500 entries expected will begin at 9 a.m. and continue throughout the day in 16 rings. Refreshments will be available and there will be no admission charge.

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BIG LEAF MAPLE—Native to California. Huge leaves give dense shade. Spectacular golden yellow Fall color. 7.95 VALUE 5.88

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EPI 003883

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 23

Miss Purdie named leader of program

STATE COLLEGE—Miss Marilynn Purdie will be promoted to acting state leader, home economics programs of the Cooperative Extension Service, effective January 1, 1971, according to Dr. W. M. Bost, Extension director.

She will succeed Mrs. Willie F. Felder, whose retirement was announced recently. Miss Purdie has been an Extension worker for more than 11 years and has served as specialist in foods and nutrition here since September 1, 1965.

Miss Purdie was assistant specialist in foods and nutrition for two years and was earlier an assistant state 4-H Club leader.

Her first position in Extension, from September 1, 1959 to May 1, 1961, when she joined the state staff, was assistant home economist at Brookhaven. She advised girls in a wide range of projects and trained winning poultry judging teams.

Miss Marilynn Purdie

Miss Purdie, who is a native of Grenada, received her B.S.E. degree in home economics from Delta State College and her M.S. in nutrition from the University of Alabama. She has completed the course work for a doctorate at Mississippi State University. The several professional organizations to which she belongs include the Mississippi Home Economics Association, American Home Economics Association, Kappa Delta Pi and Epsilon Sigma Phi. She is listed in Who's Who of American Women.

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Civic Calendar

NOVEMBER 29 - DECEMBER 5
Compiled by the Greenville Chamber of Commerce

TUESDAY

7:30 p.m. —Delphi Toastmistress Club, Regular meeting, Work Shop and Induction of new members, M.P. & L. Co.

WEDNESDAY

Noon—Lions Club, Weekly meeting, Downtowner
8 p.m.—Alcoholics Anonymous, Closed meeting, Scout Hut, First Presbyterian Church
8 p.m.—Al Anon Family Group, Greenway Park Hut

THURSDAY

9:30 a.m.—Junior Auxiliary, Regular meeting, First Presbyterian Church
10 a.m.—Chamber of Commerce Surface Transportation Committee meeting, Police Station
3 p.m.—Chamber of Commerce Board of Directors, Percy Library
8 p.m.—American Legion Auxiliary, Regular meeting, Post Home
8 p.m.—American Legion Post No. 22, Regular meeting, Post Home

FRIDAY

8 p.m.—Alcoholics Anonymous, Scout Hut, First Presbyterian Church, Open meeting
9 p.m.—1:00 a.m.—American Legion Post No. 32, Dance featuring music by Mack Allen Smith, Legion Home

Rumors of sell-out are price of success

By BRENDA W. RETTELL

FLORENCE, Italy (UPI) — The price Emilio Pucci pays for being Italy's well-known designer is having people accept gifts after year that he has sold out his Italian business.

It makes him furious, although the nobleman war ace turned designer and politician wastes no time raging about rumors. In a cool voice he analyzes what makes people say things like that.

"They want to destroy. It is the price of being in the public eye," he told United Press International in an exclusive interview in the Pucci family palace which serves as his home and his showroom.

Pucci was just entering fashion when the first Florence collection was put together to win for a handful of foreign buyers. He became an instant success and remains so today. The press and buyers from 29 countries lingle for invitations to his show during the season's just ended Florence collections.

He said he first heard rumors he was going out of business about eight years ago. Since then every few months someone calls to inquire whether the reports are true, he said.

In one case a businessman told him at a party he knew Pucci had sold out. A few weeks later, Pucci said, the same man called to say that if Pucci would [illegible] had an American bank [illegible]

Pucci saw the bank's representative and told him, "I am ready to sell tight—for 40 billion." The banker spluttered and went away.

"Whoever person comes here and says, 'I'm buying you out,' I look at him in amusement," Pucci said.

More important than money is doing what he likes, he said. These days people are not so concerned with amassing riches. They want natural things now, he said.

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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 24

EMILIO PUCCI in his printed world.

Pucci Has Solved The 3-M Problem

By MARIAN CHRISTY

NEW YORK — Marchese Emilio Pucci, one of the aristocrats of Italian fashion, divides his time between political lines and hemlines.

At the moment he's elated over the fact that the Italian Parliament, of which he is a prestigious member, has finally passed those most-wanted "divorce" laws:

"It's only fair to unlock the millions who have been shackled into untenable marital alliances," he says, "The expectation in Rome has been enormous. Too many people have been bound unjustly. To them, it is like being jailed."

Liberalist Pucci, who sponsored and "slaved" over the recently passed legislation legalizing divorce, is so keyped up over the success of the bill he licks off all sorts of "disaster" marriages.

One minute he's talking animatedly about the anguish of the Italian bride left behind by the American soldier who returned to the United States, got an American divorce and remarried – leaving the Italian stranded.

The next minute he's lamenting about the thousands of Italian citizens, free to work in any of six European countries, who have married "foreigners" only to have the wedded bliss sour. "The non-Italian husband or wife could gain freedom from his or her country," says Pucci. "But the poor Italian was locked in for life. It was crazy."

Pucci, who has been married for 13 "lucky" years to the Marchesa Christina de Borsenio, calls his own marriage "solid," Christinia, in her early 30s, feels secure with Emilio, who is 50-ish, and is the mother of his two young children.

She rarely talks to the press, always letting her husband take the lead. Pucci is opinionated and outspoken and she wisely stays in the background.

He is as as anti-midi as he is pro-divorce.

He's the first to admit openly that minis that stopped at the crotch were objectionable, fleshy and bordered on vulgarity. Designers were "required" to go midi.

"The big mistake of the midi was and is that stubborn designers still think they can exert pressure on women and have them make over-night changes," says Pucci. "Today's woman must decide for herself. And she must be given a choice."

Pucci then goes several giant steps further in his thinking: "The midi looks good on a few tall beanpoles. For the most part, it makes women look ridiculous, ugly and preposterous."

The designer's answer to the hemline question has been to make knee-length dresses that have undulating fringe borders that add inches, not years. Besides, the leg peeks through as a woman moves, a fact that pleases both sexes.

Today's women has to walk through life aggressively," says Pucci who is a long-time observer of womanly ways. "Anything that encumbers movement is contrary to the times and, therefore, distasteful."

Pucci's evening dresses for spring-summer 1971 solve what he calls the "3-M" problem. A bare-topped mini dress goes under a side-slit maxi dress. But the maxi dress is really a midi with fringe dipping to the ankle. "The best of the mini-midi-maxi world," says Pucci, whose design is far less complicated than it sounds.

On the fringe-bloge started by Yves Saint Laurent:

"The look is mobile. When a woman is standing, the fringe looks as if it is part of the fabric. But when she moves, the dress breaks into a thousand shiney strands."

Pucci's name is a household word because of his prints which have been stamped on everything from towels and lingerie to perfume bottles. Never has he and never will he deviate from those dazzling prints which he says breathe fresh air in a drab – depressing world that is glass, steel and colorless.

"If surroundings in American cities were elaborate, I would dress women in black," he says. "But elegance per se is lost on fashion that injects hope and happiness and confidence into a fast paced, highly industrialized world."

Pucci, who first ran a fantastic palace in Florence, left almost in by the walls of splendor and riches. He chose to refer to it with the outside world, evaluating the revolutions, speaking out on the issues integrating change with the two prime drives – politics and fashion.

On Hippies: "They're rightly clutching a ball for communism," he says. "They are pushing for spiritual action rather than material value. They are dying for stimulation of the mind and spirit – which is why they resort to drugs and illegal religion. The Hippies realize the shortcomings of civilization."

Lately Count Gerardich and Emilio Pucci have been pulling in opposite directions and have become known as fashion's friendly competitors. This season Gerardich came out with militarized clothes, including accessories like guns and gas masks.

Pucci on his happy flights: "Yes, of Italian. I love it. It makes it wake up in the morning and say how wonderful to see the sun. Looking at the multi-colors of the world in life look big down. I love the sky too much."

PUCCI's fashion for summer 1971 answer to the "3-M" problem – mini-midi-maxi. A mini dress goes under a side-slit maxi that is really a midi with fringe at the hem.

Health Care Clinic Cited

The development of Newport Hospital as the center for comprehensive mental health care was cited this week by Dr. Frank J. Ayd, Jr., editor of the Ayd Medical Letter, in the Hospital Bulletin, a retired Navy admiral formerly stationed at Newport, spoke at the leadership conference of the state Association for Mental Health at Butler Hospital. He called the Newport Center an example of the kind of comprehensive program that should be initiated in every area.

Similar programs are planned for each of eight regions in Rhode Island, but Newport County's is the only one so far in operation.

Newport are participants in the conference included William K. Turner, a charter member of the Governor's Council of Mental Health; Dr. Lester Cave, chairman of the Newport Advisory Council on Mental Health, and Mrs. Cave; Mrs. John Langdon, and Anthony Brady of Little Compton.

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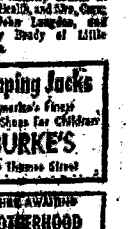
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Passports Postponed

WASHINGTON (AP) — Frances G. Knight, head of the passport section in the State Department, said a Christmas time letter from your congressman about passport delays is the quickest way to get results in the issuance of passports.

For Christmas 1970, Miss Knight has received 4 letters of inquiry on passport matters. She says she is proud of the work her office is doing and proud of its record.

"The simple fact is that all passport office recommendations for issuing passports before December 15 have been honored, no matter how late the application was received," she said.

There have been 23 studies of the passport section since the 1906 office 35 years ago, Miss Knight said. If that money had been used for personnel and facilities, there would have been no problems to study, she added.

INSULT TO INJURY

SAN DIEGO, Calif. (AP) — Police say thieves broke into a service station and escaped with $1,465 in goods including a $300 movie camera installed to film burglaries.

Dear Abby

Son Accepts Father's Remarriage

By ABIGAIL VAN BUREN

DEAR ABBY: Three years ago my father divorced my mother to marry a woman he had been seeing for two years. This is a small town, so everybody knew about it. My brother and I (then in high school), my mother, and even my father and the other woman suffered from the talk.

Now, three years later, I am older and (I hope) wiser, and I now look back on the ordeal as a valuable, if painful, learning experience. My brother and I have spent a lot of time with my father and his wife, and although we were prepared to hate her, we cannot hate a woman who has made our father so happy. I can't recall that mother ever made dad smile or laugh. She picked at him, and belittled him constantly. He could never do anything to please her.

Dad's present wife treats him with such kindness and love, he has never known such happiness.

I love my mother, and do not condone what my father did to her, but now I can understand why he did it.

LEARNED A LESSON

DEAR LEARNED: I hope you remember that valuable "learning experience" and apply it to your own marriage one day.

DEAR ABBY: Is it possible for a woman to love and despise her husband at the same time?

I am married to a good and faithful man whom I love with all my heart, but every time he gets with other people he thinks he has to be center of things, so he entertains the folks with dirty jokes. He doesn't care if there are young people or ladies present, but he gets right ahead and uses shocking language to arouse the crowd. His code is, "Anything for a laugh."

I am afraid that one of these days some decent man will take offense at some of the vulgar things my husband says in the presence of ladies, and will sock him. (I almost wish he would. My talking has done no good.)

Otherwise he is such a kind and charming man. Vulgarity is his only vice. What is wrong with him? And how can I help him?

HIS WIFE

DEAR WIFE: First I'll tell you what I think is "wrong" with him. He is insecure and is trying desperately to be liked. He mistakes the laughter his vulgarity evokes for "acceptance." (Many laugh more out of embarrassment than enjoyment.) You can help him by telling him with loving kindness that he is too good a man to sink so low in order to get attention.

DEAR ABBY: An extremely attractive young woman came to work here recently, and she has us all completely bewildered.

She is fashionably dressed, has a great figure, is intelligent, but she has a mustache! She's a brunette, which makes matters worse.

When I first met her I almost told her she had a "smudge" under her nose, then I realized it was hair! Is there a subtle way to tell her it ruins her appearance?

No one here can imagine how an otherwise worldly, stylish, well-groomed woman can go around looking like that. Another mystery. She is married!

OFFICE GANG

DEAR GANG: There is no "subtle" way to tell a lady she has a mustache. She's probably aware of it and doesn't think it detracts from her appearance. And there is just an outside chance that her husband likes it.

CONFIDENTIAL TO BIG BEN: If it's "honeymoon salad" you're interested in, first get the lettuce together, then ask the tomato.

Hints From Heloise

Stockings For Everyone

DEAR HELOISE: Several years ago we visited some friends who have three small children.

The mother had made and filled stockings for every member of the family (including herself and her husband).

The stockings were made from flowered (or printed) cotton material with a plain cuff at the top of each one. The name was written in large letters on the cuff, and a loop of material attached at one corner to hang the stocking.

The children seemed to enjoy opening the small packages contained in these stockings far more than their larger, more expensive gifts.

So...this gave me the idea of doing the same thing for members of my family (all adults).

I rummaged through my sewing remnants, and found enough to make six good-sized stockings.

During the year I picked up little things I thought would be suitable as stocking fillers. So by the time Christmas rolled around I was well supplied.

To name just a few of the many suitable (and useful) stocking stuffers are: individual rain bonnets, cakes of perfumed soap, packages of emery boards, lipsticks, stretch socks, pocket combs, handkerchiefs, key chains, coin purses, stockings, wash cloths, scrubbers, pot holders, etc., etc.

There are also many joke gifts available such as miniature tool kits, golf tags with clubs for the golfer, or children's mops and brooms for those hard-to-reach places.

Then, at Christmas, just watch the fun when everybody opens all these little gifts. It will be worth all the time and effort you spent filling up those stockings.

And I was surprised to learn that several of the older folks had never even had a Christmas Stocking!

ANNE MURRAY

DEAR HELOISE: To make a last minute dessert:

Butter an eight-inch-square pan.

Add a can of either apple, cherry, or blueberry pie filling. Must be a pie filling, not plain fruit.

Sprinkle a small package of white cake mix over the filling. Pour over one-half cup melted margarine and one-fourth cup chopped nuts, and bake for 35 minutes in a 350 degree oven.

It makes a wonderful crumb dessert either warm or cold.

DOTTY

DEAR HELOISE: Here's how I solved my problem of starting out for work in a cold car...

I cut an old winter coat off right under the pockets—lining, inner lining and all. Then ripped it at the middle seam in the back and finished off all the raw seams.

Now I have two "cushions" to sit on, which can be folded together to make a heavier one.

If I want part of it on my back, I open one out and lay it that way.

And when I wear a coat that will pick up lint, I just turn the wool side of the pad down and sit on the other side.

SARA PLENERT

An old blanket could be used for this too.

HELOISE

A Lovelier You

Traditions Are Merry

By MARY SUBMILER

For fun and merriment try these old-fashioned Christmas Eve customs and bits of folklore:

Display a light in the window. The Irish brought the custom to this country. It signifies God-speed to travelers and accrues warm thanks to the home. Even though you live on the umpty-umpth floor of an apartment house, a light in your window shines like a kind deed in a cruel world.

Be sure to hang a bunch of mistletoe in your entrance hall. According to an ancient Druid legend, only happiness enters under the mistletoe. While other plants are earthbound, mistletoe grows on air. You walk on air for sure when you are kissed under the stuff.

Give one white Christmas rose a prominent place in the living room. It is a symbol of peace and good will, as old as the first Christmas.

For luck and health, hang a red apple on the tree for each member of the family and each guest. The idea is borrowed from Sweden where trees are laden with apples and topped with the Swedish flag.

Children in many lands scatter breadcrumbs for the birds on the windowsill of their room. How's that for a tip, my young friends?

The skeptic, of course, may not hold with these ideas. But that is to miss the point, like not believing in Santa Claus. Every Lovely knows there is a Santa Claus, and that he will make an appearance momentarily.

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EXHIBIT 25

Pucci parades his prints, pastels

Orchids and Pucci perfume table favors greeted more than 900 men and women at the champagne luncheon before the showing of the Emilio Pucci spring and summer collection for 1976.

By EMILY BUTTERFIELD

It was a new Pucci — a pastel Pucci with posy prints — that paraded before more than 900 men and women in Temple Adath Yeshurun yesterday afternoon.

The vivid colors of the Mediterranean and the Italian countryside are still evident in the 1976 summer collection of Marchese Emilio Pucci.

The flamboyant geometric prints are more subdued but no less eloquent. Lovely floral prints on swirling sheers and slinky jerseys are elegant in soft shades of orchid, mauve, lilac and violet, pastel pink, pastel blues, greens and aquas.

Between the oohs and ahs of delight, Central New York women noted the feminine lines, the timelessness of the designs and the soft, flattering colors.

"We hope to bring a little joy, a little beauty, a little happiness to this world through our fashions," the world acclaimed Florentine designer said. "Some may seem a little frivolous and light-hearted today but it does give us a lift."

Pucci does not comment on his fashions as his very tall, slender models pirouette on the runway. "The fashions speak for themselves with a message of joy, color and art," he said.

Tennis dresses in pastel prints captured the fancy of many a tennis buff. A head scarf and racket cover in matching prints accompanied each very wearable tennis dress with matching shorts.

The briefest of jumpsuits in a pink and white floral print looked especially wearable for the athletic woman.

For golfers, he showed eye-catching, comfortable looking jumpsuits and pants with tunic tops in pretty pastels with white floral prints.

Beachwear, for the most part, appeared in the familiar vivid colors of the old Pucci. The barest of bikinis had matching cover-ups, including skirts, caftans, shawls, hooded robes, and sun dresses that can go on into the evening hours.

Sleek maillots in dashing prints appealed to many women. Those too had matching cover-ups but pleased sun lovers with bare backs and diving necklines to the fore.

Beach hats were in matching cotton prints or were wide-brimmed Italian leghorns dyed to match the predominant color of the prints.

A woman and her husband, who traveled from Worcester, Mass. for the showing, praised the feminine afternoon dresses. "It was worth it to drive all that way this morning to see these elegant two and three piece dresses."

For the daytime dresses, skirts flared two inches below the knees. The swirling skirts were achieved with bias cutting, engrossed pleats and pleats.

Elegant softness was the message. White floral prints on dove gray, ecru, tan, pale yellow, brown and black were statements of beauty.

Evening gowns were thrilling. Necklines plunged, shoulders bared, skirts were diaphanous and airy and the jerseys clung in all the right places.

A white floral print on violet chiffon had a tiered skirt and a black and white chiffon print swirled in a dainty handkerchief hemline.

Dazzlers for evening were the brilliant beaded gowns with slit skirts, beaded tunics over velvet, beaded bodices on swirling chiffons.

For her daughter, Gioia, Mrs. Goffredo Gessini selected a Capri blue and bright Mediterranean green gown that draped beautifully from the bodice.

The showing of the Pucci collection was sponsored by Dr. and Mrs. Goffredo Gessini to benefit Masties Pebble Hill School.

Fuschia, Pucci pink and palest pink modified geometric print chiffon swirls and moves with grace.

Pretty golfers wear pastel green print jumpsuit, left, and yellow and white pants and tunic, both in comfortable jersey border print.

Flaring, capelike coverups in vivid geometric prints swing over the briefest of matching bikinis.

Orange leghorn hat sets off a halter top and dress in orange, red and white that goes to an evening party without the hat.

Sheer, swirling white print on light blue is eye-catching garden party dress.

Floppy cotton beach hats match scarves and bikinis, in bright prints. Models tossed scarves to the crowd as they strolled down the runway.

Stunning black on white silk gown reveals bare, brown shoulders when cape top is doffed.

Photos by Ornsie Fruehn

Artwork by Herbert Rudell

EPI 003851

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
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EXHIBIT 26

people

It was a lavish affair when party-goers turned out Monday night to view the latest collection of couturier Emilio Pucci and to meet the man himself. First, it was cocktails at the San Francisco mansion of Margot and Harry de Wildt, then on to the fashion show at the home of Lia and Melvin Belli. Norman Wechsler (at right), president of I. Magnin and former president of Saks Fifth Avenue, chatted with Sally (Mrs. Warren) Debenham of Kensington, who wore a standout in a beige and white pantsuit and coat. The benefit for the San Francisco Ballet Auxiliary was financed by Saks Fifth Avenue. See Social Circle on page 15.

Margot de Wildt (left) opened her Georgian mansion in Pacific Heights for the soirée honoring Italian fashion designer Emilio Pucci, compared notes with hostess Lia (Mrs. Melvin) Belli

The Pucci Party Was A Peach

Bob Lynds
PHOTOGRAPHY

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Bachelor Phil Sinclair smiled at Margo (Mrs. B. Russell) Lindgren of Piedmont

Robert Folger Gaffer and his wife, Maryon, listened attentively

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Basement Women's World

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Save $5 to $12 on select irregulars. Exciting group of coordinated tops and bottoms from a famous maker. Polyester in a choice of colors. Sizes 10 to 18. If perfect $12 $24. Shown top right.
Basement Misses' Sportswear

WOW! SAVE ON JUNIOR SWEATER SPECIALS!
5.99
Sweaters in 100% acrylic for easy care. Irregulars from a famous California maker. See these! Many styles in sizes S M L. 8.99. Pants, large assortment of jean or trouser styles. Great quality and irregulars. Cotton or polyester/cotton. Save! 5 13. 8.99-16.99.
Basement Junior Shop

SHIRTS, BLOUSES 40-46
3.99
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Basement Women's World

WOMEN'S PULL-ON PANTS
6.99
Tremendous buy in polyester pants in the comfortable fitting pull-on style you want. A variety of solid colors to choose at this sensational price. Stock up now! Sizes 32 38. Regularly $10.
Basement Women's World

MISSES' KNIT TOPS
2.99
Little tops, all in this season's favorite styles! Sleeveless and short sleeve styles make versatile fashion mix pants wardrobe. In polyester or nylon in a choice of solid colors. S M L. Quality! $6 $8.
Basement Misses' Sportswear

MISSES' MIX-OR-MATCH PANTS
4.99
Irregulars rescued! Save $3 to $7 on pants in solids and patterns. Be early for best selection and color! Top all you need! Cotton or polyester/cotton. Sizes 10 18. If perfect $8 $12.
Basement Misses' Sportswear

USE THE DIRECT ENTRANCE FROM BART'S 19TH STREET STATION TO THE CAPWELL'S BASEMENT

LIFESTYLE

Susan Goldwater —An Independent

By MARIAN CHRISTY

WASHINGTON — Ex-Bush campaign model Susan Chapman, the glamorous 29-year-old wife of Rep. Barry Goldwater Jr., is the new "boss" of the Washington office of Pinetree Inc., an international real estate firm that deals in shares managed by the super rich Perelmans, which caters mostly to millionaires, has sold homes to people like Doris Mellon and the Duchess of Windsor.

Susan, a stunning blonde who is considered one of the capital's best-dressed celebrities, is about to be named a vice president of the firm she joined four months ago. There's no question about her credentials, glowing memos that Texas sportsman-developer Nelson Bunker Hunt and Saudi Arabian millionaire Adnan Khashoggi have written about her. Why did Susan who married Goldwater in 1972 and is the mother of an 18-month-old son take a job? Isn't being Mrs. Barry Goldwater Jr. a job in itself?

The answer is frank and to the point.

Politics is a game that requires a tremendous outlay of money for children and Lemmie and I enjoy travel between Washington and California. Says Susan who has a flair as a housekeeper to manage the Goldwater apartment in Alexandria. I am supplementing our income." Susan, who gets a salary plus commissions, has a secretary and a refurbished office in Georgetown.

She sees a definite parallel between politics and luxurious real estate.

"Both jobs involve communicating with people," she says about being in charge of 18 properties in seven states worth $17 million. "I do sell my apartments. I used to sell girls on fashions & pizzazz.

Forgotten hundred in Susan Goldwater hand-picked pieces created fantasies, captivate visiting eyeopens and quickly eliminate impossible dreams are not easy to sell.

A typical home in Lahaina, Maui has a price tag of $8 million. This estate in many dollars more realty Susan is negotiating the sale with several wealthy Arabs who entertain, require a stable for their favorite stallions.

"This property is an expen-

Continued on P. 18, Col. 1

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 27

—Staff photo by Walt Mandell

SIGN OF THE TIMES — Chinese characters on signpost held by Pacificulture-Asia Museum volunteers indicate an event of importance, they say. They'll put up the ancient guidepost in anticipation of the June 23 fund-raising dinner and talk by Caroline (Mrs. Howard) Ahmanson on "China, the Second Time Around," to be held in the museum. Pictured are Mmes. Donald Brewer, Jeffrey Palmer, Samoel H. Phang and Charles Tucker from left. Working with them on arranging the Chinese buffet and talk are Mmes. Everett A. Palmer Jr., Francis Wheat, George A. Adamson and Kenneth Borton. The event will celebrate the Museum's fifth year at 46 N. Los Robles Ave. Ticket information is available through Museum, 449-2742.

Fall fashion viewing begins

Are you ready to think about a fall wardrobe?

They are in New York. That's where more than 200 fashion editors from throughout the United States are today, converging upon a midtown hotel for four days of viewing and writing about cold weather clothes.

Among the 45 collections to be shown are those of Hanae Mori, on Monday morning; Design Thai and Emilio Pucci, that same afternoon.

California's Travilla and Werle will meet the fashion press on Tuesday. The Yves St. Laurent men's wear will be modeled later in the day at Regine's new club.

Tanner's North Carolina classics, Vera's scarves and a fur show will keep the pencils flying on Wednesday. Thursday will be devoted to a breakfast where guests will hear New York's favorite "will disseminate pricing information" speaker Peg Apple. Alligator shoes and clothing attendant upon the fashion showings will wind up Thursday noon.

And guess who's giving the goodbye luncheon? Weight Watchers International.

Mildred Sullivan, executive director of the New Directions Fiesta Week, which will be followed on June 21-25 by a show of the New York's name designers (all four, said she has included European prêt-a-porter (ready-to-wear) for the first time "because its making such a dent here."

Vintage auto display coming

The Visionaries of the Blind Childrens Center and Le Cercle Concours d'Elegance will present the 10th Annual Ambassador Concours on the lawn of the Ambassador Hotel next Sunday from 10 a.m. to 4 p.m. to benefit the center.

On display will be 100 of the finest vintage motorcars with their owners dressed appropriately for the year of each classic car.

The automobiles, from the Western states area, will compete for trophies in nine categories: horseless carriages, antique cars, American classic cars, European classic cars, Rolls-Royces, sports cars under $4,500, sports cars over $4,500, special interest cars and competition cars that have been raced in the last 12 months.

Among those entered are Dan Ward's Ferrari, from the North American Racing Team, built by Michelotti for a cost of $30,000.

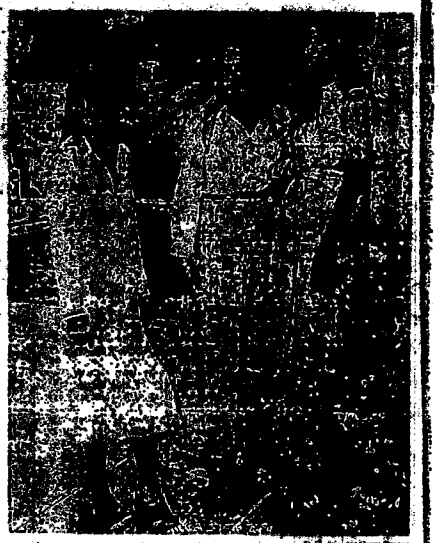
Professor Francois Throop is entering his 1909 Jouvin-Desrossiers - Buick Torpedo. This raced in the Paris to New York "Great Race."

Entered also is a 1930 500 K Mercedes, which has never been shown and which formerly belonged to Belgian royalty.

Overseeing this endeavor is president of Le Cercle Concours d'Elegance, M.L. Post, and Mrs. James D. Weir, president of the Visionaries. Concours chairman for the Visionaries is Mrs. Bruce N. Gibson, and Le Cercle's Concours Committee is headed by Mrs. Gerry Bates.

Pasadena area participants include Stoller-MacMinn, George Vernon Russell, Peter Seiger, Jack Reynolds, Mr. Chandler and James W. Packer of La Cercle and Mr. and Mrs. A.C. Holden, Donald Shepherd, Mrs. Lawrence B. Brooks and Mrs. Peter R. Dailey of Visionaries.

Admission rates to the Concours is $7.50. Program tickets are available at the Blind Childrens Center, or by phoning 684-2153 before 4 p.m. on weekdays. Ticketic may also be purchased at the event.



—Staff photo by Norm Simone

DEBUTANTES DROPPED IN — Texie Wilcox, left, and her sister, Mary Josephine Cary, right, were co-hostess this week, with their mother, Mrs. Texie Wilcox, of the debutante whirl to be presented on Saturday's June Ball for the Children's Hospital, came home from school for the presents line and the manners. Cynthia Brown, center, was the debutante honoree spotlighted at their dessert luncheon.

June Ball debs to be presented Saturday

By MARJORIE HEIG

Their favorite sports range from hit-or-miss tennis to soccer.

They like their colleges because they're in a perfect location for parties—whether they're at Stanford, USC, Cal-Poly or Britain's Young University—the latter being their "go home for Christmas" choice.

And their favorite courses run the gamut of captivating Spanish, anthropology and psychology I.

This summer they'll be waiting table in a Vail food restaurant, taking a Mediterranean tour of the East Coast or studying at the University of Dijon.

That's part of the picture that emerged as 34 young women came home to Pasadena this week for their presentations at the June Ball for the benefit of Children's Hospital.

Actually, two of the girls will be missing the parental festivities because of a final on the very morning of the ball — Saturday. Their mothers will stand in at rehearsal for them.

Those who were fortunate enough to finish their college year in time had a little bit of party invitations waiting for them at their family homes.

Mrs. Texie Wilcox and her daughters, Texie Wilcox and Mrs. Jackson Cary, had invited the debs to an informal, drop-in luncheon honoring one of their number, Cynthia Brown.

Dyer Turpin, another of the presentees, is being honored with a party at Magic Castle co-hosted by her parents, the George Turpins and Mrs. Paul Hunter.

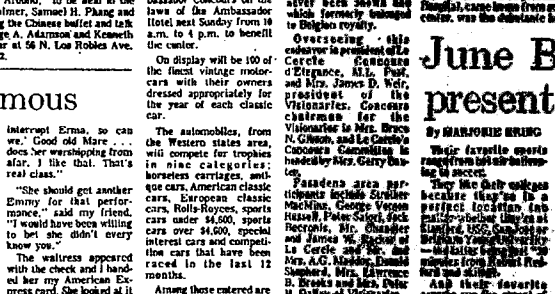
The Robert Honeymans are giving a dinner party for their daughter Sandra Jane, debutante daughter. Mariah and the William Daughertys dinner is planned for Emiliano's Restaurant.

Mrs. Lee Ellis is the hostess and Mrs. Charles Spangler is the ten chairmen for the party given by Pasadena Children Hospital; a tea bringing together the girls, their mothers and their grandmothers.

Dinner and dancing at The Bistro is on the delightful agenda of the participants of the Charles Spangler, John Brown, Richard Bakers and Joseph Cantella.

Mrs. Robert E. Bennett is the current Guild president. Mrs. Thomas Brunson is chairman for the presentation to be held in the Huntington-Sheraton's Virginia Room.

There the husbands of guild members will don formal dress to serve on a men's floor committee chaired by Robert Johnstone with Frank Adrian Pryce Jr. as his assistant. Members are Warren Johnson Arnett, William Alexander Baxter Jr., Walter Leonard Bergold, Charles Gerald Bowdon, James Albert Cannan, Richard Brammell Jarvis, Alfred Clayton Dudrell Jr., Orrin Kingsley Hart, Paul McPherson Hammond, William Foster Harvey Jr., Burchard Hayes III, Robert Wallace Maire, John Terry Maxwell, Albert Clayton McKee, Ralph Calvin Phillips Jr., Lorrin Clarke Taylor, Frank Clarence Thomas, Richard Carl Thomas, Thomas Gregory Turk, Herbert Benjamin Vanbeck and Clifford Holcombe Wilkin.



SHIFTY DEAL — All decked out for a ride in this 1986 one-cyclinder Cadillac, one of the many vintage autos to be shown at 10th annual Ambassador Concours d'Elegance next Sunday, are, from left, Georgia Vernon Russell and Mrs. Lawrence B. Brooks, both Pasadenans, and Mr. and Mrs. Hugh Stoller, The 10-acre, 9-4 p.m. event at Ambassador Hotel is open to the public for a $3.50 admission. Proceeds will benefit Blind Childrens Center, Los Angeles area kids who suffer from loss of training blind children from birth to 7 years of age.

Burden of being famous

Erma Bombeck

I was in an airport coffee shop in Burbank recently when my companion pointed out that Mary Tyler Moore had just slipped into the next booth.

I quickly grabbed a menu and ducked behind it. "Oh, Lord, I hope she doesn't recognize me. Is she looking?"

He stole a glance. "No, she's poking around her handbag. Why do you think Mary Tyler Moore would recognize you?"

"Television. Since I've been a regular on ABC's 'Good Morning, America,' I've had no life of my own. I belong to all the little people now."

A waitress said, "What'll it be, sir?"

I stiffened. "I'll have a hamburger, well done."

"The burgers won't be finished for another 20 minutes," she said flatly, grabbing the menu. "You wanta wait?" I nodded.

"Perhaps if we changed seats," I said. "I feel like I'm center stage out here in the aisle. Oh no! Here it comes again. Someone is coming over to the table. As soon as I give them the autograph, interrupt nicely but firmly, take my arm and say, 'Erma adores her public and would love to spend hours talking with you, but we've got a plane to make.' Got it?"

"Pardon me," said intruder, "but will you be using this extra chair?"

We shook our heads.

"Do you get many of these admirers who stalk you?"

"You wouldn't believe it," I said. "Once, in a public restroom, mind you, a woman looked under the door, rattled it and said, 'Sorry, but your feet looked familiar.' I empathize with Marilyn Monroe. I really do. People tugging and pulling at your clothes — and that's just in the fitting room."

"Look, Mary Tyler Moore is leaving . . . and she's looking straight at you," said my companion. "And she's walking . . . right past you and out the door. How do you figure that?"

I smiled knowingly. "She understands. She knows if she stopped by, everyone else in this restaurant would figure, 'If Mary Tyler Whatsheraame can interrupt Erma, so can we.' Good old Mare . . . does her worshipping from afar. I like that. That's real class."

"She should get another Emmy for that performance," said my friend. "I would have been willing to bet she didn't every know you."

The waitress appeared with the check and I handed her my American Express card. She looked at it and said, "You got any other I.D.'s?"

I touched her hand and smiled at our little joke. She probably said the same thing to William Miller, Barry Goldwater's running-mate in 1964.

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Fire Auxiliary to install

Mrs. Roger Horner will be installed president of Pasadena Fire Department's Woman's Auxiliary Monday during the annual birthday dinner in the Holiday Inn. Fire Chief James Shera will be master of ceremonies for the event.

Board members taking office are Mmes. Jane Magdeleno, vice president; James A. Shakelford, treasurer; Maynard C. Ward, secretary, and William Pollack, adviser. Mrs. Horner succeeds Mrs. Richard Payne as president.

In addition to its monthly meetings, the Auxiliary raises funds for the USC Medical Center burn ward.

Messrs. and Mmes. Payne and John Bishop are in charge of the event in which the public may compete for trophies or attend as spectators.

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 28

The way to live...

Sophia makes use of lottery winnings

PITTSBURGH (UPI) — Sophia Martin doesn't live much differently than other old people on the city's Northside, except once every year she receives $50,000 in the mail.

Divorced for many years, Sophia, 76, lives alone in a modest apartment, goes out with her son to do the shopping and receives a Social Security check every month.

Although she no longer dances, her favorite pastime is playing Hawaiian and polka records. To help her sleep at night, she may drink a little beer or wine.

The $50,000 annual check that has only slightly altered Sophia's life style is a legacy of her $1 million payoff in the Pennsylvania state lottery in 1972.

The money has enabled her to move from a one-room efficiency apartment in a highrise near Allegheny Center's development to the $180-a-month apartment where she now lives.

In the efficiency apartment, she lived on the 12th floor and her elevator was number 13. Thirteen also was the number of the millionaire drawing she won.

She has furnished her new apartment, which includes two bedrooms and a separate kitchen and living room, with pride and care. The furniture is "all my own, bought and paid for."

Sophia takes turns sleeping in each of the two bedrooms.

Her son comes to take her out shopping; otherwise, she is seldom outside the apartment.

Her seven children, who received some of the money from her $50,000 checks, are scattered but do come for visits at times. The rest of the time, "I get lots of letters," she said.

Besides helping her children out — in such ways as purchasing a hot water heater and paying off a car loan for one of her daughters — Sophia also contributes some of the money to organizations such as Disabled American Veterans and the Lutheran Church, of which she is a member.

The rest of the money goes into the bank, except she notes, for the $13,000 the government gets in taxes.

"They get a good bit," she said.

Although she wishes she'd won the money 20 or 30 years ago, as Sophia says, "I can still make use of it."

She worked most of her life to support her seven children because of her divorce. Scrubbing floors and working in restaurants are jobs familiar to her; now no longer necessary.

"I never had anything. Now I've got something," she said.

She continues to play the lottery, buying four 50-cent tickets a week, mostly for her children since she no longer wants or needs the money.

"If I win again," she said, "I told them they can have it."

Thinking only dollars hurts hobby's value

By JEAN BARNES

It seemed that every third word he uttered was "investment." In fact, this collector was so captivated by the potential for profit in his collection that it spoiled the whole interview.

Not once did he hold a piece to the light to show its line or color. Not once did he run his fingers over the sharp-cut crystal surface to admire the glassmaker's artistry. Not even a display of knowledge about his subject — cut glass — except that he trusted his dealer friend to help him with his acquisitions.

For some reason, I was reminded of a quote in the July 15, 1974, Forbes magazine. Speaking of another collector, the writer said, "If he made claims like that for stocks, they would be in the soup. But there is no Securities and Exchange Commission for classic cars." Nor for other antiques and collectables either, for that matter.

Which brings the whole question of collecting solely for investment into focus. If investment is your primary purpose for collecting, you are making yourself vulnerable to every sales pitch, every fast artist in the antiques and collectibles business. For there is absolutely no regulation concerning the merchandising of collectables and antiques other than a code of ethics some dealers subscribe to.

I suppose investment potential is a valid reason for collecting, but those so motivated are missing a great deal and actually hiding the real potential of their collecting hobby.

There are literally millions of collectors in the United States today and almost everyone of them has an appreciation for the bargain or "real steal." But, for the most part, these collectors collect because it is a fascinating, absorbing hobby which brings other than monetary rewards. It's a way to meet people and make friends; it's a link with our past; an appreciation of beauty or ingenuity or history; it fills lonely hours or gives a couple a common interest. One 79-year-old collector says she likes to dust her things because it is like visiting with the friends with which they are associated.

I'm not denying that there is such a thing as investment potential. Those of us who have been collectors for a decade or more have difficulty realizing the inflated value of our items. You go to shows, see the prices and come home to run a new total. You remember when a piece of art glass could be bought for less than $100, when no one wanted oak furniture and Victorian anything was greeted with "yuk!"

We'd be foolish to ask you to forget that there is such a thing as investment potential, but we do urge you, the collectors, to put it in perspective. Don't let it destroy the other values which your hobby has.

Fashion and Beauty hints

Moisturizer helps

Always make sure you use a moisturizer under and around your eyes. That's the dryest part of your face.

Cut for layers'

Tired of that layered hairdo and you're letting it grow out? Get it trimmed regularly to allow the different layers to grow into each other.

Be own peasant

That Yves Saint Laurent peasant look can be had with a little imagination and not much money. The key is diversity: a skirt, vest and blouse that don't match, plus a scarf at the neck, on the head or around the hips.

Color is right

Winter tip color this year runs to the raspberry, wine and deep plum shades.

Doff boots

Rubber boots have a tendency to make many persons' feet swell. Try not to wear them all day.

Earrings are dressy

You can achieve an very dressy look at night, if your hair is very short, by wearing a large, glittery, bejeweled pair of earrings.

(NEWSPAPER ENTERPRISE ASSN.)

Art show to open

FORTUNA — A pottery and weavings show by Dee Johnson and Doniviere, respectively, will open Friday night at the Candy Stick studio here with a reception from 8-9 p.m. The show continues until late November, featuring new works by the two local artists.

Wine tasting due on Saturday

A wine tasting party, will take place Saturday from 5-7:30 p.m. in the Jerry Perkins' home in Bayside.

Sponsored by the committee to elect Sara Parsons, donation tickets are $2.50. For further information call Gretchen Ferrin, 822-1433.

Oregon Trail odyssey

LAGRANDE, Ore. (UPI) — Jim and Deborah Hull like to travel. And they like Oregon.

They should. They traveled 2,400 miles on horseback during a yearlong trek on the Oregon Trail to reach the state — their unique way of wishing America a happy 200th birthday.

Jim left Moscow Mills, Mo., for Oregon on Aug. 2, 1975, stopping for the winter in Cozad, Neb. When he resumed his Oregon Trail odyssey in April, he had a companion — his new wife, Deborah.

Asked why they took more than a year of their lives to travel the lonely back trails of the West in all sorts of weather, Hull said:

"It's our birthday present to America, saluting the Bicentennial. I felt that I could compare the feeling of the people in the West to what I've learned the pioneers felt."

When they needed funds, they stopped and worked. "Both of us have done jobs we never dreamed of," Jim said.

When the pair started their trip together in April, they met with another traveler who turned out to be a good traveling companion — a stray dog.

They rationed some of their water for him, named him Waldo, and he's been with them ever since. "Waldo has been very artistic at balancing himself amid our belongings on the pack animal," Jim said.

Soon, the pair decided to take turns riding one horse and packing the other. They each walked about ten miles a day until reaching Fort Hall, Idaho, where a local resident gave them a pack horse as a gift.

"The whole ride has been through flat valley land until we reached Oregon," Jim said.

"This is the prettiest part of the trail we've seen.

"I only wish that more people could enjoy the country as thoroughly as we have."

Rosalynn wins chili contest

LOS ANGELES (UPI) — The presidential race may be narrowing into a tossup but the "Great Chili Debate" ended in a lopsided victory for the entry from Plains, Ga., home of occupant of the White House.

Rosalynn Carter's chili was declared better than Betty Ford's by a 4-1 landslide.

Neither of the women was present at the contest sponsored by the International Chili Society Wednesday, although Mrs. Ford was campaigning in nearby Beverly Hills and Chinatown.

Accent on People

Pucci's fashion

FASHION designer Emilio Pucci of Florence shows his printed silk jersey evening dress called Africa in shades of purple and white on a black background as part of his Spring-Summer collection for 1977 which Pucci presented in Florence this week. (UPI telephoto)

Something for everybody

EAST LANSING, Mich. (UPI) — A computer dating service on the Michigan State University campus is offering something for everybody.

For $3.50, its pamphlets say, the service will fix you up with "jocks, jerks, junkies, Jesus freaks, spare hangers, line hangers, modern artists, con artists, the oversexed and undersexed, hippies, narcs, etc."

The matching-up process is quite sophisticated.

Questionnaires prospective customers must fill out, gauge their preferences on everything from pets and punctuality to dirty jokes and newspaper editorials.

"One isn't really a well-rounded person until one has sexual relations with several people," the questionnaire states at one point. The customer may agree, disagree or remain neutral on the point.

The idea is to match persons with similar interests and attitudes, apparently.

Some of the questions appear even tongue-in-cheek. For example: "The great majority of our elected officials are really quite honest."

Campus Computer Date Match is sponsored by Alpha Phi Omega, a service fraternity trying to raise $2,000 for the operation of its community help programs.

There are no great chances of good take, a fraternity spokesman says, "but most of the people are in it for a good time."

A theatrical agent scores with T-shirt

By ELAINE CROSSMAN

NEW YORK — (NEA) — It's not that much of a jump, really, from being a theatrical agent to owning a small sportswear company.

You have to speak Smithy in both cases, much of the time on the phone, and Bob Heller, 32, does that.

Dark, bearded and wearing overalls when we saw him, Heller owns a company called The Shirts. It's based in Los Angeles and his wife, Nancy, 28, designs the French-cuffed tee shirts, pants and skirts which are popular with Angie Dickinson, Dinah Shore and Lindsay Wagner. You know, the Bionic Woman.

So on a recent skyscraper of Tea Shirts' New York showroom, Heller displayed a fine phone technique, chatting unhurriedly with customers, before explaining why he became an agent in the first place.

"I was young, foolish and single," he quipped.

"I worked at it for seven years and I represented Elliott Morgan, Marilyn Evans and Leslie Nielsen, among others. Then I got married and my wife said, 'do it.' It was a tremendous risk, but it was always a choice between the managing existence and a lot of half shuffling and socializing and she didn't see it that way."

It seemed natural to move into the clothing field while he'd always liked, especially since his wife was working in it.

"The only thing I really knew was how to sell and I was really good. Bob Morgan set a shingle up with a retail firm and from there it became a salesman for a manufacturer's clothing firm.

"Then Sheila was born and right in 1972 when my wife designed a rhinestone studded tee shirt to look like it's the rage who plays Theodore's in Beverly Hills, the most fashionable store in the country, and he sold out in three days."

Now let's see, the Hellers argued. French tee shirts are very popular but there's a problem with delivery. What say we import and stock them in California and eliminate that problem?

"We settled all our accounts and said, we have French tee shirts and you can have them tomorrow. That was upwards of two, four years ago."

The scheme was so successful that the Hellers were encouraging their friends in the fi'ance and the line has expanded into sportswear, and not just for women.

"We're making clothes for men and children, too, because my customer — the young working girl or contemporary who appreciates quality and wants to look fashionable — would love to have her husband or child have that same feeling."

Still, the name is a bit, he insisted, to the point.

"What's really neat is the idea that I'm smart enough to have a lady who is the best designer for what she does in the business. For cruise this year, we've developed an almost nautical, sailor rag trend, easy wear line that can be worn anywhere."

His talking about bathrobes and terry neck shirts in a price of $15-19, drawstring pants and skirts at $28 and $26, boating pajamas and sweatshirts and a French middy blouse, all ranging from just to the wrist. You pay $18 for that.

The clothes are mostly all cotton and the fit is French. That, in other words, these are, two and three carnations to our mind, medium and large, but a size-two Tea Shirt or a third does look rather like a small to an American eye.

Still, Heller said, "the advantage say the major consultant is that my clients like better, taste longer and look good after it's washed a lot."

Better department stores such as I. Magnin, Neiman-Marcus and Saks Fifth Avenue carry the merchandise, but there might be another way to get a look at it.

Keep an eye on Lindsay Wagner. She wears my shirts, and character parts frequently on the set of the Bionic Woman," Heller said.

CASHMERE tunic dance in black or vicuna color with hood, ruffled cuffs and kangaroo pocket.

MECHANICS overalls are fun to wear anytime.

SINGY stripes highlight a hooded dress of 100 per cent cotton knit for that mid-winter vacation or at home.

FDA issues candy recall

WASHINGTON (UPI) — The Food and Drug Administration is recalling thousands of pounds of candy made with Red Dye No. 2, the color additive banned this year because of safety questions.

The largest single batch of candy — 112,500 pounds — was made by G. Stiltsdenner's Sons, Inc., of Atlanta, Ga. The Atlanta-based firm distributes to the Eastern United States. Those products include Licorice Sticks, Candied Cherry Jargoes, almonds in assorted colors, Pom-Parell Spade, Anise, Coriander, Chick Peas and Fruit Drops.

Herbert Gordon, of Shrewsbury, Mass., was ordered to recall Norman French Style Escargot in almonds bars and Hard Candy in assorted flavors in two-ounce bags, all distributed in New England.

Say "THANK YOU" With Flowers From

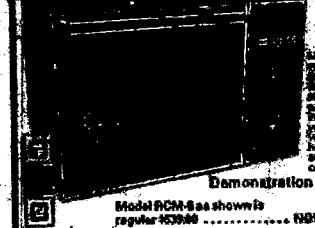
NOD'S Floral

Flowers for Remembrance
Hrs. 8-5:30 443-4013

Gerri Johnson is going to cook for you tomorrow from 11 a.m. to 4 p.m. at Baker and Stanton!

Gerri Johnson

Miss Gerri is pleased, and so is everyone who enjoys good food, that the Kitchen Expert is coming to the Redwoods to cook tomorrow. See how fast and easy it is to cook delicious foods in Kitchen Time Ovens. Then, see how you can save time, money and energy with a Frigidaire Microwave Oven!



Demonstration Special!

Model RCM-8aa shown is regular $539.00 ..... NOW $459.00

This Frigidaire Microwave Oven offers the flexibility of a special Slow Cook cycle that's ideal for slow roasting usually meats and for cooking delicate sauces and cheese and egg dishes to bring out their special tastes at their very peak!

For fast freezer-to-table cooking, an Automatic Defrost cycle thaws frozen foods in minutes. Set the two-speed timer for precise cooking of most foods, or up to 2½ minutes for larger food items like a roast. Chimes at the end of each cycle tell you in a pleasant way when time is up.

Discover the time saving, energy saving; MONEY SAVING way to delicious eating during our demonstration sale tomorrow from 11 a.m. to 4 p.m.

Microwave prices Start At $299.00

BAKER & STANTON
FURNITURE & APPLIANCES

Your good credit is always welcome. Phone or in-store

This magic carpet belongs to Heloise

DEAR FOLKS:

Pour yourself a cuppa coffee, tea or hot chocolate and let's sit a spell.

I just made a discovery I had to tell you about. Of course, you may have already figured this out but sometimes it takes me awhile...

Now I know I'm not the only person who uses a pencil eraser. That's what the eraser is put on pencils for: people like me who make mistakes.

Anyhoo, the eraser has a way of getting grimy and soiled. Now we all know the dirt can be easily removed by rubbing the eraser across an emery board, but who can find an emery board when you need it?

Try rubbing the eraser across your carpet. That's right, your face covering. and not too hard to find, eh?

I was amazed how clean, soft and new-looking the eraser got just with a little rubbing.

Try it and see for yourself.

Lol's of lovin' until tomorrow. — Heloise

DEAR HELOISE:

We have always given our Hallowe'en treats in "Trick or Treat" bags, each bag stapled shut. We always thought it added a little something to the fun.

Now this year with so much fear of pins and razor blades and other "sick tricks" we are adding a note for the safety of the children. It says "Happy Hallowe'en" and underneath is our name and address.

We hope the parents will either recognize the name or trust that if we put our name and address on the bag the treats are safe.

Perhaps this seems like a lot of extra work, but we think it's worth the effort. — The Goana's

DEAR HELOISE:

Recently one of your readers sent in a letter about her plan for "old folks who are housebound."

Her plan was to buy, address and stamp all greeting cards for the year. Then give the box, intact to the elderly person to be mailed, each at the proper time.

Doesn't she realize that she is robbing that old person of her last small measure of individuality?

At least leave us that last small measure to be able to select "just the right chord for the right person."

If your reader really wants to be a help she will select and stamp a box or two of assorted cards and let the recipient make her own decision as to who gets which cards. — Dorothy Gerard

RIGHT you are, Dorothy. Just because the legs have quit working doesn't mean the brains have. — Heloise

DEAR HELOISE:

A beverage-type can opener, with the pointed end, is perfect for prying apart frozen pieces of meat so you can begin cooking them sooner.

It is strong steel and never bends. Take only a small pry to press apart meat pieces or slices. — Janice K.

DEAR HELOISE:

When pulling up our storm doors, I found they stuck badly when opened and closed.

I tried car grease, various oils, soaps, etc., but they were no help.

I even thought of sawing off an inch at the bottom.

Then I put a thin film of dishwashing liquid on the door sill under the door and it worked like magic.

Hope you may wish to pass this on to your readers and our friends of a great column. — Howard A. Woods

THIS COLUMN is written for you... the homemaker. If you have a hint or a problem write to Heloise in care of this newspaper. Because of the tremendous volume of mail, Heloise is unable to answer individual letters. She will, however, answer your questions in her column whenever possible. (Copyright, 1976, by King Features Syndicate)

Cost of living in the U.S. has risen 42 per cent since 1968. Overseas, developing countries are experiencing much greater increases: Korea, 186 per cent; Peru, 141 per cent; Indonesia, 276 per cent; Colombia, 211 per cent, and Brazil, 413 per cent.

Fiat.
1st over dealer cost

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 29

Family Living

NEWS: 473-7912 April 22, 1977

Lois Vosburgh, Editor

Sally Coyne demonstrates hors d' oeuvre recipes at Dey's, Shoppingtown

Junior League Shopping Spree

By KAY O. HOONE

If Dey Brothers in Shoppingtown, DeWitt looks more like a carnival, circus or party place today, it's because the Junior League is taking over for the day with part of the sales going to their community projects.

From 10 a.m. until 9 p.m., there will be clowns with balloons, cooking demonstrations, craft sit-ins, music, puppet shows, fashion show, strolling models and more — more — more.

Carolyn Touchette, chairman of the day for the Junior League, says that The Syracuse School of Gymnastics Tiny Tots will perform at 11:30 a.m. at the mall entrance.

All day, the Burnet Park Zoomobile will be on hand with live animals.

The fashion show begins at 1:45 p.m., while the strolling models will be in the store all morning.

Ollie Opus from the Syracuse Symphony will arrive at 1 p.m. for a half hour and at 4:30 p.m. the Syracuse Symphony Youth Ensemble will perform.

Folk dancers will perform, representating Greece, Ireland and Hungary.

A table-setting contest will be going on all day and you'll win a dinner for two if you can guess the landmark in the contest.

The cooking demonstrations will begin at 10 a.m. with Sally Coyne and Eleanor Peterson showing hors d' oeuvres to be served for different kinds of occasions.

Sally's cream puffs with various cheese, ham, crabmeat and tuna fillings will be demonstrated for a formal dinner, while the Mexican Quiche could be served to small informal group.

Stuffed mushrooms would be perfect for a large gathering and Sally and Ellie will demonstrate them with various stuffings.

Other cooking demonstrations include: Chinese Cooking in a Wok with Micheline Yuan and Mary Baldwin from noon —2 p.m.; Arabic Sweets from 3 — 5:30 p.m.; International Hors d' oeuvres from 5:30 — 8 p.m. and Greek cooking from 7 —9 p.m.

Don't miss out on all the fun. Learn a new craft, folk dance, recipe for yummy hors d' oeuvres, or win a prize at Dey Brothers, Shoppingtown today and help the Junior League help your community.

How to Dress for Success

By ANITA ALTMAN

Anyone who is interested in dressing for success should come to the Flahsophy Workshop tomorrow at noon at Flahs, Shoppingtown.

The "flahsophy," according to fashion coordinator Rose Bernthal, involves changing the look of your wardrobe with a few basic pieces that don't cost a fortune.

For example, she pointed out thumbing through a rack of fashion favorites, "Here are possible variations for work and play."

She pulled out a khaki cotton shirt jacket, a striped tab sleeve man-tailored shirt and pair of culottes with a red woven belt.

She added a red cotton and polyester short sleeve safari jacket that could easily replace the khaki jacket for a different look.

For play, a khaki T-shirt with red and brown striped epilettes could be substituted. Accessories might include straw espadrilles, a straw bag, a straw hat with a red band around it and a red and white scarf.

The workshop begins with beauty makeovers on audience volunteers from noon to 2 p.m.

The make over will include a new hairstyle provided by the Glenby International Hair Salon. Make-up magic will be shown by Pam Scoville.

Personalized fashion advice will be given by Mrs. Bernthal.

At 2 p.m. a fashion show will teach you the secrets of dressing for your chosen career.

"We feel that having employees who present themselves in a fashionable manner reflects a fine image for [illegible] company," commented Virginia A. Dunlop, Flahs executive vice president.

The exciting, informative presentation is open to the public and free of charge. Tomorrow, a few hours could change your look and your life.

Karen Wilcox, Before

After make over

In the photo at right, two IBM employees show how easy it is to look totally different by changing only a few pieces of your wardrobe. Phyllis Lawrence Blackmon, a systems engineer, wears a combat-style jacket in a floral print. The same floral motif carries over into the border of the T-shirt she wears underneath. Matching pants complete the outfit. Judi Casey, a marketing representative, wears the same jacket as a smart topper to a classy little dress for work and after-work hours. The shirt has a matching halter top, which is covered up by the jacket when buttoned. At night, open the jacket or take it off and the look has changed dramatically.

Sally's Recipes

MEXICAN QUICHE

one can (10 ounces) roasted, peeled green chilies, seeds removed. Do not use jalapino chilies.
one pound mild cheddar cheese, grated
three tablespoons milk or cream
one tablespoon chile juice
one egg

Line a nine-inch pie pan with green chilies, top with cheese. Mix milk, chilies, juice and egg, pour over cheese.

Bake at 350 degrees for 35 — 40 minutes or until golden and bubbly. Slice in small wedges to serve.

STUFFED MUSHROOMS

Clean and remove stems from 35 fresh mushrooms

Saute chopped stems and one medium chopped onion in one quarter pound of butter.

Add 1/2 package prepared stuffing mix
one cup chicken broth
salt and pepper to taste

Stuff caps with mixture. In a 10 by 15-inch pan, melt 1/4 pound of butter; place mushrooms in pan.

Bake in 350 degree oven for 25 — 30 minutes or until just tender. Serve in chafing dish.

Dear Abby

Will Gamble

By ABIGAIL VANBUREN

DEAR ABBY: I knew you aren't running a Lonely Hearts Club, but I'm writing to tell you a postage stamp, so here goes. I'd like you to help me find a wife. I am 50 years old, I'm pretty darn good-looking and I'm in excellent health. I'm a retired military man, get a lifetime pension, have money in the bank and private income property. I own a nice little cabin on 10 acres, deep in the woods near a mountain stream. I love to hunt and fish. My wife must be the outdoor type. If she's never skinned a rabbit or filleted a fish, she'll be willing to learn. Don't send me any widows with kids or women under 30. I'm too old to start raising a family, and I don't care to finish raising somebody else's. She doesn't have to look like Sophia Loren or Raquel Welch—she's strong and healthy. Enclosed is my picture. (I feel most handsome I'm standing next to a redwood tree, but I am actually 5 ft. 9 and weigh 178.) I'd appreciate any help you can give me. By the way, you don't happen to be single, do you?

WILLING TO GAMBLE

DEAR WILLING: Don't gamble on strangers. The risk is great enough when you marry someone you know.

No, I don't happen to be single, but I wouldn't qualify anyway because I've never skinned a rabbit, and I'm NOT willing to learn.

DEAR ABBY: My grandchildren live out of state. They are old enough to write, but they never acknowledge my gifts. I spend a lot of time shopping for things I think they will enjoy, and my presents are never cheap.

Please don't tell me to stop sending them gifts. You know a grandmother can't forget her grandchildren on their birthdays, Christmas and Easter. So what do you advise?

FORGOTTEN GRANDMA

DEAR GRANDMA: Send them cash a list of "thank you" notes for Easter. That's aggravating what they need.

Secretaries Week APRIL 24-30

ATTENTION ALL SECRETARIES! PENNY OUTRE SUPPLY

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Pucci Presents Glittering Fashion

A pastel pink blooming with flowers, banded at the bodice. The model wore it with a belt, then removed it to let the ballroom float free.

By LOIS VOSBURGH
Editor, Family Living

The internationally known Italian designer, Marchese Emilio Pucci in person, presented "Il Pomeriggio Fiorentino," an afternoon in Florence, Italy, for the more than 100 Syracusans who attended the fashion show luncheon at the ballroom, Hotel Syracuse yesterday.

The beautiful models, one from Germany, several from Syracuse including and Syracuse's own "Miss Empire State' Beverly Grant, stepped out in front of red velvet curtains.

As you expect from Pucci there were brilliant colors combined with more brilliant colors to create patterns that look neon-lighted, but there also was quiet elegance... a lovely pale silver ensemble and several pastel and neutral color printed day dresses.

The show opened with bathing beauties, two blonde models appearing in Pucci patterned shirts... one blue-green... one shrimp. At the end of the runway, they paused, shed the shirts to reveal brief bikinis.

For a change of pace, models showed white striped tops over shorts worn with red, white and blue hats. Tennis, anyone?

After this down-to-earth look, it was love at sight when printed tennis dresses with matching fabric covered raincoats came down the runway.

The new Pucci prints for summer feature flowers or diamond shapes as a recurring motif. Fabrics are soft, silky, often sheer confections.

Floating was the word for almost anything to be worn after dark. One of the early applause winners was a long gown of purple with green fish curving in the print.

Strapless gowns, gowns with cross-backed shoestring straps, gowns with flounced hems glided down the runway.

There were fun-fashion pants shirred below the knee, or shirred at the ankle. There were pants that faked skirts, sheer and full enough so it was hard to tell, or with a clever flap front that concealed if the model was facing you.

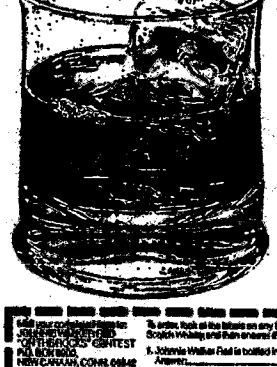
It was the Pucci use of patterns that kept heads changing throughout the afternoon. Pattern borders of the neckline, as accents at the calf, defining the hem, carried the couture message. And the relation of pattern with the derriere which he establishes is sheer genius.

Waists almost disappeared.

Show-stopper was a white gown with splashes of swirling crimson print and matching full, long cape, flowing and free.

A new look for Pucci was a violet and lavender chiffon gown with a fully jeweled bodice under the big, big cape.

The $45,000 Johnnie Walker Red "On The Rocks" Contest.



Win a dazzling diamond* and celebrate with Johnnie Walker Red on the rocks.

First prize is a 10-carat diamond or $20,000 cash!

Second prize is a 5-carat diamond or $10,000 cash!

Third prize is a 2-carat diamond or $5,000 cash!

$25 Duralite prizes are sets of 2 frosted-brown Johnnie Walker Red "On The Rocks" glasses—just like this one.

Cheers!

*Actual price diamond not shown.

Mail your completed entry to: JOHNNIE WALKER "ON THE ROCKS" CONTEST P.O. BOX 6000 NEW CANAAN, CONN. 06840

To enter, look at the labels on any bottle of Johnnie Walker Red Scotch Whisky and then answer the three questions listed below:

1. Johnnie Walker Red is bottled in what city in Scotland? Answer: _____
2. In what city did Johnnie Walker Red receive the highest award in 1820? Answer: _____
3. Johnnie Walker Red is (Answer) _____% Scotch Whiskies.

I certify that I am of legal drinking age under the laws of my home state

NAME: _____ ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

OFFICIAL RULES ... NO PURCHASE REQUIRED. ... Void where prohibited or restricted by law. ... Judges' decisions final. ... Winners will be notified by mail. ... Contest open to residents of the U.S. (except Puerto Rico) and Canada, 21 years of age or older. ... Employees of Hiram Walker & Sons, Inc., its affiliates, subsidiaries, advertising agencies and their families are not eligible. ... Contest void where prohibited by law. ... Entries must be received by June 30, 1977. ... Winners will be selected by a panel of judges whose decisions will be

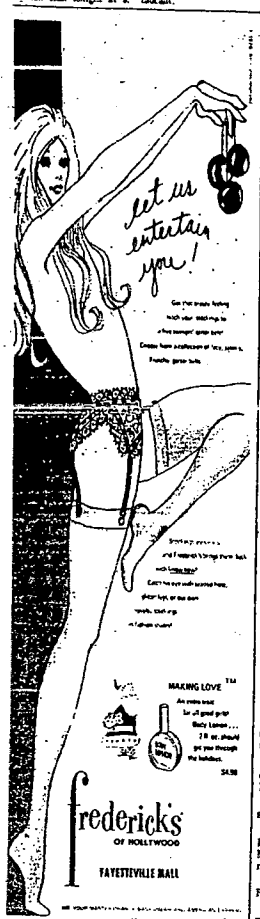
Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 30

WEAVERS' GUILD

Syracuse Weavers' Guild will visit a weaving studio at Syracuse University's Lyman Hall tonight at 8. The guild plans a Christmas luncheon Saturday noon at Clinton Station Restaurant.



For every top, an interesting skirt or two. Richard Assalty's raspberry cotton knit blouse has a matching linen skirt with a cornflower blue linen apron to go over it.

Fashion Gossip

SKIRTS are stealing the scene everywhere.

In Italy Basile wraps full cotton skirts from waist to hip with giant plaid kerchiefs. Gessy lies softly soft scarves like overskirts on top of flowery crepe de chine skirts and Pucci layers asymetrical hems of tunics over full skirts.

Here, skirts are wrapped, tucked, gathered, flounced, slit and so on. Daytime looks go from Geoffrey Beene's tan and cream checked wool voile suit with a slit skirt to Richard Assalty's raspberry blouse and matching skirt aproned in cornflower linen.

In the evening, Oscar de la Renta, Gloria Vanderbilt, Albert Capraro and [illegible] go for full, billowy skirts with various toppings, strapless and off the shoulder bodices, fancy blouses, skirts and camisoles.

But Halston, as usual going his own way, is more interested in wrapping and tying waists with cummerbunds and legs with sexy side slit pants.

PRESS CLUB TO PUCCI overnight, that's the magic that Mrs. Goffredo Genisi worked last week at Hotel Syracuse.

In little more time than it takes to say Emilio Pucci, last Friday a carpet was laid, cabinets and furnishings moved in, Pucci rugs and framed scarves, hung on the wall, merchandise arranged here and there and voila! An instant, elegant boutique.

In it there's a profusion of unusual gifts, including such items as velvet eyeglass cases ($3), body shirts and matching overblouses ($15 each), packaged Pucci panties ($50), Vivara perfume and scarf sets ($10), wonderful pull and tenais duffle bags ($45), men's ties ($13) and calendar date books with a different Pucci design for each month ($15).

Mostly there are marvelous gifts to give yourself. For Florida — a beach outfit in magenta, black and white plush terry consisting of mailot or bikini, [illegible] skirt and huge beach bag ($300) or a bikini, beach hat and scarf in green and white cotton print ($80). Or a green lacey fringed sheet-poncho and bikini ($180) that's been walking right out of the shop.

Dresses and pant outfits for day and night in silk jersey, cashmere and cotton knits come in fascinating prints and colorings. (Do look at the gorgeous kerchief-hem sheer chiffon tunic with thin straps that comes in murky deep-end shades and "can be worn over anything or nothing.")

But all is not print. Sinus soft beautiful dresses are in Pucci's new signature silk.

Also on display are Pucci hats, floppy felts and maxi-brims, tennis clothes, T-shirts and matching cardigans, handbags, lingerie, place mats, tablecloths, Pucci plates and casseroles.

Society plans spaghetti meal

St. Vincent de Paul Church's Rosary-Altar Society will host an "All-You-Can-Eat" spaghetti supper beginning at 4 p.m. on Saturday. The meal will be served in the church basement on Hawley Avenue.

In addition to spaghetti and meatballs, dinner will include chef salad, Italian bread and homemade cake. Beverages will be served.

Chairman of the event is Mrs. Mary Anne Caruso assisted by Mrs. Fran Della, co-chairman.

Others with responsibilities are Mrs. Josephine Benedetto, cooking; Mrs. Laura Ciecundo, setting up; Mrs. Henrietta Barnello, salads; Mrs. Catherine Della, refreshments; and Mrs. Fran Della, clean-up.

In charge of tickets is Mrs. Nina Pisopolo. Mrs. Gail Roach heads the cake committee.

Pastor and moderator of the society is the Rev. Msgr. William Taylor. Mrs. Olga Mulpagano is president.

Third Ward to install officers

Third Ward Unit of the Republican Middle Statehood Club will hold a dinner Dec. 12 at 6:30 p.m. at the Italian Veterans' Restaurant, Officers will be installed by Mayor Addonizio, Onondaga County Republican City chairman.

Cocktails will be served at the dinner are Joe Cackio and Asie Whipple.

Club schedules several events

Members of the Jewish Community Center will sponsor the following events during the month of December.

Arts and crafts with Ruby will take place Monday from 10 p.m. until noon. An exercise class with Mitch will follow at 12:30 p.m.

On Tuesday a creative program is slated at noon, followed by a luncheon and a movie.

A board meeting will take place on Wednesday from 10 a.m. to 12:30 p.m., followed by an exercise class. Dr. Harvey Hayman from the Heart Association will speak at 1 p.m.

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ALL VARIETIES
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"The Century 99" Queen Size"... in smart Tweed... informal Contemporary floral... striking decorative stripe accents... ball casters... Converts to an extra comfortable 99"x74" queen size bed.
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CASTRO EASY BUDGET TERMS

Sorority planning dinner

Alpha Chi Omega's annual Christmas affair is scheduled Wednesday from 5:30 until 9 p.m. in the sorority house, 705 Walnut St.

The party will be presented by active members for the alumnae brunch and members of the MoGoers' Club.

Members, guests and their families are invited to the dinner at 6 p.m. to be followed by a social. A visit from Santa Claus will be for the children. Reservations chairman is Sue Wall.

Annual party set Dec. 7

Xi Beta Chapter of Beta Sigma Phi will meet Tuesday at 6:30 p.m. in the home of Mrs. Annie Merriam, 12 Dromilton Tce. for a Christmas party.

A covered dish supper is planned, [illegible] a gift exchange among members. Committee members include Mrs. Ruth Davis Arnold, Mrs. Mary Wagner, Mrs. Elaine Belyea, Mrs. Doris Hughes and Mrs. Vin Dannelson.

EPI 003873

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
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Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 31

Laws governing juveniles draw controversy

By EZRA GREENHOUSE
(Fourth in a series)

Under the 14-year-old Family Court Act of New York State, a person between the ages of seven and 16 may not — by law — commit a crime or receive judicial punishment.

This principle is the central premise of the state's legal canon on the juvenile problem.

Some call it compassionate and just, and compare it to the abysmal failure of the adult corrections system.

Others call it unrealistic, unworkable and, in some cases, dangerous.

In place of the traditional prison sentences meted out to adult offenders, the state has substituted the labeling "juvenile delinquent" for "criminal" and "treatment" for "punishment."

Lt. William Reidy, head of the Syracuse Police Youth Division, doesn't argue with the goals of Family Court law, but contends its administration often defeats its purpose and places unfair burdens on police.

"We lose many cases on legal technicalities," he said. "We catch a kid doing something wrong, and we want to help him. But if we lose the case on a technicality, then the purpose of the law is being defeated."

Reidy said a few years ago a policewoman saw a youth set fire to a local bakery, but the case was dismissed because not all the juvenile's legal rights were provided to him.

"We can't even convict a kid on his own confession, unless the kid wants to be convicted and admits to the crime in Family Court," he said.

Family Court Judges Edward McLaughlin and Morris Schneider, and Jeanella Werbalowsky, former county attorney for the court, dispute this view.

Mrs. Werbalowsky, who resigned last September, said she recalls losing only one case in a score of Family Court trials, and contended there has been no problem in getting convictions when police perform their investigation properly. Judge Schneider supports her statement.

Judge McLaughlin noted that a youngster surrenders many basic adult rights in return for his juvenile status, and, in many cases, doesn't receive the treatment society has pledged to provide him.

Despite recent liberalizing decisions of the U.S. Supreme Court, the justice earlier this year, in a presentation to the State Assembly Committee on Child Care, pointed out that:

— an adult has a right to reasonable bail; a child does not.

— an adult is entitled to a preliminary hearing in felony cases; a child is not.

— an adult may not be held in preventive detention; a child may be held in such detention.

— an adult has a right to a grand jury review of his case prior to his being put to the expense and embarrassment of a trial; a child is not allowed this right.

— an adult has the right to a public jury trial; a child does not.

— the maximum term for which an adult may have his freedom restricted for the commission of a crime is fixed by statute; for any offense a child may have his freedom restricted in an institution for as long as 11 years.

(This is not merely a possibility. This reporter spoke to one such Syracuse youth who has been in institutions and group homes for the past 10 years.)

The denial of bail, Judge McLaughlin noted, is balanced with the right to be released, unless it can be shown there is substantial probability the child will not return for trial, or there is a serious risk he will participate in a criminal act if released.

The justice said the strict regulation of preventive detention has contributed to the "revolving door" image of Family Court, but added the public now sees nothing wrong in having adults charged with serious crimes released immediately on bail.

A child who is placed in preventive detention — in the county at Hillbrook Detention Center — is entitled, by law, to a fact-finding hearing on the charge within three days and a dispositional hearing on his fate within 10 days. Extentions may be granted for reasonable delays in making a proper determination of the case.

In reply, Reidy contended many young criminals have become sophisticated enough to flout the intent of the law by shielding themselves in legal protections.

Among several recommendations, police have asked that a full-time criminal lawyer be assigned to the Family Court and that the rules of preventive detention be better defined. For example, police contend a juvenile who allegedly commits a felony against another juvenile should be detained.

One request has been answered, but only in part. This fall a county attorney was assigned full time to the court, in contrast to the previous part-time appointee.

Despite differences over the administration of the law, there is a general consensus on the question of "treatment" versus "punishment."

All parties agree that treatment for some juveniles has proven useless, and that there still is inadequate treatment for those who can be helped.

"Most of the kids are good, but some are nasty and their attitudes already have hardened," said Judge Schneider. "One kid jumped the bench and tried to sling me when I said he was still too unmanageable to return home."

"Another committed an armed robbery and explained it away by saying the gun wasn't loaded."

The justice, who spent eight years as a county senior assistant district attorney, said juveniles in today's society have matured to the point that 15-year-olds charged with committing serious, violent crimes should be tried in adult court.

Judge McLaughlin believes that not age, but the availability and response to treatment should determine whether a juvenile 14 or older should be transferred to adult court on a felony charge.

"We presume that every child who commits a delinquent act is treatable and for every treatable child there exists and is available a treatment," he stated. "That premise is false and because it is false, our entire structure is in danger of collapsing, and, as a result, damaging, irreparably, those children who are both deserving and amenable to treatment."

The judge said juveniles should be transferred to adult court if treatment is either unavailable or refused, and noted 47 states now have some form of transfer.

Police for many years have criticized the Family Court and State Division for Youth for providing no fixed commitment periods for some juveniles convicted of serious offenses, and this year the State Legislature has responded.

With great fanfare, the Legislature passed new laws to crack down on serious juvenile offenders.

With less fanfare, but possibility more long-range effect, the Legislature also passed laws to expand community-based treatment centers.

Tomorrow: The new laws: What will they change.

MEET THE TEENS

Janet Rieder, a senior at Jordan-Elbridge High School, is vice president of the Student Council, captain of the varsity cheerleading squad, and a member of the varsity volleyball and track teams and the National Honor Society. Her hobbies are skiing, bicycling and swimming. Janet, 17, daughter of Mr. and Mrs. Robert Sonne of Jordan, will attend SUNY at Brockport next fall.

Skaneateles pact ratified

Skaneateles teachers have a new two-year contract giving them a 6.5 per cent salary raise including increment both years.

Both the Skaneateles Teachers Association and Skaneateles Board of Education ratified the agreement last night.

According to School Superintendent Albert J. Fultz, the agreement which was unanimously approved by the school board and overwhelmingly ratified by the teachers, will cost the district approximately an additional $129,000 each year of the contract.

The atmosphere over the last few weeks of negotiations was described as "very positive" by Fultz.

Other than the pay hike, reportedly there is very little change over last year's contract.

The teachers' union was able to maintain items contained in previous contracts, including areas covered by binding arbitration. A management rights clause being negotiated for by the district was not included in the final agreement.

Police chief test

ONEIDA — The city Civil Service Commission announces an open-competitive test examination for police chief.

The starting salary is $14,200. The last date to file for this test is Dec. 1. The examination will be in December.

SENIORS CELEBRATE THANKSGIVING. Ready to enjoy a turkey dinner yesterday during the Salvation Army's 27th annual Thanksgiving service and dinner are from left, seated, Frank Toscano, Emma Humphrey and Alice Morse. They were some of the several senior citizens who were served over 200 pounds of turkey donated by the fire fighters of engine eight, at the Salvation Army's Golden Age Center. Doing the serving are police officers Timothy Ahern, left and Brian McGraw, as SA Major Sidney Langford looks on. Other members of the police department's Senior Citizens Liaison Detail and Crime Prevention Division lent a hand.

Cayuga villages receive grants

WASHINGTON, D.C. — Rep. William F. Walsh yesterday announced that two Cayuga County communities have been awarded federal grants to upgrade their water supplies.

The congressman said Locke will receive $211,500 and the Village of Cayuga will get $145,000 from the Department of Housing and Urban Development through its community development block grant program.

A new well will be drilled in Locke and existing water mains are to be reconstructed.

In Cayuga, a new well house will be built and water mains reconstructed.

Pucci boutique opens Saturday

The vivacious Muslim woman who brought the famed Italian designer, Emilio Pucci, and his fashion collections to Syracuse twice for spectacular shows, is opening a Pucci boutique in the haute fashion area of Syracuse.

Mrs. Ena Gandsi and her daughter, Gisela, are opening the boutique Saturday at 10:30 a.m. in Hotel Syracuse in the room formerly occupied by Syracuse Press Club.

"Syracuse women love the lines and colors of Pucci fashions," Mrs. Gandsi says, "and now they can get them without going to the Pucci boutique in New York or to Pucci Palace in Florence."

Mrs. Gandsi's boutique will offer more than just Pucci dresses. Sleepwear, gowns, sportswear and nylon suits, but also his perfumes, jewelry, scarves, fashion accessories and men's fashions.

"And that's not all," exclaims Mrs. Gandsi. "Pucci has designed so many areas of daily living, we will offer his rugs, table linens, bed linens and stationery."

The Italian designer was here early this week conferring with Mrs. Gandsi and brought a collection of Pucci china.

"The china dinnerware is exquisite," Mrs. Gandsi declares. "They are really museum pieces and will become more valuable every year because he no longer makes them."

The fashion designer promised Mrs. Gandsi he will visit Syracuse in the spring for a gala event connected with her enterprise.

Mrs. Gandsi first brought the Italian designer to Syracuse in May 1972 and again this past April for champagne fashion shows in Temple Adath Yeshurun to benefit Maadon Polish 1980 School.

Gisela Gandsi, an attractive blonde, is a recent graduate of Cornell University.

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 32

Herald-American
combined with
THE POST-STANDARD
Sunday, April 11, 1976

LIFESTYLE

Telephone 473-7785

SECTION 2, Pages 13-22

Social Notebook
Fashions
Decorating
Recipes

Arlene C. LaRue, Editor

Another afternoon with Emilio Pucci

By EMILY BUTTERFIELD

High fashion, Italian style!

The vibrant colors and understated elegance of fashions by Marchese Emilio Pucci are attracting hundreds of men and women from all over the state to a champagne luncheon and fashion show in Temple Adath Yeshurun, April 29.

"Un Altro Pomeriggio con Emilio Pucci" or "Another Afternoon with Emilio Pucci," is sponsored by . and Mrs. Goffredo Gensini to benefit Manlius-Pebble Hill School. Pucci presented his premier American showing in Syracuse in May 1972, also to benefit the school.

"But this fashion show is much more than just a lovely luncheon and fashion show," says Mrs. Gensini. "Pucci is bringing his entire boutique!"

Without traveling to Palazzo Pucci in Florence, Central New Yorkers will be able to buy the distinctive Pucci sports shirts for men, the elegant silk neckties, bathing suits and beach wear.

No need for a woman to take a trip to Italy — she will be able to get a Pucci blouse, scarf, handbag, shoes, sandals and hat right here in Syracuse.

All the accessories for the mobile man and woman, from perfume to jewelry will be on display at the temple from 10:30 a.m. to 5 p.m.

"If you can't make the luncheon and fashion show, you can at least come see — and buy — any of the beautifully designed and crafted accessories that bear the stamp of the world famous designer," exclaims Mrs. Gensini.

Each luncheon guest, however, will receive a gift bottle of Pucci perfume. And luncheon guests will see the distinguished Italian couturier's summer collection shown on his own stunning models.

The creative spirit of Emilio Pucci attracts not only Central New York women, but fashion-conscious men and women around the world.

From the vivid colors of Capri, Sicily and the Italian country-side, Pucci has brought to life a series of shades that captivate the imagination. He is famous for his fabrics in coral red, Capri blue, geranium, almond green and Emilio pink.

Simple Designs

Besides Pucci fabrics and colors, women particularly admire the elegance of his designs, based on simplicity, achieved through cut and construction.

Pucci, heir to one of the oldest Florentine families, designs for today's women and modern lifestyles. The uncluttered lines and the harmony of all elements of his designs reveal graceful movement and the streamlined quality of dynamic beauty.

The versatile artist also designs porcelain, table and bed linens, towels, hosiery, airline hostess uniforms, carpets and even pens and eye glass frames.

Former Liberal Party member of the Italian parliament, Pucci is city councilor for the city of Florence. In recent years he has interested himself in agriculture and produces Chianti in his vineyards.

In honor of Pucci's return to Central New York, Mrs. Gensini is decorating the luncheon with "a profusion of orchids." She has ordered 3,000 orchids flown in to grace the luncheon tables in the temple. A kosher caterer is preparing the elegant luncheon to accompany the champagne and orchids.

"Everyone is invited," Mrs. Gensini says she is not sending formal invitations. "Everyone should meet Pucci and see his lovely clothes which particularly interpret today's American woman and her femininity."

Tickets are $25 per person, $20 of this is tax deductible. Tickets may be obtained at Manlius Pebble Hill school or by telephoning 446-3620 between 9 a.m. and 3 p.m. Monday through Friday.

Marchese Emilio Pucci, world-famed Italian designer, reflects his heritage in ancient Florentine family, as he parades Renaissance style before his palazzo in Florence.

Aqua silk jersey drapes beautifully for at-home evening dress by Pucci.

From Pucci's sportswear collection comes pink and white cotton jersey tunic dress, above. At right is a floating black silk evening dress.

Geranium and white silk jersey palazzo pajamas best suit the fluid lines and glorious colors from Pucci's summer collection.

EPI 003875

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 33

Pucci Shop Opens Saturday in Downtown Syracuse

By LOIS YOSBURGH
Editor, Family Living

Emilio Pucci, an Italian nobleman whose fashion exports to 66 countries amounted to $7 million dollars in 1975, will have a shop in downtown Syracuse, opening Saturday.

The location is the mezzanine of Hotel Syracuse, the space formerly used by the Syracuse Press Club.

The elegance of a Pucci designer designed dress is clearly demonstrated in this floating organza gown with its own cape worn by Gioia Gensini. The color is soft lavendar with the pattern in fuschia.

Mrs. Goffredo Gensini wears a Pucci day dress in clear bright colors on a black background. Rose, blue and yellows create a flower effect. Of silk jersey, it is easy to wear, Mrs. Gensini says.

The venture is the project of Mrs. Goffredo Gensini and her daughter, Gioia, who had been trying to locate the shop in Manlius but met with opposition at a town board meeting.

"It was unbelievable," Mrs. Gensini said in an interview in her almost-ready new shop. "But this location has many advantages. As we are the only shop in America with the full Pucci line, we expect to attract customers from all over the East.

"We are going to have a very elegant boutique. There will be no duplications. Everything will be unique. This alone is an attraction to a discriminating woman."

The shop, reached by a curving stairway near the entrance to the hotel's Cavalier Room off the main lobby, will open at 10:30 a.m. Saturday with Italian champagne being served and two models parading in the fresh, fresh Pucci fashions to be flown into Syracuse tomorrow. The models will change every 20 minutes.

"We will serve Italian champagne," she repeated, "After all we are an Italian shop."

Greeting friends and potential customers will be Mrs. Gensini, Gioia, and two members of the new organization, Joanna Silverstein and Mrs. Colleen Johnson.

Everyone in the shop will wear Pucci designs. For the opening days, all but Mrs. Gensini will wear T-shirts and cardigans with a Pucci emblem.

The new decor will be a fitting setting for the brilliant color combinations Pucci has made famous. Climbing the carpeted stairs with its handsome brass rail, they will first see Pucci rugs.

"We say rugs, but they really are pieces of art," Mrs. Gensini says.

The room with a new deep pile rug in pale beige will be accented with bright yellow, black and white, smokey colored glass and chrome. Two tub chairs and a chaise lounge are dark brown velvet.

A circular table with a carved h-shaped chrome base will be set with Pucci linen and a tea service.

Mannequins will be placed in carved wooden nickles. Chrome and smoke glass free form display racks to hold the delightful Pucci accessories, scarfs, such jewelry as key rings.

The effect is pure luxury, which will provide a delightful experience for the shopper who will see the fashions modeled at least one day a week.

"Being in the hotel in downtown Syracuse will be a real advantage to the shopper who drives in from a distance," Mrs. Gensini said.

"Everything is right here: She can stay for lunch without leaving the building."

The store will be open all business days.

Pucci already has a following in Syracuse and Central New York.

Twice he has brought his fashion show to Syracuse for the benefit of the Parents' Association of Manlius-Pebble Hill School.

Each occasion was a sell-out with some 750 guests from Syracuse, Rochester, Watertown, Utica and Binghamton crowding the ballroom at Temple Adath Yeshurun.

When he came in the April this year, the estate businessman discussed affairs in Italy and in the United States with this Post-Standard writer.

He is a marquesse whose family has lived in Florence for 1,000 years. In 1971 he was defeated for the seat in the Italian Senate he had held, and he is greatly concerned with the rise of Communism in Italy.

He said then that more than 50 firms had sought appointments with him inviting him to come to America.

"United States is the ideal place to live," he said. "But I will not leave Italy; as you say in football, I will hold the line down to the last yard."

"Then, if it is possible, I will get out, although by then, it may not be possible."

However, Pucci is truly international. He designs porcelain for Germany, towels for Japan, carpets for Argentina, and for the United States - pens for Parker, lingerie for Formfit Rogers, uniforms for Braniff Airline and even the Mark IV for Lincoln Continental.

He also owns a world wide wine business.

His principal fashion showroom is the Pucci Palace in Florence, Italy.

Emilio Pucci, Italian nobleman with world wide business interests, is shown at Manlius Pebble Hill Parents Association luncheon April 29 at Temple Adath Yeshurun.

His designs are always targeted toward the individual. He uses only natural fabrics, principally silk and cotton, having a great interest in ecology.

He's always been a pioneer in fashion being credited for the introduction of pantlegs, the disappearance of waists from the stiff "sheath" dress look, and the mini skirt originally.

He was the first to popularize stretch (Lycra) in swim suits, and sparked the vogue for silk jersey.

Remember?

This was a show stopper at the Pucci Boutique luncheon April 29 at Temple Adath Yeshurun for the Manlius Pebble Hill Parents' Association. The model is wearing a fantastic handkerchief tunic in dark, a fashion trend copied by other designers. Pucci has always been a pacesetter.

Ecology Talk

Dr. Mildred D. Faust, associate professor of Botany, State College of Syracuse University, will be the guest speaker at the Onondaga Audubon Society meeting at 8 p.m., Wednesday, Dec. 1 in Marshall Hall Auditorium.

"Arctic and Alpine Flowers of the World," with the unbelievable hues, presented with color photographs and several plants found in the flora of Central New York.

Dr. Faust taught Ecology and Taxonomy at S.U. and the state universities at Oswego and the College of Forestry in Syracuse.

The meeting is open to the public and there is no charge for admission.

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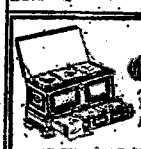

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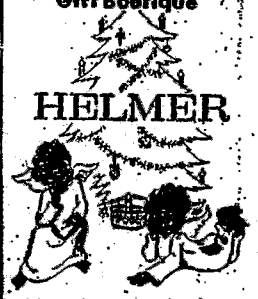

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Dear Abby
Thanksgiving Prayer

By ABIGAIL VAN BUREN

DEAR READERS: I'll repeat my Thanksgiving Prayer today.

O, heavenly Father: We thank Thee for food and remember the hungry.

We thank Thee for health and remember the sick.

We thank Thee for friends and remember the friendless.

We thank Thee for freedom and remember the enslaved.

May these remembrances stir us to service.

That Thy gifts to us may be used for others. Amen.

Have a wonderful Thanksgiving and may God bless you and yours.

Love, ABBY

DEAR ABBY: Another guy and I have shared an apartment for three years. (I'll call him Bob.) We're both adults and don't depend on our parents for financial aid, but Bob is still afraid of his mother. Or maybe I should say he's afraid of hurting her feelings, as he lies to her.

She's very religious, and so was Bob until he left home, but he hardly ever goes to church anymore.

What should I say when Bob's mother calls here on Sunday morning and asks me if her son is home from church yet?

Sometimes he doesn't even come home to sleep on Saturday night, but I can't tell his mother that.

I wish Bob would tell his mother the truth and get it over with, but he can't seem to do it. In the meantime I have to lie for him. So what's the solution?

HATES TO LIE

DEAR HATES: You don't HAVE to lie. You're not obligated to give Bob's mother any information. When she phones, tell her her son is out and you'll ask him to return her call when he returns.

Red Cross History

"The Syracuse and Onondaga County Chapter, American Red Cross will be 100 years old in 1981 and we're collecting information to publish that history," according to Alice McBride, chairman of the Red Cross History Committee.

The Syracuse chapter is the third oldest in the United States, after Dansville and Rochester, New York. Mrs. McBride indicates that she is "delighted to have Pat Nucci, recently retired deputy manager assist me as vice-chairman."

Others assisting include: Amy Dwyer, Mary Grimshaw, Barbara Aronson, Edna Maas, Charles Cooper, H. Renwic Post, Beth Clapp, Barney C. Meltzer, Katherine Ekenerman, Marion Cole, Ann Belanger, Elsworth Reamon, Ellen Van Duzen, Katherine Barclay, and Marion Donovan.

Research

Alice McBride, chairman of the Red Cross History Committee, looks over material on the Red Cross with her assistant Patrick Nucci, center; and H. Renwic Post. History of the Syracuse and Onondaga chapters will be published prior to the 100-year-old anniversary to be celebrated in 1981.

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 34

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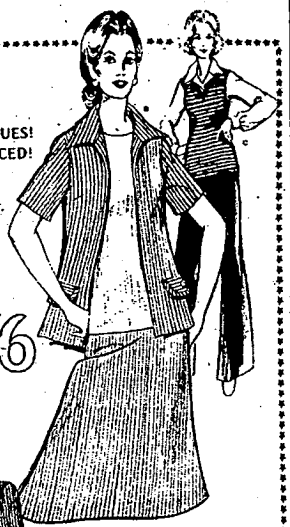

A: Rib-knit polyester sleeveless basic dress and short sleeve jacket. Soft blue; sizes 16½ to 26½.

B: 3-piece A-line skirt and open tab-pocketed jacket in rib textured blue/white stripe seersucker. White sleeveless ribbed shell; sizes 16½ to 28½.

C: 3-piece pantsuit: navy pull-on pants with red/white stripe, rib-knit pullover and white button-front shirt. Sizes 16½ to 26½.

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Colcannon Soup was inspired by an Irish dish.

Ireland inspires this hearty soup

By EMILY BUTTERFIELD

There's a bit o' Irish is everyone on St. Patrick's Day, even though one's forefathers came from Poland, Sweden, England, Korea or Africa.

Italian-Americans claim that St. Patrick was a native of Italy, who traveled to the Emerald Isle to convert the Irish to Christianity.

Whatever the family heritage, homemakers enjoy preparing typically Irish foods on St. Patrick's Day.

This hearty soup was inspired by the famous Irish dish, Colcannon. The original Colcannon, as every daughter and son of Erin knows, is a vegetable combination of mashed potatoes and cabbage.

The soup may be served with corned beef sandwiches for a satisfying family supper on St. Patrick's Day.

COLCANNON SOUP

Two tablespoons butter or margarine
One medium onion, sliced
Four cups chicken broth
Two stalks celery with leaves, cut in pieces
Four medium potatoes
Four parsley sprigs
One cup light cream or half and half
One tablespoon lemon juice
Two teaspoons salt
One half teaspoon Tabasco sauce
One fourth teaspoon dried dill weed
Dash nutmeg
One tablespoon chopped chives
Four cups coarsely chopped cabbage

In large saucepan melt butter over medium heat. Add onion and cook until just tender. Add chicken broth, celery, two potatoes which have been pared and sliced, and parsley. Cover and simmer 30 minutes.

Pour all cooked ingredients into electric blender container, cover and process until smooth. Return puree to pan.

Pare remaining two potatoes and slice. Add to kettle along with remaining ingredients. Simmer covered 20 minutes, or until potatoes are tender. Makes six servings.

Pucci to return with '76 showing

Emilio Pucci, world famed fashion designer, will visit Syracuse during August to present his 1976 summer fashion collection.

Syracuse women will remember Pucci's gala fashion showing in Syracuse in May 1975, which benefited Manlius-Pebble Hill School.

Dr. and Mrs. Gabriele O. Gentili, friends of the noted designer, are sponsoring "An Evening with Emilio Pucci" — Another Afternoon with Emilio Pucci, April 29 at 12:30 p.m. in Temple Adath Yeshurun.

The gala champagne luncheon and fashion showing will benefit Manlius-Pebble Hill School. Dr. Gentili is a trustee of the school and Mrs. Gentili is a life member of its parents' organization.

The Gentilis visited Pucci in Florence, Italy, last fall. While they invited him to present his premiere 1976 American fashion showing here in Syracuse, the designer remarked that he likes his Central New York City.

In honor of his return, Mrs. Gentili is a "confusion of orchids" at the luncheon. She has ordered 3,000 orchids to be flown in to grace the luncheon tables.

"Every woman should have a chance to see Pucci," says Mrs. Gentili, who already is the designer's dramatic designs, exciting colors and textures. "My request meeting out invitations — every woman is invited."

Tickets for the luncheon and fashion showing are $75, of which $25 is tax deductible. Tickets are available at Manlius-Pebble Hill School office from 9 a.m. to 3 p.m. Monday through Friday or by telephoning 446-9920 during those same hours.

Besides women's fashions, Pucci designs distinctive eyeglass frames, leather, linens and household furnishings.

Pucci designs braids, slacks, sandals, hats and handbags shown with his fashions. He brings his own models to show his collection.

The eminent Italian, a former member of the Italian Senate, will be the house guest of the Gentilis.

EMILIO PUCCI

Social notebook

—From Page 1F—

who is stationed there in the Marine Corps.

The Sinclairs eventually plan to live in Arizona.

MRS. EDWARD J. Schalk of 208 Westwood Rd. has returned from a visit with her mother, Mrs. Catherine McCarthy in Fall River, Mass. Mrs. Schalk visited her mother for two months following the death of Mrs. McCarthy's father, Jerry McCarthy.

Also, McCarthy and the late father spent much time in Syracuse and recommended several haunts by Mr. and Mrs. Schalk and their friends in Syracuse.

Mrs. McCarthy is expected here for a visit in the near future.

HONORED on their 25th wedding anniversary in Bal Harbour, Fla., were Mr. and Mrs. James Pignato of 5316 Dunn Dr., Fayetteville. Entertaining the couple at a dinner in the Kenilworth Club were Mr. and Mrs. Edward L. Randel, Mr. and Mrs. George Pandely and Mr. and Mrs. A.W. Stevens.

Iceland will be their topic

"Iceland — Land of Fire and Frost" is the title of a lecture planned Tuesday at 7:30 p.m. in First Universalist Church, 24 Waring Rd.

Ellen E. Dansky Gemmills will be guest speaker at the meeting of Professional Women's League.

Fashion show slated

Friends of Fayetteville Library in conjunction with fashion designer, Linda Lundsten, are presenting a fashion show March 20 at 12:30 p.m. in the library. A luncheon will be served.

Reservations may be made at the library, 111 E. Genesee St., through March 18.

Linda Lundsten was trained as a designer in New York City for the past 10 years. She is a graduate of Syracuse University with a degree in fine arts. She is also a sculptress, former designer for Vidal Sassoon and member of the staff at "Vogue Sevilla Beat." Linda designed scenery for the plays at the Civic Guitar and the dragon costume for the "Bashful Dragon."

Daughters schedule luncheon

Antique glass will be the topic of Mrs. Esther Brunson who will speak to a luncheon meeting of Daughters of Cumbria at 11:30 a.m. Tuesday in the executive dining room on the eighth floor of Mechanics Bank, Warren Street.

Plans for bake sale to be conducted from 10 a.m. to 9:30 p.m. March 29 and 30 in Fayetteville Mall will be discussed. Proceeds will benefit a club charity.

Conducting the business meeting will be Mrs. Carmen Hopkins. Program chairman is Mrs. Kenton Knoepfle, assisted by Mrs. Anthony Mogelli. Mrs. Thelma H. McGillicuddy, community relations and newcomer service manager, will be hostess.

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7.10x10.6	Gold Textured	40	15
6x9	Orange Shag	55	28
6x9	White Shag	55	28
10.4x12	Avocado Shag	90	58
9.3x12	Red Sculptured	140	88
10.10x12	Brown Plush	140	48
10.10x15	Green Plush	259	98
12x21	Orange Print	158	108
12x13	Orange Sculptured Shag	140	88
12x19.6	Gold & Brown	130	78
8.6x14	Orange Commercial	130	98
10x15	Green Plush	230	138
12x12	Blue Sculptured Shag	140	88
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8.9x9	Gold Sculptured	50	28
12x19.6	Orange Plush	178	88

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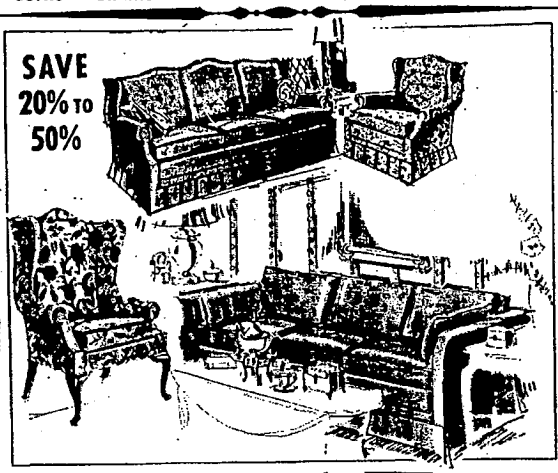

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Save $418.	Large Queen Anne Wing Chair. Imported Casual fabric with Velvet back reversing. Reg. $779.	$369	
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Save $170.	Traditional 80-in. Sofa. Floral print fabric. Reg. $519.	$349	
Save $308.	Traditional 90-in. Sofa with solid Cherry trim. Gold tufted, loose pillow back, over spring. Reg. $793.	$485	
Save $295.	Traditional 72-in. "Just-A-Bed" Sleep sofa, loose pillow back, bolsters, arm covers. Gold & brown plaid velvet. Reg. $724.	$429	
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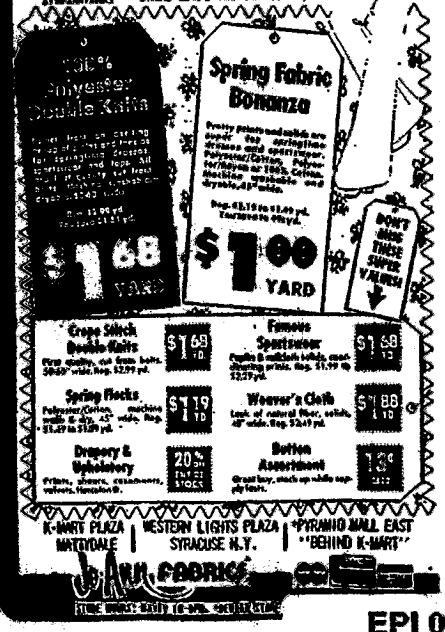

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EPI 003877

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 35

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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HAUTOMOBILE COUTURE Newsweek October 20, 1975, UNITED STATES EDITION

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Newsweek

October 20, 1975, UNITED STATES EDITION

SECTION: BUSINESS; Pg. 76

LENGTH: 235 words

HEADLINE: HAUTOMOBILE COUTURE

BODY:
Their gilt-edged signatures grace everything from luxury suits to shower curtains and kitchen appliances - and now the top clothes designer are turning to automaking. Pierre Cardin may have begun the trend back in 1969 when he whipped up a nifty interior for Simca, and Italy's Aldo Gucci and France's Andre Courreges have also tried their hands at it. But this year hautomobile couture has come into its own in the semi-mass market: Lincoln-Mercury has assembled a super-chic stable of four major fashion names to add a dollop of class to its top-of-the-line Continental Mark IV. And the man who seems to have started it all, Cardin, has created an entirely new car - naming it, not surprisingly, after himself.

"I don't see why I should make a common car," the designer insists - and his low-slung, $31,000 Voiture Pierre Cardin is anything but that. Its sharklike lines are highlighted by a glossy black finish, and the interior is unmistakably Cardin, a mix of gleaming metal and bold, multicolored stripes.

Lincoln-Mercury's new Mark IV's in contrast, retain their calssic exterior styling. But for the "slight extra cost" of $1,500, buyers can opt for one of four designer editions, with distincitve color and trim combinations plus interiors created by Bill Blass (in navy blue, cream and gold), Cartier (dove gray), Givenchy (turquoise and white) or **Emilio Pucci** (burgundy and silver).

GRAPHIC: Picture 1, Cardin's coupe de grace: A Sharklike set of lines . . . ; Picture 2, . . . and a distinctive Look inside; Picture 3, Pucci's Mark IV: Touch of class

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Date/Time: Tuesday, April 24, 2007 - 6:35 PM EDT

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EPI 003887

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 36

6TH STORY of Level 1 printed in FULL format.

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WWD (Women's Wear Daily)

June 27, 1990

SECTION: Vol. 159 ; No. 125 ; Pg. 12; ISSN: 0149-5380

LENGTH: 378 words

HEADLINE: Pucci angry, flattered over copies; Laudomia Pucci, executive VP of Emilio Pucci, apparel and textile design firm

BYLINE: Costin, Glynis

BODY:

PUCCI ANGRY, FLATTERED OVER COPIES

MILAN - "A copy can be interesting, bad, cheap or good, but it is still a copy," Laudomia Pucci, executive vice president of Emilio Pucci, Florence, said Tuesday, when asked about the surge in Pucci-inspired prints that has hit the fashion world this year.

Laudomia Pucci, the daughter of 75-year-old designer Emilio Pucci, said she is flattered and angry.

"During the Sixties, my father's designs were very much copied throughout the world, and now it's happening again," she said. "It's amazing because they are actually difficult to copy, the color combinations and so on, and so often the copies turn out looking vulgar and cheap.

"For one thing, we use rich fabrics, such as silk jerseys, and it's just not the same when used on a cheaper material. We are very aware of the copies going on now, with many of them coming out of Hong Kong, and we are trying to do what we can. In a way, we are very flattered at references to my father's creations but as far as the cheap ones go, we are doing our best to stop them and stop people from wanting them."

Pucci also said the firm is not too happy with retailers who buy the fakes.

"I'm very much surprised at some of the big American stores who are buying the copies, such as Bloomingdale's, which even featured them in their front windows," she said.

"We are very small business with everything handpainted. Our shapes are simple. We hope the Pucci customer will be intelligent enough to tell the difference. We think quality and history mean something, and we have 30 years of history."

Pucci said one way the firm is attempting to battle its copycats is by offering competitive prices. For example, she said that in the current Pucci collection, leggings are retailing at $ 80 and stretch pants at $ 300.

EPI 002950

Alessandro Pucci, Laudomia's brother and vice president of the firm, added: "We are going to get on the backs of the people copying us as soon as possible. Doing similar things is fine but when they copy you word for word, line for line, like out of a book, that is copyright infringement, and we think it's unfair. Inspiration is one thing but actual copying is a whole different ballgame."

He did not specify what action he planned.

SIC: 2300 APPAREL AND OTHER TEXTILE PRODUCTS

IAC-NUMBER: IAC 09139421

IAC-CLASS: Trade & Industry

LANGUAGE: ENGLISH

LOAD-DATE: August 15, 1995

EPI 002951

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 37

Pucci, Emilio The Dallas Morning News Dec 12 1990

Interview

For the record

The Pucci name, back with a pow

By Kimberly Goad

It very nearly was a *cause celebre.*

Laudomia Pucci, daughter of 1960s icon Emilio Pucci, attends the Chanel fashion show in Paris last spring wearing a pair of screaming, psychedelic-print leggings with a black jacket and, in the process, practically turns the whole place on its ear. The following day, Suzy Menkes writes an article in the *International Herald Tribune* proclaiming "Pucci Returns."

Indeed, along with the resurgence of such '60s details as black eyeliner and bouffant hair comes one of the most essential of '60s symbols: Pucci prints.

Although Pucci patriarch Emilio Pucci, "still does everything, basically," Laudomia Pucci and her brother, Alessandro, are poised to continue the dynasty, which got its start almost by accident at a Swiss ski resort in the late 1940s.

By the '60s, such style-setters as Elizabeth Taylor and Jacqueline Kennedy were wearing Pucci. And Pucci boutiques had sprung up around the world.

Not quite 30 years later, the Pucci boutique in New York City finds itself turning, in one day, the kind of business it once did in a month. And, increasingly, the Pucci behind Pucci is Laudomia. She talked with *FashionDallas* during a recent visit to unveil an exhibit called *The Art of Fashion: The Radical Sixties* at Fort Worth's Kimbell Art Museum.

How much say-so have you had in inheriting this life of yours?

You have to keep in mind that in Italy, especially in Tuscany, family businesses are there. We have land and we have a wine business. (Fashion) was just part of our family business. My father always wanted me to get into it from a very young age. I started after I graduated (with a degree) in political science from the University of Rome.

You never studied fashion?

I never studied fashion and, in a way, I do feel I miss the technical aspects. But I have seen it since I was a kid — the colors, the style, the elegance, the fashion shows since the age of 4. And then working with my father. We don't have a studio of creators. It's my father who does everything, basically. And now it's with me. He's never wanted designers around because he said they cannot understand.

I don't want to say I'm a designer, but it sort of sinks into you. I represent this continuity, not only in name but in style. I can touch his fabrics and start moving them happily around without giving them a non-Pucci aspect. I am always faithful to his image and idea.

Interesting for me because those were the technical aspects that were important for what I'm doing now. I got back with my father just in time for this revival.

Laudomia Pucci, daughter of 1960s designer Emilio Pucci.

EPI 002954

How do you account for the resurgence of Pucci?

When I started with my father six years ago there was an attempt by an American store, Barneys (New York), to bring the product back. It was a bit too early, but you could feel it coming somehow. We have survived so long because my father's clients have been so faithful and lovely with us. Though they were growing older, they always wanted a Pucci product to buy every season. When Barneys said, "Oh, this would be great, but let's have the lengths shorter or stronger prints or stronger colors," it was something a bit different than the typical collection.

A second reason it came back so strongly is that certain friends came to Florence and decided to do that wonderful spread in *Vogue* in May which I'm sure you saw, with Linda Evangelista.

It was the media getting to the public. That's why people suddenly said, *Pucci*. What was lucky was we contacted Bergdorf (Goodman, in New York) last spring and of all the (retailers) who were asking for Pucci, I decided to try just one. I was wondering if times were ready, since I had had that experience with Barneys. I said, "OK, let's take it easy. Let's try with Bergdorf's." Bergdorf's came out with five windows on Fifth Avenue when *Vogue* was out. They sold the product in one week.

How does Pucci in the '60s compare with Pucci in the '90s?

It is really the woman. In the '60s, women who wore Pucci would be kind of jet set-y, elegant. Now, I don't want you to take that in a bad kind of idea. But it was a chic thing to be in Pucci. And it would be a total look. Today, I see it as an item to be worn as an accessory. Not a total look.

Did you ever go through a period of rebellion where you wanted to strike out on your own?

I've always been interested in politics on an academic basis and I would've happily gone on doing it if I'd had nothing in the family.

Have you always worked with your father?

Out of school, I went straight to my father for two years and a half. Then, a year and a half with Givenchy in Paris. I got back with my father last September.

Why Givenchy?

My father called Hubert and said, "Can my daughter come see you?" Very kindly, Mr. Givenchy accepted to see me. He said, "What do you want to do?" I said, "Anything, if you don't give me a pencil because I am incapable of holding a pencil."

EPI 002955

PUCCI PRINTS

Psychedelic before the word had even been coined, the dizzying, kinetic prints and dazzling colors pioneered by Emilio Pucci were '60s pacesetters — and now enjoying a '90s comeback. "Pucci scarves, blouses and bags are becoming such hot collectibles," exclaimed a recent issue of *Vogue*, "that prices for the vintage items are fast approaching those of brand new ones."

EXHIBITION PHOTOS: EVANS CAGLAGE RUNWAY PHOTOS: DAN LECCA

Above: Emilio Pucci printed [illegible] with appliqued [illegible]

Top: Emilio Pucci printed jersey evening dress leggings, 1965.
Bottom: Emilio Pucci [illegible] swimsuit, 1966.

EPI 002956

Dallas Morning News 12-12-90

Two of the knit jersey "Gemini 4" hostess uniforms Emilio Pucci created for Braniff. Rudi Gernreich's black knit topless swimsuit. A zip-front Mary Quant mini-dress. White go-go boots from Andre Courreges.

The exhibition space — designed by Louis I. Kahn in the late '60s — is considerably less frenetic than the garments' original habitat of silver-foiled walls and blaring Yardbirds music. But the airy, vaulted gallery encourages a studious appreciation of the clothes.

The outfits are presented simply, without distraction, on off-white mannequins. And many of the angular poses and molded hairstyles are authentic, referenced directly from the pages of vintage *Vogues* by Ms. Walker and Dallas-based stylists Harry Lewis and Randy Carrell.

lost their redolence, they're more than campy period pieces. Perhaps the most striking aspect of *The Radical Sixties* is just how eerily its fashion messages are echoed in the present.

With minor alterations — a simple change of accessories or the subtle slimming of a pant hem — many of the garments showcased would not look dramatically out of place on a contemporary runway, in a store window or fashion magazine.

The current season is not the first time designers have turned to the '60s, of course. Stephen Sprouse showed Day-Glo updates on the Courreges shift as early as 1983. Five years later, Christian Lacroix borrowed heavily from the rich hippie amalgam pioneered in the late '60s and early '70s by Giorgio di Sant Angelo. (Two seminal Sant Angelo creations are included in the exhibition.)

And most recently, the acid house movement flooded dance floors — albeit briefly — with a tidal wave of tie-dye and happy face motifs.

But the '60s-inspired clothes that energized the designer showings this fall have a much broader base of support, surfacing in collections as disparate as Valentino and Calvin Klein, Gianni Versace and Christian Francis Roth.

More significant, especially in terms of the Kimbell exhibition, is the revival's specific focus. Though bell-bottoms flare at Norma Kamali, and French bad boy Martin Margiela plays with blue jean maxi-skirts, the season's greatest inspiration point is precisely the streamlined, space-age geometrics of the decade's middle years, and thus *The Radical Sixties*.

If designers today look back, those in the '60s looked resolutely forward.

In revolt against the establishment and intoxicated with the notion of limitless possibility, the newly emerged youth culture challenged the status quo on every front. For designers such as Mary Quant, Andre Courreges, Emilio Pucci and Pierre Cardin, the constricting shapes, dull colors and historical authoritarianism of the couture were natural targets. Sweeping away an elite based on class and wealth, they replaced it with one based on youth and zest.

In contrast to the wasp-waisted and relentlessly elegant doyenne of Dior's new look, the '60s ideal was a leggy, fresh-faced girl in a

More on page 3

EPI 002957

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 38

10TH STORY of Level 1 printed in FULL format.

The Associated Press

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November 30, 1992, Monday, AM cycle

SECTION: International News

LENGTH: 575 words

HEADLINE: Fashion Designer Emilio Pucci Dies

DATELINE: FLORENCE, Italy

BODY:

Emilio Pucci, the aristocrat of fashion known for bold and colorful designs and his "palazzo pajama" pants, has died, a hospital said Monday. He was 78.

Pucci died Sunday of a heart attack, said the director of Villa Cherubini hospital, Pier Gabriele Bulli.

Pucci's popularity reached its apex more than two decades ago, when his creations adorned celebrities from Jacqueline Kennedy Onassis to Grace Kelly. But his work had been regaining interest with the recent re-emergence of festive colors in the high-fashion world.

"In recent months, American fashion magazines have rediscovered the effect of the taste and attractiveness of these clothes, made soft and light by festive colors," the Milan daily Il Giornale wrote.

Pucci made his debut as a designer in the 1950s, while Italy was rebuilding after the war and Italian high fashion was in its infancy.

According to his fashion house, his talent first came out in a chance encounter with a fashion photographer, who wanted to photograph Pucci in his ski outfit on the slopes. The photographer, told Pucci made the outfit himself, asked him to design some ski clothes for women so he could photograph them.

Pucci once said in an interview that his first collection was all in black because that color and white where the only ones he found "harmonious."

Then, he said, he began doing "research" and discovered color: the turquoise of hand-painted Mexican cloth; the red of geraniums; the hues of a fruit cart in Cuba and the fields of Tuscany.

But the main source of inspiration was the vivid colors of picturesque Capri, the island of jetsetters across the bay from Naples, his birthplace. It was there he discovered the violet-pinks of bougainvillea and the spectrum of colors under the water that became the mark of his "palazzo pajamas," Pucci's boldly-tinted silk pajama pants.

Pucci was closely linked with Florence, the city he loved and worked in. He kept his studio there in the centuries-old Palazzo Pucci - on Via de' Pucci.

The Associated Press, November 30, 1992

The son of the Marquis of Barsento, a member of one Florence's oldest families, Pucci inherited his father's title and the nickname "divino marchese," the divine marquis, for his heavenly creations.

His ancestors - knights, cardinals and merchants - appeared in the paintings of Leonardo da Vinci, Botticelli and Raphael.

Asked by an Italian reporter about Florentines and their flair for fashion, Pucci gave a reply that reflected his philosphy. He praised the Florentine "instinct" for "dynamic beauty" and taste for "unique, handcrafted things, unable to be recreated."

Born Nov. 20, 1914, he was educated in Milan, Florence and the United States, and earned a degree in social sciences from Reed College in Oregon.

He served as an Italian air force pilot from 1941-1952, including service in World War II. In 1963 he was elected to the first of two terms in parliament.

Pucci's fashion house was eventually headed by his daughter, Laudomia Pucci, who did her own designs for the first time last year, Il Giornale said.

The newspaper said Pucci was one of the first designers, along with Pierre Cardin, to attach his name to a line of products that included perfumes, shoes and eyeglasses. His status-symbol belts, scarves, handbags and shirts sold briskly in New York and other world capitals.

Other family members include his wife, Cristina, and a son, Alessandro.

A funeral was planned for Saturday in Florence's Annunziata basilica.

LANGUAGE: ENGLISH

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 39

16TH STORY of Level 1 printed in FULL format.

Copyright 1992 The Times Mirror Company
Los Angeles Times

December 1, 1992, Tuesday, Home Edition

SECTION: Part A; Page 24; Column 1; Metro Desk

LENGTH: 866 words

HEADLINE: EMILIO PUCCI; DESIGNER'S CLOTHES GRACED CLOSETS OF RICH

BYLINE: By WILLIAM D. MONTALBANO, TIMES STAFF WRITER

DATELINE: ROME

BODY:
On a bright morning in 1947, two things struck Emilio Pucci about the Englishwoman he met skiing the slopes of the Alps: She was beautiful. She wore ugly clothes.

That day changed his life. And the history of fashion.

A chapter in that history has now come to an end. Pucci, a pioneer of Italian designer clothes, a magician with brightly patterned silk that found niches in wardrobes around the world, is dead at 78.

His family, which includes his daughter, Laudomia, herself a well-known designer, said he fell ill Sunday morning at his home in Florence. He was rushed from the family's Palazzo Pucci on Via dei Pucci to a private clinic, where he died about an hour later of what officials described as a heart attack.

The self-taught Pucci left an indelible, colorful stamp on fashion from the 1950s to the 1970s, a period when Italian design moved from postwar parsimony to the era of flower power.

He designed clothes for the rich and the famous. At her request, Marilyn Monroe was buried in a Pucci. And Pucci designed for the not-so-rich, transforming bright Italian silks into everyday chic. For one American airline, Pucci designed not only the hostesses' uniforms, but also the exterior color schemes of the planes.

Americans in particular loved Pucci's "palazzo pajamas," created in swirling palettes of blues, greens and other Mediterranean hues inspired by his visits to the isle of Capri. His shirts, belts, scarves and shoes became standbys for fashion plates as diverse as Jacqueline Kennedy and Grace Kelly. Pucci's fashion house, now directed by his children, remains a Florentine pillar of design.

Mary Rourke, The Times' fashion editor, called Pucci "the Prince of Prints."

"Those tiny, intricate, pastel color designs he developed in the 1950s became the fabric equivalent of the man himself. Bright, busy, even slightly madcap, those prints captured the hallucinogenic spirit of the psychedelic '60s, when Pucci prints swept the fashion world like the euphoric energy waves of a love-in. Their clear, cosmetic colors -- turquoise, fuchsia, violet and green -- were intended as joyous, he once said. And his imitators were legion.

Los Angeles Times, December 1, 1992

"The supple, lightweight silk jersey fabric he used for his collections was as much a signature of his work as were the prints themselves. Sleek, modern shift dresses, tunics and narrow-leg pants were status symbols seen at every jet-set watering hole from Capri to Monte Carlo.

"But to Pucci they were simply the ultimate in modernity. 'I have dresses that weigh under three ounces,' he boasted not long ago. 'You take the dress, put it in your pocket, come out of the office, go to the bathroom, wash, make up and put it on. You're ready for dinner.' "

Marchese Emilio Pucci di Barsento was born in Naples of a noble Florentine family whose members still live in the 1,000-year-old palazzo whose brass doorknobs were often polished by Pucci himself, well into his 70s.

A man of elegant bearing, a cosmopolitan polyglot -- he spoke five languages, Pucci was an aristocrat to his bones. He delighted in noting that in one painting of a Renaissance banquet of the Medicis, the only guest shown eating with what resembled a fork was a Pucci; everyone else ate with his hands.

Pucci perfected his American English while winning a social sciences degree at Reed College in Oregon, but in later years spoke with the silver tongue of an English aristocrat. In Italy, his studies in Milan for the diplomatic corps were short-circuited by World War II.

He joined the Italian air force, became the pilot of a torpedo bomber and was decorated for bravery. But the war story for which he is best remembered was earthbound.

After Italy abandoned the Axis and joined the Allies against Nazi Germany in 1943, Pucci rescued Edda Ciano, the daughter of Benito Mussolini, from her German guards.

He smuggled Ciano and her children into Switzerland along with the compromising diaries of her husband, Galeazzo, a former Fascist foreign minister who voted to overthrow Mussolini and was later executed by the Nazi-Fascist government that succeeded him.

After Pucci returned from Switzerland, he was arrested by the Gestapo and tortured for information about the diaries. He refused to talk. With Pucci's help, the diaries were published in the United States in 1945, to the embarrassment of Mussolini and ally Adolf Hitler.

The elegant man whom Italians liked to call il marchese divino -- the divine marquis -- for his genius with color and design would later serve in the Italian Parliament and as a councilman in his beloved Florence.

But it was that day in the Alps that Pucci always cited as the turning point, the day he looked at a woman and realized with a start that he could make her appear more beautiful.

Thus was a designer born. Almost as a joke, Pucci staged an impromptu fashion show to display his creations. They happened to catch the eye of Harper's Bazaar photographer Toni Frissel. The rest is history.

EPI 002963

Los Angeles Times, December 1, 1992

As the story goes, there was a lot more than clothes between Pucci and his beautiful English inspiration. But he was a gentleman, and although he loved to retell the story, Pucci never told her name.

GRAPHIC: Photo, Emilio Pucci in 1982 Associated Press

LANGUAGE: ENGLISH

EPI 002964

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 40

5TH STORY of Level 1 printed in FULL format.

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Copyright 1993 Capital Cities Media Inc.
WWD (Women's Wear Daily)

December 20, 1993

SECTION: Vol. 166 ; No. 118 ; Pg. 2; ISSN: 0149-5380

LENGTH: 372 words

HEADLINE: Pucci Heirs seek to license name; heirs of late Emilio Pucci; Brief Article

BYLINE: Forden, Sara Gay

BODY:

MILAN -- Alessandro and Laudomia Pucci, heirs of the late emilio Pucci, have signed an aggrement with Italian entrepreneur Marina Salamon to develop the Pucci name through production deals and licensing agreements.

Their first joint initiative will be a diffusion line for women, called Pucci, scheduled to debut with the spring-summer '95 season.

The line will be targeted at young, active women and aims for first-year sales of $ 12 million to $ 18 million (20 to 30 billion lire at curret exchange rates), Salamon said late last week.

Salamon controls Alchimia SpA, a diversified clothing and consumer goods group based in Treviso with annual revenue of $ 238 million (400 billion lire). The firm produces three lines of women's and girl's apparel.

"We are talking about a collection that answers the needs of our generation and those younger than us," said the 35-year-old Salamon of the new Pucci line.

Alessandro Pucci is 32; Laudomia Pucci is 34.

The collection, which will consist of 60 to 80 pieces at first, is planned to retail at 400 doors in Italy and 300 elsewhere in Europe. Expansion to the U.S. and the Far East is planned for the second season.

The line will also be sold in the existing Emilio Pucci stores in Florence and New York, though those boutiques will continue to concentrate on the high-end, tailor-made Emilio Pucci products.

Average Italian retail prices for the new Pucci line will range form $ 29 to $ 120 (100,000 lire to 200,000 lire).

Under terms of the deal, Salamon and the Pucci siblings have founded a new company called Acknowledge, which will have headquarters in Florence and London. It is equally controlled by Emilio Pucci SRL and Salamon's operating company, with a 2 percent stake held by private investor Gianni Bizzarri, who will handle the financial aspects of the venture.

EPI 002969

Laudomia Pucci, who worked closely with her father before his death last year and has been putting together an archive of his work, will supervise an internal design team responsible for the collection.

Plants to develop a children's line, as well as licenses for sportswear, sunglasses, perfume, cosmetics and watches, are also part of the project, Salamon said.

SIC: 2330 Women's and Misses' Outerwear ; 2300 APPAREL AND OTHER TEXTILE PRODUCTS

IAC-NUMBER: IAC 14650738

IAC-CLASS: Trade & Industry

LANGUAGE: ENGLISH

LOAD-DATE: September 07, 1995

EPI 002970

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 41

40TH STORY of Level 1 printed in FULL format.

Copyright 1997 Times Mirror Company
Los Angeles Times

September 4, 1997, Thursday, Home Edition

SECTION: Life & Style; Part E; Page 2; View Desk

LENGTH: 294 words

HEADLINE: FASHION;
KING OF PRINTS: PUCCI;
WHERE THE PUCCIPHILES WILL BE

BODY:

Emilio Pucci first caught the public's eye in the mid-1940s, when he was photographed wearing ski pants of his own design. He became famous as a sportswear designer, known for making patterned dresses out of brilliantly colored silk scarves that a stylish cult of women wore throughout the '60s and '70s. Although he died five years ago, his following continues to grow, and his designs have achieved the status of classics.

More than 260 Pucci items will be presented at a preview party at Wasteland, 7428 Melrose Ave., from 6 to 10 p.m. Sept. 10. The vintage fashion store acquired the collection from Shirley Kennedy, a fashion reporter and editor who began collecting Pucci in 1987, while she was earning a degree in fashion and human behavior in New York. Her master's thesis on Pucci was published as a lavishly illustrated coffee-table book, "Pucci--A Renaissance in Fashion," is still the definitive text on the designer. Though now out of print, the book is highly prized by Pucci aficionados.

Towels, men's ties, handbags, perfume bottles and a variety of clothes priced from $ 150 to $ 950 will be included in the sale.

Costume designers are among the buyers expected at the Wasteland sale, since choice Puccis turn up regularly on screen. Sharon Stone wore Pucci memorably in "Casino," providing the perfect visual explanation for why the dramatic designs have been so enduring.

LANGUAGE: English

LOAD-DATE: December 21, 1998

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 42

Source: All Sources : News : News Group File, Beyond Two Years
Terms: pucci and fashion and date aft 1991 (Edit Search)

Los Angeles Times September 4, 1997, Thursday,

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Los Angeles Times

◆ View Related Topics

September 4, 1997, Thursday, Home Edition

SECTION: Life & Style; Part E; Page 2; View Desk

LENGTH: 1694 words

HEADLINE: KING OF PRINTS: **PUCCI;**
FROM 1 DRESS TO FULL-BLOWN PASSION

BYLINE: MIMI AVINS, TIMES **FASHION** EDITOR

BODY:

Like many special love affairs, it began innocently and developed slowly. Two years ago, an unusually patterned dress in the window of a vintage store near my home flirted with me, brazenly demanding contact with my flesh.

It wasn't a great dress, a skinny, front-zipped shirtwaist in a murky print of chocolate, taupe and slate blue, but it had moxie and a certain retro charm.

The cleverly engineered borders at the sleeves, neckline and hem identified it as a **Pucci.** I could have rationalized that I was purchasing a vanishing piece of **fashion** history as I handed over my credit card, but no reason was present at that first meeting. I was a bundle of emotion and lust. I had to have it.

Little did I know how my passion would blossom during the next year. When the gifted Italian nobleman Emilio **Pucci** was at the height of his popularity, I was too young to wear the bright, slinky dresses that managed to be both sexy and ladylike, sporty and proper. But all the fascinating, glamorous and chic women of the '60s and '70s wore **Pucci**--Jacqueline Kennedy, Marilyn Monroe, Lauren Bacall, Babe Paley.

By the time a mid-'90s revival of '70s style refocused interest on **Pucci,** I had grown up, and appreciation of his timeless artistry had grown too. Maybe I was finally the kind of woman I had once admired in **Pucci.** Or, if I was confident enough to wear it, perhaps I could be.

An American friend worked for the marquis in Florence shortly before his death in 1992. I had enjoyed seeing her **Pucci** collection, and the inventive way she wore it (a silk shirt thrown over a new black Lycra shift for an evening out), but I never thought I'd fall for those loud, psychedelic prints.

But when it comes to romance and clothes, never say never. I called her the minute I brought that first dress home. "Early '80s, judging by the colors," she said. "The cord belt with crystal fringe at the ends is a real prize. Have fun with it."

Acquisition of my second Pucci was equally serendipitous. I was visiting a vintage couture

EPI 002973

shop in Paris, touring it as one might a museum. Hanging amid the crush of old Chanel and Dior was a single wool jersey Pucci dress. The colors were great, it fit perfectly, and the cashmere and silk blend felt cozy.

It was then that I realized this was going to be more than a brief fling. This felt like something serious, the beginning of a collection.

A collection must grow and improve, and each addition only whets the appetite for more. Pucci's silk jersey, as sensuous on the body as fabric can be, was addictive.

At first, my desires were specific: an empire-waisted dress, a silk shirt printed like a Renaissance guild flag, a stretchy silk T-shirt with the look of mosaic. My pursuit took me to odd, dark little stores in New York's East Village, most of L.A.'s vintage havens, even to dingy secondhand shops in Milan. Although the clothes originated there, Italy is the worst place to scout, because the tradition of recycling special clothing doesn't exist there.

Part of the thrill of the quest was discovering the range of items Pucci created. Who knew he'd made a sleeveless cotton voile tunic? I'd already bagged a fuchsia velvet miniskirt and a "Yellow Submarine" patterned velvet jacket. To then stumble upon a velvet coat, fit for a drunken Harlequin, felt like a karmic reward.

*

The variety of prints and colors seemed endless, and trying to date them became a game. The subtle '50s patterns were the most traditionally Italian, as graceful and baroque as lace. In the '60s, wild geometrics and stylized swirls were colored more vividly, and the explosive patterns in hot shades continued into the next decade.

Pucci's blue and aqua palette became as familiar as his striking combinations of pink, orange and lime or black, white, mint and turquoise. Then, when I thought I'd seen it all, I'd find a dress covered with shocking pink, red and coral roses blooming on abstract olive and chartreuse vines. Wow. Had to have that too.

While at first I couldn't get enough, I began to relax when I realized it wasn't that hard to come by, and many pieces were easy to pass up. They were dated or just born ugly. I couldn't imagine wearing halter-topped palazzo pajamas unless I was on the arm of Peter Sellers, headed for a disco. Some of the prints were noisy to the point of inducing head pain.

With the kind of license to criticize all mothers think they possess, mine used to walk through my closet, scowling at all my dark, solid clothes. "You wear such depressing colors," she would say. I wish I could have shown her each riotous new Pucci, but by the time I was in the throes of collecting, she was gone.

Bright colors had just resurfaced in fashion, and like many women who hadn't worn them for a long time, I was clueless when separated from my noir uniforms. Part of the appeal of Pucci was to let the master help me bring color into my wardrobe. I started buying things like lavender snakeskin pumps to go with one dress, a yellow cashmere cardigan to wear over another.

Surprise--color is cheerful. When I wore it, a young woman at my favorite frozen yogurt stand who wouldn't know Pucci from Gucci smiled as she handed me my cone. "Great dress!" Men at the office who ordinarily didn't acknowledge my existence would pass me in

EPI 002974

the hall and mutter the same thing.

*

As all collectors know, fellow enthusiasts relish talking about their common passions. Anna Sui was a collector, I learned, and we spoke of Pucci conquests with glazed eyes and stupid grins. Todd Oldham confided he learned everything he knows about color and pattern from studying Pucci; Cynthia Rowley found her Puccis at flea markets.

In vintage stores, salespeople told me their tales of adventures lived in printed cotton pants and nights danced away in sequined Pucci gowns. They wanted to know all about my collection. What was my favorite piece? How many did I have? Where did I find them? Didn't the high, tight armholes drive me nuts? (No.)

Whenever I wore it, friendly strangers (usually older women) would approach me and relate chapters from their Pucci'ed lives. "My husband bought me two Pucci dresses every year," one said, riding behind me on an escalator at Saks. "They don't fit anymore and my daughters didn't want them, so they went in a garage sale." And exactly when was that sale and why wasn't I invited? My grief at the missed opportunity was more than offset by the fun of connecting with people. These happy clothes earned me admittance to a world of lavishly costumed memories.

At the height of my mania, I couldn't resist one spectacular blouse that had seen better days. Rescuing it felt like saving a stray dog; I took it home, bathed it, fed and groomed it, so to speak, until it became a beautiful, healthy thing again.

But administering such tender care was time-consuming. I was spending more hours than I wanted to ferrying slightly damaged treasures to Lace House Laundry on Pico, where patient experts scrubbed at stains with soft toothbrushes, miraculously removing them without harming the fragile material. I began to resent spending a Saturday picking one Pucci up from the cleaner's, taking another to be altered, bringing another to the Paper Bag Princess to put up for sale and searching for a button to replace one long lost from a shirt. After all, it was meant to be a collection, not a life.

In time, months would pass and I wouldn't wear any Pucci, then I'd put one on and experience the rush anew. What changed was that gradually, a state of satiation had been reached. Like a pusher tempting a recovering junkie, a store familiar with my weakness would phone with tantalizing news of some new pieces that I should come try. I'd sometimes still go, only to find that they were pretty, not exactly like anything I had, but, finally, not anything I really wanted either.

And the dress that started it all? Before its first anniversary in my closet, I traded it for a better one. I hope it found a good home, and I'll always remember it--because I kept the belt.

QUOTE: "I never thought I'd fall for those loud, psychedelic prints."

GRAPHIC: PHOTO: A slit velvet skirt and knit halter from the Pucci collection at Wasteland. PHOTOGRAPHER: MIGUEL GOMEZ PHOTO: Cotton knit bicycle outfits designed in 1975, with Pucci logo and matching socks. PHOTOGRAPHER: MIGUEL GOMEZ PHOTO: A long dress of silk jersey, with matching evening bag. PHOTOGRAPHER: MIGUEL GOMEZ PHOTO: Pucci bikinis were a jet-set uniform in the 1960s, above. A halter gown of swirling geometrics on silk jersey, left. PHOTOGRAPHER: MIGUEL GOMEZ PHOTO: Walking artwork,

EPI 002975

the stretchy, patterned legs of a unitard. PHOTOGRAPHER: ANDREW ECCLES PHOTO: (E1) PUCCI POWER: One dress made one woman a Pucci addict; an upcoming show will reveal more like her. E2

LANGUAGE: English

LOAD-DATE: December 21, 1998

Source: All Sources : News : **News Group File, Beyond Two Years**
Terms: **pucci and fashion and date aft 1991** (Edit Search)
View: Full
Date/Time: Thursday, June 1, 2000 - 2:59 PM EDT

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EPI 002976

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 43

NY TIMES 10-19-97

Mod World

Philip Greenberg for The New York Times

By AMY M. SPINDLER

NEW YORK is slowly losing its cloistered corners untouched by the trendy march of time. Now that even Le Cirque has gone mod, it is certainly time to sit back on a zebra-striped banquette in Pucci leggings with a tomato-red Kelly bag and reflect.

As much as Courtney Love and many flashy club kids may like Anna Sui's cutting-edge clothes, Ms. Sui herself seems continually in search of New York's more glamorous past. It was always a surprise to see the designer, born in Detroit, nestled in a booth at the Russian Tea Room; since its closing for renovations, she has switched to Sardi's. And it is more surprising to find her often dressed not in her own designs, but in 60's-era Pucci.

At the Pucci boutique, a designer delights in the vivid colors that recall her childhood.

When she was growing up in the suburbs, Ms. Sui said, bright Pucci Capri pants and Pucci-designed airline uniforms for Braniff and Qantas colored her world. "We had a turquoise refrigerator and wall phone, and the kitchen was avocado," she said. "You don't see colors like that anymore. Those are Pucci colors."

When she moved to New York in the 1970's she made her life downtown, and she sought vintage Pucci clothing — evocative of her childhood memories — at flea markets. It wasn't until the mid-80's that she learned that a Pucci boutique was actually alive, well and preserved uptown, at 24 East 64th Street.

"I didn't know it still existed," she said. "I was collecting at flea markets and someone said, 'Why don't you just go to the boutique?' "

What she loves about the store is that once you've passed the threshold, through the swagged purple silk curtains, you are no longer on the Upper East Side. "It's Pucciworld," Ms. Sui said. "You don't know what year it is."

The boutique seems to have waited all these years for Ms. Sui to grow up, start a business and earn enough money to afford to buy a piece of the resort life each item evokes.

As she visited the store recently, Ms. Sui recalled that she first came to love the patterns that Emilio Pucci, the Marchese di Barsento, began inventing in 1950 in the pages of Life magazine.

Like a game preserve untouched by skyscrapers, the Pucci boutique exists as if Mr. Pucci himself were still inventing the prints that made their slim fans so startling against white ski slopes or sandy beaches. "It's a great place for gifts, because it's so special and peo-

Continued on Page 3

EPI 002978

SHOPPING WITH

Anna Sui

At Pucci, It's Still a Mod, Mod, Mod, Mod World

Continued From Page 1

ple don't think to buy something here," Ms. Sui said. She uses the oversize Pucci beach towels in turquoise, pink, green and orange in her bathroom. "All you want is these towels, thongs, a tan, a yacht and an Agnelli," she said. "It's very evocative of all that."

Pucci's current creative director, Laudomia Pucci, is Emilio's daughter. She is part of the real jet set, and while much of the collection has been made sleek for the 90's, the bulk of what is in the store is beautifully in touch with the company's roots.

The design of the boutique, for instance, hasn't changed. A crystal chandelier hangs above the stairs, wound with purple-passion silk. A swirling silk print from the earliest days of the house decorates the doors that lead to the back.

On the walls of the main room hang framed swatches of Pucci prints, and there are many tiny drawers, each lined in Pucci paper and filled with folded Pucci scarves, cosmetics bags and wallets.

"There's nothing better than rummaging through a purse in a taxi and pulling out a Pucci wallet," Ms. Sui said.

There is also a large and whimsical dressing room. It is a second-floor chamber above the front door, so that the woman dressing can part the purple drapes to see the street outside beyond a wrought-iron balcony.

Pucci prints suggest memories of suburbia, of Carnaby Street, of ski slopes, of Mediterranean resorts. There are looks for mods and looks for matrons. There are pillows of the prints, for an haute couture opium den, and there are prints of Stone Age hunters and women with their hair blowing back.

"When I'm in Italy, I go through a lot of print archives," Ms. Sui said, marveling at Pucci's images. "A lot of times you just say, 'What were they thinking?' "

"I'm partial to the traditional ones and the brighter ones," she added. She bought a man's shirt for herself in swirls of purple, black and chocolate brown. "It looks like the Pop sensibility," she said. "I always like the fact that there's a happy spirit. People don't even know how to put colors together that way anymore."

But Ms. Sui knows how. She wore a blue silk Pucci shirt in a frame of fabric: black trousers and jacket.

Sui NY Times 10/19/97

EPI 002979

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 44

44TH STORY of Level 1 printed in FULL format.

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Daily News Record

December 1, 1997

SECTION: No. 143, Vol. 27; Pg. 3; ISSN: 1041-1119

IAC-ACC-NO: 20026445

LENGTH: 450 words

HEADLINE: Pucci adds new punch to spring presentation; designer Emilio Pucci's men's wear collection; Brief Article

BYLINE: Goldstein, Lauren

BODY:

Gone but hardly forgotten, the legendary Emilio Pucci is making another comeback -- this time in men's wear. His unmistakable prints did as much to define fashion in the 1960s and 1970s as platform shoes. They will reappear for spring/summer 1998 in the United States on men's swimsuits, underwear, pajamas, shirts, coats and, of course, ties.

"The timing seemed right to bring back the collection," said Michael Skidmore, DMM of Barneys New York, which will carry the resort collection exclusively in New York. "Companies like Gucci, Burberrys, Izod, are going through a reawakening. Handled properly, Pucci can bring back some great ideas in a modern way."

This is a point not lost on the company, which plans to present a fall/winter women's collection by a surprise designer Jan. 9 in Florence. Timed to correspond with the Pitti Uomo trade show, the collection will feature a couple of pieces for men. Currently Laudomia Pucci, Emilio's granddaughter, is the company's designer.

It's been 28 years since Emilio Pucci launched his first men's collection in the United States. (Pucci died in 1992.) The collection marked the first time that Saks Fifth Avenue carried a men's line with a designer label. The designer told reporters that designing men's clothes was easy -- he merely put into mass production the clothes he had been making for himself.

The strategy was a success. Today, vintage Pucci men's wear fetches prices nearly as high as vintage women's.

"There's a much bigger demand today," said Elizabeth Mason of the Paper Princess consignment store in West Hollywood. "I'm searching for men's all the time. It's hard to get because they [men] either wear their stuff to death or they don't want to give it up."

Mason recently sold a Pucci vintage velvet men's jacket that had previously belonged to Mimi Avins, fashion editor of the Los Angeles Times, for $ 1,000.

EPI 002980

Daily News Record December 1, 1997

"In general it's mostly people in the fashion and entertainment business looking for funky stuff," she said of Pucci seekers. "Tre, the drummer from Green Day, came in looking for something to wear to an Academy Awards party with Winona Ryder. Tre at the time had blue hair. I showed him a Pucci shirt that matched his hair and he said, 'I don't know what it is, but I love it."'

He bought all the shirts she had in stock.

"They're very individual and artistic prints," said Skidmore of Barneys. "It's not going to have a broad appeal, but as merchants we're always looking for the surprise. Here's my surprise for spring."

The men's spring resort group will also be carried by Neiman Marcus in Houston; Fort Lauderdale and Bal Harbour, Fla.; Las Vegas; Beverly Hills; and Scottsdale, Ariz.

GRAPHIC: Photograph; Illustration

LANGUAGE: ENGLISH

IAC-CREATE-DATE: December 15, 1997

LOAD-DATE: December 16, 1997

EPI 002981

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 45

Tribute to Pucci Leads To Birth of a Collection

MILAN — It's a Pucci revival, and it's going to take place in the historic Palazzo Pucci in Florence during the upcoming Pitti Immagine Uomo men's apparel trade fair next month.

"The whole idea started during the Biennial exhibition in Florence last fall," said Laudomia Pucci, daughter of the late Emilio Pucci, who was legendary for his bold patterns and colors.

Pucci said the tribute to her father, which was presented during the fashion, design and arts exhibition, generated so much interest that her family decided to relaunch a collection under the Pucci name. Laudomia is spearheading the new project along with her mother, Cristina, who developed the Biennial exhibit, while her brother Alessandro works with the Antico Setifico, where the fabrics are printed.

The new collection will be designed by Milan-based designer Stephan Janson, who has been showing his own collection here for more than 10 years, and will be presented the morning of Jan. 9 at Palazzo Pucci in Florence.

"After a market search, we decided on Stephan Janson to do the collection because he's young, well-traveled and well-cultured and will be able to live well in the Pucci universe," said Pucci.

"This is not a nostalgia collection, it's about going forward," she said, adding that Janson's skill in cutting and tailoring, as well as his eye for color, were key to his selection. The collection, which will primarily consist of women's wear, will number about 50 pieces initially. Items for men will include accessories, robes, loungewear and ties.

Janson, who will continue with his own collection, said he has always been a Pucci fan, even as a kid.

"When I was 15 years old, my mother gave me a velvet Pucci jacket in shocking colors from Saks Fifth Avenue," Janson said. "I was absolutely in love with it. I was living in Avignon, France, at the time, so you can imagine what a sight I was!"

Janson said his plan is to make ample use of the huge Pucci archive to "bring the freedom and lightness of Pucci back into women's lives."

Pucci said her family decided to launch the collection during the Pitti showcase because of their close ties to Florence and the importance of the trade fair to the fashion business overall.

"The message of this collection is very special," she said. "It will be partly a re-edit of my father's work and in part new," she added, saying that the collection will also be split between prints and solids.

Pucci declined to disclose production details, but did say distribution would be extremely exclusive. She said the collection would be priced at the designer level.

She noted the company has been doing business in men's accessories with six stores of Neiman Marcus and also with Barneys New York, and in women's swimwear with Saks Fifth Avenue.

— Sara Gay Forden

"After a market search, we decided on Stephan Janson to do the collection because he's young, well-traveled and well-cultured and will be able to live well in the Pucci universe."

— Laudomia Pucci

EPI 002982

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 46

Source: All Sources : News : News Group File, Beyond Two Years
Terms: pucci and fashion and date aft 1991 (Edit Search)

WWD February 24, 1998

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WWD

February 24, 1998

SECTION: No. 35, Vol. 175; Pg. 42B ; ISSN: 0149-5380

IAC-ACC-NO: 20354112

LENGTH: 184 words

HEADLINE: The Return of **Pucci**; Laudomia **Pucci** resurrects family name in **fashion**

BYLINE: Ilari, Alessandra; Forden, Sara Gay; Zargani, Luisa

BODY:

MILAN -- The **Pucci** revival is coming to Milan.

Laudomia **Pucci**, daughter of the late Emilio **Pucci**, known for his legendary prints, colors and characteristic shapes, is spearheading a new collection launched in January and designed to bring her father's work back to life.

As reported, the new collection, which made its debut in Florence during the Pitti Immagine Uomo men's wear fair, is by Milan-based designer Stephan Janson.

"After a market search, we decided on Stephan Janson to do the collection because he's young, well-traveled and well-cultured, and will be able to live well in the **Pucci** universe," **Pucci** told WWD in January. "This is not a nostalgia collection, it's about going forward.

She added that Janson's skills in cutting and tailoring, as well as his eye for color, were key to his selection.

The collection of about 50 pieces will be presented in a showroom here, **Fashion** Promotion Office, between Feb. 25 and March 20.

Wholesale prices are $ 100 to $ 127 for skirts; $ 333 to $ 1,222 for eveningwear; $ 250 to $ 555 for jackets, and $ 128 to $ 222 for pants.

LANGUAGE: ENGLISH

IAC-CREATE-DATE: March 5, 1998

LOAD-DATE: March 06, 1998

EPI 002983

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 47

Copyright 2001 Palm Beach Newspapers, Inc.
Palm Beach Post (Florida)

January 14, 2001 Sunday FINAL EDITION

SECTION: GOOD LIFE,

Pg. 8I

LENGTH: 569 words

HEADLINE: PUTTIN' ON THE (VINTAGE) PUCCI

BYLINE: Staci Sturrock, Palm Beach Post Fashion Editor

BODY:

This is the power of Pucci: His is the only designer name to merit its own chapter in the new book Vintage Style (HarperCollins, $40). "Pucci designs are in a category all by themselves," write authors Tiffany Dubin and Ann E. Berman. "People always know a Pucci when they see one and associate its wearer with luxe and leisure."

And this is the pull of Palm Beach: Worth Avenue has landed the only Pucci boutique in the United States outside of New York City.

"Pucci loved Palm Beach, and Palm Beach loved Pucci," explains Emilio Pucci's daughter, Laudomia, who serves as the company's image director.

She also plays host at Pucci store openings. For the mid-December party at the new Palm Beach store, Laudomia wore a beaded Pucci print top with a pair of low-slung, lavender pants and a fur muffler dyed pale blue and tipped in red. Pucci prints "fit any color scheme," she said as she conducted a quick overview of the line's key pieces for spring.

Filmy chiffon skirts. Light-as-a-feather slip dresses. Capri pants in solids and those unmistakable prints, wild patterns inspired by sources as varied as psychedelic music, Renaissance art and African dashikis.

And each accessorized with a hefty price tag. Like those short shorts (and we do mean short)? That'll be $307.

What explains Pucci's enduring allure, 52 years after the Marchese of Barsento created his first summer collection? "It was very, very avant-garde at the time, and it still looks modern today," says Pucci CEO Catherine Vautrin.

The originals are enjoying renewed popularity, too. "One of the reasons that (vintage) Pucci is so hot is because Pucci has raised its profile with new stores," Berman says. "They're kind of back in the limelight. People just can't get enough of it."

How to outfit yourself in a vintage Pucci?

- Act fast. There's no time for waffling. "It's not easy to find anymore, so when you see it, grab it," advises Vintage Style.

- Think small. The old accoutrements - the handbags, the sunglasses, the costume jewelry - are the toughest to find, Laudomia says, so if you have one stashed in your closet or run across one at the local thrift, the vintage gods have indeed smiled upon you.

- Stay genuine. "Be sure you're buying a real Pucci," Vautrin says. How to tell? An authentic Pucci has the signature "Emilio" incorporated into the print. "But you must look very carefully to make sure that the signature is correct," writes Tracy Tolkien in Dressing Up Vintage (Rizzoli, $35). "Pucci had a host of low-cost imitators who incorporated their

own hastily scrawled names into their spinoff fabrics, and these copies are worth nowhere near as much as the real thing."

- Oh, go ahead - consider a copy. If you just want the Pucci look without paying for the label, there are a host of imitators in almost every trendy store in the mall.

Or keep your eyes peeled for vintage Formfit Rogers. Pucci designed a line of lingerie for the Chicago manufacturer. "They should not be as expensive as a proper Pucci dress or shirt because these mass-produced little garments have nowhere near the same quality," Tolkien writes. At Le Sepulchre boutique in Lake Worth, a Pucci dress is priced at $900; a Formfit Rogers gown costs $155.

(Laudomia gives this parting advice: "The best recommendation is to come to the store and buy new Pucci.")

staci_sturrock£pbpost.com

NOTES: FASHION

GRAPHIC: PHOTO (2 C), 1. Capri pants, hats, scarves and more are sold at the sleek, Worth Avenue store (above); , 2. those beloved Pucci prints were worked in new ways for Spring, 2001, such as button-down sleeves (right).

LOAD-DATE: January 17, 2001

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 48

Copyright 2001 Time Inc.
Time Magazine

April 30, 2001

SECTION: INTERNATIONAL EDITION; TIME ATLANTIC; THE ARTS/STYLE; Pg. 65

LENGTH: 499 words

HEADLINE: Style

BYLINE: Lauren Goldstein

BODY:

FROM THE TRADE SHOWS The Seating Plan

The rise of single-person households in Europe means more than just a proliferation of converted flats, inexpensive restaurants and cappuccino bars in city centers. It also means a huge new customer base for furniture and furnishings that work in small spaces but are a notch above Ikea. Ron Arad, a professor at London's Royal College of Art, fashioned this table for the famed Italian design house Cassina. Shown as a prototype at last month's Salone Internazionale del Mobile, the Milan furniture fair, it's a perfect example of the kind of product that could become an important niche in the future of interior design. What appear to be multicolored drawers hanging beneath the tabletop are in fact folding chairs. The table has room for six chairs, which are virtually invisible when stored. The retail price of the table is still to be announced. Born in Israel and based in London, Arad has become one of Britain's best-known designers--meriting his own exhibition last year at London's Victoria and Albert Museum.

SEEN ON THE STREET Blossoms of Spring

Blame it on Sex. Sex and the City, that is. When the hit TV show's lead character, Carrie Bradshaw, started wearing big pin-on flowers on the show, fashionable women the world over began to follow suit. Designers like Marni put them on coats. Valentino has little leather ones decorating his shoes. Others put them on everything from hats to handbags, wraps, bracelets and chokers. These three-dimensional wonders come in a variety of bud shapes, more colors than can be found in Kew Gardens in June and in almost as many materials, including chiffon, leather, vinyl and yellow-gold plate. But the truly fashionable know that it's not where your flower is or what it's made of that counts. In this, as in so many things on Sex and the City, size matters. Big is better. Bradshaw's flowers have a 1940s air about them that comes from the ample size. Wearing it petite is a look best left on the playground. Playing it big is how they do it in Manhattan. At least on TV.

BOX STORY:

DESIGN NEWS Matching Pucci Prints

The Pucci revival has been slowly gathering momentum in recent years. First, trendy women stormed the world's thrift shops in search of the classic prints. Then the Pucci family clued into the resurgence and began launching new products to better appeal to these new fans. Finally, the company was sold to luxury goods conglomerate LVMH, which asked designer Julio Espada to reconceive the clothing collection. LVMH also hired architects Lena Pessoa and Tiziano Vudafieri to design new stores in Milan, Palm Beach and St. Moritz that serve as a perfect background for Pucci designs. Now Pucci has teamed up with furniture-maker Cappellini to swathe Patrick Norguet's recent "Rive Droite" collection of sofas and armchairs in classic Pucci psychedelic prints, bringing a multitude of new complexities to the age-old question, "But will it really go with my sofa?"

Time Magazine, April 30, 2001

GRAPHIC: COLOR PHOTO: VITTORIANO RASTELLI, NOW YOU SEE THEM..., A table that stores its own folding chairs; COLOR PHOTO: SOPHIE CHIVET--AGENCE VU FOR TIME, BLOOMING On jackets or in the hair, big flowers are in season; COLOR PHOTO: SANTI CALECA, TASTE TEST Should a good chair match your wardrobe?; COLOR PHOTO: CHRIS MOORE, [See caption above]

LOAD-DATE: May 3, 2001

EPI 003062

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
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Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 49

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WWD

July 30, 2001

SECTION: Pg. 12 ; ISSN: 0149-5380

IAC-ACC-NO: 77354853

LENGTH: 968 words

HEADLINE: PUCCI CONQUERS CYBERSPACE; Brief Article

BYLINE: Braunstein, Peter

BODY:

NEW YORK -- "It's a little like a Sixties happening," Ayshe Farman-Farmaian, chief creative director of design and communication agency DigitalForm, told WWD Thursday during an exclusive preview of the new Pucci Web site at emiliopucci.com.

There are designers and there are brands, but Pucci has always been a world -- and the new Web site, scheduled to go live early next month, ensconces the user in a luxuriant Pucci print-scape.

"This site is in some ways a tease, a taste of things to come," said Asa Mader, partner and chief interactive architect of DigitalForm. "They are relaunching the brand, and this site's purpose is to show that Pucci is new and relevant."

The trick, of course, is to evoke Pucci without getting lost in pure nostalgia, and the marketing-driven Web site's designers attempt to pull this off through a post-modern melange of old and new. On a persistent toolbar, one of the Web site's sections is "Emilio Pucci Now," which is thematically centered around the dualism Then-Now. Historical photos of Emilio Pucci and company milestones are joined with modern images, taken by Milanese photographer Francesco Pignatelli, which seamlessly intermingle contemporary and classic Pucci.

Image director Laudomia Pucci, daughter of Emilio and the Marchesa Cristina Pucci, considers the Web site's historical focus one of its strong points. "I don't think any fashion house with a history has tried to convey that dimension to an online audience," Pucci told WWD. "They focus solely on now."

The "Collections" section enables users to access Pucci designs by "look" or by "print," be it "Lamborghini" or "Pave"; meanwhile, a nouveau-retro soundtrack, Sixties go-go meets Nineties lounge, reinforces the post-modern timelessness effect. The ultimate statement the Web site seems to be making is: In Pucci-land, it's always 5:30 p.m. and someone you recently met in the first-class lounge of a Pan Am 747 just served you an extra-dry martini at your villa near Stresa.

There is no e-commerce on the Web site, but a "Boutiques" section jettisons surfers to the Pucci boutique at eLuxury.com, the joint venture mounted by Bernard Arnault's Internet development vehicle, Europatweb, and LVMH Moet Hennessy Louis Vuitton.

An interactive "Guestbook" area at emiliopucci.com asks users: "Do you have a Pucci story of your own?" and solicits e-mail responses. "There is such a sense of belonging in the world of Pucci, it's unbelievable," said Laudomia Pucci. "I've heard women tell me stories like, 'I left my husband dressed in Pucci,' or 'I want to be buried in Pucci,' and those are the kind of Pucci stories we hope to collect on the site."

EPI 003017

In 2000, LVMH formed an alliance with the Pucci family, acquiring a majority stake in the company in February 2000. The Web site launch is part of an overall campaign to reinvigorate the brand, which includes:

Pucci stores in Milan and Portofino, Italy; Saint Moritz, and Palm Beach opened during the past 10 months.

The debut this April of Emilio Pucci chairs and sofas, conceived in cooperation with furniture designer Cappellini.

Expansion of ready-to-wear and accessories collections, supervised by newly appointed artistic director Julio Espada and image director Laudomia Pucci.

The Pucci Web site is the newest feather in the cap of DigitalForm, based here, which has assembled a clientele among fashion houses and cultural institutions seeking to transfer their brand image to the Internet. Because its principals all have film and TV production backgrounds, they are intent on elaborating new multimedia narratives rather than simply converting static text and images to new formats. DigitalForm president Farhad Farman-Farmaian and partner Mader both completed graduate work in Interactive Design and Motion Graphics at New York University's Interactive Telecommunication Program; chief creative director Ayshe Farman-Farmaian attended the prestigious MIT Media Lab under the tutelage of Nicholas Negroponte. Since forming DigitalForm in 1996, the agency has created Web sites for Versace, cosmetics firm Sisley and former Luxlook. DigitalForm's mission of reinventing traditional content is illustrated through the Versace Web site, which originally launched in December 2000. "Not only are we working on the fall-winter update of their intensive swimwear and fragrance lines, but we're also taking their print ad campaigns and layering them to tell a more elaborate story," said Farhad Farman-Farmaian. "That, to me, is how the Web is crafting the ad campaign of the future. You can use the Web to go beyond the print campaign, to give a backstory," he continued. "In fact, Versace is now shooting print ad campaigns with the Internet in mind." In the Versace Jeans Couture print ad campaign, for instance, the Web site uses the still photos as a jumping-off point for a faux-scratchy video version of the campaign, making it look like a silent movie. "Ultimately, it allows a further visualization of the brand," said Farhad Farman-Farmaian.

Their vision has evidently caught on: Last month DigitalForm won the Art Directors' Club Merit Award for their work on the Versace Web site.

Despite accolades for their online projects, DigitalForm seems dedicated to redefining and broadening the concept of luxury to encompass all forms of refined leisure. "We're not just a Web design company," said Mader, rather emphatically. "We worked with the 'Net the last two years because that's where the demand was. But ultimately, we're dedicated to using technology to merge physical and virtual space." As a result, their projects tend to be diffuse, from a 1998 CD-ROM for Yves Saint Laurent that celebrated 40 years of YSL design, to a virtual museum CD-ROM for the Centre Pompidou in Paris.

IAC-CREATE-DATE: August 21, 2001

LOAD-DATE: August 22, 2001

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
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Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 50

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Copyright 2001 Fairchild Publications, Inc.
WWD

October 4, 2001

SECTION: Pg. 8 ; ISSN: 0149-5380

IAC-ACC-NO: 79286528

LENGTH: 686 words

HEADLINE: GOOD VIBRATIONS; FROM SUPER-SEXY LOOKS AT ROBERTO CAVALLI TO PUCCI'S SUN-AND-SAND STYLES, TRUSSARDI'S ROMANTIC LEATHERS AND BALLY'S LITTLE MINI NUMBERS, THERE WAS PLENTY TO CELEBRATE AS THE MILAN COLLECTIONS BEGAN TO WIND DOWN; Brief Article

BODY:

Roberto Cavalli: Ahhh-aaahhh! Me Tarzan, You Jane. Okay, she didn't quite dangle off a vine. But neither did Roberto Cavalli's brazen sexpot blush when she worked her wealth of leopard prints for all they're worth in a jungle-meets-rocker-meets-biker motif. This tigress is on the prowl and hunts her prey in dresses made of shredded animal-print chiffon, layered over white lace in a primitive, haphazard way. And she won't venture out without heavy necklaces and belts made of shells, feathers, tortoise and mother-of-pearl plaques.

Cavalli certainly didn't rein in the theme, showing innumerable variations instead -- a spotted bikini under a laser-cut suede coat with flower embroidery; a leopard-print micromini getup finished with a fox fur -- from head to tail -- around the neck.

But even this jungle girl can get nostalgic for the urban life, and when she does, she goes for biker jackets, cut small but tough in metallized electric blue leather or with second-skin embroidered and beaded jeans. It was all charged with Cavalli's wacky razzle-dazzle elevated to the nth power, packed with all the elements on which he built his fashion reputation, and it's certainly not for the tame.

Pucci: Those unmistakable swervy, curvy and fractal prints come with a lot of baggage. The Pucci image means sun, sand and not taking life too seriously, and while in the past some designers have tried to take the look in a different direction, it was never much fun. In his second collection for the house, Julio Espada provided the perfect homage to the Pucci legend with hooded terry coverups that closed with wine-cork toggles, short-shorts, a tankini and matching broad-brimmed hat, cotton shirts and low-slung skirts. Simply done jersey dresses were true classics; sexy, loose and short, but Espada also exploited the house's campy side. Harem pants came in swirly chiffon, while fuller-than-full lounge dresses were cut as big as tents. If you didn't like these looks the first time around, then you certainly won't like them now. But humor was what the line was lacking, and shouldn't it be a little silly? Meanwhile, the beach bags and plush towels were all so seriously fabulous that it might be worth booking a vacation if for no other reason than to put them to good use. With so many airlines in trouble these days, Espada is certainly doing his part to promote jet-setting.

Trussardi: This time around, Beatrice and Francesco Trussardi did exactly what they should be doing: good-looking leather clothes. Instead of biker garb or Mod chic, the siblings took the romantic route with discreet ruffles and ruches on otherwise clean shapes. They also worked a subdued version of flower power with daisies inserted into leather and suede jackets, while the tiny embroidered doll patterns recalled Peruvian handicrafts. The Trussardis showed smart control in trim blazers, slightly nipped at the waist, ruffle-front short suede dresses and elegant belted coats, some with tone-on-tone floral imprints. And throughout, the designers softened the leathers by pairing them with breezy silk blouses or languid jerseys, printed or solid. In addition to small shoulder bags, the clothes were accessorized with sporty, suede-brimmed hats designed exclusively for Trussardi by Philip Treacy.

EPI 003013

Bally: This season, Scott Fellows relied as much on a compass and T square as on needle and thread. A band of perky little equilateral triangles in black and white set off the waistband of his skinny pants, while colorful wedged triangles -- you guessed it, isosceles -- were spliced into some of his suedes. A boxy jacket and pants were cut in a gridded fabric, and a minidress was pieced together from hinged leather squares. But in a season when softness and light has ruled the runway, math is a tough sell. The geometric angle worked best when Fellows left Pythagorean theory to the profs, and unfortunately that didn't happen frequently enough. Pieces that added up to cool: low-belted minidresses, a pale gauzy top with sharply done darts and a slinky jersey dress with an interlocking neckline.

IAC-CREATE-DATE: October 22, 2001

LOAD-DATE: October 23, 2001

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
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EXHIBIT 51

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Daily News Record

January 7, 2002

SECTION: Pg. 18 ; ISSN: 1041-1119

IAC-ACC-NO: 82378837

LENGTH: 1352 words

HEADLINE: WHAT'S HOT; Brief Article

BYLINE: COSTON, KIM; MACCHIONI, PHYLLIS

BODY:

Florence

Puccimania

Why should women have all the fun with those Pucci prints? Now men can get their graphic groove on, thanks to the new Pucci store on Via Tornabuoni. Treat yourself to cotton shirts, silk ties or colorful swim trunks that ooze South Beach style. The spanking-new flagship dazzles with a Mod retail look and, in addition to its apparel and accessories, carries the Pucci home collection, which is produced by Italian design company Cappellini. (Via Tornabuoni, 20-22R; Tel.: 39-055-265-8082/87)

Do the Locomotion

Diesel has brought its anti-tradition, fun and quirky message to the home of Dante. The spacious new store in midtown Florence is classic Diesel with quirky displays, including columns of jeans. There are even dummy-proof buying tips throughout the store that help guide customers through Diesel's many fits and finishes. (Via de Lamberti, 13R; Tel.: 39-055-239-9963)

Fly Me to the Moon...Slowly

Glimmers of Ocean's 11 collide with Tuscan style at Florence's newest restaurant, Slowly. Founded by a handful of local fashion entrepreneurs, this restaurant offers a casual environment along with killer cuisine, thanks to its secret weapon, Jean Louis de Mori of such hot L.A. restaurants like Ca'Brea, Ca'del Sole and Locanda Veneta. The frequently changing menu features classic pasta, osso buco or organic hamburgers. What makes this joint really swinging, however, is that it serves until 1:30 a.m. A true indulgence in Italy. So are you in or out? (Via Porta Rossa, 63R; Tel.: 39-055-264-453/54)

Always on Sundays

Art and fashion, inseparable in Florence, have come together again with the Salvatore Ferragamo sponsorship of Sunday-opening hours for the Museo del Commune/Palazzo Vecchio. This overlooked gem of a museum houses Vasari's inspirational Sala dei Cinquecento, the courtyard of Michelozzo, masterpieces by Michelangelo and Donatello - - and secret passageways by appointment. The gallery downstairs is currently showing Margaret Bourke White's photography retrospective, "Contrast, Life Gallery." (Piazza della Signoria; Tel.: 39-055-276-8224)

May Day, May Day

"This reminds me of Paris," exclaimed one Florentine night owl when she arrived at May Day, an eclectic new watering hole for an internationally hip crowd. The lounge/club is housed in a former radio technology school, circa 1900. And while the space may be filled with old photos and radio paraphernalia, the vibe is certainly of-the-moment. Relaxed conversation and mingling from 7:30 until 11 p.m., at which point the volume is perceptibly turned up. It's available for intimate dinner gatherings by appointment only. (Via Dante Alighieri, 16R; Tel.: 39-055-238-1290)

Milan

Go Fish

When one more forkful of pasta is one too many, head over to Parco Bar Sushi, in the heart of the city's historic district. For Sushi King Luca De Carolis, this makes sushi bar number three. De Carolis' latest offering is a mix of oriental minimalism and neo-baroque, with compact bar seating on the first floor for those who want to eat and run, and two small but comfy dining rooms on the second floor for those who want to linger a little longer. The menu offers standard sushi fare, mixed sushi plates and salads, as well as Japanese-style fried chicken, and fried fish and shrimp plates. (C.so Magenta, 14; Tel.: 39-02-7200-3520; www.Parcosushi.it)

Flower Power

Maryflor is patterned after the elegant Parisian boutiques de -- fleuriste, and is as French as it can be, even though its young owner, Enzo Gherardi, is Italian. In addition to selling the most exotic plants found outside of the tropics, it also carries a line of French home accessories and fragrances signed by Christian Tortu. Tall, carved wax vases in dark burgundy, large white round table candles studded with coffee beans, candles surrounded by cinnamon sticks tied with rustic string, and candles covered with pieces of shiny, shaved metal sit under towering stalks of breadfruit or next to pale violet and gold cala lilies. Glass flower vases shaped like spinning tops gracefully tip to one side for balance, looking particularly elegant holding stalks of white orchids. Flowering aloe, cascading pitcher-plants, stalks of baby bananas, and the polka-dotted limbs of a Senecio Kleinia provide an unusual backdrop for handmade ceramic vases, while a display of dried pods and seeds adds authenticity to a line of ethnic jewelry and beaded candle holders. (Via Montevideo, 10; Tel.: 39-02-894-067-54)

Spot On

Back in 1963 Burt Lancaster, as Prince don Fabrizio Salina, twirled a young Claudia Cardinale around and under a huge crystal chandelier in the classic movie Il Gattopardo, which is, as you already know, Italian for leopard. Flipping the calendar pages ahead to 2002, the leopard has changed its spots and Gattopardo is now Milan's trendiest cafe. The elegant cafe/disco bar is set in an old church, complete with a twin of the movie chandelier, which hangs in the nave. Doors open at 6 p.m. and the disco bar starts at 10 p.m. A live orchestra plays every Tuesday, while jazz and bossa nova musicians swing and sway Wednesday through Sunday. Dinner is not served, but happy-hour offerings are ample and varied. The tie-in to Lampadusa's The Leopard is a bit of a stretch, but the atmosphere is elegant and quasi-inspirational. (Via Piero della Francesca, 47; Tel.: 39-02-345-376-99)

By Design

Meta's art and designer pieces for home and hearth give a new meaning to the word eclectic. In fact, it is not even a store in the traditional sense of the word, but rather a place where designers, artists and craftsmen can exhibit and sell their lines. Meta owners Elena and Silvia Balconi search out European designers from diverse backgrounds whose common bond is that they only produce one-of-a kind pieces or in small quantities. One of the few Italians represented is designer Gulia Ceriani, a Milanese in love with time, who has created a special line of hourglasses that are displayed on wavy and rippled bookcases by the German design team of Procter & Rihl. A trip to Meta is like a visit to Wonderland -- nothing is quite what it seems. Turn-of-the-century frilly organza parasols turn out to be wall lamps, while shiny aluminum hubcaps are actually fruit plates. Large, bright yellow and orange sponges that look like creatures-from-the-deep on steroids are, in reality, table lamps, while the lipstick-red velvet futon is just too decadent for words. (Via Ansperto, 10; Tel.: 39-02-890-137-28)

Sweet Dreams

EPI 003011

Without a doubt, the inspiration for Pane e Chocolato came from the French movie Chocolat starring Juliette Binoche, but the similarities just about stop there. Yes, there is chocolate, lots of it, and yes, the owner, a young 76-year-old Elda Massaia, loves to give out free samples. But the chocolate sold in this shop comes exclusively from Piedmont, Italy's primary chocolate district, and is certainly not forbidden by Milan's mayor. In fact, he may even be the shop's best customer. To stock the shelves of the tiny shop, Massaia tracked down chocolate artisans and small Piedmontese companies, some of which have been producing chocolate fantasies for Italy's royal family since the early 1800s. In addition to a variety of chocolate bonbons you will find chocolate praline flavored with Grappa Doree di Moscato d'Asti, melt-in-your-mouth chocolate wafers from Biella, Torta Sabauda, a chocolate torte layered with Torino's famous chocolate and hazelnut dream cream. The chocolate hazelnut cream is also sold in tubs and tubes for those who just want to get to the serious stuff right away. Then there's the bread. The shop only sells rustic breads made from stone-ground grains and natural ingredients. This may be the time to discover Italy's favorite midday snack -- creamy chocolate and hazelnut cream spread on bread. As chocoholics have long argued, chocolate is clearly the key to a better world. However, be aware that Pane e Chocolato is not for the fainthearted. Enter at your own risk. (Via Solari, 15; Tel.: 39-02- 894-062-59)

IAC-CREATE-DATE: February 4, 2002

LOAD-DATE: February 05, 2002

EPI 003012

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
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EXHIBIT 52

Copyright 2002 Star Tribune
Star Tribune (Minneapolis, MN)

March 10, 2002, Sunday, Metro Edition

SECTION: ENTERTAINMENT; Pg. 10F

LENGTH: 128 words

HEADLINE: VISUAL ARTS;
MODA ITALIANA

BYLINE: Mary Abbe; Staff Writer

BODY:

ONGOING: When it comes to style, the French have chic and the Italians "la dolce vita."

The sensual languor and sassy modernity of Italian design are on display in "Moda Italiana," an exhibition of furniture, housewares, appliances and clothes by designers ranging from colorful Emilio Pucci to tailored Giorgio Armani and romantic Romeo Gigli. This jazzy suit, inspired by pop artist Roy Lichtenstein, was designed by Moschino for his "Cheap and Chic" line. Organized by the University of Minnesota's Goldstein Museum of Design, the show spans the past 50 years in which Italian style defined sophisticated comfort. (Thru April 24, the Goldstein: A Museum of Design, 224 McNeal Hall, University of Minnesota, 1985 Buford Av., St. Paul. Free. 612-624-7434.)

GRAPHIC: PHOTO

LOAD-DATE: March 11, 2002

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
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EXHIBIT 53

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WWD

April 16, 2002

SECTION: Pg. 6 ; ISSN: 0149-5380

IAC-ACC-NO: 85479815

LENGTH: 1341 words

HEADLINE: OBJECTS OF DESIRE; Brief Article

BYLINE: Colavita, Courtney; Ilari, Luisa Zarganiand Alessandra

BODY:

MILAN -- There's no Gisele and no star-studded front rows, yet the Salone del Mobile, the world's leading trade fair for interior design, manages to generate even more wattage than the fashion shows, with close to 200,000 people flocking from all corners of the world, giving the city an uncharacteristic buzz and raising its international profile.

So with all this hype, how could fashion designers not get involved?

Some are seasoned -- Versace, Etro and Krizia lunged into the home and design area years ago -- some are making their first foray, like Fusco and Paul Smith, and still others are introducing existing collections to new markets.

For the first time, Giorgio Armani hosted an exhibition open to the public in his Via Bergognone theater: a selection of photographs from Domus, the magazine created in 1928 by architect Gio Ponti.

At the same time, Armani presented his second Armani Casa collection, inspired by the Thirties and Forties, in a new, lighter-colored pear wood and leather, revved up with sparks of fuchsia, green and damask fabrics.

The highlight was a 50-piece limited edition silver tea and coffee set with ebony handles that rings in at $8,000.

"There is more love for the house now: it's seen as a refuge even by younger people," said Armani. "I prefer natural materials because they age better, and my motto is 'less design and more comfort.' "

Just as in fashion, Roberto Cavalli proved to be the antithesis of Armani's no-fuss style. Cavalli himself could barely be spotted amidst the cacophony of zebra-striped cushions, blotched sheets, gold-trimmed crystal flutes and rose-patterned flatware.

"Doesn't this perfectly reflect my world?" said the designer, pointing to the display. "A home collection is the natural evolution of a designer's lifestyle and clothes."

Carla Fendi, instead, is a seasoned collector of modern art. Not only did she translate her passion into Fendi Casa but also supported Philippe Starck's new aluminum creations for Emeco, a chair manufacturer, and Marc Newson's glass resin torches designed for Flos, a lamp specialist.

Krizia's Mariuccia Mandelli has known for years what other designers are just starting to realize -- being part of the Salone del Mobile is just as important as fashion week.

"It seems that furniture and design are becoming more important than fashion. It's such a successful business and packed with young people," said Mandelli.

The designer has had an eight-year relationship with lighting designer Ingo Maurer and every year hosts Maurer's new ideas at her SpazioKrizia space on Via Manin. This time, Maurer took a trippy walk down the aisle by attaching moving light panels to a groom's morning coat and a bride's white gown. "It's not really about disco," Maurer said. "It's a bit more poetic."

Meanwhile, Maurer's close friend, California designer David Best, who also showed at the Krizia space, took poetic license to the extreme by layering everything -- including a kitchen sink -- onto a futuristic, high-wheeling car.

Teacups, tiles, buttons, miniature shoes, strands of pearls and a Statue of Liberty replica were amassed on the car. "Many of the objects have a personal story," Best said. "They once belonged to people that are no longer here and were given to me by their survivors."

Fifty years, 50 projects and 50 designs were the ideas behind Moroso's installation, Off Scale. The Italian furniture company celebrated its golden anniversary by commissioning 50 works by 50 significant figures in fashion and design. Tom Ford, Hedi Slimane, Stella McCartney, Alessandro Dell'Acqua, Antonio Berardi, Alberta Ferretti, Trussardi, Pucci, John Galliano, Jean Paul Gaultier and Yohji Yamamoto were just a few of the fashion designers to pen their furniture concepts. Moroso then shrunk to scale models of the designers' divans, chaises, beds and chairs for the presentation.

Calvin Klein is no stranger to home design, but last week he brought his simple, Zen-like collection to the Salone to introduce the line to the Italian market. Klein, along with Elle Decor, hosted a fete at his Milan showroom. Simple, elegant, cool and inviting were the hallmarks of Klein's raised mesh bedding and criss-cross crystal flutes. Guests were also given fresh flower necklaces and bracelets, courtesy of a florist workstation in the showroom.

Another major player on the design scene is high-tech furniture maker Cappellini, which continued the joint effort with Pucci it started last year. It also ignited a relationship with Sir Paul Smith.

With Pucci, Cappellini celebrated the jet set outdoors joie de vivre with "Swimming Pool," a collection of modular seats and backs, designed by Italian designer Piero Lissoni.

Pucci's signature, colorful swirls are borrowed from the archives and crop up on cushions in cotton canvas, velvet and terry cloth.

According to Catherine Vautrin, who took the ceo reigns after LVMH Moet Hennessy Louis Vuitton bought the house, it was important to delve into other sectors besides fashion when revitalizing the brand because it is constantly evolving.

"With furniture, we recouped something that was in the Pucci heritage," said Laudomia Pucci, image director and daughter of the late Emilio Pucci. "This time, we focused on outdoor living even though this kind of furniture lends itself to different habitats, including lofts and hotels, thanks to its easy maintenance and pure shapes."

The furniture will be sold in Cappellini's 10 boutiques -- 10 more are slated to open by the middle of 2003 -- as well as in the company's 400 other sales points worldwide.

With Smith, Cappellini created Mondo, a home collection that is just as fun-loving as his clothes. The seats of white cotton chair covers were painted with such real-life scenes as a fallen forkful of spaghetti with splattered sauce, a thrown set of keys, or an open handbag. A rock print covered box-shaped chairs, while piles of logs were painted on the facade of a cabinet.

Fusing today with yesterday, American designer John Hutton created a furniture and upholstery collection called "Mood" for Flexform, a furnishings company. Hutton was invited by fashion designer Antonio Fusco to show his wares under the sparkling crystal chandeliers and stuccoed ceilings of his 19th century Palazzo Saporiti, which is where Fusco's showroom is located, in the heart of Milan.

Exte showcased Well-Tech, a collection of nature-friendly products that aims to improve the quality of life.

On display was a Ford electric car, an ultrasound washing machine that works without detergent and a hydropower system that drastically reduces gas consumption.

"The name Exte comes from extempore," said a spokesman. "The company has always had a technological vocation blended with style."

Philippe Starck tried his hand at designing a bed, complete with a headboard and accessories, plus bed linens. The project is in association with Descamps, the French luxe home linens manufacturer, owned by Zucchi. The result is a minimal structure made with matte steel bars, available with matching headboard and bed tables. The bed, which features a latex mattress, comes with selections of linen sheets and quilts with registered closures, lamps and frames.

"Let's face it, nobody makes a bed quite like a woman," noted the jovial French designer, "So I asked myself how could I design a bed that is elegant, intelligent and easy to make?"

HAIL MARY: "My main concern is saving people's lives," said singer and MAC spokeswoman Mary J. Blige at the Maison Blanche restaurant in Paris last Tuesday. More than 200 of the city's fashion flock, including Phoebe Philo, Giambattista Valli, Gilles Dufour, Gaspard Yurkievich, Victoire de Castellane and her sister Mathilde Agostinelli turned up to support MAC AIDS Fund's ongoing charity work. Through funds raised from sales of Viva Glam IV lipstick, MAC and Blige donated about $22,000 to the Paris-based Dessine Moi Un Mouton AIDS charity.

IAC-CREATE-DATE: May 7, 2002

LOAD-DATE: May 08, 2002

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 54

Copyright 2002 EXPRESS NEWSPAPERS
The Express

April 20, 2002

SECTION: FEATURES; Pg. 61

LENGTH: 1330 words

HEADLINE: FROM MONROE TO MADONNA, THE JETSET BEAUTIES JUST HAD TO HAVE HIS STYLISH SIMPLICITY AND VIBRANT PRINTS. NOW THE LABEL LOOKS SET FOR A DAZZLING REBIRTH; PUCCI DESIGNER TO A GENERATION

BYLINE: By Katie Fraser

BODY:

IT WAS an era when the world's most iconic women walked the Earth: Marilyn Monroe, Catherine Deneuve, Grace Kelly, Brigitte Bardot and Jackie Onassis. They were beautiful, certainly, but it was one man who added to their elegance and style, dressing Hollywood and revolutionising the fashion of the time:

Emilio Pucci.

He injected colour into a previously predictable fashion world - his clothes a canvas for his vibrant swirls of bright blue, pink and almond green which graced the bodies of the jetset. He gave the world Capri pants, worn to great effect by another Hollywood darling, Audrey Hepburn, as well as bold geometric designs and Paisley swirls, earning him the title Prince of Prints.

Pucci's heyday was the Fifties and Sixties. Since his death in 1992, the Florence-based design house has been run by his daughter, Laudomia. It continues to produce couture collections for the major fashion shows but after a run of designers who have failed to rekindle the old master's passion and joie de vivre, there have been whispers that the label is lost and Pucci's time has past.

Currently, the only designs in demand with celebrities like Calista Flockhart, Mena Suvari, Nicole Appleton, Madonna, Minnie Driver, Julia Roberts, Holly Hunter and Kate Moss are his vintage pieces originally fashioned in the Sixties (indeed, Flockhart, Appleton and Suvari are all collectors).

But all that is about to change. Just as it was one man who made the label legendary, it is one man who has been given the task of making Pucci great again. It has just been announced that Christian Lacroix - whose trademark lavish designs and vibrant pallette of colour have echoes of his predecessor - has been brought in to inject life into the flagging label and it looks as though the Pucci star may finally be about to experience its second ascendance. Lacroix, appointed Creative Director, has certainly got history and reputation on his side.

From the very outset, everything about Pucci screamed glamour.

Emilio was himself a Marquese, born into an aristocratic Florentine family descended from the Medicis. He was the quintessential post-war Italian playboy, with a passion for fast cars and alluring women as well as being a ski champion. It was his love of skiing that got him started on the metier that was to be his making. While still in the Italian Air Force, he was approached on the Swiss slopes in March 1947 by a fashion photographer, Toni Frissell, who noticed his distinctive ski attire and felt compelled to capture it on film.

After being told that Pucci had designed and made the suit himself, Frissell suggested he create a range of similar clothing for women. Pucci was inspired. No sooner had he produced a line of women's ski wear than Frissell photographed it for the glossy pages of upmarket fashion bible, Harper's Bazaar.

Pucci had arrived, but it was not until 1949 that he gained the confidence to leave the Air Force and embark on a full-time career in fashion.

HOLIDAYING in Capri in the summer of that year, he noticed how encumbered a girlfriend was by her clothes and decided to design something that would be liberating, yet beautiful for her.

The result was ankle-skimming, side-zipped, narrow trousers without waistbands - the original Capri pants. The fashion world was rocked by the simple, yet revolutionary design. It was endorsed most famously by Audrey Hepburn but also loved by other screen legends such as Marilyn Monroe and Grace Kelly.

The clothes were in such demand that Pucci opened a small boutique, Emilio of Capri. It was the beginning of an empire, whose influence was to stretch into the Hollywood big league as well as high society. Anyone who was anybody was clad in Pucci and nobodies knew what they needed to wear to make it.

The late Gianni Versace once said: "When I was young, all the chic women all over the world had to have something by Pucci in their wardrobe. He has a real place in history as an original."

The list of original Pucci fans read like a who's who of Hollywood. As well as Grace Kelly and Jackie O (who wore Pucci maternity dresses), there was Lauren Bacall and Elizabeth Taylor. Marilyn Monroe, the ultimate Fifties icon and ardent fan of the designer in the last years of her life, bestowed upon Pucci the greatest accolade by honouring him in her death - she was buried in her favourite chartreuse silk jersey gown by the designer.

Meredith Etherington-Smith, curator of Christie's Monroe estate sale in 1999 says:

"Marilyn collected Pucci shift dresses in multiples. In the twilight of her life, she favoured Pucci's jewel-bright silk jersey shifts, Capri pants and tunics to wear in private."

Another fashion legend, Valentino, was also struck by the Pucci phenomenon when he visited Capri in 1959. "I discovered the piazza completely full of ladies all wearing Pucci's famous signature multicoloured print shirts, with his solid slim shantun pants and flat shoes.

"Pucci showed me that fashion is for many and not for few. His inspiration has been continuous and the boom of printed shirts today can be traced back to his first designs."

A Pucci design was always instantly recognisable. He took his influence from the colours of his Mediterranean homeland - the rich blues from the sea, the burnished pink of sun-scorched ceramics and bright green, which captured the hallucinogenic spirit of the psychedelic Sixties. Though famous for his prints, he was a pioneer in textiles too. He was the first to develop stretch fabric and silk jersey, which he hallmarked with his designs.

Fast forward 30 years or so and the maximalist aesthetic of the Nineties saw a resurgence of interest in Pucci, with the likes of Madonna, Jennifer Lopez and model Linda Evangelista stepping out in his vibrant prints and leading designers borrowing from the Prince of Prints' drawing board.

Missoni, Donatella Versace and Tom Ford for Gucci have all shown Pucci-influenced collections in the past couple of years.

Emilio's daughter Laudomia says: "The Pucci style feels so young, it's hard to believe that my father was actually born in 1914 and that he belongs to a faraway past."

Even today a Pucci original often graces a red carpet. And, if the stars can't get their hands on the real McCoy, they opt for the closest imitation they can find.

SO, THE question on everyone's lips is: Will Lacroix be able to capitalise on the success of that faraway past and take the label into the future, resurrecting its must-have quality? He already has the credentials to continue Pucci's work with colour and design: Lacroix was credited with taking the black out of fashion and has the confidence of some of the fashion world's hardhitters that Pucci will once again be great.

Janet Ozzard, for instance, executive editor of Style. com, the online home of Vogue and W magazine explains: "Christian Lacroix certainly shares a love of colour, pattern and humour with Pucci, as well as an understanding of the deluxe customer, so it seems an excellent pairing."

Lacroix certainly seems optimistic and enthusiastic about the new venture: "Pucci has always been part of my design pantheon and my aspirations. I want to rediscover the energy and dynamism of the early years of elegant sportswear."

Moreover, Pucci's daughter herself has every faith in their new import. "Lacroix understands the Mediterranean culture of my father, " she says. "He is Arles. My father was Capri, but you need to be embedded in that culture to understand the colours, the light and the passion of Pucci.

His understanding of couture is important, too, because my father was primarily a couturier. For Lacroix, Pucci is music that he knows how to read."

And if Lacroix manages to play to Pucci's strengths, while keeping in tune with fashion's fickle demands, we could be looking at a great new design success story, to rival that of Stella McCartney and Chloe.

LOAD-DATE: April 20, 2002

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 55

Copyright 2002 The Conde Nast Publications, Inc.
The New Yorker

July 29, 2002

SECTION: ON AND OFF THE AVENUE; Pg. 10

LENGTH: 552 words

HEADLINE: THE WARMTH OF THE SUN

BYLINE: LYNN YAEGER

BODY: "It has those little Emilios on it-that means it's one of our original patterns from the archives," says the saleswoman at the EMILIO PUCCI boutique (24 E. 64th St.; 752-4777), vouching for the authenticity of a saffron-and-heliotrope beach towel spread out on the shop's floor. The towel, a riot of swirls and crazy curlicues, has tiny Emilio signatures, as subtle as Hirschfeld Ninas, hidden in its print. It may be $250, but it's about as dazzling a towel as you'll ever see, and, according to the sales help, it's a hundred per cent washable, which is always nice when you're dealing with an item whose sole purpose is to be spread out on sand. "We've been in this location over thirty years," the clerk says of the plush, old-fashioned Pucci store, the sort of place where the deep-pink carpeting exactly matches the pink front door. "Our customers love it this way."

The sleek HERMES flagship (691 Madison Ave.; 751-3181) may not feature a pink staircase, but it does offer, along with those famous $4,000 Kelly bags, what appears to be a faux-shagreen-lined elevator. If the status beach towels here are even pricier than the ones at Pucci, the subject matter is more various: among a wide range of animal-themed offerings is an example printed with a school of cheery goldfish on a yellow or green background that is $360 for a standard size and a whopping $660 for the double-wide version.

People who would rather leap around after a little ball than lie on a designer towel might like the paddleball set at CRATE & BARREL (650 Madison Ave.; 308-0011), a mesh bag that contains a pair of paddles and two balls for $3.95. It's inexpensive, but you can't accuse it of being dull-the sky-blue paddle is decorated with big turquoise and orange bubbles, and the store thinks it's attractive enough to display it doubling as a coaster. Crate & Barrel isn't shy about the colors of its other summer stock either: a bright-aqua foldable chair called the Popsicle is $15.95, and there's a matching Popsicle chaise for $22.95.

The Museum of Modern Art has decamped to Queens, but there are still a couple of MOMA SHOPS in Manhattan, including one that seems right at home in a red brick Victorian pile in SoHo (81 Spring St.; 646-613-1367). Among the items intended for the design-sensitive outdoor cook is a gray laptop-size case that holds a set of extendable stainless-steel barbecue utensils and a pair of orange plastic salt and pepper shakers ($70). A classic chef's apron by Giuseppe Bodrito made of reflective silver fabric is meant for moonlit grilling ($45); leftovers can be packed up in a family-sized PVC cooler bag from M&Co whose wavy blue print looks like the bottom of a Hockney swimming pool ($30). Weekend guests determined to bring a really interesting house gift might consider Karim Rashid's chess set, with highly stylized pieces made of an oddly luminous soft thermal plastic rubber ($60). The set, like Rashid himself, has developed a cult following. Though it would look splendid set up on a summer-house veranda, the game is hardy enough to withstand the rigors of a day at the beach: the Lucite board doubles as a box, and the chessmen themselves, in glowing shades of lime and tangerine, are unlikely to disappear in a sand drift.

LOAD-DATE: July 30, 2002

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 56

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CNN.com

August 16, 2002 Friday

SECTION: ENTERTAINMENT

LENGTH: 152 words

HEADLINE: Stars look groovy in Emilio Pucci

BYLINE: Samantha McIntyre; PEOPLE

BODY: Bold glory

By Samantha McIntyrePEOPLE

(PEOPLE) -- What's a girl to do when she needs to look groovy?

Stars like Kristin Davis and Jennifer Lopez know the answer: Pull on a Pucci -- vintage or new.

A '60s style setter, Emilio Pucci, the Italian-born designer, says Valerie Steele of New York City's Fashion Institute of Technology, "was the first to use stretch fabric" and to create clothes "for the psychedelic movement, with bright colors and patterns."

Adds fashion historian Tom Julian: "There really isn't another designer with such a consistent signature -- a little bit of jet set."

Today, Pucci swirls are still a guaranteed way to stand out, as soap star Heather Tom discovered when she wore her vintage Pucci to the Daytime Emmys.

Recalls Tom: "My mother said I should have been at the Cannes Film Festival in that dress."

Kadesha Thomas and Erica Johnson contributed to this report.

LOAD-DATE: October 2, 2003

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
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EXHIBIT 57

Copyright 2002 The Times Mirror Company; Los Angeles Times
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Los Angeles Times

September 30, 2002 Monday Home Edition

SECTION: Southern California Living; Part 5; Page 1; Features Desk

LENGTH: 842 words

HEADLINE: Spring 2003 / Milan Collections;
Pucci Goes Sexy, Wild With Christian Lacroix

BYLINE: BOOTH MOORE, TIMES STAFF WRITER

DATELINE: MILAN

BODY:

Christian Lacroix has had a love affair with color since he was a toddler so taken with the multihued flowers in his family garden in Arles, France, that he tried to eat them. Now, after more than 20 years in the fashion business, the designer most often associated with the pink pouf-skirted excess of the 1980s is playing with color again as the new head designer of the beloved Italian fashion house **Pucci.**

On Saturday, at one of the most anticipated events of fashion week here, his debut collection was well-received for breaking with the old, dowdy image of **Pucci** and sexing things up, although the sportswear still needs refining.

Famous for its vivid, abstract prints, the label was founded in 1950 by Italian aristocrat Marchese Emilio **Pucci** di Barsento (the title dates back to the 1600s) and worn by Sophia Loren, Paloma Picasso, Grace Kelly and other jet-setters. Legend has it, Marilyn Monroe was even buried in a **Pucci** silk jersey dress.

The house has been attempting a fashion rebirth since Pucci died 14 years ago and luxury conglomerate LVMH Moet Hennessy Louis Vuitton acquired a majority stake in 2000. Soon after, Julio Espada, a virtual unknown in the fashion world, became head designer. Although there has been a lot of recent interest in vintage Pucci, Espada's three collections failed to generate much excitement.

"As soon as I heard that LVMH bought the house of Pucci, I thought, 'What a lucky guy who gets to be in charge of that,' " Lacroix said Thursday at the Pucci studio off Piazza della Republica. The Paris couturier was dressed in uncharacteristically drab colors--a gray vest over a white T-shirt and black pants--so as not to lose himself in the prints, he said in near-perfect English.

Lacroix made his fashion mark in 1981 when he landed a job as a designer for Jean Patou. Six years later, he set up his own couture house with the help of then-budding entrepreneur Bernard Arnault, who now heads LVMH and who also counts Louis Vuitton, Christian Dior and Givenchy in his fashion stable. Today, Lacroix, 51, has ready-to-wear, jeans, children's, bridal and table-top collections under his own name, as well as projects doing theatrical set design and decoration for France's TGV high-speed trains. It was Arnault who suggested him for Pucci.

"I think there is a synergy, a link between the house of Pucci and my own inspiration," said Lacroix, who recalls a time when, as a college student, kids threw stones at him for dressing like a dandy. (The style may have been at home on London's Carnaby Street but was apparently a bit too peacockish for the south of France.)

His admiration for the label runs deep: Some of his first fashion sketches were inspired by Pucci; his wife, Francoise, is an avid collector of vintage Pucci; and in 1988, Lacroix dedicated a ready-to-wear collection to the man himself, titled "Homage to the Marchese."

He met Pucci's daughter, Laudomia, presently the company's image director, when he invited her to the show in Paris. "It was like going home," she said Thursday at the Pucci studio. "We've done a lot since my father died, but it's always been an interpretation, not a re-creation. With Lacroix, we're starting to move in that direction," said the 41-year-old, who lives in Florence, where Pucci is based, and who has an encyclopedic knowledge of the company archives housed there.

Lacroix's task is to expand sportswear offerings and develop a winter image for a label that started with skiwear but eventually became known for resort wear. He tells the now famous story of how Emilio got his start in the fashion business when in a 1948 issue of Harper's Bazaar, Diana Vreeland published a chance photo of Pucci skiwear shot on the slopes of St.-Moritz.

"Skiing is at the beginning of story, so why not do printed fur or even printed snowboards?" asked Lacroix, who traces his own color consciousness to a lifelong love of bullfighting, Provencal and gypsy traditions and modern art.

At the debut show Saturday, he displayed his knack for combining tricky colors and patterns. Sexy, printed chiffon dresses with handkerchief hems will be brilliant in Ibiza, Capri and maybe even on the HBO series "Sex and the City."

But the sportswear wasn't as impressive. Lacroix's best pieces were his simplest: a short, fitted trench coat in a swirling pink, purple and lime-green print, and a classic, knee-length full skirt in Pucci's original 1954 black-and-white Palio print. Hooded, zip-front blouson jackets with strips of black-and-white print down the arm, and print leggings looked dated compared to the shrunken hooded sweatshirts and low-slung sweatpants that are today's wardrobe staples.

The collection was already in progress when Lacroix was hired in April. Hopefully, next season he will do even more simple, yet refined, sportswear--slim-fitting T-shirts, shaped oxford shirts and jean jackets, for example--and be more whimsical about how he uses Pucci's signature prints. After all, the formula worked wonders for Burberry plaid.

GRAPHIC: PHOTO: Christian Lacroix has reinterpreted Pucci's famous look. PHOTOGRAPHER: Reuters

LOAD-DATE: September 30, 2002

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 58

Copyright 2003 Newsweek
Newsweek

February 24, 2003, Atlantic Edition

SECTION: SOCIETY AND THE ARTS; Pg. 49

LENGTH: 713 words

HEADLINE: Psychedelic Psyche

BYLINE: By Dana Thomas

HIGHLIGHT: Christian Lacroix hopes to restore **Pucci** to its '60s heyday

BODY:

During next week's Womenswear shows in Milan, Christian Lacroix will present his second collection as head designer of **Pucci**, the fabled old label synonymous with swirling geometric patterns in vibrant colors. The stakes are high: founded by the Marquis Emilio **Pucci** di Barsento in the 1940s, the label was the height of '60s fashion when its graphic fuchsia and Mediterranean blue designs wrapped the jet set, including Elizabeth Taylor and Marilyn Monroe. NASA even asked the designer to create the logo for the Apollo 15 space flight. By the opulent 1980s, however, **Pucci** had gone out of fashion and reduced its production to a small line of clothing and accessories. After the marquis's death in 1992, his daughter, Laudomia--a classically trained designer--decided to revive the brand. Six years later she began showing **Pucci** ready-to-wear collections, winning rave reviews and heralding the return of Capri pants and bold-colored prints. In 2000 LVMH Moet Hennessy Louis Vuitton bought a majority stake in **Pucci**, and last year it named Lacroix--the French couturier known for his flamboyant frocks--as head designer. He recently met with NEWSWEEK's Dana Thomas in Paris. Excerpts:

THOMAS: Your designs at your own couture house have always seemed to have a dash of **Pucci**. Why is that?

LACROIX: Pucci has always been in my head--its spirit and its style. When I was a child growing up in southern France, everywhere you looked, women were wearing either real Pucci or fake Pucci. The world was Pucciesque. And I remained obsessed with this look. The reason I love fuchsia and lime green, it's thanks to Pucci.

The company had very simple beginnings, no?

Nearly by accident. One day a chic Roman girl was photographed for the Italian equivalent of Vogue, and for the picture, Pucci lent her his ski parka, which he had made himself. [Harper's Bazaar editor] Diana Vreeland saw it and said, "Where did this fabulous anorak come from? Get it!" He flew to New York to see her, and it grew from there. In 1954 or'55 he hired artists to paint big bright motifs on silk for a collection--that started the Pucci look. Today there are 500 color references printed on fabric, numbered, in the archives. It's sumptuous.

Pucci went out of fashion, then came back in force. What happened?

In the early 1990s, when the Persian Gulf War happened, people began to dress entirely in black. And this was followed by minimalism, which we wore like an armor, for safety and protection. But today we've returned to motifs, color, to battle against our current morose mood,the economic crisis and the war.

But Pucci is more than prints and colors. It's a fashion statement in itself, and it's very in vogue now.

I don't think people say, "Why not do Pucci?" But when someone prints a swirling psychedelic style on fabric, it obviously comes from Pucci. Missoni, Versace, Gucci--even here at Lacroix--we have all done Pucci in recent collections. I think the brand has perpetuated itself--maintained its strength--in part because of the vintage movement. Women today pay a fortune for vintage Pucci. The prices have exploded.

What is Pucci for you?

The marquis was a visionary. He envisioned the life that we have today and, for it, invented a mix of sportswear and elegance. During the day it's sexy and sporty, and in the evening it's sophisticated. Most importantly, it's never vulgar and never uptight.

How did you get involved?

When LVMH bought Pucci I thought, "Ah, if only they would ask me my opinion on what to do!" Then one day, [LVMH head] Bernard Arnault called me phone and said, "I have a great idea..." Of course I said yes. There are times in your life when you know you just can't refuse.

What is your goal at Pucci?

I simply want to rediscover the dynamic of this fabulous epoque when Pucci was at its peak, in the 1960s. I know a lot of people are very scared. They say, "Oh, la, la, Lacroix at Pucci. It will be horrible, indigestible." I disagree. I want to keep the soul and the essence, the link with the archives. But you can't just redo what's been done. I'm not a medium: I can't know what the marquis would do if he were here. I can simply use my fashion knowledge and experience to the service of what he left and do my best.

GRAPHIC: PHOTO: Sumptuous: Pucci's fabrics are sporty by day, elegant by night

LOAD-DATE: February 22, 2003

EPI 002998

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 59

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Interior Design

April 01, 2003

SECTION: Features; Retail Design; Pg. 210

LENGTH: 767 words

HEADLINE: Pucci Galore;
The Italian label's Paris shop sports a new look by DeuxL and Vudafieri Partners

BYLINE: Ian Phillips

BODY:

"I've been steeped in Pucci all my life," says Lena Pessoa. When the Brazilian-born designer was a child, her mother would wear flamboyant Pucci sunglasses and multicolored Pucci summer dresses. "The label was always special for me," Pessoa continues, "like something out of a dream."

An integral part of that dream was the exuberant, sociable personality of Emilio Pucci di Barsento, an Italian marchese who transformed skiwear, invented capris and stretch jumpsuits, and became synonymous with swirling psychedelic prints in a multitude of bright hues. The revolution began in 1951 in Capri, where he opened an airy shop favored by Rita Hayworth and Gloria Guinness.

When LVMH Moet Hennessy--Louis Vuitton acquired a 67 percent stake in the fashion house in 2000, the company called upon Pessoa's Paris firm, DeuxL, to come up with a concept for boutiques worldwide. She had started working for LVMH earlier that year, after inventing an ingenious magnet-based display system. A shirt, for instance, could defy gravity, thanks to magnets placed in the shoulders and affixed to the ceiling above. LVMH picked up Pessoa's concept for 800 Louis Vuitton boutiques.

For Emilio Pucci's new look, she drew inspiration from exactly the same Mediterranean locations as the fashion designer had for his clothing. "The starting points were water and lightness," she explains. "The quasi-transparent spaces make the clothing float."

The Paris boutique--on Avenue Montaigne in the 8th arrondissement--is the eighth designed by DeuxL. And almost certainly the most accomplished. As with the previous seven, Pessoa teamed up with architect Tiziano Vudafieri of Vudafieri Partners. "Serenity was our goal, not dramatic effects," says Vudafieri. To that end, the duo took great care in restructuring the 1,600-square-foot interior, formerly a shoe shop. The effect is indeed incredibly peaceful, given the rather flashy nature of the clothing itself.

Pessoa and Vudafieri began by removing a large central pillar, which was breaking up the flow of the interior. They replaced the pillar with an I beam running sideways, between the real and dropped ceilings. The I beam is supported on either side by a column 16 inches square.

For fixtures, Pessoa and Vudafieri worked almost exclusively in transparent or sanded acrylic. Clothing, now designed by Christian Lacroix, hangs from acrylic poles attached to ultrathin rails that Boeing normally uses as curtain rods. In a clever touch, this setup allows coats, suits, and jackets to be displayed either sideways or face-on. Accessories are placed on nearly invisible acrylic shelves suspended on steel cables.

Counters, meanwhile, were sprayed with automotive paint. "Because it's very smooth, it makes the furniture appear even lighter," affirms Pessoa. That's certainly the case with the shoe stands finished in a mother-of-pearl color. "There's

a specific place for each item--to avoid the possibility of product overload. It's impossible for assistants to line up 36 pairs of shoes on the floor!" she says. The floor in question is a glossy composite of marble and colored resin.

To achieve the desired calmness, lighting received special attention, too. Lighting consultant Walter Amort of Studio Emotional Lighting first chose a satin-finish paint for the walls, in front of which he hung a luminous fireproof fabric. Down-lit by fluorescents installed in channels in the ceiling, the fabric "offers a lot of depth," says Vudafieri. The translucent-acrylic accessories shelves are up-lit. "There's a choice between three colors: pink, blue, and white. That way, we can alter the ambience from one season to the next," explains Pessoa.

Hues of paint vary from one Pucci interior to another. For Paris, Pessoa hit upon the palest of aquas. "Paris can be quite gray, so I brought in the sea," she declares. "Our approach was to create the most neutral space possible, without being minimalist or white. That would have been a far too obvious solution."

Silk shantung, one of Emilio Pucci's favorite fabrics, covers an ottoman. The memory of the marchese and his world is evoked more literally by a panel of photos, a feature of each new boutique. In the Paris shop, he appears in a 1964 shot, fitting Veruschka in Florence. Nearby, a socialite shows off his first skiwear on the slopes of Zermatt, Switzerland. There are also portraits of celebrity fans through the decades: Madonna, Sophia Loren, and Marilyn Monroe, the latter wearing a Pucci shirt and pants while reading in bed in Los Angeles. It's said that she asked to be buried in Pucci.

LOAD-DATE: April 23, 2003

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 60

Copyright 2003 EXPRESS NEWSPAPERS
The Express

June 5, 2003

SECTION: FEATURES; Pg. 39

LENGTH: 596 words

HEADLINE: EXPRESS WOMAN EDITED BY LORNA FRAME; SHOPPING LIST WORK THAT WALLET, SAYS CHARLOTTE GROUNDSELL

BYLINE: CHARLOTTE GROUNDSELL

BODY:

PUCCI PLEASE

Pucci has been the darling of the jet-set ever since playboy and socialite Emilio Pucci designed his first printed ski-pants after the Second World War.

Icons such as Jackie Onassis and Elizabeth Taylor loved the flamboyant patterns in the Fifties and Sixties while vintage Pucci has long been catnip to fashionistas and celebs such as Laura Canapbell and Cat Deeley.

Now Pucci has signed Christian Lacroix, the design house has a future as bright as its past.

This splashy Pucci jacket fitted Jade Jagger like a glove while Nicole Kidman cannily chose a vivid Christian Lacroix for Pucci halterneck dress for the Dogville premier in Cannes. Just the thing to outshine fellow attendee Penelope Cruz.

Why not check out high street versions? Oasis (01865 881 986) has a cute little top for GBP 20 and River Island (020 8991 4759) does a perfect kimono for GBP 29.99.

KNIT WITS

You might not want to wear a cashmere bikini at the local pool - they're generally handwash only - but you can't beat it for luxury.

This is why we're very glad Pringle has opened its second London store.

Situated in a Victorian townhouse in Sloane Street, SW1, it's designed by architects Wells Mackereth, whose previous projects include the Stone Island store in Soho and West Street, a chic boutique hotel in Central London.

This store's quirky. A swing and trees "grow" out of the floor while designer Stuart Stockdale's collections have come a long way from twinsets. Details on 0800 360200.

STEPFORD WIVES

Housework has never been so glam, with Nicole Kidman set to play one of those spooky hausfraus in a Stepford Wives remake.

Get with the programme, haul your booty off the couch and get polishing.

There's a surfeit of kitsch household pieces on the market to brighten up your day indoors.

Pinafore, GBP 2.50, from Ikea (0845 355 1141) right.

Hawaiian ironing board cover, GBP 22, from Topshop (0800 731 8284) above left.

Floral peg bag, GBP 14, by Cath Kidston (020 7221 4000) top right.

SECRET WEAPON

THERE are three things a girl can do without - a hangover, bad breath and lack of energy.

That's why funky company Anatomicals has come up with these handy packs.

Choose from "bender mender" for the morning after and "no old bags allowed" eye gel, at GBP 8, or the "I will survive" kit, GBP 6, including a "snog me senseless" breath freshener.

Now there's no excuse for not feeling on top form. Call 020 7703 7445, www. anatomicals. net

WHAT A PICTURE

The bold and beautiful are stocking up on neon brights this summer but why stop at handbags and shoes?

Fujifilm's (020 7465 5864) latest camera, Q1, a cute curved little gem, comes in a glossy sherbet orange for a painless GBP 39.99. If that ain't your shade, try it in silver (very 2003) or purple. A handy little addition to your beach bag.

FLIPPIN' MARVELLOUS

Brazil is famed for its beach babes - and where there are babes, bikinis, suntan lotion and flip-flops are sure to follow.

Havaianas are Brazil's number one flip-flop brand and we can now bag them in the UK.

Favourites of well-travelled style royalty such as Kate Moss, Jade Jagger, Liberty Ross, right, and Jasmine Guinness, Havaianas are taking the summer essentials market by storm. The movie stars will be wearing them, too. They all received a pair customised with Swarovski crystals in their Oscar party goodie bags.

Starting at GBP 17 and in more colours than you can shake your manicured toes at, these flip-flops look set to be a hit (0870 770 4301).

LOAD-DATE: June 5, 2003

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 61

Copyright 2003 Sun Media Corporation
Winnipeg Sun (Manitoba, Canada)

July 22, 2003 Tuesday Final Edition

SECTION: FASHION; Pg. 25

LENGTH: 626 words

HEADLINE: RETRO ACTIVE;
EVERYTHING OLD IS NEW AGAIN

BYLINE: BY SYLVI CAPELACI, STYLE EDITOR

BODY:

Sixties greens and pinks. Pucci and a legion of Pucci-inspired prints. Cargo pants borrowed from military trenches.

Retro-athletic details taken from the gym. And shirts that conjure up visions of Elvis Presley on a tropical island.

This season, a strong vintage vibe is at the root of summer's key looks.

PUCCI POWER

Bold, graphic scarf prints pop in Pucci-inspired circles and swirls. Tie one on and instantly brighten up your basics with a splash of colour.

Original Pucci scarves hit their groove in the '60s wrapped around the heads of hippies and cool Carnaby Street types.

"Your biggest limitation today with a scarf is your imagination. You have to experiment with them," says Marilena Farruggia of Anne-x fashion stores.

"You can still wear them as a headscarf, but also folded and tied as a bandeau top, tucked in your shirt collar ascot-style to create the old Englishman look, wrapped around your midriff, pushed through belt loops, dangling from your purse strap. I've even seen them tied around a bare arm and the look is very cool," she says of summer scarves featuring Pucci-inspired prints. "A scarf is the easiest way to update your wardrobe and it is an accessory you can wear year round."

Whether you are into original Puccis, or fabulous fakes, it is the vintage pattern that is so strong this season and shows no sign of slowing down for fall.

VINTAGE HAWAIIAN SHIRTS

Whether your thoughts flash back to Elvis Presley in Blue Hawaii or to a group of middle-aged-male tourists in loud floral prints, the Hawaiian shirt -- love it or hate it -- is hot.

Today there are vast quantities of "aloha" shirt styles on the market, but Bernard Chung, owner of Toronto's Black Market vintage shop, says it's the golden-oldie brands that are the most sought-after.

"Some of the nicest vintage Hawaiian shirts are made from rayon or gabardine, which were standard '40s and '50s fabrics used for men's shirts. They have a wonderful feel when wearing them."

Chung says back then the images were all silk-screened by hand onto fabrics, and the shirts were carefully constructed so that seaming and details, such as pockets, didn't break up the continuity of the pattern.

EPI 002991

"Today some companies are taking the time to do this kind of detailing and level of quality but you don't see it a lot," says Chung, who points to labels like Reyn Spooner and Hilo Hattie as cream of the crop. At his store, a Spooner or Hattie might sell for $80 to $120 compared to the most common cotton blends priced from $14.99.

Chung says another quirky style that's hot is "the inside out" Hawaiian shirt that is sewn with the right side of the printed fabric on the inside. This reveals the more faded underside of the printed fabric on the outside. "It gives the shirt a softer look, not as loud as your typical Hawaiian shirt."

SWEATS ON STAGE

Remember the 1980s when sweats were the staple of athletic sportswear manufacturers outfitting fitness buffs? Then the music industry took sweats out of the gym and onto the streets. Today, Canadian streetwear manufacturer Player 420 has a concert production arm to the company which produces and sponsors rock concerts in southern Ontario. It also provides clothing for musicians and bands to promote its logos and brand name on stage.

"What has validated us is all the bands wearing our clothes," says Player 420 creator Stev Baycetich of his line of logoed hats, T-shirts, hoodies, thong underwear and wristbands -- which he says is "influenced by the concert stage and not by the runway." Currently Baycetich is dressing Toronto bands like Not By Choice and The Salads and U.S. outfits like Goldfinger. "People are buying our shirts for the logos, not for the shirt itself," he says.

GRAPHIC: photospread; 3 photos; 1. Pucci-inspired poly-printed scarf, $25, and low-rise shorts with drawstrings, $59.; 2. Vintage Hawaiian shirt, $24.99. "Traction" brushed cotton cargo pant, $128, by House of Spy (www.houseofspy.com).; 3. Player 420 red logoed hooded sweatshirt, $59. At www.player420.com.

LOAD-DATE: July 22, 2003

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
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EXHIBIT 62

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WWD

October 6, 2003

SECTION: Pg. 8 ; ISSN: 0149-5380

IAC-ACC-NO: 108677853

LENGTH: 1229 words

HEADLINE: BRIGHT BEAUTIES, SOPHISTICATED SPORTS AND BOUDOIR FRILLS; CHRISTIAN LACROIX'S TERRIFIC PUCCI COLLECTION WAS ULTRABRIGHT, WHILE GRAEME BLACK SHOWED A SUBTLE, REFINED FERRAGAMO, MARIUCCIA MANDELLI'S KRIZIA WAS FRESH AND ANNA MOLINARI'S BLUMARINE WAS ALL FEMININE FROTH; Industry Overview

BODY:

Emilio Pucci: Ooof, as they say in Spiderman's world. Biff! Pow! Christian Lacroix's spring Emilio Pucci collection didn't pack merely a punch, but a real wallop. In his third collection for the house, he finally sent out the swirly, whirly, bright-but-beautiful collection everyone had expected from the beginning -- and his crowd was all smiles.

Basics? Puh-lease. Lacroix's Pucci look is for a woman who is taking a vacation from life's quiet side. In bubblegum pink, snappy violet and rusty red, he nudged the house's prints toward Fifties exotica, spreading tiki-like arabesques around circle skirts and slim capri pants paired with camisole tops and shrunken cardigans. A high-waisted, red ruffled rumba skirt came topped with a sliver of a black bandeau top. Think Diana Vreeland on holiday in Veracruz.

But don't think too hard. Lacroix didn't rely solely on retro. His chiffon dresses were right anytime, anywhere, and so were the Pucci-fied sporty-spicy looks Lacroix sent out with wise-guy caps to match. In the past, when he tried to infuse the collection with street attitude, it came off feeling forced. This time, something clicked. A sexy cutaway maillot was paired with printed mesh jogging pants, and a cropped jacket topped a knife-pleated micromini. And all of it was delivered with joie de vivre. Lacroix, we always knew you could do it.

Salvatore Ferragamo: Opening with a gray featherweight leather trench over a smart camisole and a periwinkle blue pencil skirt, Graeme Black's spring collection for Salvatore Ferragamo raised the bar for this collection. After a few shaky seasons, Black is taking the label in the right direction, working with more subtlety, more sophistication and refinement. He wielded a light touch, showing easy-to-buy, easy-to-love looks like a fine cream tweed jacket paired with white cropped jeans.

In fact, as Black explained before the show, his aim was to capture the "extreme lightness" of a day in Aix-en-Provence, with its sun-faded blue shutters and chalky grays. In homage to that ideal summer spot, out came airy knit camisole tops and slinky polos paired with skirts built to catch a breeze, including one in suede cut out like a thin slice of Swiss cheese, and another in pale blue chiffon with foaming under-ruffles.

"This is about a strong woman who doesn't have to show it overtly," said Black. "There's too much aggression these days. I'm bored with everyone forced to be hard all the time." Staying true to his word, he didn't fall prey to trendiness or aggression, instead focusing on his responsibility to uphold the luxurious legacy of the house.

Krizia: With a little help from Hamish Morrow, Mariuccia Mandelli turned out a Krizia collection brimming with renewed zip. A few seasons back, the label hit a slow patch, but the duo managed to get things revved up again. And their energy source was the most vibrant wedges of the color wheel. Working in acid green, punchy peach and eye-popping orange, they didn't shy away from even the most electric hues. But they didn't let all that color turn the

collection goofy, either. They mixed in plenty of black and white and relied on sleek, simple shapes to keep everything under control. An orange satin bomber jacket, for instance, was paired with pistachio skinny pants, made even skinnier by silver zippers running along the legs like a back seam. And a peach shirt worn with a kelly green pleated skirt was a zingy duo.

There's a sporty wave sweeping through Milan, and Mandelli certainly caught it, giving the sportif look a techno spin. Leather harnesses, which covered dresses and slim skirts, created a graphic effect, while tank tops were cut extra long and worn layered. This season, the duo managed to avoid the artsy trappings and strappings that had held the collection down in the past.

Blumarine: To a medley of songs by lady rockers such as Courtney Love, Anna Molinari sent out a spring Blumarine collection full of blushing boudoir frills bad girls like to dress up in when they're playing nice. Her ultrafeminine confections came whipped up in a strawberries-and-cream palette and iced with old-timey lace, glittering crystals, tiny rosebuds and satin bows, just to finish them off. A pink quilted satin bed jacket was paired with rose-printed satin tap pants, while other items pulled out of the undies drawer included soft knit camisoles and a few of the lacy variety. Light cardigans and miniskirts woven through with satin ribbon were mixed in with the unmentionables, just to keep things decent.

Meanwhile, Molinari's droves of minidresses worked and reworked the sugary girlish angle until it could be worked no more. Lace layered over rose prints gave some a soft, washed look, while others covered with crystals turned glam. Baby-doll dresses came wrapped with long ribbons. Of course, dressed as they were, many of the models looked more likely to spend the day lolling atop a pile of pillows with a box of bonbons close at hand than working in the office. But anyone would be lucky to live such a life. If that's the Blumarine girl's lot -- well, babe, sweet dreams.

Alberta Ferretti: If Milan's designers are wild for color, then Alberta Ferretti is surely among the wildest in the bunch. She paid homage to that design room guru, Roy G. Biv, with a lush spring collection that explored the far wedges of the color wheel, from rosy red to vibrant violet. Tangy separates were mixed and matched to ensure maximum impact, with a magenta suede coat over a grass green sweater and a raspberry floral-printed skirt.

Ferretti was smart to keep her silhouettes simple and let those eloquent colors do the talking. Rich, supersaturated hues -- deep fuchsia, ultraviolet and key lime -- even made those Ferretti perennials, her pretty chiffon dresses, look fresh all over again. Shorter cocktail dresses came tied with a rough chiffon ribbon around the waist, while majestic gowns wrapped and draped without too much fuss. And as Ferretti and Biv both surely know, those Crayola creations will look great on the shop floor.

Moschino: Anniversaries are a time to reflect and renew. But that doesn't mean that they have to be a solemn affair. On the occasion of Moschino's 20th, Rosella Jardini and her team upheld the fundamental tenet on which the house was founded: fashion should be fun -- uproarious, even. Exaggeration is their way. So why do a little black dress when it could be bejeweled with a trompe l'oeil necklace and belt made from plastic baubles the size of Jolly Ranchers?

Moschino is not for quiet folk, and the spring collection was no exception. Models mocked the pomp of it all, "vogueing" their way down the runway in outfits that celebrated zaniness from first to last. A battered satin varsity jacket covered with stitch-on patches was shown over a loud floral dress. An aqua cardigan with bright, poppy-printed trim topped a matching poppy top and skirt.

Then, just for anniversary's sake, Jardini and Co. dared to roast one who is dear to fashion's heart, the classically snooty Parisian type with her Chanel jackets and precious airs. Of course, Moschino's boxy jackets were trimmed within an inch of their little cloth lives, while a bridle-and-bit scarf print spread its way not only over a matching silk blouse and skirt, but cap, bag and shoes, too.

IAC-CREATE-DATE: October 13, 2003

LOAD-DATE: October 14, 2003

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Consolidated Opposition Nos. 91169638 and 91177724
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EXHIBIT 63

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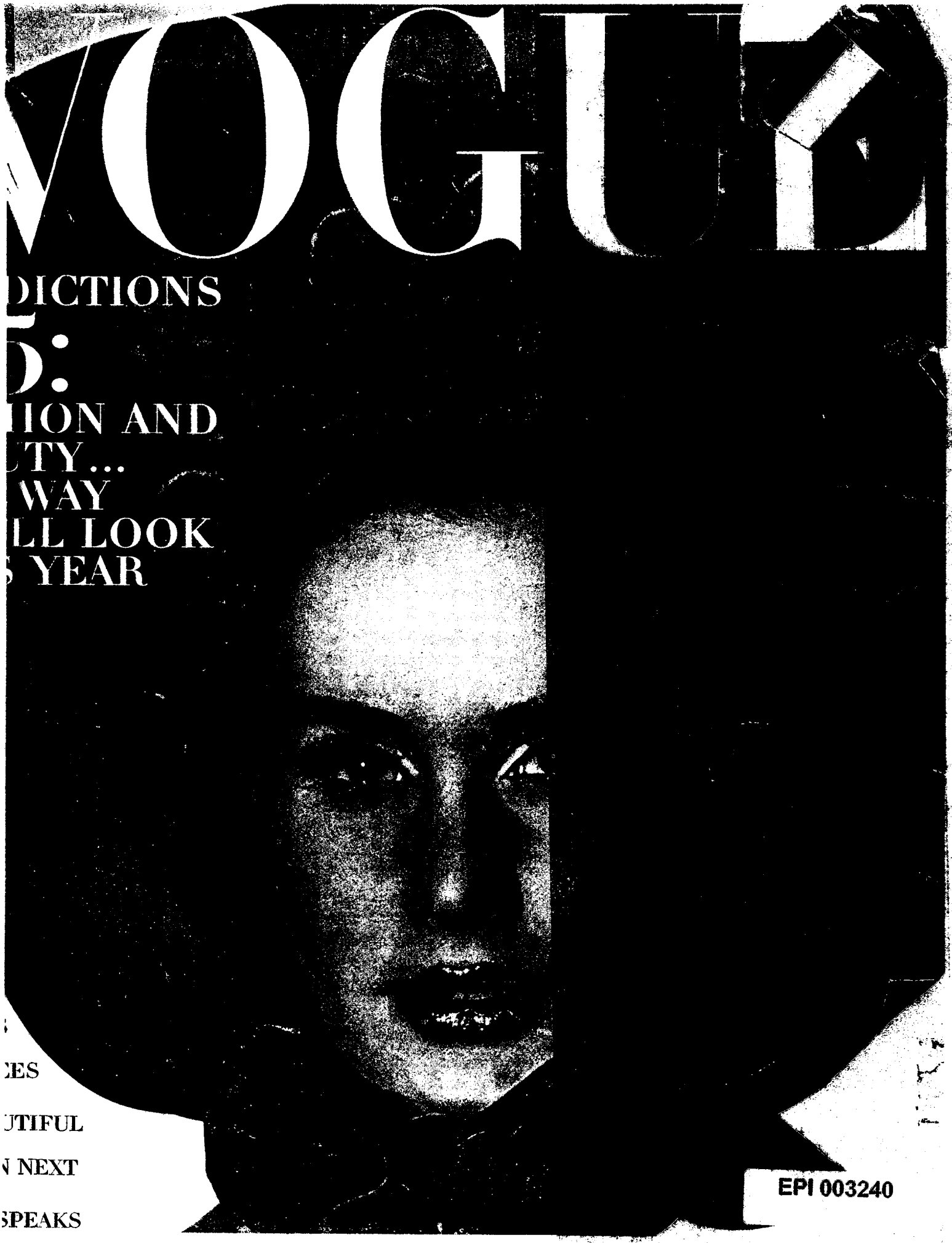

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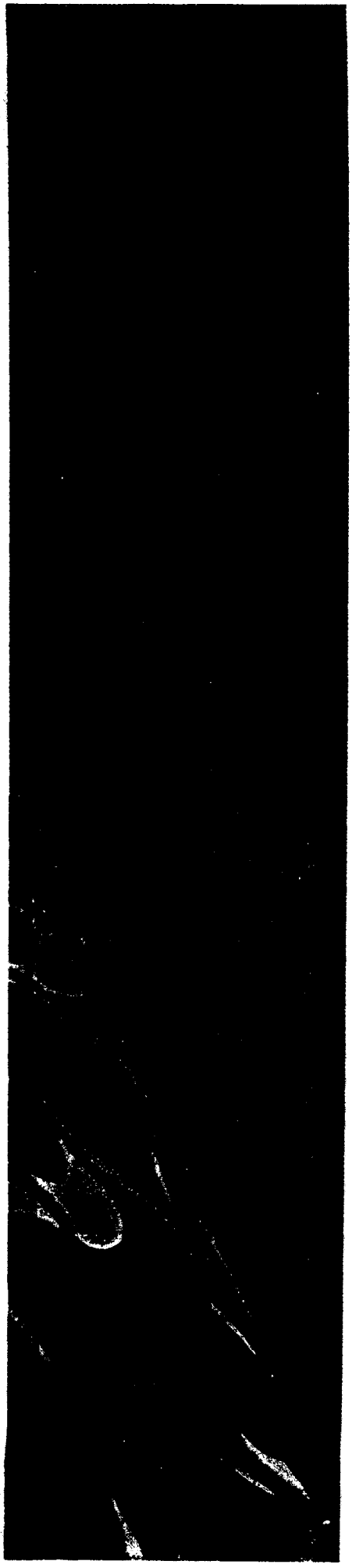


PUCCI'S AFRICA: THE PURE WONDER

The fascination Africa holds for Italy goes back in time—with some harsh and bitter interludes—beyond recorded history to the annals of legend, as far into the dim past as the incendiary passion of Dido and Aeneas spent to ashes on the shores of Carthage. Impelled by an ancient instinct, Italy has again and again found in Africa her wilder shore of love.

It was inevitable that Pucci, so large in his compass of life—scholar, soldier, politician, designer—would one day come under the African spell. He has returned from the vast continent with a burning sense of its dangerous beauty hushed in mystery: the stirring jungles, the rushing waters, the wild and savage places where the heart pounds in echo to tribal drums. Pucci's Africa is the very land of the sun—splendidly barbaric in its deep purity and strength, from the earliest Egyptians down to the many nations of today. It is the strange primordial wonder on which the great heat shines, bringing the earth to myriad life at dawn, firing it with fluctuating change through the day, putting it to rest at night.

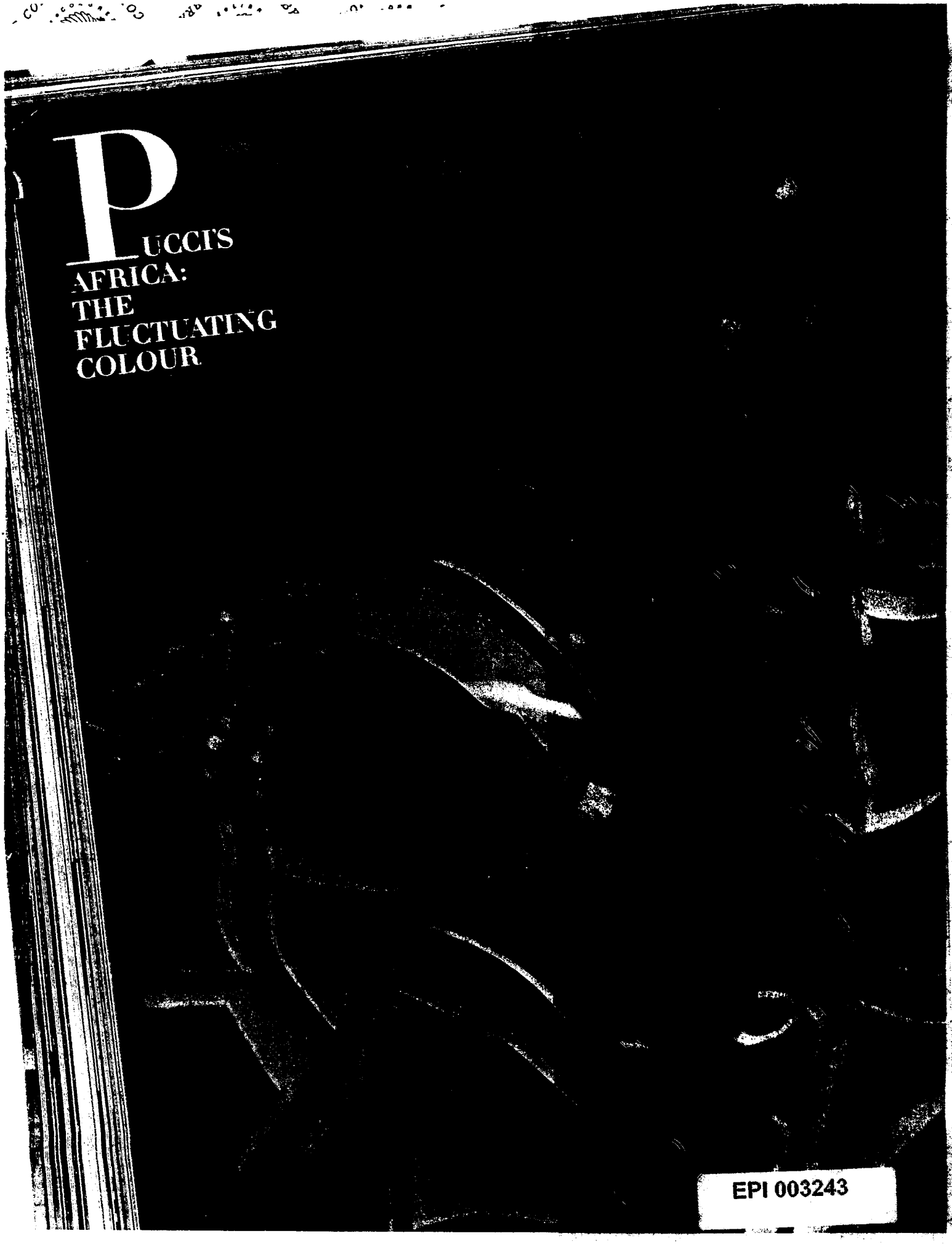
Colour is the language in which Pucci conveys this intense experience: he transcribes colour to silk as another might put impassioned words to paper. At dawn, the pastel shades—yellows and pinks thrown across the waters, blues and greens slanting down through forests and leafy trees. Then the first pinks and whites, the lilac-blues and turquoise-greens, in turn giving way to shades brighter still as the sun arches through its zenith. At day's end, the African sun drops suddenly, striking just a line of crimson in the darkening sky. The colours turn murky, leaves become dark olive, the land sombre brown, water midnight-violet, as they are briefly glanced by the last illuminating rays of purple and white.

The land of the sun, blazoned on soft silk softly cut in Pucci's own vivid language of colour, gives meaning to every silhouette, every detail of his new sun collection. The marvellous lines breathe the power of the sun and shield against its excesses—enveloping the body in sun-wild freedom and seduction.

EPI 003242

LASHING WAVES *left.* rush over the body

PUCCI'S AFRICA: THE FLUCTUATING COLOUR



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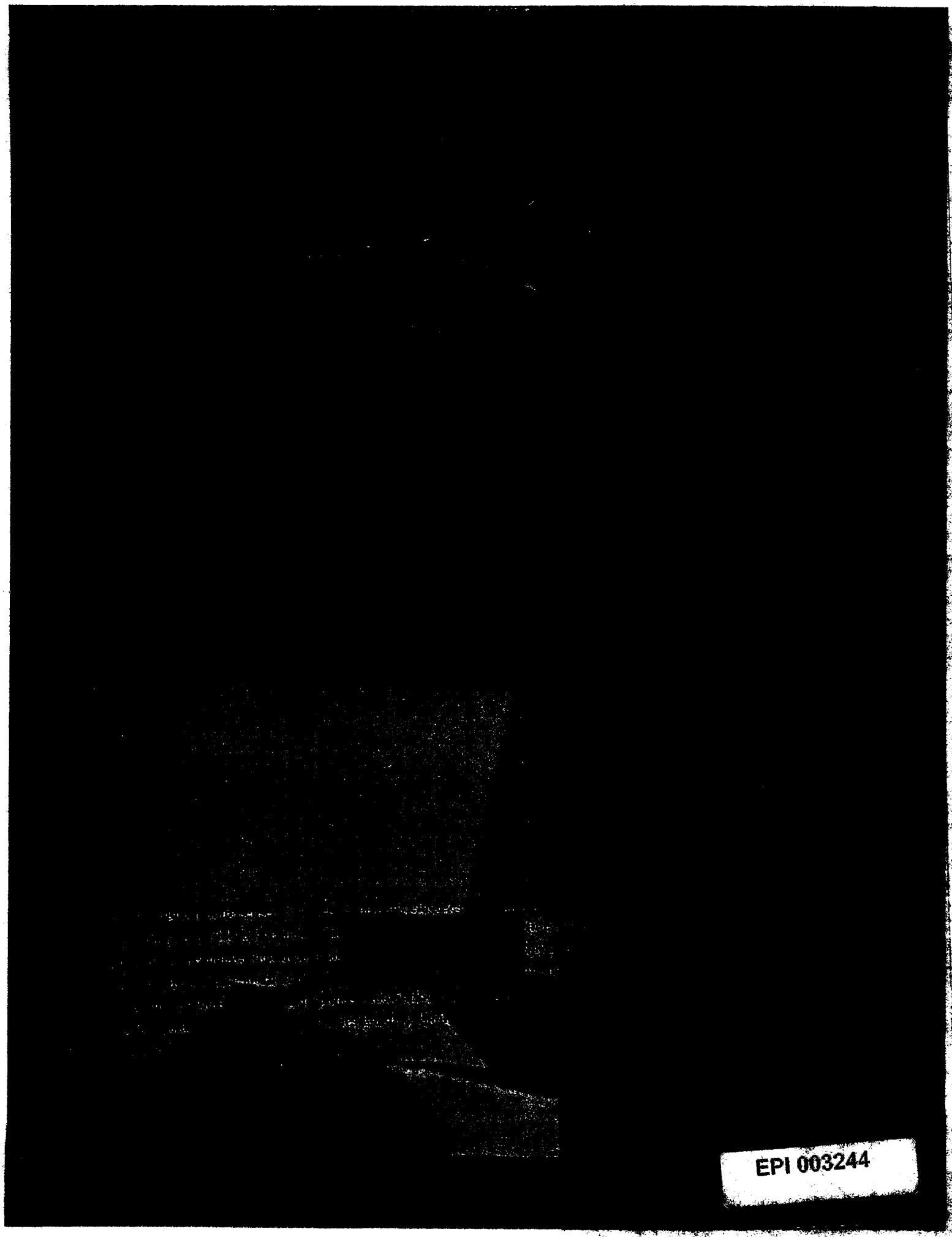
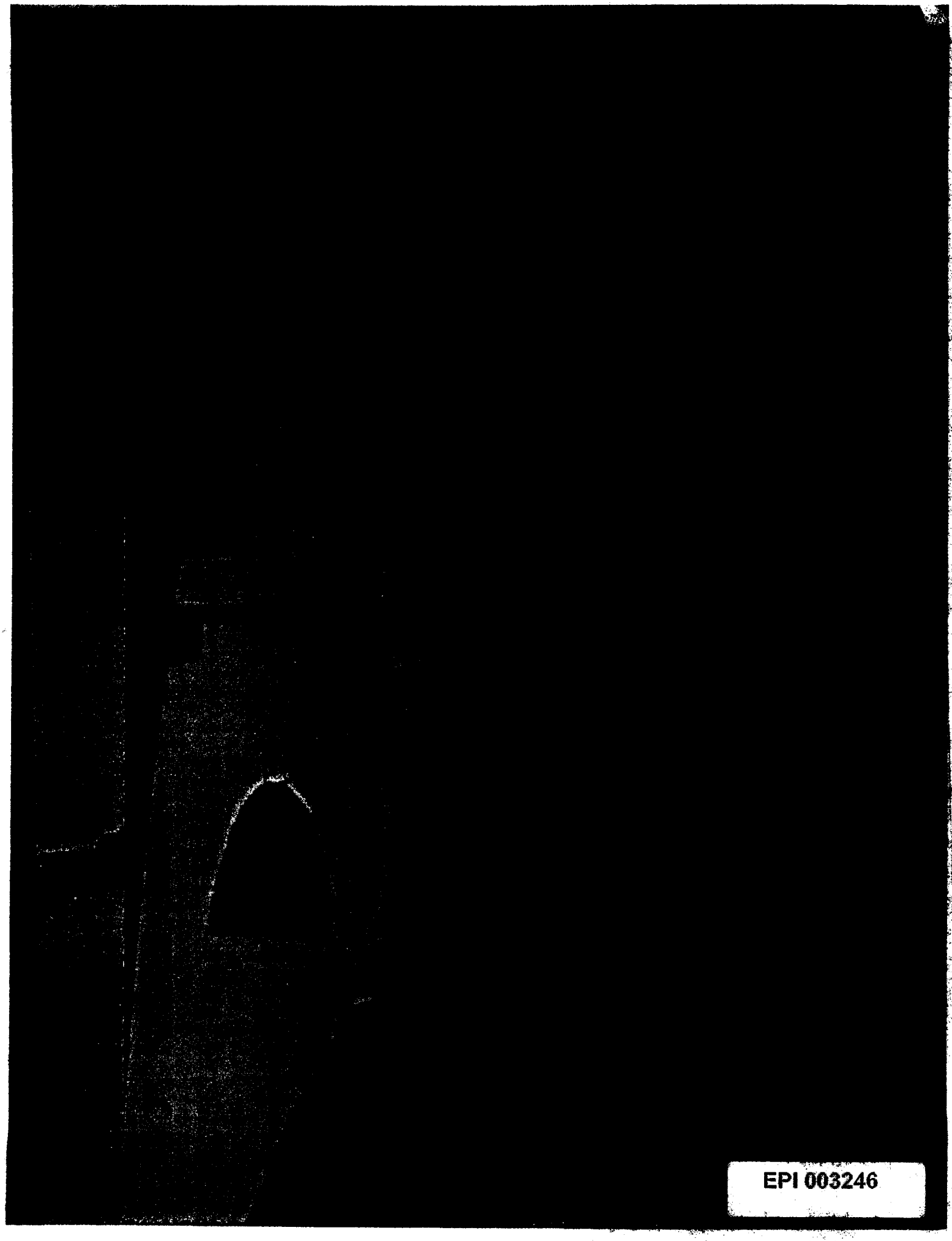


EPI 003244

EPI 003245

Above: Barbaric and bold as a tribal drum, black banded cut on white silk foulard cuts wide of clutter to fold itself easily about the mind with a single sweep of form—wildly easy, perfect restraint of line in place.

Opposite: Moving to new freedom in a sheer sway of silk, reveals the leg more



EPI 003246

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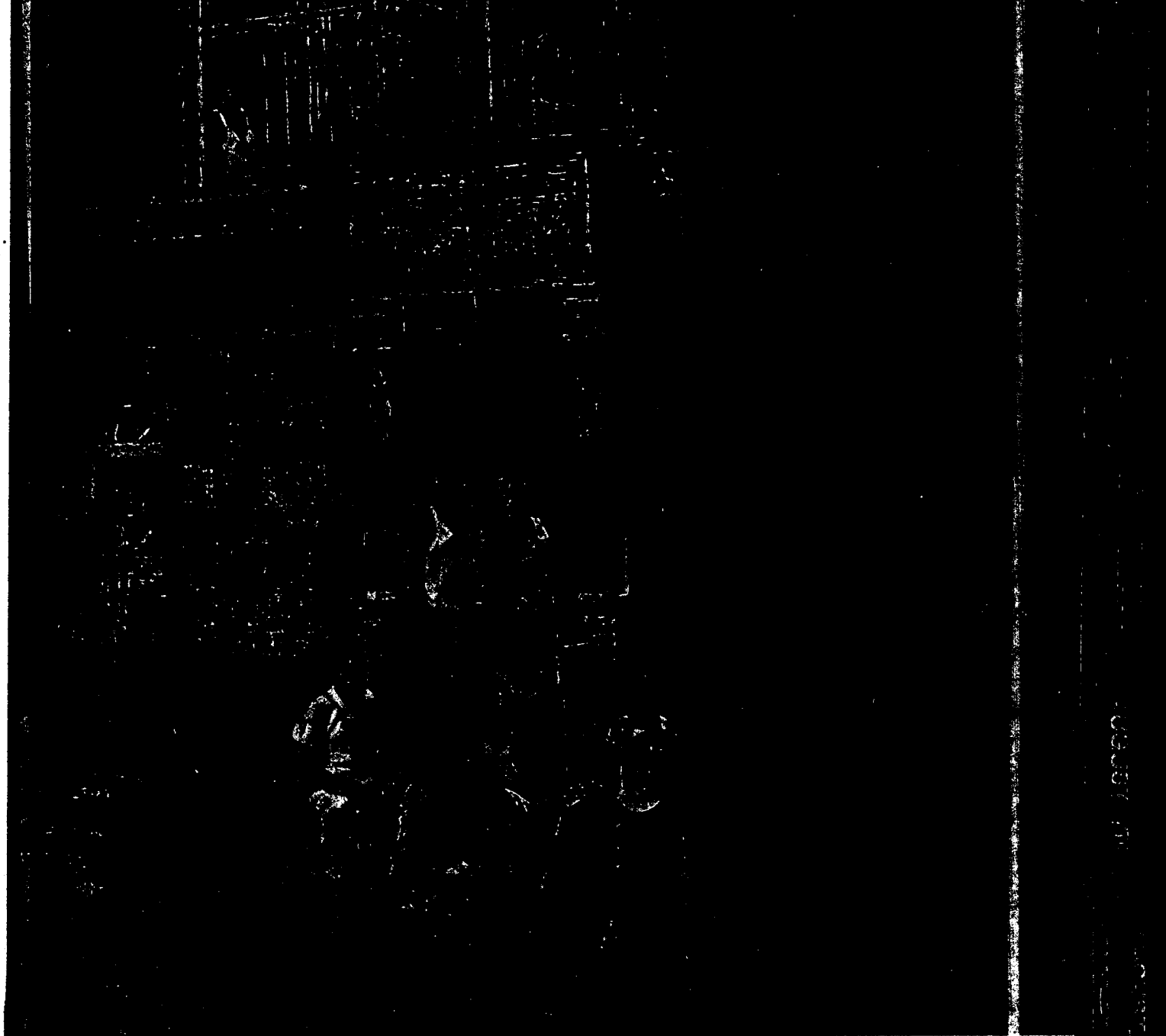
HARLEM

TIME

THE WEEKLY NEWSMAGAZINE



EPI 003247

FASHION

More's the Pitti

If Paris designers never look back, it may be because they have a feeling something is gaining on them. If something is, it is probably Italian designers, every one of whom is aware that he can make up some yardage only by being even a little more daring than the French.

Suspenders, No Straps. Thus it was naturally Italy's Emilio Pucci, lightweight sportswear champion of the world, who predicted that it would not be long before bikini wearers, dissatisfied with halfway measures and interrupted suntans, would drop their modest pretensions along with the tops of their suits. And though the U.S.'s Rudi Gernreich was the first to snatch the idea off the rack and get it on the market (TIME, June 26), the evidence presented at the fall fashion collections in Florence last week showed that the Italians were not prepared to let the U.S. run off with the topless suit honors.

Paraded on the temporary runway installed in the staid old Pitti Palace, where Florence's fashionmakers stage their shows, bosoms were bared in a multitude of styles and shapes. Some designs were legitimate, some looked more like gags: Micia tore holes that left a knitted overblouse looking like supersized Swiss cheese, showed a G-string bikini beneath to any mouse man enough to peep. Glans left only two prim pockets on an otherwise totally transparent shirt. Veneziani attached five-inch-wide suspenders to the waist of a party skirt and called it an evening gown; Princess Irene Galitzine cut a V that kept going, fore and aft, out of a sleek leopard-printed swimsuit. Baldini decorated a perfectly modest little bathing suit with two prominent painted breasts. And Frederico Forquet untopped them all with a full-length strapless dress that was minus more than straps, leaving the bosom up in the air and out in it.

Coveralls, No Show. But Pucci, who had started it all, was not about to yield the field. First to be bold, last to be undone by fellows who had followed the leader and left him behind, Pucci could only retreat or fight. In a virtuoso display of fashion theatrics, he chose to do both, for a starter wrapped two pretty Negro mannequins in hoods and long silk burnooses that whipped off, without warning, to show patches of scanty bikinis underneath.

The topless suit? With a shrug and a yawn, Pucci turned gentleman and traitor, offered women wary of fads or of catching a cold, a grand way to cover up. It is a one-piece coverall outfit that fastens down the front, has to be stepped into, and is so difficult to get out of that the sun is bound to go down before it does, leaving a beachful of spectators ogling in the dark.

LEONBRUNO-BODI

MICIA

JOE EULA—N.Y. HERALD TRIBUNE

BALDINI

AP

GALITZINE

PUCCI

FORQUET

GLANS

TOD DRAZ—THE N.Y. TIMES

Down in the front, up in the air and out in the dark.

ORGANIZATIONS

Who Are Those Arabs?

One morning, they were there. Accompanied by close to 50 brass bands, some 500 horses and at least two camels, they swarmed into Manhattan 150,000 strong, occupied 85 hotels and motor inns, added to the traffic jam, monopolized sidewalks, held seven-hour-long parades, and displayed a keen group sense of humor in a thousand hilarious ways, including occasionally entangling innocent natives in loops of invisible thread. They wore red fezzes, red and green floppy harem trousers, and embroidered jackets, and looked like wandering extras from *The Forty Days of Musa Dagh*. They were the respectable and respected members of the Ancient Arabic Order of the Nobles of the Mystic Shrine of North America. In other words, Shriners.

As representatives of an organization forthrightly dedicated to whoopee in a good cause, the Shriners are pranksters by profession, obligation and tradition. Launched over a Manhattan lunch table in 1870 by 13 Masons determined to have more cheer than that earnest, philanthropic brotherhood provided for, the Order of the Shrine is no frivolous minor offshoot but the second highest level of all Masonry. Only 32nd-degree Masons or Knights Templar are eligible —though admittedly their degree can be attained, if a man puts his mind to study, in a matter of months. The Shriners' caste mark, worn proudly if sometimes absurdly, is a maroon felt hat that can conceal but does little else for a shiny bald head.

Manna from Mecca. Why a fez? The most dedicated Shriner is hard put to say. The reason is that the history of the Shrine was invented after its founding, and has been elaborated ever since. The fact seems to be that one of the 13 founders happened to have made a trip to the Middle East just before the historic meeting, and thought the Arabs were quaint and Mecca romantic. And in a country of egalitarians, there is something about titles like "Imperial Potentate" or "Grand Chief Rabban" that can make any true democrat tingle.

The belated attempt to create a his- :d" the beginning of the

EPI 003248

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 65

LIFE

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EPI 003249

Pucci dresses airline stewardesses for the jet age

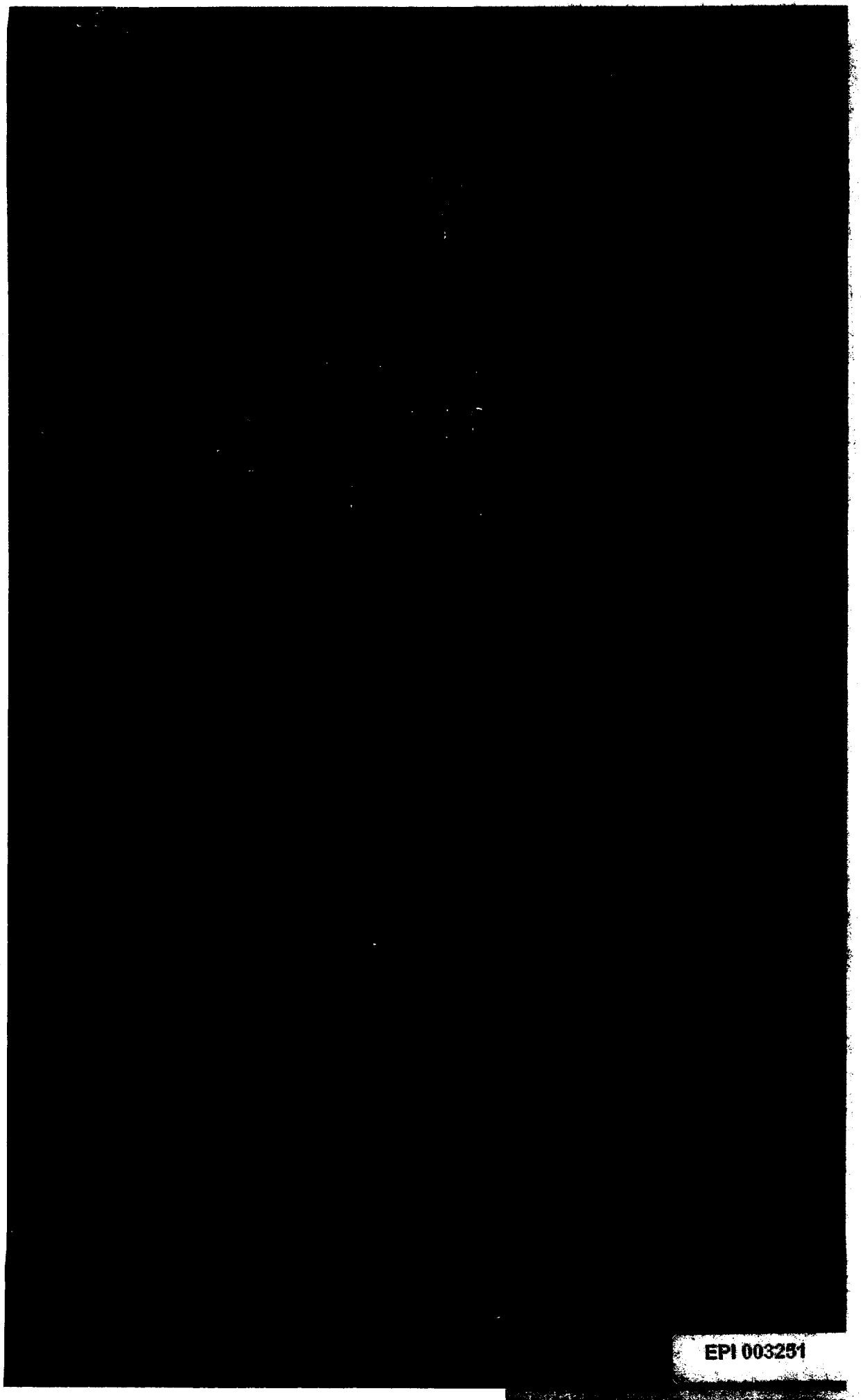
The Wild Hue Yonc

"Most airplane stewardesses," says Emilio Pucc designer, "are dressed as if they were traveling 1925." Accordingly, Pucci has taken some specta with the results shown on these pages. Comn International, the Texas-based airline, to come suited to the jet age, he devised a multilayered w. combinations and topped it all off with a plastic new outfits are brazenly nonmilitary in appearan ally designed not only to help the stewardess chores but also to help her cope with the drasti that traveling by jet usually involves: at each sta takeoff to cocktail time to dinner to touchdown, (or puts on) another layer. Not to be outdone esses, the airline has painted its planes in gaudy

With smiles and matching hairdos, four stewardesses model Pucci's velveteen scarf-hat which comes in six prints. The hats can be worn solo or in tandem with the bubble. The girls are urged to wear false eyelashes fitted by Evelyn Marshall (LIFE, Oct. 29). Below, the luggage comes in six patterns to match the hats. The striped boots are leather. "We love the new outfit," said one stewardess. "It makes you feel like a real female and not a busboy."

The plastic helmet above, worn by Pepper Carlson, protects her face from the wind when she escorts passengers across the field. The stewardesses at right wear various combinations of the layers that make up the basic uniform —except for Linda Krumme (*bottom row, second from left*), who wears the outfit designed for ticket-counter girls. Others in the group are (*top row, from left*) Ann I outfit exce in her "w Ann Scro dress; Su hour shir *row, from l* tail outfit wearing re in suit w

EPI 003250



EPI 003251

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 66

LIFE

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EPI 003252

E-UP

Herc, scholar,
jet-age Renaissance man,
Italian style-setter PUCCI

CONTINUED

EPI 003253

A Noble Nose to the Grindstone

"I am the first member of my family to work in 1,000 years," boasts the Marchese di Barsento, seen smiling imperiously atop his medieval ruff on the preceding page. But the handsome marchese has, in his own 50 years, made up for his noble forebears' sloth—and then some. In his native Florence he has a modest fame as an expert skier, an outspoken right-wing politician, art-lover, scholar (M.A., Ph.D.), a seven-times decorated Italian flyer who was tortured by the Gestapo after rescuing Mussolini's daughter. But around the world this jet-age Renaissance Man is renowned as Emilio Pucci, creator of wildly-colored, wildly-successful (and wildly-expensive) Pucci scarves, Pucci shirts, Pucci pants and Pucci everything else. Casual, weightless as a zabaglione, fiery as a Fiesole sunset, his creations can range from a $2.50 hankie to a $2,500 evening dress.

The Pucci line started almost as a joke, when Emilio, still in the air force after the war, designed resort clothes for some friends. They became the overnight rage of the fashionable Mediterranean. Then Pucci had to take on dozens of seamstresses to fill the enormous orders from America. Working 15 hours a day, seven days a week, he renovated the moldering 1,000-year-old Palazzo Pucci and turned it into a fashion salon. He opened boutiques in Paris, Gstaad and Portofino, toured the South Seas and Africa for new inspiration for his silk patterns. The money rolled in. But Pucci, with a noble Florentine flourish, says: "Money is not the goal. If you do something good it falls into your lap. I measure my success by my leadership."

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EPI 003254

PUCCI
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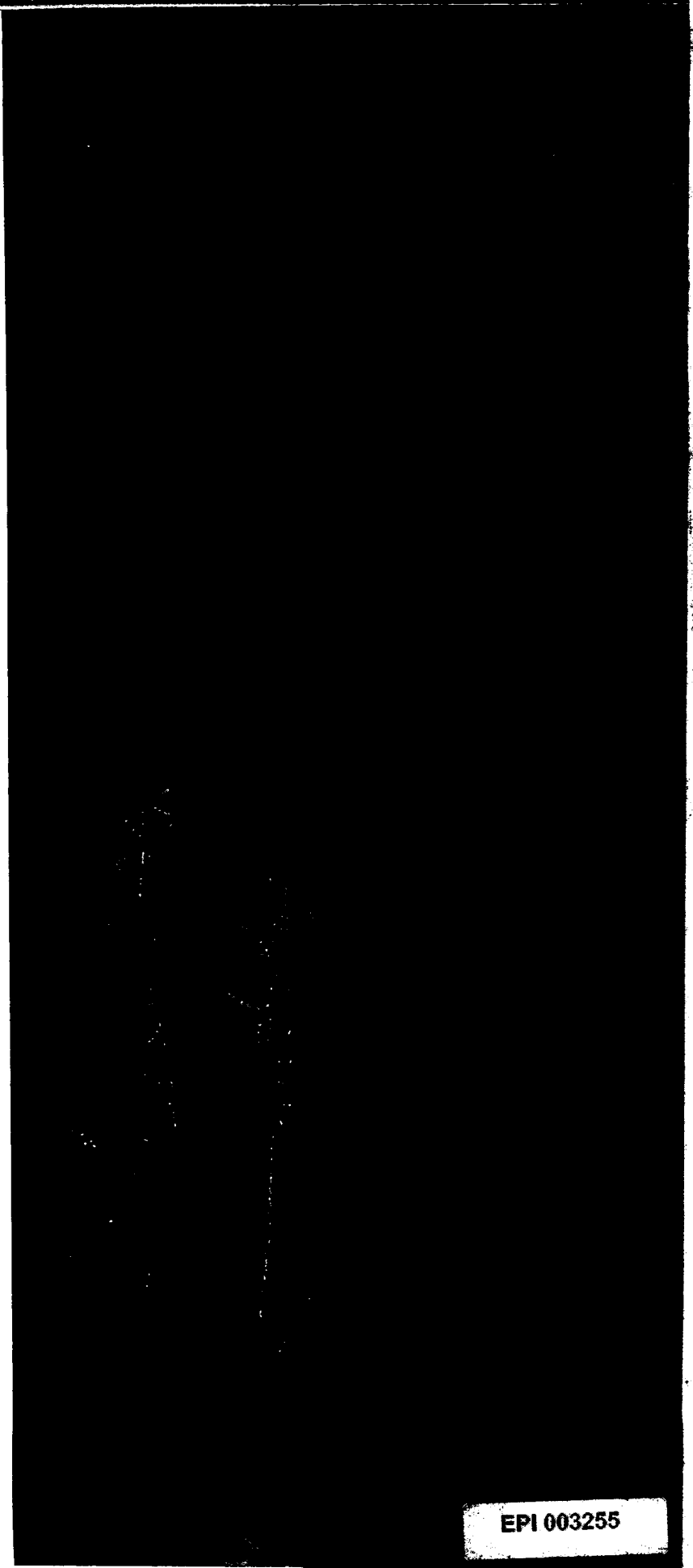

The marchese makes a huge train of his famous silk for one of his three models in the grand ballroom of Palazzo Pucci, now a showroom. The ancient palazzo was restored during the Renaissance by Brunelleschi. Its ground floor has workrooms and a Pucci political office The family lives in privacy on the third and fourth floors.

"I enjoy much more designing informal clothes, where the imagination is set free. But the formal field, dominated for years by Balenciaga and recently by Chanel and Givenchy, offers an enormous challenge. I am trying to carry into this field some principles I have expressed in sportswear, mainly the principles of movement, simplicity and style. My feeling is that the old evening dresses, heavily embroidered, bedecked with ribbons and flowers, are beautiful for receiving somebody at the foot of the stairs. But if the wearer starts dancing the cha-cha or the twist she looks positively ridiculous."

EPI 003255

CCI
INUED

constructs a pajama
in wildly patterned
Japanese model
izuki. In nine minutes
igned this dress and
thers—and conducted
usiness while new
were brought in.

High fashion, a low view of U.S. women

s with LIFE Reporter Jordan Bonfante in Rome and Florence,
Pucci had this to say on high fashion and other matters:

hion has to be contemporary. It is the bringing to life of ideas
of a certain historical moment. The creation of a shape that
relationship with present time can be artistry, it can be what-
you wish, but it isn't fashion.

ty is one of the most important elements I have brought to
. I brought it about through color. Just as a tone can be
g to the ear but doesn't form music, so colors-in-contrast
used to form a pattern which expresses to the eye very much
usic expresses to the ear. A special combination of colors can
a certain feeling of gaiety on the person who wears them.

n you think of a beautiful racehorse you think of it in motion.
ou think of a woman you think of her in motion—getting into
alking into a store. Even if she is just standing, there is mo-
his stance. You would synthesize a horse galloping by certain
movement. To synthesize a woman moving, crossing a room.
a car, you would use long lines at angles that portray the
ent. If she is wearing a static dress, the lines cannot reveal
ves, and if she has a bad shape this will break the lines. It is
onsibility of a designer to create a dress that will show these
though the woman wearing this dress were the most beautiful,
lt 16-year-old girl.

as I have contributed to it, the Italian Lock is elegance
even to informal occasions, the extension of elegance into
ation. Think how important elegance is. Think of the
rmies go to for their uniforms, for creases and polish. They
w much clothes contribute to the pride, confidence and au-
the men. Think of the millions of trouser creases in the
armed forces.

are places today—Scandinavia, St. Tropez, where there is
more swimming in the nude, and in a boat nobody is
when the women take off their bras and lie on their stomachs
e sun. So I wouldn't be surprised if in 10 years women were
o bras on the beach. But in my opinion a woman's greatest
are her femininity, gracefulness and mystery. Therefore I
toplessness as a fashion. I certainly am not going to design
topless.

lian woman is tidy, precise and feminine. She would never

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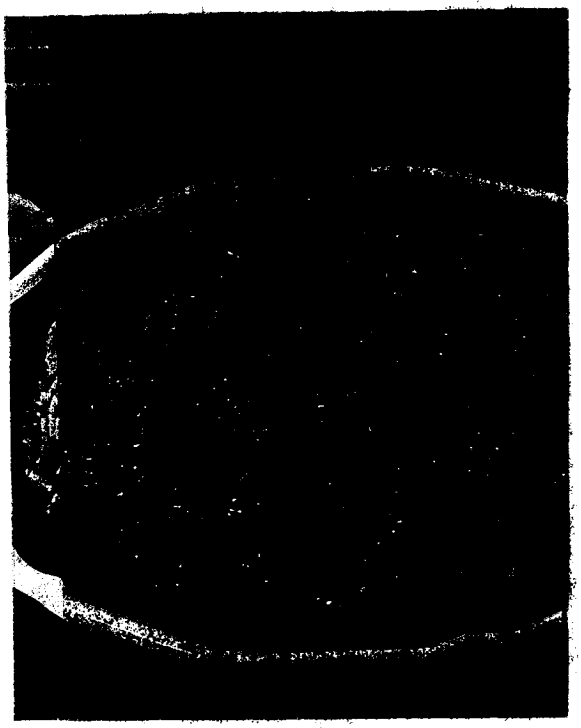

As Italian as Rome: spaghetti and m

with authentic Italian sauce

My Spaghetti and Meat Balls are made in th
way. The meat balls are made bigger and j
style, with good lean beef.

My sauce is hand-stirred, and gently seas
subtle spices and wonderful, tasty Italian cheese, then sir
tively the old Italian way. The delicious sauce with big, ju
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Taste the difference in Chef Boy-Ar-Dee Spaghetti and M
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Kids like Chef Boy-Ar-Dee Spaghetti and Meat Balls bet-
ter because of the bigger, all-beef meat balls and delicious,
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EPI 003256

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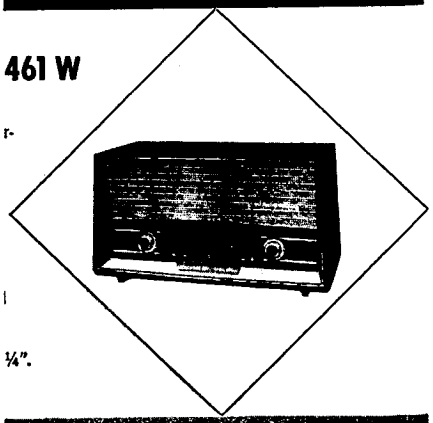

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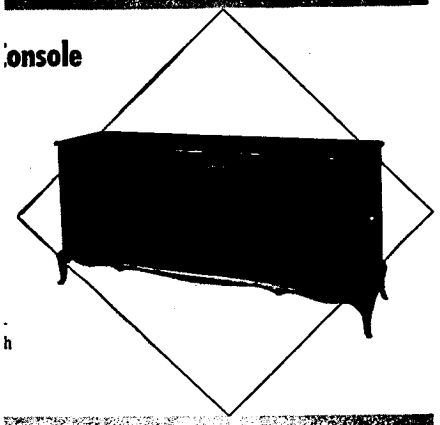

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lin Electric Co., 1511-37 N. 26th St., Phila., Pa.

PUCCI CONTINUED

think of going around in shirtsleeves and canvas shoes. The
look is natural. On Fifth Avenue all the women are girdled. In
there is naturalness to the feminine form.

▶ As a Florentine I think of art with a capital A. I resent the wi
made today of the word artist. Technical capability is not art.
me is man's highest form of expression and I go back to the m
definition of it. It is the moment when man reaches the highest st
of human possibility and reaches out to touch a small part of
vinity of another world. The kind of picture that has to be inte
for you is to me the negation of art because it lacks universali

▶ It is merely proof of the poverty of our time that you can
five colors on paper and bend a piece of iron and appear
Biennale. The names they give: "Sensation S-Z" or "Movemen
And the meanings they give! It is proof not only of a lac
but of dishonesty.

▶ What is natural to the American woman is to compete wi
man, in all fields. I think this makes her unhappy. If the end
is work and creation, the end of women is home, children,
and culture, things the man hasn't time to pursue. American
won't accept this. The girl becomes a secretary, goes to din
the boss, gets married, gets pregnant, lives in suburbia an
women's clubs. Something has been missed over there.

▶ America has been left with the idea that woman is sexy if
sticks out or if she has a thin waist. It's not the inches of bu
make the difference, but what is inside. Audrey Hepburn is a
example. She can't weigh more than 80 or 90 pounds. Everyt
has is fire inside. When woman is reduced to a statue, that is a

▶ How many people today are glad to sit back for an hour a
a book? No. They must be engaged every moment. They a
to be bored. There is this aggressive desire to have fun.
such fun." When what they really had was a bottle of wh
the weekend.

▶ The whole development of the individual is a combin
physical and mental effort. Think of the physical joy of w
shirt or shining a pair of shoes. You sit for a moment
your hands. As they work you have a moment to think,
And when you have shined the shoes you have a sense of sa

At ancient football festival held annually since
Pucci, who holds hereditary title of "Chief o
Florentine Army," wears medieval armor and
hat of his rank. Pucci ancestors supported th

EP 003257

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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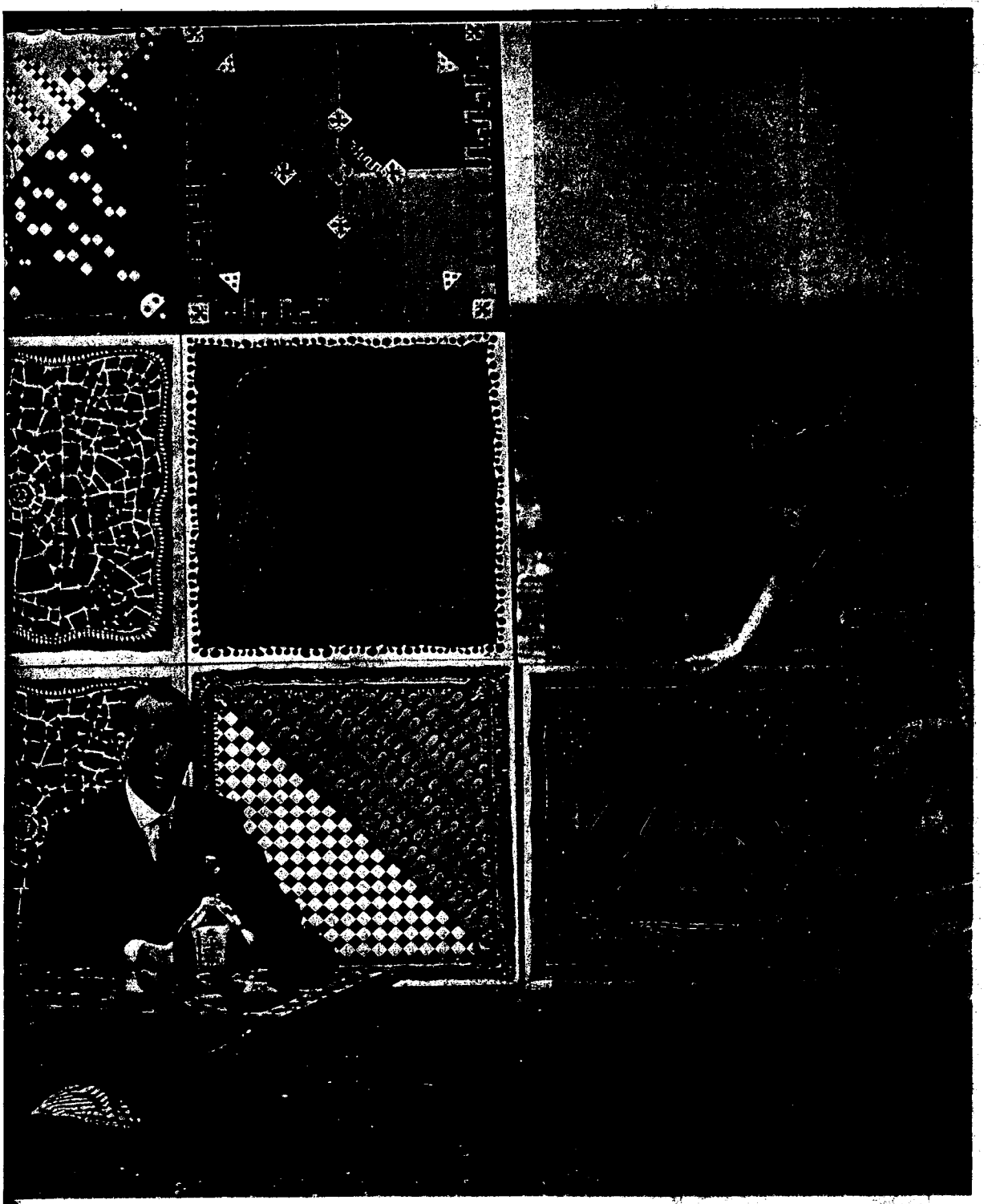
EXHIBIT 67

LIFE

EPI 003258

CIRCULATION MORE



OF PALAZZO PUCCI OVERLOOKING FLORENCE, DESIGNER EMILIO PUCCI SITS WITH TABLE TOPS AND EVENING DRESS, HIS NEWEST CREATIONS

ITCH FOR A SPORTY STYLIST

turns his famous Italian hand from sportswear to tables, evening garb

, who has done more than any other designer to make Ital- ar world famous, has turned his versatile hand to some new The 45-year-old marchese is shown above on the terrace of e palazzo with some of them. The table[illegible]d him by the flags of the ancient city of Sien[illegible] of ncased in plastic. They will soon be a[illegible] r $200. The model at right wears a clients. The [illegible] d skirt matches the table top next to source of Pucci [illegible]

a painting by Botticelli. On the table in front of Pucci is a bottle of Emilio Pucci *rosé* wine. Its bottle and label were designed by him and the wine was made from grapes from the Pucci vineyard. Pucci, who has also branched out into hats, men's ties and ceramics, is still looking around for new ideas. Although his colorful and boldly patterned silk shirts and slacks have already become a leisure-time uniform of the International Set, Pucci hopes to be able to come up with even more startling color schemes using an IBM computer to suggest new combinations.

CONTINUED

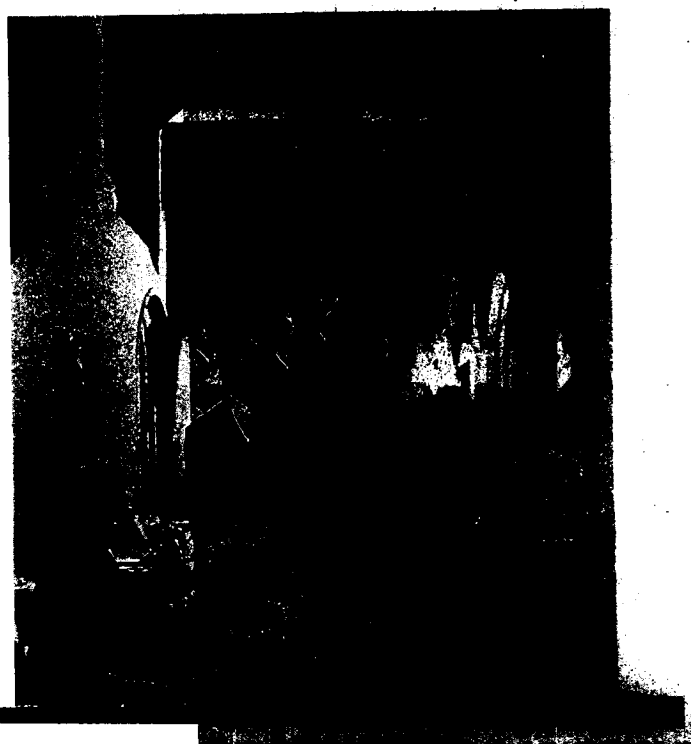
EPI 003259

CONTINUED

CIENT HERITAGE AND A LIKING FOR ITS TRAPPINGS

UP IN 16TH CENTURY TRAPPINGS FOR A FLORENTINE FESTIVAL. HE BELONGS TO A NOBLE FAMILY THAT DATES BACK TO 15TH CENTURY

N CAPRI, Pucci lunches with his young bride Cristina. He once st all the way to London to give Italian atmosphere to a show.



FLORENCE Pucci shows new scarf to clients. The showroom hung with flags from Siena, a favorite source of Pucci designs.

EPI 003260

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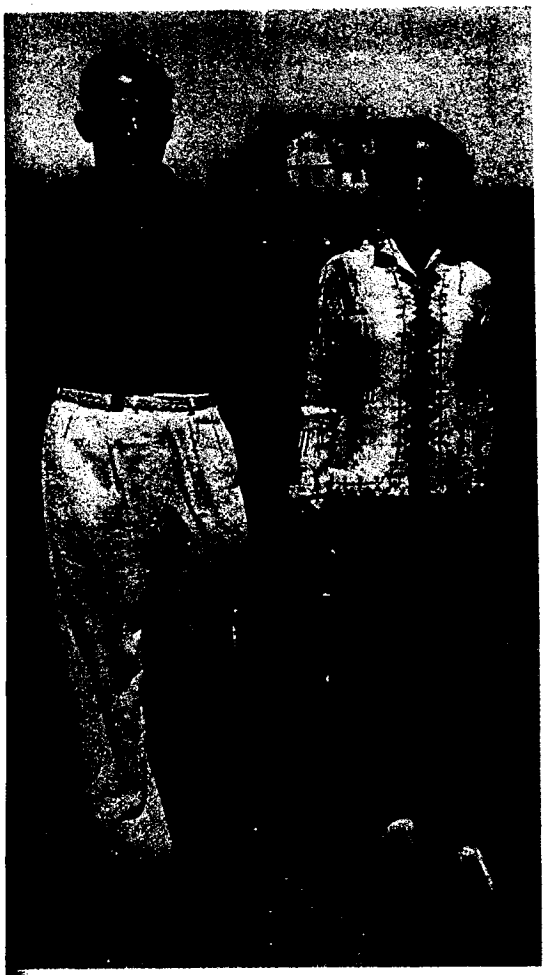

YLE Pucci outfit often combines bold shirt with plain slacks. Here worn by Mrs. Garrick Stephenson at Southampton, Long Island.

WAY of wearing Pucci is with boldly matching shirts and shorts. Borghese gardens Susanna Artero even dresses her horse to match.

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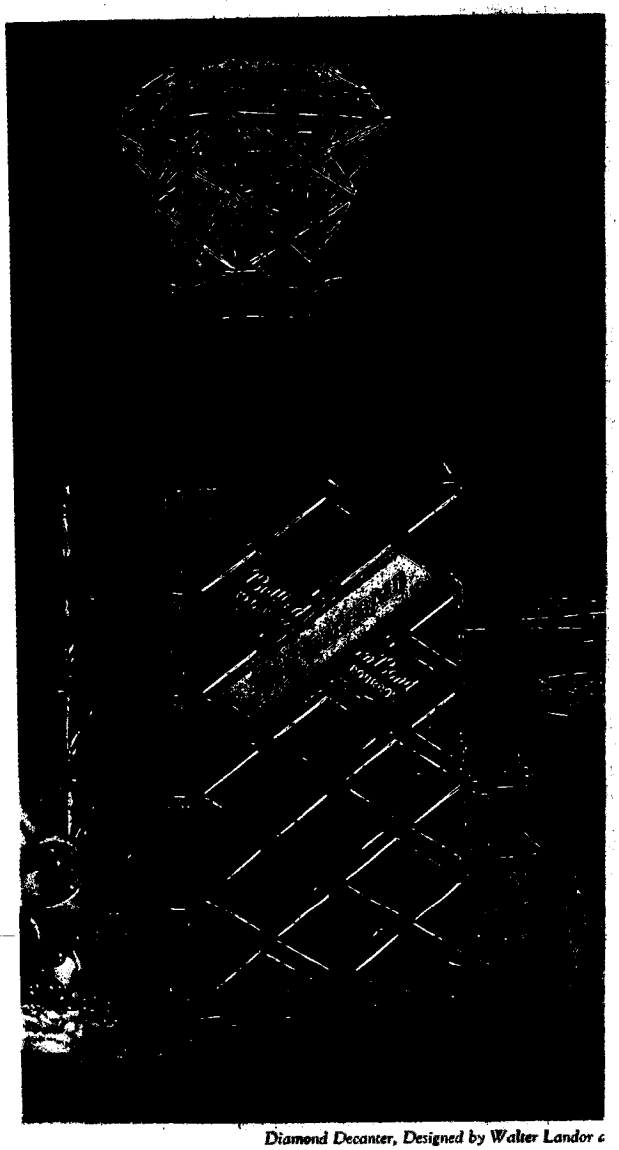

Diamond Decanter, Designed by Walter Landor a

So perfect for someone you knc

. . . a very *particular someone.* If he has tasted Old Fitz befo rejoice. In any case, the crystal-cut elegance of the Diamond I and the unique character of its bourbon—will assure him that selected the authentic handiwork of the world's *most particul* This year, give and serve

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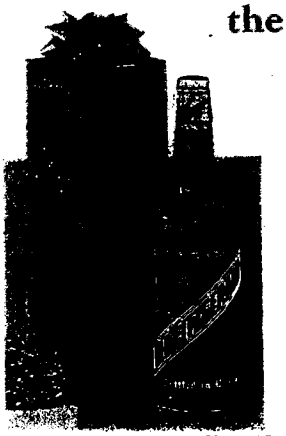

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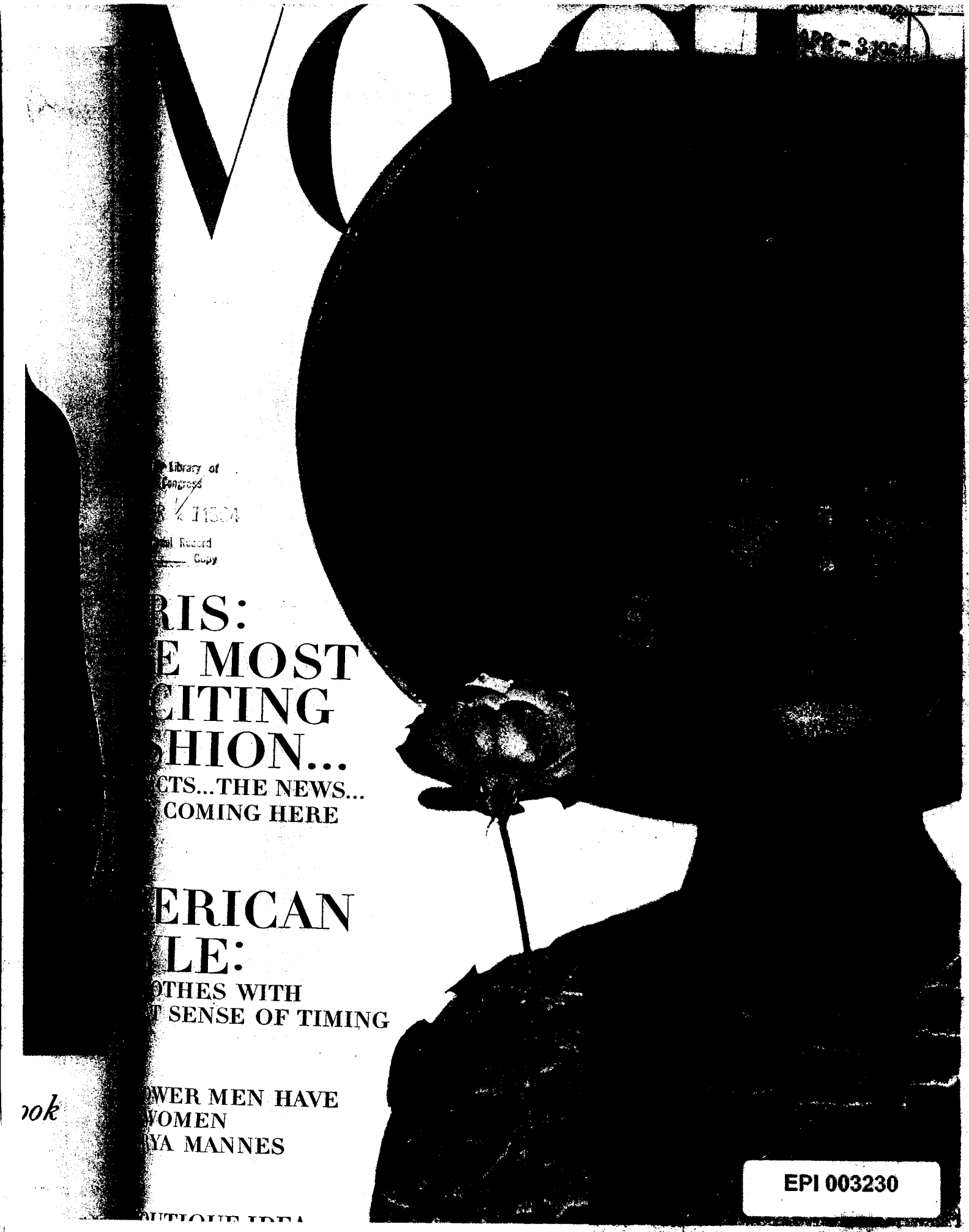
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 68



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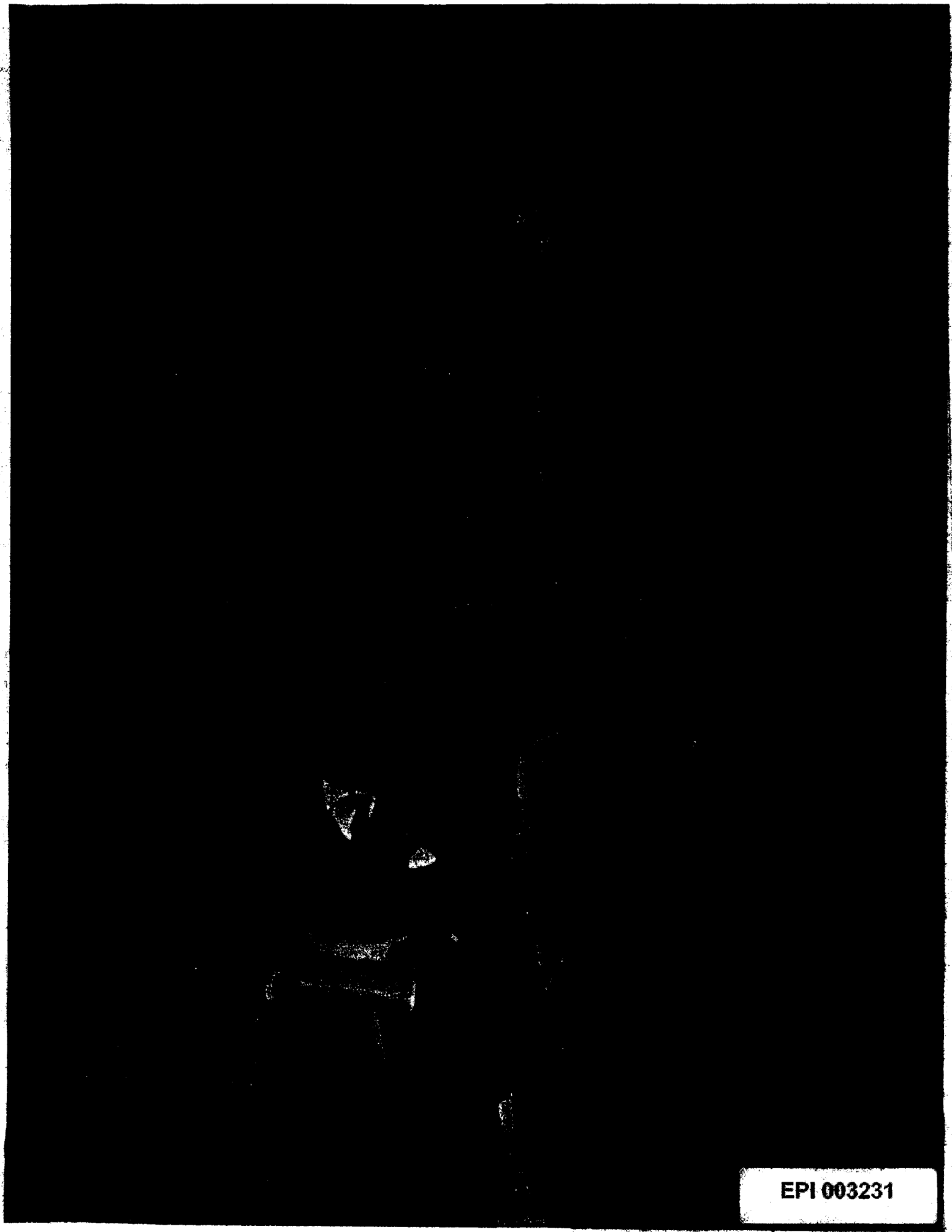

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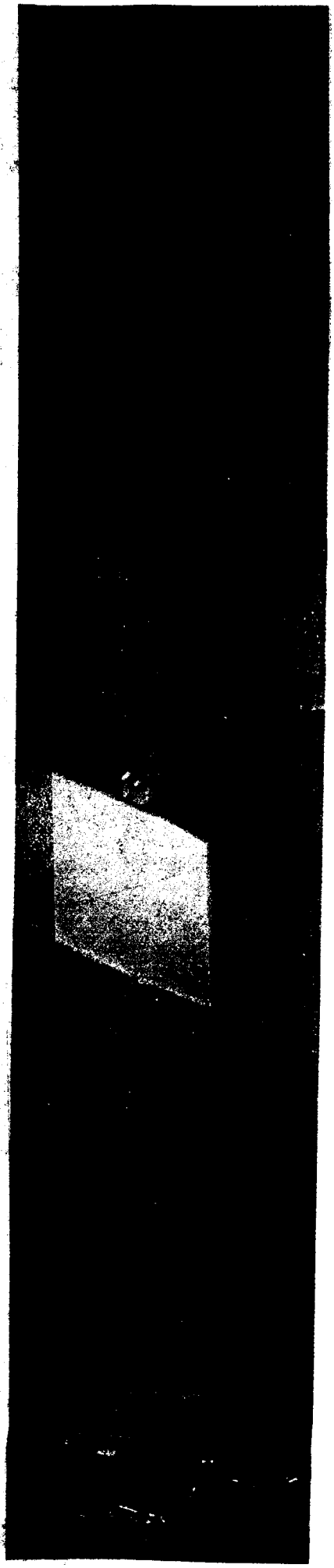


PUCCI THE MAGNIFICENT

A PROFILE OF THE BLAZING FLORENTINE DESIGNER AND OF HIS PALAZZO HEADQUARTERS

BY VALENTINE LAWFORD
WITH PHOTOGRAPHS BY HORST

Emilio Pucci of Florence is one of the greatest fashion forces at work today. He is a visionary whose vision of women is the essence of modernity. Pucci's vision has become reality. He has largely invented the look of the woman of the moment—one might almost say he has invented the woman herself: narrow, athletic, strong, brilliantly at home in the sun, and still brilliant in the evening. She is the most beautiful and luxurious woman in the world. On a ski slope, she wears the most practical and amusing and correct clothes; at dinner in some palazzo, she appears in the most beautifully coloured pyjamas cut in the most perfect way; at a bistro beside the Mediterranean, she turns up in some ravishing absurdity. Pucci is an artist with an architect's sense of proportion. His vision is wholly personal, his effects wholly contemporary. But he has ten centuries of Italian past on which to draw.

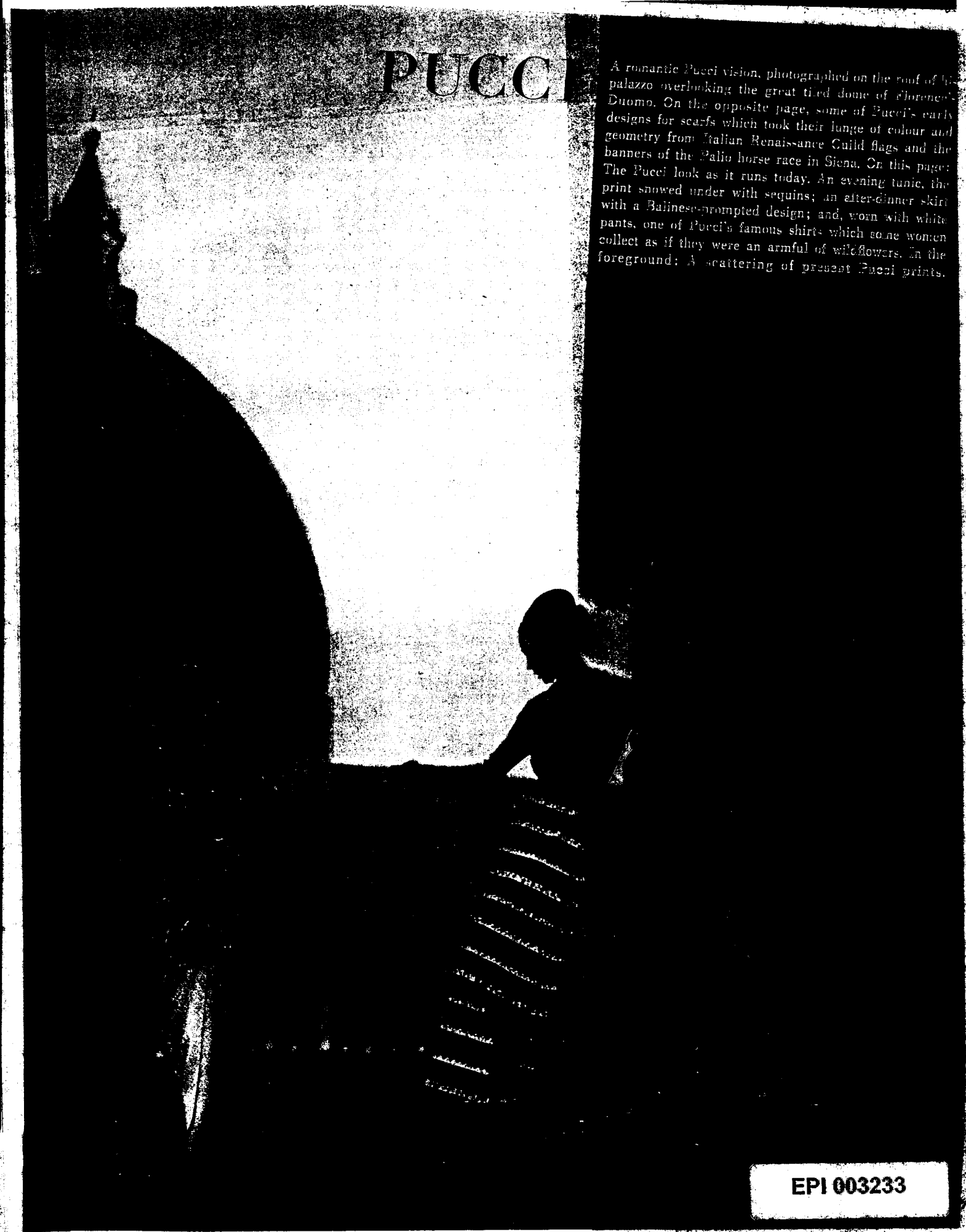
Pucci's feeling for Italian tradition is passionately serious, inherent, and unforced. The Pucci family have been well known in Florence for about a thousand years. Within a stone's throw of Florence's cathedral, the Duomo, their palazzo still stands in the heart of the city, on a street bearing their name. Austerely impressive, stained and worn, its walls echo today, as they have echoed for centuries, to Florentine traffic and Florentine bells.

"Dark, narrow, and elegant"—Pasternak's adjectives for Florence might just as well have been applied to this present-day Pucci. And there is more than a fanciful resemblance between his unusually character-revealing profile and Pontormo's portrait of Cosimo the Elder, with its sad but undefeatable eye, and its reminder of an age when it was a matter of course for an outstanding man to have an outstandingly manly nose. He hardly ever laughs and rather seldom smiles; but mostly goes, rapt and preoccupied, head down and chin in hand, about his business. Like some figure from Cellini's memoirs, he seems always to be striding briskly away around a corner or (Continued on page 162)

MARCHESE EMILIO PUCCI DI BARSENTO

The greatest colourist in the field of fashion design, a unique practical power in fashion, and a member of the Italian Parliament, Emilio Pucci was photographed here in one of his fantastic frescoed workrooms in the Palazzo Pucci

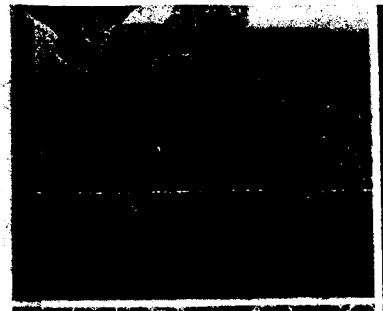
PUCCI

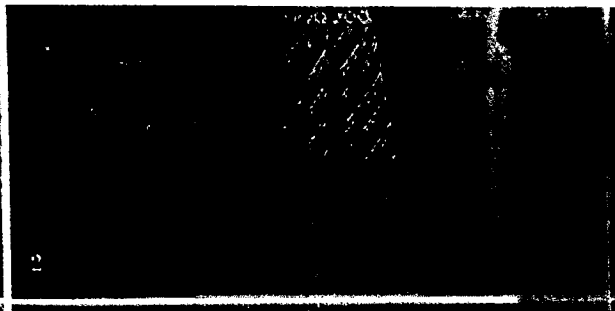


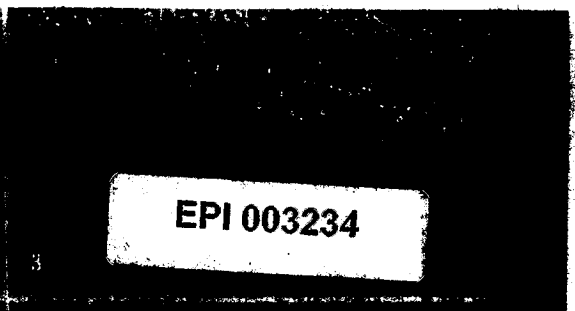
A romantic Pucci vision, photographed on the roof of his palazzo overlooking the great tiled dome of Florence's Duomo. On the opposite page, some of Pucci's early designs for scarfs which took their lunge of colour and geometry from Italian Renaissance Guild flags and the banners of the Palio horse race in Siena. On this page: The Pucci look as it runs today. An evening tunic, the print snowed under with sequins; an after-dinner skirt with a Balinese-prompted design; and, worn with white pants, one of Pucci's famous shirts which some women collect as if they were an armful of wildflowers. In the foreground: A scattering of present Pucci prints.

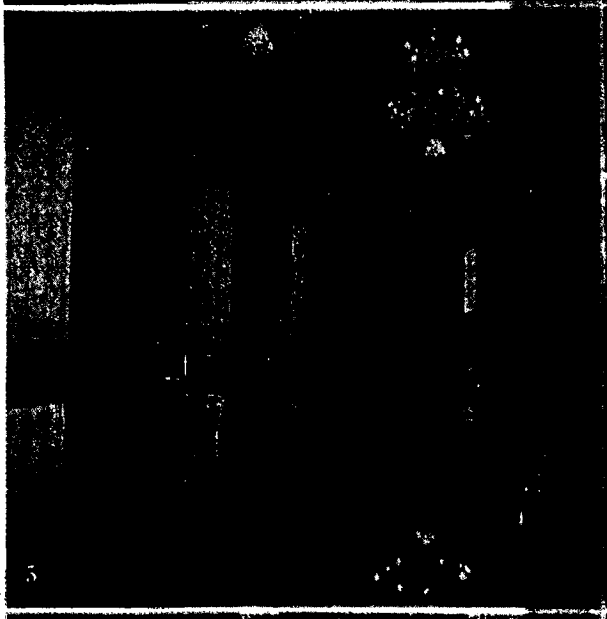
EPI 003233

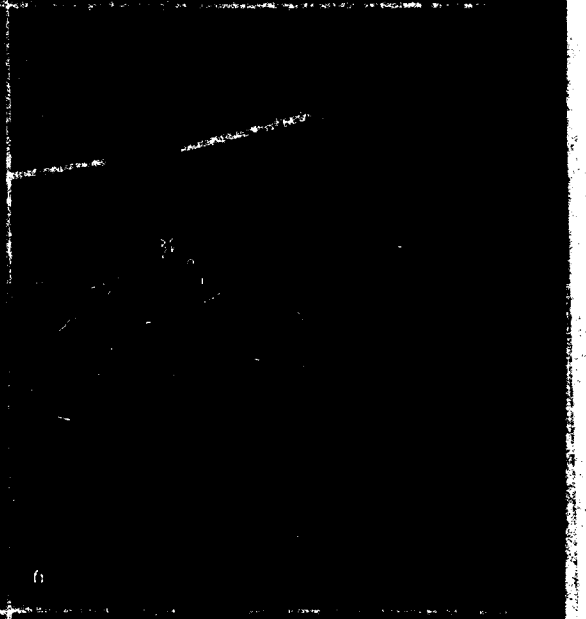
EPI 003234

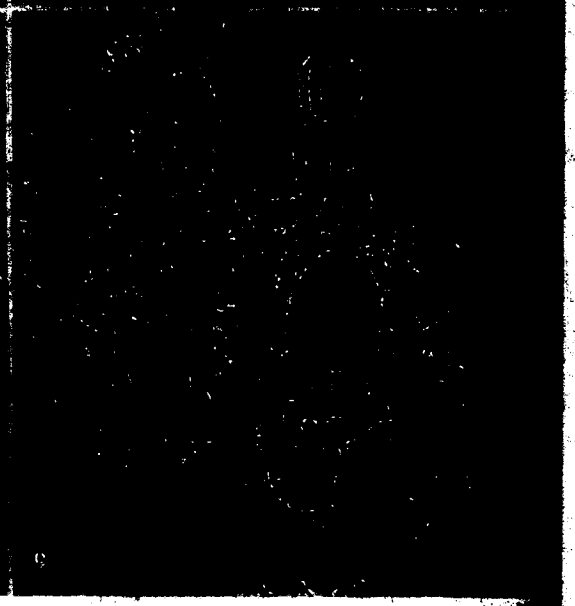












PUCCI

A sampler of the Pucci blaze, its sources, its delights.

1. Siena, and a flag of one of its *contrade*, or districts. These flags were an early source for designs reinvented with new colours by Pucci.

2. In a palazzo fitting-room, Pucci, and mannequins, surrounded by tables of jewellery.

3. Sequins, hand-sewn singly on tender rose, acid green, all the strong and subtle Pucci colours.

4. Still life composed of wrapping paper, bags, scarfs—everything Pucci here but the scissors.

5. The palazzo ballroom, now the showroom. On the wall, the Pucci coat of arms. On the table tops, bright Pucci scarfs.

6. Emilio Pucci in one of the tall airy workrooms where he makes all decisions, oversees all.

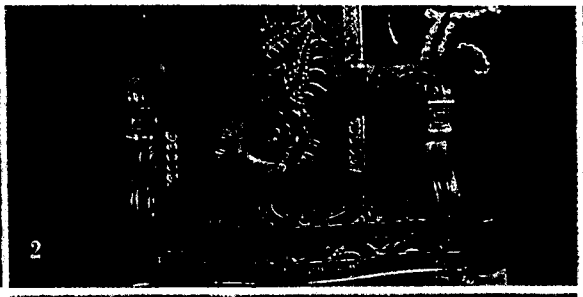
7. Pucci colours soar against dramatic palazzo murals.

8. A gathering of Pucci ware: jersey hood, blouse, pants, jewellery, stockings, and *rosé* wine from the family vineyards—the label, an Emilio Pucci design.

9. A folly of Pucci prints. He may well be the best designer of gaiety for gaiety's sake.

10. Beyond a flurry of scarfs, a gold Florentine organ, now holding silks in spangle colours.

Opposite page: A footman hangs Pucci prints from a palazzo window as if to celebrate some Renaissance triumph. Pucci finds his inspiration everywhere—in Indian fabrics and African designs, in cathedral stained glass, and the glorious colours of Chinese embroideries.



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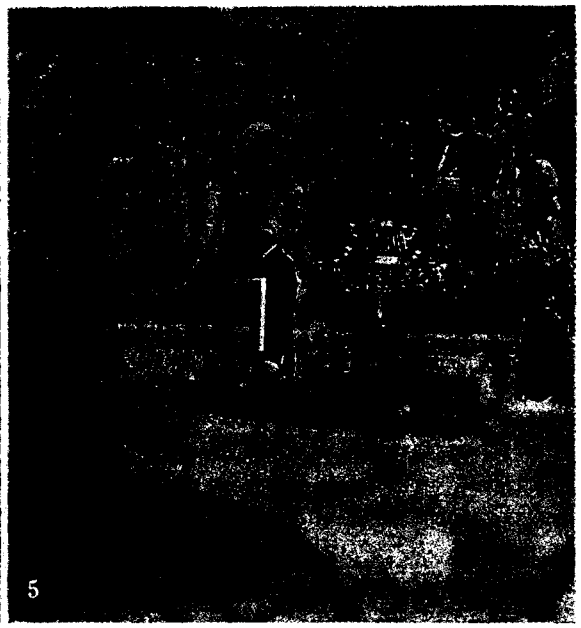

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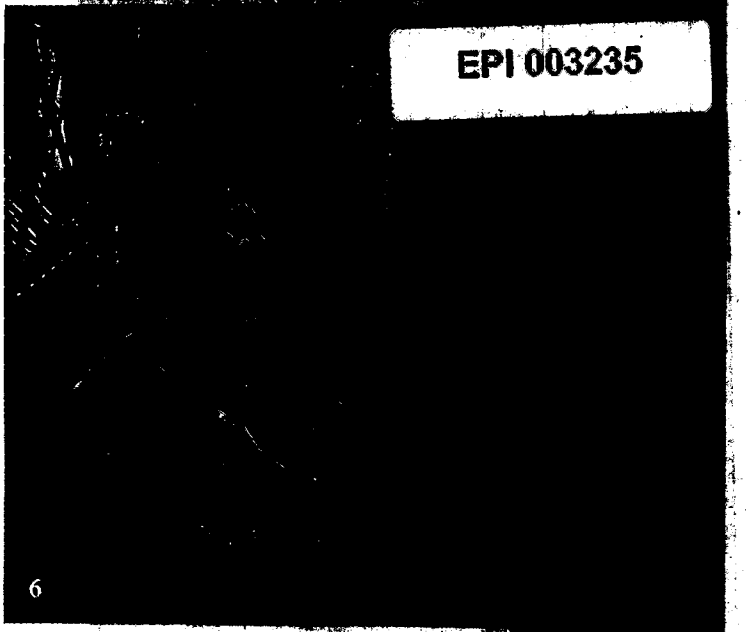

6

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(Continued from page 156) disappearing down spiral stairs. When he is still, sitting, exceptionally, for five minutes at his desk with no telephone to answer, leaning forward with all ten fingers pressed together at the tips, speaking English carefully, but confidently choosing his words, he makes a point of describing himself, for one's benefit, as a Florentine.

Perhaps some of his immediate ancestors might have disapproved of the way in which Pucci has made their name an international household word. But at least his Renaissance ancestors would not have objected. Everything relating to the human body exercised their imagination, and a delight in outward appearances was a characteristic of which they saw no reason to be ashamed. Relatives of the Medici, merchants as well as nobles, they would surely have recognized their descendant, working in his fashion atelier in their palazzo, as a man of genuine Florentine mould.

Like the Florentine of tradition, he is not a specialist but an all-around man. He designs clothes, and invents many of their fabrics. He designs porcelain, too. He makes perfumes. He manages a firm specializing in the manufacture of materials for upholstery, and sells not only Pucci scarfs, blouses, stockings, hats, and jewellery, all in Pucci-designed boxes and bags and wrapping paper, but also ties and socks for men. He even sells bottles—with Pucci-designed labels—of the family vineyard's *rosé* wine.

Before he became a designer, he was an athlete and an aviator. Studying as a young man for a degree in Social Sciences at Reed College in Oregon, he found time also to be the college ski instructor. Later, he had fourteen years' service in the Italian Air Force, and was in fact serving as an officer when he began to design. Most recently, he ran successfully for election to the Italian Parliament, where (Continued on page 165)

Emilio Pucci lives with his wife, Marchesa Cristina Pucci, and their two children on the upper floors of the palazzo. In these rooms, things old, new, rare, and droll meet with the Pucci paradox: exuberance under control.
1. Marchesa Pucci wearing an Emilio-pink dress, in the Wedgwood room, panelled with eighteenth-century medallions.
2. Alessandro Pucci, who is four, and his sister, Laudomia, two, years-old, in party-blue velvet.
3. In the Marchesa's sitting room, a mix of designs: tiled fireplace, Delft vases, a Karabagh rug.
4. Marchesa Pucci, her children, on the play roof facing the Duomo.
5. In the dining room, overwhelming frescoes of the Greeks leaving Troy; a table covered with a seventeenth-century Dutch cloth.
6. The children in the Empire room, beside a keel-shaped cradle.
Opposite page: **Looking like a Vermeer, Marchesa Cristina Pucci, a slender tawny young woman with a face drawn in long beautiful slopes, at the dressing table in her bedroom. (She is wearing a Pucci.) The silver dressing set was given to Pucci's great-grandmother by Empress Catherine the Great of Russia.**

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PUCCI

(Continued from page 162)

he now sits as a Liberal Member for Florence and Tuscany—incidentally the only Liberal returned at the last election from this Leftist city with its surrounding Leftist countryside. In conversation he is as likely to dwell on future developments in the Italian political situation as on future trends in women's clothes.

In his own words, he is "a man with a great many favourite occupations." And he is so constituted that there seems to be no conflict between them. On the contrary, they are mutually complementary, each one adding an indispensable ingredient to the composite Pucci phenomenon.

Pucci, the modern Liberal, preoccupied with the search for a workable alternative to totalitarianism, and active in the Labour Committee of Parliament, has created a business organization which is not only efficiently but humanely run. He, and he alone, directs his fashion house. In the palazzo his word is law. But he treats his sewing girls, for example—and they, whatever their private politics, treat him—with an extraordinary mixture of formal courtesy and almost flirtatious tenderness. Although they may have to sit in ancient, barrel-vaulted rooms, and to do most of their finer work by hand, they work in cleanliness and quiet, enjoying practical facilities which are still far from universal. Lighting and ventilation are modern and excellent. A number of up-to-date bathrooms for the staff are included among the twenty that he has installed in the palazzo in the last few years. Pensions and insurance are at maximum rates.

Pucci, the professional airman, unimpressed by distance, thinks nothing of driving his silver-grey Maserati for several hours into the mountains after a full-day's work, to talk to a handful of peasant constituents who have never before even seen a

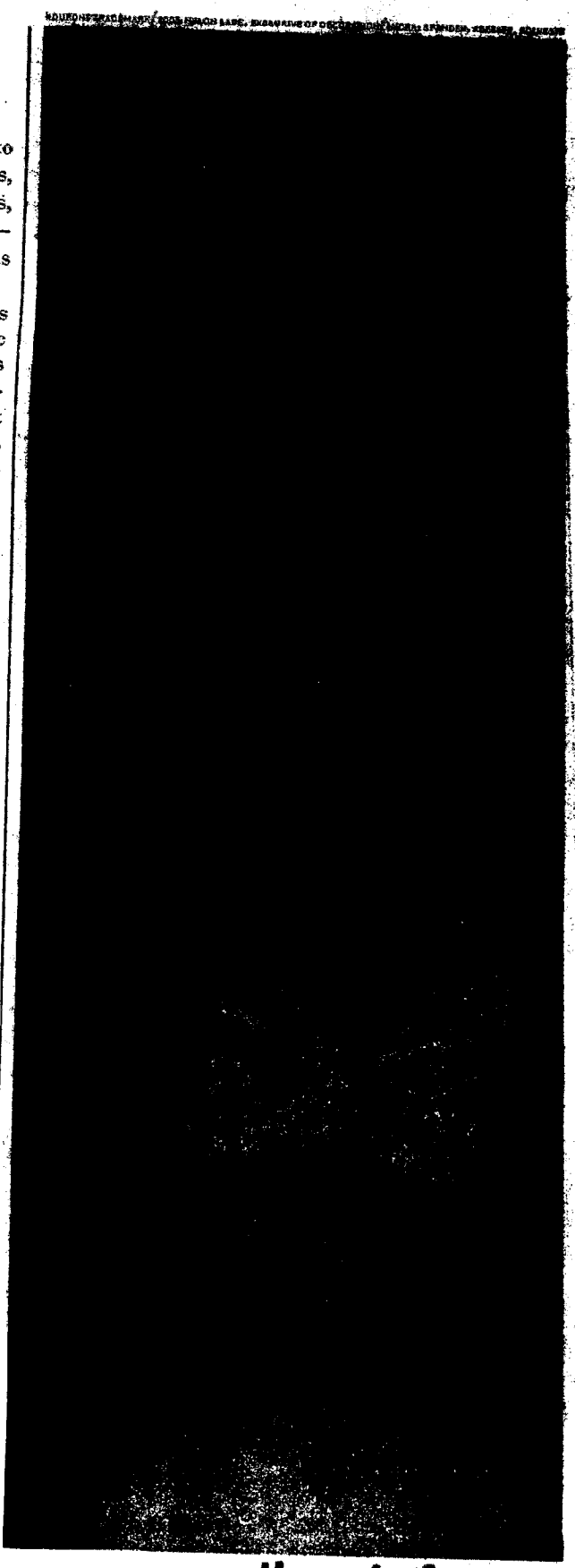
pared to make business visits to three continents in three weeks, taking secretaries, models, clothes, and samples with him—and picking up inspiration, as well as contracts, as he goes.

Above all, the fact that this designer is also an enthusiastic athlete not only accounts for his ability to stand the strain of engaging in several careers at once, but has influenced his whole concept of fashion. If he hadn't been a skier in the first place, he might never have found his way into the fashion industry at all.

Sixteen years ago, his own skiing clothes caught the eye of Toni Frissell, the well-known photographer who, on discovering that for greater comfort and efficiency Pucci had actually designed them himself, suggested that he should design some winter sports clothes for women. He did so, and his designs met with instant success in the United States.

A year later, on leave from the Air Force, he designed some clothes for a friend who had arrived in Capri with nothing right to wear; and his designs, carried out by local workers, were widely reproduced and worn that summer at other Mediterranean resorts. Soon he received so many orders that, although he had little time for civilian activities, he decided to open a small fashion atelier in Florence. His designs for sports clothes were shown at the first presentation of Italian fashion in Florence in 1950; and since that year his work, ranging from bathing suits to ball dresses, has always been included in the Italian fashion shows held twice a year at the Pitti Palace.

Today he is Vice-President of the Italian National Chamber of Fashion. He has shown his collections personally in an astonishing variety of places from Texas to Tokyo, and from Moscow to Mogadiscio, Somaliland.



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It's the bee's knees!

Back in the 20's, that remark was a laudatory expression that might be paraphrased in the vernacular of the 60's as *-the most!* These two modes of expression have nothing in common. But—20's or 60's -there's one cocktail that's common to the cognoscenti and connoisseurs of both eras. Today—as in bygone days—everybody's buzzing about that bonanza of the bar: The Stinger.

The Stinger

½ oz. brandy, 1½ oz. Cointreau White Creme de Menthe. Shake vigorously with cracked ice and strain into cocktail glass.

The Stinger is only one of many popular, palate-pleasing, present-day cocktails made with Cordials by Cointreau—drinks such as the Side Car or the White Lady. For other fascinating food and drink recipes for entertaining the modern way, write for your free copy of "Gourmet's Guide" to Dept. 124. Cointreau Ltd., Pennington, N. J.

PUCCI

(Continued from page 165)

From the outset of his fashion career, experts have recognized him as a man whom nature has endowed with the rare, instinctive feeling for the one-and-only way to cut a sleeve or a collar, and whose skill can express itself in the finish of an inner seam. For the general public he is, pre-eminently, the first person ever to design a really becoming pair of women's pants—in which accomplishment he seems to have been inspired almost as much by the Renaissance hose worn by the courtiers in the paintings of Pinturicchio as by his knowledge of the needs of twentieth-century women.

He still retains his interest in sports clothes and his affection for certain colours: Capri blue, Emilio pink, and almond green. But his original spirit has never been content to rest on any single kind of production. He is constantly inventing and discarding his inventions, even before they have been publicly seen.

At most, only thirty percent of the ideas with which he starts to design a collection will be in the collection when finally presented. Like Colette, tearing up pages of promising manuscript if she suspected that what she had just written was merely "*du Colette*," Pucci in the course of his work rejects every idea, however novel and attractive in itself, as soon as it has ceased to seem novel to him. Like many modern painters, he knows the secret of controlled chance. The effect of a telephone call or other interruption, while he is in the act of designing, may well be to alter the whole trend of a design. He is forever taking fashion risks—experimenting with prints on velvet or towelling; weaving wool with ribbon, or hemp with silk; working in new forms of stretch material in his search for the exact balance between free movement and close-fitting

able flood—of printed patterns, originally for silk scarfs but progressively used for blouses, tunics, skirts, and even tablecloths and decorative panels. He based many of his earlier patterns on traditional Italian motifs. The superb, heraldic flags used at the Siena Palio horse race, for example, gave the inspiration for some of his most brilliantly successful designs.

As his travels have led him further afield, and his designer's imagination has grown ever bolder and more practiced, he has drawn inspiration increasingly from foreign sources, the more exotic and unexpected the better: notably of late from Central and South America, Africa, and the Far East.

Pucci's patterns are, characteristically, not imitations but adaptations, almost re-inventions. He uses colours quite arbitrarily, and reproduces the same design in as many different colour combinations as he thinks fit.

Long before his ideas have taken definite shape, he makes rough sketches in black-and-white. These, his assistant—a dark-haired American girl, sitting at a table in one of the palazzo's lofty salons—enlarges for him on transparent paper, while he repeatedly comes by to control, and generally radically to alter, her intricate draughtsmanship. When at last he is satisfied with a drawing, he has a photostat made, on which he plans his colouring.

Often he will start by giving only quite general instructions about zones of colour to the printers, purposely leaving to them a degree of free choice in producing the first proof of a design. After which he will be content to improvise on the basis of the proof, using an agreed code of numbers for the great variety of colours he draws from

Some of his recent patterns are like explosions of mixed stained glass and flowers, others suggest kaleidoscopes recorded in mid-motion, while others look like the kind of optical miracles that one performed as a child by pressing very hard indeed against one's eyelids with the palms of one's hands.

However far he goes for inspiration, the palazzo in Florence remains the centre from which his work radiates. A factory in Como prints his patterns. The new fabrics with which he experiments are necessarily manufactured elsewhere. By far the greater number of his workers—the several hundred who do the simpler sewing—work outside the palazzo in Florence or the neighbouring towns and countryside. But they come at intervals to the Via de' Pucci for instructions. And it is from there that the commands to the factories go forth—to Como, incidentally, accompanied by much cajolery and persuasion, since Pucci's patterns, especially the most recent ones, are hard to print.

That part of the palazzo in which he lives and works had been unoccupied for some years before he inherited it on his father's death. Other parts, where his mother and his brother live, are of earlier date. But his own inheritance comprises some of the largest and most unwieldy rooms, including the great ballroom, used the last time for his sister's coming-out ball just before World War II. Everywhere, repairs were required, and on a considerable scale.

Yet, for Pucci, it must have been irresistible to install his atelier here and nowhere else. He had the imagination to perceive the rare advantages of ancient grandeur for a modern dress designer's setting. For one of his temperament, there could only have been attraction in the

storeys provide accommodation for his professional and political and private lives. On the ground floor are seven workrooms and the office of his political agent. The impressively proportioned *piano nòbile* contains his fashion showroom, boutique, fitting-room, and business offices.

On the floor above are the two wings of secluded private apartments where he lives with his wife, Cristina. There no sound of business or politics penetrates. The topmost floor of all, opening on to a roof garden and filled with light, is a nursery floor for their two children, Alessandro, aged four, and Laudomia, aged two.

In adapting the palazzo to his use, Pucci has noticeably retained and revived rather than altered or destroyed. Even on the ground floor—where they serve no purpose except to provide a drolly contrasting background for the neat, white-coated sewing girls and the occasional, draped dummy—the over-life-size, semi-nude figures of the frescoes have been carefully restored. The former ballroom, now the showroom, with its new glass chandeliers and its white-and-grey baroque plaster-work of flags, trophies, drums, coronets, and coats of arms cleaned and repaired, could be used for a ball tomorrow.

On the floor above, what must once have been a somewhat sepulchral music room has been flamboyantly made the best of, with yellow-gold curtains, gilded satyrs in red-velvet-lined alcoves, and *sang de boeuf* Chinese vases on tables with sweeping, grenadine-red velvet cloths.

Though it is only natural that he should regret that one or another of his predecessors sold the series of four famous paintings of the Pucci-Traversari marriage, ordered from Botticelli's studio in 1483, he has not retaliated by throwing out whatever it medallions had suffered sadly in the two centuries since they were ordered from the original Josiah.

In the adjoining Empire room, the desks, chairs, sofas, firescreens, and cradle, ordered from Paris by an earlier Emilio Pucci, Mayor of Florence in Napoleon's day, look very much as they must have done on arrival, except that they have recently been re-covered in stiff peach silk.

In general, too, the furniture, pictures, and objects which Pucci himself has bought have been chosen to live at peace with the combined tastes of previous generations, including the tastes of late nineteenth and early twentieth century Italy, for which, in contrast to so many other creative contemporary Italians, he seems to entertain no morbid hatred whatsoever.

The result is a lived-in palazzo and not a museum or an art gallery. As in most interiors of the kind, there is no dearth of good, bad, and indifferent paintings. But in this house, rather than dwell on the (attributed) Cranach and Andrea del Sarto, or the (authentic) Guido Reni and Furini, the eye allows itself happily to be caught and held, again and again, by living groups and scenes, gestures and poses, that at least for a contemporary eye are infinitely more rewarding and hard to forget.

A pair of models, wrapped in the red-silk peignoirs which they wear between fittings, pause for a moment's relaxation under a picture of St. Laurence, turning in agony on his martyr's grill. Under a postcard of the Virgin Mary pinned to a sewing-room wall, a girl's dark bent head and raised elbow recalls a dozen drawings by Degas.

Tiepolo might have noted the head and shoulders of the crimson-coated manservant, leaning out over an upper-storey window-sill to look in the mirror—blond, imperturbable, and glistening-eyed.

The designer's wife is still in her twenties. But she has the ageless, easy manner that is the invaluable inheritance of many Italian women of her kind. Something in her expression—an inner smile within her smile—reveals an independent mind. But her touch is so light and her influence so unobtrusively pervasive that it comes as a surprise to find, when she is absent, that the atmosphere of the palazzo can be so very serious, almost sad, even in the private apartments.

If one opens the high windows of the red-damask room on the corner, the noise of traffic is unceasing—modern Italian traffic, every constituent part of which seems to be less concerned with where and why it is moving than in clearing everyone out of its path as fast as it can. So fast, one can not help suspecting that the universal trend is downhill.

In contrast, Pucci's life strikes one as being a permanent, self-imposed, uphill struggle, towards equally uncertain ends. One recalls how he had said, the first time one spoke with him, that there was nothing "glamorous" about being a dressmaker. One remembers the deadly earnestness with which he talked of his aims as a designer and as a politician—and one's own feeling of wonder, at the time, that anyone should dare to be quite so many-sidedly, unremittingly, conscientious.

Success such as Pucci's has an air of bravura. The designer, like his designs, has a notable panache. There is even—how could it be otherwise?—a hint of coloured banners in the wind as he goes to battle for his various causes. Yet in the last resort one knows that his creativity, like all talent, would fail without the help of qualities so homely and

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

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October 2000 No. 482

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RUSSIA'S DARK MASTER As Russian president Vladimir Putin faces his first crisis, the world wonders whether he is waging a war against endemic corruption or laying the groundwork for a Stalinesque dictatorship. Maureen Orth explores his mystery and his motives 200

ALL THINGS BRIGHT AND BEAUTIFUL Society insider Brooke de Ocampo and photographer Jonathan Becker have documented the ultra-chic lifestyles of New York's "It" elite in *Bright Young Things*. Evgenia Peretz reports 226

CALLAS'S UNSUNG LULLABY That Aristotle Onassis forced Maria Callas to have an abortion before he left her to marry Jacqueline Kennedy has long been accepted as fact. But in an excerpt from his new Callas biography, Nicholas Gage reveals a truth more tragic than anyone imagined 236

VIDAL'S LAST LAUGH Gore Vidal is providing a biting commentary—in print and on Broadway—on America's political follies, including the candidacy of his cousin Albert. Christopher Hitchens gets the point. Portrait by Gasper Tringale 252

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JONAS KAELSSON

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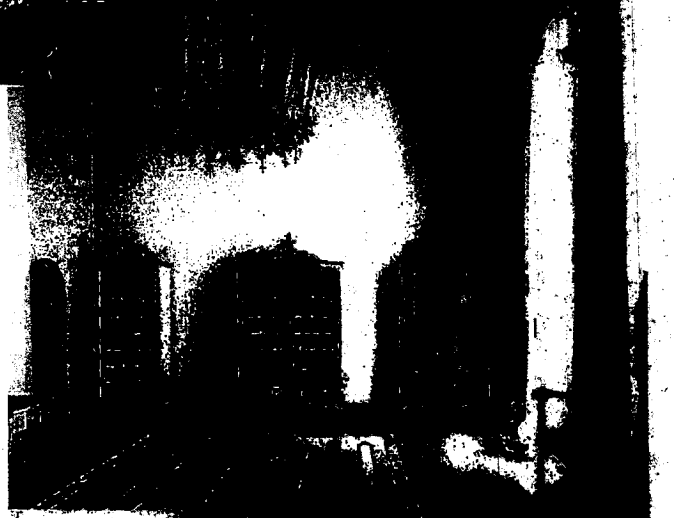

PRINTS CHARMING

Clockwise from far left: Pucci and model Ina on the roof of the Palazzo Pucci in 1957; fitting a dress on Ilo in 1964; a Pucci rug in the former boutique inside the palazzo; with his family in Tuscany, 1964; and Poppi de Salis on the slopes of Zermatt in Pucci's first skiwear, the 1947 Toni Frissell photo that launched an empire. *Opposite,* Pucci on his palazzo terrace with a model in his summer dress, 1954.

During peak tourist season in Florence, an endless stream of pedestrians heads southwest along the narrow Via Ricasoli, en route from the Accademia delle Belle Arti, where Michelangelo's *David* is on display, to the Duomo, at the city's heart. Eight million visitors a year make this pilgrimage, and inevitably a certain percentage of these seekers of beauty are diverted from their progress by a pocket-size shop at Via Ricasoli 36r, the flagship Emilio Pucci boutique. In about another year and a half, travelers taking one further detour from their guidebook-prescribed path—a quick left onto the Via de' Pucci, and another into the *cortile* of the centuries-old Palazzo Pucci—will find themselves at Florence's newest cultural institution, the Fondazione Emilio Pucci. A monument to the late designer—who 50 years ago set off a sartorial Big Bang so resounding that its aftershocks still linger today—the foundation will offer changing exhibitions of Pucci's work, as well as a research center devoted to his 44-year fashion career. Visitors will not, however, be admitted to the upper three floors of the palace. That is the private domain of Pucci's family—his widow, the elegant Marchesa Cristina Pucci; his daughter, Laudomia, and her husband, Alessandro Castellano; his grandchildren Tancredi, two, and Larissa, four; and his brother Puccio—who live in hermetic splendor among ancestral treasures dating back to Roman times.

The Fondazione Emilio Pucci is just one of the many changes planned for the lower-floor salons of the Palazzo Pucci, and for the Emilio Pucci firm as a whole. Sixty-seven percent of the Italian company was acquired last February by the LVMH Group for a price "insignificant to our balance sheet," says Yves Carcelle, president of LVMH's Fashion and Leather Goods division. Adds Catherine Vautrin, formerly director of ready-to-wear at Louis Vuitton and now managing director at Pucci, "We have bought a Sleeping Beauty, whom we will reawaken to life." Carcelle continues: "First we will rebuild the image, later the business. After opening in Milan on the Via Montenapoleone (every Italian designer must be represented there) we are going to re-create the mythical network of boutiques at magical resort places—Capri, Saint-Moritz, Palm Beach, Portofino—which are themselves having comebacks. And Aspen, L.A., Las Vegas—why not? Emilio Pucci is not so much a brand as a way of living. He forecast the life we lead today—the way we eat, the way we exercise, the way we travel."

The legacy of Pucci remains so potent, in fact, says his 39-year-old daughter, Laudomia—who will continue under the LVMH regime as creative director—that Manhattan's Emilio Pucci boutique, at 24 East 64th Street (currently the only one outside of Florence), "still has a client list that you wouldn't believe." And Missoni, Donatella Versace, and Tom Ford for Gucci (which was also interested in acquiring Pucci) all showed Pucci-

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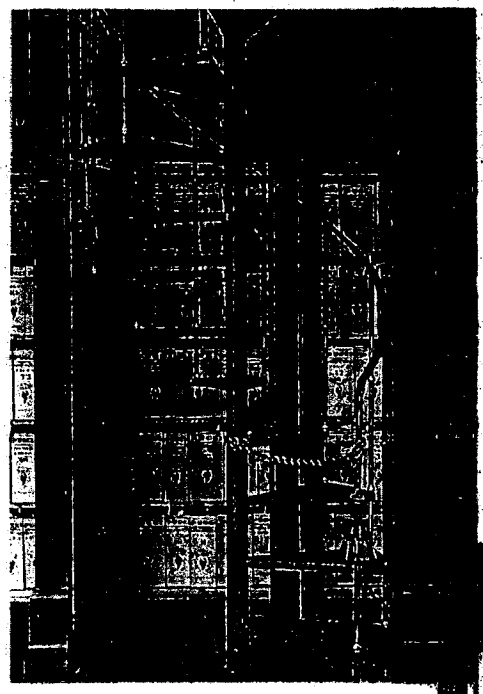
influenced collections for fall 2000. Laudomia marvels, "The Pucci style feels so young, it's hard to believe that my father was actually born in 1914, and that he belongs to the faraway past. His life was really a fairy tale, a kind of reverse story."

The epic of Emilio Pucci, Marchese di Barsento, dates back not just to the beginning of the last century but almost to the start of the last millennium. The Pucci family emblem, a *testa di moro,* or Moor's head, may refer to a remote forebear's triumph over the infidels in the Crusades. During the Renaissance, the Puccis were *gonfalonieri,* leaders of the Florentine republic. Politically affiliated with the Medicis, the Pucci clan nonetheless lost three members to the executioner for plotting against Florence's ruling family. Probably as a conciliatory gesture, around 1482, Lorenzo the Magnificent gave four Botticelli paintings as a wedding present to Giannozzo Pucci, whose marriage he may have arranged. Three of these Botticellis now hang in the Prado. The fourth is the *pièce de résistance* of Marchesa Cristina Pucci's living quarters. In the early 16th century, Lorenzo's son Leo X (the first Medici Pope) bestowed a cardinalship upon a Pucci, the first of three in the family. The title of Marchese di Barsento dates back to 1662. An earlier Emilio Pucci (the designer's great-great-grandfather) became mayor of Florence, a position granted him by Napoleon when he was King of Italy.

As if that were not enough of a historical burden, Emilio descended, through Pucci intermarriages with Russian women, from both Catherine the Great and Peter the Great. Emilio's father, Orazio, a city councilman and amateur painter, fell hopelessly in love with Vita Sackville-West before he wed the Neapolitan Countess Augusta Pavoncelli, Emilio's mother. As a youth Emilio distinguished himself by "a kind of haughty grace," says Oleg Cassini, who knew Emilio from childhood. "Emilio had a good character, and no matter what he did he was always the Marchese Pucci. He could easily have lived 400 years earlier. He looked different, he talked different, he walked different. We called him *dinoccolato,* because he had no mass to his body—he was loose, supple, all fluctuations. He had a certain nervousness caused by a desire to be the ultimate victor in the arena of sex. And he was absolutely successful with girls. As adolescents, we used to scale the wall of a girls' school outside of Florence—the barrier of crushed glass on top of the wall did not deter us!—and meet the young ladies in the schoolyard. And we planned our conquests of visiting American girls with the precision of a military campaign. It was impossible with Italian girls because they were never without chaperones. So this is how we entertained ourselves—Florence was still a strange, medieval, aristocratic city, a dead city with truly 15th-century habits."

Like many students in the pre-war years, Emilio participated in the athletic competitions, the Gruppo Universitario Fascisto, organized by Mussolini. The implicit purpose, says Cassini, who skied with Emilio's team in the national tournament at Asiago around 1934, "was to make us into good soldiers, good cannon fodder." Even though the block-long Palazzo Pucci (built and remodeled between the 15th and 17th centuries) was "falling to pieces," Cassini says, and the Pucci family had sold off several of its country properties as well as its Botticellis, Emilio was always beautifully dressed by his tailor. "Those were the days in Florence when the tailor was happy to be paid 20 years later, so pleased was he to serve the marquis."

Emilio's great dream was to go to America. "The American movies nourished us," explains Cassini, who was one year older than Emilio. "We wanted to be there with all the pretty girls." Improbably, in 1935, while Mussolini was waging war on Ethiopia, Pucci applied for a scholarship to the University of Georgia to study animal husbandry and was accepted. Lonely there, he arranged for Oleg Cassini's tennis-playing brother, Igor (later



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the society columnist Cholly Knickerbocker), to join him at school in Athens, Georgia. "The two of them had trouble eating," Oleg Cassini remembers. "Whenever dinner was announced, the big Georgia football guys would stampede to the food, brushing out of their way these skinny little Italians." By the summer of 1936, Emilio was hitchhiking to Portland, Oregon, to matriculate at Reed College, where he earned his keep by organizing the college's first ski team. He took it upon himself to design the team's uniform—white waterproof cotton knickers, a white parka and sweater with a big red *R*, red hose, and a red cap—manufactured by White Stag, a well-known local company. So skillful a skier was the team's captain, a run on Mount Hood was named Pucci Glade after him. He graduated in 1937 with a master's in history and a thesis entitled "Fascism: An Explanation and a Justification." As he was already perched on the Pacific Coast, he headed home "the wrong way," says Cristina Pucci, "living from one Italian Embassy to another. His father had called ahead to make the arrangements."

Emilio came home "because he felt obliged," Cristina continues. "He was Italian. He had to fight, he had to serve. He did not know what Fascism was." Like many aristocrats of the period, Emilio became an air-force pilot. Oleg Cassini says, "To all these noble characters, the air force was a modern way of being a knight, a knight in the sky." Once Italy had joined the war, in June 1940, Emilio (who was simultaneously earning his Ph.D. in political science) began flying near-suicidal torpedo missions out of North Africa, Rhodes, and Sardinia, often revved up on "Göring's pill" (an amphetamine named for the Nazi Luftwaffe commander). A darling of the Fascist regime, the marchese was awarded six medals for valor—one, suggests biographer Enrico Mannucci in *Il Marchese Rampante,* for the 1942 blunder of sinking a British Red Cross ship. Somehow, Emilio managed to aestheticize his horrific airborne experiences: two decades later the indelible image of the expansive, sun-mottled sea rippling not far beneath his low-flying airplane made its way into his stream-of-consciousness, abstract prints.

Emilio's most notorious feat of wartime derring-do, however, stemmed from a romance with Edda Ciano, daughter of Mussolini, whom the marchese starting seeing around 1939. Though Edda and her husband, the dashing Galeazzo Ciano, Conte di Cortelazzo, "had a very free marriage," Baroness Beatrice Monti della Corte explains, Il Duce's daughter considered annulling their union in order to wed Emilio. Count Ciano, at first one of his father-in-law's most valued ministers, turned against Mussolini after the dictator's pact with Nazi Germany began to prove disastrous. In 1943, with the Allies advancing on Italy, Count Ciano helped overthrow and imprison Mussolini, who was then rescued by German paratroopers and placed at the head of a Hitler-controlled puppet state. In 1944, on Mussolini's orders, Count Ciano was executed.

However, while her husband was still awaiting his fate in a Verona jail, Edda made repeated, desperate bids to save him. Her bargaining chip was Ciano's secret war diaries, incriminating to Mussolini and the Germans. Not only did Mussolini refuse to help Edda, he warned the Germans about her and eventually put a million-lire price on her head. Without her father to protect her, Edda turned instead to her lover, Emilio Pucci, for help. "Edda had asked several people, and they all said no," Cristina says. "Emilio didn't question himself. He acted, and went. It was his duty." In 1944 he smuggled Edda, who had her husband's papers concealed under her clothes, to the Swiss border. According to the marchese's own account, published in 1945, Edda entrusted Emilio with letters to Mussolini, Hitler, and the Gestapo chief in Verona, pleading Ciano's innocence. But Emilio was captured, thrown into Milan's San Vittore prison, and tortured by the Nazis. The experience was so harrowing, the young marchese attempted suicide in his cell. Finally the Germans allowed Emilio to leave for Switzerland, where, like Coco Chanel (whom he met at this time), he took refuge until after the war's end. The adventure with the Cianos was turned into an Italian movie, *The Verona Trial,* with the part of Emilio Pucci played by the French actor Henri Serre.

For a passionate skier, an extended stay in Switzerland—especially one that allowed him to consort with Chanel, assorted Agnellis, and, says a friend, "all the pretty girls coming back to the slopes after the war"—was not exactly a hardship. And in 1946, Emilio was permitted to return to the Italian Air Force. On leave in March 1947, Emilio went to Saint-Moritz and Zermatt, Switzerland, for skiing. As usual, he was outfitted for his favorite sport in a costume of his own design, ingeniously streamlined and lightened for comfort, speed, elegance, and warmth. Before the war Emilio had put Edda Ciano in a similar ski suit, and on this particular occasion he made an ensemble, based on his own, for his new girlfriend, Heidi Beer, wife of the conductor Sidney Beer. "Every day Heidi and Emilio dressed in matching outfits. We laughed about it," says Poppi Thomas (then Mrs. Max de Salis). "Emilio invented the *pantalons fuseaux,* spindle pants. The pants were stretchy, close-fitting, and went straight into the shoe, where they were held down by a strap. Everyone else then was still in plus fours. He also brought color to the snow when the rest of us were still in gray or dark blue." Another peculiarity of his attire, recalls Baroness Beatrice Monti della Corte, was the "turtleneck worn under a shirt—he was the first ever to do that." As Emilio recalled in one of his many retellings of the story, these "costumes created such a sensation . . . "

A Swiss native, Poppi had known Emilio since girlhood, and was among those skiing with him that unusually cold March of 1947. Also touring the Saint-Moritz and Zermatt slopes at this time was *Harper's Bazaar* photographer Toni Frissell and her husband. This sporting American couple was with a friend, banker Joseph Thomas, with whom Poppi was having an affair.

> "Because he loved women, Pucci understood what they needed as they moved from Capri to L.A. to Acapulco."

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"I introduced Toni to Emilio," Poppi says. "And Toni fell quite in love. She had a huge crush on him, and that is why she helped him."

Now on a busman's holiday, Toni Frissell took photos of Emilio, a woman identified as Sally Booth, and Poppi—who used the modeling assignment as a "total excuse to hide my meetings with Joe Thomas from my husband." Frissell sent the results back to *Harper's Bazaar* fashion editor Diana Vreeland. Vreeland at once alerted Marjorie Griswold, the head buyer at Lord & Taylor, who had made her reputation by discovering such stellar talents as Claire McCardell. Emilio traveled to New York, met with Griswold, and went home to work on prototypes. In an odd quirk of fate, Griswold then had these samples produced in multiples by White Stag of Portland, which had manufactured Emilio's Reed ski uniforms 12 years earlier. According to fashion historian Shirley Kennedy, author of *Pucci: A Renaissance in Fashion*, Emilio's ski designs took advantage of an innovative Swiss fabric, Helanca, which fascinated him because it could be stretched to five times its size before snapping back into shape.

"Every single garment you will receive has already been tried on and tested out," Emilio promised Griswold in a letter dated February 1948, "to make sure they fully answer their function." Toni Frissell's photographs of Emilio's skiwear finally ran in the December 1948 issue of *Bazaar*, under the title "An Italian Skier Designs." Readers were advised that this skiwear by "Emilio" was available at Lord & Taylor, for prices ranging from $12.95 for a cotton shirt to $45 for a yellow tie-silk parka. Emilio, who at that time had about $120 to his name, waited anxiously for his $544 fee from Lord & Taylor to arrive.

Says Barbara Mullen, a top model of the 40s and 50s who married her Swiss ski instructor, "Pucci was totally responsible for changing the whole look of skiing—and then of everything else."

Just before the fateful issue of *Bazaar* came out, Emilio wrote to Toni Frissell, "I'm thinking about leaving the air force and finding another job." He had by this date already designed a kind of midget station wagon as well as a canopied go-cart, Poppi Thomas says. That summer of 1949, Emilio—still in the air force but on another of his leaves—went to Capri, which, thanks to a handful of writers, millionaires, and aristocrats, had emerged as one of Europe's most sybaritic seaside playgrounds. "People suddenly realized that the war was actually over and that they were free to enjoy themselves once again," Emilio said. "They felt a need for open spaces, for the warmth of sunshine, the bite of a fresh wind, the bright colors of nature. It was inevitable that there should be a new fashion in clothes to fill these needs."

Again, Emilio had his epiphany when he noticed how encumbered a girlfriend (probably still Heidi Beer) was by her clothes, this time in an island setting. "He realized this woman had nothing appropriate to wear on Capri," says Laudomia. "There were steps everywhere! He wanted to give women freedom, joy, make them as beautiful as possible." So, drawing upon his background as a "war hero and sports maniac," both of which had taught him the value of "practicality, cleanliness, and movement," Laudomia says, he came up with "his masculine look" for women. This consisted of ankle-skimming, side-zipped, narrow trousers without waistbands—the original Capri pants—as well as tailored shirts in silk twill or cotton poplin, scarves, and candy-striped fisherman's jerseys. (The original Pucci scarf, Shirley Kennedy says, was printed with a map of Capri.) The clothes were in such demand that the following year, 1950, the dapper pilot quit the air force and opened a small boutique, Emilio of Capri. He did not use his surname, for fear of bringing dishonor to the Puccis. "I am the first member of my family to work in a thousand years," Emilio explained to *Life* magazine.

"It would have been more accepted by his family and friends for him to be a peasant driving a tractor than to be making trousers," Cristina Pucci says. To irritate his scornful society friends further (one of them says, "We thought he was absolutely ridiculous"), he would grab a bucket and sponge and begin scrubbing the floor whenever he saw them approach his shop. Says Laudomia, "He enjoyed himself. It made him laugh. Listen, he had to live on something. He had to work. He had the palazzo falling to bits." Says Cristina, "After the war these other people of his class in Italy didn't know what to do. Emilio invented a way out. People were jealous because everything he did, he did well. Whatever he saw, he would say, 'I can do that better.' He swam with the most fantastic crawl. He rode well, he skied superbly, he played tennis wonderfully, he drove his car fast and beautifully. He spoke five or six languages. He always said, 'If you work seriously at something, you get results.'"

Jealous or not, says Cathy di Montezemolo, a former *Vogue* editor, "people just mobbed this little tiny boutique. He developed a following very, very quickly. It was an instant taste." Emilio's muse during this first summer was his friend Madame de La Falaise, whose knowledge of French haute couture, feeling for color, and sense of chic brought a worldly flair to the fledgling enterprise. Sophia Loren was an early client: she favored a silk-jersey T-shirt that showed off her prodigious bustline. But for other customers—Gloria Guinness, Consuelo Crespi (married to Count Rudi Crespi, and later a *Vogue* editor), model Barbara Mullen, Poppi Thomas, Rita Hayworth, Rose Kennedy—the main attraction was the "tight, tapered pants, in 15 bright colors," says di Montezemolo. "People bought the pants in multiples. We wore them with the men's-wear-style shirts, untucked, usually in the same color as the pants. Before Emilio, it was really unheard of to wear pants. He started that, and he perfected it." Adds Mullen, "I had never seen anything like Pucci's clothes before, and I had worn *everybody's*. Nobody had worn pants at all before Emilio, except in the mountains for skiing or at the Café Select in Paris, but that was blue jeans. I remember a pair that I wore in Saint-Tropez to a little nightclub in a cave. They were in a stretchy cotton velour. They looked soft, touchable, and hugged and flattered without clinging or exposing. They gave you a good ass." This is one quality Valentine Lawford surely had in mind when he observed in *Vogue* that Emilio was, "preeminently, the first person ever to design a really becoming pair of women's pants."

Condé Nast Paris-bureau chief Susan Train, who helped out at the Emilio of Capri boutique while on holiday from *Vogue* in the summer of 1952, explains: "At that time there really wasn't any ready-to-wear to speak of. It was very tricky to get not too expensive summery things. So all the sophisticated, golden crowd went to Emilio." Adds Consuelo Crespi, "He taught all these women how to dress in summer." Di Montezemolo recalls, "He was working very hard. But he was having an absolute field day running around with all the beautiful models—German girls, American girls. He was in paradise."

In the 50s, Emilio diligently applied himself to several pressing tasks. Prescient

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ly obsessed with developing all species of stretch fabrics—silk jerseys, velvets, flannels, synthetics, and blends—he conducted intensive technical research with Italian textile companies. "With stretch, designers will have to start all over again," Emilio once proclaimed messianically. "These fabrics follow the body movements like a second skin, they are wrinkle-proof. They are the future." And in a quest to introduce hues unknown to fashion but abundant in nature, he worked with fabric firms to replicate the vivid palette he saw around him in the landscape of Capri and in the Renaissance art of Florence—almond green, bougainvillea pink, grotto blue, lemon yellow, frosty lilac. To him, no colors, no matter how gaudy or eccentric, ever clashed. Each gave off a "natural vibration," he reasoned, that made it inherently "compatible with the others."

Also in the 50s, Emilio began developing his idiosyncratic, kaleidoscopic prints—derived at this point from such native sources as Sicilian mosaics (1955–56) and the heraldic banners of Siena's Palio horse race (1957)—with the assistance of the abstract-artist couple Alvaro and Micol Monnini. Acting on advice from Marjorie Griswold, who rightly worried that his motifs would be copied, the designer began signing his work "Emilio"—probably the first time a fashion designer had placed his name on the exterior of a garment.

Emilio established workrooms in his family palazzo and, starting in 1951, showed his collections twice yearly in Florence with other Italian designers. (Centralized in 1952 at the Pitti Palace, these shows were the forerunners to today's Milan fashion presentations.) Saks Fifth Avenue's Olga Kentro and Neiman-Marcus's Stanley Marcus now joined Lord & Taylor's Marjorie Griswold in devoting hefty chunks of their buying budgets to Emilio Pucci. Marcus, who honored Emilio with the Neiman-Marcus award in 1954, says, "When I first met Emilio, around 1950, he was still living in three dreary rooms in the palazzo, with barely any light or heat. Because we Americans were so color-starved after the war, viewing his work for the first time was like seeing fireworks."

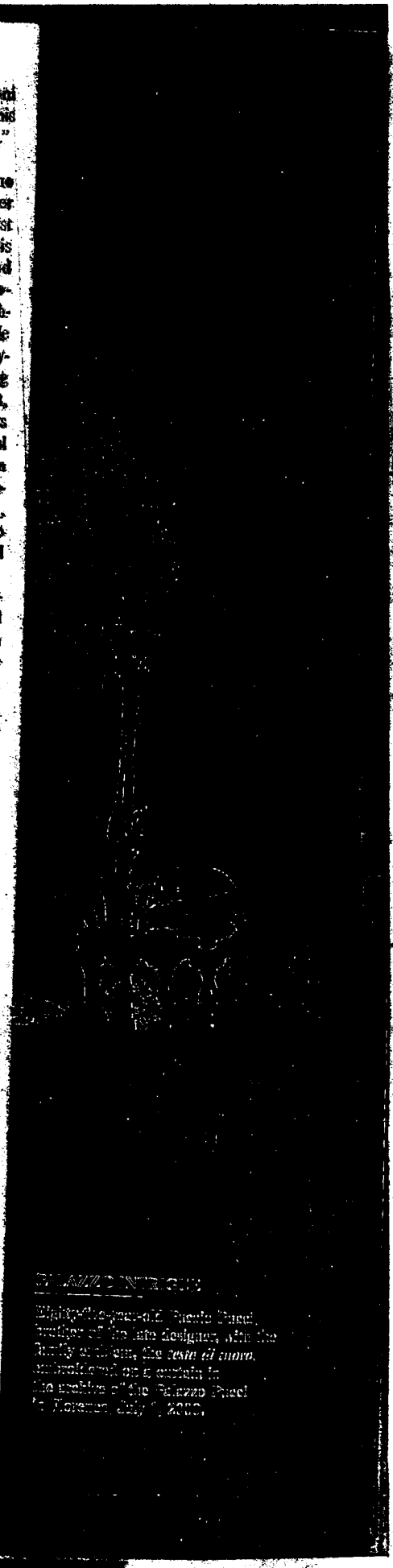
Deeply indebted to American women—especially Griswold, Kentro, and the ladies at *Harper's Bazaar*—Emilio later said, "I think you could say that Americans have started a lot of projects around the world and I am one of them." Perhaps as a misguided expression of this gratitude, he became involved around 1954 with a young daughter of *Bazaar*'s formidable editor in chief, Carmel Snow. "My mother was furious with him," says photographer Toni Frissell's daughter, Sidney Stafford. "This poor Snow girl was extremely vulnerable."

Idanna, Emilio's niece, a writer who grew up in the palazzo with her extended family through the first half of the 50s, says, "In this dark, shadowy house, inhabited by my granduncle, my polio-stricken grandmother, and my father, Uncle Emilio was like the sun. He represented the outside world. He was dynamic, youthful, energetic, always rushing and running, dressed in a white silk shirt, with his collar upturned and his sleeves rolled up. And there were always beautiful women going in and out"—among them actresses Merle Oberon and Audrey Hepburn, the Swedish model Margit Olsen, and Viscountess Jacqueline de Ribes, who moved into the palazzo briefly and worked for Emilio from 1953 to 1954.

In fact, by 1959 all this playboy marchese—who confessed to having "kissed at least the hand of every beautiful lady in Europe"—lacked was a wife. And by age 44 he had found her, not surprisingly, on the Isle of Capri. Like Proust's Swann, smitten by Odette's resemblance to a figure in a fresco, Emilio announced to Cathy di Montezemolo, "I have married this beautiful Botticelli."

The blue-eyed blonde daughter of Mussolini's agriculture minister, Sergio Nannini, Cristina Pucci—who, at 20, was 24 years Emilio's junior—says today, "No woman would have told him no. Emilio was absolutely different from any man I knew, and through him I met all the big ones. Onassis, Niarchos [whose yacht flew a Pucci-designed flag], Dalí, Kissinger, Diego Giacometti [whose furniture Cristina commissioned]. All of them were monologuists. The businessmen talked only finance, the artists only art, the statesmen only politics. Emilio could speak well on all these subjects, and he didn't talk idly. The minute he said something, it was done. He acted and he did. Yet he understood that without talking at all you could reach very high. One time, after a concert at the Piazza della Signoria, the beautiful square was littered with filthy papers. Emilio went to the piazza all by himself in the morning, and alone he picked up the trash. Emilio also had his own way of kissing a woman's hand, not like anyone else's. He'd look you straight in the eye and smile. Compared to him, most other men look like they're slobbering on your fingers."

Former fashion editor Marie-Pierre Colle saw Cristina and Emilio as a couple for the first time in the early 60s, while she was



PALAZZO INTRIGUE

Eighty-six-year-old Pucci muse Cristina Pucci, another of the late designer's wives, the *resta di cuoio*, embroidered on a curtain in the archive of the Palazzo Pucci in Florence, July 7, 2002.

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cruising the Mediterranean with Henry and Cristina Ford on the *Shemara*. "There we were on the high seas, around Capri, when a lean, fit, dark man in a bright bathing suit swam up to the boat. It was Emilio—the legend—who had taken the time to swim five kilometers to us from the shore! Then, a little later, he was followed by a tanned lady with huge blue eyes and lovely, long hair, in a Pucci bikini, emerging from the sea like the Venus of Botticelli. And around her neck were two rows of the most enormous lapis-lazuli beads I had ever seen. They immediately captivated me. That night we all had dinner together at a trattoria in Capri. Emilio and Cristina were the absolute image of the beauty and vitality of the 60s. Glamour was a part of their lives in the most natural way—whether they were shooting partridge in Spain, cultivating olive oil and wine, or relandscaping their 16th-century country villa in Granaiolo with Gae Aulenti in a completely modern style, when she was a virtually unknown architect. Emilio had this extraordinary capacity not only to grasp the past but to look at the future, clearly and without fear."

By his own estimation, Emilio had become a millionaire by late 1952. He believed, however, that "people like myself belong to a type which works, day after day, without having the time to use the money we earn. So it ceases to be significant." Though he paid himself a pittance for a salary, Emilio in fact—after marrying and fathering his two children (first Alessandro, then Laudomia)—was spending vast sums, eventually "millions," according to Oleg Cassini, on the refurbishment of the Palazzo Pucci. He restored crumbling frescoes and uncovered, through a laborious process of scratching, forgotten ones. He rehabilitated and preserved ancestral furniture—including an Empire suite that Napoleon had presented to his great-great-grandfather around 1803, and a gilded Renaissance bed (with its original embroidered silk hangings) which Emilio's father had elected to keep when offered a choice between it and a country estate. Objects deteriorating in the palazzo's capacious attics were retrieved and salvaged. Heirlooms that had been sold off by profligate ancestors were tracked down, purchased, and returned to their rightful home. On Tuscan farmland, Pucci vineyards and olive groves were once again flourishing.

This miraculous reclamation of the Pucci family homes and fortune mirrored in microcosm the economic rejuvenation of Italy itself—in one case, thanks to the American press, retailers, and clients, in the other, due to the Marshall Plan. And every penny Emilio spent was a wise investment, for no amount of publicity could ever convey as eloquently as the regal palazzo itself the grandeur of the name Pucci. Emilio withdrew from the Pitti Palace organization and began showing his collections independently in his own lofty palazzo ballroom, where audiences were surveyed by marble busts of Roman emperors, whose stony eyes had been painted in jewel tones by the designer himself.

And so, at the very instant of the jet set's birth—the first commercial flights of the Boeing 707 between the U.S. and Europe began in 1958—Emilio Pucci, Marchese di Barsento, charter member, was there, ready and eager to dress its denizens. In awe of Emilio's proliferating boutiques on Elba and Capri and in Montecatini, Klosters, Portofino, Rome, and Florence, as well as his expanding distribution to New York, Bermuda, Dallas, and Palm Beach, *Look* magazine crowned Pucci "the fashion pet of the international smart set. . . . Women dressed in his clothes know they don't have to show their credit cards or aspire to a listing in the *Almanach de Gotha*." And like their Continental counterparts, America's most watched women were seen at their sophisticated best in Pucci. Lauren Bacall was photographed relaxing with Bogart and Hemingway in printed sheaths. Jackie Kennedy, pregnant with John junior, ordered a Pucci maternity dress, the designer said, while J.F.K. was campaigning for president. And, Emilio recalled, Marilyn Monroe was encased in an almond-green silk-jersey Pucci when she met her third husband, Arthur Miller, in 1956. Instinctively understanding that the marchese's curve-cupping clothes made no allowances for brassiere hardware or girdle seams, the first thing Monroe did when she tried on her inaugural Pucci was discard her underwear. The tragic sex symbol was so fond of the Italian designer's work that she apparently asked to be buried in Pucci.

When the new Marchese and Marchesa Pucci took their honeymoon in 1959, to Peru, Brazil, and beyond, Emilio created a travel wardrobe for his bride, the core of which was a crushproof, unlined silk-jersey dress weighing a scant six ounces. Ideal for packing, it could be folded up into the size of a handkerchief, or balled up compactly into a tiny matching drawstring bag. After years of experimentation with stretch silk jerseys, Emilio perfected one in 1965 with the manufacturer Mario Boselli, whose firm had previously specialized in women's knit-jersey hosiery. "Emilio knew just what he was after, and he was extremely demanding," Boselli says. "First, the fabric had to feel right to the touch—not too dry and not too soft. Second, it had to have elasticity. He also insisted that it be easy-wear, easy-care, weightless, and wrinkleproof. Today we have so many solutions for stretch jersey, but not so then." The two men named their new textile "Susy Silkitai," "a name of fantasy," Boselli explains.

"Susy" made both men very rich: Boselli sold it at a rate of 10,000 meters per season, and Emilio calculated that in 15 years he had consumed more than $20 million worth of fabric. Jacqueline Susann owned around 30 silk-jersey dresses, most of them bought in one go at Saks. Helen Gurley Brown has acquired at least 19. Like Marilyn Monroe, Brown plans to be buried in one, an Empire-waist V-neck, in corals, aquas, and greens.

Marie-Pierre Colle, who spent her first *Vogue* paycheck at Saks on a $175 shocking-pink long-sleeved silk-jersey shift, says, "When others were still making clothes for ocean liners and steamer trunks, Emilio made clothing for the jet age and the jet set. By comparison, the designs of Courrèges and Givenchy were hard, stiff. You had to stuff them with all that tissue. Emilio's clothes went from morning and afternoon into the night. Because he loved women and knew their bodies, he understood what they needed as they moved from Capri to L.A. to Acapulco. Women looked pretty, and the dresses were sexy. In Givenchy or Balenciaga, a woman was certainly elegant, but you would rarely call her sensual."

If technically Emilio's 60s breakthrough came with the invention of "Susy," stylistically it had arrived slightly earlier in the decade, with his 1962 Bali collection, inspired by a trip to the Indonesian island. Emilio's niece Idanna, who keeps a house in Bali and has written a book about its mythology, says that what is now considered the definitive Pucci print—the exotic synthesis of swirling, organic forms with pulsing, geometric patterning—derives from Javanese batiks. "My uncle also studied and sketched the movements and gestures of the Balinese dancers, as well as the cuts and colors of their clothing. It astonishes me how much he could absorb, assimilate, and understand during a 10-day visit."

From this point on, Emilio's search for inspiration roamed far beyond Italy, embracing Polynesia, India, Africa, Cuba, Hawaii, and Egypt. He was probably one of the first European designers to use black models, for his 1964 Cupola collection, influenced by African colors and fabrics. "One girl was from Senegal, a true African, another one from New York," says Cristina. "He also was the first in Italy to have a Japanese model, Iko, his favorite, with a big flat behind." Laudomia adds, "At one point he also had both an American Indian

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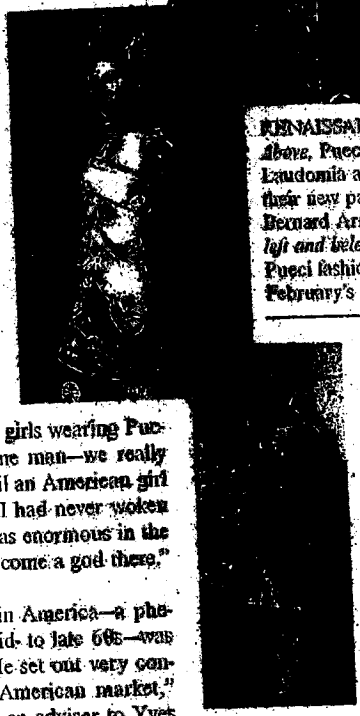
and the niece of General Custer. My father adored women, no matter what their shape, color, or size. The more ugly they were, the more he thought they were divine! One time, as he was passing though J.F.K. airport, a big fat mama came up to him and said, 'Oh, Mr. Pucci, look what I've got on!' And she pulled up her skirt and showed him her Pucci underpants. So he said to her, 'Oh, you look so divine, please turn around and show me more!'"

Perhaps it was the designer's new global perspective that induced him to run for political office in 1963. "Emilio was a great seducer," Cristina says. "He wanted to win over women with his fashion, and politicians with his ideas." He served in Italy's Parliament until 1972, representing the Liberal party. "At Christmastime, Emilio gave out Pucci ties to members of Parliament," Cristina says. "So everyone, even the Communists, wore the ties." He was also elected one of Florence's 60 city councilmen, a position he held from 1964 to 1990. His nephew Giannozzo, who also served in this capacity, says, "The more my uncle traveled, the more his heart was in Florence." Every year, no matter how far he had journeyed, he always returned for the *calcio fiorentino*, the free-for-all football tournament held in June at the Piazza Santa Croce. Costumed in Renaissance regalia and riding on horseback, he led the annual procession from Santa Maria Novella that inaugurated the civic festival.

Not unlike his Florentine forebears, Emilio was a kind of munificent overlord with legions of loyal dependents. Nearly 80 workers toiled in the palazzo's four ateliers, and hundreds more sewed for him in the surrounding countryside. When these rustic seamstresses delivered their finished goods to the palazzo, they presented them to the marchese himself for inspection. Emilio also employed six full-time house models—two small women, to fit the size-6 dresses, two medium girls for the size-8s, and two bigger ones for the size-10s. When these girls of the *cabine* weren't occupied with fittings, says former model Caroline de Cabarrus, a willowy British blonde, they performed other useful tasks for the marchese. Agile with a needle, de Cabarrus busied herself with handsewing on chiffon. Another model waited on clients in the boutique, then located inside the palazzo. And at one time or another, every girl in Emilio's stable contributed to the development of the famous Pucci prints by filling in the designer's large-scale, black-and-white abstract drawings with colored inks. Endowed with the ability to envision some 80 different hues simultaneously in his mind's eye, Emilio merely assigned a number, corresponding to a specific jar of ink, to designated sections of each sketch. "And a few months later a massive roll of fabric would come back from the factory in Como, and he'd start designing on you," says Jacquie Simonds, an Irish model who started with Emilio in 1968. Effective as this system was, Emilio had farsightedly spoken since the 50s of one day using an IBM computer to help him conjure up even more startling color combinations. "He was always a perfect gentleman with us," Simonds continues. "Sometimes, he'd take 12 models with him on trips, to Germany, Switzerland, Milan, Rome, or Paris. And we'd all go to nightclubs. Twelve girls wearing Puccis out dancing with one man—we really stopped traffic! But until an American girl came to work with us, I had never woken up to the fact that he was enormous in the States. He really had become a god there."



RENAISSANCE REVIVAL
Above, Pucci's daughter and wife, Laudomia and Cristina, flank their new partner, LVMH's Bernard Arnault, April 4, 2000; *left and below*, spring 2000 Pucci fashion from last February's Milan shows.

Emilio's apotheosis in America—a phenomenon of the mid- to late 60s—was hardly an accident. "He set out very consciously to target the American market," says Katell le Bourhis, an adviser to Yves Carcelle and Bernard Arnault on fashion activities at LVMH. "And he used American-style promotional ingenuity to do it." So when advertising dynamo Mary Wells joined forces with Emilio Pucci in 1965, it was a match made in public-relations heaven.

Faced with the challenge of making Braniff International Airlines "known overnight," Wells dreamed up the idea of a "color program. We had no time for subtlety," she says. "We had to do something extraordinary. Marketing people for airlines in the past had always come out of the air corps. Everything was in gray—the planes, the uniforms." With Wells's Braniff campaign, however, the industry—slumbering, like Dorothy, in a provincial twilight world—awoke one day to a crayon-bright, Technicolor wonderland. Passing through the ad wiz's prism, the Texas-based Braniff fleet re-emerged in eye-popping shades of orange, aqua, green, red, blue, and yellow. On the tarmac "they stood out like mad," says Mary Wells Lawrence (who later married Braniff head Harding Lawrence). But the jets were just a polychrome backdrop for Pucci's real tour de force—futuristic, mod uniforms for the stewardesses. In these multilayered traveling ensembles, complete with bubble helmets, booties, bikinis, and umbrellas, "the girls looked adorable," Lawrence recalls. "They were quite thrilled." The swinging concept behind the uniforms was the "air strip." "Emilio imagined that as they flew Braniff's routes from New York or Chicago to Texas and South America, our stewardesses would be going from snow to sun. So the uniforms were designed to be taken off bit by bit in the course of a flight—I think he pictured them saying good-bye at the door in a bikini!" The television ads for Braniff even featured its flight attendants suggestively performing an "air strip" of their Pucci separates.

"To work with Emilio was sublime," Lawrence continues. "He had the energy of a hundred horses, and he was completely savvy about marketing. Before you could even finish a sentence, he *got* it." As a consequence, the Braniff project was "a tremendous success. We got at least three years of free press out of it. The campaign launched both Braniff and Emilio in a mass way. Before, Emilio had been known in America only on the coasts and in a few sophisticated areas." The Braniff uniforms captured the public's imagination for so long, in fact, that two years later Mattel came out with a set of Twist 'n Turn Barbies, dressed in miniature replicas of the air hostesses' Pucci wardrobe.

In 1966, Mary teamed up again with Emilio for the launch of his first perfume, Vivara. Named for an island near Capri and billed as the first "resort perfume," Vivara, the ad copy promised, smelled "like sea and salt and soft dusk air and beachflowers on your warm wet skin."

CENTER AND BOTTOM BY CORRADO CALVO

EPI 003082

Pucci

The fragrance was unveiled at a Braniff Beautiful People happening in Acapulco. "It was a real event of the 60s," says Marie-Pierre Colle. "The most handsome men were there—I remember Oscar de la Renta and Douglas Fairbanks Jr. attending—the most gorgeous models, and the most glamorous women. Everybody looked tanned, healthy, and happy. It was the perfect launch in the perfect place, at the perfect time." Reed Vreeland, the husband of *Vogue* editor in chief Diana Vreeland (who had never ceased championing Emilio since their first encounter through *Bazaar* 19 years earlier) was hired to help with public relations. Further promoted by a film short—shot by David Bailey and starring Catherine Deneuve—the perfume, like everything else Emilio put his hand to, was a smash hit.

In the euphoric, go-go years of the 60s, women's appetite for Pucci clothes—and men's appetite for women in them—was insatiable. *New York Herald Tribune* women's-features editor Eugenia Sheppard judged Emilio "the richest, most successful designer in the world," and *Vogue* declared that he had "largely invented the look of the woman of the moment—one might almost say he has invented the woman herself." Explains Helen Gurley Brown, "Pucci was very *Cosmo*—outspoken, delicious, exciting, sexy, yummy! The best dresses had beaded fringe hanging from the bottom that whooshed around when you danced. They were so flattering, even a dowager could wear them."

Stanley Marcus recounts, "Our peak years in Dallas were the mid-60s. They sold so well we had a problem getting enough of them." The most heated Pucci feeding frenzy, however, took place at Saks Fifth Avenue in New York, where the retail-sales volume climbed to nearly $5 million a year. Even Mrs. Adam Gimbel—wife of the store's president, and the woman behind the exclusive Sophie of Saks label—"would wear nothing but her own clothes or Pucci's," says Helen O'Hagan, formerly one of the store's vice presidents. "There was a time around 1967 when, wherever you went, year-round, all the women on the Best-Dressed List were in Pucci—Betsey Bloomingdale in Beverly Hills, Claudette Colbert in Barbados, Babe Paley in Round Hill. At Saks we'd always have big Pucci Christmas windows. They were not a thing you'd ever see marked down. And they were a hot ticket to steal. I remember one day a man—I guess he was a drag queen—shoplifted eight of them at once. They were easy to hide because they were weightless and took up absolutely no room."

Idanna Pucci, aged 19, arrived in the thick of it all when she moved to New York in 1965 to work on Saks's third floor, where she sold her uncle's clothes, at a salary of $80 a week. "Pucci had no competition," she says. "Some days we'd have as many as 200 customers. Once a woman came in, seven months pregnant, wearing a raincoat with a torn hem, and no one else would wait on her. The lady turned out to be Mrs. Moser, of Moser Safes, which makes the bank vaults, and she spent $11,000 that day. Greta Garbo was a regular. She would sit on our sofa for a long time, in her raincoat, scarf, and glasses. She'd show up either at the beginning of the day, when she was coming from her apartment on East 52nd Street, or at the end, after one of her famously long walks. But she didn't shop. She just sat, and Mrs. Keene, the assistant buyer, would talk to her and bring her a glass of water."

Idanna also conducted an under-the-table service for a few lucky women. "I had exciting, beautiful, fun girlfriends, who went from one party to another, and one boyfriend to another," Idanna explains. "They were leading glamorous lives completely appropriate to Pucci clothes—and seeing the kind of men who appreciated them. So, carefully hiding it all from Olga Kentro, I would lend them some of the store's Puccis, with a warning that if they ruined them they bought them!"

Men also dropped in on their own to buy Puccis for their mistresses and girlfriends. Cary Grant, who was seeing one of Idanna's friends, purchased some dresses, as did a certain fun-loving, married U.S. senator. "A Pucci dress would be given to a woman after—not before—a long, lovely weekend with a man," Idanna states.

At the time, "walking with Emilio Pucci in New York was like being in the company of a film star," Idanna continues. "Switchboard operators, taxi drivers—everyone knew the name Pucci. Not a single other designer in those days had that kind of recognizability. When Emilio took me to see *Hair* in 1967, everybody was pointing, asking for autographs. They were as excited to see him as the show."

Probably the crowning triumph of Emilio's glory days was his reacquisition in 1967 of the most important of his family's four Botticellis, the scene of his ancestor Giannozzo Pucci's wedding feast. "One day a friend called from London to say that the painting was coming up for auction at Christie's in two days," Cristina recalls. Emilio flew to London to place the bid on the picture himself, which he bought for £105,000. Christie's held the painting in storage for several months, enough time for a controversy to brew over whether the masterpiece should be allowed to exit England. Permission was granted, Cristina recounts, only after John Pope-Hennessy, England's foremost Renaissance art historian, argued with the government on Emilio's behalf that the Botticelli panel should be returned to the family and the house for which it was created.

Late in 1969, Emilio Pucci told *Home Furnishings Daily*, "I believe we are in a revolutionary period. That is, evolution is moving so fast that it's revolution. And in such periods I believe there are people who are the channels through which it passes. I feel, in my way, I am one of those channels." But the revolutions which Emilio had helped precipitate—the popularization of international jet travel, the merging of Third World and Western traditions, the introduction of casual resort dressing to everyday life, the freeing up of the female body—were already careening in directions he had neither foreseen nor desired. "Pucci represented a real flight of imagination in fashion," Idanna Pucci reflects. "A wonderful refreshing look, but always within the boundaries of the Establishment. Pucci was not for hippies." Not only had a huge cultural shift taken place between 1966 and 1970—the upstart Woodstock Nation had vanquished the jet set—but also the market had been saturated with cheap, sleazy knockoffs of the middle-aged marchese's work. And, some detractors suggested, Emilio had undermined his own name by associating it with too many products—towels, cars, rugs, porcelain, lingerie, the Apollo 15 space mission, and washing machines.

By 1970, Caroline de Cabarrus says, "Pucci's dresses just seemed mumsy to us—we were all into Indian hippie things." Cathy di Montezemolo adds, "The new generation didn't go for it. The mood of fashion was changing, and Emilio wasn't changing that much." Recalls her colleague Consuelo Crespi, "There reached a certain point when I just couldn't photograph Emilio's things for *Vogue* anymore." Saks stopped carrying Pucci altogether by 1978. Former Pucci devotees Lauren Bacall, Baby Jane Holzer, and Helen O'Hagan donated their Pucci collections to museums. Others sent them to thrift shops, or banished them to attics or basements. The few remaining faithful clients were forced to go to New York, where Emilio, frustrated with department stores' indifference, had opened a boutique in 1975. Stanley Marcus says, "I tried to tell Emilio that fashion is a changing picture, but he was sure that Pucci would go on forever. I told him that is an word we cannot use in fashion."

Laudomia says, "My father's mentality was more like an artist's. It was against

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nature to follow trends. He had a point of view, a style, he stuck to it, and *basta!*" Cristina elaborates: "Emilio was very sorry that his fashion went down. He realized the world had changed. He had even been open to the 60s sex revolution and youth culture. But what made him very sad—because his great joy had been to make women beautiful—was how everything in the 70s became ugly. Good taste and beauty had been taken away. Women decided to be ugly, with dirty hair, dirty clothes. It was the first big sorrow I saw in Emilio's soul. In the 70s, everything was collapsing. In Italy there were kidnappings, the Red Brigades. Our children were not safe. We had a bulletproof car. The moment was against him. Emilio was hurt."

Later, Cristina asked her husband, "Where were we in the 70s when the big revolution came?" And he answered, "We were sailing." Cristina explains: "Emilio loved the sea, so he bought a 1924 three-master, the *Sylvia*. He decorated its interiors with turquoise, blue, and aqua cotton Pucci prints. Emilio's feeling was 'If I cannot help the world right now, then I'll go sailing.' He understood he had to wait."

Even though the 70s "took away his personality, his creativity did not stop," Cristina says. Emilio persisted in his quixotic search for the finest, most weightless stretch fabric. And, Cristina says, "on Saturdays or Sundays he would go downstairs and draw, sitting all alone cross-legged on the floor in a pullover. He was very happy that way. It was easy for me to find him because he was enjoying himself so much that he would be whistling and singing the little Neapolitan songs of his childhood."

In 1979, Idanna went to the Manhattan punk–New Wave nightclub CBGB and "saw a band whose name I can't remember," she says. "All the guys in the group were wearing sneakers. And wound around their heads were silk-jersey Pucci belts with beaded tassels. I told my uncle, 'You have become so out of fashion that you are now avant-garde.' And I invited him to come and see the band perform. But he wouldn't go. Normally he was so curious about everything. It was the only time I ever heard him say, 'Don't tell me these things.'"

In 1989, during the opening pageant of the *calcio fiorentino* games, Emilio suffered an accident which accelerated a decline in his health. Dressed in Renaissance armor, and mounted on a white horse, the marchese slipped and fell to the ground. For three and a half years—with occasional remissions and anxious visits to European clinics—his legs were either on fire with pain or frozen numb. In the end the daredevil skier, acrobatic pilot, nimble dancer, and Maserati-driving speed demon who had once told French *Vogue* that he was "a fanatic about movement" was bedridden and immobilized. Attended by nurses, Emilio became "truly sweet and tender," Cristina says. He listened to the radio broadcasts from the Palazzo Vecchio of Florence's city-council debates, and he worked on one last drawing. "He told me it was his best," Cristina says, "but he always said his last was his best."

When Emilio Pucci passed away on November 29, 1992, aged 78, of cardiorespiratory failure, he died vindicated, for he had lived long enough to see the eruption of a full-scale Pucci revival. Heralded first by the punk band at CBGB, it recommenced quietly in 1985 when Richard Lambertson, to help establish Barneys' women's department, traveled to Florence to buy some items from Laudomia, who, after finishing graduate school, had gone to work for her aging father. (Emilio's son, Alessandro, who had become a banker and then director of the family-owned Florentine Silkworks, died in a 1998 car accident.) Lambertson's scheme to resuscitate Pucci was prompted by the sight of a few artsy Manhattan women wearing Puccis unearthed in thrift shops. Though this small surge of Pucci-mania subsided quickly, it returned full blast in 1990, catalyzed by an early fashion wave of 60s recycling and a craze for Lycra leggings. *Vogue* published a six-page feature on Pucci, past and present, in its May 1990 issue, and Bill Cunningham photographed flocks of Pucci-wearing women for his *New York Times* "On the Street" column of May 6, 1990. In February 1991, Laudomia accepted a Council of Fashion Designers of America award, the fashion Oscar, on behalf of her ailing father. Shirley Kennedy's book came out the same year.

"Emilio was happy, but not surprised about the revival," Cristina says. Adds Laudomia, "My father said, 'You see, what I did really meant something.'" Now, 10 years later, as a result of the LVMH deal, an even bigger, if less spontaneous, boom is gathering momentum. The new boutique in Milan opens on September 25, and on October 21, Pucci will be honored with the Dallas Fashion Award. "After 50 years, his work still looks fresh, and it still arouses strong emotions," Laudomia concludes. "Pucci is here to stay."

To Mary Wells Lawrence, "the beginning of Emilio's life and its end are unimportant. What is impressive is its scope. He had a huge life, an enormous life." Agnès Marie-Pierre Celle, "This man went far beyond the glamour of appearances. He encompassed the universe. The ocean depths, where he went skin diving. The stars and planets—he studied astronomy, and he designed the insignia for the Apollo 15 mission to the moon. The earth—he traveled the world. And all this was reflected in the clothes, clothes that made women look beautiful and people feel happy. Emilio Pucci was truly a modern Renaissance man." Yet, Cristina reflects, "life was not enough for Emilio. It's not that he would have wanted to have done better. He would have wanted to do *more*."

Undoubtedly—but Emilio, who was so grand he could also be humble, liked sometimes to deflate himself to mortal proportions by stating, "I don't know the first thing about fashion, and I got my first job because of a pretty girl." □

Kate Hudson

CONTINUED FROM PAGE 346 she was getting—and then"—he wrinkles his face into a mock bawl—"it's 'All those slaughtered little calves and lambs!'"

Then there's the steel hidden inside that lithe, wispy frame: "She's definitely the most strong-willed woman I've ever been with," Robinson says. "I told my friends, 'I have to behave, because this is one who will tell me to fuck right off!'"

And there are also the idiosyncrasies a new love finds so adorable, like the glacial pace at which Hudson is knitting him a scarf: "It's a combination scarf and doily," Robinson jokes. And let's not forget Hudson's major hobby, which is being a demon shopper: "Somebody asked her the other day what her favorite accessory was," Robinson says, deadpan. "I'll tell you her favorite accessory: a platinum American Express credit card!"

Although the single diamond on a delicate gold chain around her neck is the only visible sign of wealth, Hudson is certainly a child of privilege. One day, as we leave her parents' apartment, she realizes she has forgotten her sunglasses. Instead of going back for them, her solution is to walk into a store and buy half a dozen expensive new pairs. "I do like to shop," she says. On her first date with Chris, they wandered into Barneys, where Kate had had her eye on a certain coat. She was touched when he offered to buy it for her, but she insisted on paying for it herself. "It was four grand," she says, as casually as if he had wanted to buy her a single rose, "and it was only our first date."

Fortunately, Hudson has always enjoyed

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PUCCI COUP

Marchese Emilio Pucci di Barsento before an 18th-century painting in Florence's centuries-old Palazzo Pucci, photographed by Horst for *Vogue*, March 15, 1964; *opposite*, Pucci's silk hooded cape (worn over tiny matching bikini), from *Vogue*, January 1, 1965, was inspired by a visit to Lake Tanganyika, in Africa.

Pucci's Jet-Set

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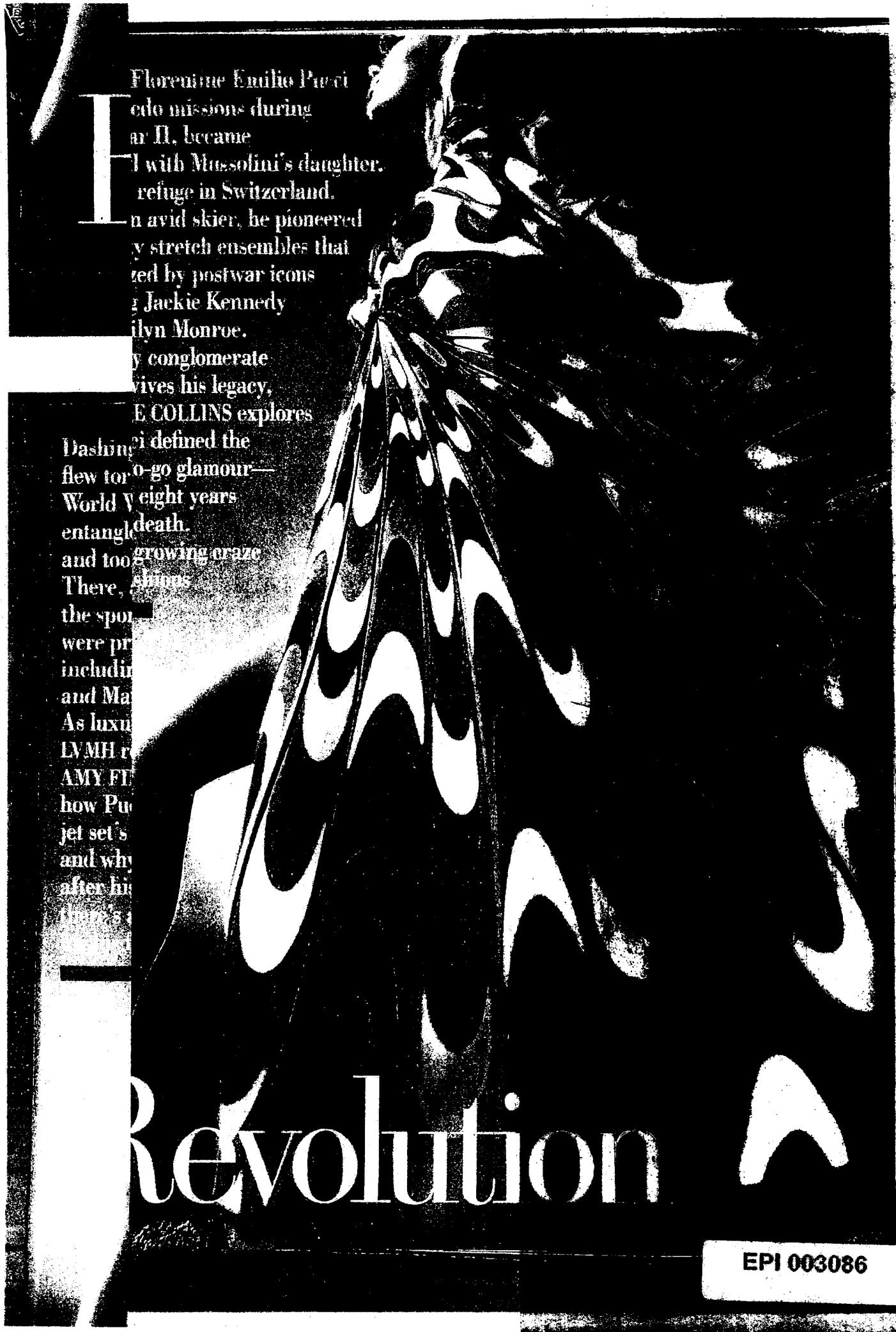

Florentine Emilio Pucci
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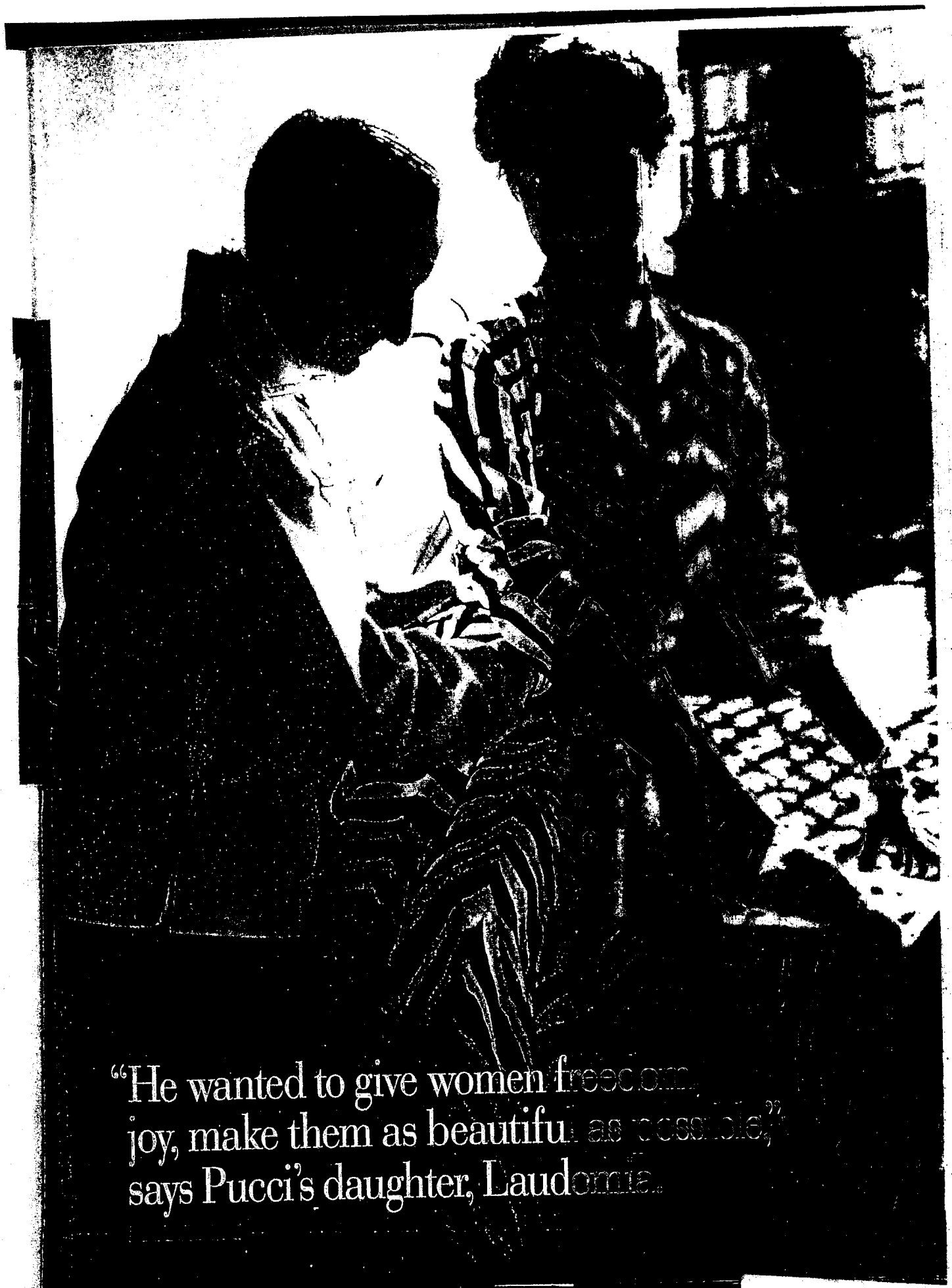

"He wanted to give women freedom, joy, make them as beautiful as possible," says Pucci's daughter, Laudomia.

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Pucci-clad models on the Palazzo Pucci roof, 1964.
1957 ski ensemble.
Reed Vreeland, Mary Lee Fairbanks, Pucci, and Douglas Fairbanks Jr. in Acapulco, 1966.
A silk-chiffon-and-satin creation, modeled in Udaipur, India, 1967.
Marilyn Monroe wears Pucci for her last photo shoot, 1962.
Antique machinery at the Florentine Silkworks.
Pucci dresses in Aztec prints, Pisa, mid-1960s.

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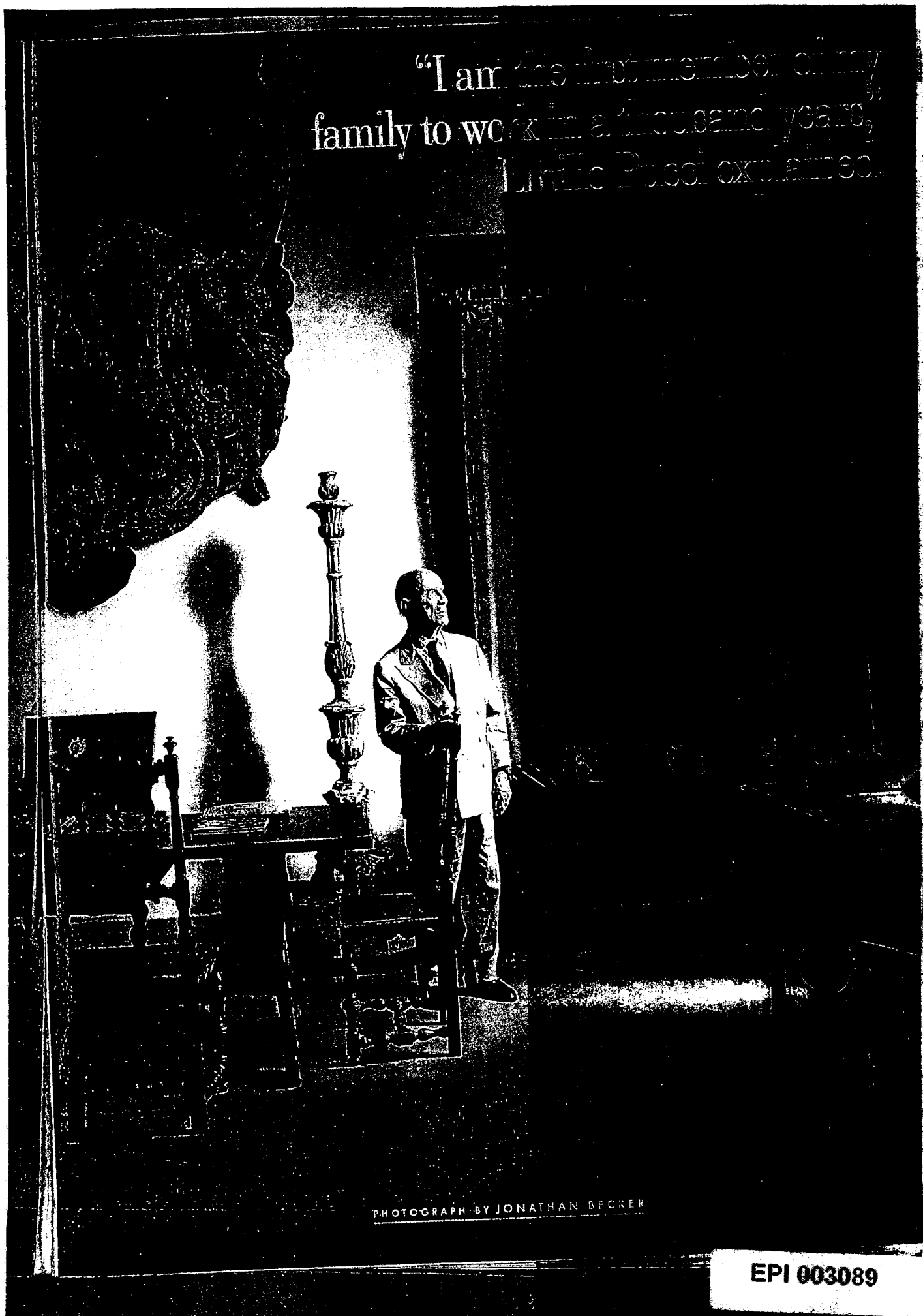

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PUCCI POWER

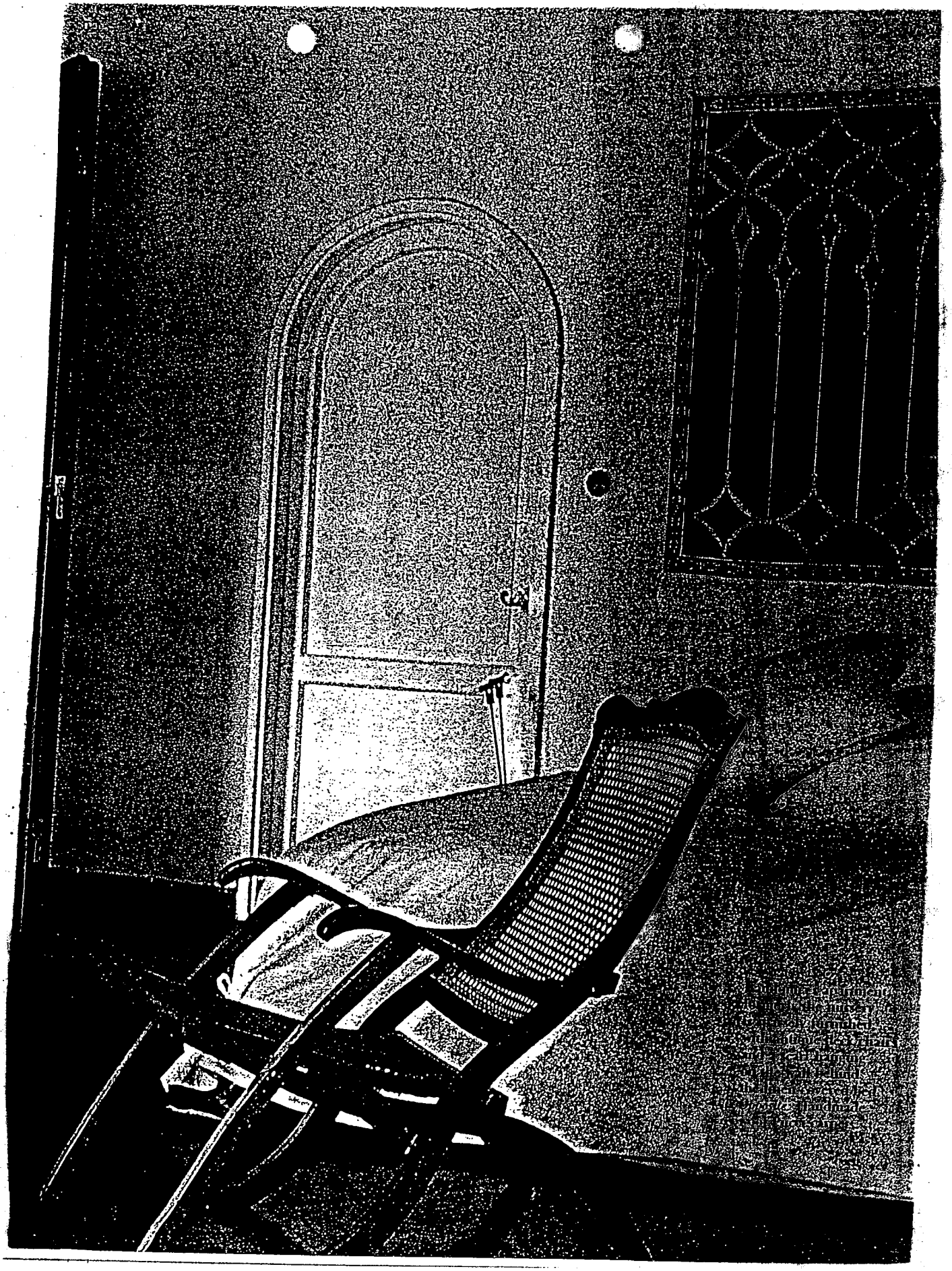
Emilio Pucci with wife Cristina and friends aboard a launch heading for the *Creole*, Stavros Niarchos's yacht, on the Mediterranean off Porto Ercole, Italy, 1967. *Opposite, clockwise from far right:* Pucci's daughter, Laudomia, with her husband, Alessandro Castellano, and children at their 16th-century villa in Granaiolo; Pucci, standing at left, in Acapulco with, among others, Douglas Fairbanks Jr., Oscar de la Renta, Reed Vreeland, and, in red, Pat de Cicco, on the February 1966 Braniff Airlines publicity junket; fabric archives at the Pucci-owned Florentine Silkworks; and the 4,000-document Pucci-family archives, preserved in the palazzo.

EPI 003090

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 70



True to Their Colors

Two generations of Puccis stage their own renaissance in the family's Florentine palazzo

By Wendy Goodman

Photographs by Oberto Gili

Town and Country
January 1991

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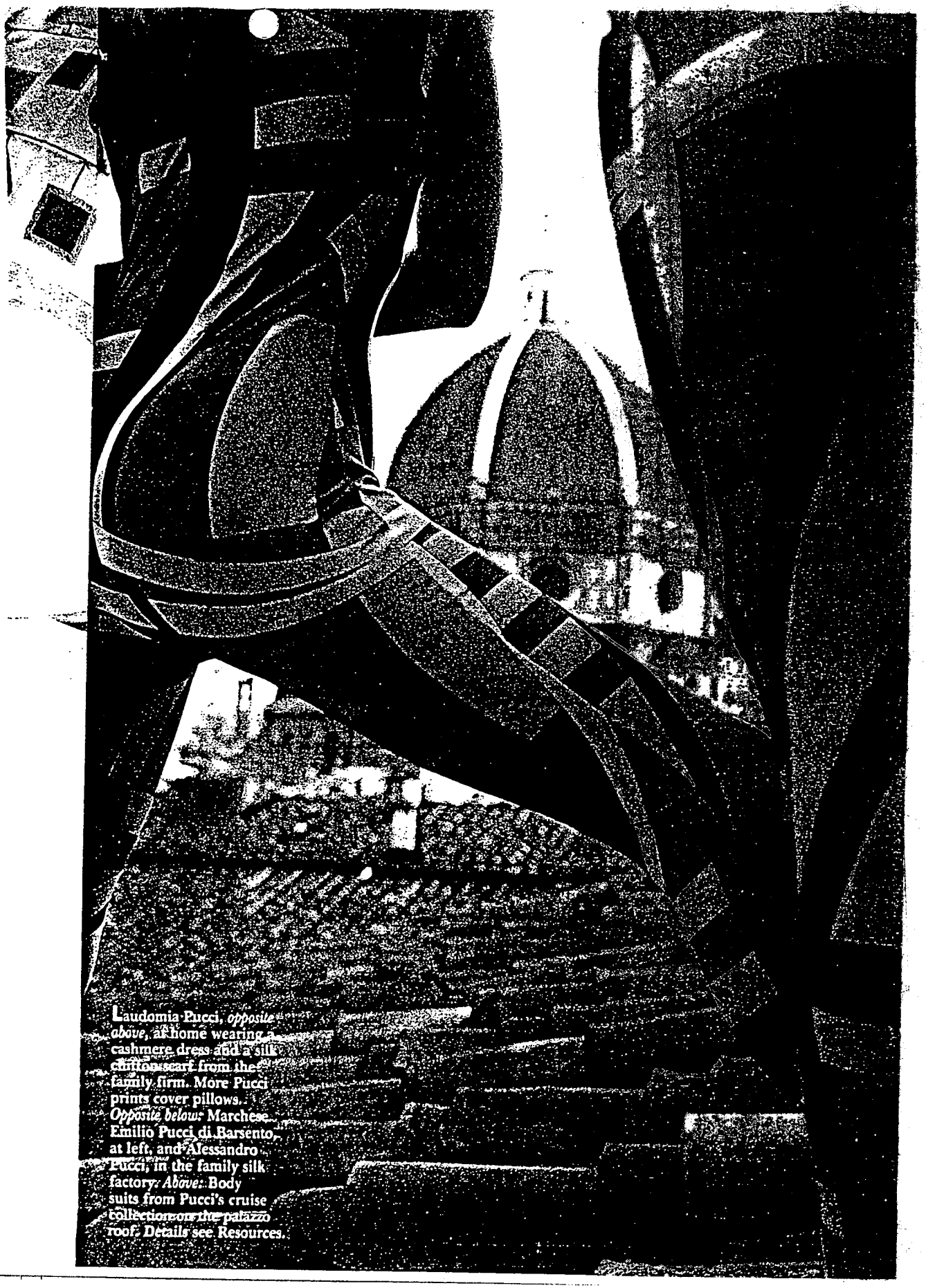

Laudomia Pucci, *opposite above*, at home wearing a cashmere dress and a silk chiffon scarf from the family firm. More Pucci prints cover pillows. *Opposite below:* Marchese Emilio Pucci di Barsento, at left, and Alessandro Pucci, in the family silk factory. *Above:* Body suits from Pucci's cruise collection on the palazzo roof. Details see Resources.

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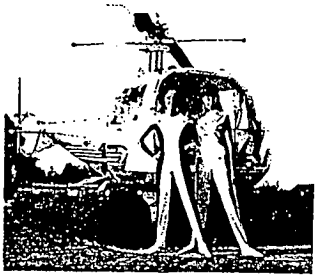


Classic Puccis. *Clockwise from top left:* Poncho and pants, 1955–56; two 1960s stretch Capsules; skiwear, 1965; palazzo pajamas, 1968.

FASHION ON THE SLOPES

ON THE ROOFTOP OF THE FIFTEENTH-century Palazzo Pucci, among the tiles where Florentines traditionally hang their laundry to dry, a modern penthouse with stainless-steel walls overlooks the nearby Duomo and the Tuscan hills. Remarkably, the sleek addition to the weathered stone palazzo seems as timeless as the landmarks it surveys, as much at home with both past and present as the two generations of Puccis who currently live and work in their ancestral house. To anyone with an eye for fashion, of course, the exuberantly colorful style created by the reigning patriarch, Marchese Emilio Pucci di Barsento—now assisted by his daughter, Laudomia, twenty-nine, and son, Alessandro, thirty-one—is at once classic and unmistakably contemporary. In the 1990s, as in the 1960s, the influence of Pucci colors and Pucci prints can be seen in showrooms, shops, and city streets worldwide—and the newest members of the family firm are eager to bring fresh ideas to their legacy.

The Puccis' Florentine lineage can be traced back several centuries. Their involvement in fashion dates to 1948, after Emilio Pucci, then a young air force officer, was photographed in ski clothes he had designed for himself. Requests to dress women in similar winter sportswear soon followed. The next year, when a friend visiting Pucci on Capri arrived without her luggage, he designed a wardrobe for her in a bright palette inspired by island colors. Again, his originality was noticed, and before long the fashion house he launched in the palazzo became famous for its inventive use of fine silk jersey printed in signature shades of Emilio pink, Capri blue, and almond green. Patterns inspired by sources as diverse as Renaissance banners, African folk art, and Indian textiles reflected the taste of a man with interests reaching well beyond the world of fashion. Besides serving as a member of the Italian parliament, Pucci traveled extensively and guided a family business empire that also produced wine and olive oil, upholstery fabric, jewelry, perfume, porcelain, and men's ties.

As it had for centuries before, the palazzo on Via de' Pucci accommodated its residents' changing way of life. Pucci and his wife, Cristina, respectfully restored ornate interiors inherited from their forebears, but in the early 1970s the couple commissioned architect Gae Aulenti to design a penthouse for guests that would be a distinctly modern entry in the palazzo's stylistic genealogy. Aulenti opened dazzling vistas onto historic Florence and, not being partial to doors, dramatically shaped the flow of space inside with enormous panels of brushed stainless steel: even the bed was built into a gleaming metal alcove.

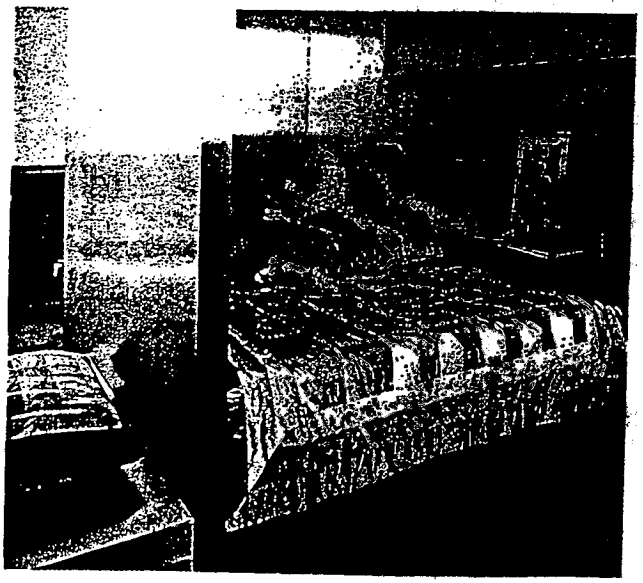
Virtually unchanged, the penthouse became Alessandro Pucci's apartment when he returned to Florence in 1985, after five years as an investment banker in Lausanne, Houston, and Milan. He now helps direct the financial operations of Pucci fashions as well as the production of Chianti Classico and olive oil—"our oil business," he quips to Texas friends. He also runs the Antico Setificio Fiorentino, a silk-weaving workshop his father acquired in 1952.

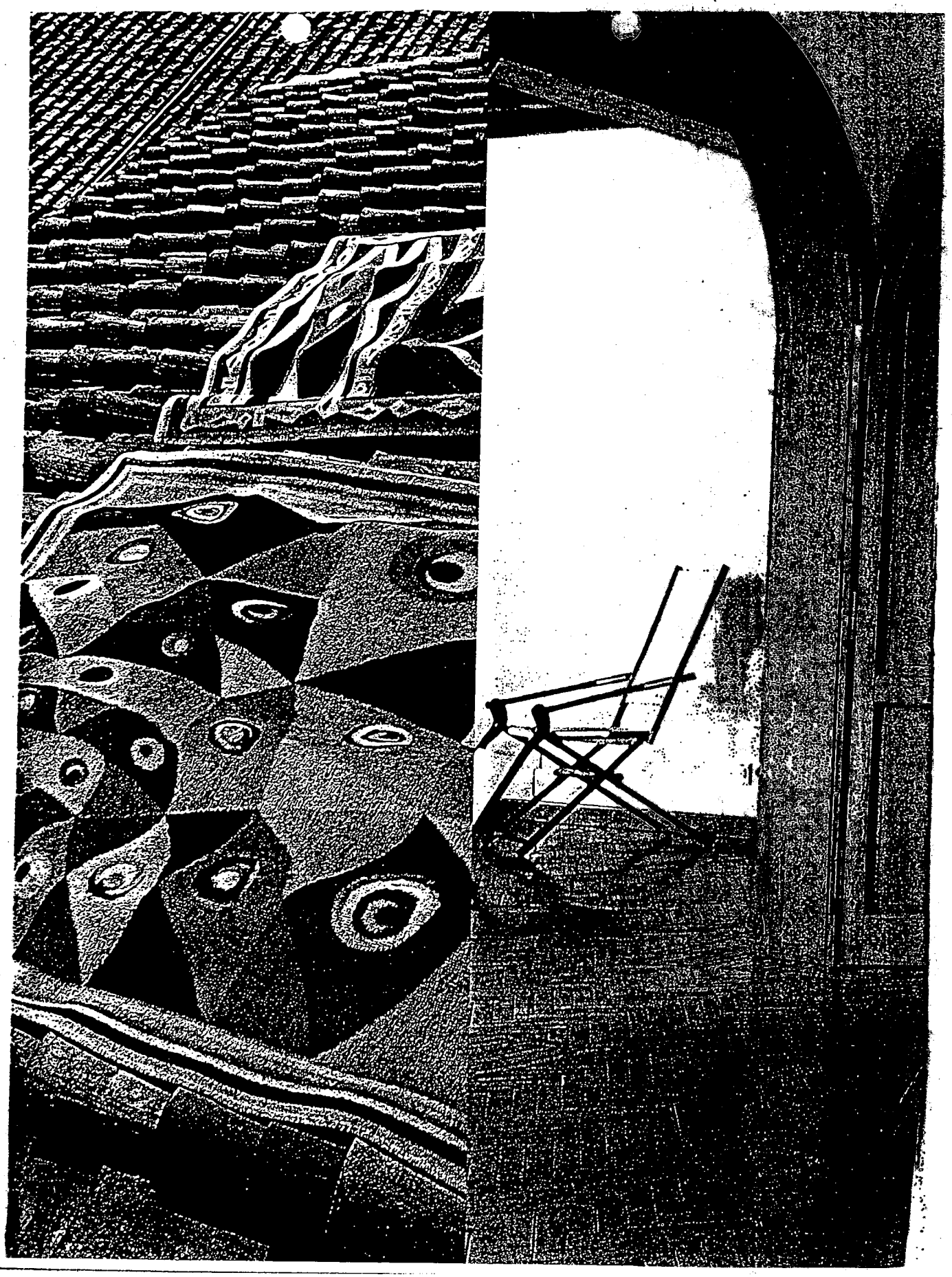
Founded during the Renaissance, the Setificio has remained on the same premises since 1780. Eighteenth-century handlooms are still in use along with nineteenth-century mechanized looms that weave sumptuous damasks, taffetas, and other decorating fabrics. Thanks to newly developed machinery that replicates handwoven quality, Alessandro soon hopes to open shops in Italy and abroad offering traditionally custom-grade fabrics to a retail clientele. Up in his stainless-steel aerie at the palazzo, he has brightened Gae Aulenti's austere geometry with Pucci silk *(Text continued on page 128)*

Gae Aulenti designed the palazzo's rooftop guest quarters, *above*, now Alessandro's apartment, in 1972. Stainless steel sets off colorful Pucci fabrics. *Right:* New neckties and 1970s Pucci porcelain. *Far right:* Alessandro's bedspread is a silk patchwork custom-made at the Antico Setificio Fiorentino.

EPI 003066

Silks from the family factory brighten Alessandro's stainless-steel aerie





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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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FASHION; KING OF PRINTS: PUCCI; WHERE THE PUCCIPHILES WILL BE Los Angeles Times September 4, 1997, Thursday,

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SECTION: Life & Style; Part E; Page 2; View Desk

LENGTH: 294 words

HEADLINE: FASHION;
KING OF PRINTS: PUCCI;
WHERE THE PUCCIPHILES WILL BE

BODY:
Emilio Pucci first caught the public's eye in the mid-1940s, when he was photographed wearing ski pants of his own design. He became famous as a sportswear designer, known for making patterned dresses out of brilliantly colored silk scarves that a stylish cult of women wore throughout the '60s and '70s. Although he died five years ago, his following continues to grow, and his designs have achieved the status of classics.

More than 260 Pucci items will be presented at a preview party at Wasteland, 7428 Melrose Ave., from 6 to 10 p.m. Sept. 10. The vintage fashion store acquired the collection from Shirley Kennedy, a fashion reporter and editor who began collecting Pucci in 1987, while she was earning a degree in fashion and human behavior in New York. Her master's thesis on Pucci was published as a lavishly illustrated coffee-table book, "Pucci--A Renaissance in Fashion," is still the definitive text on the designer. Though now out of print, the book is highly prized by **Pucci** aficionados.

Towels, **men's** ties, handbags, perfume bottles and a variety of clothes priced from $ 150 to $ 950 will be included in the sale.

Costume designers are among the buyers expected at the Wasteland sale, since choice Puccis turn up regularly on screen. Sharon Stone wore Pucci memorably in "Casino," providing the perfect visual explanation for why the dramatic designs have been so enduring.

LOAD-DATE: December 21, 1998

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 72

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)

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Pucci adds new punch to spring presentation; designer Emilio Pucci's men's wear collection; Brief Article Daily News Record December 1, 1997

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Daily News Record

December 1, 1997

SECTION: No. 143, Vol. 27; Pg. 3; ISSN: 1041-1119

IAC-ACC-NO: 20026445

LENGTH: 450 words

HEADLINE: **Pucci** adds new punch to spring presentation; designer **Emilio Pucci's men's wear** collection; Brief Article

BYLINE: Goldstein, Lauren

BODY:
Gone but hardly forgotten, the legendary Emilio **Pucci** is making another comeback -- this time in **men's wear.** His unmistakable prints did as much to define fashion in the 1960s and 1970s as platform shoes. They will reappear for spring/summer 1998 in the United States on men's swimsuits, underwear, pajamas, shirts, coats and, of course, ties.

"The timing seemed right to bring back the collection," said Michael Skidmore, DMM of Barneys New York, which will carry the resort collection exclusively in New York. "Companies like Gucci, Burberrys, Izod, are going through a reawakening. Handled properly, Pucci can bring back some great ideas in a modern way."

This is a point not lost on the company, which plans to present a fall/winter women's collection by a surprise designer Jan. 9 in Florence. Timed to correspond with the Pitti Uomo trade show, the collection will feature a couple of pieces for **men.** Currently Laudomia **Pucci,** Emilio's granddaughter, is the company's designer.

It's been 28 years since Emilio **Pucci** launched his first **men's** collection in the United States. (**Pucci** died in 1992.) The collection marked the first time that Saks Fifth Avenue carried a **men's** line with a designer label. The designer told reporters that designing men's clothes was easy -- he merely put into mass production the clothes he had been making for himself.

The strategy was a success. Today, vintage **Pucci men's wear** fetches prices nearly as high as vintage women's.

"There's a much bigger demand today," said Elizabeth Mason of the Paper Princess consignment store in West Hollywood. "I'm searching for men's all the time. It's hard to get because they [**men**] either wear their stuff to death or they don't want to give it up."

Mason recently sold a **Pucci** vintage velvet **men's** jacket that had previously belonged to

Mimi Avins, fashion editor of the Los Angeles Times, for $ 1,000.

"In general it's mostly people in the fashion and entertainment business looking for funky stuff," she said of Pucci seekers. "Tre, the drummer from Green Day, came in looking for something to wear to an Academy Awards party with Winona Ryder. Tre at the time had blue hair. I showed him a Pucci shirt that matched his hair and he said, 'I don't know what it is, but I love it.'"

He bought all the shirts she had in stock.

"They're very individual and artistic prints," said Skidmore of Barneys. "It's not going to have a broad appeal, but as merchants we're always looking for the surprise. Here's my surprise for spring."

The men's spring resort group will also be carried by Neiman Marcus in Houston; Fort Lauderdale and Bal Harbour, Fla.; Las Vegas; Beverly Hills; and Scottsdale, Ariz.

GRAPHIC: Photograph; Illustration

IAC-CREATE-DATE: December 15, 1997

LOAD-DATE: December 16, 1997

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)
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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 73

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Tribute to Pucci leads to birth of a collection; Emilio Pucci WWD December 22, 1997

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WWD

December 22, 1997

SECTION: No. 120, Vol. 174; Pg. 11; ISSN: 0149-5380

IAC-ACC-NO: 20099180

LENGTH: 467 words

HEADLINE: Tribute to Pucci leads to birth of a collection; **Emilio Pucci**

BYLINE: Forden, Sara Gay

BODY:
MILAN -- It's a Pucci revival, and it's going to take place in the historic Palazzo Pucci in Florence during the upcoming Pitti Immagine Uomo men's apparel trade fair next month.

"The whole idea started during the Biennial exhibition in Florence last fall," said Laudomia Pucci, daughter of the late **Emilio Pucci,** who was legendary for his bold patterns and colors.

Pucci said the tribute to her father, which was presented during the fashion, design and arts exhibition, generated so much interest that her family decided to relaunch a collection under the Pucci name. Laudomia is spearheading the new project along with her mother, Cristina, who developed the Biennial exhibit, while her brother Alessandro works with the Antico Setifico, where the fabrics are printed.

The new collection will be designed by Milan-based designer Stephan Janson, who has been showing his own collection here for more than 10 years, and will be presented the morning of Jan. 9 at Palazzo Pucci in Florence.

"After a market search, we decided on Stephan Janson to do the collection because he's young, well-traveled and well-cultured and will be able to live well in the Pucci universe," said Pucci.

"This is not a nostalgia collection, it's about going forward," she said, adding that Janson's skill in cutting and tailoring, as well as his eye for color, were key to his selection. The collection, which will primarily consist of women's wear, will number about 50 pieces initially. Items for men will include accessories, robes, loungewear and ties.

Janson, who will continue with his own collection, said he has always been a Pucci fan, even as a kid.

"When I was 15 years old, my mother gave me a velvet Pucci jacket in shocking colors from Saks Fifth Avenue," Janson said. "I was absolutely in love with it. I was living in Avignon,

France, at the time, so you can imagine what a sight I was!"

Janson said his plan is to make ample use of the huge Pucci archive to "bring the freedom and lightness of Pucci back into women's lives."

Pucci said her family decided to launch the collection during the Pitti showcase because of their close ties to Florence and the importance of the trade fair to the fashion business overall.

"The message of this collection is very special," she said. "It will be partly a re-edit of my father's work and in part new," she added, saying that the collection will also be split between prints and solids.

Pucci declined to disclose production details, but did say distribution would be extremely exclusive. She said the collection would be priced at the designer level.

She noted the company has been doing business in men's accessories with six stores of Neiman Marcus and also with Barneys New York, and in women's swimwear with Saks Fifth Avenue.

IAC-CREATE-DATE: January 7, 1998

LOAD-DATE: January 08, 1998

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 74

Source: **Combined Source Set 1** ⓘ **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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PULSE;Blue Hawaiian The New York Times January 9, 2000, Sunday, Late Edition - Final

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January 9, 2000, Sunday, Late Edition - Final

SECTION: Section 9; Page 3; Column 4; Style Desk

LENGTH: 87 words

HEADLINE: PULSE;
Blue Hawaiian

BYLINE: By Steve Garbarino

BODY:

Paisley-print camp shirt from Sandy Dalal, $325 at some Saks Fifth Avenue stores; hip-hugging sea-green men's swimsuit from Moschino, $100 at Moschino boutiques in Los Angeles and New York; butterfly-pattern beach towel from Pucci, $180 at Emilio Pucci, New York; Testoni Duckling shoe, for men, $255, and women, $245, made with lightweight, heat-activated polyurethane, which means it should mold to the contours of your feet; the shoes, at A. Testoni stores, can be worn for boogie-boarding or volcano climbing.

http://www.nytimes.com

GRAPHIC: Photos (Photographs by Davies + Starr for The New York Times; Tony Cenicola for the New York Times figures and men's shoes)

LOAD-DATE: January 9, 2000

Source: **Combined Source Set 1** ⓘ **- Major US Newspapers**
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Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 75

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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NEWEST LVMH CONQUEST: JETSETTING HOUSE OF PUCCI. WWD February 18, 2000

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WWD

February 18, 2000

SECTION: Pg. 1 ; ISSN: 0149-5380

IAC-ACC-NO: 59651567

LENGTH: 1116 words

HEADLINE: NEWEST LVMH CONQUEST: JETSETTING HOUSE OF PUCCI.

BYLINE: Weisman, Katherine; Conti, Samantha

BODY:
PARIS -- Mangia.

That's the operative word at LVMH, which has gobbled up an another Italian company, the Florentine firm **Emilio Pucci.**

"This company has a very rich history. **Emilio Pucci** invented clothes for the jet set," said Yves Carcelle, the president of LVMH's fashion and leather goods division and president of Louis Vuitton. "He died 10 years ago and the family today didn't have the means to continue on their own."

LVMH Moet Hennessy Louis Vuitton took a 67 percent stake in **Emilio Pucci** SRL and the Pucci family will hold the remaining shares, Carcelle said. Terms of the deal were not disclosed. However, Carcelle noted, "It's a small company and the purchase will be insignificant to our balance sheet." Pucci has annual sales of about $ 10.5 million.

"I had to look at my situation objectively and recognize that there is change taking place: Family businesses are increasingly taking on global dimensions," Laudomia Pucci di Barsento, who took over her late father's company as creative director two years ago, told WWD Thursday.

"The Pucci brand needed to move on, and we needed the best partners in the world. That's why I decided to sell. Together with LVMH, we will be redeveloping products, opening new stores and reorganizing distribution. Now Pucci has the best of both worlds."

Pucci said serious negotiations -- which she described as "long and very interesting" -- began at the end of last summer. And while she was in New Zealand recently, taking in the Louis Vuitton Cup challenger races for the America's Cup, Pucci stressed, "Nothing was decided. My husband and I were on holiday with Yves Carcelle and his wife."

Laudomia Pucci will continue to coordinate the house's creative strategy and image; the

company will join LVMH's fashion and leather goods division.

Pucci owns two freestanding stores in Florence and has a shop at 24 East 64th Street in New York. Pucci's wholesale accounts in New York include Barneys New York, Bloomingdale's and Neiman Marcus, among other stores, Pucci said.

"I think it's a brilliant move," said retailer Jeffrey Kalinsky, who carries Pucci in his namesake Atlanta and New York stores. He cited brisk sell-throughs at both locations, despite very high prices.

"It's always had a cult following," he said, "and it's just got so much potential."

Carcelle likened the Pucci transaction to the last October's Fendi deal, a joint venture with Prada Group, insofar as the founding family members remain significant shareholders. In the Fendi deal, LVMH and Prada jointly purchased 51 percent of Fendi through a new holding company for an estimated $ 545 million.

Emilio Pucci began designing skiwear out of jersey fabrics in 1947. He opened the fashion house in 1949, and among his first clients was Lord & Taylor in New York. His colorful, graphic motifs quickly became the signature of the house and were originally derived from Renaissance and local Italian art. Pucci would later take inspiration from ethnic drawings and abstract art.

"In the future, we want to develop lines that the house had done in the past -- fragrances, rugs, home accessories," Laudomia Pucci said.

LVMH is on a similar wavelength.

"With the LVMH group, the Pucci house will regain its standing as a global brand, through the redevelopment of a full range of products and new creations in all areas of fashion, from ready-to-wear to accessories, and through improving distribution and opening new stores in the near future," LVMH said in a statement.

It should come as no surprise to the industry that Pucci sold a majority of its shares to an outside investor. Last fall, there were reports that luxury groups, including LVMH and Gucci, were in discussions with Pucci about a possible sale. At the time, Laudomia Pucci declined to comment on the reports, but acknowledged that she was keeping an open mind.

"I think that if big luxury goods companies can manage to enhance a smaller company's business and its identity, then a partnership can work," she told WWD in an interview at the end of last year. "But this is not always the case. Often, the personality and the identity of the smaller brand gets lost or diminished when a sale takes place."

LVMH has been extremely active on the acquisition front in most of its divisions since the beginning of last year, when it began acquiring shares in Gucci. An ensuing battle for control with Gucci's largest current shareholder, Pinault-Printemps-Redoute, left LVMH with its current 20 percent stake and lingering lawsuits. Despite this setback, LVMH's thirst was hardly quenched.

Last year, the world's largest luxury group snapped up several small beauty upstarts in the U.S., among them cosmetics brand Hard Candy and the trendy Bliss Spa and skin care line.

In addition to the Fendi deal last fall, the group was aggressive in watches and jewelry, acquiring Tag Heuer, Ebel and Chaumet. These companies were folded together to launch a new watch and jewelry division. At the end of last month, LVMH snapped up Miami Cruiseline Services for $ 300 million to boost its duty-free business.

There's no question, though, that the group is putting a good deal of emphasis on expanding its fashion and leather goods division, which had total sales last year of about $ 2.3 billion.

Louis Vuitton alone, run by Carcelle, had about $ 1.8 billion in sales and generates close to half of total LVMH group profits, according to analysts. Last summer, Carcelle was named president of the entire fashion and leather goods division, and at the end of the year, he was tapped to become president of Christian Lacroix within that division, which also includes the Celine, Loewe, Givenchy and Kenzo businesses.

A cheerful, affable man, Carcelle not only has to keep Vuitton roaring ahead, but he also has to enlarge other companies in the division, and keep profits rolling in.

Observers say he has generally been the point person on all fashion and accessories negotiations, and financial analysts expressed their relief recently that the division was trying to reduce its dependence on Vuitton.

While LVMH rarely discusses the performance of brands, other than Vuitton, in the fashion and leather goods division, the group did note last month in its discussion of 1999 sales that Celine and Loewe had solid performances in the last quarter.

"We are seeing a pickup here," Goldman, Sachs & Co. analyst Jacques-Franck Dossin said at the time. "It's good to see that this division is no longer just a one-brand story." "This is our second adventure in Italy," Carcelle said Thursday. "We really like companies that have rich histories."

IAC-CREATE-DATE: April 7, 2000

LOAD-DATE: April 08, 2000

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 76

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Sugar and Vice. Cosmopolitan March 1, 2000

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Cosmopolitan

March 1, 2000

SECTION: No. 3, Vol. 228; Pg. 244 ; ISSN: 0010-9541

IAC-ACC-NO: 60947987

LENGTH: 307 words

HEADLINE: Sugar and Vice.

BODY:
These seriously sexy vacation clothes in giddy, girlie Miami hues send the message that you're looking for trouble in paradise.

Electric blue Opposite page: Perforated leather shirt jacket and stretch cashmere bikini bottoms, Celine by Michael Kors; sunglasses, Selima Optique, $ 250; sterling-silver earrings, $ 120, and sterling-silver pendant, $ 305, Robert Lee Morris; sliver link belt, cK Belts, $ 45

Leisure class This page: Leather halter top with cotton mesh back, DieselStyleLab, $ 199; silk chiffon shawl worn as sarong, **Emilio Pucci,** $ 400; patent-leather mules, Celine, $ 385; headband, Ficcare; silver earrings, $ 120, and forged bangles, $ 95 each, Robert Lee Morris

Stringing him along Cinched T-shirt, cK Calvin Klein Jeans, $ 48; scarf, **Emilio Pucci,** $ 250; silver pendant, Robert Lee Morris, $ 245

Scent of a temptress Enchant him with the decadent fragrance of G by Giorgio Beverly Hills; it's spiked with the aroma of the exotic golden elf stardust orchid, plus hints of ripe grapefruit, white hyacinth, and ginger lily.

Shady lady Leather zip-front jumpsuit, Versus; metallic sandals, Donald J Pliner, $ 180; sunglasses, Calvin Klein Eyewear; chain belt, Streets Ahead, $ 32; assorted vermeil bangles, Janis Savitt-M+J Savitt, $ 50 to $ 150

Haltered state This page: Cotton napkin top, CHAIKEN, $ 125; cotton/spandex capri pants, $ 543, and scarf worn as belt, **Emilio Pucci,** $ 250; wedge mules, Celine, $ 360; sunglasses, Oliver Peoples, $ 295

Tangerine dream Opposite page: Cotton mock-turtleneck sweater, French Connection, $ 88; zip-front swimsuit shorts, CHAIKEN, $ 88; wedge mules, Celine, $ 360; tinted aviator sunglasses, Oliver Peoples, $ 275; hoop earrings, Carolee, $ 55

Beauty and fashion director: Elaine Farley. Hair: Roque for Artists Makeup: Leslie Lopez for Vernon Jolly, Inc.

EPI 003905

IAC-CREATE-DATE: May 9, 2000

LOAD-DATE: May 10, 2000

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
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EXHIBIT 77

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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A KICK IN THE PANTS Chicago Tribune June 21, 2000 Wednesday, WEST FINAL EDITION

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Chicago Tribune

June 21, 2000 Wednesday, WEST FINAL EDITION

SECTION: WOMAN NEWS; Pg. 4; ZONE: ED; FASHION.

LENGTH: 301 words

HEADLINE: A KICK IN THE PANTS

BYLINE: By Michelle Crowe.

BODY:
The old challenge of finding the perfect pair of black pants has quickly become the challenge of finding the perfect pair of paisley, plaid or floral print pants.

Los Angeles designer Trina Turk traces the print-pants trend to Tom Ford's trippy florals for Gucci's spring 1999 collection, saying that before that wildly popular Cher-inspired collection, store merchandise buyers would tell her that they stocked only solid colors and her very creative prints.

One year later, everyone is heeding the call for wild prints, and these pieces are often the first ones to sell out, leaving their safe, solid counterparts to languish on the sale racks.

The trend has helped to revive some veteran fashion houses renowned for their prints. Palm Beach favorite Lilly Pulitzer was resurrected in 1994 and is now a hot seller in stores from Bloomingdale's to Tangerine on Damen Avenue. **Emilio Pucci,** whose colorful swirls were beloved by every '60s It Girl,

including Marilyn Monroe, has recently been picked up by no less an arbiter of cool than Barneys New York.

Pants are the modern, groovy way to wear print. Whereas print dresses might look provincial and childish, print pants look spot-on, thoroughly young, but with a slight edge.

Almost everyone can indulge in this festive summer option, but keep in mind that it may take a couple of trips to the dressing room to find nirvana with print pants. Here are a few common-sense shopping tips:

- Don't get obsessed with a certain size; fit is more important than the number on a tag.

- Check out the rear view. Some prints are quite unkind to the derriere.

- Most of all, enjoy this moment of spectacle in pants. Exuberant prints tend to coincide with exuberant economies, so we should all be pulling for this trend to last as long as possible.

GRAPHIC: *PHOTOS 5PHOTO* (color): Old glory; An unexpected tiki print makes these pants (above) a subtle take on the Hawaiian themes we've been seeing. These are great for those

who are slightly print-phobic.; Gap hat, $14.50 at Gap stores. Velvet T-shirt, $58, and Riskin & Reed pants, $88, at Anthropologie, 1120 N. State St. Flip-flops, $4.50 at Old Navy stores.; PHOTO (color): Hawaiian tropic; The tank is a little skimpy for street wear, but these cover-ups (right) are great to stow in your beach bag.; Anthropologie tank, $28, and Work Order pants, $88, at Anthropologie.; PHOTO (color): The next best thing; As the market becomes saturated with cropped and fitted styles, these longer,; flowing pants (left) look fresh.; Three Stripe shell, $58, and cardigan, $88, Trina Turk pants, $148, Rocket Dog slides, $48. All at Anthropologie.; PHOTO (color): Prep school; Indulge your inner preppie with citrus hues and bold plaids (above and right).; Lilly Pulitzer hot pants, $84 at Bloomingdale's. Rampage pants, $39 at Rampage, 835 N. Michigan Ave., 312-867-0220.; PHOTO (color): Surfin' safari; Tropical prints have been embraced by everyone from surfers trying for the endless summer to those who simply wish they had time for a vacation. A matching, structured tube top (left) and sophisticated color palette renders the look urban ready.; Theory top, $105, and cropped pants, $145, Nine West slides, $49. All at Bloomingdale's, 900 N. Michigan Ave.; Styling: Michelle Crowe, Aria.; Hair/makeup: Jillian Seely, Ford.; Model: Connie deBie, Aria.; Photos by Bob Fila.

LOAD-DATE: June 21, 2000

Source: **Combined Source Set 1** - **Major US Newspapers**
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EXHIBIT 78

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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THE PRINTS OF PUCCI;Vintage clothing in designer's wild geometric fabrics are much desired online The San Francisco Chronicle JULY 25, 2000, TUESDAY,

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The San Francisco Chronicle

JULY 25, 2000, TUESDAY, FINAL EDITION

SECTION: DAILY DATEBOOK; Pg. D6

LENGTH: 694 words

HEADLINE: THE PRINTS OF PUCCI;

Vintage clothing in designer's wild geometric fabrics are much desired online

BYLINE: Sylvia Rubin, Chronicle Staff Writer

BODY:
For a head start on this fall's look, don't forget the past. Especially **Emilio Pucci.** His dizzying abstracts inspired collections by Versace, Gucci and Missoni this year.

Color is back on the runways, and so are patterns, paving the way for the latest Pucci revival. "I thought the Pucci trend would have peaked by now and the market would be saturated, but it hasn't," says Sotheby's Marianna Garthwaite Klaiman, senior specialist in charge of the fashion department at the New York auction house. "I've been doing this for so long, and with Pucci, I've rarely seen the same print twice. That's what makes his clothing so collectible."

Original Puccis are waiting at auction houses, specialty shops and online vendors. At a price. The unique designs, the fine fabrics and the wearability of his clothes, say vintage experts, justify price tags of $1,200 and up for his dresses.

Pucci was a prolific artist who was wildly popular from the start; when he did capris in the early '50s, (after Chanel and Elsa Schiaparelli), his were of the hot-pink silk variety with three rows of fringe. His multicolored blouses, silk jersey dresses, suits and lingerie from the '60s and '70s are easiest to find on vintage fashion Web sites and at auction houses.

Three Pucci lots were posted for bidding on www.sothebys.amazon.com on Friday, and should be available at least through the end of the week. They include a collection of bathing suits, a dress and a handbag (pictured).

Collector and retailer Milan Tainan, owner of www.justsaywhen.com, went online with her vintage fashion Web site about a month ago. "I've been in this business for 20 years, but the vintage revival right now is phenomenal," she says. "Look at the magazines; everything in there is vintage-inspired, and **Emilio Pucci** is one of the hottest designers right now."

The legendary designer's daughter, Laudomia, has stepped into her father's shoes as creative director of the fashion house, which was recently bought by the conglomerate LVMH. Pucci boutiques are set to open in Milan and later, in Capri, the place where he opened his first boutique in 1950. A new Internet site should be up and running later this year.

"Fashion in recent years has been somewhat more conservative and less colorful," says Seth Weisser, owner of What Comes Around Goes Around, and www.nyvintage.com, in New York. "Geometric and bold color prints haven't been part of mainstream fashion for several years, but this year especially, it has all come back around."

Emilio Pucci, born an aristocrat in Florence, was a ski bum and a fighter pilot before turning to fashion in the late '40s.

"A really fine Pucci silk jersey -- you can pass that through a ring. Very little produced today has quite that same feel," says Tracy Tolkien, author of "Dressing up Vintage." "We are such a throwaway society."

Pucci's jet-set lifestyle combined with his aristocratic breeding created the status around his clothes, she writes. "He showed his collections in the sumptuous atmosphere of a huge baroque ballroom in his own palazzo in Florence, where he lived with his beautiful wife and muse, the Baronessa Christina Mannini."

Finding Pucci online takes patience. Keep your guard up, Tolkien says. Internet shopping, while loads of fun, can be tricky. Prices vary greatly; be sure the Web site includes information about stains, rips or other wear on the garment.

Genuine Puccis are signed like paintings, with the script signature "Emilio" incorporated into the design of the fabric. But there were many imitators, Tolkien writes. Puccis labeled for Formfit Rogers were originally sold as underwear or lingerie, for example. They should not cost as much as a proper Pucci dress or shirt because they were mass-produced.

Other suggested Web sites that carry Puccis and other designer vintage wear are: www.decades.com, www.vintagecouture.com, www.fashiondig.com, www.paperbagp.com, www.pieceunique.com and www.kenivalenti.com.

"You have got to be very careful about the Web site's return policy," Tolkien says. "Be sure you know what you are buying."

E-mail Sylvia Rubin at srubin@sfgate.com.

GRAPHIC: PHOTO (5), (1) DRAMATIC: Full-length Pucci gold, brown and white velvet cape, $1,500, available at press time at www.nyvintage.com., (2) ACCESSORIZE: Purple, hot pink, magenta, yellow and lime green Pucci cotton 17-inch square scarf with hand-rolled hem, circa 1960, unused. Comes with original gift box, $200, available at press time at www.justsaywhen.com., (3) BEADED: Pucci haute couture "Black Label Firenze" beaded evening jacket, circa mid-1960s, $5,000, size 6 to 8, available at press time at www.decades.com., (4) DIZZY: Silk Pucci dress with tassel belt. Made in Italy exclusively for Saks Fifth Avenue, Italy, approximately size 4 to 6; $1,200, available at press time at www.justsaywhen.com.,(5) GOING ONCE ...: Emilio Pucci print silk handbag, circa 1970, with gold-tone hardware. Apple-green leather lining with one interior pocket. Auction began Friday; bidding started at $300; available at www.sothebys.amazon.com.

LOAD-DATE: July 25, 2000

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full

EPI 003914

Date/Time: Thursday, April 26, 2007 - 10:18 AM EDT

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 79

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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DALLAS MART PICKS PUCCI FOR HONOR; International Apparel Mart; Emilio Pucci company; Brief Article WWD September 18, 2000

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September 18, 2000

SECTION: Pg. 18 ; ISSN: 0149-5380

IAC-ACC-NO: 65545486

LENGTH: 467 words

HEADLINE: DALLAS MART PICKS PUCCI FOR HONOR; International Apparel Mart; **Emilio Pucci** company; Brief Article

BYLINE: Haber, Holly

BODY:
DALLAS -- The International Apparel Mart will honor the **Emilio Pucci** company with its Fashion Excellence Award at the Dallas Fashion Awards ceremony Oct. 21, during spring market week.

A highlight of the black-tie gala will be the American runway premiere of Pucci's spring collection. That will follow the announcement of the 11 winners of the DFA competition, which celebrates its 25th anniversary this year.

While DFA winners are selected through a poll of buyers, the mart management chooses the recipient of the Fashion Excellence honor. Since launching the award in 1986, the mart has recognized such firms as Versace, Escada, Anne Klein and Ferragamo.

"In considering candidates for the award, it's important that either they've made an indelible mark on the industry or they have reinvented themselves and had a renaissance, and in this case, we have both," said Bill Winsor, chairman of the Dallas Market Center. "This is a company that has created a brand and an image that is indelible across the landscape of fashion."

LauDomia Pucci, creative director and daughter of **Emilio Pucci,** has agreed to come to Dallas to accept the award, Winsor said. The mart has also invited Catherine Vautrin, president of Pucci, and Yves Carcell, president of LVMH Moet Hennessy Louis Vuitton, which bought a 67 percent stake in Pucci last year. It is not yet certain whether they will be able to attend.

"Pucci is as modern today as it was in the Fifties and Sixties," said Mike Mullins, vice president of creative services at the Dallas Market Center. "Not many people know he designed the logo for the Apollo 15 launch. He also designed a Lincoln Continental, and he did six stewardess outfits for Braniff, where they would change in the air and have a constant fashion show. He invented the capri pant in his boutique on Capri."

Emilio Pucci, who died in 1992, was an Italian nobleman who got his start in the fashion business in 1947, when photographer Toni Frissell sent snapshots of Pucci wearing a ski suit he had designed to fashion editor Diana Vreeland. She featured Pucci's skiwear in the December 1948 issue of Harper's Bazaar.

Pucci won recognition for brilliant heraldic prints on sheer silk jerseys in the Fifties and became an icon of the Sixties with his wild swirling prints in bold colors. The Pucci look has resurfaced in fashion several times since then, and is currently back in vogue, spawning lots of imitations.

The company's history will be reviewed in a video presentation during the ceremony. In addition to the Pucci fashions, the mart will present a runway show of denim jackets that have been restyled by DFA finalists to be auctioned to benefit the Design Industries Foundation Fighting AIDS. DIFFA is the beneficiary of the awards gala.

IAC-CREATE-DATE: October 4, 2000

LOAD-DATE: October 05, 2000

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full
Date/Time: Tuesday, April 24, 2007 - 9:08 AM EDT

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 80

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)

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RICH MAN, SHORE MAN; DESIGNER AND LUXURY BRANDS ROLL OUT BEACHWEAR TO DISCRIMINATING CONSUMERS. Daily News Record September 27, 2000

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Daily News Record

September 27, 2000

SECTION: Pg. 9 ; ISSN: 1041-1119

IAC-ACC-NO: 65767239

LENGTH: 810 words

HEADLINE: RICH MAN, SHORE MAN; DESIGNER AND LUXURY BRANDS ROLL OUT BEACHWEAR TO DISCRIMINATING CONSUMERS.

BYLINE: Askin, Ellen

BODY:
For those who value the finer things, luxury has no limits. From resort spas to designer baby clothes, there is a viable market in indulgence.

So it should come as no surprise that many luxury marketers are eager to cater to affluent customers when those customers are enjoying that most precious luxury of all: vacation.

The resort and holiday season has long been important and profitable for the apparel marketer who ships a third collection. And according to Travel + Leisure magazine's 1999 MRI, travelers who took 15 or more airtrips spent three times the average on apparel. Jokes about lost luggage aside, Laura Begley, style director at Travel + Leisure, said: "People who travel tend to be full-price shoppers because they have little time to shop, return merchandise or go to sales."

Hence the rise of the luxury beachwear market, aimed at the customer whose travel agent is on speed dial. Swimsuits, beach bags and plush towels are big business for holiday and spring '01.

Hermes Paris, for example, retails a beachwear line including a printed beach towel priced at $ 380. Its California version, or oversized towel, sells for $ 675. New for spring is the Hermes Bora Bora collection of beachwear in vibrant colors including sapphire blue, violet and turquoise. The "travel" towel, which rolls up small for easy packing, sells for $ 175; the coordinating beach bag for $ 520.

Loro Piana launched a swim line for spring/summer 2001 complete with swimsuits, terry-cloth robes and coordinating towels in blue with white border or white with cream border. The beachwear sells between $ 165 and $ 365 at Loro Piana stores and retail accounts. Some may question the functionality of such high-priced basics and wonder what distinguishes these designer beach accessories from the non-designer brands that sell for a fraction of the price.

David Rubenstein, vice-president/GMM for Jeffrey, New York, said, "The designer customer really wants something special and unique [in their wardrobe], and that same mentality applies to swimwear. They want what they wear to the beach to be as distinctive as what they wear in the office, so they seek interesting prints and color combinations, as well as unique fabrics."

Rachelle Buie, designer sportswear buyer, Stanley Korshak, Dallas, agreed. "Men do not want to show up at the beach in the same swimsuit as 15 other guys, no more than two women want to show up at a party wearing the same dress." Buie explained that Stanley Korshak has always carried swimwear in order "to accommodate every age group of customer," and will carry Burberry London, Etro and Hartford swimsuits for spring.

Jeffrey houses a selection of designer beachwear, which retails between $ 85 and $ 250, including Givenchy, Gucci, Etro, Helmut Lang, Jason Bunin, Versace, YSL and Dolce & Gabbana. Jeffrey also has an exclusive agreement with Emilio **Pucci** for the designer's line of **men's** swimwear. Rubenstein added that **men's** swimwear has sold "really well" since the New York store opened in August of 1999.

According to Cass Shaler, designer sportswear buyer for Wilkes Bashford, San Francisco, the store will sell swimwear for the first time this spring including a line by Jean Paul Gaultier.

"Generally I wouldn't carry [beachwear] in such a small shop," said Shaler, "but it [Gaultier] was so good, I had to buy it."

It may be because of the success of such labels that other luxury brands are following suit. After the launch of its swim line last season, Burberry London has expanded it to include swim shorts in its signature tartan, bermuda shorts, drawstring trousers and cotton/Lycra T's, as well as beach towels, bags and sandals. The Burberry towel, oversized and thick, is attached to a knapsack beach bag in the Burberry plaid. The combo sells for $ 175 and swimsuits range from $ 75 to $ 100.

Etro's swim collection runs the gamut from towels and robes to shirts and swimsuits in paisley, plaid and floral prints. The "European sized" cotton terry cloth beach towel is patterned on one side, and retails for $ 225.

Avon Celli takes beachwear to the next level with fine-gauge Egyptian cotton polo shirts in bright colors with stripes reminiscent of a beach umbrella. The extra-light shirts retail between $ 250 and $ 300.

To complete the look of the luxurious beachgoer, Chrome Hearts, famed for its handmade leather and jewelry made with with precious metals and gems, offers a sunwear collection distinguished by silver hardware on temples and temple tips. Black frames are contrasted by colored lenses and retail at Chrome Hearts stores in New York, Los Angeles and Tokyo for $ 475 to $ 650.

Luxe Report is sponsored by Corneliani. It focuses on changing consumption patterns in the luxury market and the challenges and opportunities of luxury retailing.

IAC-CREATE-DATE: October 5, 2000

LOAD-DATE: October 06, 2000

Terms: **pucci /15 mens!** (Edit Search | Suggest Terms for My Search)
View: Full
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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 81

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

Select for FOCUS™ or Delivery

HauteShots San Antonio Express-News (Texas) September 28, 2000, Thursday

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San Antonio Express-News (Texas)

September 28, 2000, Thursday , METRO

SECTION: S.A. LIFE; Pg. 12F

LENGTH: 579 words

HEADLINE: HauteShots

BODY: Shoes for the cure

Longing for fashionable Ferragamos or maybe stylish stilettos by Charles Jourdan? Now's your chance to step into designer shoes and help fight breast cancer at the same time. The Fashion Footwear Association of New York is kicking off breast cancer awareness month with"QVC Presents FFANY Shoes on Sale." The event, featuring more than 80,000 pairs of donated shoes by the world's top designers, airs locally on QVC from 6 to 9 p.m. on Wednesday, broadcast live from the Chelsea Piers in New York City. Footwear may be purchased at half price by calling (800) 345-1515 or through the QVC Web site, www.qvc.com. An annual event since 1996, the footwear sale is expected to raise more than $8.5 million this year, with proceeds benefiting breast cancer education and research.

Hats off, er, on

Hats are moving off the endangered species list, according to Casey Bush, director of the Headwear Information Bureau in New York. Bush credits '40s retro looks for the new interest in hats. Chic suits have brought back the cloche, the felt Breton, the pork pie, the bowler and the beret. Fedoras by designers such as Eric Javits are back in a big way, too, and are a great way to top off a pinstriped pantsuit.

Awards time

The House of **Emilio Pucci,** known for colorful geometric prints, will receive the Fashion Excellence Award at the Dallas Fashion Awards Oct. 21. The award will be presented at a black-tie gala in the Great Hall of the Dallas Apparel Mart. Past recipients include Gianni Versace, Carolina Herrera, Hubert de Givenchy, Escada, Richard Tyler, James Galanos and Bob Mackie.

Say cheese

Designer Donna Karan is launching her new eyewear line with a traveling photo exhibit. The exhibit includes 130 limited-edition photos of glasses by top fashion photographers including Irving Penn, Richard Avedon, Horst P. Horst, Helmut Newton and Annie Leibovitz. Musician Marilyn Manson and model Peggy Moffit (she wore Rudi Gernrich's infamous topless swimsuit) are among the bespectacled. To celebrate the exhibit and her eyewear collection, Karan is giving a donation to Save the Children.

Mini style

From khakis to cashmere, baby clothes reflect adult fashion trends this fall. Firms such as Baby Gap are showing embroidered peasant tops, corduroy dresses, woven button-down shirts, flat-front pants, chunky sweater vests and microfleece cardigans.

Short story

Short ruled the runway as designers previewed their Spring 2001 collections in New York. After several seasons of knee-length and ankle-dusting hemlines, the fashion industry is once again promoting the mini. Luca Luca showed some of the shortest on the model of the moment, Gisele. And, not content to settle for minis, Linda Allard for Ellen Tracy showed hot pants.

Second opinion

Designer Marc Jacobs makes clothes that young, fashion-conscious women covet. But, hey, how many can pay $800 for a T-shirt even if it's made of cashmere? Now, there's an option. Jacobs is launching a secondary line that in the opinion of most fashion experts has the same verve at less than half the price. Marc by Marc Jacobs is now previewing in the New York showroom and will be hitting stores soon. Retail prices for the sportswear separates will average $80 to $300, with leather garments checking in a bit higher. And a T-shirt? Plan on spending $40 - for cotton.

- Compiled by Rose Mary Budge

LOAD-DATE: September 28, 2000

Source: **Combined Source Set 1** [i] **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 82

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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LVMH PRIMES PUCCI REVIVAL; LVMH-Moet Hennessy Louis Vuitton; Emilio Pucci; Brief Article
WWD October 26, 2000

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WWD

October 26, 2000

SECTION: Pg. 9 ; ISSN: 0149-5380

IAC-ACC-NO: 66532330

LENGTH: 713 words

HEADLINE: LVMH PRIMES PUCCI REVIVAL; LVMH-Moet Hennessy Louis Vuitton; **Emilio Pucci;** Brief Article

BYLINE: Haber, Holly

BODY:
DALLAS -- **Emilio Pucci** is set to name its new designer -- likely within the next week -- who will be charged with expanding the collection and revitalizing the Italian design firm.

That's the word from Catherine Vautrin, president and chief executive officer, who was in Dallas with other Pucci executives to accept the Fashion Excellence Award from the International Apparel Mart Saturday night at the Dallas Fashion Awards gala.

"We are going to appoint a new extended design team next week," Vautrin said. "It will be a head designer plus five to 10 people, very edgy talents in many fields. Our top priority is [opening] stores and the other is working on design and expanding the collections and adding shoes and handbags."

Pucci currently offers small collections of ready-to-wear, eveningwear, swimwear, knitwear, beachwear and lingerie, explained Vautrin, who holds a degree in English law and took the helm of Pucci in May after serving as director of rtw for Louis Vuitton. The company still uses the same silk jersey fabric developed by **Emilio Pucci** 30 years ago.

"We have five or six styles of shoes now and some bags, but we think there is room for a lot more," Vautrin added. "We're considering home furnishings and fragrance. But the priority is ready-to-wear because everything is linked to it and that is the backbone of the image. We don't want to be nostalgic about what is Pucci, we want to bring it forward to modern times."

Vautrin was joined by Laudomia Pucci, daughter of the late founder, who had served as creative director and has the new title of image director. Also on hand was Kattell le Bourhis, adviser to Bernard Arnault, chairman of LVMH Moet Hennessy Louis Vuitton, which bought a 67 percent share in Pucci last February and is on a mission to rebuild the brand.

"Sales have at least doubled this year and we're very pleased with orders for spring," Vautrin noted in an interview at the Mart with Pucci and le Bourhis. "They are at least double our last

collection, so the trend is very encouraging."

The executives declined to reveal sales, but Pucci has said that annual volume is about $ 10 million.

The drive to revive Pucci began earlier this month with the opening of a glamorous new 1,500-square-foot store in Milan on Via Montenapoleone, where ensembles are displayed like art, hanging individually from wires suspended from the ceiling along curved walls lit from behind. The next step is a 600-square-foot boutique slated to open in Palm Beach, Fla., in December.

The company is also looking to relocate and expand its New York store, which sits in a small space on East 64th Street just off Madison Avenue and is "a little recessed," according to Vautrin. New units will be modeled after the store in Milan.

"Los Angeles is an obvious destination, as well, and maybe Las Vegas," Vautrin added. "Our top priorities are L.A. and New York, as soon as possible."

The influence of Pucci's color-saturated, swirling prints was all over the mart, where many contemporary lines displayed interpretations of the style.

That's only a plus for the company, asserted le Bourhis.

"A lot of different labels have been helping us by doing Pucci-esque looks and advertising them," she said.

But Pucci pointed out that the signature prints created by her father, who died in 1992 at the age of 78, represent only part of the story.

"Thanks to this alliance [with LVMH] we can explain what Pucci means in terms of product and image," she said. "My father started with solids, and he once did a black-and-white collection because he was sick of all the color and prints."

She plans to organize the house's archives, creating the Fondazione **Emilio Pucci** at the Palazzo Pucci in Florence, where she lives with her husband, two children and mother. The intent is to have exhibits and make selections accessible to students and tourists.

"We have a huge number of pieces -- 50 years of pictures, fabrics, bottles and packaging," Pucci noted. "It will be the first homage to my father. It's a project he would have loved."

He also would have liked LVMH's plans for Pucci, she added.

"What we are doing today is probably what he wanted to do," she said, " to develop a global brand."

IAC-CREATE-DATE: November 8, 2000

LOAD-DATE: November 09, 2000

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 83

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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DALLAS FASHION AWARDS: A HISTORY LESSON; Emilio Pucci wins Fashion Excellence Award; Brief Article WWD October 31, 2000

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October 31, 2000

SECTION: Pg. 15 ; ISSN: 0149-5380

IAC-ACC-NO: 66809317

LENGTH: 593 words

HEADLINE: DALLAS FASHION AWARDS: A HISTORY LESSON; **Emilio Pucci** wins Fashion Excellence Award; Brief Article

BYLINE: Williamson, Rusty

BODY:
DALLAS -- Italian fashion house **Emilio Pucci** has renewed some longtime bonds with Dallas.

Pucci, bought last year by LVMH Moet Hennessy Louis Vuitton, is riding a new wave of popularity with its signature psychedelic prints and sporty silhouettes inspired by luxe lifestyles. But the label first found favor in Dallas nearly 50 years ago, when it was discovered by Stanley Marcus on a buying trip to Italy, where he purchased it for his family's Neiman Marcus chain.

Laudomia Pucci, the company's image director and daughter of the late **Emilio Pucci**, along with other Pucci principals, picked up the Fashion Excellence Award from the International Apparel Mart on Oct. 21 during the Dallas Fashion Award festivities. Pucci received the honorary award from the Dallas Market Center, after the announcement of 11 winners in competitive apparel and accessories categories voted on by retailers who shop in Dallas.

Winners in the DFA's competitive categories were: ABS for after five, Custo Barcelona for contemporary, Maggy London for dresses, Urban Outfitters for junior contemporary, Telluride for sportswear, Karen Neuburger for intimate apparel, and Ellen Tracy and Garfield & Marks, who tied in the designer women's wear category, as reported.

Other winners were: Raisins for swimwear, Barse & Co. for jewelry, Brighton for accessories and Cach Cach for children's wear.

Pucci's Dallas Fashion Award trophy, a silver abstract female sculpture, wasn't the first prize the company has received in Dallas.

"My father was here in 1954 to receive the Stanley Marcus Award from Neiman Marcus. Now it's my turn," Pucci said. "This award marks a special return to Dallas by Pucci, and that's not all: I have two little children, so get ready for the next generation of Pucci."

EPI 003940

Catherine Vautrin, president and chief executive officer at Pucci, said the award is especially timely considering Pucci's vigorous expansion plans currently being outlined under LVMH's auspices.

"Acceptance of **Emilio Pucci** by American people, and in particular Dallas people, represents a huge encouragement at the moment when we are expanding the company," Vautrin said.

The Pucci entourage was introduced by Amy Fine Collins, a special correspondent for Vanity Fair magazine, who recently profiled the Pucci dynasty.

"If each of us here had one dollar for every Pucci knockoff that appeared in the last five years -- not to mention the last five decades -- we could all go home and retire," Collins quipped. "And Texas has figured prominently in Pucci's history, from Stanley Marcus in the Fifties to Braniff Airlines in 1965."

Emilio Pucci's designs were an integral part of the now-defunct airline's image makeover and ad campaigns that commenced in 1965 and ran through 1974. During that period, Pucci designed uniforms for the airline's stewardesses and splashed the outer skin of its fleet of planes with his signature technicolor designs.

The DFA gala also included a silent auction of DIFFA denim jeans jackets designed by the 33 DFA nominees. The top-dollar jacket hailed from Rose Taft Couture, a nominee in the after-five category, which was designed by Clarence Ramirez, design assistant to Marcia Taft. It fetched $ 1,400 and was trimmed with a mink collar and cuffs.

Proceeds from the auction and gala ticket sales totaled more than $ 18,000 and benefited the Dallas chapter of DIFFA, which is the top fund-raising chapter among 15 across the U.S. A second silent auction raised $ 12,000 for the Fashion Group of Dallas.

IAC-CREATE-DATE: November 13, 2000

LOAD-DATE: November 14, 2000

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 84

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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ESPADA NAMED PUCCI DESIGNER; Julio Espada named artistic director of Emilio Pucci; Brief Article WWD October 31, 2000

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WWD

October 31, 2000

SECTION: Pg. 2 ; ISSN: 0149-5380

IAC-ACC-NO: 66809315

LENGTH: 1065 words

HEADLINE: ESPADA NAMED PUCCI DESIGNER; Julio Espada named artistic director of **Emilio Pucci;** Brief Article

BYLINE: Socha, Miles; Conti, Samantha

BODY:
PARIS -- Another American designer has landed at the helm of an LVMH-owned fashion house.

Emilio Pucci has named Julio Espada the new artistic director of the Florence-based house, charging him with revitalizing a name synonymous with the jet-set lifestyle and expanding its profile in ready-to-wear, shoes and accessories.

Born in Puerto Rico but based in New York for 20-some years, he is best known for his work at Perry Ellis and Marc Jacobs. Most recently, he worked in product design at Esprit International.

Jacobs, who designs for Louis Vuitton, discovered Espada's signature designs as a young man scouring fashion magazines like American Vogue. Jacobs recalled seeing "glamorous people" wearing his designs at Studio 54 during its heyday.

"I just think he's one of the most talented people I know. I learned so much from him," said Jacobs, who worked with Espada at Perry Ellis and when he relaunched his signature collection in the early Nineties. "I really pushed for

him to be put in that position. He is a true designer. He's got an amazing sense of color and he has a great eye for design, for decor and clothes."

Espada could not immediately be reached for comment as he is in the midst of relocating to Florence, where he will assemble his design team. Previously, the Pucci family collaborated with a number of designers, including Stephan Janson and most recently Antonio Berardi. As reported in WWD, Pucci management, in Dallas recently to collect the Fashion Excellence Award from the International Apparel Mart there, had indicated it would soon name a new designer (see related story on page 15).

LVMH Moet Hennessy Louis Vuitton acquired a 67 percent stake in **Emilio Pucci** SRL last February. The Pucci family holds the remaining shares in the firm, which had annual sales last year of about $ 15 million. At the time, LVMH said it planned to expand the product range and revive such product categories as fragrances, rugs and home accessories.

In hiring Espada, luxury giant LVMH has stepped outside of its usual strategy of hiring a designer with a marquee name, a trend it set in motion in the mid-Nineties by placing the likes of John Galliano at Christian Dior, Alexander McQueen at Givenchy and Jacobs at Louis Vuitton.

But Yves Carcelle, chairman of LVMH's fashion and leather goods business group, said having a designer solely dedicated to the artistic direction of the Pucci universe is the best strategy for the house.

"We think it's a great name in the history of fashion," said Carcelle, reached late Monday in Hong Kong. "**Emilio Pucci** was a sort of genius who made history. The image of Pucci is so strong, we needed someone who could reinterpret it for today. We try each time to have the perfect match and we feel we have found it."

Carcelle said the priority for Espada would be to "reinvent" the rtw and expand the assortments in such categories as swimwear and skiwear.

Emilio Pucci began his design career in Florence in 1947, using jersey fabrics to create skiwear. His colorful, graphic prints quickly became the signature of the house and were originally inspired by Renaissance and local Italian art.

The company still uses the silk jersey developed by Pucci some 30 years ago.

"We think the Pucci universe is very rich and we want to develop the collection in a variety of directions, " said Catherine Vautrin, president and chief executive officer of Pucci. "The job of creative director is more than a full-time job: it means going through the archives, getting involved and understanding the brand."

""Pucci is a very special brand and we recognized that Espada has an eclectic background in graphics, art and fashion. After all, he started his career as a sculptor and a painter. We think his collections are fresh, sexy and feminine. His sensibility is close to that of Pucci."

Vautrin would not elaborate on the terms of Espada's contract but said "it involves a real, mutual commitment. It is intended to be long-lasting and we're looking forward to a fruitful relationship."

Laudomia Pucci, the daughter of the late founder and image director of the firm, characterized Espada's appointment as an important move for Pucci.

"It was time to have a full-time, in-house creative director, as there is so much work to be done here," she said. "LVMH has been, as usual, very quick and determined in reacting to the needs of this company."

Indeed, while LVMH has characterized Pucci as a small company insignificant to its balance sheet, the new owners have forged ahead with a retail expansion that will add up to a "significant number of stores by 2001," according to Carcelle.

A 1,500-square-foot flagship bowed on Milan's Via Montenapoleone during the Italian rtw shows at the beginning of this month and new units are slated to bow in December in Palm Beach, Fla., and St. Moritz. Pucci also has freestanding stores in Florence and a shop at 24 East 64th Street in New York. As reported, the company is looking to relocate and expand its

Manhattan location and has identified Los Angeles and Las Vegas as priorities for future sites.

And then there is the Internet. Earlier this year, LVMH chairman Bernard Arnault announced plans to use his Eluxury.com retail Web site as a primary vehicle to sell the Pucci collection and assist in the brand's revival. He predicted Pucci would ultimately become the "number-one Italian cyberbrand."

The brand is not yet sold at Eluxury.com but is slated to bow there soon, Vautrin said, noting that Italy is the largest market for the Pucci brand, followed by the U.S. Key retail accounts include Bergdorf Goodman, Neiman Marcus, Janet Brown, Stanley Korshak and Jeffrey.

Told the news of Espada's arrival at the house, Jeffrey owner Jeffrey Kalinsky described it as a positive step for a brand that has long been a top performer in his stores in Atlanta and New York.

"We can't buy enough of it and what we buy always seems to be a sellout," he said. "It's a fabulous name. It seems Pucci prints never go out of style, and they never seem to go out of fashion, either. "

"It's always been successful," agreed Janet Brown, who operates a boutique in Port Washington, N.Y., and has carried the Pucci brand for years. "This season we have 90 percent sell-through and I thought the collection for cruise was charming."

IAC-CREATE-DATE: November 13, 2000

LOAD-DATE: November 14, 2000

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 85

Source: **Combined Source Set 1** [i] **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Fashions look ahead to spring Daily Oklahoman (Oklahoma City, OK) November 05, 2000, Sunday

Copyright 2000 The Sunday Oklahoman
Daily Oklahoman (Oklahoma City, OK)

November 05, 2000, Sunday CITY EDITION

SECTION: OKLAHOMA NOW! LIFESTYLES - PEOPLE - CULTURE - FASHION; Pg. 1, FASHION MATTERS

LENGTH: 426 words

HEADLINE: Fashions look ahead to spring

BYLINE: Linda Miller

DATELINE: DALLAS

BODY:
While you're wondering what new pieces to add to your fall wardrobe, those of us in the fashion business have fast-forwarded to spring.

My desk is covered with pictures of models in swimwear, capris and shorts. News releases tout trends for 2001. Here's a sneak peek at some of the news coming from the International Apparel Mart's spring market:

Warm weather forecast. Many of the same trends spotted on New York and European runways emerged in Dallas. Some of more obvious: sheers, geometrics, big earrings, blouson, narrow belts, pointed shoes, clutch and bowling bag-style handbags, plaids, beads and sequins, florals, suits, shorts, polka dots, gold jewelry, shirt dresses and coat dresses.

Wearing a winner. Dallas Fashion Award winners this year:

Accessories: Brighton.

Children's wear: Cach Cach.

Designer women's wear: A tie between Ellen Tracy and Garfield & Marks.

Intimate apparel: Karen Neuburger.

Junior contemporary: Urban Outfitters.

Swimwear: Raisins.

EPI 003945

After 5: ABS.

Contemporary: Custo Barcelona.

Dresses: Maggy London.

Jewelry: Barse & Co.

Sportswear: Telluride.

Celebrating Pucci. It seems fitting that the House of **Emilio Pucci** should receive the Dallas Fashion Excellence Award. Pucci's influence has proved timeless .

Earlier this year, the house was acquired by LVMH Moet Hennessy Louis Vuitton, which plans a global expansion.

Laudomia Pucci, daughter of **Emilio Pucci,** and Catherine Vautran, chief executive officer of the House of **Emilio Pucci,** were in Dallas to accept the award.

Emilio Pucci, known as the "Prince of Prints," was quite the innovator. He was the first to show the capri pant, and he developed technologically advanced textiles such as printed silk jersey and the first stretch fabric.

His career took shape after he was photographed on a ski trip in Switzerland. The photographer was intrigued by the sleek lines of his ski suit. After learning that he had made it himself, she sent photographs to fashion editor Diana Vreeland at Harper's Bazaar. Pucci was featured in the magazine in 1948.

Two years later, he opened his first boutique in Capri, and as we say, the rest is history. His popularity peaked in the '60s and '70s, when in addition to fashion, he was sought after to design everything from airline uniforms to the logo for Apollo 15 to a Lincoln Continental Mark IV.

Now, Pucci is ready for the next big step. "We don't want to be nostalgic ... we want to bring it forward into modern times," said Laudomia Pucci.

LOAD-DATE: November 7, 2000

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 86

Source: **Combined Source Set 1** [i] **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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BABY DOLL, IT'S COLD OUTSIDE;Italian designers summon '60s spirit for fall The San Francisco Chronicle MARCH 6, 2001, TUESDAY,

Copyright 2001 The Chronicle Publishing Co.
The San Francisco Chronicle

MARCH 6, 2001, TUESDAY, FINAL EDITION

SECTION: DAILY DATEBOOK; Pg. E6

LENGTH: 1030 words

HEADLINE: BABY DOLL, IT'S COLD OUTSIDE;

Italian designers summon '60s spirit for fall

SOURCE: Chronicle Fashion Writer

BYLINE: Sylvia Rubin

DATELINE: Milan

BODY:
As the fall collections wrap up in Milan today after dozens of shows, it's clear that the familiar innovators set the pace by tuning in to the groovy '60s, when waistlines disappeared and every girl owned baby-doll pajamas. Top designers all showed clothes that Twiggy might have modeled, and may still have in the back of her closet, if she's smart.

During the previous soggy, traffic-snarled week, many a Miu Miu shoe was ruined sloshing through deep puddles after shows when taxis seemed to evaporate. The sky was arctic white all week, but inside the exhibition hall and all around town, the Italians continued the trend of paring fashion's four seasons down to one, mixing sheer silks, short sleeves, tanks, ruffles, denim, mohair, wool and fur, and more corduroy and velvets than have been seen in a long time.

VALLEY OF THE DOLLS

If the '60s is the play, the baby doll was Act 1, showing up right from the beginning and continuing throughout the week. Gucci's Tom Ford went romantic, but without losing his edge; his skimpy black lace and velvet empire-waist dresses had their bras on the outside. His dolls, Ford said a few hours before his show, were in control. Miuccia Prada showed classic Courreges-style chemises with contrasting trims, most interestingly in brown with violet. She showed them short, and long.

For Fendi, Karl Lagerfeld dazzled the sun-starved audience with his supernova whites: patent leather capes and coats, short fur coats, Rudi Gernreich-inspired Space Age dresses with half-moon cutouts, and etched leather coats, dresses and capes. His show would not have been complete without white go-go boots, and he served them up in patent, etched and smooth leathers, worn with white stockings.

Oh, the girlishness of it all. Ruffles here, there and everywhere, smaller and more delicate

than the ones from the Ann-Margret "Bye Bye Birdie" era. There were little leather sailor dresses and more chiffon baby dolls from Lawrence Steele, and floral chiffon puffy cap-sleeve blouses from Dolce & Gabbana. (OK, the tops lost their innocence when they were paired with skintight leather pants, but still.) The feeling continued with many variations on the cheerleader pleated skirt.

If you blew out more than 16 candles on your birthday cake last year, chin up. The **Emilio Pucci** collection seen yesterday afternoon was a delight, as designer Julio Espada wisely stuck with the classic swirly prints but toned down the colors. He showed grays, taupes and camel prints in sleeveless high-collared tops over black slim pants, slim fitted suits, swingy skirts to the knee and mini-chemise dresses with pockets and skinny tie belts. These are clothes that make a woman feel stylish and hip, without looking too young. The finale was a glorious burst of hot, hot pink and turquoise solid long-sleeved tops shown over slim black pants.

Later in the day, Giorgi Armani paid tribute to the Spanish dancer with a collection of beautiful chiffon pants, softly ruffled in three soft, flowing tiers; fitted jackets; and flat shoes; and an evening collection of soft dark blue beaded, tulle-covered flamenco-style dresses, complete with beaded shawls and fringe.

THE BOOT GOES ON

You can count on wearing a pointy boot next fall for breakfast meetings, for parties, for walking the dog. Everyone, but everyone, showed them, mostly with heels, and many ended above the knee. Fendi's went all the way up to the groin, practically. Emporio Armani's super-flat, super-pointy two-toned tan and black shoes were distinctively smart, shown with a tan and black checked jacket and beige pants.

Last year's coat has shrunk into this year's cape, the great joke played on this cell-crazed country. How can you yak nonstop on your mobile if your arms can't move freely? On the plus side, these coverups were cut shorter than capes of decades past, many had convenient armholes, and some were babies, mere capelets, that hit just at the elbow. Ford put a front zip on his black wool capes for Gucci, while Lagerfeld showed his in pure white patent leather for Fendi.

Hemlines were way up, or way down and also just at the knee. Pants were on the slim side, and the majority were long, some even covering the shoe for a spatlike effect, shown at Prada and also Dolce & Gabbana.

The military look continues in Milan, with variations showing up in buttons and epaulets. Lawrence Steel's brass buttons resembled smooth round marbles, lined up in two straight rows. Gianfranco Ferre went with giant epaulets for GGF, his secondary, younger line; in a departure for him, he also showed skintight black leather biker-chick outfits before shifting gears with a line of elegant, Capucci-inspired evening wear. In supermodel Gisele Bundchen's last runway show, Dolce & Gabbana glammed it up with square rhinestone buckles on shoulders, belts and cuffs on slim black marching suits.

(RACCOON) TAILS YOU WIN

The big missteps of the week came from Marc Audibet for Salvatore Ferragamo, who started out with cozy-looking slouchy belted coats, then overplayed the bell sleeve of his silk blouses so they hung down past the fingertips. That was baffling enough, but he lost the crowd completely when he misjudged that most basic female desire -- to look slim -- by sending out gaudy gardenia-print evening dresses that made the tiny models seem enormous.

Donatella Versace's tan leather derriere pads on black evening gowns were not only vulgar,

they were downright silly as well. Missoni's everything-but-the-kitchen-sink zigzags, swirls, circles and geometrics -- sometimes all in the same outfit -- didn't give the prints enough breathing room to shine on their own.

You probably won't see too many of those gardenia dresses around town next fall. But the ubiquitous Davy Crockett hats could catch on. Strange as it was, full raccoon hats -- and sometimes just the tails -- made for the most striking accessory of the week. They showed up about half a dozen collections, most notably at Prada (square on the head), Dolce & Gabbana (tails swinging from brown suede fringed bags) and Anna Molinari (in the hair).E-mail Sylvia Rubin at srubin@sfchronicle.com.

GRAPHIC: PHOTO (2), (1) GETTIN' TWIGGY WITH IT: Dolce & Gabbana's blue chiffon baby doll dress over matching thigh-high boots with low-slung belts showed '60s style. / Associated Press, (2) MADE FOR WALKING: Fendi (top) paired a white fur cape and leather camisole with go-go boots and topped a ruffled blouse and silk bermudas with a fur jacket./ Associated Press, (3) Blumarine (bottom) caught Davy Crockett fever and the trend of shift dresses and tall boots. / Reuters, (4) RUFFLED AND READY: Gucci designer Tom Ford said his baby dolls were "in control." / Reuters

LOAD-DATE: March 6, 2001

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 87

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)

Select for FOCUS™ or Delivery

Spring fashion season sees strong comeback of bold geometric prints Sunday Star-News (Wilmington, NC) April 1, 2001, Sunday

Copyright 2001 Wilmington Star-News, Inc.
Sunday Star-News (Wilmington, NC)

April 1, 2001, Sunday

SECTION: Special; Pg. 2

LENGTH: 340 words

HEADLINE: Spring fashion season sees strong comeback of bold geometric prints

BYLINE: ALLISON BALLARD, Staff Writer

BODY:
If you walk into a shop full of spring clothes, don't be surprised if you start feeling a little funky, a little groovy. Wild, geometric prints are all over the place.

They are definitely one of the hot items this season, said Kellie Woodbury, manager of Beanie + Cecil, 18 Market St.

Many of the trends in stores are from the '80s, like gold belts and balloon skirts. But these prints have a larger fashion heritage.

The styles are inspired by Pucci prints, said Robbie McKeithan, buyer for Cencio clothing store, 105 Market St.

By Pucci, he means designer Marchese Emilio Pucci di Barsent. Created in 1948, the Pucci label is associated with an eclectic combination of motifs, according to the LVMH, which owns part of the label, as well as companies like Givenchy and Sephora.

The Mediterranean island of Capri is credited with inspiring the Pucci printed pants, sunbathing dresses, sailor's jerseys, men's shirts that were first created in the 1950s.

The clothes were soon considered fashion musts and stars such as Marilyn Monroe, Elizabeth Taylor and Jacqueline Onassis were wearing the prints. There was another wave of "Puccimania" in the late 1980s.

The latest resurgence is for vintage pieces, new pieces from the label, from other designers inspired by the prints, and for less expensive pieces made in the same style.

Basically anything with bold, graphic, prints is in. Look for it on everything from T-shirts to skirts to handbags and in interesting color combinations - pink and black, purple, orange and green.

Muscle Ts are one of the popular styles for women this season, Mr. McKeithan said. And you can find the prints on those as well. Especially with one design on the front and another on the back.

At the upper end of the spectrum, consider a Jean Paul Gaultier geometric print dress in red and white for $ 1,290. Shirts by Custo of Barcelona also have the graphic prints and are priced between $ 60 and $ 80, Mr. McKeithan said. Stores like Express have printed pants for around $ 44.

GRAPHIC: STAR-NEWS FILE. Basically anything with bold, graphic, prints is in.

LOAD-DATE: April 3, 2001

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)
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EXHIBIT 88

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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PUCCI CONQUERS CYBERSPACE; Brief Article WWD July 30, 2001

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WWD

July 30, 2001

SECTION: Pg. 12 ; ISSN: 0149-5380

IAC-ACC-NO: 77354853

LENGTH: 968 words

HEADLINE: PUCCI CONQUERS CYBERSPACE; Brief Article

BYLINE: Braunstein, Peter

BODY:
NEW YORK -- "It's a little like a Sixties happening," Ayshe Farman-Farmaian, chief creative director of design and communication agency DigitalForm, told WWD Thursday during an exclusive preview of the new Pucci Web site at emiliopucci.com.

There are designers and there are brands, but Pucci has always been a world -- and the new Web site, scheduled to go live early next month, ensconces the user in a luxuriant Pucci print-scape.

"This site is in some ways a tease, a taste of things to come," said Asa Mader, partner and chief interactive architect of DigitalForm. "They are relaunching the brand, and this site's purpose is to show that Pucci is new and relevant."

The trick, of course, is to evoke Pucci without getting lost in pure nostalgia, and the marketing-driven Web site's designers attempt to pull this off through a post-modern melange of old and new. On a persistent toolbar, one of the Web site's sections is "Emilio Pucci Now," which is thematically centered around the dualism Then-Now. Historical photos of Emilio Pucci and company milestones are joined with modern images, taken by Milanese photographer Francesco Pignatelli, which seamlessly intermingle contemporary and classic Pucci.

Image director Laudomia Pucci, daughter of Emilio and the Marchesa Cristina Pucci, considers the Web site's historical focus one of its strong points. "I don't think any fashion house with a history has tried to convey that dimension to an online audience," Pucci told WWD. "They focus solely on now."

The "Collections" section enables users to access Pucci designs by "look" or by "print," be it "Lamborghini" or "Pave"; meanwhile, a nouveau-retro soundtrack, Sixties go-go meets Nineties lounge, reinforces the post-modern timelessness effect. The ultimate statement the Web site seems to be making is: In Pucci-land, it's always 5:30 p.m. and someone you recently met in the first-class lounge of a Pan Am 747 just served you an extra-dry martini at your villa near Stresa.

EPI 003961

There is no e-commerce on the Web site, but a "Boutiques" section jettisons surfers to the Pucci boutique at eLuxury.com, the joint venture mounted by Bernard Arnault's Internet development vehicle, Europatweb, and LVMH Moet Hennessy Louis Vuitton.

An interactive "Guestbook" area at emiliopucci.com asks users: "Do you have a Pucci story of your own?" and solicits e-mail responses. "There is such a sense of belonging in the world of Pucci, it's unbelievable," said Laudomia Pucci. "I've heard women tell me stories like, 'I left my husband dressed in Pucci,' or 'I want to be buried in Pucci,' and those are the kind of Pucci stories we hope to collect on the site."

In 2000, LVMH formed an alliance with the Pucci family, acquiring a majority stake in the company in February 2000. The Web site launch is part of an overall campaign to reinvigorate the brand, which includes:

Pucci stores in Milan and Portofino, Italy; Saint Moritz, and Palm Beach opened during the past 10 months.

The debut this April of **Emilio Pucci** chairs and sofas, conceived in cooperation with furniture designer Cappellini.

Expansion of ready-to-wear and accessories collections, supervised by newly appointed artistic director Julio Espada and image director Laudomia Pucci.

The Pucci Web site is the newest feather in the cap of DigitalForm, based here, which has assembled a clientele among fashion houses and cultural institutions seeking to transfer their brand image to the Internet. Because its principals all have film and TV production backgrounds, they are intent on elaborating new multimedia narratives rather than simply converting static text and images to new formats. DigitalForm president Farhad Farman-Farmaian and partner Mader both completed graduate work in Interactive Design and Motion Graphics at New York University's Interactive Telecommunication Program; chief creative director Ayshe Farman-Farmaian attended the prestigious MIT Media Lab under the tutelage of Nicholas Negroponte. Since forming DigitalForm in 1996, the agency has created Web sites for Versace, cosmetics firm Sisley and former Luxlook. DigitalForm's mission of reinventing traditional content is illustrated through the Versace Web site, which originally launched in December 2000. "Not only are we working on the fall-winter update of their intensive swimwear and fragrance lines, but we're also taking their print ad campaigns and layering them to tell a more elaborate story," said Farhad Farman-Farmaian. "That, to me, is how the Web is crafting the ad campaign of the future. You can use the Web to go beyond the print campaign, to give a backstory," he continued. "In fact, Versace is now shooting print ad campaigns with the Internet in mind." In the Versace Jeans Couture print ad campaign, for instance, the Web site uses the still photos as a jumping-off point for a faux-scratchy video version of the campaign, making it look like a silent movie. "Ultimately, it allows a further visualization of the brand," said Farhad Farman-Farmaian.

Their vision has evidently caught on: Last month DigitalForm won the Art Directors' Club Merit Award for their work on the Versace Web site.

Despite accolades for their online projects, DigitalForm seems dedicated to redefining and broadening the concept of luxury to encompass all forms of refined leisure. "We're not just a Web design company," said Mader, rather emphatically. "We worked with the 'Net the last two years because that's where the demand was. But ultimately, we're dedicated to using technology to merge physical and virtual space." As a result, their projects tend to be diffuse, from a 1998 CD-ROM for Yves Saint Laurent that celebrated 40 years of YSL design, to a virtual museum CD-ROM for the Centre Pompidou in Paris.

IAC-CREATE-DATE: August 21, 2001

LOAD-DATE: August 22, 2001

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EXHIBIT 89

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Fine prints ; Jazz up your summer look with plaids, stripes &florals San Antonio Express-News (Texas) August 2, 2001, Thursday

Copyright 2001 San Antonio Express-News
San Antonio Express-News (Texas)

August 2, 2001, Thursday , METRO

SECTION: S.A. LIFE; Pg. 1F

LENGTH: 850 words

HEADLINE: Fine prints ; Jazz up your summer look with plaids, stripes &florals

BYLINE: Rose Mary Budge

BODY: Serious solid colors strike the right chord in winter, but summer calls for the bright beat of patterns.

They're hot.

Go for gingham

In Grandma's time, gingham was used for picnic tablecloths. Today, designers are using the cheery checked print for everything from shirts to satchels. Though traditional gingham comes in red and white, you can find a variety of bright color combinations. And cotton isn't the only fabric. Shantung party dresses, linen sheaths and gauze shirts also are checking in. To make their shirts look new, Tommy Hilfiger and Ralph Lauren are knotting and tying at the waist. Others vary the tune by turning gingham shirts into jackets.

Swing in plaid

Ever since tartan-clad Scots first danced the Highland Fling, plaids have been popular. The pattern comes in dozens of colors and variations on the theme. And, though in the beginning plaid was confined to wool, crossbarred-stripes now appear on all types of lightweight cloth making it ideal for hot, humid weather.

Feeling bold? Add plaid cotton capris to your wardrobe. If that sounds a little much, try plaid accessories. A tote, headband or plaid sash can perk up a summer outfit and won't look overdone.

Cool paisley

Like plaid, paisley traces its roots to Scotland. The abstract floral design began with wool shawls loomed in the town of Paisley. Later, designers began imitating the swirling pattern on silk, rayon and other lightweight materials. One of the hottest trends, paisley-inspired prints swing on sheer skirts, halter-tops and tanks. Or how about a paisley T-shirt or wrinkle-free cotton-knit dress? You deserve a vacation from ironing.

EPI 003964

Jazzy stripes

Stripes are rocking front and center this season. Red and white stripes make hot harmony on Tommy Hilfiger's tight T-shirts. Ralph Lauren's navy and white striped evening gowns are as cool as Bourbon Street jazz. But, whatever stripes you choose, pay attention to size and shape. Vertical lines elongate. Narrow ones slenderize. Fat stripes add pounds, and horizontals widen. Learn where to draw the line, and your figure will be flattered.

Noteworthy florals

Exotic tropical flowers are blossoming on everything from shirts to sundresses. A versatile shirt can work with skirts, pants and shorts or be used as a cover-up at the beach. A flowered sundress can go shopping with sandals, out to dinner with stilettos or to the office with an airy shrug or lightweight cotton sweater.

Not into exotics? Go for delicate garden patterns instead.

Short on cash? Skip the floral outfits and invest in a scarf. A large flowered square can serve as a shawl. A smaller scarf can be a sash or headband. Or braid two floral scarves with a long strand of pearls and - voila! - a belt will bloom.

Pucci goes platinum

Emilio Pucci dreamed up distinctive abstract prints in the '60s and '70s - and they're still going strong. Resembling a kaleidoscope, the designs tumble over each other creating a colorful collage. Though many styles look great in Pucci prints, capris and clam diggers may look best in the bright and bold abstracts. Harmonize with wrap-and-tie blouses or halter-tops for a look that's pure platinum.

Dashing dots

In the '50s when rock 'n' roll was born, polka dots showed up on coolest teens. The beat goes on with the dot-com generation. But today's polka dots have more dash than the circular styles of old. In the 1950s, we wore polka dot skirts buoyed by dozens of petticoats. Now, it's polka dots a la Britney: skin-tight pants, form-fitting T-shirts and midriff-baring blouses.

Western roots

Bandanna prints, at home on the range, have moved to the city with halter-tops, skorts, minis, sundresses and scads of accessories in the familiar red and white paisley design. The print began with the kerchief or bandanna. Cowboys wore it to ward off dust and sweat on cattle drives. More sophisticated today, bandanna prints parade down international runways and appear in designer collections. Liz Claiborne, for one, is showing bandanna prints on skirts, blouses and cotton sweater vests. They can segue from summer into fall without missing a beat.

Military maneuvers

Camouflage - that military pattern that blends into the scenery - also promises to march into fall. The print began maneuvering into civilian ranks in the spring and has been gathering momentum. Usually in gray and green, camouflage is best in small doses. A baseball cap, backpack or maybe some socks to jazz up a denim outfit can look cool. But, please, don't wear the full uniform. Leave that for the U.S. Army.

On the border

EPI 003965

Want patterns and solids, too? Then border prints are for you. Border prints come in almost every motif and a range of widths. As the name implies, border prints are used to edge solid-color clothing at the cuffs, collar, lapel or hemline. The combination can bring design harmony. Or, to put it another way: Border prints and solids can make beautiful music together.

rbudge@express-news.net

GRAPHIC: PHOTOS BY RICK HUNTER/STAFF ; PHOTOS BY RICK HUNTER/STAFF : ABOVE: Paisley and flowers combine in this print sundress with spaghetti straps. It's $19 at Forever 21.; RIGHT: Classic plaid gets a modern look in this waist-tie shirt from Ralph Lauren's Polo Jeans Co. It's $34.99 at Foley's. ; Fashion is walking on the wild side with animal prints. This tiger-patterned blouse is $12 at Forever 21. ; LEFT: Paris Blues bag ($14 at Forever 21) is a colorful variation on the popular camouflage theme. ; RIGHT: Striped top ($30) and floral capris ($69) are by Tommy Hilfiger. Available at Foley's.

LOAD-DATE: August 2, 2001

Source: **Combined Source Set 1 - Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full
Date/Time: Thursday, April 26, 2007 - 8:39 AM EDT

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 90

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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Jeanne R. Kahn, 90, graphic designer, painter Chicago Sun-Times September 25, 2001 Tuesday

Copyright 2001 Chicago Sun-Times, Inc.
Chicago Sun-Times

September 25, 2001 Tuesday

SECTION: NEWS SPECIAL EDITION; Pg. 69

LENGTH: 336 words

HEADLINE: Jeanne R. Kahn, 90, graphic designer, painter

BYLINE: Ana MendietaJeanne R. Kahn was in love with the arts.

BODY:
She was a graphic designer by trade, an amateur painter and actress, and an occasional model for charity.

But she was also a great storyteller who had no trouble making fun of herself.

One of her favorite anecdotes took place in Florence, while she was modeling a girdle for famous Italian designer Emilio Pucci.

"Pucci didn't like it because he didn't think she looked feminine in it. He said it made her rear end disappear," said her son Richard Abeles. "So my father asked him if he could do something better, and Pucci then designed a very successful line of clothing, thanks to my mother."

Mrs. Kahn died on Sept. 17 of natural causes at her home in Palm Springs, Fla. She was 90.

Born in Chicago in 1911, Mrs. Kahn grew up in Chicago's Kenwood neighborhood. Her parents died when she was a toddler, and she was raised by her uncle and aunt. She attended a private high school, Kenwood-Loring, and graduated from the Art Institute of Chicago in the early 1930s.

Mrs. Kahn worked as a fashion designer for The Form Fit, a manufacturer of women's brassieres and girdles where her future husband, Jerome Abeles, was a company vice president.

Mrs. Kahn and Abeles married in 1934 and had three children.

Painting, music and children were among Kahn's big passions. She shared her love for painting with her second husband, Charles Kahn, whom she married in 1970, following Abeles' death.

Mrs. Kahn was a big fan of children. She volunteered at several hospitals in Chicago, including Michael Reese. She also worked with disabled veterans from World War II at the 52 Association.

EPI 003967

Her second husband, Charles, died in 1993. They had moved to Palm Springs in 1990.

Traveling became part of Mrs. Kahn's life as well. She visited several European countries in addition to Israel, Japan, China, Australia and New Zealand.

In addition to Richard, survivors include another son, Jerome Jr.; four stepsons, eight grandchildren and three great-grandchildren. Memorial services were pending.

LOAD-DATE: July 31, 2003

Source: News & Business > Combined Sources > **News, All (English, Full Text)**
Terms: **pucci /30 fame! or famous** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 91

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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Crisis Couture The Washington Post December 2, 2001 Sunday

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washingtonpost.com

The Washington Post

December 2, 2001 Sunday
Final Edition

SECTION: EDITORIAL; Pg. B07

LENGTH: 855 words

HEADLINE: Crisis Couture

BYLINE: David Ignatius

BODY:

PARIS -- What is fashionable after Sept. 11? What will people want to wear while the war against terrorism rages around them? What will happen to luxury brands at a time when the global economy is looking as shaky as a fake Rolex watch?

Those may sound like frivolous questions while the bombs are still falling in Afghanistan. But to the men and women of the fashion industry, they are urgent business decisions. If they guess wrong, they stand to lose millions of dollars.

Several hundred doyens of the fashion world gathered here last week to discuss the aesthetics of the post-Sept. 11 world at a conference sponsored by the International Herald Tribune. And it was slightly reassuring that these world-class designers weren't much surer than your Aunt Gladys about what the world will want to buy during these times of war and recession.

"In the weeks after Sept. 11, there was a collective sense of depression. It will affect what we all want to wear, " said Tom Ford, the creative director at Gucci Group and the hottest name in fashion right now. That's part of living in a global fashion marketplace, he noted. Everyone sees the same images and cultural icons, and everyone's mood changes at once.

But even Ford isn't sure about the look and feel of this new moment. "You could see people retreat from flamboyant fashion, and from all the things that scream, and into fashion that's more anonymous," Ford told the conference. "Or you could see a new exuberance come out of this," as people defiantly express their individuality and sense of style.

Certainly there's something about buying yourself a silky new Brioni sports jacket, or quaffing a bottle of Moet champagne, that takes the sting out of these anxious times. It's like

comfort food for the style-obsessed.

Living well is the best revenge, as the old saying goes -- and that apparently applies to New Yorkers. Umberto Angeloni, the chief executive of Brioni, told the conference that sales at his two New York stores were up 11 percent last month.

"The go-go days of the 1990s seem to me totally gone," said Christophe Girard, director of fashion strategy at Louis Vuitton, Moet Hennessy (LVMH), the luxury giant that owns such **famous** brands as Christian Dior, Kenzo, Donna Karan, Givenchy and **Pucci.** People may not want to flaunt luxury quite as outrageously, he suggested, but they will still seek the reassurance and validation it offers.

"Vanity and narcissism are great assets of the luxury business," Girard said. And those qualities are timeless. So is "the quest for pleasure," Girard noted. "It even happens in war. People want to enjoy themselves."

If past wars and economic crises are any guide, fashion will become more comfy -- less a knife-edge of provocation and more a soothing token of normality. In the go-go years of the 1920s, for example, skirts rose above the knee and women affected a waistless, bustless almost androgynous style that was meant to shock. But with the Great Depression of the 1930s, fashion was once again a lady.

"Crises are not the times for experimenting," writes Francois Baudot in his 1999 history of the couture industry, "A Century of Fashion." By the mid-1930s, he notes, "the waist was returned to its proper position, hair was grown back to a more feminine length and often softly waved," and there was "a renewed appreciation of the bust. Naturalness, harmony and simplicity were the catchwords."

Even World War II couldn't kill the fashion impulse. "Social life during the occupation was frenetic, since it was too cold to stay at home," writes Baudot. In wartime Britain, a patriotic Board of Trade even formed a committee to design attractive women's clothing.

The fashion world of 2002 is likely to look softer, without the hard edges and S&M sexuality of recent years. And stylish life is more likely to take place indoors, in the safe cocoon of your house.

The hottest fashion trend of the next few years will indeed be the home, predicted Gianluigi Facchini, the chief executive of Fin.part, a fashion group based in Milan that owns Cerruti and other brands. Giorgio Armani is already going after this market with his new "Armani Casa" stores, and Facchini said he may move into the same space with Cerruti.

Ford predicted that in the global luxury market, people will seek the oxymoron of brand-name individuality. "In a few years, everyone all over the world will want something different at the same time," he said.

Gucci will try to meet this demand by offering "made to order" handbags and shoes in limited editions of 1,000 -- each numbered and then sent a few at a time to Gucci stores around the world, Ford said.

What the luxury-goods industry could use now are a few more impulse buyers on Wall Street. The stock prices of some big luxury companies have sagged in recent months. LVMH, for example, fell sharply after Sept. 11 and was trading Friday about 43 percent below its 52-week high.

"We need to go against rationality once in a while," insisted Girard of LVMH. "Otherwise, can you imagine what luxury is going to become in the next few years? A great bore!"

LOAD-DATE: December 2, 2001

Source: News & Business > Combined Sources > **News, All (English, Full Text)**
Terms: **pucci /30 fame! or famous** (Edit Search | Suggest Terms for My Search)
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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 92

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)

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WHAT'S HOT; Brief Article Daily News Record January 7, 2002

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Daily News Record

January 7, 2002

SECTION: Pg. 18 ; ISSN: 1041-1119

IAC-ACC-NO: 82378837

LENGTH: 1352 words

HEADLINE: WHAT'S HOT; Brief Article

BYLINE: COSTON, KIM; MACCHIONI, PHYLLIS

BODY:
Florence

Puccimania

Why should women have all the fun with those **Pucci** prints? Now **men** can get their graphic groove on, thanks to the new **Pucci** store on Via Tornabuoni. Treat yourself to cotton shirts, silk ties or colorful swim trunks that ooze South Beach style. The spanking-new flagship dazzles with a Mod retail look and, in addition to its apparel and accessories, carries the Pucci home collection, which is produced by Italian design company Cappellini. (Via Tornabuoni, 20-22R; Tel.: 39-055-265-8082/87)

Do the Locomotion

Diesel has brought its anti-tradition, fun and quirky message to the home of Dante. The spacious new store in midtown Florence is classic Diesel with quirky displays, including columns of jeans. There are even dummy-proof buying tips throughout the store that help guide customers through Diesel's many fits and finishes. (Via de Lamberti, 13R; Tel.: 39-055-239-9963)

Fly Me to the Moon...Slowly

Glimmers of Ocean's 11 collide with Tuscan style at Florence's newest restaurant, Slowly. Founded by a handful of local fashion entrepreneurs, this restaurant offers a casual environment along with killer cuisine, thanks to its secret weapon, Jean Louis de Mori of such hot L.A. restaurants like Ca'Brea, Ca'del Sole and Locanda Veneta. The frequently changing menu features classic pasta, osso buco or organic hamburgers. What makes this joint really swinging, however, is that it serves until 1:30 a.m. A true indulgence in Italy. So are you in or out? (Via Porta Rossa, 63R; Tel.: 39-055-264-453/54)

Always on Sundays

Art and fashion, inseparable in Florence, have come together again with the Salvatore Ferragamo sponsorship of Sunday-opening hours for the Museo del Commune/Palazzo Vecchio. This overlooked gem of a museum houses Vasari's inspirational Sala dei Cinquecento, the courtyard of Michelozzo, masterpieces by Michelangelo and Donatello -- and secret passageways by appointment. The gallery downstairs is currently showing Margaret Bourke White's photography retrospective, "Contrast, Life Gallery." (Piazza della Signoria; Tel.: 39-055-276-8224)

May Day, May Day

"This reminds me of Paris," exclaimed one Florentine night owl when she arrived at May Day, an eclectic new watering hole for an internationally hip crowd. The lounge/club is housed in a former radio technology school, circa 1900. And while the space may be filled with old photos and radio paraphernalia, the vibe is certainly of-the-moment. Relaxed conversation and mingling from 7:30 until 11 p.m., at which point the volume is perceptibly turned up. It's available for intimate dinner gatherings by appointment only. (Via Dante Alighieri, 16R; Tel.: 39-055-238-1290)

Milan

Go Fish

When one more forkful of pasta is one too many, head over to Parco Bar Sushi, in the heart of the city's historic district. For Sushi King Luca De Carolis, this makes sushi bar number three. De Carolis' latest offering is a mix of oriental minimalism and neo-baroque, with compact bar seating on the first floor for those who want to eat and run, and two small but comfy dining rooms on the second floor for those who want to linger a little longer. The menu offers standard sushi fare, mixed sushi plates and salads, as well as Japanese-style fried chicken, and fried fish and shrimp plates. (C.so Magenta, 14; Tel.: 39-02-7200-3520; www.Parcosushi.it)

Flower Power

Maryflor is patterned after the elegant Parisian boutiques de -- fleuriste, and is as French as it can be, even though its young owner, Enzo Gherardi, is Italian. In addition to selling the most exotic plants found outside of the tropics, it also carries a line of French home accessories and fragrances signed by Christian Tortu. Tall, carved wax vases in dark burgundy, large white round table candles studded with coffee beans, candles surrounded by cinnamon sticks tied with rustic string, and candles covered with pieces of shiny, shaved metal sit under towering stalks of breadfruit or next to pale violet and gold cala lilies. Glass flower vases shaped like spinning tops gracefully tip to one side for balance, looking particularly elegant holding stalks of white orchids. Flowering aloe, cascading pitcher-plants, stalks of baby bananas, and the polka-dotted limbs of a Senecio Kleinia provide an unusual backdrop for handmade ceramic vases, while a display of dried pods and seeds adds authenticity to a line of ethnic jewelry and beaded candle holders. (Via Montevideo, 10; Tel.: 39-02-894-067-54)

Spot On

Back in 1963 Burt Lancaster, as Prince don Fabrizio Salina, twirled a young Claudia Cardinale around and under a huge crystal chandelier in the classic movie Il Gattopardo, which is, as you already know, Italian for leopard. Flipping the calendar pages ahead to 2002, the leopard has changed its spots and Gattopardo is now Milan's trendiest cafe. The elegant cafe/disco bar is set in an old church, complete with a twin of the movie chandelier, which hangs in the nave. Doors open at 6 p.m. and the disco bar starts at 10 p.m. A live orchestra plays every Tuesday, while jazz and bossa nova musicians swing and sway Wednesday through Sunday.

Dinner is not served, but happy-hour offerings are ample and varied. The tie-in to Lampadusa's The Leopard is a bit of a stretch, but the atmosphere is elegant and quasi-inspirational. (Via Piero della Francesca, 47; Tel.: 39-02-345-376-99)

By Design

Meta's art and designer pieces for home and hearth give a new meaning to the word eclectic. In fact, it is not even a store in the traditional sense of the word, but rather a place where designers, artists and craftsmen can exhibit and sell their lines. Meta owners Elena and Silvia Balconi search out European designers from diverse backgrounds whose common bond is that they only produce one-of-a kind pieces or in small quantities. One of the few Italians represented is designer is Gulia Ceriani, a Milanese in love with time, who has created a special line of hourglasses that are displayed on wavy and rippled bookcases by the German design team of Procter & Rihl. A trip to Meta is like a visit to Wonderland -- nothing is quite what it seems. Turn-of-the-century frilly organza parasols turn out to be wall lamps, while shiny aluminum hubcaps are actually fruit plates. Large, bright yellow and orange sponges that look like creatures-from-the-deep on steroids are, in reality, table lamps, while the lipstick-red velvet futon is just too decadent for words. (Via Ansperto, 10; Tel.: 39-02-890-137-28)

Sweet Dreams

Without a doubt, the inspiration for Pane e Chocolato came from the French movie Chocolat starring Juliette Binoche, but the similarities just about stop there. Yes, there is chocolate; lots of it, and yes, the owner, a young 76-year-old Elda Massaia, loves to give out free samples. But the chocolate sold in this shop comes exclusively from Piedmont, Italy's primary chocolate district, and is certainly not forbidden by Milan's mayor. In fact, he may even be the shop's best customer. To stock the shelves of the tiny shop, Massaia tracked down chocolate artisans and small Piedmontese companies, some of which have been producing chocolate fantasies for Italy's royal family since the early 1800s. In addition to a variety of chocolate bonbons you will find chocolate praline flavored with Grappa Doree di Moscato d'Asti, melt-in-your-mouth chocolate wafers from Biella, Torta Sabauda, a chocolate torte layered with Torino's famous chocolate and hazelnut dream cream. The chocolate hazelnut cream is also sold in tubs and tubes for those who just want to get to the serious stuff right away. Then there's the bread. The shop only sells rustic breads made from stone-ground grains and natural ingredients. This may be the time to discover Italy's favorite midday snack -- creamy chocolate and hazelnut cream spread on bread. As chocoholics have long argued, chocolate is clearly the key to a better world. However, be aware that Pane e Chocolato is not for the fainthearted. Enter at your own risk. (Via Solari, 15; Tel.: 39-02- 894-062-59)

IAC-CREATE-DATE: February 4, 2002

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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 93

Source: News & Business > Combined Sources > **News, All (English, Full Text)**
Terms: **pucci /30 fame! or famous** (Edit Search | Suggest Terms for My Search)

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LVMH GOES IN-HOUSE: LACROIX LIKELY CHOICE TO DESIGN PUCCI, TOO. WWD April 10, 2002

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WWD

April 10, 2002

SECTION: Pg. 1 ; ISSN: 0149-5380

IAC-ACC-NO: 85185063

LENGTH: 778 words

HEADLINE: LVMH GOES IN-HOUSE: LACROIX LIKELY CHOICE TO DESIGN PUCCI, TOO.

BYLINE: Socha, Miles

BODY:
PARIS -- And now for something completely different

Famous for hiring British designers, American designers and occasionally obscure designers, LVMH Moet Hennessy Louis Vuitton has chosen one of its in-house stars, Christian Lacroix, to become the new creative head of **Pucci,** WWD has learned.

According to sources, the French luxury giant will soon announce that its baroque couturier will apply his celebrated eye for color and pattern to **Pucci,** a label **famous** for its graphic prints, vivid palette and jet-set attitude. It is understood that Lacroix will continue to design his couture, signature and diffusion lines as well.

The move will surely bring heightened attention to **Pucci,** which has had a rocky time on the road to rejuvenation since LVMH bought 67 percent of the Italian company for a reported $ 20 million in 2000. It also should boost Lacroix, whose 15-year-old business is almost as **famous** for losing money as for its pouf skirts.

As reported in these columns Tuesday, Pucci designer Julio Espada is exiting the house after three collections that failed to spark a renaissance and were criticized for being too sober. Espada, a virtual unknown when he arrived at Pucci in October 2000, had been a behind-the-scenes designer at such firms as Esprit, Perry Ellis and Marc Jacobs.

By contrast, Lacroix is one of France's most beloved designers, whose clients and devotees greet practically every outfit that comes down his couture runway with applause. Born in Arles 50 years ago, Lacroix is famous for lavish ornamentation, romantic silhouettes and a lusty, Mediterranean attitude that draws inspiration from gypsies and his native south of France.

But his rich vision has not been easy to translate into a commercial success and the house has struggled to ignite its ready-to-wear and diffusion businesses. Since LVMH chairman Bernard Arnault plucked Lacroix from the house of Jean Patou and set up a couture atelier for

him in 1987, the house has lost large amounts of money, as much as $ 10 million per year in the early Nineties. His first fragrance, C'est La Vie, cast as a bridge to profits when it was launched in 1994, was a colossal flop. The house hopes Lacroix's latest fragrances, under the Bazar masterbrand, will change its fortunes. LVMH does not provide revenue or earnings figures for its individual brands, but it is believed Lacroix is approaching profitability.

Lacroix could not be reached for comment Tuesday.

Some might question whether Lacroix's artistic, highly decorated vision will translate to a house like Pucci, which has had a reputation for modernity. Emilio Pucci, who died in 1992, was an Italian nobleman who got his start in the fashion business in 1947 when a photographer sent snapshots of Pucci wearing a ski suit he designed to Vogue editor Diana Vreeland. The brand became an icon in the Sixties for its wild, swirling and brilliant heraldic prints on silk jersey. Pucci even designed stewardess uniforms and the logo for the Apollo 15 launch.

But Lacroix has shown he has a high tech side, too. In 1999, he shocked the couture establishment with a computer-inspired collection that was marked by sharp cuts, jolts of color and abstract prints. "I am tired of being considered a toreador, the nostalgic couturier who's obsessed with Spain and Arles and who spends all his time poking around attics and visiting fashion museums," he told WWD in an interview that year. "I collect Contemporary Art. I'm interested in technology. I love these things too much not to show [them] in my collections."

Since then, Lacroix has found a way to balance his modernity with opulence and sentiment, but it is believed Pucci will be an additional outlet for his graphic ideas.

With an eye to succession, Pucci had quietly approached several designers over the past few months, including Jerome L'Huillier and Francisco Costa, who recently joined Calvin Klein as design director on its women's collection, sources said. It is believed Belgian designer Dries Van Noten, no slouch with color and print himself, was also considered for the Pucci post by LVMH.

Before Espada, designers including Stephan Janson and most recently Antonio Berardi had collaborated with the Pucci family on the collection. Reached Tuesday, Laudomia Pucci, Emilio Pucci's daughter and the image director of the house, declined all comment.

LVMH bought Florence-based Pucci in October 2000 with plans to revitalize the brand in ready-to-wear, shoes and accessories and revive such categories as fragrances, rugs and home accessories. Last year, chairs and sofas produced by Cappellini were introduced.

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EXHIBIT 94

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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LACROIX WILL DESIGN FOR LVMH'S PUCCI The New York Post April 11, 2002, Thursday

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The New York Post

April 11, 2002, Thursday

SECTION: All Editions; Pg. 035

LENGTH: 161 words

HEADLINE: LACROIX WILL DESIGN FOR LVMH'S PUCCI

BYLINE: LISA MARSH

BODY:
Bernard Arnault's LVMH has tapped an insider to design for Pucci.

Christian Lacroix, designer of the Lacroix couture, signature and diffusion collections, has been tapped to do double duty by designing ready-to-wear for Pucci.

Lacroix, whose business was bought by LVMH in 1987, has not yet turned into the commercial success and profit center the luxury conglomerate once expected it would become.

Still, Lacroix is an appropriate choice to design for the design-savvy. He's best known for his "pouf" skirt that ruled the fashion waves in the late 1980s.

But he's also known for his over-the-top color and pattern combinations, sometimes in a garish fashion, epitomized by the fashion-victim character Edwina Monsoon on the BBC comedy "Absolutely Fabulous."

Pucci is a brand that is **famous** for its bold, brash prints in a kaleidoscope of shocking colors. The fashion brand rose to prominence on the backs of jet-setters in the '50s, '60s and '70s.

LOAD-DATE: April 11, 2002

Source: News & Business > Combined Sources > News, All (English, Full Text)
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EXHIBIT 95

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(Exceeds 300 pages)

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C'EST MAGNIFIQUE: RETAILERS' PRAISE LACROIX AT PUCCI; Christian Lacroix at the house of Emilio Pucci; Brief Article WWD April 12, 2002

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April 12, 2002

SECTION: Pg. 2 ; ISSN: 0149-5380

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LENGTH: 692 words

HEADLINE: C'EST MAGNIFIQUE: RETAILERS' PRAISE LACROIX AT PUCCI; Christian Lacroix at the house of **Emilio Pucci;** Brief Article

BYLINE: Socha, Miles

BODY:
PARIS -- When Bernard Arnault, chairman of luxury giant LVMH Moet Hennessy Louis Vuitton, first made overtures to buy the Florentine house of **Emilio Pucci** about two years ago, Christian Lacroix felt a pang of desire.

"I thought, 'Oh, what a happy guy the one who will be in charge of that," he recalled Thursday. "And now it's me. I'm very happy. It's a wonderful gift for the 15th anniversary [of the house of Lacroix.]"

LVMH announced Thursday that the star couturier is now the new artistic director of Pucci, confirming a report in WWD on Wednesday. Lacroix said he will soon begin work on the runway collection he will show October in Milan. He also will continue to design for his own house, which produces couture, ready-to-wear and diffusion lines, plus accessories and home items.

Lacroix said he's long admired Pucci and, in fact, did a homage to the Italian house in his Christian Lacroix Luxe collection in 1988 that was so literal, he asked for the blessing of Laudomia Pucci, the daughter of Emilio and still the image director of the 55-year-old fashion house. Of course, she said yes.

Modest as he is, Lacroix acknowledged he is an ideal choice for the house. "I think it's so coherent because I am from the south [of France], because I'm a color lover and a prints lover," he said. "Even in the Nineties, when everyone was minimalist and Zen, I couldn't help but do colors and prints."

Considering Pucci an intrinsically modern house, Lacroix said he will continue taking it in a contemporary direction and he's excited by the prospect of expanding the brand to such "lifestyle" categories as rugs, fragrance and furnishings.

Accessories will no doubt be a priority, too. According to sources, Pucci officials have had

conversations with the design team of Richard Lambertson and John Truex. The designers could not immediately be reached for comment.

Meanwhile, retailers praised the Lacroix move and said it will bring new gusto to a brand that already has great resonance with consumers.

"Bravo," said Joan Kaner, senior vice president and fashion director at Neiman Marcus. "I think he's a brilliant designer and what he does best is color and prints. It should be a home run. What I found wrong with the [Pucci] collection was the colors were always off."

"I like this idea," agreed Janet Brown, who owns an eponymous boutique in Port Washington, N.Y., and carries the line. "It could be the shot in the arm they both need. I hope it's going to be a great marriage. People love Pucci. You put on a silk Pucci shirt and a pair of white pants and you can go anywhere."

Jeffrey Kalinsky, who operates Jeffrey boutiques in New York and Atlanta, said the brand is selling extremely well this spring and Lacroix's arrival should only boost its potential. "He's just wildly talented and he has such a huge image. Certainly, it's going to bring a lot of attention to the brand," he said. "People will be watching to see what he does with it."

Julie Gilhart, vice president of fashion merchandising at Barneys New York, said the Pucci collection has performed at retail under its previous designers, who included Antonio Berardi and, most recently, Julio Espada, who exited the company last week. But she said she expects Lacroix to do a bang-up job. "He's such a great designer and he probably understands the je-ne-sais-quoi of Pucci," she said. "He certainly brings a wealth of experience to the table. Pucci is very playful and that's what Lacroix is, too."

According to LVMH, expanding the number of Pucci boutiques is a key part of the development plan for the business, including a location on Avenue Montaigne slated to bow April 27. At present, there are Pucci boutiques in such cities as New York, Milan, Florence and Bangkok.

Commenting on the appointment, LVMH chairman Bernard Arnault said in a statement that "the arrival of a great, world-renowned designer will be a catalyst to the dynamic development of this prestigious brand." LVMH bought 67 percent of **Emilio Pucci** for a reported $ 20 million in 2000. At the time, its sales were estimated at about $ 11 million.

IAC-CREATE-DATE: June 17, 2002

LOAD-DATE: June 18, 2002

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 96

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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PUCCI HOPING FOR TOUCH OF MONROE MAGIC; Brief Article WWD May 30, 2002

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May 30, 2002

SECTION: Pg. 4 ; ISSN: 0149-5380

IAC-ACC-NO: 87359425

LENGTH: 366 words

HEADLINE: PUCCI HOPING FOR TOUCH OF MONROE MAGIC; Brief Article

BYLINE: Socha, Miles

BODY:
PARIS -- When **Emilio Pucci** started shipping his groovy, colorful wares to the U.S. in the Fifties, doubters said no one in America would be caught dead in a silk jersey.

Then, one day Marilyn Monroe spied an intricately printed, waist-defining Pucci blouse in a store window in Los Angeles. She bought it, immediately put it on, braless, and "the next thing you know she was married. The silk jersey was working," Laudomia Pucci said, chuckling. "This is a story my father used to love telling."

And now the Florentine house, part of luxury giant LVMH Moet Hennessy Louis Vuitton, is sharing this chapter of its rich heritage by reissuing limited editions of some of Monroe's favorite Pucci styles from the late Fifties and early Sixties. They are slated to bow next week at Pucci's new Paris store and in mid-June at its boutiques in New York, Milan, Florence and Portofino.

Monroe counted some 25 pieces of Pucci in her personal wardrobe. They fetched more than $ 500,000 when Christie's auctioned them off in 1999. A blouse with a rigid man's style collar, which brought $ 75,000, is among the styles being reproduced, along with Capri pants, a dress, a T-shirt and a square handbag. Retail prices range from $ 490 for shorts and $ 680 for the handbag to $ 1,200 for the famous blouse. The colors and prints are faithful to those in the Pucci archive, with fits slightly reworked.

Catherine Vautrin, chief executive officer of Pucci, said Monroe epitomized the sexy glamour of the brand and its sporty, jet-set attitude. And, of course, the endorsement by an internationally beloved screen goddess makes for a great talking point for the brand. Still, Pucci will display archival photos of Monroe in its stores and sell her biography by journalist and photographer George Barris for young customers not intimately familiar with her style.

Pucci, acquired by LVMH in 2000, is entering a new phase under its new creative director, Christian Lacroix, who will show his first collection for the house in Milan this fall. The new 1,100-square-foot boutique here on Avenue Montaigne, to be feted next week, is also part of efforts to raise the brand's international profile.

EPI 003988

IAC-CREATE-DATE: June 18, 2002

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EPI 003989

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EXHIBIT 97

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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CHRISTIAN LACROIX UNVEILS PUCCI PLAN; Brief Article WWD June 6, 2002

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June 6, 2002

SECTION: Pg. 12 ; ISSN: 0149-5380

IAC-ACC-NO: 87772168

LENGTH: 766 words

HEADLINE: CHRISTIAN LACROIX UNVEILS PUCCI PLAN; Brief Article

BYLINE: Socha, Miles

BODY:
PARIS -- Christian Lacroix has a million and one things to do -- most pressingly, the winter couture collection he will present here July 9. "All the sketches are done, but we have still not done fittings," he confessed sheepishly Tuesday over coffee at the Bristol Hotel here. "We will start today."

And then, of course, he also has this other design project known as Pucci -- the famous Florentine fashion house that his backer, luxury giant LVMH Moet Hennessy Louis Vuitton, has charged him with rejuvenating. LVMH bought control of the jet-set label in 2000; annual sales are about $ 15 million. Lacroix was named Pucci's artistic director last April, succeeding Julio Espada, and will show his first collection in Milan this fall.

But instead of feeling overwhelmed or daunted by his enormous workload, Lacroix is newly energized, describing the Pucci challenge as a "pleasure." Just back from his first visit to the Pucci palazzo in Florence and its factory in Bologna, Lacroix shared his first impressions with WWD and gave a thumbnail sketch of his plans for the house.

"For me, it's something other than just fashion," he said, dressed in a cheerful gingham suit and shirt with New Balance sneakers. "For me, it's working on a way of life much more than trends. It's a brand that has to have its own world. It's like Hermes. It's an attitude."

Hardly a stranger to the Pucci world of silk jersey and graphic prints, Lacroix comes to the job with a hefty admiration for its late founder, **Emilio Pucci**, and a long fascination with his design history. A pilot and sportsman, Pucci showed his first collection of skiwear in 1947 and founded his house a few years later.

Lacroix recalled his visit to a Pucci retrospective in Florence in 1996, which opened his eyes to the early figurative style of Pucci prints. "There were also all these handpainted things he did that were the real start for the prints we know," he said.

Even though he now has access to the house's vast archives, which span complete collections, fabric samples and paper documentation galore, Lacroix said he plans to dip into

it rarely, selectively, and only as his fashion instincts guide him. On his first visit, he requested only a few looks and fabrics be brought up.

"I'm not here to do vintage," he stressed. "Why not have a corner with real vintage in any boutique? Pucci was so modern. Only a few people know he did a logo for NASA [the Apollo 15 moon mission] and that he designed a car [the **Emilio Pucci** Lincoln Continental Mark V]. I love this modern approach. The most modern spirit in the work is this sportswear idea, even for people who don't do any sports. Yes, you can have a foot in the past, but you have to plant one foot in the future, too."

That's why Lacroix arrived in Florence with specific "impulses" for his first collection. He wanted to do a bicolor print, and behold, the house had a perfect one from the milestone 1954 "Palio" collection that won Pucci an award from Neiman Marcus. Lacroix is also drawing inspiration from the family crest, which has a moors' head, and also the pageantry surrounding the horse races in Tuscany and Sienna that originally inspired the Palio range.

"As a designer, you have to trust your gut. The first impulse is always the right one," he explained. "You have to be very clear in your mind [about what you want to do] before you go into the archive, or you could be swallowed by it."

Lacroix said one of his future challenges at Pucci would be to create a winter image for a brand with "more of a summer feeling." And he sees lots of other opportunities for expansion. For example, "I would love men's wear: shirts, ties and why not even underwear?" he asked.

At present, Lacroix is directing his efforts on the spring-summer collection, which will be shown to retailers beginning next month. Although it was already in progress when he arrived at the house, Lacroix chose new prints and colors and submitted fresh sketches. He assured that certain signatures of the line will be preserved -- the blouses, Capri pants, the silk jersey -- but with a new vision.

Lacroix recognizes the need to make a big splash at Pucci. Given his status as one of Paris' star couturiers, his audience has high expectations. And so does he.

"Just to go step-by-step carefully would be wrong. I think that we will have to be quite strong in October," he said. "We want to mix the future and the past. We are very lucky to have a brand that is still appealing for sophisticated ladies, and also, we hope, the newcomers."

IAC-CREATE-DATE: June 26, 2002

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Style Watch People August 19, 2002

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August 19, 2002

SECTION: STYLE WATCH; Pg. 93

LENGTH: 479 words

HEADLINE: Style Watch

BYLINE: Samantha McIntyre, with Kadesha Thomas in New York City and Erica Johnson in Los Angeles; Style Watch contributors: Anne Driscoll, Teena Hammond, Mike Neill, Alicyn Peck, Tina L. Redwood

BODY:
Bold Glory

What's a girl to do when she needs to look groovy? Stars like Kristin Davis and Jennifer Lopez know the answer: Pull on a Pucci--vintage or new. A '60s style setter, **Emilio Pucci,** the Italian-born designer, says Valerie Steele of New York City's Fashion Institute of Technology, "was the first to use stretch fabric" and to create clothes "for the psychedelic movement, with bright colors and patterns." Adds fashion historian Tom Julian: "There really isn't another designer with such a consistent signature--a little bit of jet set." Today, Pucci swirls are still a guaranteed way to stand out, as soap star Heather Tom discovered when she wore her vintage Pucci to the Daytime Emmys. Recalls Tom: "My mother said I should have been at the Cannes Film Festival in that dress."

what was she thinking ?

XXX's Asia Argento was certainly a shining star in the metallic Balenciaga ensemble she chose for the film's L.A. premiere last week, but pairing that shredded top with those blinding pants (and what's with the tummy tattoo?) didn't make for a polished look. Wearing silver "is tacky if you do it head to toe," notes stylist Brenda Cooper. Next time, she advises, use silver sparingly, "as an accessory. That really adds pizzazz to an outfit, especially for fall."

In the Pink

Pink eye didn't used to be a look to strive for. But these days, "women are more relaxed about colors they can get away with," says makeup artist and Delux Beauty makeup creator Jillian Dempsey. "A tiny bit of shimmer is the key." Reese Witherspoon shone in Dempsey's own Rosy Pink shadow at the MTV Movie Awards, and stars like Cynthia Nixon and Alicia Keys have gone blush too. "Pink is in," says Keys's makeup artist Ayako, even if you're not a girly-girl. "With an edgy look like Alicia's," Ayako says, "pink gives her a bit of sweetness."

EPI 003992

Bling Bling, Baby

When costumer Deena Appel wanted a male-symbol medallion for Mike Myers to wear in *Austin Powers in Goldmember*, she called Jacob Arabo. But she was shocked by the 5-in.,

diamond-and-gold behemoth the jeweler delivered. "We shaved it in half weightwise," she says. "I was afraid it might conk Mike on the head."

Of course, knocking out his customers (metaphorically) is what Arabo, 37, is all about. Specializing in diamond and platinum pieces that he sells from his Manhattan showroom, Jacob the Jeweler, as his hip-hop pals call him, has flashily accessorized everyone from P. Diddy to Lil' Kim and Usher. "I make people happy," Arabo says. Mike Myers included. "Mike loved [the pendant]," says Appel. Surprised? "When you're in 7-in. platforms," Appel explains, "you look at the world with a whole different point of view."

Send e-mail to stylewatch@people.com

Style Watch contributors: Anne Driscoll, Teena Hammond, Mike Neill, Alicyn Peck, Tina L. Redwood

GRAPHIC: COLOR PHOTO: 1. LISA ROSE/JPI, 1Swirly gigs: 1. Young and the Restless's Heather Tom 2. Jennifer Lopez 3. actress Jennifer Tilly 4. Crossing Jordan's Jill Hennessy 5. Sex and the City's Kristin Davis--all in Pucci; COLOR PHOTO: 2. BILL DAVILA/RETNA, 2Swirly gigs: 1. Young and the Restless's Heather Tom 2. Jennifer Lopez 3. actress Jennifer Tilly 4. Crossing Jordan's Jill Hennessy 5. Sex and the City's Kristin Davis--all in Pucci; COLOR PHOTO: 3. MARIO ANZUONI/SPLASH NEWS, 3Swirly gigs: 1. Young and the Restless's Heather Tom 2. Jennifer Lopez 3. actress Jennifer Tilly 4. Crossing Jordan's Jill Hennessy 5. Sex and the City's Kristin Davis--all in Pucci; COLOR PHOTO: 4. ROBIN PLATZER/TWIN IMAGES, 4Swirly gigs: 1. Young and the Restless's Heather Tom 2. Jennifer Lopez 3. actress Jennifer Tilly 4. Crossing Jordan's Jill Hennessy 5. Sex and the City's Kristin Davis--all in Pucci; COLOR PHOTO: 5. DENNIS VAN TINE/LONDON FEATURES, 5Swirly gigs: 1. Young and the Restless's Heather Tom 2. Jennifer Lopez 3. actress Jennifer Tilly 4. Crossing Jordan's Jill Hennessy 5. Sex and the City's Kristin Davis--all in Pucci; COLOR PHOTO: FRANK TRAPPER/CORBIS SYGMA, COLOR PHOTO: LIONEL HAHN/ABACA, Alicia Keys; COLOR PHOTO: GILBERT FLORES/CELEBRITY PHOTO, Reese Witherspoon; COLOR PHOTO: PETRE BUZOIANU/KEYSTONE CANADA/ZUMA PRESS, Cynthia Nixon; COLOR PHOTO: MELINDA SUE GORDON/SMPSP/NEW LINE PRODUCTIONS, Powers sports his manly pendant.; COLOR PHOTO: ERICA BERGER/CORBIS OUTLINE, Arabo shows off his wares.; COLOR PHOTO: ERICA BERGER/CORBIS OUTLINE, Diamond rings and watches are Arabo mainstays.

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EXHIBIT 99

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)

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Recharging Pucci: preparing his first collection for Pucci, Christian Lacroix is ready to take the venerable Florentine fashion house on a wild ride; Italy. WWD September 27, 2002

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September 27, 2002

SECTION: No. 64, Vol. 184; Pg. S8; ISSN: 0149-5380

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HEADLINE: Recharging Pucci: preparing his first collection for Pucci, Christian Lacroix is ready to take the venerable Florentine fashion house on a wild ride; Italy.

BYLINE: Socha, Miles

BODY:
Christian Lacroix's makeover of Pucci is taking shape. Literally.

Bringing new silhouettes to a brand known mostly for its prints are among the French couturier's chief plans for the Florentine house, part of luxury giant LVMH Moet Hennessy Louis Vuitton. The designer unveils his first Pucci collection on Saturday -- one of the most highly anticipated shows of the Milan season.

In an exclusive interview, Lacroix articulated his new direction for Pucci, headlined by his desire to transform the house from a jet-set icon of the Sixties into a fashion leader of today.

"My shapes are not the same ones they used to do," Lacroix said. "It was not so easy for the [pattern makers]. The shapes used to be quite simple. But we have to reestablish the label on a real creative scale, not only in terms of color and pattern, but even as an attitude in cutting. I want to have a real chemistry between the shape and the print."

To wit: Some of his planned looks for next spring and summer consist of layers of printed chiffon for a floating, "aquatic" effect. For others, Lacroix cut out a detail of a print and incorporated it into the structure of garments. It's all designed to give a three-dimensional effect to what basically had been a two-dimensional brand. Even capri pants, a Pucci staple, have been reinterpreted by Lacroix in silk jersey for a new silhouette and attitude.

Lacroix said he wants to preserve the "sporty" heritage of the label, which was launched by Emilio Pucci with a collection of jersey skiwear in 1947. But he plans to add a streetwise yet sophisticated sensibility. Lacroix described his debut collection as "between sportswear and fairy tales, between Tinkerbell and the beach."

Of course, Pucci's vivid palette and graphic prints remain essential ingredients. For spring, Lacroix worked with prints from the house's rich archive, reworking the colors and scale with

the aid of computers. He also opted to execute some prints in black and white, feeling that multicolor prints can be limiting.

"I'm crazily in love with the repertoire [of vintage prints], but sometimes you need to break it up a little," he said.

Lacroix said he has begun developing new Pucci prints for his fall 2003 collection, one of which will be featured on Saturday's invitation as a teaser.

"It's endless what we can do with these prints and patterns," he said.

Lacroix, who celebrates the 15th anniversary of his couture house this year, said he's relishing the additional design duty. Since being assigned the Pucci project last May, he's been shuttling back and forth between Paris and Florence with glee.

"It's my real nature. Even before I started at Jean Patou, I used to be freelance," he said. "Early in my career, for one year, I did shoes for a factory in Italy and I consulted for several customers in Japan."

Lacroix's appointment at Pucci caught many by surprise, given the industry's -- and particularly LVMH's -- penchant for installing young, much-hyped talents at major houses. Lacroix, 50, succeeded a string of designers who failed to ignite a major revival at Pucci. It is believed Lacroix's presence at the house will also give a boost to his own signature business.

According to LVMH's annual report, Pucci posted direct sales of about $ 3 million last year.

Lacroix said he's conscious that expectations for him are high, and he hopes to build on Pucci's loyal following and enlarge the customer base to "fashion-conscious people."

"It's not easy, of course, but they have such an image. It's amazing;" he said. "I'm very passionate about doing this."

Lacroix is keen to get his hands on many product categories for **Pucci, from men's wear** to jewelry to fragrances. For spring, he applied his sensibility to footwear, swimwear and lingerie.

He said the house would continue to reproduce key vintage items, having reported healthy sales over the summer of limited editions of styles popularized by Marilyn Monroe in the Fifties and Sixties. A velvet purse popularized by Marissa Berenson in 1965 is the next reissue slated to arrive in Pucci stores.

But Lacroix has other priorities. "We are doing the vintage of tomorrow," he said with a smile.

IAC-CREATE-DATE: October 30, 2002

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EXHIBIT 100

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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Spring 2003 / Milan Collections; Pucci Goes Sexy, Wild With Christian Lacroix Los Angeles Times September 30, 2002 Monday

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September 30, 2002 Monday
Home Edition

SECTION: SOUTHERN CALIFORNIA LIVING; Part 5; Features Desk; Pg. 1

LENGTH: 836 words

HEADLINE: Spring 2003 / Milan Collections;
Pucci Goes Sexy, Wild With Christian Lacroix

BYLINE: BOOTH MOORE, TIMES STAFF WRITER

DATELINE: MILAN

BODY:

Christian Lacroix has had a love affair with color since he was a toddler so taken with the multihued flowers in his family garden in Arles, France, that he tried to eat them. Now, after more than 20 years in the fashion business, the designer most often associated with the pink pouf-skirted excess of the 1980s is playing with color again as the new head designer of the beloved Italian fashion house **Pucci.**

On Saturday, at one of the most anticipated events of fashion week here, his debut collection was well-received for breaking with the old, dowdy image of **Pucci** and sexing things up, although the sportswear still needs refining.

Famous for its vivid, abstract prints, the label was founded in 1950 by Italian aristocrat Marchese Emilio **Pucci** di Barsento (the title dates back to the 1600s) and worn by Sophia Loren, Paloma Picasso, Grace Kelly and other jet-setters. Legend has it, Marilyn Monroe was even buried in a Pucci silk jersey dress.

The house has been attempting a fashion rebirth since Pucci died 14 years ago and luxury conglomerate LVMH Moet Hennessy Louis Vuitton acquired a majority stake in 2000. Soon after, Julio Espada, a virtual unknown in the fashion world, became head designer. Although there has been a lot of recent interest in vintage Pucci, Espada's three collections failed to generate much excitement.

"As soon as I heard that LVMH bought the house of Pucci, I thought, 'What a lucky guy who gets to be in charge of that,' " Lacroix said Thursday at the Pucci studio off Piazza della Republica. The Paris couturier was dressed in uncharacteristically drab colors--a gray vest over a white T-shirt and black pants--so as not to lose himself in the prints, he said in near-perfect English.

Lacroix made his fashion mark in 1981 when he landed a job as a designer for Jean Patou. Six years later, he set up his own couture house with the help of then-budding entrepreneur Bernard Arnault, who now heads LVMH and who also counts Louis Vuitton, Christian Dior and Givenchy in his fashion stable. Today, Lacroix, 51, has ready-to-wear, jeans, children's, bridal and table-top collections under his own name, as well as projects doing theatrical set design and decoration for France's TGV high-speed trains. It was Arnault who suggested him for Pucci.

"I think there is a synergy, a link between the house of Pucci and my own inspiration," said Lacroix, who recalls a time when, as a college student, kids threw stones at him for dressing like a dandy. (The style may have been at home on London's Carnaby Street but was apparently a bit too peacockish for the south of France.)

His admiration for the label runs deep: Some of his first fashion sketches were inspired by Pucci; his wife, Francoise, is an avid collector of vintage Pucci; and in 1988, Lacroix dedicated a ready-to-wear collection to the man himself, titled "Homage to the Marchese."

He met Pucci's daughter, Laudomia, presently the company's image director, when he invited her to the show in Paris. "It was like going home," she said Thursday at the Pucci studio. "We've done a lot since my father died, but it's always been an interpretation, not a re-creation. With Lacroix, we're starting to move in that direction," said the 41-year-old, who lives in Florence, where Pucci is based, and who has an encyclopedic knowledge of the company archives housed there.

Lacroix's task is to expand sportswear offerings and develop a winter image for a label that started with skiwear but eventually became known for resort wear. He tells the now famous story of how Emilio got his start in the fashion business when in a 1948 issue of Harper's Bazaar, Diana Vreeland published a chance photo of Pucci skiwear shot on the slopes of St.-Moritz.

"Skiing is at the beginning of story, so why not do printed fur or even printed snowboards?" asked Lacroix, who traces his own color consciousness to a lifelong love of bullfighting, Provencal and gypsy traditions and modern art.

At the debut show Saturday, he displayed his knack for combining tricky colors and patterns. Sexy, printed chiffon dresses with handkerchief hems will be brilliant in Ibiza, Capri and maybe even on the HBO series "Sex and the City."

But the sportswear wasn't as impressive. Lacroix's best pieces were his simplest: a short, fitted trench coat in a swirling pink, purple and lime-green print, and a classic, knee-length full skirt in Pucci's original 1954 black-and-white Palio print. Hooded, zip-front blouson jackets with strips of black-and-white print down the arm, and print leggings looked dated compared to the shrunken hooded sweatshirts and low-slung sweatpants that are today's wardrobe staples.

The collection was already in progress when Lacroix was hired in April. Hopefully, next season he will do even more simple, yet refined, sportswear--slim-fitting T-shirts, shaped oxford shirts and jean jackets, for example--and be more whimsical about how he uses Pucci's signature prints. After all, the formula worked wonders for Burberry plaid.

GRAPHIC: Christian Lacroix has reinterpreted **Pucci's famous** look. PHOTOGRAPHER: Reuters

LOAD-DATE: September 30, 2002

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Where Can I Find...;you loved it. here's how to get it In Style October, 2002

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In Style

October, 2002

SECTION: WHERE CAN I FIND; Pg. 340

LENGTH: 369 words

HEADLINE: Where Can I Find...;
you loved it. here's how to get it

BYLINE: Suzanne Zuckerman

BODY:
I love the cubes in "Allison's Wonderland" and was wondering how I might buy them.

Allison Janney's decorator, Elise Breton of Santa Monica's Carlyle Design, likes the water-hyacinth cubes shown in our May story (below) because of their versatility. The 18-inch cubes can be used as chairs, ottomans, tables or--because they are strong enough to stand on--stools ($ 500 each; 310-395-6667).

I have to have the boots Calista Flockhart wore to the My VH1 Music Awards. Who makes them?

Calista's camel kid boots are from last autumn's Jimmy Choo collection. This fall he offers a similar kid boot with a four-inch heel, shown at left (available in coffee, black and beige leather, $ 795, and black suede, $ 790; call 866-524-6600, or go to jimmychoo.com). The London design house also makes a leather style that is laser-cut to create a lacelike effect ($ 835).

Jennifer Lopez wears the coolest accessories in her "I'm Gonna Be Alright" video. How did she get that street-chic look?

Staying true to her urban roots while glamming it up, J. Lo covers her curlers at the Laundromat with a silk twill Elica scarf by **Emilio Pucci,** below ($ 250; **Emilio Pucci,** 212-752-4777). Earrings similar to the 10kt-gold pair with rainbow moonstone beads that she wears in that scene (Me & Ro, $ 1,000; special order, 917-237-9215) are shown here, in silver with garnet beads ($ 550; at Me & Ro, Miami Beach, 305-672-3566). Lopez also sunbathes streetside in extra-large, amber-tint aviator sunglasses, below ($ 190; at Gucci, 212-826-2600).

Where can I buy the products that Rachel Griffiths mentions in Beauty Talk in the July issue?

Griffiths stocked up on Benefit products before flying to her native Australia to perform onstage in Proof. She's mad about the under-eye lift from Ooh La Lift ($ 18; 800-781-2336, or benefitcosmetics.com) and Benetint Cheek and Lip Stain ($ 26). Other favorites of hers are Nars Body Glow ($ 55; call 888-903-6277 or visit sephora.com) and Shu Uemura Fluid S foundation ($ 30; 888-540-8181).

EPI 004000

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GRAPHIC: NINE COLOR PHOTOS

LOAD-DATE: October 7, 2002

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Source: **Combined Source Set 1** [i] **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Classic capris ; For work, play or a night on the town, the versatile white pants can take you anywhere. San Antonio Express-News (Texas) March 13, 2003, Thursday

Copyright 2003 San Antonio Express-News
San Antonio Express-News (Texas)

March 13, 2003, Thursday , METRO

SECTION: S.A. LIFE; Pg. 1F

LENGTH: 800 words

HEADLINE: Classic capris ; For work, play or a night on the town, the versatile white pants can take you anywhere.

BYLINE: Emily Spicer

BODY: The white capri pant is a classic because it does so much with such little effort. It goes with any color, and instantly elevates even the most casual outfit to relaxed, but chic.

Jackie Kennedy knew this, which is why the image of her in white capris pants, reclining in a deck chair while sailing around Newport is so enduring.

"(The white capri pant) harks back to a time we may all be longing for right now, when life was simpler and non-threatening," says Brenda Kinsel, a San Francisco-area image consultant and author of two dressing guides, "In the Dressing Room with Brenda" and "40 over 40."

"It looks instantly fresh. To me it signals summer and it's fun and relaxed," she says.

The pant was created by legendary designer **Emilio Pucci** in the '50s. Pucci, known mostly for his wild graphic prints, developed them as a homage to the Italian resort island of Capri, then a popular vacation spot with the rich and famous.

Traditionally, the hem hits the leg around calf-level. Lower and it's a basic cropped pant. Higher, and it becomes a pedal pusher. The fit should be close to the body, but not so tight that you have to pour yourself into the garment. Not only is the tight look dated, but a white pant can be uncomfortably revealing.

"That's just too much information. Way too much. It should be an easy fit," Kinsel says.

Since the 50s, the pant has gone through periods of true trendiness, but the classic cut is just that: a classic.

So much so that Gap stores have carried capris for at least five years, says Gap spokeswoman Erica Archambault.

"They have a chic, easy style and a flattering fit," she says. "I wear them, my mom wears them. I see them on everybody."

It's so easy to take the white capri from a casual weekend look to the office to a party after that Kinsel likens it to a blank canvas ready to take on any look.

"You can go with neutrals or be really bold with turquoise and tangerine and lime green, or really feminine. It lends itself to any mood," she says.

For a casual look, it's easy. Wear the pant with a simple T-shirt and sandals, or a tank top and layered under a button-down with canvas mules. Anything goes when it comes to colors, too, because white goes with everything. For the freshest, coolest look, stick to other whites or with silver - easy now that metallics are so in style.

At the office, keep it simple and professional. Pair the pant with a solid blouse and jacket, Kinsel advises. Prints dress down the pant, which should be no higher than the calf, or it becomes too casual.

Make sure your shoes are close-toed and sharp and that accessories coordinate with the color and style of the top and shoes.

"Keep everything polished. No dangling accessories. You don't want to give anyone a reason to think of you other than in professional terms," Kinsel says.

Then to party, look to the texture of the pant's fabric to determine the level of dressiness. If the pant is a simple cotton or denim, stick with similar fabrics, but in a dressy silhouette. A linen halter, for example, or an asymmetrical, slit-sleeved cotton top.

If the pant has a bit of sheen, then you can go for shinier fabrics such as silk and satin.

In any case, bring on the heels and pretty jewelry and you can transition from work to evening in just a couple of minutes.

And a rule of thumb for all occasions: Make sure your underwear does not show.

That means a flesh-toned panty - not white - and ideally a thong so there are no underwear lines, either. White contrasts with your skin and intensifies the white from the pant, and there will be little mystery about the size and shape of your underpants. But flesh tones blend with your skin and become invisible under white.

It's a small thing to do to look so classically chic.

Capris around the clock

At the office

On the cover: The model is wearing white, classic fit capri pants from Gap, $44; black leather Alfani slingbacks, $59 at Macy's; black linen Merona blazer, $24.99; ruched Mossimo T-shirt, $14.99; Cherokee necklace, $6.99; Cherokee tote, $19.99; Clipper Mist by London Fog umbrella, $9.99, all at Target.

EPI 004005

The casual look

On the cover: Pink Haley Bob sleeveless tunic, $110; ivory Poleci camisole, $32; Rock Star

Jewels necklace, $100; stone encrusted Farylrobin thongs, $88; pink leather Temma Dahan bag, $380.

Night on the town

This page: Jet chandelier earrings, $25 at Nine West; silk Anna Paul tie-back blouse with lace inserts, $124; black Young at Heart camisole, $18; Lottie Dottie fringe handbag, $52, all at Dahlia.

espicer@express-news.net

GRAPHIC: PHOTOS BY KEVIN GEIL/STAFF : A solid- colored blouse and dark jacket add a professional touch to white capris. Complete the look with close-toed shoes and minimal accessories. ;

Suiting up for a casual outing is a breeze with classic capris, a simple blouse and sandals. ; With white capris, a dressy blouse and bold earrings you can transition from work to evening in just a couple of minutes. ;

With white capris, a dressy blouse and bold earrings you can transition from work to evening in just a couple of minutes.

LOAD-DATE: March 13, 2003

Source: **Combined Source Set 1 - Major US Newspapers**
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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 103

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Pucci Galore;The Italian label's Paris shop sports a new look by DeuxL and Vudafieri Partners
Interior Design April 01, 2003

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INTERIOR DESIGN magazine

Interior Design

April 01, 2003

SECTION: Features; Retail Design; Pg. 210

LENGTH: 767 words

HEADLINE: Pucci Galore;
The Italian label's Paris shop sports a new look by DeuxL and Vudafieri Partners

BYLINE: Ian Phillips

BODY:
"I've been steeped in Pucci all my life," says Lena Pessoa. When the Brazilian-born designer was a child, her mother would wear flamboyant Pucci sunglasses and multicolored Pucci summer dresses. "The label was always special for me," Pessoa continues, "like something out of a dream."

An integral part of that dream was the exuberant, sociable personality of **Emilio Pucci** di Barsento, an Italian marchese who transformed skiwear, invented capris and stretch jumpsuits, and became synonymous with swirling psychedelic prints in a multitude of bright hues. The revolution began in 1951 in Capri, where he opened an airy shop favored by Rita Hayworth and Gloria Guinness.

When LVMH Moet Hennessy--Louis Vuitton acquired a 67 percent stake in the fashion house in 2000, the company called upon Pessoa's Paris firm, DeuxL, to come up with a concept for boutiques worldwide. She had started working for LVMH earlier that year, after inventing an ingenious magnet-based display system. A shirt, for instance, could defy gravity, thanks to magnets placed in the shoulders and affixed to the ceiling above. LVMH picked up Pessoa's concept for 800 Louis Vuitton boutiques.

For **Emilio Pucci's** new look, she drew inspiration from exactly the same Mediterranean locations as the fashion designer had for his clothing. "The starting points were water and lightness," she explains. "The quasi-transparent spaces make the clothing float."

The Paris boutique--on Avenue Montaigne in the 8th arrondissement--is the eighth designed by DeuxL. And almost certainly the most accomplished. As with the previous seven, Pessoa teamed up with architect Tiziano Vudafieri of Vudafieri Partners. "Serenity was our goal, not dramatic effects," says Vudafieri. To that end, the duo took great care in restructuring the 1,600-square-foot interior, formerly a shoe shop. The effect is indeed incredibly peaceful,

given the rather flashy nature of the clothing itself.

Pessoa and Vudafieri began by removing a large central pillar, which was breaking up the flow of the interior. They replaced the pillar with an I beam running sideways, between the real and dropped ceilings. The I beam is supported on either side by a column 16 inches square.

For fixtures, Pessoa and Vudafieri worked almost exclusively in transparent or sanded acrylic. Clothing, now designed by Christian Lacroix, hangs from acrylic poles attached to ultrathin rails that Boeing normally uses as curtain rods. In a clever touch, this setup allows coats, suits, and jackets to be displayed either sideways or face-on. Accessories are placed on nearly invisible acrylic shelves suspended on steel cables.

Counters, meanwhile, were sprayed with automotive paint. "Because it's very smooth, it makes the furniture appear even lighter," affirms Pessoa. That's certainly the case with the shoe stands finished in a mother-of-pearl color. "There's a specific place for each item--to avoid the possibility of product overload. It's impossible for assistants to line up 36 pairs of shoes on the floor!" she says. The floor in question is a glossy composite of marble and colored resin.

To achieve the desired calmness, lighting received special attention, too. Lighting consultant Walter Amort of Studio Emotional Lighting first chose a satin-finish paint for the walls, in front of which he hung a luminous fireproof fabric. Down-lit by fluorescents installed in channels in the ceiling, the fabric "offers a lot of depth," says Vudafieri. The translucent-acrylic accessories shelves are up-lit. "There's a choice between three colors: pink, blue, and white. That way, we can alter the ambience from one season to the next," explains Pessoa.

Hues of paint vary from one Pucci interior to another. For Paris, Pessoa hit upon the palest of aquas. "Paris can be quite gray, so I brought in the sea," she declares. "Our approach was to create the most neutral space possible, without being minimalist or white. That would have been a far too obvious solution."

Silk shantung, one of **Emilio Pucci's** favorite fabrics, covers an ottoman. The memory of the marchese and his world is evoked more literally by a panel of photos, a feature of each new boutique. In the Paris shop, he appears in a 1964 shot, fitting Veruschka in Florence. Nearby, a socialite shows off his first skiwear on the slopes of Zermatt, Switzerland. There are also portraits of celebrity fans through the decades: Madonna, Sophia Loren, and Marilyn Monroe, the latter wearing a Pucci shirt and pants while reading in bed in Los Angeles. It's said that she asked to be buried in Pucci.

LOAD-DATE: April 23, 2003

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
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EXHIBIT 104

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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Fashion Scoops; miscellaneous brief articles WWD April 10, 2003

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WWD

April 10, 2003

SECTION: Pg. 18 ; ISSN: 0149-5380

IAC-ACC-NO: 99912547

LENGTH: 481 words

HEADLINE: Fashion Scoops; miscellaneous brief articles

BODY:
PUCCI HITS THE HIGH SEAS: What's that flapping in the wind? A bird? A plane? A Pucci-print sail? Pucci and Wally, yacht maker to Mediterranean millionaires, have created a glorious, 3,230-square-foot sail that will make its debut at the Pirelli Trophy Regatta in Santa Margherita, Italy, on April 30. The handpainted gennaker sail, made by North Sails in Italy, boasts one of **Pucci's** most **famous** patterns, a 1968 dress featuring slices and swirls of blue, lavender, turquoise and black - as well as Emilio **Pucci's** signature. "Since we hired Christian [Lacroix], we've been going back to our sportive roots," Laudomia **Pucci**, Emilio's daughter, said. "The sail is all about sports, chic and leisure, and really underlines who we are." The sail also has inspired a capsule collection for spring called Vivara, which features printed boat shoes, travel bags, T-shirts and caps. The sail will help power the new, 60-foot Wallyno, to be skippered by Wally's owner, the dashing Luca Bassani. Wallyno will take part in races around the Mediterranean during the season, and the crew, of course, will wear Pucci uniforms to match the sail.

ANGEL EYES: With the June 11 deadline fast approaching for the shutdown of the Thierry Mugler fashion house, suitors are emerging for the firm's high-tech factory in Angers, France, and its four retail outlets in Paris. According to sources, Balmain and France Luxury Group, which includes Scherrer, Francesco Smalto and Stephane Kelian, have their eyes on the assets. As reported, Group Clarins, owner of the Mugler brand, is seeking a buyer for the assets for the money-losing fashion business in order to focus on hit Mugler fragrances like Angel. Clarins declined comment, and Balmain and France Luxury Group could not be reached.

TO BEAT THE BAND: Fur Fashion 2003, the industry's annual fashion show and bash, had a few unexpected cheerleaders Tuesday night at the Puck building. Liz Callaway, who is on Broadway in "The Look of Love," kicked off the festivities with her rendition of "The Beat Goes On." That wasn't the case by the time Joan Rivers took to the catwalk and she was none too pleased with the lack of acoustics. So much so that she spat a word that starts with F, but has nothing to do with fur, and then carried on: "I practiced for three weeks with music. Music please!" Fortunately, notes followed. Jennifer Holiday of "Dreamgirls" relied on her own vocals for the finale, showing tremendous range, in line with the variety of fur coats on the runway.

EPI 004010

THE LABOR PARTY: Not only does Patrick Robinson have a new job (see story, page 3), but his wife, Vogue's fashion market director, Virginia Smith, also has plans to take on a new title - mom. Smith confirmed on Wednesday that she and Robinson are expecting their first child. "I guess things are really looking up," she said.

CAPTION(S):

Pucci Asail.

IAC-CREATE-DATE: April 17, 2003

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Source: News & Business > Combined Sources > **News, All (English, Full Text)**
Terms: **pucci /30 fame! or famous** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 105

Source: **Combined Source Set 1** [i] **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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FASHION MAVENS GOT IT COVERED The New York Post May 22, 2003, Thursday

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The New York Post

May 22, 2003, Thursday

SECTION: All Editions; Pg. 054

LENGTH: 348 words

HEADLINE: FASHION MAVENS GOT IT COVERED

BYLINE: MAXINE SHEN

BODY:
How fashionable are iPods? So chic that Pucci and Coach, among others, have designed gear to help enthusiasts tote their tunes about in style. If you have any dough left after buying the thing, consider these accessories:

BURTON AMP (SKI JACKET) Burton Snowboards and Apple have teamed up to create the Burton Amp, the first jacket with a sound and control system for your iPod so you'll never have to hit the slopes without your own "xtreme" soundtrack.

Control the iPod through touch-sensitive fabric on the sleeve - no need to take off gloves, reach into pockets or fumble with wires. The iPod itself is stowed away in the chest pocket of the Gore-Tex jacket.

$499. Available in August at Paragon Sports, (212) 255-8036.

PUCCI

For fashionistas who want to carry their iPods with flare, **Emilio Pucci's** iconic multicolored print has been turned into an iPod case. The cases are exclusive to French retailer Colette, but there's no need to board a plane - you can order one off the Web site and have it delivered straight to you.

About $100. Available online at www.colette.fr.

iSKINS

Never again worry about your iPod slipping out of your hands or not being able to see it at night. iSkins' glow-in-the-dark silicone covers slip over iPods to protect against accidental drops (especially when running) and everyday use scratches, dirt and oils.

With seven glow-in-the-dark colors and twenty-five regular colors, they're sure to be a conversation piece.

$24.99. Available online at iskinprotect.com.

GROOVE BAG

EPI 004012

Now you'll never leave home without it. Felicidade's pleather Groove Bag (in tote and purse format) transforms your iPod into a fashionable boom box through built-in speakers that plug into the headphone jack. The device itself slips into a see-through zippered pocket on the front of the bag.

$139. Available online at drbott.com.

COACH

For a hands-free way to carry your music in style, try Coach's calfskin leather MP3 player case, complete with strap and dog-leash style clip. In red and white.

$68. Available online at coach.com.

LOAD-DATE: May 22, 2003

Source: **Combined Source Set 1 - Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 106

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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NOT YOUR MOTHER'S RAINBOOTS; Trends in rainboots Footwear News May 26, 2003

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Footwear News

May 26, 2003

SECTION: Pg. 20 ; ISSN: 0162-914X

IAC-ACC-NO: 102582685

LENGTH: 644 words

HEADLINE: NOT YOUR MOTHER'S RAINBOOTS; Trends in rainboots

BYLINE: Infantino, Vivian

BODY:
The most exciting thing to happen to rainboots during the past decade was fashion's rush to Wellies, as a chic footnote.

This spring, Wellies (British shorthand for Wellingtons) have become the green rubber favorite of the in-crowd. Before that, the hottest news in rainboots was the use of waterproof fabric Gore-Tex, pioneered by Golo Footwear and Florence Otway, the firm's designer at the time.

That was yesterday. The big trend today, spearheaded by top designers, is the decorative rainboot. While Wellies and Gore-Tex provided a change of pace for a category not especially noted for fashion excitement, the new looks take you to a level that will knock your socks off.

There is a wealth of color and patterns, which is often breathtaking. There are stripes and swirls in bold and soft colors, as well as fresh ways of handling classic looks. And for Burberry lovers (the whole country seems to have adopted the distinctive plaid scarf), there are even Burberry signature plaid boots.

Let me count the designer ways you can have a high old-fashioned time in the rain. At Rossimoda, **Emilio Pucci's** signature swirls are seen in tones of red, rose, pink and chartreuse on a black, ground mid-calf boot. Marc Jacobs' Marc collection features a checkerboard effect of yellow and black, as well as a sweet interpretation of leopard print in pastel blue and black on an off-white base.

Michael Kors reinterprets classic rainboots in orange or olive green. They're shown in two heights, and detailed with white rubber Western-like topline trim with white tips and foxing. They come packaged in a trendy fatigue-green fabric carrying case with the base of the bag designed to imitate the rubber sole of a boot.

Jacobs, Pucci and Kors are well-established designer names, but there's a new player on the rainboot scene who's setting a hot fashion pace: Tamara Henriques. Actually, her line has

been around for about three years, but it's hitting its stride right now.

Before entering the design field, Henriques held a distinguished fashion resume. She started her career as a fashion assistant at Vogue in the 1980s, arriving at the magazine via a circuitous route, having first studied Japanese in London and Tokyo. From Vogue, she went to the Washington Post Magazine before making a major move to London with her British husband, eventually landing in Hong Kong.

Hong Kong -- with its rainy days and backgrounds of bright colors -- inspired Henriques to "bring to life a dull and staid piece of footwear," she told FN.

"It rains a lot in Hong Kong, and dull green rainboots looked and felt completely inappropriate in a vibrant city," she continued. "The alternative was to look stylish, but to ruin your shoes in the process. So I just thought there had to be something better."

Since 2000, when Henriques first devised a method of printing patterns onto rubber, she has launched rainboots as a fashion item at top fashion houses and stores. In 2000, she designed a boot for Paul Smith, which was sold at his flagship shop in London. Smith sold the boots out within weeks and Henriques' career was on its way.

Henriques has produced more lines for Paul Smith as well as designs for LVMH subsidiary Thomas Pink. She also has her own label that is sold in upscale boutiques. Fashion rainboots have now made it on the consumer level. New York Magazine recently devoted a half-page to designs from Henriques, Martha Stewart, Bruno Magli and Joan Antonio Lopez. It may be the start of a fashion blitz.

If we continue to have lousy weather (as in lots of rainy days, which may be good for crops but not for running around cities), the idea of the availability of chic rainwear will make good retail sense.

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EXHIBIT 107

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Let's Get Busy In Style July, 2003

Copyright 2003 Time Inc.
In Style

July, 2003

SECTION: THE LOOK; Pg. 50

LENGTH: 54 words

HEADLINE: Let's Get Busy

BYLINE: Hal Rubenstein

BODY:
You've got to admire a girl who can kick minimalism in the shins. (In Lopez's case it's just a slap on the wrist, but her prior record includes major assaults.) These are happy, peppy clothes. Not everyone may feel so happy looking at them. But those who opt for op art prints clearly get off on wearing them.

GRAPHIC: COLOR PHOTO, Kelly Lynch in vintage Stephen Sprouse; COLOR PHOTO, Lisa Rinna in vintage Bellini; COLOR PHOTO, Brooke Shields in **Emilio Pucci** jacket; COLOR PHOTO, Jennifer Lopez in **Emilio Pucci**

LOAD-DATE: June 16, 2003

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 108

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Eye-popping prints return 'Neo geo' rooted in Pucci The Denver Post July 6, 2003 Sunday

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The Denver Post

July 6, 2003 Sunday FINAL EDITION

SECTION: LFS; Pg. L-06

LENGTH: 562 words

HEADLINE: Eye-popping prints return 'Neo geo' rooted in Pucci

BYLINE: Suzanne S. Brown , Denver Post Fashion Editor

BODY:
Geometric prints splashed across a canvas or a piece of clothing are guaranteed to make a statement. Not for the shrinking violet are color combinations of chartreuse and purple, or red and orange. And while it's one thing to put it on your wall, it's another to wear it.

Colorful, bold Pucci prints that were all the rage in the 1960s are back. Nicole Kidman wore a striking red print Pucci halter gown at the Cannes Film Festival in May, helping put the fashion house on the map again. The collection is designed by Christian Lacroix (**Emilio Pucci** died in 1992), whose gift for color and pattern make him well-suited to the role.

Other Italian companies such as Roberto Cavalli, Marni and Missoni are also proponents of color and pattern, while even such stalwarts as Chanel will be playing with the so-called 'neo geo' prints for fall.

The appeal of Pucci is that 'it's like a piece of art,' says Mary Lavoie, owner of Sun Cali, a Cherry Creek North boutique that began selling the collection this season. The store also sells Cavalli lingerie and lines by Moschino and Iceberg.

The Pucci color palette and geometric patterns that attracted such customers as Jacqueline Kennedy Onassis and Elizabeth Taylor 40 years ago are appealing to a new generation, according to Lavoie.

'I love funky stuff and wild patterns, and I thought there was a market for that sort of thing in Denver. I think Denver has that sort of a wild side,' she says.

EPI 004020

'Customers are loving it,' Lavoie says, noting that Pucci isn't trendy. 'You can wear it for many years.'

And that's a good thing, given that a Pucci bathing suit or tote bag is about $ 250 and dresses cost $ 880.

But just as in the 1960s, there are plenty of imitators around, and you can find silk scarves as well as clothing that has the look for a lot less.

'I think it's fresh, new and one of those things you insert into your wardrobe for fun,' says Nancy Sagar, public relations director for Neiman Marcus. 'So many of us have our stark wardrobes that this is flirty, pretty and sexy.'

One note of caution she points out is that you want a trim figure to pull it off. 'It's a bold statement when you walk into a room, so body shape is important,' Sagar says.

That said, if you'd feel too conspicuous decked out in Pucci head to toe, you always can pick up an accessory. 'We'll be seeing it in headbands, handbags and scarves,' she says.

Suzanne S. Brown is fashion editor of The Denver Post. Call her at 303-820-1697 or e-mail sbrown@denverpost.com.

Colorful career

Emilio Pucci (1914-1992) was an Italian aristocrat, sportsman, Olympic skier, air force pilot and member of the Italian Parliament.

He designed his own ski clothes and was discovered by American photographer Toni Frissell in 1947; his designs were in Lord & Taylor's New York store in 1948. Two years later, Pucci's Florence workshop was producing brightly colored geometric print jersey dresses, robes, scarves and shirts sold in his boutiques throughout Italy. The look became a status symbol in the 1960s and was widely copied. His uniform designs for Braniff International stewardesses made him a household name.

Sources: Fairchild's Dictionary of Fashion and allabout.com

GRAPHIC: PHOTO: www.braniffpages.com A Pucci scarf from a Braniff International Airways flight attendants' uniform, 1965. He designed the uniforms for the flight and ground crews. PHOTOS: Right, **Emilio Pucci** amoeba print shift w/turquoise border detail, $ 880 at Sun Cali, is worn with vintage sunglasses, $ 36, and earrings, $ 8, both at Boss Unlimited. Far right, Averardo Bessi V-neck T-shirt with 3/4-length orange sleeves over matching geometric print bell bottoms, $ 219 at Auer's. Accessories include vintage drop earrings, $ 4, at All American Vogue. ON THE COVER: Tessa wears a Tashia silk psychedelic paisley print square scarf, $ 125 at Neiman Marcus, with vintage sunglasses, $ 18 at Boss Unlimited, and vintage earrings, $ 4 at All American Vogue. Photo Stylist: Cynthia Petrus; Model: Tessa/Maximum; Hair: Raul/Raul Salon and Color Studio; Make-up: Andre/Raul Salon and Color Studio PHOTO: **Emilio Pucci** bikini in classic '60s print, $ 245, a matching, broad-brimmed sun hat, $ 250, terry cloth beach tote, $ 490, all at Sun Cali, and vintage sun- glasses, $ 22, at All American Vogue.

LOAD-DATE: July 08, 2003

Source: **Combined Source Set 1 - Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EPI 004022

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 109

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

Select for FOCUS™ or Delivery

TAN LINES; fashion design; Brief Article Footwear News July 21, 2003

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Footwear News

July 21, 2003

SECTION: Pg. 1 ; ISSN: 0162-914X

IAC-ACC-NO: 105786357

LENGTH: 44 words

HEADLINE: TAN LINES; fashion design; Brief Article

BODY:
Designers have infused next spring's sexiest sandal silhouettes with a tropical color palette of ocean blues, fruity pinks and tangy shades of citrus. The result? The perfect complement to sun-kissed summer skin. Here, sky-high stilettos from **EMILIO PUCCI.**

IAC-CREATE-DATE: July 28, 2003

LOAD-DATE: July 29, 2003

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EPI 004023

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 110

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

Select for FOCUS™ or Delivery

ARM CANDY Whimsical handbags to suit all styles Daily News (New York) July 27, 2003, Sunday

Copyright 2003 Daily News, L.P.
Daily News (New York)

July 27, 2003, Sunday SPORTS FINAL EDITION

SECTION: LIFELINE; Pg. 10 ON SALE!

LENGTH: 674 words

HEADLINE: ARM CANDY Whimsical handbags to suit all styles

BYLINE: BY MILA ANDRE

BODY:
Che Che, the Lexington Ave. boutique, is reducing its summer collection through Aug. 6. Canvas/paper straw-embroidered tote in multi/mustard (also in multi/beige), usually $120, is $60. Hand-painted and beaded canvas/nylon black tote with beige handles, usually $220, is $110. Blue canvas hand-painted (with sea creatures) and beaded bag, usually $240, is $120. Lime/olive (also in black/beige) canvas/jute bag with natural shell and beading, usually $165, is $82.50.

Che Che, 1034A Lexington Ave. (between 73rd & 74th Sts.); (212) 249-0819. Hours: Mon.-Fri., 10:30 a.m.-6 p.m.; Sat., 11 a.m.-4 p.m.

MOMS TO BE Liz Lange Maternity, the clothing boutique of choice for chic and stylish mothers-to-be (rated Best Maternity Shop by Zagat's 2003 New York Shopping Guide), is having a one-day warehouse sale Wednesday, with prices up to 70% off on summer and fall clothing. Skirts, usually $110-$150, are $30; swimwear, usually $55-$75, is $30; dresses, usually $150-$195, are $50; T-shirts, usually $45-$95, are $25; sweaters, usually $75-$125, are $40; accessories, usually $75-$50, are $15.

Liz Lange Maternity Warehouse, 315 W. 36th St. (between Eighth & Ninth Aves., 5th floor); (212) 879-2191. Hours: Wed., 8 a.m.-6:30 p.m.

CITY CHIC New York Look lives up to its name with its wide selection of trendy fashions for the young, and through Aug. 15, summer items are drastically reduced - some up to 70%. Jeans from Seven, Ferre Jeans, Cavalli and Earl Jeans, usually $150, are $75. Skirts by Helen Wang, Tracy Reese and Plenty, usually $138, are $70. Suits by Theory and Tahari, usually $600, are $300. Nanette Lepore sexy strapless floral print dress with tie, usually $286, is $145; Cynthia Steffe strapless dress of eyelet ivory with satin trim, usually $218, is $110. Brazilian swimwear by Rosa Cha and Vix by Lenny, usually $103, is $55. Shoes by **Emilio Pucci,** L'Autre Chose and Sebastian, usually $260, are $130. European handbags, usually $208, are $105.

New York Look, 570 Seventh Ave.; (212) 382-2760. Hours: Mon.-Fri., 9 a.m.-7 p.m.; Sat. & Sun., 10 a.m.-7 p.m.

DESIGNER DISCOUNTS Century 21 Department Store is having a summer clearance sale at

numerous locations, with prices 75%-85% off. Men's designer outerwear, usually $198, is $49.99; polo shirts, usually up to $79, are $17.99-$25.99; designer sport shirts, usually $180, are $29.99. Italian-made designer camisoles, usually $85, are $16.99-$19.99; dresses, usually $665, are $69.99; knit tops, usually $140, are $16.99. Designer sunglasses, usually up to $200, are $19.99.

Century 21 Department Store, 22 Cortlandt St. (between Church St. & Broadway); (212) 227-9092. Hours: Mon.-Wed. & Fri., 7:45 a.m.-8 p.m.; Thurs., 7:45 a.m.-8:30 p.m.; Sat., 10 a.m.-8 p.m.; Sun., 11 a.m.-7 p.m.

In Brooklyn: 472 86th St. (between Fourth & Fifth Aves.); (718) 748-3266. Hours: Mon.-Wed. & Fri., 10 a.m.-8 p.m.; Thurs., 10 a.m.-9 p.m.; Sat., 10 a.m.-9:30 p.m.; Sun., 11 a.m.-7 p.m.

For Long Island location and hours, call (516) 333-5200. For Morristown, N.J., call (973) 401-9500; for Secaucus, N.J., outlet, call (201) 348-2252.

SKIN SAVER Now through Labor Day, show off some silky smooth summer skin after checking out these specials at D.Esse Spa in SoHo. Back "facial" - seaweed cleansing, ginger-rosemary scrub followed by steaming and balancing oil massage and finished with purifying herbal mud mask, usually $90, is $75. Detoxifying body wrap with mini-facial, usually $160, is $130. Brazilian bikini wax, a relaxing glass of wine offered before or after, plus eyebrow wax, is $55.

D.Esse Spa, 350 Hudson St. (between Charlton & King Sts.); (212) 206-1655. Hours: Mon.-Sun., 11 a.m.-7 p.m.

To be listed, please fax DETAILED information to Mila Andre at (212) 210-2203 at least THREE WEEKS in advance.

GRAPHIC: TANYA BRAGANTI HOLDINGS Che Che purses are reduced.

LOAD-DATE: July 28, 2003

Source: **Combined Source Set 1** - **Major US Newspapers**
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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 111

Source: **Combined Source Set 1** [i] **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Shoppers sample Nordstrom's new lines Show and sell The Denver Post August 11, 2003 Monday

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The Denver Post

August 11, 2003 Monday FINAL EDITION

SECTION: SCN; Pg. F-01

LENGTH: 464 words

HEADLINE: Shoppers sample Nordstrom's new lines Show and sell

BYLINE: Suzanne S. Brown Denver Post Fashion Editor

BODY:

It's a little early to break out the woolens, but that didn't stop local fashionistas from trying on ball gowns, leather pants and Pucci skirts last week in a downtown hotel ballroom that was converted into a stage and a boutique.

The occasion was Nordstrom's designer preview, a showcase of European and American designer collections the Seattle-based retailer is giving in eight cities.

The show and dessert reception, a benefit for the Children's Diabetes Foundation at Denver, provided a first look at fall fashion.

The highlight of the event was when 26 models took to the runway, showing capsule collections from such top Italian designers as Roberto Cavalli, **Emilio Pucci,** Dolce & Gabbana and Missoni.

Cavalli's sexy dresses, accessorized with over-the-knee boots, revved up the audience, as did the graphic Pucci prints in swirls of pink, yellow and black worked into jersey pants, tops, skirts, dresses and even a biker jacket. Accessorized with hot pink hosiery, black high heels and fur hats, the outfits were attention-grabbers.

Menswear-inspired looks are another strong trend for fall and are a signature of Dolce & Gabbana, whose pinstriped pantsuit and fitted coats were runway standouts. A collection exclusive to Nordstrom, Platine, also featured menswear looks, such as wide-legged cuffed pants and slim pinstriped jackets, worn with fedoras, ankle boots and a definite

swagger by the models.

American designs included Marc Jacobs' mod coats and cutout dresses, and Michael Kors' 1980s-inspired black satin bomber, skinny pants and tube skirt.

Preshow action was mostly confined to browsing, but after seeing looks on the runway, guests pulled them off racks and tried them on in Nordstrom-provided dressing rooms.

Sharon Whiton Gelt had her sights trained on a chocolate brown cashmere sweater with sheared mink collar.

Dannielle Shuman Heller, who's expecting, eyed a long Missoni cardigan she thought would help conceal her post-baby figure.

Becky Beans said she loves Dolce & Gabbana sportswear, but what captured her attention was a bordeaux duchess satin gown by Carmen Marc Valvo.

Others were just glad to see some designer clothes that aren't always represented at Nordstrom.

'There's a lot of designers that we don't get in the local stores,' said Karen Walker. 'It's fun to see what's coming and to be able to try it on.'

Walker said she was encouraged that the trend is to dress up a little more and was happy not to see a certain item on the runway.

'For once, there were no cargo pants.'

EPI 004027

Suzanne S. Brown is fashion editor of The Denver Post. Call her at 303-820-1697 or e-mail sbrown@denverpost.com.

GRAPHIC: PHOTOS: Photos by Andy Cross/The Denver Post Gold standard: Carmen Marc Valvo's tissue lame strapless gown. Prints of the city: **Emilio Pucci's** biker jacket and leggings, as well as the jersey dress and separates, are worn with bright opaque hosiery and kicky hats. Above, Becky Beans inspects a coat at the boutique Nordstrom set up at the Denver Marriott City Center as part of its fall Designer Preview show. Buckle up: The leather

jacket and ruched skirt, left, are from John Galliano for Christian Dior. It's a mod, mod world: Marc Jacobs' camel and orange coat and matching miniskirt.

LOAD-DATE: August 13, 2003

Source: **Combined Source Set 1 - Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 112

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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BRIGHT BEAUTIES, SOPHISTICATED SPORTS AND BOUDOIR FRILLS; CHRISTIAN LACROIX'S TERRIFIC PUCCI COLLECTION WAS ULTRABRIGHT, WHILE GRAEME BLACK SHOWED A SUBTLE, REFINED FERRAGAMO, MARIUCCIA MANDELLI'S KRIZIA WAS FRESH AND ANNA MOLINARI'S BLUMARINE WAS ALL FEMININE FROTH; Industry Overview WWD October 6, 2003

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WWD

October 6, 2003

SECTION: Pg. 8 ; ISSN: 0149-5380

IAC-ACC-NO: 108677853

LENGTH: 1229 words

HEADLINE: BRIGHT BEAUTIES, SOPHISTICATED SPORTS AND BOUDOIR FRILLS; CHRISTIAN LACROIX'S TERRIFIC PUCCI COLLECTION WAS ULTRABRIGHT, WHILE GRAEME BLACK SHOWED A SUBTLE, REFINED FERRAGAMO, MARIUCCIA MANDELLI'S KRIZIA WAS FRESH AND ANNA MOLINARI'S BLUMARINE WAS ALL FEMININE FROTH; Industry Overview

BODY:
Emilio Pucci: Ooof, as they say in Spiderman's world. Biff! Pow! Christian Lacroix's spring **Emilio Pucci** collection didn't pack merely a punch, but a real wallop. In his third collection for the house, he finally sent out the swirly, whirly, bright-but-beautiful collection everyone had expected from the beginning -- and his crowd was all smiles.

Basics? Puh-lease. Lacroix's Pucci look is for a woman who is taking a vacation from life's quiet side. In bubblegum pink, snappy violet and rusty red, he nudged the house's prints toward Fifties exotica, spreading tiki-like arabesques around circle skirts and slim capri pants paired with camisole tops and shrunken cardigans. A high-waisted, red ruffled rumba skirt came topped with a sliver of a black bandeau top. Think Diana Vreeland on holiday in Veracruz.

But don't think too hard. Lacroix didn't rely solely on retro. His chiffon dresses were right anytime, anywhere, and so were the Pucci-fied sporty-spicy looks Lacroix sent out with wise-guy caps to match. In the past, when he tried to infuse the collection with street attitude, it came off feeling forced. This time, something clicked. A sexy cutaway maillot was paired with printed mesh jogging pants, and a cropped jacket topped a knife-pleated micromini. And all of it was delivered with joie de vivre. Lacroix, we always knew you could do it.

Salvatore Ferragamo: Opening with a gray featherweight leather trench over a smart camisole and a periwinkle blue pencil skirt, Graeme Black's spring collection for Salvatore Ferragamo raised the bar for this collection. After a few shaky seasons, Black is taking the label in the right direction, working with more subtlety, more sophistication and refinement. He wielded a light touch, showing easy-to-buy, easy-to-love looks like a fine cream tweed jacket paired with white cropped jeans.

EPI 004032

In fact, as Black explained before the show, his aim was to capture the "extreme lightness" of a day in Aix-en-Provence, with its sun-faded blue shutters and chalky grays. In homage to that ideal summer spot, out came airy knit camisole tops and slinky polos paired with skirts built to catch a breeze, including one in suede cut out like a thin slice of Swiss cheese, and another in pale blue chiffon with foaming under-ruffles.

"This is about a strong woman who doesn't have to show it overtly," said Black. "There's too much aggression these days. I'm bored with everyone forced to be hard all the time." Staying true to his word, he didn't fall prey to trendiness or aggression, instead focusing on his responsibility to uphold the luxurious legacy of the house.

Krizia: With a little help from Hamish Morrow, Mariuccia Mandelli turned out a Krizia collection brimming with renewed zip. A few seasons back, the label hit a slow patch, but the duo managed to get things revved up again. And their energy source was the most vibrant wedges of the color wheel. Working in acid green, punchy peach and eye-popping orange, they didn't shy away from even the most electric hues. But they didn't let all that color turn the collection goofy, either. They mixed in plenty of black and white and relied on sleek, simple shapes to keep everything under control. An orange satin bomber jacket, for instance, was paired with pistachio skinny pants, made even skinnier by silver zippers running along the legs like a back seam. And a peach shirt worn with a kelly green pleated skirt was a zingy duo.

There's a sporty wave sweeping through Milan, and Mandelli certainly caught it, giving the sportif look a techno spin. Leather harnesses, which covered dresses and slim skirts, created a graphic effect, while tank tops were cut extra long and worn layered. This season, the duo managed to avoid the artsy trappings and strappings that had held the collection down in the past.

Blumarine: To a medley of songs by lady rockers such as Courtney Love, Anna Molinari sent out a spring Blumarine collection full of blushing boudoir frills bad girls like to dress up in when they're playing nice. Her ultrafeminine confections came whipped up in a strawberries-and-cream palette and iced with old-timey lace, glittering crystals, tiny rosebuds and satin bows, just to finish them off. A pink quilted satin bed jacket was paired with rose-printed satin tap pants, while other items pulled out of the undies drawer included soft knit camisoles and a few of the lacy variety. Light cardigans and miniskirts woven through with satin ribbon were mixed in with the unmentionables, just to keep things decent.

Meanwhile, Molinari's droves of minidresses worked and reworked the sugary girlish angle until it could be worked no more. Lace layered over rose prints gave some a soft, washed look, while others covered with crystals turned glam. Baby-doll dresses came wrapped with long ribbons. Of course, dressed as they were, many of the models looked more likely to spend the day lolling atop a pile of pillows with a box of bonbons close at hand than working in the office. But anyone would be lucky to live such a life. If that's the Blumarine girl's lot -- well, babe, sweet dreams.

Alberta Ferretti: If Milan's designers are wild for color, then Alberta Ferretti is surely among the wildest in the bunch. She paid homage to that design room guru, Roy G. Biv, with a lush spring collection that explored the far wedges of the color wheel, from rosy red to vibrant violet. Tangy separates were mixed and matched to ensure maximum impact, with a magenta suede coat over a grass green sweater and a raspberry floral-printed skirt.

Ferretti was smart to keep her silhouettes simple and let those eloquent colors do the talking. Rich, supersaturated hues -- deep fuchsia, ultraviolet and key lime -- even made those Ferretti perennials, her pretty chiffon dresses, look fresh all over again. Shorter cocktail dresses came tied with a rough chiffon ribbon around the waist, while majestic gowns wrapped and draped without too much fuss. And as Ferretti and Biv both surely know, those

Crayola creations will look great on the shop floor.

Moschino: Anniversaries are a time to reflect and renew. But that doesn't mean that they have to be a solemn affair. On the occasion of Moschino's 20th, Rosella Jardini and her team upheld the fundamental tenet on which the house was founded: fashion should be fun -- uproarious, even. Exaggeration is their way. So why do a little black dress when it could be bejeweled with a trompe l'oeil necklace and belt made from plastic baubles the size of Jolly Ranchers?

Moschino is not for quiet folk, and the spring collection was no exception. Models mocked the pomp of it all, "vogueing" their way down the runway in outfits that celebrated zaniness from first to last. A battered satin varsity jacket covered with stitch-on patches was shown over a loud floral dress. An aqua cardigan with bright, poppy-printed trim topped a matching poppy top and skirt.

Then, just for anniversary's sake, Jardini and Co. dared to roast one who is dear to fashion's heart, the classically snooty Parisian type with her Chanel jackets and precious airs. Of course, Moschino's boxy jackets were trimmed within an inch of their little cloth lives, while a bridle-and-bit scarf print spread its way not only over a matching silk blouse and skirt, but cap, bag and shoes, too.

IAC-CREATE-DATE: October 13, 2003

LOAD-DATE: October 14, 2003

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 113

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Pucci parlour; Time Out October 08, 2003

Copyright 2003 Time Out Group
Time Out

October 08, 2003

SECTION: Pg. 38

LENGTH: 100 words

HEADLINE: Pucci parlour;

BODY:
For those who love prints, the new Pucci store is an essential. Revelling in therevived interest in the brand, the new shop is a sanctuary for the infamous bright swirly patterns. For more than 30 years, **Emilio Pucci** (aka 'Prince of Prints') and his signature designs have covered everything from clothes to carpets and furniture. The label, now backed byLVMH, is set to bake in all its Technicolor glory, and provide an instant fix for professional purveyors of Pucci. Hywel Davies Pucci, 170 Sloane St, SW1 (020 7201 8171) Knightsbridge tube. Open Mon-Sat 10am-6.30pm, Sun 12noon-5pm.

LOAD-DATE: February 6, 2004

Source: **Combined Source Set 1 - Magazine Stories, Combined**
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EXHIBIT 114

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)

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Tie Breaker;Men are opting for bare collars, showing they won't be tied down by fashion
Newsday (New York) November 17, 2003 Monday

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Newsday (New York)

November 17, 2003 Monday ALL EDITIONS

SECTION: PART II, Pg. B19

LENGTH: 849 words

HEADLINE: Tie Breaker;
Men are opting for bare collars, showing they won't be tied down by fashion

BYLINE: By Joseph V. Amodio. Joseph V. Amodio is a freelance writer.

BODY:
There have always been guys who haven't worn ties. Gents like Steven Spielberg, David Geffen, Bill Gates. But before them was Tieless Joe Tolbert, a Republican bigwig who, starting in 1888, attended every GOP convention for 50 years, wearing a walrus mustache, white shirt, gold collar button. Ties, he said, were "too aggravating" and "not worth the trouble."

"Ain't never worn one," he told reporters in 1940. "Don't bother with nothin' I can do without."

Tolbert was not speaking for his party, his generation or even his hometown of Ninety Six, S.C. He was just an old coot. But now, it seems, the tieless are everywhere.

Look neckward, and you'll see open collars in offices, pricey restaurants, even weddings - on the groom. Not that the tie is gone forever. It's only on sabbatical. When it returns it may very well be a shadow of its former self, a more humble garment, perhaps.

"Men are moving up a notch from casual Fridays, wearing suits more, but they're not throwing on ties," says Marshal Cohen, chief industry analyst for the NPD Group, a market information company in Port Washington. A decade-long decline in sales has plagued the tie industry. According to NPD, tie sales from September 2002 to August of this year are down 22 percent from the year before. "Men just got comfortable being casual," says Cohen. "That's not going to change so fast."

"You see a lot of men at Michael's in jackets and no tie," says Chris Taylor, spokeswoman for Bloomberg LP, the financial news empire built by Mayor Michael Bloomberg. The company, she says, has no formal dress code, though newsroom employees were recently reminded to "dress appropriately" for TV appearances.

Yet what's "appropriate" these days? Arnold Schwarzenegger, when running for governor of

California, went tieless on the cover of Newsweek. Celebs often do so on the red carpet. Hugh Grant and designer Stefano Gabbana even went bare-necked this summer at Elton John's annual White Tie & Tiara Ball ... where, you know, the word "tie" is even in the title.

The most eye-opening example, however, is probably basketball star Kobe Bryant, who has shown up to Colorado court appearances in crisp designer duds, minus one key accessory.

Designer Alan Flusser is not surprised by all this. The author of several fashion tomes, including "Dressing the Man" (HarperCollins, $49.95), he notes that the history of men's fashion has long been a slow, cautious slump toward comfort.

"Firm, celluloid collars gave way to soft collars, French cuffs gave way to buttons, and lace-ups gave way to slip-ons, gave way to sneakers," says Flusser.

Evidence of the first neckerchief dates back some 2,200 years, to sculpted figures in the tomb of China's first emperor. Renaissance Frenchmen crafted the ruffly cravat. But it was during the Industrial Revolution that we pared down to the simple four-in- hand - a narrow strip of cloth, similar to the reins of a four-horse carriage, which is basically what men wear today.

Hard to say how it all unraveled. In the 1980s, young Parisian intellectuals such as Bernard-Henri Levy began appearing on French TV sans tie. In France, mind you, where style and power go hand in hand, these guys were - and are - superstars. The New York Times chattered about how many Frenchmen had "given up that slender symbol of conventional formality, the tie." By the '90s, the trend caught on stateside, led by key power brokers: Spielberg and Geffen in film, Russell Simmons in music, James Truman in publishing, to name just a few. There was also Gates, AOL's Steve Case, and a fleet of programmer geeks.

"It became an inverted form of snobbism to go to the office without a tie," says Flusser. "It showed you had power that didn't depend on conformity." Ironically, a lack of tie also signifies a folksy, one-of-the-guys image. Raw power, or plebeian rectitude. Sexy. Or cool.

But it'll never convey class. And that may be what saves the tie from extinction. When looking to spruce up their image, edgy performers such as Usher, 50 Cent and Sean "P. Diddy" Combs attend awards shows in classic suits and four-in-hands. Retailers hope their fans catch on.

Michael Macko, director of **men's** fashion merchandising for Saks Fifth Avenue, is cautiously optimistic about future sales, thanks to innovative designs from **Pucci,** Ferragamo and Ted Baker.

"To an older customer, Pucci is a classic," says Macko, "but to the younger customer who's been wearing khakis and button-downs to work, it can be a whole new world."

"We try to give customers the chance to zig while others zag," says designer Josh Bach. His prints - chopsticks, paper airplanes, architectural plans of bridges or old ballparks - are youth-friendly and clever, though muted in tone and not as aggressively whimsical as Nicole Miller's 1990s novelty ties.

"The simple truth is, there's nothing more flattering - or impressive - than a dark suit, crisp white shirt and tie," says Flusser. "If ties have survived these last few years, I think they'll be around forever."

Joseph V. Amodio is a freelance writer.

EPI 004039

GRAPHIC: Getty Images Photos - 1) Hugh Grant sports a dressed-down look at the premiere

of his new movie, "Love Actually," last month in Madrid. 2) Actor Evan Handler, below, is spiffy in pinstripes sans tie at a "Sex and the City" party in Manhattan. 3) Actor David Hasselhoff, right, was bare-necked at the Golden Globes this year.

LOAD-DATE: November 17, 2003

Source: News & Business > Combined Sources > **News, All (English, Full Text)**
Terms: **pucci /15 mens!** (Edit Search | Suggest Terms for My Search)
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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 115

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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FEELING GOOD ABOUT THE BLUES The Arizona Republic (Phoenix) January 16, 2004 Friday Final chaser Edition

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The Arizona Republic (Phoenix)

January 16, 2004 Friday Final chaser Edition

SECTION: YES; Pg. 8

LENGTH: 300 words

HEADLINE: FEELING GOOD ABOUT THE BLUES

BYLINE: By Kelly Ettenborough and Megan Finnerty, The Arizona Republic

BODY:
We're in no mood to give up our winter clothes just yet, but we've noticed the shift in the stores. Now that we're past the holidays and the clearance sales are pretty much picked over, everything new is blue.

Blue, in all its variations, from cornflower to electric to navy, is that bridge color that takes us from winter to spring. It's dark enough to feel like winter and light enough to feel like spring, all at the same time.

Of course we're wearing navy tights with our denim skirts (Merona tights are $4.99 at Target) but we're also working blue into our lives in these ways:

* Pin this faux gem brooch, $32 at Banana Republic, on your jean jacket.

* Wear this patterned side-tie top, $54 at Banana Republic, with your white dress pants and pointy heels.

* Be Friday casual with khakis and a striped, long-sleeve, stretch-cotton shirt, $44.50 each at the Limited.

* Instead of using black eyeliner, soften your look with this N.Y.C. eyeliner in In the Navy, about $1 at Target.

* Add pizazz to your suit with this **Emilio Pucci** scarf in the aqua cactus pattern, $240, at Saks Fifth Avenue.

* Be weekend casual with your jeans, sneakers and this Union Bay cotton V-neck pullover, $24 at Kohls.

* Trade in your wool coat for this lighter-weight Tommy Hilfiger cotton peacoat, $110 at Dillard's.

* Add instant color to any outfit with this xhiliration electric-blue bag (inspired by the Marc Jacobs' bag that everyone loves), $12.99 at Target.

* Be flirty and feminine in this Studio M silk dress, $118 at Macy's. Add a light cotton cardigan to keep your shoulders warm.

* With your T, wear these striped Ideology pants, $59, at Robinsons-May.

* With a feminine, solid-color dress, wear these fun Nine West slides, $59 at Macy's.

LOAD-DATE: August 30, 2005

Source: **Combined Source Set 1 - Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 116

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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STYLE & CULTURE; FALL 2004 COLLECTIONS; The looming generation gap Los Angeles Times
February 28, 2004 Saturday

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Los Angeles Times

February 28, 2004 Saturday
Home Edition

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

LENGTH: 1050 words

HEADLINE: STYLE & CULTURE;
FALL 2004 COLLECTIONS;
The looming generation gap

BYLINE: Booth Moore, Times Staff Writer

DATELINE: MILAN, Italy

BODY:

No designer is the object of hero worship like Tom Ford, who reportedly boarded a private jet for three days of Oscar fetes in L.A. after his post-Gucci show bash here Wednesday. But the fashion world does still have a couple of characters, namely kaiser Karl Lagerfeld and prima Donatella Versace, who were caught in a comic gridlock Thursday night.

After presenting his Fendi show and dining (lightly, no doubt) at the Four Seasons, Lagerfeld strode through the hotel, two steps ahead of his design assistants. Wearing his signature dark glasses, white ponytail, Hedi Slimane jacket and a white shirt with a kind of clerical collar, the designer was ushered into the backseat of his black Mercedes, which couldn't pull out far because of a fur-clad clot of fashionistas blocking the street, waiting to be let into the Versace show at her palazzo two doors down.

"Karl Lagerfeld is going to kill us all with his car," a woman in the crowd said. There was really no danger of that, but the clash of egos was amusing, as Versace kept everyone in the cold and Lagerfeld's Mercedes pressed on.

In contrast to the frill and froth of spring, a kind of aggressiveness is taking hold on some of the runways for fall. Versace's all-black evening gowns were borderline S&M, slashed from the shoulder to the knee and fastened with silver buckles, or strappy and studded in black leather. With Elizabeth Hurley sitting in the front row, they brought to mind the Gianni Versace gown with safety pins up the sides that made her a fashion star.

Donatella Versace dressed for her show in black leather pants slashed to reveal a backside the exact shade of bottle-bronze as her face. She said her collection was inspired by the kinder, gentler punk movement emerging now in America, so for daytime she crossed the

punk with the lady, to varying degrees of success. At times the clothes were awkward, like someone too old trying to dress young and hip. (You see it in Beverly Hills every day.) A red wool NASCAR-babe motocross jacket and a matching pencil skirt were trimmed in silver studs; a wool boucle coat in taxicab yellow and black plaid had shaggy hems at the collar and cuffs; a bold tiger-print kilt was slit to the hipbone; and a zebra-patterned cashmere twinset was revved up in acid green.

It seems lately that the bloom is off the rose at Versace. In June, Allegra Versace, Donatella's daughter, will turn 18 and inherit 50% of her late uncle's company, though it's not known whether she will take an active role in the business. Perhaps it would be a good thing for the debt-ridden fashion house. The younger, lower-priced Versus line, shown alongside the Versace collection, offered more of the same motocross suits in red leather and a gray tweed camouflage, with Medusa-head chain belts.

But none of it was as relevant as the D&G line. Domenico Dolce and Stefano Gabbana set their runway show in a mock vintage clothing store. (Kudos to them for calling a spade a spade; designers have been scouring them for inspiration for years.) Pairing a '20s skullcap and a '50s pink silk shantung coat with jeans and a hoodie, they gave a snapshot of the way young people dress, mixing vintage and new clothing. Lisa Marie Presley's 14-year-old daughter, Danielle Riley Keough, made her modeling debut at the show.

At Fendi, Lagerfeld's clothes appeared hostile -- a black jersey hobble skirt had the added insult of a girdle of elastic across the backside; a brown jersey dress sprouted a knot of fabric, also on the backside; and a plum blouse had an underwire bra on the outside. Lagerfeld may be able to whittle himself down by eating horsemeat and cactus (yes, that's what he supposedly ate on his recent diet), but women can't diet their curves away, and this collection wasn't a celebration of them.

Fendi is also about fur, of course, and this season the focus was mostly on shawls, some that appeared to be crocheted and others with a heathered look, in shades of pink and plum. There were also some fabulous shoes -- pumps with mirrored wedge heels that had an Art Deco fan design.

Although it staged a "die-in" during New York's fashion week, People for the Ethical Treatment of Animals (PETA) hasn't been a presence in Europe, where fur is more conspicuous on the runways than ever, mostly in the form of fox stoles.

Even at Marni, a label not typically associated with glamourpusses, fur stoles were draped over austere wool dresses that looked as if they were inside-out (or put together with materials bought at the five-and-dime), with exposed zipper plackets and elastic waistbands, worn with ankle socks and cone-heel pumps. Here, fur was supposed to read vintage, as in your mother's stole, perhaps. In the non-fur category, a white wool coat had a charming winter woodland design etched across the back, and an ethereal smoke gray chiffon empire-waist gown glided across the runway like a memory of frilly seasons past.

Christian Lacroix has found his groove at **Emilio Pucci,** where he presented his best and most commercial collection yet. Chanel had a hit this spring with a boucle-seamed trench coat, and now Pucci has offered its version in black, with Pucci-print seams. Lacroix also has devised more conservative ways to wear the famous prints, creating a gray, tonal Pucci-print wool, which he tailored into a jacket and skirt that would do for work.

For evening, he kept it simple, beginning with classic silk wrap dresses in the tradition of Diane Von Furstenberg and ending with short, wispy chiffon gowns, draped around the shoulders, all paired with black stockings and shoes.

In her second collection since she resumed control of her company, Jil Sander proved that a

black dress with short, quick horizontal slits down the front can be more beautiful in its simplicity than one with an aggressive slash from shoulder to knee. A knife-pleat skirt with silver lame trim was paired with a glittery silver sweater; a black peacoat was so well tailored, it looked as if it could stand on its own; and a cap-sleeved, fuchsia satin dress was stunning in its rumpled imperfection.

No buckles, studs, hobble skirts, bells or whistles were needed here. These were basics one would have in the closet if money were no option. Sander's show notes included an apt description: It was not "pretend chic."

GRAPHIC: PHOTO: D&G: Danielle Riley Keough, daughter of Lisa Marie Presley, made her modeling debut at the show of youthful designs. PHOTOGRAPHER: Paolo Cocco AFP/Getty Images PHOTO: JIL SANDER: A cap-sleeved, fuchsia satin dress is rumpled -- in a good way. It was part of Sander's second collection since she resumed control of her company. PHOTOGRAPHER: Associated Press PHOTO: **EMILIO PUCCI:** The line's vivid patterns turn models into moving works of art. PHOTOGRAPHER: Reuters PHOTO: **EMILIO PUCCI:** Christian Lacroix plays with pattern but tones down the Pucci palette. PHOTOGRAPHER: Francois Guillot AFP/Getty Images PHOTO: VERSACE: Slashed and studded, Donatella Versace's evening gowns are borderline S&M. Is it a kinder, gentler punk? Or is it the same as someone too old trying to dress young and hip? PHOTOGRAPHER: European Pressphoto Agency

LOAD-DATE: February 28, 2004

Source: **Combined Source Set 1** [i] **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full
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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 117

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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LACROIX: 'SHOW ME THE MONEY'. WWD March 1, 2004

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WWD

March 1, 2004

SECTION: Pg. 17 ; ISSN: 0149-5380

IAC-ACC-NO: 113904532

LENGTH: 1038 words

HEADLINE: LACROIX: 'SHOW ME THE MONEY'.

BYLINE: Socha, Miles

BODY:
MILAN -- Christian Lacroix wants to set the record straight. He would like his 17-year-old fashion house to be as famous for profits as pouf skirts -- and wants more creative control in order to achieve that.

And the star couturier is sending that message straight to the top, making lackluster development of the Lacroix brand a key discussion point as he renegotiates his employment contract with Bernard Arnault, chairman of LVMH Moet Hennessy Louis Vuitton. His five-year pact with the French group expires this summer.

"I'd like to prove to Mr. Arnault and his team that all of their esteem [for my aesthetic] can be translated into business. I'm interested in business," he said last week here, only a few hours after showing his fall collection for **Emilio Pucci,** where he has been artistic director since 2002. "Mr. Arnault was sure I was against money and commercial success. I'm not. I'm not...I'm 53. I have no time to waste."

LVMH declined to comment for this article.

In a wide-ranging interview, Lacroix spoke frankly about sundry frustrations in recent years -- notably a lack of investment in his brand.

For example, he was forced to stop showing his ready-to-wear collection on the runway during fashion week three seasons ago due to a lack of funding.

He also confessed to being "embarrassed" when the house, without his consent, lent his name for Schwarzkopf home hair coloring in "couture" shades.

And the fact that Lacroix was able to design the interior for high-speed trains in France -- but not invited to give input to his latest fragrance -- was a frustration, not only to his ego, but to his belief that a brand must be coherent to be successful.

"I'm not against success made without me," he said. "But I'm sorry, we have to focus on one

image, which is mine. I'm interested in designing a fragrance bottle for my next perfume. I'm a very, very down-to-earth guy. I'm concrete. I'm not a conceptual, intellectual designer, not at all."

Lacroix stressed his relationship with Arnault remains strong and amicable and he hopes to remain at the creative helm of the house that bears his name. However, he is looking for new commitments to invest money and human resources in the brand, and to find new strategies to reclaim Lacroix's place in the fashion firmament.

Acknowledging an increasingly competitive business environment, he said, "We cannot fight without the same weapons. Lacroix success is based on individuality, he said, reasoning that the approach to his business should be similarly unique. "I have the impression we follow the same old recipes, the same old rules. Now we have to find new strategies."

Arnault famously plucked Lacroix from Jean Patou and launched a couture house for him in 1987. Although international acclaim came quickly -- for his lavish ornamentation, romantic silhouettes and a lusty and poetic Mediterranean attitude -- profits did not. The house lost as much as $ 10 million a year in the early Nineties. His first fragrance, C'est la Vie, was a flop.

Although the numbers are said to have improved substantially, and his last three couture collections have been blockbusters, Lacroix confessed dismay that his business has struggled. It's especially galling given that hallmarks of the Lacroix look -- vivid color, bold patterns and decorative flourishes -- have gained strong currency in fashion in recent years.

For his part, Arnault demonstrated support for the design star by attending his most recent couture show in Paris, seated next to France's first lady, Bernadette Chirac, no less.

A return to the runway with rtw, slated for March 8 near the end of Paris Fashion Week, is another sign of confidence in the house, as was the appointment last November of a new chief executive: Geoffroy de la Bourdonnaye, who joined LVMH from the retail and merchandise division of Euro Disney.

Lacroix said he feels a new sense of urgency, especially as fashion moves ever quicker -- and today's penchant for more decorated styles could pass.

"If we wait too long, it will be too late because [my look] is in the air now," the designer said. "Perhaps tomorrow will be the return of minimalism."

Although some still associate Lacroix with the excess of the Eighties, the designer insists his design statement "is more alive than the caricature of Ladies who Lunch."

"I'm confident and very optimistic," he continued. "I'm convinced we still have something to say. What we did at Pucci gives [Arnault] some assurance."

Indeed, since Lacroix arrived at **Emilio Pucci** in 2002, it has become one of the fastest growing brands within the LVMH universe, with 2003 sales advancing 50 percent and reaching about $ 25 million, or 20 million euros, last year.

Catherine Vautrin, Pucci's chief executive, said the brand is on track to log another 50 percent increase in 2004, with new boutiques in Venice and Moscow bowing this month. This summer, a second Manhattan unit, on Fifth Avenue in a former Godiva location, will give the Florentine house new international exposure.

Vautrin said Lacroix brought not only his fame and gift for color and pattern to Pucci, but creative energy and an openness to product development. For example, Lacroix's debut Pucci collection was sporty, with apres ski airs, whereas the fall collection he showed here last

week was more formal, demonstrating that a woman could wear Pucci to the office.

Lacroix said the Italian approach to fashion, more immediate and industrial, has been inspiring to him.

"At Pucci this morning, we didn't show any outfit unless we had no doubts it could be produced, worn and sold," he said. "I hate confusing people with things just made for the runway. I think we need to be direct."

To wit: At his March 8 show, Lacroix plans to show a mix of his signature collection, jeans and Bazar lines -- to reflect the way customers dress and shop today.

Besides, Lacroix has two outlets for the fantastic: his various theater projects and high fashion.

"In couture, I dare to be myself, without any heaviness," he said, breaking out into a chuckle. "After 17 years, I'm starting to know how to do Lacroix with a light hand."

IAC-CREATE-DATE: March 10, 2004

LOAD-DATE: March 11, 2004

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Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 118

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Display & Design Ideas March 1, 2004

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DISPLAY & DESIGN Ideas

Display & Design Ideas

March 1, 2004

LENGTH: 846 words

SOURCE: Print

BODY:
Emilio Pucci opened the doors to its latest store in London late in 2003 with a slice of Mediterranean style. After choosing a series of high-profile European sites for its current rollout, Pucci opted to open a 1,000-sq.-ft. store on Sloane Street, between Knightsbridge and Chelsea, rubbing shoulders with an array of upscale brands within a stones throw of Harrods.

Operating from a single, street-level trading floor, the London store was designed by architects and designers Vudafieri Partners, Milan, Italy, and DeuxL, Paris, the combination responsible for the expansion of Puccis retail presence in Europe. Like the other new generation **Emilio Pucci** outposts, the store "embodies the flair and vibrancy found on the shores of the Mediterranean Sea," says the retailer.

When Paris-based luxury brand and beauty group LVMH (Mot Hennessy Louis Vuitton) acquired a 67 percent stake in the fashion house in 2000, the company called in DeuxL to come up with a concept for a series of strategically located boutiques worldwide. DeuxL Art Director Lena Pessoa was already working for LVMH after creating a display system that allowed apparel seemingly to defy gravity courtesy of magnets fixed to the ceiling.

For the **Emilio Pucci** project, Pessoa chose to embrace the Mediterranean inspirations of the fashion designer. Pessoa describes it as: "The starting points were water and lightness, the quasi-transparent spaces that make the clothing appear to float." Vudafieri adds, "Serenity was our goal, not dramatic effects."

For the stores fixtures, Pessoa and Vudafieri incorporated transparent and opaque acrylic finishes. Bright light emerging from the large front windows splashes onto an aqua-toned entrance and floods onto backlit walls whose curved surfaces are covered in transparent fabric.

The clothing, designed by Christian Lacroix, hangs from acrylic poles attached to ultra-thin rails more commonly seen as curtain rods in Boeing airplanes. This allows coats, suits and jackets to be displayed either sideways or face-on, and accessories are placed on nearly invisible acrylic shelves suspended on steel cables.

EPI 004049

Counters have been sprayed with automotive paint for a different effect. "Because its very smooth, it makes the furniture appear even lighter," explains Pessoa. The shoe fixtures located at the back of the store have been designed with practicality in mind. A pink Lamborghini-print carpet and several rose-colored pouf seats provide the backdrop for the newly introduced shoe line. "Theres a specific place for each item. Its impossible for assistants to line up all the shoes on the floor," she says.

Color schemes vary from one Pucci interior to another. For the London store, the glossy composite marble and resin floor and the walls are white, but the interior fittings introduce Mediterranean aqua tone that reflects in the other finishes. The vibrant patterns of the clothing punctuate the space, with apparel suspended around the boutique to create the impression that it is "floating on air." The designers have introduced a bold turquoise carpet using Mediterranean colors as inspiration once again, and colored pouf seats greet guests at the entrance where accessories and leather goods are displayed on clear Plexiglas shelves.

The design team was determined to bring the heritage of the **Emilio Pucci** brand to the forefront and consequently has reinforced the glamour of the designer himself. Iconic black-and-white images of the Florentine designer capture the storied past of the brand, decorating the columns and acknowledging celebrity fans such as Sophia Loren, Madonna and Marilyn Monroe (who apparently asked to be buried in a Pucci frock). These images underline the longevity of the labels "jet set" tag and represent new artistic director Christian Lacroixs ambition to bolster Puccis international appeal.

To achieve the desired calming effect, lighting received special attention. Walter Amort of Studio Emotional Lighting, Milan, Italy, selected a satin-finish paint for the walls, in front of which he hung luminous fire-proof fabric, while color graphics complete the look. Down-lit by fluorescent lamps installed in channels and soffits in the ceiling, the fabric "offers a lot of depth," says Vudafieri. The translucent-acrylic accessories shelves are up-lit. Three color options in lighting are available in pink, blue and white, so the ambience can be modified from season to season. Cold cathode lighting in ceiling recesses adds a sense of daylight, a welcome injection of warmth to complete this little splash of Italian flamboyance in London and a fitting evocation of Puccis brand roots.

Indeed, it is not surprising that the interior design reflects so strongly on the brand equity of Pucci himself. DeuxLs Brazilian-born Pessoa, admits: "Ive been steeped in Pucci all my life." As a child she recalls that her mother wore Pucci sunglasses and vivid colors and distinctive prints of Puccis summer dresses. "The label was always special for me, like something out of a dream," she says.

LOAD-DATE: March 11, 2004

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
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EXHIBIT 119

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Girly power The Boston Herald March 4, 2004 Thursday

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The Boston Herald

March 4, 2004 Thursday ALL EDITIONS

SECTION: THE EDGE; Pg. 066

LENGTH: 103 words

HEADLINE: Girly power

BODY:
Raakhee P. MirchandaniThrow away the peasant blouse and grab a camisole instead. This spring's fashions are less bohemian and more feminine. Here are the season's must-have accessories:

HATS

- Multicolored mod hats from The Gap, $ 19.50 each.

- Mandarin-orange "Status" Carnaby hat from Liz Claiborne, $ 24.

- **Emilio Pucci** sun hat at Saks Fifth Avenue, $ 170.

JEWELRY

- Green enamel flower brooch from Banana Republic, $ 45.

- R.J. Graziano faux-peal necklace with adjustable pink ribbon from Lord & Taylor, $ 66.

- R.J. Graziano floral vine necklace with crystal accents from Lord & Taylor, $ 135.

LOAD-DATE: March 04, 2004

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 120

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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pagina dos *San Antonio Express-News (Texas) May 20, 2004, Thursday*

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May 20, 2004, Thursday , CONEXION

SECTION: CONEXION; Pg. 2A

LENGTH: 873 words

HEADLINE: pagina dos

BODY: 'Cheating Death, Stealing Life'

Eddie Guerrero is a favorite to millions of wrestling fans because of his charisma and in-ring ability. He's also the reigning WWE champion.

Many, however, aren't familiar with the demons he's faced and his climb to the top of the wrestling world.

Guerrero will be profiled in "Cheating Death, Stealing Life: The Eddie Guerrero Story," a one-hour UPN special to air at 8 p.m. on May 26.

In an inspiring story, Guerrero not only regained his life but also surpassed even his wildest dreams. Sober for nearly three years now, he has reconciled with his wife, reclaimed his job and won the WWE title.

The show chronicles his amazing childhood, his struggles with addiction and his miraculous recovery. Footage includes never-before-seen home movies, showing his family in the 1940s and '50s, and the emotional backstage images of Guerrero winning the WWE Championship for the first time.

You'll meet his wife, two daughters and mom. And Guerrero will take viewers on a tour of his hometown of El Paso in his favorite low rider.

- Conexion

FASHIONPASSION

San Antonio-born fashion designer Bianca Moreno is trying to join the ranks of **famous** designers such as **Pucci** and Kate Spade by designing uniforms for Lancome cosmetics and UPS. **Pucci** designed uniforms for Quantas airlines in the 1960s and '70s and Spade just unveiled her uniforms for Song airlines last month.

Moreno, 24, graduates in 2005 from the Fashion Institute of Technology in New York where she now is a semifinalist in a Lancome- and FIT-sponsored contest to design new,

fashionable uniforms for Lancome counter consultants (at left).

Winners will be announced the week of May 24, and the winning design could be implemented as early as spring 2005.

The Lanier High School graduate also was recently named a semifinalist in a contest to design hip new garb for UPS based on one of the regions in which it operates: North America, Latin America, Europe, Asia and Africa.

Moreno's design focused on Asia with a kimono-style uniform featuring slots for packages along the long sleeves.

- Emily Spicer

You want digital, or not?

"Disposable cameras were made for the Chicano," comedian George Lopez says on his latest CD "Team Leader." Lopez proves his point during the live recording by singling out an audience member who has a Kodak Funsaver.

If his assessment about Hispanics and a penchant for disposable cameras is correct, they should at least go digital.

Last year, Ritz Camera Centers launched the Dakota Digital Single-Use Camera. The camera offers consumers a high-quality, fully digital experience at a single-use price ($10.99).

The Dakota Digital captures up to 25 snapshots at about 1.3 to 1.5 megapixels. The camera has 12MB of internal memory, runs on AA alkaline batteries (which are included) and features a self-timer and an automatic flash.

The camera has no viewing screen but does allow users to delete the most recent photo.

- Conexion

Eat your corazon out, George Foreman

You can make tortillas the old-fashioned way or go high tech with these handy culinary helpers at TexMexToGo.com.

The Victoria Mexican Tortilla Press (left) is a heavy-duty cast-iron 6.5-inch press that's powered with elbow grease. It sells for $17.95. The Villaware Electric Tortilla Press is a 10-inch heavyweight die-cast aluminum press with a firme chrome finish. "Press and bake in one step!" the ad says. The convenience of this beauty will set you back $69.

- Conexion

60 segundos con ... Mary Trevino

Spokeswoman, Internal Revenue Service in San Antonio

CONEXION: IRS? Why?

MT: It was by accident. I had an accounting degree and needed the money.

C: Tejano or Norteno?

MT: Tejano

C: Most interesting case?

MT: Money- laundering case in Brownsville of a guy who had killed several people.

C: Favorite taqueria?

MT: Taqueria Jalisco on Babcock near Huebner.

C: What should everyone know about the IRS?

MT: That by paying taxes, they're supporting the best country in the world, bar none.

C: Favorite music artist?

MT: Little Joe y La Familia

Conexion blurbs

pagina dos: Pierce Brosnan, 51 anos, celebro el 15 de mayo su cumpleanos con un pastel y una botella de tequila en la Ciudad de Mexico, donde esta filmando la pelicula 'The Matador'. - Agencia Reforma

deportes: Portugal will host the 12th European Championship of soccer. It is estimated that 500 million will watch starting June 12, and 1 billion could tune in for the July 4 final, according to the Union des Associations Europeennes de Football.

la onda: "There are Latin women who are doctors, psychologists and professionals, but you rarely see them in films. I feel we've come a long way." - Seidy Lopez, of Merida, Yucatan, star of movies such as 'Mi Vida Loca' and 'Gabriela'

buena vida: Cilantro: Coriander. You either love it or hate it. Fine, chopped stalks are used as a condiment or as an ingredient in dishes. Chopped stems are used in soups and beans. - www.texmextogo.com

GRAPHIC: PHOTOS: 1) MUG CUTOUT ; 2-4) COURTESY PHOTOS ; 5) MUG : 1) (Eddie Guerrero) ; 2-4) (No captions) ; 5) (Mary Trevino)

LOAD-DATE: May 20, 2004

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)
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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 121

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

Select for FOCUS™ or Delivery

SIGNATURE PUCCI The Sunday Oregonian August 1, 2004 Sunday

Copyright 2004 The Sunday Oregonian
The Sunday Oregonian

August 1, 2004 Sunday SUNRISE EDITION

SECTION: LIVING; Pg. L03

LENGTH: 269 words

HEADLINE: SIGNATURE PUCCI

SOURCE: VIVIAN MCINERNY - The Oregonian

BODY:
Summary: Psychedelic prints by the **famed** designer revive bold strokes and colors of the '60s

Pucci prints make you smile.

In the 1960s, the clear colors and kaleidoscopic patterns were daring and unconventional, breaking the staid rules of fashion. They became a signature of the era and faded with the times.

Now they're back, both the real thing and imitations, adding a dash of daring to scarves, skirts and dresses. Even a canvas tote from Payless features Pucci-like lining to take the boring out of bags.

These days, when dressing in an unconventional manner is almost conventional, the saturated colors and psychedelic prints no longer shock. So what's the appeal of Pucci prints now?

Nostalgia plays a part. It's about looking back to an era of optimism, when a generation wore its ideals on its sleeve and a change of clothes represented changing the world.

It's also just so darned pretty.

"The allure and the glamour of clear colors, not muted or fuzzy, but clear -- we've moved back into a period where that is sexy," said Jeff Miller, general manager of Saks Fifth Avenue in Portland.

Saks carries authentic Pucci scarves, hats and bags made from reproductions of the original prints.

"Accessories are so important right now," Miller said. "You can add an accent piece with a great pop of color."

Wearing a colorful print head-to-toe feels too showy for many women, but the accessories work.

"You've got a little color and a little pattern with a hint of retro. Yet it's modern," Miller said.

And that's perfectly Pucci. Vivian McInerny; 503-294-4076; vmcinerny@news.oregonian.com

GRAPHIC: 4 color photos

LOAD-DATE: August 2, 2004

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)
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Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 122

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

Select for FOCUS™ or Delivery

PUCCI AND WOLFORD TEAM UP; Brief Article WWD August 2, 2004

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ASAP
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WWD

August 2, 2004

SECTION: Pg. 26 ; ISSN: 0149-5380

IAC-ACC-NO: 120277512

LENGTH: 329 words

HEADLINE: PUCCI AND WOLFORD TEAM UP; Brief Article

BODY:
Byline: Marc Karimzadeh

NEW YORK -- **Emilio Pucci's** vivid prints can transform a blank canvas into a magical, psychedelic place one can spend hours mulling. Now, the iconic label is ready to jazz up the hosiery sector, too.

Pucci struck a deal with Wolford for a limited-edition hosiery and bodywear collection that will bow in Pucci and Wolford boutiques and select specialty stores this fall.

Laudomia Pucci, Emilio's daughter and image director for the label, said tights are a natural move for a label so identified for its vivid prints.

"Legwear somehow embodies the Pucci style -- it's close to the body, it's sexy and it's feminine," she said. "We produced tights in the Seventies and had success with leggings in the Nineties. We liked the idea of continuity, of moving this product category into the future in a modern way and with an industry leader."

There is a floral and a geometric print, and the tights and seamless, sleeveless bodysuit feature Wolford's Satin de Luxe material, which consists of nylon with a shiny satin finish.

"This material is perfect for the colorful Pucci prints," said Holger Dahmen, Wolford's chairman and ceo. "The brilliance and the touch of the body and tights is fantastic."

Wolford has a history of designer collaborations, making tights for Lagerfeld Gallery since last year and for Vivienne Westwood since 2002. Wolford also has a license agreement with Giorgio Armani.

Dahmen declined to give sales projections, but the line is limited in edition. For fall, Wolford will manufacture 4,000 tights and 2,000 body suits. U.S. retail prices for the Pucci collection are $ 165 for a pair of tights, and $ 350 for the bodysuit.

The collaboration is expected to continue at least through spring and summer.

"I think that legwear is a nice way to express wearing Pucci in winter, because you can liven up solids with colorful printed legs," Pucci added.

Caption(s): Pucci tights by Wolford.

IAC-CREATE-DATE: August 9, 2004

LOAD-DATE: August 10, 2004

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 123

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

Select for FOCUS™ or Delivery

Pucci dresses up new champagne Pensacola News Journal (Pensacola, FL) August 21, 2004 Saturday

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Pensacola News Journal (Pensacola, FL)

August 21, 2004 Saturday

SECTION: LIFE; Pg. 1B

LENGTH: 95 words

HEADLINE: Pucci dresses up new champagne

BYLINE: Sloane Stephens Cox, Staff

BODY:
I'm no bubbly connoisseur.

I always judge my drinks by their containers. And, well, when **famous** designer Emilio **Pucci** dresses one in his signature **Pucci** print, I'm willing to imbibe.

Pucci and Champagne Veuve Clicquot have collaborated to create a new champagne, Veuve Clicquot La Grande Dame 1996, which blends hints of citrus fruit, peaches, butter hazelnuts and marzipan.

It's a whopping $200; but, hey, that's a lot less than Pucci clothes.

I can't afford them, either.

Details: www.ClicquotInc.com

_ Sloane Stephens Cox@PensacolaNewsJournal.com

LOAD-DATE: September 3, 2004

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)
View: Full
Date/Time: Thursday, April 26, 2007 - 11:01 AM EDT

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 124

Source: **Combined Source Set 1** [i] **- Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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SHOW & TELL The Houston Chronicle August 22, 2004, Sunday

Copyright 2004 The Houston Chronicle Publishing Company
The Houston Chronicle

August 22, 2004, Sunday 2 STAR EDITION

SECTION: LIFESTYLE; Pg. 5

LENGTH: 263 words

HEADLINE: SHOW & TELL

SOURCE: Staff, Washington Post

BYLINE: LIZ EMBRY

BODY:
Track shoe glamour

Back to school means spanking-new notebooks, clothes and shoes. Clogs, boots, Mary Janes, moccasins and loafers are all school-worthy. But this time, pick the sneaker for its good looks and comfort.

This season's sneak is prettier and more stylish than those of the pastAdidas Originals - they make old hip again - has turned its Okapi into an everyday shoe. "You'd never know that it's a 1973 track shoe," says Wexler. Unless you are running late for class.

WASHINGTON POST

Clutchable

Self-contained, all-in-one makeup palettes lent organization to the most unruly cosmetic bags. Now makeup artist Vincent Longo - a favorite artist and cosmetic line of Cameron Diaz and Jada Pinkett Smith - has taken the concept a step further with his new Spectralites products. The stackable glosses, eye shadows and blushes magnetically click together to keep products organized.

Vincent Longo Spectralites are $ 18 each and available at Sephora and www.sephora.com.

- LIZ EMBRY

Champagne 'dressed' by Pucci

The elegant combination of high fashion and fine champagne is a no-brainer. And this fall, Champagne Veuve Clicquot will release the 1996 "La Grande Dame," a limited edition vintage that comes "dressed" in a bottle and gift box designed by the Italian fashion house **Emilio Pucci.** Pucci's recognizable, ultracolorful prints are fashion favorites

The 1996 Veuve Clicquot "La Grande Dame" retails for $ 200 and will be available in fine wine shops nationwide. For information, call 212-888-7575 or visit www.clicquotinc.com.

- LIZ EMBRY

GRAPHIC: Photos: 1. Okapi shoes (color); 2. Vincent Longo Spectralites (color); 3. Champagne Veuve Clicquot's 1996 "La Grande Dame" (color)

LOAD-DATE: August 24, 2004

Source: **Combined Source Set 1** [i] **- Major US Newspapers**
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EXHIBIT 125

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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WHAT'S IN STORE Shop till your credit rating drops at fall's hottest openings Daily News (New York) September 5, 2004 Sunday

Copyright 2004 Daily News, L.P.

DAILY NEWS
NEW YORK'S HOMETOWN NEWSPAPER
Daily News (New York)

September 5, 2004 Sunday
SPORTS FINAL EDITION

SECTION: SUNDAY NOW; Pg. 16

LENGTH: 1728 words

HEADLINE: WHAT'S IN STORE Shop till your credit rating drops at fall's hottest openings

BYLINE: BY AMY DILUNA, AZADEH ENSHA, MICHELE INGRASSIA AND LAURA J. VOGEL

BODY:

Choosing the most exciting stores opening in the city this fall was like choosing between python pumps or tweed: in other words, very difficult. From racy underthings to jingling jewelry, there's no limit to the ways you can blow your paycheck.

"I go all over the United States, and this has been the most active real-estate market since 1999, which was off the charts," says Faith Hope Consolo, vice chairman (and retail broker) at Garrick-Aug Associates. As for digs, the one place everyone predicted would burn out by now is still hot. "The Meatpacking District continues to be the hottest neighborhood for shopping," says Amanda Doll, Girlshop.com's buying expert. Whatever the 'hood, here are some of the city's best splurge-worthy shops.

LINGERIE

LA PERLA

803 Madison Ave., between 67th and 68th Sts. What a delightfully naughty store for such a staid block. La Perla is returning to its old 'hood with a flagship - the first in the country - to feature 3,000 square feet of racy, lacy undies, nighties and ready-to-wear clothing. Opens in October.

MYLA

20 E. 69th St.; (212) 327-2676. Lingerie store? That's only the tip of the titillating iceberg. Myla, a "luxury sex brand," will bring sex toys to the upper East Side this month. That's right, sex toys: blushing patrons in the brand's first U.S. boutique will find lingerie, swimwear and body-care products selling right alongside sexy playthings at Myla (hey, it makes sense). Just don't be surprised by the finger-wagging UES'ers as you walk out. Opens mid-September.

BOOTY FOR BOYS

SEAN JOHN

475 Fifth Ave.; (212) 220-2633. Puffy's got so much to celebrate. Just months after winning a prestigious award from the Council of Fashion Designers of America, the multitasking mogul is witnessing the first outpost of his empire: a 3,500-square-foot store, filled with the things he loves, like books on Saint-Tropez, pet outfits and mohair throws. VIP shoppers have a special entrance out back that leads to a room with a stocked bar and personal shopper awaiting commands. You, however, will enter through the front. Open now.

OAK

150 Ainslie St., Brooklyn. Williamsburg's hip frontier keeps getting bigger. Jeff Madalena and Louis Terline, co-owners of Canary, are opening this men's shop across the road. Madalena promises a "supersmall" boutique filled with well-edited pieces from lines like Penguin and Wrangler 47 (by Wendy Mullin of Built by Wendy fame). Befitting its name, the shop will be decked out in wood floors, old leather furnishings and other manly accoutrements. Opens late September.

A BATHING APE

61 Greene St. Cargo magazine style director Bruce Pask is thrilled that this Japanese brand is coming to a storefront in SoHo. "There is only one Bathing Ape store outside of Japan, and it's in Hong Kong," says Pask. "There is a huge mystique around their merchandise - the designer, Nigo, will literally limit each customer's purchase to one item; you have stand in line to get into the store." Sound mysterious and weird? It is. But the cult following will line up for the limited-edition goods he sells, if only for the street cred of actually getting their hands on it. Opens this fall.

RALPH LAUREN BOYS

878 Madison Ave., at 72nd St. Like the old British Empire, the sun never sets on Ralph Lauren's domain. The latest: a shop devoted solely to boys' clothes - everything from socks to sweaters to ski parkas, in sizes from toddler to teen. The shop is next door to Ralph Lauren Baby and across the street from the Ralph Lauren flagship, meaning devotees can span the Polo universe in a single bound. Opens Oct. 8.

ACCESSORIES

JUDITH LEIBER

680 Madison Ave., at 61st St. New York's razzle-dazzle bag lady updates her look with a new, 3,000-square-foot flagship that promises to go well beyond her signature crystal minaudieres. The shop will be split into five lifestyle salons, including shoes, daytime bags, eyewear, small leather goods, gifts and, of course, Leiber's wildly extravagant evening bags. Opens Oct. 15.

ERWIN PEARL

1 Grand Central Terminal, at the corner of the Lexington Ave. passage; (212) 922-1106. The folks at Erwin Pearl call it a jewel box, and they're not kidding: In a season when faux-rhinestone brooches and retro earrings are all the rage, they're packing 300 different styles of costume jewelry into this 200-square-foot shop. Check out the floral Eastern Dogwood collection in moss or sapphire enamel (earrings, $85, pins, $140), and the Be Alive rubber

and silver collection ($65-$170). A major part of the store - the fourth in New York from the 50-year-old firm - will be the Forever Silver line, sterling pieces starting at $40. Opens Oct. 4

LINKS OF LONDON

402 W. Broadway, (between Prince and Spring Sts.) For its third shop in New York, the English jeweler has created a "cocktail" bar to serve up the one thing no self-respecting '50s fashionista would be without: her charm bracelet. The charm bar, modeled after the one in the Links shop on Sloan Square in London, has more than 200 little janglers to choose from $60 and up. Opens Oct. 14.

MARMI

519 Madison Ave., (between 53rd and 54th Sts.); (212) 751-3100. We know. The last thing this town needs is another shoe haven. But this one boasts a stock of 30,000 pairs, sizes 4 to 13, with staples and fashion looks at both ends of the spectrum. Marmi, which has 23 other stores around the country, says its catalogue got more orders from New York than any other spot - hence, the new, 900-square-foot shop. Labels include Sesto Meucci, Rangoni, VanEli and Eric Javits, with prices from $75 to $195. Opens Wednesday.

BEAUTIFYING

N.V. PERRICONE, MD.

791 Madison Ave., at 67th St., 1-866-791-7911. For years, this dermatologist, researcher and author of "The Perricone Prescription" has sold his skin potions at upscale department stores. Now, he's gathered the full line of anti-aging products into one 2,000-square-foot location. True devotees can even opt for one-on-one "grande dame" consultation at the grande dame price of $500. Opens mid-fall.

KIEHL'S

154 Columbus Ave., (between 66th and 67th Sts.) The upper West Side will be buffed and moisturized beyond its wildest dreams, thanks to a new location of this legendary New York brand. Expect the usual luxe but simply labeled products for men, women and baby. Opens soon.

BOUTIQUES

DANE 115

115 Crosby St., (212) 431-1295. This cozy, vest-pocket-size SoHo boutique is a family affair. Robin Fonseca and daughter Dana have joined forces to create a refreshingly eclectic shop. Men's and women's wear by cult designers Heike Jarick and Jack is on offer, and accessories range from brightly colored totes to eye-popping vintage costume jewelry. You'll feel like you're rifling through a very well-dressed friend's closet. Open now.

PIECES OF HARLEM

228 W. 135th St., (212) 234-1725. Husband and wife duo Latisha and Colin Daring opened their first Pieces boutique in Brooklyn four years ago after meeting at Old Navy. The duo's edgy, hand-picked creations from designers like Amsterdam's Gsus and New York-based Ingwa Melero have generated enough interest to open a second location. The recently launched shop aims to give a platform to up-and-coming talent like Harlem's own Weight. Open now.

FASHION HEAVYWEIGHTS

PUCCI

701 Fifth Ave., (212) 230-1135. The venerable Italian brand - whose signature prints are inspired by the colorful Palio celebration flags from Emilio **Pucci's** home country - is back. The Fifth Ave. boutique is light, fantastical and futuristic: A backlit, fabric-covered wall showcases the **famous Pucci** prints, the floor is covered with lilac quartz, and lilac metallic furniture shimmers thanks to suspended lighting. The entire ready-to-wear **Pucci** collection is here. Open now.

CATHERINE MALANDRINO

652 Hudson St. This long-awaited Meatpacking District shop is sure to thrill the city's francophiles. The French designer is known for her sleek, uncomplicated lines and vibrant colors. The 3,000-square-foot shop will feature Malandrino's collections and one-of-a-kind dresses, shoes and handbags. And, for shoppers who can't sleep, the boutique will introduce a "midi-minuit" concept: On Fridays and Saturdays it'll be open from noon to midnight. Opens Sept. 27

IMITATION OF CHRIST

Address unknown. Tara Subkoff, pixie designer extraordinaire of the stunt-pulling house, will try to surround her store opening with as much mystique as possible. How much mystique is possible? How about no address? At least we know what'll be inside: funky separates that will be eaten up by indie chicks like Chloe Sevigny. Then again, there may be nothing at all. Wouldn't that be the ultimate stunt? Opens Wednesday.

OSCAR DE LA RENTA

772 Madison Ave., at 66th St. The Dominican-born de la Renta is one of the best-known designers in the world, but he's never had a store of his own. Until now. The 3,000-square-foot space - in the middle of his clients' 10021 nabe - will include the designer's day and evening collections, as well as belts, bags and shoes. And if that's not hitting the jackpot, de la Renta expects to open store No. 2 next year in Las Vegas. Opens in November.

ETC.

BARNEYS CO-OP

2139-2157 Broadway, at 75th St. At last, the land of sweats and sneaks gets some chic. The new Co-Op store - Barneys' third free-standing Co-Op in Manhattan - will offer 6,000 square feet of cooler-than-thou style. Among the wares: denim (for men and women), shoes by Michel Vivien and Puma Platinum, among others, and Marc by Marc Jacobs. New to Co-Op will be Costume National's lower-priced line, C'N'C'; Slab by Rick Owens and Wyeth by Todd Magill. Opens at the end of September.

ESPRIT

110 Fifth Ave., at 16th St.; (212) 651-2121. Ohmigod! We, like, totally loved Esprit in the '80s, and now their first retail store is here in NYC! After a 10-year hiatus from America, the bold, sassy brand, is hitting the Flatiron District. The store will include a juice bar and café, and will carry women's and men's business and casual lines. Opens Thursday.

WEST ELM

112 W. 18th St. Design fanatics have been haunting Dumbo since West Elm opened there last year. Now, the brand is coming to Chelsea, with 10,000 square feet of shopping space. An offshoot of Pottery Barn, West Elm makes clean, modern pieces. Displayed at the store are two lofts decked out in West Elm gear. A customer freight elevator will help you haul out your new digs. Trust us: You'll need the elevator. Opens early October.

GRAPHIC: TANYA BRAGANTI CHAIN REACTION Shoes and accessories on display at Marmi. ANGEL CHEVRESTT COMPANION pieces Colin and Latisha Daring in their Harlem boutique. ADAM WARD FLASH BACKS Esprit, which developed a huge fan base in the '80s, is opening a store in the Flatiron District. WELL-ROUNDED Erwin Pearl's rubber and silver collection JOHN DESANTO FASHION ARTIST Puffy at his Sean John store on Fifth Ave. REBECCA MCALPIN FINE PRINT The bold and colorful Pucci is back in Manhattan.

LOAD-DATE: September 7, 2004

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)
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Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 126

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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2 tastes to toast together Chicago Tribune September 12, 2004 Sunday

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Chicago Tribune

September 12, 2004 Sunday
Chicago Final Edition

SECTION: Q ; ZONE C; QURIOUS CONSUMER. ; Pg. 5

LENGTH: 88 words

HEADLINE: 2 tastes to toast together

BYLINE: Wendy Donahue.

BODY:

Veuve Clicquot Champagne dressed in Pucci? We'll drink to that twice for good measure.

Clicquot has collaborated with the house of **Emilio Pucci** for a limited-edition bottle of La Grande Dame 1996, boxed in those legendary 1960s swirls.

The partnership seems natural enough--the "vintage" overlap, the citrus intersection of flavors and colors, and Frenchman Christian Lacroix now is artistic director for the Italian Pucci.

The special bottles are available through December for about $200 at Sam's Wine & Spirits, 1720 N. Marcey St.

NOTES: QUALITIES OF LIFE. FINER THINGS.

GRAPHIC: PHOTO (color): Clicquot has collaborated with the house of **Emilio Pucci** for a limited-edition bottle of La Grande Dame 1996, boxed in those legendary 1960s swirls. PHOTO

LOAD-DATE: September 12, 2004

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full
Date/Time: Wednesday, April 25, 2007 - 10:11 AM EDT

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 127

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Style: A Walk On The Moon Newsweek September 27, 2004 U.S. Edition

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Newsweek

September 27, 2004 U.S. Edition

SECTION: TIP SHEET; Pg. 90

LENGTH: 199 words

HEADLINE: Style: A Walk On The Moon

BYLINE: Anna Kuchment

BODY:
Sick of Uggs? Last year the Aussie sheepskin boots stoked a craze after showing up beneath the coats of Gwyneth Paltrow, Kate Hudson and other celebrities. Now it's time to move on. "If you did Ugg boots last season and you need something to do this season, it's going to be moon boots," says Stacey Pecor, president of Olive and Bettes, a chain of fashion boutiques in New York City. Yes, the enormous astronaut-style shoes you complained about as a kid have come into vogue. (Hint: this time, don't wear them with snow pants and clip-on mittens.)

Design houses like Marc by Marc Jacobs ($180; nordstrom.com
) and **Emilio Pucci** ($160; saksfifthavenue.com
), have already rolled out their loudly patterned versions for fall. Olive and Bettes ($145; oliveandbettes .com
) will carry a variety of colorful quilted ones beginning Oct. 15. All three brands are fully lined, with practical rubber soles that stand up to winter slush. Pecor suggests wearing the boots with rolled-up jeans or a mini-skirt. If you opt for the skirt, pull on a pair of tall cashmere socks that stick out on top. "Then it'll definitely be a fashion statement," she says. Neil Armstrong would be proud.

LOAD-DATE: September 21, 2004

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full
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EPI 004091

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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 128

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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EMILIO PUCCI RETURNS TO SKI ROOTS. WWD October 20, 2004

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WWD

October 20, 2004

SECTION: Pg. 3 ; ISSN: 0149-5380

IAC-ACC-NO: 123494322

LENGTH: 405 words

HEADLINE: EMILIO PUCCI RETURNS TO SKI ROOTS.

BODY:
Byline: Melanie Kletter

NEW YORK -- The **Emilio Pucci** company has come full circle.

The late Italian designer got his start designing ski clothes, and now his namesake company has teamed up with French firm Skis Rossignol SA for a collection of colorful outerwear and ski apparel.

"We have a collaboration with designer Jean-Charles de Castlebajac which combines fashion and technical apparel, and we wanted to expand on that with another designer company," said Mike Herrmann, soft goods product manager for Rossignol Ski Co. Inc., the company's U.S. division. "We also think Pucci could take us into new areas of distribution in higher-end boutiques."

Pucci, who died in 1992, was known for his athletic prowess and was a member of the Italian Olympic ski team in 1934. In fact, he was "discovered" as a designer while skiing and by chance met fashion photographer Toni Frissell, who asked to photograph his ski outfit. As legend goes, when she discovered he had personally designed the collection, she asked him to make some women's skiwear, which was later shown in Harper's Bazaar, and a career was born. Pucci is now a division of LVMH Moet Hennessy Louis Vuitton, and Christian Lacroix is its creative director.

The new Rossignol Pucci looks will hit stores in late summer in time for the 2005-2006 ski season. For now, it is a women's-only collection comprising technical outerwear, knitted sweaters and base layers such as turtlenecks, all of which are made using existing Pucci prints, according to Herrmann.

Prices for the collection are still being determined, but it will likely carry retail prices of about $ 400 to $ 500 for a soft shell jacket and up to $ 900 for some of the more technical outerwear. The Pucci collection will compete with high-end ski brands such as Bogner and Prada, Herrmann noted. He said the collection is expected to generate about 15 percent of U.S. sales. Rossignol does not break out U.S. sales, but last year its overall worldwide revenues were $ 635 million.

Rossignol also said it has extended its deal with de Castlebajac for five years.

These collaborations are part of a larger trend of sport companies teaming up with designers. Adidas now has deals with Yohji Yamamoto and Stella McCartney, and tennis brand Ellesse just started a collaboration with British fashion label Eley Kishimoto.

Caption(s): An **Emilio Pucci** design from the Sixties.

IAC-CREATE-DATE: November 22, 2004

LOAD-DATE: November 23, 2004

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 129

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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KNOTS LANDING;10 TIE-AND-SHIRT COMBINATIONS THAT REALLY POP The Arizona Republic February 4, 2005 Friday Final chaser Edition

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February 4, 2005 Friday Final chaser Edition

SECTION: YES; Pg. 4

LENGTH: 310 words

HEADLINE: KNOTS LANDING;
10 TIE-AND-SHIRT COMBINATIONS THAT REALLY POP

BYLINE: Kelly Ettenborough, The Arizona Republic

BODY:
A tie shows off a man's personality, and it's about the only accessory in which his style can shine through, especially when wearing an office uniform.

"I always suggest that guys buy their own ties," Mervyn's stylist Kate Rice says.

She also suggests that men be bolder in their selections of ties and shirts, unless they work in the most conservative of environments.

Men's shirts and ties show off more color and patterns than ever before, and there are more color options. If a bright tie and shirt together are too much for you, pick one or the other.

"We used to just see whites and light blues in our shirts," Rice says. "We're seeing yellows, pinks, lavenders -- and green is a huge color, especially as an accent color."

As for pink, Rice says that everyone looks good in it and men shouldn't fear it, either in a tie or a shirt.

Here are bold and conservative looks we love, to step up your style.

* Gucci shirt, $195, with **Emilio Pucci** tie, $125, both at Saks Fifth Avenue.

* Arrow shirt, $38, with Stringbeans tie, $9.99, both at Mervyn's.

* Shirt, $59.50, with polka-dot tie, $59.50, both at Banana Republic.

* BCBG Attitude shirt with French cuffs, $39.50, with polka-dot tie, $39.50, both at Macy's.

* Michael by Michael Kors shirt, $49.50, with Michael by Michael Kors paisley tie, $49.50, both at Dillard's.

* Italian-made Gemelli shirt, $150, with Ted Baker tie, $75, both at Saks Fifth Avenue.

* H&H shirt, $36, with Arrow tie, $22, both at Mervyn's.

* Polo Ralph Lauren striped shirt with white collar, $69.50, with Tommy Hilfiger tie, $19.75, both at Dillard's.

* Merona striped shirt, $19.99, and Merona tie, $16.99, both at Target.

* Striped shirt, $98 at Banana Republic, with Kenneth Cole Reaction tie with apples, $32.50 at Macy's.

LOAD-DATE: April 12, 2005

Source: **Combined Source Set 1 - Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full
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EXHIBIT 130

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)

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LACROIX'S HAPPY DAYS AT PUCCI. WWD February 22, 2005

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February 22, 2005

SECTION: Pg. 3 ; ISSN: 0149-5380

IAC-ACC-NO: 129154311

LENGTH: 914 words

HEADLINE: LACROIX'S HAPPY DAYS AT PUCCI.

BODY:
Byline: Miles Socha

PARIS -- For Christian Lacroix, small is beautiful.

In the coming weeks, the designer is expected to finalize negotiations with the Falic Group, the travel retail firm that bought his signature fashion house from LVMH Moet Hennessy Louis Vuitton last month.

Without commenting on the likelihood of an agreement, Lacroix hinted that he is attracted to the "human scale" of the family-owned firm. "I am positive," he said in an interview last week. And while Emilio Pucci remains part of the LVMH empire, it is perhaps its similar dimension that explains why Lacroix has thrived there as its designer, even as his signature brand languished under LVMH.

Indeed, in a separate interview, Laudomia Pucci, Emilio Pucci's daughter and the image director of the house, used precisely the same term -- "human scale" -- to laud the brand's petite boutiques in an age of megastores. Its forthcoming location in Capri, for example, is a jewel box of a site, not much bigger than a studio apartment.

Still there is nothing small about the successful marriage of Pucci and Lacroix, who shows his sixth collection for the house in Milan today. Sales in 2004 almost doubled, and revenue has more than quadrupled since 2000.

That makes it one of the fastest-growing luxury brands in Europe, let alone within the vast constellation of names at LVMH. The French group does not break down figures by individual brands, but market sources estimate Pucci's sales at about 30 million euros, or about $ 39 million at current exchange, and that the brand is profitable.

"[Christian's] artistic vision has been key to the success of Pucci and it remains key," said Catherine Vautrin, chief executive officer of Pucci. "For us, it's a marriage that works and we want to go forward."

Lacroix's contract with the house runs through March 2006, and both parties seem keen on

extending a fruitful relationship.

Indeed, Lacroix is eager to see the high-flying Florentine house grow even faster. Given the strength of prints in fashion right now, he's convinced it's the opportune moment to blow out **Pucci men's wear** -- and why not home furnishings? He would also like to see more jeans and streetwear in the collection, since "life has changed" and he sees young urban women in cities like New York mixing "wannabe Pucci or even fake Pucci" with denim and sportswear.

"I'm not a marketer," he said. "I just want to be sure the future [of Pucci] is set on the right tracks."

To be sure, Europe's fashion conglomerates have had a less-than-stellar record managing some of their smaller fashion properties. Lacroix's fashion house, which never turned a profit in 18 years, is perhaps one of the most dramatic examples.

Asked to account for why Pucci took off so quickly even as his signature brand struggled, the designer frowned in reflection and pronounced: "I'm very known for the mixing of prints, but any prints. We still have to define what is the Lacroix print. Pucci is something more recognizable."

It's also a "matter of momentum," he continued. "There is perhaps less negative history [at Pucci]."

Indeed, Lacroix has not been shy about the fact that he was happier under Pucci's roof than his own in recent years. Financial constraints meant he had to forgo the ready-to-wear runway at Lacroix for three seasons, and he also lashed out at LVMH for what he considered misuse of his name.

"When I work on my own story, it's more autobiographical, so perhaps it's more anguished," Lacroix mused. "When I'm at Pucci, it's more like being a mercenary. I don't mean that in a bad way. Of course, I put my soul into the work, but it's not as dangerous as with my own signature. Plus, it's a brand I have loved since I was a child."

Lacroix said Pucci's new collaboration with skiwear firm Rossignol SA exemplifies the energetic nature of the brand. Even though it's yet another design assignment to juggle amidst myriad others, "it's a real pleasure," he said. "It's not a burden on the shoulders."

Laudomia Pucci concurred with Lacroix's self-analysis. "You see him happy when he's with us and that's important," she said in an interview. "He has a tremendous passion for what he does for us. Christian has a fabulous knowledge of fashion and culture and enormous respect for the company."

Founded in 1947, Pucci became an icon in the Sixties for its wild, swirling heraldic prints on silk jersey. It was acquired by LVMH in 2000.

Since then, Vautrin has added a formidable accessories business to give a lower-priced entry point to the brand and to capitalize on a high-margin category. Handbags, small leather goods, hats and gloves are all produced in house and account for roughly 30 percent of sales. Shoes are licensed to Rossi Moda; silks to Mantero.

Pucci has about 200 wholesale clients, including Neiman Marcus, Saks Fifth Avenue, Bergdorf Goodman and Barneys New York, Vautrin said.

Italy and the U.S., traditionally the strongest markets for Pucci, remain so, accounting for almost 60 percent of the total. But Japan is growing quickly, thanks to two freestanding stores and two shop-in-shops that bowed last year.

This year, Vautrin plans to further expand the Japanese network and add another U.S. location. "Its potential is very big," she said. Vautrin declined to pinpoint 2005 growth but said it would be double-digit.

Caption(s): From Pucci's spring 2005 collection. / Christian Lacroix

IAC-CREATE-DATE: March 2, 2005

LOAD-DATE: March 23, 2005

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /15 mens! (Edit Search | Suggest Terms for My Search)
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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 131

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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SKIWEAR GETS LIFT FROM DESIGNERS. WWD March 3, 2005

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WWD

March 3, 2005

SECTION: Pg. 390 ; ISSN: 0149-5380

IAC-ACC-NO: 129716889

LENGTH: 999 words

HEADLINE: SKIWEAR GETS LIFT FROM DESIGNERS.

BYLINE: Kletter, Melanie

BODY:
Byline: Melanie Kletter, With contributions from Luisa Zargani, Milan

NEW YORK -- The ski industry is getting a shot of fashion glam for fall, as companies team with big-name designers to create special collections.

Burton Snowboards is collaborating with British designer Sir Paul Smith, Moncler has tapped Balenciaga's Nicolas Ghesquiere and Ski Rossignol has joined with design house **Emilio Pucci** and its creative director Christian Lacroix for its newest line.

"It's interesting when two companies work together who you wouldn't expect to come together," said Greg Dacyshyn, Burton's vice president and creative director of product. "Burton and Paul Smith bring different things to the line, and so far we have really enjoyed the creative process of this."

The ski industry by and large has been slow to adapt to wider fashion trends, and apart from a few notable exceptions such as Prada and Ralph Lauren's RLX line, the category hasn't seen an influx of designer entrants. Ski apparel sales overall have been tepid and more difficult in women's. In specialty and chain stores, total adult snowsports apparel sales increased to $ 715 million in the 2003-2004 season from $ 677 million in 2002-2003, according to trade organization SnowSports Industries America.

But in recent seasons, ski looks have been getting more fashionable, and next fall may be the trendiest yet on the slopes. At the recent ISPO outdoor apparel show in Munich, new fashion messages included cropped jackets, fluffy fur collars and a variety of form-fitting looks.

Stascha Kaelin, co-owner of Kaelin, which has a high-end sport store in Aspen, Colo., and in Newport Beach, Calif., noted that more fashion-forward and traditional ski firms are increasing their style quotient. Bogner is well-known for its flair and has a range of bold and bright looks for fall, while more traditional ski firms, such as Obermeyer and Nils, are adding more color and pizzazz, she said.

EPI 004118

Kaelin has already bought the Rossignol Pucci line and said she welcomed the designer additions.

"It's really good for the industry to have these new collaborations," she said. "For our customers, it's a dessert. It's something different and everyone wants something new."

Ski companies, similar to activewear collaborations such as Adidas and Stella McCartney and Puma and Neil Barrett, are getting fresh ideas from designers known for pushing the envelope.

For Rossignol, the deal with Italian design firm **Emilio Pucci** gives the company an established designer name to punch up its looks.

Colorful jackets, ski pants and jumpsuits with Pucci prints are among the styles in the initial collection bowing for fall, as well as base layers, sweaters and accessories. Retail prices for the base layers and accessories run from about $ 120 to $ 450, while soft shell jackets are about $ 600 and other outerwear sells for about $ 750 to $ 800. The line will be sold at Pucci stores, as well as ski shops that carry Rossignol. The company is targeting more high-end boutiques with this collection.

"We have already seen a strong response to our lifestyle looks that can be worn under the outerwear and apres ski," said Mike Hermann, soft goods product manager at Rossignol Ski Co. Inc., the firm's. U.S. division. He said the collection is estimated to account for about 15 percent of U.S. sales.

Although Pucci these days is best known for its colorful prints on silk, the move to designing ski attire takes the firm full circle. The late designer **Emilio Pucci** got his start designing ski clothes and was a member of the 1934 Italian Olympic ski team. Now Pucci is a division of LVMH Moet Hennessy Louis Vuitton and Lacroix is creative director of the brand. Rossignol also has a collaboration line with Jean-Charles Castlebajac.

Burton, meanwhile, is reaching to the other side of the pond with its new collaboration with Smith, the canny London-based designer known for his men's tailored looks and women's cardigans and dresses. The collection, called Mark XIII, incorporates technical and fashion elements, Dacyshyn said.

"It's old school Everest expedition meets English countryside," he said.

While Burton is best known for its snowboards and related apparel, the company has a range of products and has been rapidly building up its women's offerings.

Among the features on the initial line of Mark XIII products are climate control ventilation, removable insulators and special Paul Smith prints that are used on a Gore-tex 3L fabric.The initial offerings are in men's, but women's is in development and will likely be added in coming months, Dacyshyn said.

The line has suggested retail prices of $ 549 to $ 900 for jackets and $ 399 to $ 549 for ski pants, and is higher priced than most Burton products. Dacyshyn said the company is targeting retailers, including Saks Fifth Avenue, Barneys New York and Jeffrey, as well as boutiques at high-end ski shops, such as in Vail, Colo. The line also includes accessories like bags and gloves.

Dacyshyn said the collaboration will be expanded into more products in coming months.

At Moncler, the high-tech offerings designed in collaboration with Ghesquiere will have a joint

label, Balenciaga-Moncler, and will be sold within both the designer's and Moncler's collections. Among the looks are puffy vests and jackets with unpadded nylon zip-out sleeves.

Amid the rush of newcomers, the level of sales they generate is uncertain.

"These high-end collections are for a very limited market," Kaelin said. "We have seen designers enter ski before, but it's cyclical. The problem with these styles is that it's hard to know how long the looks will last. Pucci is a very certain kind of look and it may be short-lived."

Caption(s): A look from the Pucci/Rossignol collection. / A jacket from the new line produced by Moncler and Nicolas Ghesquiere. / Burton has tapped Sir Paul Smith for a line of skiwear and accessories.

IAC-CREATE-DATE: March 24, 2005

LOAD-DATE: March 28, 2005

Source: **Combined Source Set 1 - Magazine Stories, Combined**
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Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 132

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Crop Season The New York Times May 15, 2005 Sunday

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May 15, 2005 Sunday
Late Edition - Final

SECTION: Section 6; 'T'; Column 1; T: Travel Magazine; **The Remix; Pg. 28**

LENGTH: 48 words

HEADLINE: Crop Season

BYLINE: By Jackie Cooperman

BODY:

Who wears short shorts? Too many people. Parisians, wisely, have relegated shorts to the urban faux pas category. But this spring, designers are again making them very tempting, and shoppers will find shorts-laden racks from Viktor & Rolf to Old Navy. Below, a cheat sheet. JACKIE COOPERMAN

URL: http://www.nytimes.com

GRAPHIC: Photos: Amalfi: **Emilio Pucci's** lively prints are just right for days spent touring the sun-dappled coast or sailing to Capri. They come in boy-cut and surfer length. A more sophisticated option -- but only for those with well-toned gams -- is Miu Miu's golden short shorts.Pucci polyester twill shorts, $515. At **Emilio Pucci** stores.
Paris: (If you dare.) To avoid Gallic sneers on the Metro, opt for Jil Sander's sensible safari shorts. If you're brazen enough to go thigh-high, opt for Viktor & Rolf's white tap shorts. Wear them with flats, as heels suggest a Pigalle streetwalker.Viktor & Rolf cotton shorts, $447.At Via Bus Stop, 172 Mercer Street.
Nantucket: The bottoms of choice for the golf-and-tennis set are still Reds, the rose canvas shorts created 40 years ago at Murray's Toggery Shop. John Murray sells about 4,000 pairs each summer, for women and men. This season, the women have a stylish evening-wear option: Titti dell'Acqua's cashmere shorts, available at Vanessa Noel. They come in a short short or a slightly fuller version.Murray's Toggery Shop Nantucket Reds shorts, $45. Go to www.nantucketreds.com.
Los Angeles: In a town where skin is always in, young starlets audition in Bon&Ging's tiny shorts or United Bamboo's rendition in floral prints with matching jacket. For the modest: invest in Desanka's superstylish below-the-knee pair.United Bamboo Lola seersucker shorts, $175. Go to www.unitedbamboo.com. (Photographs by Davies + Starr for The New York Times)

LOAD-DATE: May 15, 2005

EPI 004132

Source: **Combined Source Set 1 - Major US Newspapers**
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EXHIBIT 133

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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GOOD SPORTS. WWD May 19, 2005

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May 19, 2005

SECTION: Pg. 6 ; ISSN: 0149-5380

IAC-ACC-NO: 132719551

LENGTH: 1335 words

HEADLINE: GOOD SPORTS.

BODY:
Byline: Melanie Kletter, With contributions from Emilie Marsh, Paris, Luisa Zargani, Milan ..

NEW YORK -- Rabbit fur and leather don't exactly seem like they belong in functional skiwear, but these are some of the elements in a new performance jacket from designer Johan Lindeberg.

"This jacket makes quite a statement on the slopes," said the London-based designer, who helms the fast-growing J. Lindeberg line.

Lindeberg, who recently began a division called Future Sports, is one of a crop of designers who are increasing the style quotient in activewear and outdoor apparel this season.

After a stellar start at retail this spring, Stella McCartney is expanding her collection with Adidas for fall and holiday with stylish products for trekking and trail running, while Balenciaga designer Nicolas Ghesquiere is making a line of technical jackets for Moncler. Burton Snowboards is working with Paul Smith and fashion house **Emilio Pucci** is creating skiwear for Rossignol featuring the house's signature swirling, technicolor prints.

Prada Sport is expanding its technical offerings for sports such as skiing, snowboarding, sailing, and fitness training, and is differentiating those offerings with a separate logo this season, said a company spokeswoman. Other firms stepping up their activewear presence include Eley Kishimoto, the London design duo making funky skiwear for fall under a partnership with Ellesse, and Escada Sport, offering ski suits, parkas and sweaters incorporating felted mohair and leather. Burberry also has a selection of golf offerings and technical skiwear for fall, including a technical nylon style with a fur collar, and waterproof trousers with taped seams.

In the U.S., Polo Ralph Lauren is making major moves in the active market. The apparel giant recently signed on as a multimillion-dollar sponsor of the U.S Open -- marking its first tennis sponsorship -- and its six-year-old technical RLX division is offering a wide selection of functional ski and outdoor pieces. All of the RLX garments are designed for performance fit and for sport-specific use and mountain living, said a company spokeswoman. Polo Ralph Lauren also sells yoga products and activewear under its new Lauren Active line which made

its debut at retail this spring.

Sports clothes are nothing new for big-name design houses. After all, Coco Chanel designed clothes for skiing and tennis in the Twenties and **Emilio Pucci,** a member of the Italian Olympic ski team in the Thirties, got his start making women's skiwear. Norma Kamali made activewear fashionable in the Seventies, and Donna Karan has long incorporated sporty elements into her collections.

What's different is that designers are marrying new generations of high-tech fabrics and materials with the styling they bring to their ready-to-wear offerings to create functional and stylish clothes that will withstand wear and tear incurred on the slopes and the courts -- and often at lower prices than their signature collections.

"The fashion market has been increasingly influenced by activewear as consumers take a more relaxed approach to their lifestyles and, subsequently, their wardrobes," said Maria Stefan, president of Ellesse USA, which began its collaboration with Eley Kishimoto with upscale tenniswear this spring. "This gives larger fashion houses the opportunity to appeal to a wider consumer group, who are still discerning in brand and product choices but prefer to take a more casual approach to their apparel."

While some firms such as Prada and Escada have separate sport divisions, many of the activewear offerings from top design houses are merchandised and sold as part of the larger rtw offerings. Christian Dior, for example, has a selection of technical ski and outerwear offerings for fall and holiday that will be sold in Bergdorf Goodman and in company-owned stores. Chanel doesn't have a specific activewear line, but the venerable house always incorporates a few sporty offerings into its core collection, said a company spokeswoman. For fall, Chanel has a selection of apparel for skiing and horseback riding, and in the past it has made clothes and accessories for activities such as surfing and scuba diving.

Prada, which introduced Prada Sport in 1997 featuring lifestyle and performance styles, is segmenting its technical pieces for fall, said a company spokeswoman. The Prada Sport technical offerings now have their own logo and are sold in stores such as Paragon Sports in Manhattan and Performance Ski in Aspen, Colo. For most of these designers, the technical activewear offerings are not planned to be a big sales driver. The Adidas Stella McCartney collection has limited distribution and was only sold in about 100 stores in the U.S. Sources said the line could generate first-year sales of about $ 15 million, compared with Adidas' overall sales of $ 8.3 billion.

Nonetheless, the line has generated buzz throughout the activewear field. Kal Ruttenstein, senior vice president of fashion direction at Bloomingdale's, said the McCartney line sold out within a week of hitting floors in March and was a departure for Bloomingdale's because it is a true performance line, and the company doesn't offer much other designer activewear.

Tonja Kuntz, merchandise manager for women's activewear at Nordstrom, said the company carried the McCartney collection for Adidas in 14 stores for spring and will be expanding it to 25 for fall.

"I do think there is an opportunity for designer active brands," she said. "It is important that they really understand the active consumer and not overprice their product. Stella is successful because it is a designer label, offering unique designs for the active customers, but is still priced only 20 to 30 percent higher than the regular Adidas line."

Nordstrom carries performance brands such as Nike, Adidas, Fila and Columbia Sportswear and is adding Under Armour for holiday, and also carries a selection of designer activewear such as Burberry Golf.

"I think there is some resistance on how much a customer will pay for their workout wear," Kuntz said. "She wants great quality and function, but she does not want to pay $ 500 for a workout or casual outfit."

Some designers have gone in the opposite direction. DKNY Active, for example, was launched in 1999, and has now become more of a lifestyle collection with less of an emphasis on performance pieces, said Lydia Gollner, president of DKNY Jeans and DKNY Active.

"This line is about comfort now," she said.

Missoni Sport, introduced in 1984, also now features lifestyle offerings that are designed for everyday wear.

But some designers delving into activewear have big plans for their sports offerings.

Lindeberg said the new Future Sports division could account for about 35 percent of overall sales. The company had sales of about $ 36 million last year and is on track to reach about $ 47 million this year. The initial styles in Future Sport include golfwear and the new ski looks, and Lindeberg also plans to open stand-alone Future Sports stores in the U.S. and Europe, with the first American store planned for this fall in Denver.

"I want a modern person to feel as cool on the slopes as anywhere else," Lindeberg added.

Caption(s): Christian Dior's polyester jacket and pants. Christian Dior boots. / Prada Sport's wool sweater and nylon pants. Oscar Sport boots; Wool sweater with nylon jacket and pants. Airwalk boots. / Chanel's cotton, polyester and elastic zip-up hoodie and pants and polyester jacket. Chanel sneakers. / Nylon jumpsuit from Eley Kishimoto Ellesse. Airwalk boots. / Escada Sport's wool sweater vest with a rayon scarf and nylon and spandex pants. Coach boots. / J. Lindeberg's nylon vest and pants with a merino wool turtleneck. Coach boots. / RLX Ralph Lauren's wool, nylon, polyurethane and spandex jacket trimmed in coyote fur over a cashmere sweater and wool and spandex pants. Coach boots.

IAC-CREATE-DATE: May 26, 2005

LOAD-DATE: May 27, 2005

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 134

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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U. exhibit highlights 20th century fashions Deseret Morning News (Salt Lake City) May 23, 2005 Monday

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Deseret Morning News (Salt Lake City)

May 23, 2005 Monday

LENGTH: 469 words

HEADLINE: U. exhibit highlights 20th century fashions

BYLINE: Kathryn Clayton Deseret Morning News

BODY:

Fashion as art? Perhaps.

Fashion as history? Maybe.

Fashion as a predictor of fashion to come? Certainly.

Twentieth-century couture has made the transition from closet to museum in an exhibit at the Utah Museum of Fine Arts on the University of Utah campus. Called "Streamlines: Fashioning the Appearance of the Modern Woman," it's a retrospective of women's fashions in the 20th century.

Margot Shott, who moved to Utah to be the fashion and publicity coordinator for Weinstock's, is the guest curator.

Among the exhibit's highlights is a Madame Gres black, silk-jersey evening dress from the late '30s.

From the displays, you can see how clothes from decades ago have influenced what you see on retail racks today.

Shott considers the1950 Dior cocktail dress a masterpiece of construction. It's nipped at the waist, has a full skirt and is made of "face-powder beige" silk organza. The influence of that silhouette continues. "Everything I have seen in current fashion magazines is the full-skirted party dress," said Shott during a telephone interview.

The exhibit also features a **Pucci** silk-jersey, two-piece dress. "He was **famous** for his brilliant geometric prints . . . , which are being revived today. Every store is full of **Pucci**-inspired prints. You see handbags, scarves, belts, blouses, everything," she said.

UMFA isn't the only art museum with fashion in its galleries. It is keeping lofty company in that respect.

"Chanel," with 63 fashion designs as well as examples of cosmetics, perfume, jewelry,

handbags and shoes, is at the Costume Institute of the Metropolitan Museum of Art in New York through Aug. 7. It honors the designer who rose from humble beginnings -- the child of unmarried peasants who grew up in an orphanage -- to become a household word. "Fashion passes . . . style remains," she once said.

Shott recently visited the Chanel exhibit.

"I had never actually seen a 1920s Chanel suit in person," she said. "It has almost a cardigan jacket, very simple. The quality of the fabric and the way it's cut, it's absolutely timeless. I would very, very cheerfully put that on."

She was not alone in her thinking. As she went through the New York exhibit, she overheard women say that even today they would wear the dress they happened to be looking at.

And as the pioneer of modern women's sportswear, Chanel fulfilled her own prophecy: "I want to be part of what is to come."

Which dress in the Salt Lake show would Shott like to wear? The Dior cocktail dress. "Everybody loves that dress," she said. If you go

What: "Streamlines: Fashioning the Appearance of the Modern Woman"

Where: Utah Museum of Fine Arts

When: Through June 30

How much: $4 adults, $2 for seniors and youth

Phone: 581-7332

Web: www.umfa.utah.edu

Also

Special tours for groups of five or more; reserve in advance E-MAIL: kclayton@desnews.com

LOAD-DATE: May 23, 2005

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EXHIBIT 135

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

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EMILIO PUCCI RETURNS 'HOME' TO CAPRI. WWD June 20, 2005

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WWD

June 20, 2005

SECTION: Pg. 14 ; ISSN: 0149-5380

IAC-ACC-NO: 133416682

LENGTH: 638 words

HEADLINE: EMILIO PUCCI RETURNS 'HOME' TO CAPRI.

BODY:
Byline: Luisa Zargani and Dawn Kissi

MILAN -- It's a homecoming of sorts for Emilio Pucci.

This past weekend, the fashion company known for its bold prints opened a new boutique in Capri, the exclusive Italian island considered the jet-set destination par excellence, and where Emilio Pucci himself kicked off his career in 1951.

The new boutique on tony Via Camerelle replaces the original store in the beach area called La Canzone del Mare, a store that closed in the early Nineties, as it was no longer strategic in that location.

"It's always moving to come back to Capri, but especially now. It's such a joy to see the brand here once again," said Laudomia Pucci, Emilio Pucci's daughter and the image director of the house.

"It was part of our original plans to open a store here," said Pucci, whose company is now controlled by LVMH Moet Hennessy Louis Vuitton.

The 324-square-foot boutique maintains the building's original high, vaulted ceilings and arches, and to make the most of the space, Plexiglas, metallic and wood furniture has been inserted into preexisting niches in the walls to display clothing and accessories. The dominant color is turquoise, which contrasts with the bright colors of the carpet lit up by **Pucci's famed** Vivara print, inspired by the island's sea and sunrise. Vintage photos of the designer on the island and drawings by **Pucci** embellish the wall on the left side of the store.

Catherine Vautrin, chief executive officer of **Pucci,** said it was a "dream come true -- we are returning to our roots, the starting point of the company in this highly symbolic place."

While not providing sales estimates, Vautrin said she expects the new boutique's revenues to be at the level of the Saint-Tropez boutique.

While Italy and the U.S. are the brand's strongest markets, accounting for about 60 percent

of sales, the company is expanding around the world. Last year it opened two freestanding stores and two shop-in-shops in Japan, and this spring Pucci opened boutiques in Seoul and Dubai, United Arab Emirates. There are currently 22 brand boutiques in the world.

LVMH does not break down figures by individual brands, but market sources estimate Pucci's sales at about 30 million euros, or $ 36 million at current exchange.

The latest store brings to 18 the total number of Pucci units worldwide. Laudomia Pucci took on the job of keeping his vision intact following her father's death in 1992. The business still operates from the family's ancestral palazzo in Florence, with Christian Lacroix as creative director of the Pucci collections. Laudomia Pucci said his arrival has provided "what we need right now: amazing talent and strong vision."

She added that the main focus over the past 13 years has been "maintaining my father's creativity."

"The growth of the collections was inevitable," she said. "We are growing in ways he would have wanted. In addition, my father really wanted me to be involved in the business. For Italians, in particular, family businesses are still very important."

The U.S. was the first market Pucci entered after Italy, and today the brand is distributed in stores such as Saks Fifth Avenue and Neiman Marcus, Pucci said, adding that they see the American market as key to the brand's future growth.

Pucci currently operates four stores in the U.S. -- two in New York, at 24 East 64th Street and at 701 Fifth Avenue, as well as one in Las Vegas at The Forum Shops at Caesars and one in Palm Beach, Fla., at The Esplanade.

"We have not ruled out other locations, such as Beverly Hills, which could be a possibility," Pucci said. "But as we grow, we'll also strive to keep our niche and remain special by offering the customer that one collectible Pucci scarf."

Caption(s): Pucci's new store in Capri.

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EXHIBIT 136

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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BIG NAMES AT LITTLE PRICES The Arizona Republic (Phoenix) July 8, 2005 Friday Final chaser Edition

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The Arizona Republic (Phoenix)

July 8, 2005 Friday Final chaser Edition

SECTION: YES; AGE PAGE; Pg. 6

LENGTH: 307 words

HEADLINE: BIG NAMES AT LITTLE PRICES

BYLINE: Megan Finnerty, The Arizona Republic

BODY:
So many of us would love designer clothes and accessories - the expert styling, the wonderful fabrics, the sweet satisfaction of knowing you've got the real deal.

Of course, for most of us, those secondhand Marc Jacobs' heels at Buffalo Exchange will be as close as we're getting for now.

But a wonderful way to get designer style on a bargain budget is to pick up cosmetics, small accessories and paper goods. Here are four great finds for less than $50 for every age.

20s

Pick up these brand new DiorKiss lip-plumping glosses in Pink Marshmallow, Orange Nectar, Granny Smith and Blueberry Muffin, $19 each at Saks Fifth Avenue, Macy's, Dillard's and Nordstrom. They taste like their names, have a smidge of glitter and make your lips just a little more pouty. Pick one up at Saks, where you can browse all the latest designer-clothing styles and get queen-for-a-day customer service, all for the price of a gloss.

30s

Snap up the Mini Signature Skinny Wristlet, in Coach's classic jacquard, $48 at Coach, Macy's, Robinsons-May and Dillard's. This little purse is all about brand-name bang for your buck and is perfect for a night out on the town, able to hold a lip gloss, ID, credit card and small cellphone.

40s

Yes. It's a Pucci scarf for just $45. We thought it was amazing, too. Get this **Emilio Pucci** Dance cotton neckerchief at eluxury.com and impress all your friends with your shopping savvy and fab style. It comes in three color combinations, and at this price, you could get one of each.

50s+

EPI 004150

If the purses, place settings and shoes remain beyond your budget, you can still live a little of the preppily perfect Kate Spade lifestyle by sending these darling Parrot Blossom note cards, $45 for the boxed set at Kate Spade, to all your friends. They'll be wowed by your incredible good taste.

LOAD-DATE: July 10, 2005

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EXHIBIT 137

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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LINEN GETS LIVELY Special Events August 1, 2005

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SpecialEvents
Special Events

August 1, 2005

SECTION: DEPARTMENTS; Pg. 50 ISSN: 1079-1264

LENGTH: 816 words

HEADLINE: LINEN GETS LIVELY

BYLINE: BY LEANNDRA MARTINEZ

BODY:

THE fear of color is gone, and fun geometric patterns and interesting color combinations are making a splash in linen today, specialists say.

FASHION PASSION

Linen companies are taking a cue from the fashion industry, notably '60s icon **Emilio Pucci**, a designer renowned for his geometric patterns and bold colors. The use of vibrant linen creates a look that means "you practically hear guests' jaws drop when they walk in the room," says Greg Snow, sales manager of Atlanta-based Tabletoppers Inc. Tabletoppers recently introduced a line of velveteen linen that features geometric patterns. "{The cloths} are reminiscent of the look of **Emilio Pucci's** fashion designs, and our apple and turquoise combination is right in line with what's hot on the fashion runways for spring and summer," explains Snow. "People love the feel of the fabric as well as the amazing amount of color and texture it brings to their event."

Youngsong Martin, owner of Fountain Valley, Calif.-based Wildflower Linen, agrees that trends on the runways affect linen. "Today, bright colors, retro and contemporary looks are very big on the table, as they are in fashion," she says. With the popularity of bright colors, the standbys - browns, beiges and ivories - are going in two different directions: "Rich, thick linens in these colors, or very light, almost wispy, à la [singer] Stevie Nicks looks in these same colors," Martin notes. "So in one way, the styles of yesterday are becoming more 'today' through texture and tone."

CREATIVE CREATIONS

As designers look for ways to spice up the aesthetic appeal of their events, linen is coming into play as a versatile item that can be used for more than just tablecloths. For Valley View, Ohio-based L'Nique Linen Rental, co-owned by Angela Klodnick and Deidre Dockman, runners "have been requested more often this year than ever," Klodnick notes. The company has

been able to broaden its options by offering chair sashes as runners for round and rectangular tables. "We are using them to make stripes and even Xs on tables. We recently used lime green sashes over pink tablecloths for a bat mitzvah luncheon. We've also used our damask chair sashes as a runner for the head table at a wedding," Klodnick says.

A-1 Tablecloth Co., on the other hand, has taken away the need for chair sashes by introducing its new self-tie satin chair bag. The cost-effective satin bags have an elegant appearance, fit any size chair and don't require a sash since the fabric is tied into a draping knot on the back of the chair, says Oren Fox of the South Hackensack, N.J.-based company.

GET FUNKY

A fun and funky look has become more popular with clients, says Judy Komson, vice president of Jericho, N.Y.-based Table Wraps Ltd. Komson names trends that involve "rich, opulent and luxurious fabrics; layers, details and shimmer; lots of interest in metallic, sequins and sparkles," as well as chocolate, copper, gold, amber, burgundy and citron as hot hues for the fall season. The look is further enhanced with different table sizes and shapes, fabrics embellished with embroidery and beading, as well as fabrics that are iridescent and shimmery.

As the trend moves away from a spare, modern look, it's no wonder that, "Today, people are open to a little sexiness and extravagance in their tabletop look through the linen," Martin says. Wildflower Linen has been successful with its "corset" chair covers, which come in two different styles: "an elegant half-corset of silk laced up the back with beads" and a "down-and-dirty corset in 'leather' with heavy metal grommets and leather lace, which is great for entertainment industry and music events," Martin says. "Why use linens just for the table?" she adds. "We've covered furniture cubes and food boxes and even bars with linen with great success. It's fun and unexpected and adds another layer of interest to the look of an event."

Linen companies caution that embellished linen requires special handling. Klodnick recalls a wedding where the groom's family surprised the couple by handing out sparklers to everyone during the first dance. "Unfortunately, when guests are sitting around the table holding sparklers, they don't realize that they're creating thousands of tiny holes in the tablecloth. Apparently it was an amazing effect, but when all of the cloths were ruined and they were ordered by the bride's family ... it probably didn't start the marriage off on the right foot!"

Although customers have good intentions when they wash dirty linen after an event, linen companies caution against it. "We ask our clients never to clean our linen themselves," Komson says. "Let us do all the work! Our machines are set up specifically for the types of fabrics we use."

RESOURCES

A-1 Tablecloth Co., 201/727-8987; L'Nique Linen Rental, 216/986-1600; Tabletoppers Inc., 800/785-8885; Table Wraps Ltd., 516/334-8833; Wildflower Linen, 714/965-7775

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EXHIBIT 138

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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PUCCI'S COLORFUL STORY. WWD August 11, 2005

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WWD

August 11, 2005

SECTION: Pg. 15 ; ISSN: 0149-5380

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LENGTH: 342 words

HEADLINE: PUCCI'S COLORFUL STORY.

BODY:
Byline: Luisa Zargani

MILAN -- The Vintage Spirit Multistore will show a collection of 50 **Emilio Pucci** vintage pieces during Milan Fashion Week next month. The exhibition will run from Sept. 23 to Oct. 2.

In addition to ready-to-wear, accessories and eyewear, the collection includes swimwear and innerwear pieces specifically designed by Pucci for the American market in the Sixties.

"We felt this was the right moment for a Pucci exhibition," said Angelo Caroli, who has been collecting Pucci for 18 years and who will lend the pieces to the boutique.

"There are peaks for most designers, but Pucci is always up there," said Caroli, who stores more than 50,000 vintage pieces from different designers in his "Vintage Palace" in Lugo di Romagna, a three-hour drive east of here, off the Adriatic coast. "His colors and patterns are recognizable, and those who followed never had the same strength or use of color."

Caroli said Pucci's influence is still very strong because he was so powerful. "Influential designers may wane for a while, but they always eventually come back," he said. Caroli also noted Pucci's pieces were coordinated in a way that is not conceivable today. "I have found head-to-toe looks, complete with coats and accessories, that featured the same print -- and they were meant to be worn together."

Caroli is quite an influential presence here; designers and fashion students flock to his archives. Part of his collection is also for sale. "These clothes should be visible, not locked away in cabinets," he said.

Vintage Spirit Multistore opened a year ago in Piazza Cantore, in the Navigli area. One of the few large, quality vintage boutiques in this city, it includes items from Burberry to Hermes, Church's to Christian Dior and Ken Scott. In April, the store held an event focused on plastic and synthetic materials during the furniture and design fair Salone del Mobile, showing clothes by Courreges, Roberta di Camerino and Paco Rabanne.

EPI 004155

Caption(s): Above and below: Vintage Pucci designs.

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EXHIBIT 139

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 3 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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THE ITALIAN JOBEMILIO PUCCI CHOSE A TALL, WILLOWY, BLONDE AMERICAN ART-HISTORY STUDENT AS HIS SPECIAL MODEL ONE WINTER IN FLORENCE. MANY YEARS LATER, ALICE BINGHAM GORMAN REMEMBERS SEEING ITALY'S MASTER OF COLOR ONCE AGAIN AND THE PROFOUND FEELINGS THAT WERE REAWAKENED. Vogue September 2005

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September 2005

SECTION: THE ITALIAN JOB; view; Pg. 473 Vol. 195 No. 9

LENGTH: 3548 words

HEADLINE: THE ITALIAN JOB
EMILIO PUCCI CHOSE A TALL, WILLOWY, BLONDE AMERICAN ART-HISTORY STUDENT AS HIS SPECIAL MODEL ONE WINTER IN FLORENCE. MANY YEARS LATER, ALICE BINGHAM GORMAN REMEMBERS SEEING ITALY'S MASTER OF COLOR ONCE AGAIN AND THE PROFOUND FEELINGS THAT WERE REAWAKENED.

BYLINE: ALICE BINGHAM GORMAN

BODY:

I met him in Florence in November 1956. Two American friends and I were spending the winter in Italy, art-history students at the Universit per Stranieri. We were paying guests of the elderly, widowed Contessa Rusconi and her family in their walk-up apartment on Via Leone Decimo. Along with all the other American students across the city, we were invited to attend the annual tea dance held at the American Consulate. The rumor that **Emilio Pucci** would be coming to the party circulated like the notice of some royal prince making a mystery appearance. No one knew much about **Emilio Pucci,** only that he was a rather exotic women's-clothes designer, more famous in Europe than in America, and that each year he picked one of the new students to be his foreign model for the winter. I desperately wanted to be chosen.

All through my adolescent years I had felt slightly out of step: too tall, too thin, too serious. Those were the Marilyn Monroe years. I would have given my left arm in high school to be short and bouncy with big breasts. Instead I was built like a willow tree, arms and legs like skinny branches. My fantasy was that I would someday become a famous model. I decided before going to the consulate party in Florence that **Emilio Pucci** was my chance.
I wore my red taffeta, slightly off-the-shoulder dress and my black suede pumps with the medium heel. For once in my life I knew that I could stand up straight, no slouching, no wearing ballet shoes in an attempt to become a hair shorter than the boys. For **Emilio Pucci,** surely, being tall would work in my favor. The night before the party I slept on those torturous circular metal clamps to curl my long blonde hair into a tight pageboy. I tucked a

pair of stockings into the empty folds of my white cotton Maidenform bra. The final touch was a sprinkle of ArpEge all over my body.

The ballroom of the American Consulate was crowded with college students from junior-year-abroad programs. We sat in a ring of chairs while the consul general made his welcoming speech. I had a moment's sickening recall of a night at Diana Day's Dancing School in Memphis, where I grew up. I watched the boys flood across the room toward a tiny, vivacious girl named Peggy. I was the only girl in the class not wearing a bright-colored, scoop-necked party dress. My mother had insisted on a straight, black velvet dress with covered buttons up the front and a white lace collar. The searing moment came when all the girls and boys had paired, and I was left to dance with the instructor. "If your partner steps on your foot," Miss Day warned the girls, using me for her example, "it's because you didn't get it out of the way soon enough. You must listen to the music, know the steps, and anticipate your partner's moves." As humiliating as the experience was at the time, the knowledge would serve me well on that night in Florence.
At the conclusion of the consul's speech, the five-piece Italian band began playing a group of Broadway songs in a familiar two-step beat. I looked up to see a tall stranger, an older man in a dark suit-I knew he had to be **Emilio Pucci**-walking across the room toward me. I sat up straight and pretended to look away. In an instant he was there, standing in front of me, asking me to dance. His face was the same face I had seen in the portrait of Lorenzo de' Medici in the Uffizi Gallery the week before: a long, aristocratic nose, deep-set dark eyes under black bushy brows-slightly scary. He smiled a warm, wide smile, softening his imperious presence. I smiled back. I took his outstretched hand and stood in front of him. He asked my name. "Alice," I said, "Alice Condon." He repeated it, giving it an Italian pronunciation: "Ah-lee-chay." He introduced himself simply: "I am Emilio." With a gesture of one hand toward the dance floor, he placed his other hand around the back of my waist and nodded the moment to begin. I followed his lead as if we had become mysteriously attached-gliding, turning, dipping, floating-I moved with his every move. When the dance was over, he took me back to my chair, then asked, in his impeccable British English, if I would come to the Palazzo Pucci on the following afternoon to discuss becoming one of his models. He kissed my hand and left. I stood immobile, hardly able to breathe. My friends crowded around me asking who the stranger was and what he had said to me. I told them, but what I did not tell them was that I felt that my life had changed in the course of a dance.

The Palazzo Pucci, a fifteenth-century stone building, occupies an entire city block in Florence. Walking through the massive gateway into a cobblestone courtyard where several sleek black Italian cars were parked, I felt very small and very American. I studied several of the carved wooden doors before I said the word modello to the liveried doorman, who then showed me to the business entrance. I assumed that one of the other entries led to **Emilio Pucci's** residence. I had been so enraptured with the glamorous idea of modeling for **Emilio Pucci,** I had not thought about the people I would be working with, the sort of man he really was, and what I would actually have to do. Would I be expected to do more than wear his designer clothes? The thought was both tantalizing and horrifying to me. Emilio was 43 years old, only a few years younger than my father. I heard my father's threatening voice on the difference between "bad girls" and "ladies." "No good man will marry a bad girl," he said. "You are a lady, and you must never forget it." Bad girls, according to him, were those who had "lost it." "Once you've lost it," he said, "you can never get it back." Standing in the entryway of the Palazzo Pucci, I put my father out of my mind and marched through the door.
Behind the serenity of the ancient stone facade, the office was bustling with activity: a phone constantly ringing; people, mostly women, coming and going through a maze of doorways; employees-it was hard to tell which were models-dressed in clinging silk tops and short, colorful Pucci skirts. Emilio walked out to greet me with a formal kiss on both my cheeks. "Welcome, Ah-lee-chay," he said. He took my hand and introduced me to his staff, several Italian women, all of whom smiled warmly and, to my great relief, spoke En-glish. Emilio explained that I would be needed three afternoons a week to model his current collection for

clients-mostly American, French, and German. The procedure was that a woman would see a design she liked on a model and then order the garment to be made specifically for her. He also requested my presence on one or two mornings a week-that is, if I could get out of school-so that I could work with him in the design room. I went home that afternoon convinced that nothing I might learn at the Universit per Stranieri would be as important as what I would learn at the Palazzo Pucci.

Part of Emilio's process of design included actually draping white sheets over one of his models, cutting the material as he envisioned the garment to fit the body. One morning, after I had been working for several weeks, an electric repairman came into the room without knocking. Emilio was cutting a sleeve over my left shoulder. The sheet slipped, exposing my bare left breast. In an instant, before I could react in front of the electrician, Emilio covered my breast with his hand. Although I assured myself that it was an instinctual gesture of protection, I felt waves of both embarrassment and excitement flooding my body. He continued his concentration on the garment as if nothing had happened. The incident was never mentioned between us.

The major event that winter was the annual Italian designer summer fashion show held at the Palazzo Pitti. Reporters and celebrities attended from all over the world. My moment was going to be walking barefoot down the runway, under the huge crystal chandeliers, in a bright aqua-and-pink bikini. In the winter of 1957, no American girl-certainly no southern lady-would have been caught dead in a bikini. I had felt so naked the first time Emilio tossed the little thing into my dressing room to try on that I had hardly been able to look at myself in the mirror. Emilio stuck his head in the door and pronounced, "Bravo! It's perfect on you."

For weeks leading up to the show, I would wake up in the middle of the night and lie in the dark carrying on a debate with myself: How can I walk out in front of all those strangers with practically no clothes on? What would my father do if he knew? What would Emilio think of me if I told him I was too embarrassed to wear it? I had no choice.

On the night of the show, after parading several other outfits down the runway, I put on the bikini. Without looking in the mirror, I walked out on the runway and forgot about everything. I could hear applause. Under the lights I felt like a star floating through the open center of a distant galaxy. On the return trip, I could see Emilio standing at the doorway waiting for me. Not until I got close to him could I see that he had his hands on his hips, and he was laughing. He took my hand as I came off the runway.

"My dear Ah-lee-chay," he said, still laughing, "I am so sorry. I forgot about you Americans and how you feel about your navels." I froze as he continued holding my hand and telling me what I had unconsciously done. "You walked down the entire runway with your hands in front of your navel." He crossed his hands in front of his stomach to show me.

I looked at my own hands as if they had betrayed me. I forced myself to smile at Emilio, but inside, I felt hopelessly naIve and embarrassed.

At least one night a week throughout the winter, Emilio invited me to dinner, dancing afterward. No teacher in any Italian classroom could have held my interest or been as informative as Emilio. As part of his discourse on Florentine history and ruling Italian families, he liked to say that he was the first Pucci in 1,000 years to work. His family, along with other families of the aristocracy, lost their fortune after World War I, but unlike other Florentines, Emilio had a wealth of education and experience. He had been a member of the Italian Olympic ski team, spent several years studying in the United States-two years on a skiing scholarship to Reed College in Oregon-served as a bomber pilot in the Italian Air Force, and earned a doctorate in political science from the University of Florence. I asked him why he had decided to design women's clothes.

"I've spent my life with beauty-and women," he said. "I am an artist. Designing clothes for women is a natural for me. But, of course, I design other things as well-I always talk about designing automobiles with my friend Gianni Agnelli."

One evening after several glasses of Chianti, I asked Emilio why he chose to take me out to dinner. I knew that I was far less sophisticated than he was-and I was not his lover. Emilio, in fact, had never made the slightest advance toward me. I had often seen exotic European socialites-the Viscountess Jacqueline de Ribes, among others-who spent time at the Palazzo Pucci with him and were thought to be his lovers. I had also been told by people who knew

him that most of Emilio's prior American models had been involved with him-fallen in love with him-and had been devastated when their year-and their romance-was over.
"There's a very simple answer," Emilio said. "I like the company of a woman at dinner. Because of who I am, I must invite a foreign woman. American women, in particular, grow up with men as friends. European women do not. If I invite an Italian woman of high birth to dinner more than twice, I must propose marriage. Someday I will marry, and, of course, she will be of Italian nobility. I intend to have children." He stopped for a moment and smiled at me. "And also, I like to look at you, Ah-lee-chay. I like to dance with you. You're a delight for me."

Emilio's answer provoked questions of my own delights. My pleasure reading that winter, after my art-history assignments were finished, began with a banned-in-America copy of Lady Chatterley's Lover and progressed through nearly all of D. H. Lawrence's novels. The sensuality of Lawrence's characters and his language began to seep into my consciousness-some of my feelings carrying the face and the touch of Emilio. Still, I could hear my father's voice, his warnings of the unfortunate fate for bad girls.
One afternoon near the end of the semester, Emilio stopped me in the hallway and whispered, "Get dressed quickly. I have an idea." I threw on my clothes and followed him to his car, a two-door Ferrari, waiting in the courtyard with the motor already running. He sped through the narrow streets out of the city and headed up a hillside on the opposite side of Florence from Fiesole. When we reached the top, he parked the car and walked with me to the edge of a piazza. It was a most spectacular view of Florence. Neither of us spoke. The sensuality was overwhelming. I felt drenched in the blue Tuscan sky, dripping like watercolor, wet on wet, slipping down into the red rooftops of the city below. I smelled the pungency of the tall, spiky Italian pines circling the clearing behind us. I felt the warmth of the late-afternoon sun softening the bite of the early-spring air.
"This is the Piazza Leonardo da Vinci," Emilio finally said, breaking the silence. "My family once owned all of this hillside." There was no hint of remorse or regret, only pride in sharing his kingdom. "I wanted you to see this place before you go away."
A part of me felt like weeping for the breathtaking beauty of Florence, for the awareness of the privilege of living there, of my experience with Emilio. Another part of me wanted to reach out and implore Emilio to take me away with him, if only for a day. I felt that nothing in my future could possibly matter more than that moment. I dared not look at him. I could not speak. I closed my eyes knowing that the fragility of the moment was about to pass, the fairy tale I had been living all winter was about to end.

in honor of the marchese **emilio pucci,** the committee of the swan ball requests your presence. . . . I pressed my fingers across his name on the raised engraving. I stood immobile in my kitchen, holding the invitation in my hand. I had always believed that I would see Emilio again, but surely in Florence, not in Nashville, Tennessee. Certainly not at the Swan Ball.
Nearly fifteen years had passed since the afternoon with Emilio at the Piazza Leonardo de Vinci. My life was grounded in Memphis, settled into my childhood expectations. I was married to a handsome "good" man. One by one the memories of my winter in Florence with Emilio had been packed away, along with my dreams of being a famous model. I had chosen not to go to New York, the only possible stepping-stone toward a modeling career. I had stopped modeling altogether when I was 29. How silly it felt to be parading down a runway in clothes that were not mine, in front of people I did not know, when I had three wonderful children waiting for me at home. In truth, no runway in Memphis ever held the magic of the Pitti Palace.
From time to time I read about Emilio's rising star in the fashion world. I knew that he had married Christina Nannini, an Italian aristocrat, as he said he would, and that he had two children. He had become a world fashion symbol as the designer for the sophisticated woman, American as well as European. The mid-century master of pattern and color, he was known to be the first to successfully mix pink with orange, lime-green with aqua-blue, purple with black. Besides taking women out of unflattering dark, baggy ski pants, he had also put

Braniff stewardesses in Pucci uniforms. I thought of my own Palio dress-the one remaining purchase from my winter with Emilio-protected in a plastic bag in my closet. Geometric squares of orange, black, and white, with a tiny owl centered in the front panel, a fitted bodice with thin straps and a wide skirt, almost a train, flowing from the back. My husband derisively called it my Halloween costume. I thought of it as my Cinderella dress.

What should I wear to the Swan Ball? Evening dresses hung in my closet like ghosts from my modeling years. Often, for very little money, I bought a Pauline TrigEre or a Galanos dress that no one else could wear. My five-foot-ten accordion frame wore everything from a size 8 to a 16, depending on the cut and the shape. I pictured myself in my long white chiffon, one-shoulder Galanos, a willow-tree dress. Surely Emilio would remember me if I wore that dress.

For several years my husband and I drove from Memphis to Nashville to attend the Swan Ball. My mother's family lived in Nashville, and we had many friends there. This annual fund-raiser for Cheekwood, a Georgian mansion once the palatial home of the Cheek family, now a museum of fine art, was a spectacular social event. The ball was a command performance for the first families of Nashville, led by a former ambassador to Denmark, the Honorable Guilford Dudley, and his wife, Jane-followed dutifully by all their friends from Texas and Palm Beach. An enormous, elegant white tent spanned the gardens behind the Cheekwood mansion. The tables fanned out around the dance floor with the top of the hierarchy beginning in the center, directly across from the bandstand. The night of Emilio's Swan Ball, my husband and I were seated somewhere near the respectable middle.

Before dinner, champagne and caviar were passed on silver trays in the garden; strolling violins from the Nashville Symphony made their way through the clusters of Belle Meade society and their guests, talking with such animation it would seem they had just met. I, too, chatted nervously, keeping an eye out for the possibility of spotting Emilio. As we walked toward our table, I thought I saw him surrounded by a group of people across the floor. I stood silently for several minutes, trying to gain enough composure to cross the dance floor and interrupt him. By the time I wended through the crowd, the group had disbursed and Emilio had disappeared.

"Oh, no, he's not having dinner with us," the officious woman who had been standing with him explained. "He's inside with the models. We're having a fashion show after dinner, you know."

I suffered through dinner wondering why I had not gone immediately across the dance floor. But perhaps it was better that I had not bothered him before the show, I comforted myself. I would find him later when he was relaxed. I couldn't eat a bite of food. Over and over I rehearsed my lines for my eventual encounter with Emilio. Underneath each well-spoken word was a crippling fear that he would not remember me.

While the crEme br lEe was being passed, the lights dimmed, the spotlight fell on the end of the runway, and the orchestra began a resounding rendition of "Volare." The chairman of the Swan Ball announced, "Ladies and gentlemen, we are deeply honored and privileged to have with us tonight the distinguished Italian designer the Marchese **Emilio Pucci.**" As sleek as a lynx Emilio walked onto the stage and bowed his head to the crowd. I felt a rush of blood to my face and a tension in my body; a few uncontrollable tears broke the thin line of mascara under my eyes. The applause waned as the rustle of silk dresses settled back into folding chairs. His voice over the microphone felt like a balm: warm and soothing. I sat back in wondrous pride. I knew that voice. I felt a belonging to him. For a moment I felt as if I had been lifted from my tiny place on earth and was floating in a distant kingdom with Emilio.

When the fashion show was over, I decided the time was right. I whispered to my husband that I would be back shortly. On the way to find Emilio, I stopped in the powder room to repair my lipstick and smudged mascara. Finally, I was ready.

"Can you tell me where I might find Emilio?" I asked a woman coming down the stairs of the Cheekwood mansion. From her makeup and the way she walked, I thought she might have been one of the models.

"He was headed toward the entrance hall just a moment ago," she said.

I walked quickly through the vast hallway of the main floor, not certain of the location of the entrance hall. From a balcony in the center of the hallway, I stopped to see the massive double doors standing open, framing the starry night. I rushed down the stairs and searched

the backs of the small group circling the doorway.
"Have you seen the Marchese Pucci?" I tapped a woman on the shoulder, whispering the question.
"Why, yes," she said, pointing to a black limousine streaking down the long Cheekwood driveway toward the great iron gates. "We were all here to say goodbye. He has just left."
I stood against the wall, unable to move, unable to believe that he was gone. Finally, after the entrance hall was emptied, I walked numbly back through the mansion. Out into the garden, I stopped at the Swan Fountain, the symbol of the ball, and watched the small sculpture blissfully spouting its graceful arc of water into its own reflecting pool. I saw my own reflection in the pool, the reflection of my life as I had chosen it to be. I saw the reflection of my fairy-tale time in Florence. I saw Emilio as the prince I remembered him to be.

GRAPHIC: KING OF THE CASTLE
Emilio Pucci, photographed by Horst in his palazzo, 1964.
IN STYLE
Gorman (middle) on the runway at the Palazzo Pitti in a Pucci suit, 1957. right: Modeling Pucci hats on a Florence rooftop, 1957.
PERFECT FIT
Gorman wears a Pucci swimsuit at the Jupiter Island Club on Hobe Sound, Florida, 1958. left: The designer at work in his studio, 1959.
HORST/CondE Nast Archive. Background: JEFF HARRIS. Courtesy of Alice Bingham Gorman. Background: JEFF HARRIS. From top: Courtesy of Alice Bingham Gorman; DAVID LEES/Time Life pictures/Getty Images. Background: JEFF HARRIS. Background: JEFF HARRIS.

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 140

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WILLIAMSON SIGNS ON AT PUCCI; Matthew Williamson WWD October 4, 2005

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October 4, 2005

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HEADLINE: WILLIAMSON SIGNS ON AT PUCCI; Matthew Williamson

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PARIS -- **Emilio Pucci** said Monday that Matthew Williamson would become its new artistic director, showing his first collection for the Florentine house next February.

WWD first reported Sept. 28 that Pucci was courting Williamson, a Londoner known for colorful, bohemian frocks and a celebrity following. He succeeds Christian Lacroix, who showed his swan song for the LVMH Moet Hennessy Louis Vuitton-owned house last week in Milan.

"We liked the soft, glamorous kind of attitude that Matthew developed for his own line, and his sense of color and femininity," said Pucci chief executive Catherine Vautrin.

She declined to give details of the contract, but characterized it as a long-term relationship, given Williamson's "energy and motivation" during the negotiations.

But Vautrin said the designer change would not alter the direction of the historic brand, famous for its jet-set image and brilliant heraldic prints on silk jersey. "Christian [Lacroix] brought sophistication, and his imagination with prints and colors," she said. "Matthew will bring his own interpretation."

Williamson was traveling Monday and could not be reached for comment. However, he will continue to produce his signature collection, which he shows in New York.

Williamson has one freestanding store, in London; several shop-in-shops in Harvey Nichols stores and about 160 wholesale clients. His celebrity pals include Sienna Miller, Keira Knightley, Jade Jagger and Helena Christensen.

"I think Matthew was a very interesting idea and choice," said Laudomia Pucci, the daughter of founder **Emilio Pucci** and image director of the house. "We loved his colors, prints, his freshness and also his jet-set-y lifestyle. I think that really complements Pucci. Also, he's

English but he shows in the U.S. and has an American approach to business. We're hoping he'll be a part of our ongoing growth strategy and we're really happy and excited to have him."

That said, she added, "I have to give a big thank you to Christian. He left Pucci on a high note."

Indeed, sales at Pucci have quadrupled over the past four years, totaling 45 million euros, or about $ 55 million, last year. Before Lacroix joined Pucci in 2002, the creative director was American Julio Espada. The Pucci family has also collaborated with Antonio Berardi and Stephan Janson.

Lacroix said he plans to focus on developing his signature brand, which LVMH sold to Florida-based Falic Group earlier this year.

Caption(s): Matthew Williamson

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MILAN RUNWAY '06. Footwear News October 10, 2005

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HEADLINE: MILAN RUNWAY '06.

BODY:
The overall mood of the Milan spring/summer collections leaned toward the clean, feminine, and in some cases downright joyful. One thing was certain -- it's the season of the leg. No wonder, then, that so many leg-bearing hemlines called for serious shoe statements. From the highest platform to the lowest flat, designers made sure to put their best foot forward.

PEEP SHOW

Peep-toes were as important in Milan as they were in New York. At BURBERRY PRORSUM, peep-toe platforms were dressed up with patent and lizard with pearl closures, while at EMPORIO ARMANI, a slew of peep-toe d'Orsay pumps came down the runway in purple, mauve and white, and in a variety of material pairings, including leather and suede, linen and patent or leather and reptile. At GIORGIO ARMANI, peep-toes were dressed up with muted colors, like mauve and green with satin ankle wraps, or shown in satin with pearl appliques when paired with sparkling evening dresses. JUST CAVALLI took a more youthful, fun approach, spicing them up with bright colors and patterns and a wooden wedge bottom, and pairing them with denim skirts or clamdiggers. MOSCHINO's versions ran the gamut from saucy satin platforms with striking neon orange, yellow or pink patent detailing to a more toned-down black and white version. Rifat Ozbek's collection for POLLINI was once again a melange of cultural references, this time touching on punk and femininity as seen in the lace peep-toe pumps designed by Georgina Goodman. PRADA's enormous selection of peep-toes included a gold snakeskin Mary Jane sling-back, a neon pink patent style, a patent version with black piping and a pink croc patent peep-toe on a bamboo wedge bottom.

HIGH TIMES

Sky-high wedges and platforms dominated for spring. At JUST CAVALLI, party girls decked out in short-shorts and skirts were finished off with citrus-hued wedge sandals, while at MOSCHINO CHEAP & CHIC, wedges sporting bright color combos and playful fabrics such as gingham were paired with leg-bearing skirts, shorts, dresses and swimwear. SPORTMAX's wedges laced up from the toes to the ankles, created a gladiatior look, while DOLCE & GABBANA also offered up a bold dose of color and pattern on sky-high wedges, adding the perfect touch to its country-girl-gone-naughty looks. The most unique wedge silhouettes came from PRADA, where models in delicate dresses in muted whites and blacks and rumpled

and twisted thigh-high stockings donned a bevy of wedges, including one constructed of bamboo stilts. GIANFRANCO FERRE finished off his all-white billowing looks with cappuccino-colored suede wedge sandals on arched heels, while at GUCCI, Frida Giannini's feminine, quietly sexy looks were paired with fantastic caged-toe, platform d'Orsay sandals in cream, brown, black, mauve and green. And at BURBERRY PRORSUM, polished black platforms sandals added a dash of sex appeal to lady-like knee-skimming coats, skirts and dresses in rich shades of brown.

SKIMMING THE SURFACE

While they may have kept a lower profile than wedges and platforms, flats were still an important statement for spring. DOLCE & GABBANA's over-the-top 20th anniversary collection ended with huge, layered ballgowns paired with velvet slip-ons in jewel tones, a stark departure from the intense heels and wedges that started off the show. At BOTTEGA VENETA, Thomas Maier's delicate yet intricately detailed collection included embroidered babydoll dresses paired with pointed yellow flats with braided leather detailing. At ETRO, ultra-flat ankle-wrap d'Orsays with a puff of fringe at the toe finished off breezy skirts and dresses. Meanwhile, MISSONI's giddy dose of summer looks -- featuring the house's requisite zig-zag-patterned knits and bright color combos -- were paired with retro, round-toe Mary Jane silhouettes on varying heel highs and materials, including a flat version in crocodile. At MIU MIU, minimalism abounded with clean, boxy skirts, jackets and dresses, but not when it came to the outstanding footwear. A standout look was a glitter-encrusted flat Mary Jane with white piping. At PHILOSOPHY DI ALBERTA FERRETTI, flats in metallic silver leather with kiltie detailing offered the perfect complement to breezy, all-white mod ensembles.

FLAT LANDS

Flat sandals are still a strong silhouette for spring, and designers offered up plenty of options. On the sporty end of the spectrum, D&G's collection of white, beachy looks, dominated by girly, lacy, sheer separates, offered up a wide selection of summery sandals, along with simple rubber flip-flops in either all white or printed footbeds. At FENDI, flat patent sandals with ankle straps and belted uppers in red, black or royal blue added a simple, almost sporty look to charming, knee-skimming dresses, while **EMILIO PUCCI's** studded, rhinestoned version included the tiniest kitten heel and finished off both short and long hemlines. JIL SANDER's crisp, minimal silhouettes were paired with a number of flats, including a silver-washed leather gladiator sandal, while at MARNI, Consuelo Castiglioni delivered another dose of abstract prints and bulky silhouettes. Looks were paired with flat, rustic sandals with circular appliques topped with large metal studs. At PHILOSOPHY DI ALBERTA FERRETTI, mod looks, complete with chic pixie wigs, were finished off with a number of girly footwear styles, including a pinked and perfed metallic sandal. And at SPORTMAX, a brown leather sandal with a beaded, braided upper offered a subtle, eclectic touch to leg-bearing silhouettes.

TO A "T"

Designers manged to put an individual spin on the classic T-bar sandal silhouette for spring, creating looks that ranged from over-the-top to conservative. BOTTEGA VENETA's studded-leather version featured a swirling, serpentine T-strap that continued onto the toe, while ALBERTA FERRETTI's cream-and-black ankle-wrap version featured square black jewel appliques up the strap, mirroring the color palette seen in the designer's clothing. In his last collection for **EMILIO PUCCI,** Christian Lacroix carried the gladiator-type T-bar sandal silhouette throughout the collection. The sandals came on varying heel heights in either white or gold, with shiny gold or silver metal studs. ETRO's leather version with a stacked leather heel featured a rainbow-striped canvas T-strap with leather ankle wrap that buttoned delicately on the side and at the toe, while one of MOSCHINO's best T-bar looks was a patent black and white number pinked and perfed with a charming bow at the ankle. At ROBERTO

CAVALLI, models wore shoes designed by GIUSEPPE ZANOTTI, including a white heel with a gold reptile toe cap that continued into a T-strap. FERRAGAMO boasted several takes on the T-bar sandal, using unique color combinations and materials, while VERSACE's unique design was awash in metallic reptile skin, with a circular ring replacing the traditional strap.

IN BROGUE

Sweet femininity ruled the Milan catwalks, but several designers also showed footwear that incorporated mens' brogue detailing. Cappuccino-colored patent pumps at BURBERRY PRORSUM featured tassles and kilties, resulting in a pretty, but not-too-pretty juxtaposition of masculine and feminine. At MARNI, however, the menswear motif was more exaggerated, particularly when it came to sling-back penny loafers. BYBLOS, meanwhile, offered a sexy dose of tuxedo-styled black d'Orsay pumps with white patent toe caps as an interesting counterpoint to flowing, diaphanous skirts and dresses in a white and pastel colors. DOLCE & GABBANA also offered a sexed-up take on the men's brogue with a striking high-heeled sling back in black and white python, shown with a narrow, knee-length skirt. At MOSCHINO, the men's references showed up on gold and cream high-heeled Mary Janes with exaggerated pinking and perfing. But among the most unique takes was Antonio Berrardi's first collection for TREND LES COPAINS, where a stacked platform on a carved wooden heel was topped by suede ankle-wrap straps that gathered at the toe with a buckle, creating a kiltie effect. It made for a perfect finishing touch to a wearable collection that combined sexy '70s silhouettes with tribal/safari elements.

BOOT UP

While not an enormous trend in Milan, boots still made a strong showing by way of unique and eye-catching styles. At D&G, white, knee-high boots with a severly pointed toe and stiletto heel made a statement while bucking many of the trends prevalent for spring. Meanwhile, at DSQUARED2, it was all about the Wild West as brown Western boots designed by GIUSEPPE Zanotti with stacked-heels and whipstitched cutouts merged the traditional with a more modern, streamlined silhouette. GIANFRANCO FERRE veered westward as well, showing supple cream suede knee-high boots with intricate embroidery, fringe tassles, and a Western toe and heel. Along with mod, pointed-toe mid-calf boots in bright colors such as green and purple at MOSCHINO CHEAP & CHIC, a standout boot silhouette was a retooled rain boot, featuring a mid-calf shaft, polka-dot pattern and streamlined silhouette. PRADA showed the largest selection of boots, including a crocodile riding style with a logo-stamped canvas shaft, open-toed mid-calf granny boots that laced up the front in natural tumbled leather and a bright fushcia patent version with black piping.

Caption(s): Fendi / Philosophy Di Alberta Ferretti / **Emilio Pucci** / Prada / Gucci / Burberry Prorsum / Just Cavalli / PEEP SHOW: Moschino / Emporio Armani / Giorgio Armani / Pollini / Just Cavalli / Prada / Burberry Prorsum / HIGH TIMES: Burberry Prorsum / Miu Miu / Gucci / Just Cavalli / Prada / Dolce & Gabbana / Sportmax / Gianfranco Ferre / SKIMMING THE SURFACE: Bottega Veneta / Philosophy Di Alberta Ferretti / Dolce & Gabbana / Etro / Missoni / Miu Miu / FLAT LANDS: Fendi / **Emilio Pucci** / D&G / Sportmax / Marni / Jil Sander / TO A "T": Alberta Ferretti / Moschino / **Emilio Pucci** / Etro / Ferragamo / Roberto Cavalli / Versace / Bottega Veneta / IN BROGUE: Trend Les Copains / Byblos / Burberry Prorsum / Marni / Moschino / Dolce & Gabbana / BOOT UP: D&G / DSquared2 / Gianfranco Ferre / Prada / Moschino Cheap & Chic

IAC-CREATE-DATE: October 17, 2005

LOAD-DATE: October 18, 2005

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full
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EPI 004179

Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 142

Source: News & Business > Combined Sources > News, All (English, Full Text)
Terms: pucci /30 fame! or famous (Edit Search | Suggest Terms for My Search)

Select for FOCUS™ or Delivery

FRESH TAKE; THERE'S A CHANGING OF THE GUARD NEXT SEASON, FROM LONDON PERSONNEL MOVES TO NEW LOOKS AT INDIAN SOURCING; appointments Footwear News November 28, 2005

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Footwear News

November 28, 2005

SECTION: Pg. 24 ; ISSN: 0162-914X

IAC-ACC-NO: 139405516

LENGTH: 777 words

HEADLINE: FRESH TAKE; THERE'S A CHANGING OF THE GUARD NEXT SEASON, FROM LONDON PERSONNEL MOVES TO NEW LOOKS AT INDIAN SOURCING; appointments

BYLINE: Anniss, Elisa

BODY:
Byline: Elisa Anniss

A shuffling of the exec deck at Pucci could bring more than one Brit on board as part of the management lineup. At the end of September it was announced that British ready-to-wear designer Matthew Williamson has taken the reins from Christian Lacroix at **Pucci** as creative director and will show his first collection for fall '06.

The LVMH-owned house, **famed** for its swirling patterns and psychedelic colors, also has a successful eponymous shoe business, produced and distributed by Rossimoda. However, Williamson (a look from his spring '06 collection above) has his own shoe advisor: Three seasons ago, he tapped Olivia Morris to help design his namesake collection. And although it's far too early to say, perhaps the designer will insist upon input from Morris in his new role at the Italian house as well.

Standing Room Only

Save a (cedar shoe) tree: Airmici is a new blow-up product designed to keep boots standing tall. Inspired by children's swimming floaties, this low-cost, inflatable boot shaft support is the brainchild of a young Vienna-based team -- Susanne Thomanek and Jurgen Schnabl -- who recently launched it on the European shoe show circuit. The pair's initial motivation was to keep knee boots upright in window displays.

"When I worked on the flagship for one of Austria's largest shoe retailers I realized that achieving the perfect boot display presented a problem," explained Thomanek, who trained as an architect before specializing in store design.

Eventually, the pair also found that it was a useful shoe care item for a broader range of retail partners.

EPI 004180

Thomanek added that the team is now focused on customizing its product to each retailer, to feature each customer's logo in corporate colors.

Airmici launched its patented product (retailing from $ 6) in February 2005. To date, it has shown at MICAM in Milan, Modacalzado in Madrid and GDS in Dusseldorf and has been sought out by shoe retailers in Austria, Scandinavia, Italy and the U.K.

Harrys Man

In September another American shoe guru joined the lineup at London-based men's brand Harrys of London: Kevin Martel. The company has appointed this New England-born industry veteran as managing director -- he recently moved from Milan to the U.K. to take the post.

Martel joins Harrys direct from Giorgio Armani, where he served as design director of men's accessories for five years. "Style is a religion in Italy," the 37-year-old designer told Footwear News, adding that he has also been involved with accessory design at Polo Ralph Lauren and Cole Haan in the past. "All my experience has been with companies that are really classic at heart and that cherish quality and authenticity above fashion."

Martel plans to explore new territory during his tenure at Harrys, the brainchild of Matthew Mellon. Before he embarks on this endeavor he wants to capitalize on existing concepts that Harrys of London has so far made its own. "I want to expand on Matthew's original idea of the dress shoe meets sports shoe," he said. "It's really how men want to dress now -- we all live in sneakers and want the same technology when we go to work or to a formal occasion -- call it the 'new high-tech dandy."'

Europe's Secret Source

Europe is more readily looking to India as a resource for upscale women's footwear. Take Vanilla Moon, for instance, a line of expertly crafted women's sandals.

The brand comes from Agra, India-based Leiner Shoes and specializes in a collection of delicate flats featuring chocolate brown heels and uppers. The line features crochet detailing as well as delicate jewelry embellishment for spring '06.

According to Managing Director Gautam Mehra, who founded the company in 1989, the vendor also has a private-label client list, including impressive British brands such as Laura Ashley, Monsoon and Office Shoes, as well as Geox from Italy and Accessoire Diffusion in France.

Retro Americana

After serving as a buyer at London-based Office Shoes for more than six years, Lyndsey Hand has gone solo. The 32-year-old's Miss L. Fire line launched this fall , retailing at Office and Post Mistress in London.

With her raven hair, vermillion lipstick and Rock-a-Billy aesthetic, it's no surprise that the designer's shoes are a nod to Fifties Americana. Debuting at WSA in February, the 30-strong spring '06 line includes flats with rick-rack detailing and wedges with Hawaiian-print fabric uppers and bamboo bottoms. The spring collection will be available at Fred Segal Feet in L.A. and Kurt Geiger and Urban Outfitters in London.

elisa. anniss@fairchildpub.com.

IAC-CREATE-DATE: December 5, 2005

EPI 004181

LOAD-DATE: December 06, 2005

Source: News & Business > Combined Sources > **News, All (English, Full Text)**
Terms: **pucci /30 fame! or famous** (Edit Search | Suggest Terms for My Search)
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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 143

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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WILLIAMSON: MOVING PUCCI FORWARD. WWD February 16, 2006

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WWD

February 16, 2006

SECTION: Pg. 22 ISSN: 0149-5380

ACC-NO: 142579935

LENGTH: 380 words

HEADLINE: WILLIAMSON: MOVING PUCCI FORWARD.

BYLINE: Ilari, Alessandra

BODY:

Byline: Alessandra Ilari

In the three months Matthew Williamson spent in Florence designinghis first **Emilio Pucci** collection, it should come as no surprise that he extensively mined the legendary house's archives.

But his first effort for the LVMH Mot Hennessy Louis Vuitton-ownedPucci, which bows Tuesday, won't be stuck in a time warp.

"The archives are amazing and overwhelming, but I came to the conclusion that I didn't want to rehash what **Emilio [Pucci]** had done so well," said Williamson in a phone interview from London. "I wanted thecollection to be young and groovy with a European sensibility."

While he obviously tapped into Pucci's heritage, Williamson didn'tanchor the collection on prints, but peppered the house's graphic specialty throughout. "It's not only about prints because I also want to attract a customer who wants a pair of plain pants."

So he revised a Sixties motif called Cupola because it's "one of the lesser-known prints and one of the more symmetrical ones."

Williamson also infused a certain dose of sexiness in the clothes but shunned the conventional less-is-more take.

London-based Williamson, 34, who is known for colorful prints, a bohemian vibe and a celebrity following, succeeds Christian Lacroix, who had signed on in April 2002. Under the French designer's guidance,Pucci's sales quadrupled and stores ballooned to 29 units. (LVMH does not break out sales for its individual houses, but industry estimates put Pucci's current volume around $65 million.)

EPI 004186

Yet Williamson said he didn't feel his predecessor's pressure too much.

"This is a dream come true for me because I've always been a Puccifan," said Williamson. "I'm passionate and well-versed when it comes to prints. I understand the technicalities because they are, afterall, the cornerstone of my line."

In terms of shapes, Williamson drew from Florence's college and university scene, where looking good is just as important as earning good grades.

"The silhouettes are neat and trim, with Peter Pan collars, pouf sleeves, waist emphasis, fur trims and lots of tailored looks," said Williamson. And it's all served up in a neutral palette of caramel black and pearl gray with bright spots of deep purple, berry red and fuchsia.

Caption(s): A sketch from Matthew Williamson's Pucci collection.

LOAD-DATE: March 9, 2006

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 144

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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TREND OF THE MOMENT BRIGHT IDEA Vogue March 2006

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VOGUE
Vogue

March 2006

SECTION: TREND OF THE MOMENT BRIGHT IDEA; TALKING FASHION; Pg. 270 Vol. 196 No. 3

LENGTH: 116 words

HEADLINE: TREND OF THE MOMENT BRIGHT IDEA

BODY:

Once AGAIN, Pucci prints are finding their place in the sun. Favored by Jacqueline Kennedy Onassis and actress Marisa Berenson in the seventies, they were frequently spotted along the coasts of Capri and the South of France. Now the distinct graphics that **Emilio Pucci** derived from Sicilian mosaics, Bali batiks, and certain African motifs are experiencing another heyday. Shift dresses and breezy caftans, designed by the label's new creative director, Matthew Williamson, are everywhere-from the beaches of Barbados to poolside in Palm Beach. "It's the perfect thing to throw over my bathing suit," says Eleanor Ylvisaker of the Pucci robe she inherited from her grandmother. "It even has a hood!"

GRAPHIC: PenIlope Cruz
in Hollywood.
Eleanor Ylvisaker in Palm Beach.
Serena Boardman
in Palm
Beach.
Lady Victoria HErvey in London.
RenEe Zellweger in Miami Beach.
Catherine Zeta-Jones in Barbados.
Cruz: FELIX GREEN/X17agency.com; Ylvisaker: Courtesy of Eleanor Ylvisaker; Boardman: MARY HILLIARD;
Zellweger: Courtesy of Bauer-Griffin; Hervey: Getty Images; Zeta-Jones: STEVE DENNETT/Splash News;
Kahn, from left to right: STEINBERG/TURGEON/INFGoff.com (2); Courtesy of Matrix/Bauer-Griffin.

LOAD-DATE: March 29, 2006

EPI 004188

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
View: Full
Date/Time: Tuesday, April 24, 2007 - 1:25 PM EDT

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Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 145

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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TAKING THE PLUNGETHE PRINT SWIMSUIT IS SET TO BE SUMMER'S SPLASH HIT. BUT WHAT'S REALLY MAKING WAVES: IT'S SIZED FOR EVERY SHAPE. Vogue April 2006

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VOGUE
Vogue

April 2006

SECTION: TAKING THE PLUNGE; INDEX; Pg. 401 Vol. 196 No. 4

LENGTH: 110 words

HEADLINE: TAKING THE PLUNGE
THE PRINT SWIMSUIT IS SET TO BE SUMMER'S SPLASH HIT. BUT WHAT'S REALLY MAKING WAVES: IT'S SIZED FOR EVERY SHAPE.

HIGHLIGHT:

Plus 53 Swimsuits for Every Size

BODY:

Ever dream of slipping into a classic Pucci swimsuit (left) and then dipping into some far-flung sparkling azure sea? Take it from us, you are not alone. These splashly, swirly suits really are the ultimate statement of pleasure and leisure. Yet all the eye-catching pattern can be unnerving; you might think you'd need a heroic amount of bravery to try one on. This year, we say changing-room trepidation be darned. We've not only mapped out the hottest new print maillots and bikinis-like the Pucci-esque Pop patterns below-we've also figured out the right fit for your figure in each and every trend.

For more ways to suit up in style, see the Checklist, page 402.

GRAPHIC: Electric Current
A kaleidoscope of color backstage at Pucci.
Juicy Couture sunglasses, $220; Neiman Marcus.
Missoni hat, $415; Missoni, NYC, (212) 517-9339.
thin
A busy pattern is figure-building: Christian Lacroix maillot, $195; Christian Lacroix, Las Vegas.
curvy
Opt for darker color combinations: Tuleh bikini, $285; (212) 979-7888.
tall
Cutaway sides break up a long torso:
Leonard maillot, $417;

Carla Martinengo, Dallas.
petite
A mix of plain and
print won't prove overpowering: **Emilio Pucci** bikini, $415; **Emilio Pucci,** NYC.
pregnant
A tankini allows maximum coverage: Elizabeth Hurley halter ($168) and bottom ($78); Saks Fifth Avenue.
Christian Louboutin wedges, $695; Jeffrey, NYC.
Backstage: ROBERT FAIRER; still lifes: JEFF HARRIS. Details, see In This Issue.

LOAD-DATE: April 25, 2006

Source: **Combined Source Set 1 - Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 146

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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ROCKIN' THE BOATFROM PRIVATE YACHT TO VELVET ROPES, RAPPER AND MUSIC PRODUCER PHARRELL WILLIAMS DODGES THE PAPARAZZI IN BRAZIL-PLAYING PERFECT GENTLEMAN TO MODEL KAROLINA KURKOVA, WHO WEARS NOTHING BUT BIKINIS, ALL DAY AND ALL NIGHT. PHOTOGRAPHED BY MIKAEL JANSSON. Vogue April 2006

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VOGUE
Vogue

April 2006

SECTION: ROCKIN' THE BOAT; Pg. 358 Vol. 196 No. 4

HEADLINE: ROCKIN' THE BOAT
FROM PRIVATE YACHT TO VELVET ROPES, RAPPER AND MUSIC PRODUCER PHARRELL WILLIAMS DODGES THE PAPARAZZI IN BRAZIL-PLAYING PERFECT GENTLEMAN TO MODEL KAROLINA KURKOVA, WHO WEARS NOTHING BUT BIKINIS, ALL DAY AND ALL NIGHT. PHOTOGRAPHED BY MIKAEL JANSSON.

GRAPHIC: SINK OR SWIM
The new suits are retro, dressed up with roomy bags and flashes of gold. Here, the white-lace runway trend translates into a 1950s-look eyelet bathing suit. Dolce & Gabbana suit and bag; (877) 70-DGUSA. Kara Ross
and Giles & Brother by Philip Crangi necklaces. C.H.A.R.M. and Mish New York bracelets. Dior Glossy sunglasses. On Pharrell: Marc Jacobs jacket. Louis Vuitton shorts. Details, see In This Issue. Fashion Editor: Edward Enninful.
COPPERTONE BABY
Boxy boy-shorts-belted or not-are a much sweeter seduction than any overexposed thong. this page: Paul Smith Women sunshine-yellow cardigan, $595; Paul Smith, Los Angeles. Chanel heart-print bikini top, $320; Bergdorf Goodman. Tommy Hilfiger seersucker shorts; (888) TOMMY-4U. Elizabeth Cole necklace. Gucci ring. Prada brown-and-bone-colored wrap sunglasses. opposite page: Lacoste primary plaid shirt, $120; (800) 4-LACOSTE. Calvin Klein Swimwear belted bikini, $98;
dillards.com. Marc Jacobs
oversize sunglasses.
Coach straw basket bag
with scarlet trim.
Details, see In This Issue.
BEAUTY NOTE
Sit back, relax: Sport a sunny, streak-free glow with Victoria's Secret Bare Bronze Sheer Self-tan Mousse.
CROWD CONTROL
Stand out streetside after sunbathing beachside-no quick-change required. HermEs dahlia-print bikini top ($660) and matching shorts ($1,500); (800) 441-4488. Gucci gold buckle necklace and bamboo-handle bag with crocodile detail.
Prada bone-colored
oversize sunglasses.
On Pharrell: Prada

EPI 004192

shirt. Calvin Klein
gray pants. Details,
see In This Issue.
I, SPY
Living life through the long-distance paparazzi lens . . . this page: Michael Kors black eyelet bikini, $390; Saks Fifth Avenue. BulgariBulgari watch. On Pharrell: Gucci suit. opposite page: Gucci floral bikini ($525) and matching pareo ($420); (800) 234-8224. Details, see In This Issue.
EMOTIONAL BAGGAGE
She may have packed nothing but a dozen bikinis-but her passion for big, chic bags obviously got the best of her. this page: Alexander Wang cardigan sweater, $350; Ikram, Chicago. Louis Vuitton mint-green bikini ($400) and medallion wedge sandals; (866) VUITTON. Gucci aviator sunglasses. Cole Haan G Series rope-handle bag. opposite page: **Emilio Pucci** silk cardigan; **Emilio Pucci,** NYC. Vintage Gottex bikini with belted bottom; Gottex, (800) 225-7946. Faraone Mennella by RFMAS and Giles & Brother by Philip Crangi necklaces. On Pharrell: Dolce & Gabbana suit. Details,
see In This Issue.
BIKINI SMALL,
HEELS TALL
She said she liked
the ocean. . . . this page: Chanel raspberry cardigan ($2,180), bikini with attached pearl necklace ($2,300), and woven bag; (800) 550-0005; cardigan also at Bloomingdale's. Louis Vuitton wedges. On Pharrell: Prada suit. In this story: hair, Malcolm Edwards for John Frieda Salon; makeup, Mark Carrasquillo. Produced by Oliver Hicks for NorthSix. Details,
see In This Issue.
Photographed by Mikael Jansson.

LOAD-DATE: April 25, 2006

Source: **Combined Source Set 1 - Magazine Stories, Combined**
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Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 147

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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THE PURPLE STORM; Brief article WWD May 1, 2006

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WWD

May 1, 2006

SECTION: Pg. 1 ISSN: 0149-5380

ACC-NO: 146549026

LENGTH: 76 words

HEADLINE: THE PURPLE STORM;
Brief article

BODY:

NEW YORK - The time is ripe for people with a purple passion. Richviolet hues are popping up in a vriety of accessories this season. Here, Replay's leather and plastic belt at Modamood, Le Silla's silk satin and rhinestone shoe, **Emilio Pucci's** patent leather bag and Chanel's lambskin bag.

Caption(s): Here, Replay's leather and plastic belt at Modamood, Le Silla's silk satin and rhinestone shoe, **Emilio Pucci's** patent leather bag and Chanel's lambskin bag.

LOAD-DATE: June 14, 2006

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
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EXHIBIT 148

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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From here to maternity The New York Times May 14, 2006 Sunday

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The New York Times

May 14, 2006 Sunday
Late Edition - Final

SECTION: Section 6; Column 1; Magazine; Style; Pg. 56

LENGTH: 5 words

HEADLINE: From here to maternity

BODY:

Kirsty Hume is the model mother.

URL: http://www.nytimes.com

GRAPHIC: Photos: Missoni dress, $3,705. At Missoni, 1009 Madison Avenue. Paul Smith Spectacles sunglasses. On girls: Speedo bathing suits. Plastica Rody doll toy. Lettering by Deanne Cheuk
Chloe silk dress, $4,515. At Chloe, 850 Madison Avenue. Christian Louboutin shoes. On girl: Kule bathing suit. Best & Co. hair ribbon. Pedalcar.com toy cars.
Sportmax hat, $210. At MaxMara, 450 West Broadway. Louis Vuitton wool crepe dress, $1,570
www.louisvuitton.com. Faberge sapphire-and-diamond ring. On boy: Speedo swimsuit.
Opposite page: Paco Rabanne by Patrick Robinson vintage-kimono dress, $1,957. At Saks Fifth Avenue. Oliver Peoples by Larry Leight Heroine sunglasses. BrellaBar umbrella.
Emilio Pucci jumpsuit, $1,845. At **Emilio Pucci,** 701 Fifth Avenue. Marc Jacobs sunglasses. Christian Louboutin shoes. BrellaBar umbrella. Fashion associate: Monique Bean. Hair: Kerry Warn for John Frieda at the Milton Agency. Makeup: Itsuki for Christian Dior at the Wall Group. Manicure: Carla Kay at Cloutieragency .com. Props and sets: Petergargagliano/petergdesign.com. Child models: Gigi Goff, Paloma Stark, Violet (Hume's daughter) and Devin Yari Dixon. (Photographs by Miles Aldridge
Fashion editor: Elizabeth Stewart)

LOAD-DATE: May 14, 2006

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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EXHIBIT 149

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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FASHION SCOOPS: SECOND HOMECOMING...SWINGING AWAY...PUCCI FLYING HIGH; Oscar de la Renta's new fragrance collection; Victoria & Albert Museum's Swinging Sixties: Fashion in London and Beyond, 1955-1970; Emilio Pucci's Mary Sue Siebold's new collection WWD June 8, 2006

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June 8, 2006

SECTION: Pg. 3 ISSN: 0149-5380

ACC-NO: 146901889

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HEADLINE: FASHION SCOOPS: SECOND HOMECOMING...SWINGING AWAY...PUCCI FLYING HIGH;
Oscar de la Renta's new fragrance collection;
Victoria & Albert Museum's Swinging Sixties: Fashion in London and Beyond, 1955-1970;
Emilio Pucci's Mary Sue Siebold's new collection

BODY:

SECOND HOMECOMING: Oscar de la Renta, who did a home fragrance collection five years ago with Slatkin & Co., is said to be putting the finishing touches on a new version of the line - even approving designs as he prepared to commence his resort show Monday. De la Renta hasa new licensee for the home scents - a two-year-old home, bath and body firm called Vie Luxe, which obtained the license for the designer's home fragrances earlier this year. Plans call for the collection to be relaunched in November and be carried in as many as 500 stores in the U.S.

SWINGING AWAY: London's Victoria & Albert Museum is mounting a multipronged homage to the Sixties, from fashion to revolution to graphic design. "Swinging Sixties: Fashion in London and Beyond, 1955-1970"opened in the Costume Gallery earlier this week. The show features paper dresses with in-your-face Zandra Rhodes prints, suits by Piccadilly tailors Mr. Fish and Rupert Lycett Green, schoolgirl looks by Mary Quant and more demure numbers by Biba and Caroline Charles. The show is organized according to regions of London and shows the evolutionof the London lady, from stuffy old Mayfair to the kooky King's Roadin Chelsea.

"It's been 40 years since Time magazine came out with its SwingingLondon issue; designers like Dolce & Gabbana are using the era as inspiration, and there was just a very strong feeling in the air," saysJenny Lister, co-curator, adding that David Mlinaric had donated theeye-popping striped suit ("Annabel's turned him away at the time, because the colors were too bright," Lister said), while Cilla Black donated her long and demure Caroline Charles dress. The show runs untilFebruary 2007.

EPI 004201

On the other side of the V&A's atrium, "Che Guevara: Revolutionaryand Icon" takes a look at the visual influence that the man - and the famous Korda portrait - have had over the past four decades. That opens this week as well and runs until the end of August. Another show, "Sixties Graphics," which also opened this week and runs until November, showcases print design from the era and the influence of the youth-driven counterculture, music heroes of the day, psychedelia and the Art Nouveau revival. London is indeed having a Sixties moment. Artist Bridget Riley is set to reveal a new set of paintings at the Timothy Taylor Gallery here, while Celia Birtwell's bold prints have beenflying off the shelves at Topshop.

PUCCI FLYING HIGH: In the Sixties, **Emilio Pucci** helped put BraniffInternational on the map by designing flight attendant uniforms in his signature splashy prints and unwittingly changed the way airlines suited up their stewardess. Now thanks to former Braniff-er Mary Sue Siebold, a sliver of that history will be displayed for the first time publicly at 547 West 21st Street in Manhattan and will then be auctioned online through Chelsea Marketeers. In total, there will be 19 complete uniforms and 86 pieces, including items from Halston, who in the mid-Seventies picked up where Pucci left off.

Insistent that her former garb be sold as a collection, Siebold isgunning for a museum to buy the whole lot. A 20-year veteran with Braniff, Siebold said glass-ceiling-breaker ad exec Mary Wells and Braniff honcho Harding Lawrence, whom Wells married years later, recruited Pucci to do something to set Braniff apart from its competitors. "All the other airline people were wearing what looked like military uniforms," Siebold said. "We had these kind of 'Jetsons'-looking clothes in beautiful bright colors."

The former stewardess said she had no idea her Pucci stash was worth anything but memories until a friend clued her in to Pucci's resurgence. "I had an entire collection in mint condition. I didn't want some spoiled brat to wear these clothes once and then throw them on the junk heap," Siebold said. "Here's the way I look at it. There's always going to be a fabulous fashion designer and famous women who wantto wear their clothes. This is the only collection that has ever been produced by a major designer because it's cost-prohibitive now."

Caption(s): A model in a Mary Quant dress with the Rolling Stones./ An **Emilio Pucci**-designed uniform for Braniff International.

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

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Vogue August 2006

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VOGUE
Vogue

August 2006

SECTION: IN THIS ISSUE; Pg. 312 Vol. 196 No. 8

LENGTH: 2555 words

BODY:

Page 62 (cover look): Dress, $4,900; Bottega Veneta boutiques; (877) 362-1715; bottega veneta.com. Life with AndrE 86: Silk sleeveless dress; Prada boutiques; (888) 977-1900. 94: Dresses at Carolina Herrera, NYC, Los Angeles. Norwich notes 132: Art Deco diamond, emerald, onyx, and moonstone lapel watch. For more information, call (212) 570-6900. Ellen Weldon Design custom invitations and stationery. For more information, call (212) 925-4483. View 141: Stretch-flannel tunic and skinny pants. Yves Saint Laurent belt and boots; Yves Saint Laurent boutiques. 144: Below: silk thread, leather, and sterling-silver chain-necklace/belt; Felt, 13 Cale St., Chelsea Green, London;

alyssanorton.com. 153: Silk-taffeta long dress with fishtail; Saks Fifth Avenue. Jewelry also at Saks Fifth Avenue; Richards, Greenwich CT. 154: Above: clutches also at jennifer alfano.com. On Jennifer: Thakoon silk corset dress; Mitchells, Westport CT; Mix, Houston. Christian Louboutin shoes. Girl standing: GapKids polo shirt; gapkids.com; Gap stores. Best & Co. velvet skirt; bestnco
.com. Girl on floor: Kule sweater; kule
.com. GapKids pants; Gap stores. Below: Peter Som wool-broadcloth jacket, $1,395; Nord_strom; (800) 695-8000. Vanessa Bruno top. Paige Premium Denim jeans, $179; paigepremiumdenim.com; nordstrom.com; Nordstrom. 156: Above: Jennifer Meyer jewelry at Barneys New York. Below inset: E + J Cashmere cardigan worn around neck ($685), tunic ($495), leggings ($445); collection at Barneys New York; Kirna ZabEte, SoHo NYC; Tender, Birmingham MI; A'Maree's, Newport Beach CA. Yves Saint Laurent bag and boots. Still life: E + J Cashmere cardigans; collection at Barneys New York. 159: Silk-georgette long dress; collection at Saks Fifth Avenue; Stanley Korshak, Chicago. 162: Taher Chemirik double cuff in holly and ebony wood with 18K-yellow-gold segments and a diamond; collection at Janet Brown, Port Washington NY. 18K-white-gold necklace with mixed-shape links and rigid neck piece; Jeffrey, NYC. 18K-yellow-gold necklace with various links; to order at Barneys New York. Need it now 169: Manolo Blahnik "Ponenclo" patent shoes; Neiman Marcus. Lanvin lace-up shoes; Barneys New York. Stuart Weitzman oxford lace-up shoes; _Stuart Weitzman, Beverly Hills. Marni lace-up shoes; Marni, NYC, Los Angeles; marni
.com. The entertainer 188: Michael Michael Kors corn-husk tote bag, $198; michaelkors .com. **Emilio Pucci** printed towels, $285 each; **Emilio Pucci,** NYC. Linde desert-rose polyester bikini, $375; Crush, Malibu CA. Clarins sun-control stick ultraprotection SPF 30,

$25; gloss.com. John Robshaw pink-flower-and-printed-indigo napkins, $66 for a set of four. Couleur Nature fruit-and-green-trim napkins, $46 for a set of four. All at John Derian, NYC. Treillage hand-stitched leather cooler, $275; Treillage, NYC. Beauty 192: Chaiken double-knit dress, $414; (888) 339-3301. Chanel necklace.

RED IS THE NEW BLACK
208-209: Lorraine Schwartz 18K-white-gold-and-diamond bangles; (800) 558-1855. 210: Silk-faille dress; (888) 977-1900. Hat at Norma Kamali, NYC; normakamalicollec tion.com. 211: Dress with satin bow ties in the back, $6,800; also at Oscar de la Renta boutiques; (212) 288-5810. Multipendant necklace with crystals, semiprecious stones, and glass beads; Barneys New York. Gloves, $190; carolinaamato.com. Robert Clergerie shoes. 212: Lambskin-and-wool-felt jacket; Dior boutiques. Iradj Moini bracelets, from $1,650 to $2,310; collection at Mariko, NYC; Domont, Los Angeles. LaCrasia knit gloves, $40. Theory faux-crocodile leather bag, $545; Theory stores; theory.com. 213: Red patent "Dodo" sandals; (800) 937-9146. For more information on Roger Vivier bag, call 011-331-5343-0085. 214: Dress also at Donna Karan Collection stores; (866) 240-4700. Cashmere-and-polyester cardigan; tsecash
mere.com. Necklace at Neil Lane, Los Angeles, (310) 275-5015. 215: Silk-satin skirt; Escada boutiques; (800) 869-8424. LaCrasia leather gloves, $200. 216: Trench coat; (800) 284-8480. Embroidered and beaded silk-_chiffon dress, $20,500. Ann Demeulemeester necklace. LaCrasia black leather gloves. Louis Vuitton black "Stairway" wedge ankle boots, $1,280; (866) VUITTON. 217: Roxanne Assoulin for Lee Angel silk, crystal, and gold-plated-brass collar necklace, $950; Bergdorf Goodman. Subversive Jewelry by Justin Giunta "Rasta Hermitage" necklace with antique brass chain, smoke Czech crystal, and bongo charm, $1,600; subversivejewelry.com; (212) 679-0453. 218: Watch, $15,600; (800) CARTIER. Bag, $14,000. Felt wrap skirt with embroidered velvet trim, $3,200; Marc Jacobs, Boston. 219: Sequined, embroidered chiffon dress with velvet trim. Herringbone pants. LaCrasia suede gloves, $200. 220: Silk dress with scarf. Marc Jacobs patent heels, $815; Marc Jacobs, Las Vegas. 221: Red coat at ferragamo.com. Plaid wool jacket and pants also at Carolina Herrera, NYC, (212) 249-6552. Necklace at Etro, NYC, Coral Gables FL, Las Vegas, Los Angeles; Neiman Marcus. Miu Miu patent-leather shoes, $495; Miu Miu boutiques. Weekender bag ($1,395) and medium bag ($895); Stella McCartney, NYC, Los Angeles; stellamccartney.com. Weekender bag also at Nordstrom. Medium bag also at Intermix, NYC. In this story: LaCrasia gloves; wegloveyou.com. Wolford tights, $52; wolford.com. Manicure, Gina Viviano for artistsbytimothypriano.com.

BUILT FOR SPEED
222-223: Coat, $22,100; to special order at Ikram, Chicago; Viktor & Rolf Boutique, Milan, 011-39-0279-6091. 224: Coat, $6,890; also at Barneys New York. Shoes sold in black at Blake, Chicago. 225: Coat also at Bloomingdale's; Michael Kors, Beverly Hills. YSL dress ($13,320) and sandals ($690); Yves Saint Laurent boutiques. 226: Coat, $6,560; Burberry stores. 227: Brown-and-gold tiger-print bouclette coat with fox and quilted suede bodice ($9,000) and zebra-print twill turtleneck dress ($2,100); marcjacobs
.com. Prada clogs, $490; Prada boutiques; (888) 977-1900. 228-229: Coat, $3,995; also at Dolce & Gabbana boutiques. 230: Wool coat. Cashmere turtleneck; jcrew.com. Prada boots, $990; Prada boutiques; (888) 977-1900. 231: Leopard-print wool coat with raccoon down the back, $5,250; also at Susan, Burlingame CA. Prada shoes, $520; Neiman Marcus. 232: Tweed coat, $5,600; HermEs boutiques. Duchesse-satin dress. Lanvin satin pumps, $458; Nordstrom; (800) 695-8000. 233: Coat ($6,090) and pumps ($410). In this story: Wolford velvet de luxe tights, $42; wolford.com. All gloves, LaCrasia, $200 a pair; wegloveyou.com. Manicure, Gina Viviano for artistsbytimothypriano.com.

BIG GIRLS DON'T CRY
235: Silk shirtdress. Subversive Jewelry by Justin Giunta "Finger Prick" necklace; Joan Shepp, Philadelphia. Manicure, Gina Viviano for artistsbytimothypriano.com. 238-239: From left: all clothes, Marc Jacobs; Marc Jacobs, Boston. Thermal turtleneck ($895) and wool skirt

($925). Hat Attack beret. Sportmax beige hood with fur lining. LaCrasia knit gloves, $40. MaxMara nylon leggings, $45. Chanel tote bag, $2,225; Chanel, NYC, Bal Harbour FL; (800) 550-0005. Loro Piana socks; loropiana.com. Khaki felt jacket ($4,900), gold tunic ($1,700), leopard-print velvet wrap skirt ($1,400), wool-flannel pants ($565), and cashmere dress tied around waist ($995). Michelle Deborah wool beret, $75; michelledeborah.com. Sportmax fingerless gloves, $105. Khaki double-breasted coat ($3,300), olive cashmere scarf top ($2,100), pine floral lace slip dress ($3,700), and chinchilla scarf ($2,800). Hat Attack beret. LaCrasia gloves, $100. MaxMara tights, $30. Khaki jacket ($2,900), oatmeal wool-and-cashmere turtleneck ($895), and suede skirt ($1,900). Hat Attack beret. Carolina Amato gloves, $250; carolinaamato.com. On this page: Sportmax and MaxMara items; MaxMara, NYC; (866) MAX-MARA. Hat Attack berets; (800) 982-1569. LaCrasia gloves; wegloveyou.com. Marc Jacobs shoes
and boots.

THE TRAILBLAZER
243: Cotton-poplin blouse ($1,190) and floral jacquard ball skirt ($5,290); Saks Fifth Avenue; Neiman Marcus.

YOKO RISING
255: Balenciaga by Nicolas GhesquiEre camisole. Everlast boxing gloves.

THE REALIST
257: Burberry Prorsum wool-and-silk tuxedo jacket, $1,385; Burberry stores. Fred Leighton diamond necklace and bracelets; Fred Leighton, NYC. Munnu/The Gem Palace gemstone bracelets. For more information, call (212) 861-0606.

SIREN SONG
258: Burberry London classic trench coat, $1,125; Burberry stores. Gucci heavy satin _kimono-style evening dress, $2,695; _Gucci boutiques. 259: Silk-and-cotton jacket ($1,495), pants ($795), and silk blouse ($895); Gucci boutiques. In this story: Gucci at _gucci.com; (800) 234-8224. Manicure, Sofia Shusterov for Judy Casey.

BILLION-DOLLAR BABIES
262: Wool-and-silk dress; collection at Bergdorf Goodman. Wolford tights; wolford .com. Burberry pumps; Burberry stores. 263: Silk dress; collection at Bergdorf Goodman. Bottega Veneta bracelets; Bottega Veneta boutiques. Wolford tights. Burberry pumps. 265: Sophia Kokosalaki silk-and-polyester dresses, left: $2,010; right: $1,798. Both at Ron Herman, Los Angeles. In this story: manicures, Gina Viviano for artistsby timothypriano.com.
ON POINT
266: Silk-voile long dress with pockets, $12,185; Yves Saint Laurent boutiques; ysl.com.

ARE YOU AGEPROOF?
287: Gold beaded long dress, $20,000; Ralph Lauren stores; runway.polo.com. Subversive Jewelry by Justin Giunta necklace; Joan Shepp, Philadelphia. Fenton necklace; Ikram, Chicago. LaCrasia gloves; weglove
you.com. 293: Velvet cocktail dress with chain detail, $3,850; Dolce & Gabbana boutiques; (877)-70-DGUSA. Manicure, Jin Soon for Jin Soon Natural Hand and Foot Spa.
Index 299: Seaman Schepps bracelet, $7,600; (212) 753-9520. Suede-and-_patent-leather flats; Tod's boutiques. Bag at (888) 8-BARNEYS. Flowers, $250. Glass, $320. Dessert dish made in France, circa 1840; Bardith, NYC, (212) 737-8660. Hand-embroidered Belgian linen towels; suefisherking.com. On Judy Kling: cashmere-wool frill jacket; Burberry stores. Cotton "Sumari" shirt; annefontaine.com. 300: Silk skirt with hand-painted leopard print; to special order at Barneys New York. Brooch, $1,795; Chanel boutiques. Manolo Blahnik patent-leather "Kirby" pumps. Bag, $7,650; (800) 441-4488. Shiseido Sun Protection Liquid Foundation SPF

42. Sculpture at edwardthorpgallery
.com; (212) 691-6565. Persian-turquoise, blue-sapphire, and white-diamond earrings mounted on 18K white gold, $61,200; (212) 439-4220. Calfskin-and-lambskin riding boots; (800) 550-0005. Coffee Collection contains Chocolate CrEme, Vanilla Hazelnut, CrEme Br lEe, Godiva Special Roast, and Light Roast; Godiva boutiques. On Yurie Pascarella: wool coat. Silk-wool-and-linen dress. Both from a collection at Bergdorf Goodman. Shoes at Neiman Marcus. 302: Watch, $6,900; audemarspiguet.com. Silk-and-cotton blazer. Cotton stretch jeans. Both at Gucci boutiques. Chiffon dress; collection at Bergdorf Goodman. "Isabella" swimsuit; Eres, NYC, Palm Beach, Beverly Hills. Crocodile belt; (800) 441-4488. Spruce; (800) 952-9252. Bench, $5,800. Book, $95. On Kim Heirston: dress at Etro, NYC. Francesca Romana necklace and bracelet. Munnu/The Gem Palace bracelet. Tony Duquette ring. 304: Wool jacket. Cashmere-blend wraps. Diamond-and-semiprecious-stone cuff set in 22K-gold cuff, $32,000; to order at Nancey Chapman, (888) 523-7787. Rhinestone T-strap sandals. Laminated gold-python-and-gold-sparkle bag; (212) 717-9800. Snowshoes at tubbssnowshoes.com. Necklace set in 22K gold; (212) 869-3434. Versace by Rosenthal Butterfly Garden five-piece place setting ($450) and service plate ($225); also at Bloomingdale's, (800) 232-1854; Versace boutiques; (800) 804-8070. Cotton top. On Heather Mnuchin: taffeta ball gown with velvet belt; also at Nordstrom, (800) 695-8000; Monique Lhuillier, Beverly Hills; moniquelhuillier.com. 307: Stretch-wool jacket; from a collection at Neiman Marcus. Flowers, $150. Karung, leather, and python bag; (800) 695-8000. Alpaca knit dress. Pumps at (866) 240-4700. Jeans at diesel.com. Chiffon blouse from a collection at Saks Fifth Avenue. Teapot and cups at Takashimaya, NYC. CD, $13. Dress with python belt; Gucci boutiques. On Octavia Khashoggi: cashmere sweater. Silk dress. Shoes from a collection at Bergdorf Goodman. On Petrina Khashoggi: taffeta blouse and tweed skirt at Chanel boutiques. ChloE bracelet. Shoes from a collection at Jeffrey, NYC. Last look 314: Monogram leopard travel steamer bag; (866) VUITTON;
louisvuitton.com.

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GRAPHIC: P. 210
P. 225
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As is always the case in purchasing an item from anywhere other than the authorized store, the buyer takes a risk and should use caution when doing so.

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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 151

Source: **Combined Source Set 1** - **Major US Newspapers**
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Anatomically Incorrect The New York Times August 27, 2006 Sunday

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The New York Times

August 27, 2006 Sunday
Late Edition - Final

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BODY:

With apologies to all who think it's naughty to consider women cuddly and cute.

URL: http://www.nytimes.com

GRAPHIC: Photos: Hello, Dolly the Model Audrey Marnay, surrounded by her furry friends, wears a chanel jacket, $11,680, matching skirt, $3,645, blouse, $2,735, and jewelry. All at select Chanel boutiques. Leah C. couture millinery feather headpiece. Wolford hosiery. **Emilio Pucci** shoes. On toys, from left: Suzanne Couture Millinery matador hat with leah c. couture millinery net. Philip Treacy hat with feathers. Stuffed animals from Anima. Fashion editor: Anne Christensen. babes in arms From left: Christian Louboutin pumps, $585. At Barneys New York. Vintage Wolford stockings. Fifi Chachnil panties, about $140. At Agent Provocateur boutiques. LaCrasia glove, $150 a pair. Go to www.wegloveyou.com. Leah C. Couture Millinery hair ornament, $325. Go to www.leahc.net. Louis Vuitton necklace, $1,280. Go to www.louisvuitton.com. opposite: Balenciaga by Nicolas Ghesquiere SILK BODICE and HAND-PAINTED JACQUARD SKIRT, $101,370, and accessories. AT BALENCIAGA, 542 west 22nd street. Fashion associate: Melissa Ventosa. Hair by Ward at Filomeno. Makeup by Cristine DuPuys at www.greenappleitalia.com. digital retouching by janvier and kilato. YOU DO THAT VOODOO Peter Soronen silk corset, $1,575. At Barneys New York. VINTAGE La Perla pannier skirt. GO TO WWW.LAPERLA.COM for current collections. Azzedine Alaia gloves. Emilio CavaLlini hose. **Emilio Pucci** shoes. opposite: Azzedine Alaia wool bodysuit, $740, leggings, $770, gloves and boots. At Barneys New York. Leah C. Couture Millinery mini-beret. hair and makeup by blue giangreco. Prop styling and set design by Nathalie Cambessedes and Christophe Mitchell. Studios: L'Olivier, Nicolas Premoli and RVZ, Paris. (Photographs by Jean-Paul Goude)

LOAD-DATE: August 27, 2006

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WHAT'S HOT MILANO GREAT THINGS TO DO AND SEE WHILE IN TOWN FOR THE SHOWS.
Women's Wear Daily (WWD) September 21, 2006

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Women's Wear Daily (WWD)

September 21, 2006

SECTION: SPECIAL SECTION; Pg. 12B

LENGTH: 987 words

HEADLINE: WHAT'S HOT MILANO GREAT THINGS TO DO AND SEE WHILE IN TOWN FOR THE SHOWS.

BYLINE: Stephanie Epiro

BODY:

POLISHING PUCCI: **Emilio Pucci's** Via Montenapoleone boutique is a historic location for the brand - this was the first shop opened following Pucci's alliance with LVMH Mot Hennessy Louis Vuitton. But after five years of wear and tear, it was time to spruce things up, explained Laudomia Pucci, image director for the brand and daughter of **Emilio Pucci.** The store still has about 1,100 square feet of floor space, but has been adapted to better house the collection. Flanking its entry is a section for small leather goods; inside, the rtw collection hangs in small islands. A corner has been dedicated to footwear and an illuminated center displays for neckwear. "It's more luxurious and chic," said Pucci, who added that the refit - to be implemented in other Pucci boutiques - was a step ahead for the brand, which is now under the design direction of Matthew Williamson. The windows inlaid in the corridor leading to the store contain six vintage photographs of **Emilio Pucci** on holiday, and a video screen in one window plays an artistic take on Pucci's famous prints interspersed with coverage from the brand's recent runway show.

Emilio Pucci, 14 Via Montenapoleone; Tel: +39-02-76318356

TIGHTS WEATHER: Fresh fall mornings mean it's time to break out the tights. And tights, it seems, are on a roll, thanks to the ribbed, opaque and patterned styles that strode on catwalks as well as the footless leggings that appeared under many a dress and skirt. It's helpful to know, then, that Wolford refurbished its Via Manzoni shop location so that its comprehensive hosiery line is more accessible to customers looking for season particulars - like new velvet-look, taupe-colored tights. Walls of the shop have been fitted with custom shelves for Wolford's collection as well as those designed by Kenzo, Giorgio Armani and Zac Posen - the Via Manzoni location stocks the delicate black-lace stockings and suspenders to be worn with peep toes that Posen created for fall. There's also space for the brand's growing number of fashion pieces - like the best-selling, tube-like Fatal dress, which retails for 115 euros, or $145, and the Colombia tweed skirt that is attached to a bandeau-like top at 169 euros ($214).

EPI 004219

Wolford, Via Manzoni, corner of Via Bigli. Tel: +39-02-7631-6204

BELSTAFF MEETS BASQUIAT: Belstaff has linked itself to the world of cinema and music, so it's no surprise the Italian brand is behind the largest European exhibition of artist Jean-Michel Basquiat. The collection, housed at Milan's La Triennale, features 106 works by the New York artist and will be presented to 1,500 members of the press on Monday night, after Belstaff stages its spring women's rtw collection upstairs in the same building. Later that evening, there will be a screening of the movie "Downtown 81," which shows the life of Basquiat, who died of a heroin overdose in 1988, in New York during that decade. The film will be introduced by co-producers Edo Bertoglio and Elio Fiorucci and Polaroid photographer Maripol - whose photographs of the Eighties club and underground scene adorn the walls of the gallery cafe. Belstaff sourced the graffiti-tinged, vivid works of Basquiat for the show from collectors all over the world - even Madonna and Johnny Depp lent pieces from their private collections. As it turns out, Basquiat himself was a fan of Belstaff's jackets, and a leather trench he wore that features a self-embellished painted crown motif lining will be displayed among the valuable works. Manuele Malenotti, vice president of Belstaff, said the exhibition blew him away when he first viewed it. "People in our industry have little time to enjoy art during fashion week - it's great to show something this spectacular," he said. For those who don't have a chance to catch the exhibition during fashion week, the Jean-Michel Basquiat show will be on display at La Triennale until January.

The Jean-Michel Basquiat Show; La Triennale di Milano, 6 Viale Alemagna;

Tel: +39-02-724-341

OIL-RICH COUNTRY: Next to pasta and coffee, olive oil is an institution in Italy. Chi, a new eat-in/take-out lunch spot and food shop in Milan's Brera arts district, has dedicated itself to the Italian dining-table musts of olive oil and mozzarella made from buffalo's milk. Chi's olive oil comes from five regions of Italy - the Sicilian olive oil is the most peppery in taste. All the oils, which are sold in three sizes, are extra virgin, which make them all the better to slosh over the fresh bread Chi bakes daily. For lunch, Chi has a menu of tasty salads, panini and buffalo mozzarella served with vegetables or prosciutto. For those concerned with calories, buffalo mozzarella is considered healthy by many dieticians - and is featured in Dr. Joshi's Detox Diet, as is olive oil. Chi also stocks pasta from Naples and pesto made in Liguria.

Chi, 5 Via Pontaccio; Tel: +39-02-805-2296

HIGH STEPPERS: Donatella Sartore, who has an eye for a trendy shoe in any fashion city, has turned a family-owned footwear brand into a boutique destination for other shoe shoppers. After three years, You & Me has established boutiques in Venice and in St. Barth's that carry the styles dreamt up by Sartore and her design team. Now, just in time for fashion week, You & Me has opened on Via Della Spiga, one of Milan's premier shopping streets. For fall, there are hand-laced taupe suede pumps and black velvet stilettos with ankle straps. Footwear by You & Me ranges from 90 euros, or $114, to 260 euros, or $329, for more elaborate baroque-style pony-skin boots. Sartore has added a bag line - a Kelly shape trimmed with velvet, crystals and other trinkets. "I created one for myself and wore it in Capri and everyone was asking me where I bought it, so I decided I had to add the bag line," said Sartore. You & Me plans to open boutiques in Hong Kong, Miami, Fort Lauderdale and New York this year.

You & Me, 50 Via Della Spiga; Tel: +39-02-76006039

GRAPHIC: Manuele Malenotti and his favorite Basquiat painting, "In This Case," 1982. / Pucci's renovated Montenapoleone store. / The mozzarella and olive oil bar at Chi. / Wolford's Via Manzoni shop. / A shoe by You & Me.

EPI 004220

LOAD-DATE: October 27, 2006

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
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Application Nos. 76/624,740 and 76/624,741

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EXHIBIT 153

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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THAT'S THE IDEA ITALIAN DESIGNERS AND FASHION HOUSES REVEAL THEIR INSPIRATIONS AND THEMES FOR SPRING. Women's Wear Daily (WWD) September 25, 2006

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Women's Wear Daily (WWD)

September 25, 2006

SECTION: FASHION; Pg. 4

LENGTH: 386 words

HEADLINE: THAT'S THE IDEA ITALIAN DESIGNERS AND FASHION HOUSES REVEAL THEIR INSPIRATIONS AND THEMES FOR SPRING.

BODY:

"My upcoming collection vibrates with a strong sense of freedom and an evident sporty streak. It's an attitude that lives in harmony with the timeless desire of femininity, glamour and sensuality."

Gianfranco Ferr

"This collection is about a play on metallic reflections and the contrast of soft silhouettes and graphic lines. This long evening gown is illuminated by the use of new embroideries such as laminated acetate discs and pliss detailing."

Donatella Versace for Versace

The DSquared summer fling, pulls into port...swingin' it, singin' it, bringin it, home!!

Dsquared

"It's all very Seventies - the lights and colors of Studio 54. Think sequins, laminated fabrics, Lurex and lots of minidresses with plunging necklines. "

Anna Molinari for Blugirl

"Easy chic."

Giorgio Armani

"Star Dust - a simulacrum of electricity, romanticism and androgyny."

Veronica Etro for Etro

"This season I wanted to capture a very contemporary spirit for Pucci. Each piece was inspired by the iconic highlights from **Emilio Pucci's** archives, with a particular focus on the

Sixties and Nineties"

Matthew Williamson for Pucci

"One key look: gaucho pants in suede with gold cutout details under a voluminous yet sensual pleated blouse with Chantilly lace."

Roberto Cavalli

"Spring is what I call Amazon couture - a wild and free appeal obtained through typical couture shapes and fabrics. Silhouettes are soft and cut away from the body, colors rich and saturated with lots of black and powder pink in between."

Alessandro Dell'Acqua

"The starting point was the romantic image of a vintage pearl bag with velvet roses for a collection inspired by old photos of Helmut Newton for Blumarine. "

Anna Molinari for Blumarine

"The collection features a net opposition of female and male elements, best represented by muted tones with bright accents, contrasting materials and graphic silhouettes."

Anna Molinari

"At Moschino, we have the great fortune to be able to combine fun with fashion. We've played with looser proportions, a range of colors, materials and embroideries."

Rossella Jardini, creative director, Moschino

"Color, shapes and prints create a glamorous city look with ethnic flourishes. Imagine the contrast between the glass and metal architecture of Rio de Janeiro and its surrounding lush vegetation of the Amazon forest."

Graeme Black for Ferragamo

GRAPHIC: Sixities Pucci

LOAD-DATE: October 27, 2006

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EXHIBIT 154

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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MILAN RUNWAY SPRING '07 Footwear News October 9, 2006

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Footwear News

October 9, 2006

SECTION: FASHION; Pg. 29

LENGTH: 1021 words

HEADLINE: MILAN RUNWAY SPRING '07

BODY:

While Milan's spring/summer '07 collections didn't exactly wow (the term "Milan malaise" was mentioned more than a few times), a few interesting footwear trends emerged from a mixed bag of ready-to-wear. Whether it was space-age sex kittens, 1940s pinup girls or the clean, natural look, one thing was for sure: long, bare legs (pants and shorts were shorter than ever, and sometimes non-existent) and big, bold shoes made a statement in just about every collection.

SPACE KITTENS

Space-age looks permeated just about every collection in Milan, sometimes to a mod effect and, in the case of DOLCE & GABBANA, a fetish take la Barbarella. Domenico Dolce and Stefano Gabbana's hard-edged bevy of bondage looks were paired with clear wedges sporting clear plastic strap systems. The message continued at D&G, where the duo's disco queens donned the most severe shoes seen in Milan: pumps, ankle boots and sandals with knee-high boot shafts, all coated with vicious spikes. GUCCI's dominatrix touch appeared in the form of platform sandals with corset lacing running from toe to ankle, shown with babydoll dresses in folkloric prints. Roberto Cavalli toyed with sporting looks for his JUST CAVALLI collection, pairing sexpot hot pants, dresses and tops with sneaker-inspired pumps and booties, including a clear brown vinyl version. At **EMILIO PUCCI,** the house's classic prints were more mod than ever, particularly when paired with clear plastic wedges and platform sandals with vinyl uppers. VERSACE's polished collection also took a space-vixen bent when both refined daytime looks and sexy evening dresses were worn with platform sandals featuring clear vinyl uppers.

NATURAL SELECTION

For the girl who's not quite brazen enough for spikes, plenty of designers opted for a more natural approach when it came to their spring accessories. BOTTEGA VENETA stuck with what it does best - wovens - for its spring selection of platform sandals, shown in a neutral palette of brown and paired with Thomas Maier's airy, clean collection of dresses. MAX MARA's crisp, architectural silhouettes were topped off with natural brown gladiator sandals with leather cuffs that buckled at the ankle, or, in the taller version, up the calf. POLLINI BY RIFAT OZBEK's dresses in ethnic patterns and prints were matched with camel-colored pumps and

sandals in suede, patent and linen. At SPORTMAX, voluminous trousers, shifts and shorts were finished off with ankle or mid-calf linen spectator pumps with leather piping in a variety of colors. At MOSCHINO, woven sandals were teamed with pinup-worthy babydoll dresses, while at MOSCHINO CHEAP & CHIC, retooled safari looks were worn with brown platform sandals. MISSONI's billowing print dresses, tops and shorts in a neutral, summery palette were also paired with platform sandals in a natural brown palette.

SILVER BELLES

While Milan may have lacked strong direction, one thing is for sure: silver bells will be chiming next season. Silver, in its shiniest form, showed up everywhere: in jewelry, bags, clothes and, most significantly, shoes. ALBERTA FERRETTI's girly spring frocks were matched with gleaming caged-toe sandals, while at BURBERRY PRORSUM, creative director Christopher Bailey paired his mod concoctions with silver peep-toe sandals. At FENDI, Karl Lagerfeld worked the futuristic trend with silvery shifts and minis shown with silver T-bar platform sandals. At GUCCI, ankle-wrap sandals coated with silver hardware were paired with metallic Courrges-inspired shift dresses, while at JIL SANDER, Raf Simons dug in the silver mines to pair clean-cut, spare clothes with shimmery platform sandals that connected at the bottoms to create a pseudo-wedge. (The shoes also contributed to one of the biggest catwalk tumbles of the week - and a model's sprained ankle). At **EMILIO PUCCI**, Matthew Williamson may have been a bit overzealous with psychedelic Pucci and space-age prints, but it made for some ultra-dramatic wedges with ornate carved bottoms in a liquid sliver.

POLISHED TO PERFECTION

Silver wasn't the only finish adding a heady dose of shine to the Milan runways. Patent, that perennial footwear classic, is back in a big way for spring. DSQUARED's Dean and Dan Caten re-defined rich-bitch chic with wearable, sexed-up prepster and nautical looks accessorized with sexy thin-strap patent platform sandals in primary colors such as red, yellow and blue. Along with silver sandals, most of the BURBERRY PRORSUM collection was paired with high-polish black booties, while the PHILOSOPHY BY ALBERTA FERRETTI collection boasted pretty, voluminous, summer-ready dresses with lug sandals with black patent strap uppers. Disco was the name of the game at C'N'C COSTUME NATIONAL, where balloon shorts, satin windbreakers and skinny pants were paired with black or white patent pumps with chunky silver heels. GIORGIO ARMANI kept things classic with a chic collection that included a black patent flat with a jet-black jeweled T-bar that wrapped around the ankle. At MARNI, Consuelo Castiglione finished off her no-frills collection of crisp cotton looks with athletic references on patent cross-strap platform sandals in brown or black and patent stacked-heel pumps.

WHITE WASH

Last summer's white frenzy carried over to the spring '07 Milan runways, particularly when it came to shoes. Yet another take on the space-age theme, bright white shoes - shown mainly in platforms and wedges - gave new meaning to the term "white noise." At SALVATORE FERRAGAMO, Graeme Black culled the house's extensive archives (the company celebrates it 80th anniversary this year), rejiggering feminine 1940s-starlet-worthy silhouettes and pairing them with demure yet sexy white patent pumps with croc-stamped silver chunk heels. GIANFRANCO FERR showed sexed-up nautical ensembles with sleek sandals and boots, including an intricate white T-bar sandal. FENDI also included white patent platform sandals in its mod space-age mix, while at MISSONI, Angela Missoni worked white ostrich platform sandals into her collection. And at VERSACE, white patent T-bar platform sandals were the perfect accompaniment to mod minis.

GRAPHIC: Fendi / Versace / **Emilio Pucci** / Gucci / Prada / Missoni / Dolce & Gabbana / D&G / Just Cavalli / Sportmax / Pollini By Rifat Ozbek / Max Mara / Moschino / Moschino

Cheap & Chic / Bottega Veneta / Alberta Ferretti / Jil Sander / **Burberry Prorsum** / Marni / Philosophy By Alberta Ferretti / Giorgio Armani / C'N'C Costume **National** / **Dsquared** / Salvatore Ferragamo / Gianfranco Ferre

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EXHIBIT 155

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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PUCCI HONORS NAMESAKE FOR 60TH Women's Wear Daily (WWD) November 17, 2006

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Women's Wear Daily (WWD)

November 17, 2006

SECTION: GENERAL/ALSO IN THIS ISSUE; Pg. 12

LENGTH: 548 words

HEADLINE: PUCCI HONORS NAMESAKE FOR 60TH

BYLINE: Luisa Zargani

BODY:

MILAN - Pucci will celebrate its 60th anniversary next year with the launch in February of a limited-edition collection of four iconic designs from the company's archives that were personal favorites of **Emilio Pucci.**

"There is such a strong interest for vintage, so we thought, Why shouldn't we remake some of our original pieces ourselves?" said Laudomia Pucci, image director for the brand and daughter of the designer. "There is a great momentum with the new collections designed by Matthew Williamson, but we also wanted to underscore the roots of the brand and to wholly re-create the spirit of those times."

The four pieces, originally designed in the mid-Sixties, will be launched for spring and will be labeled Collectibles: a silk jersey long-sleeved dress, a cotton shantung shirtdress, a silk jersey romper and a silk twill handbag in the shape of a jewelry box. Prices range from $1,700 for the handbag to $2,200 for the Bubbles dress.

Pucci, which is now owned by LVMH Mot Hennessy Louis Vuitton, will produce from 200 to 300 units of each piece, marked with a special "**Emilio Pucci - Florence, Italy**" tag. In a nod to the Pucci atelier tradition, the labels will be color-coordinated depending on the fabric: green lettering for silk items, blue for cotton items. "We've called back old seamstresses to use the same original techniques my father employed," explained Pucci, noting how each piece is identical to its archive original. Case in point: The prints are placed on each piece so the pattern seamlessly covers the whole garment.

Pucci said she chose designs that had the most meaning for her father while recapturing the spirit of those years. "The silk jersey dress marked a sense of freedom for women, which was very important at the time, while the cotton of the chemise dress, which my father always had in his collections with different necklines, goes back to my father's war uniforms," said Pucci.

The jersey dress features the Bubbles print in its original beiges, taupes and pinks and comes with an optional belt covered in a Swarovski crystal finish. The shirtdress is made with a

blend of cotton and shantung, which adds a smooth sheen, with a print called Fiocchetti (little bows) and smaller flowers in brown, black, periwinkle and gold. The romper, said Pucci, is "a triumph of femininity," a symbol of one of the iconic women of the time, model Verushka.

"Here is the body as a starting point, with the beach glamour, the Mediterranean colors, the long-haired, barefoot [Pucci woman]," she said. The two-in-one item, a shirt and mini shorts combo, features a deep V neck, slightly puffed sleeves and a double-V seaming on the chest - a favorite of the late designer. The Chiave, or key print, is in a lavender, black and gray palette.

The collection will be available at Pucci boutiques and selected specialty stores worldwide. Each garment will have its own different package in a flat box with a matching print lining and a label on the box indicating the reproduction date.

"What better way to mark the anniversary than with a product that can be worn?" asked Pucci, while remarking that it could also become a long-term project. "This is a beautiful homage to the history of the brand and to the vision of its founder, whose designs continue to be modern."

GRAPHIC: Pucci designs.

LOAD-DATE: November 20, 2006

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EXHIBIT 156

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
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SPACE ODYSSEY DESIGNERS HAVE DELVED INTO THE PAST - AND LOOKED TO THE FUTURE - FOR SPRING'S SPACE-AGE MATERIALS. CLEAR PVC AND LUCITE, HIGH-SHINE SILVER AND PLENTY OF PATENT GIVE A NOD TO THE MOD STYLE OF THE 1960S BUT THE EFFECT IS UTTERLY MODERN. Footwear News November 27, 2006

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Footwear News

November 27, 2006

SECTION: FASHION; Pg. 17

LENGTH: 117 words

HEADLINE: SPACE ODYSSEY DESIGNERS HAVE DELVED INTO THE PAST - AND LOOKED TO THE FUTURE - FOR SPRING'S SPACE-AGE MATERIALS. CLEAR PVC AND LUCITE, HIGH-SHINE SILVER AND PLENTY OF PATENT GIVE A NOD TO THE MOD STYLE OF THE 1960S BUT THE EFFECT IS UTTERLY MODERN.

BYLINE: Sandals by COLE HAAN. Overalls by Diesel. All jewelry, stylist's own.

BODY:

Above, from left: Silver d'Orsay pump with rope detail by HOLLYWOULD; silver caged-toe wedge from ASHLEY DEARBORN.

Left: STUART WEITZMAN's Lucite wedge with silver upper; blue sandal with chunky Lucite heel from CALVIN KLEIN. Top from Prairie NY.

Left: **EMILIO PUCCI's** silver wedge with clear vinyl upper. Silver jacket and bikini bottom by Charlotte Solnicki.

Above, from left: Pointy-toe mesh pump by BADGLEY MISCHKA; SERGIO ROSSI's silver peep-toe pump.

Right: Metallic turquoise platforms and lace dress from BIBA.

Above, from left: Black pump with silver toe-cap by ETRO; white slingback sandal from CALVIN KLEIN.

Right: Blue platform sandal with clear vinyl upper by GUESS. Jacket from Charlotte Solnicki.

GRAPHIC: see text

LOAD-DATE: December 4, 2006

EPI 004222

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The Good Life Newsweek January 8, 2007

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Newsweek

January 8, 2007
International Edition

SECTION: THE GOOD LIFE; Pg. 0

LENGTH: 1045 words

HEADLINE: The Good Life

BYLINE: By Ginanne Brownell; Barrett Sheridan; Jessica Au; Paul Tolme

BODY:

Charity begins at home, but it may be more fun to donate your time in an exotic locale. Volunteer vacations not only afford opportunities to work with locals and see sites often closed to the public, but also make you feel good--and give you unmatched bragging rights. So what if the food isn't up to Michelin standards?

The Earthwatch Institute organizes volunteers to track elephants in Kenya or lemurs on Madagascar, where they record feeding habits and behavior patterns (2,095 euros; earthwatch.org). Other Earthwatch volunteers scuba-dive around Truk Lagoon in Micronesia, where the Americans blew up a Japanese naval base during World War II. There they record the condition of ship and airplane ruins (1,195 euros for 13 days).

Projects Abroad organizes trips to remote Mongolia, where volunteers live in ger s--large round tents--and become part of a nomadic family by helping take care of livestock like yak and cattle (2,095 euros for a month; projects-abroad.org). The organization also has a program in Addis Ababa where volunteers teach English in primary and secondary schools. They stay with local families and receive briefings on teaching techniques (1,845 euros for four weeks).

Cross-Cultural Solutions has programs in such countries as Russia, Peru and Thailand. Two programs in India--in New Delhi and Dharmsala--organize volunteers to work on projects ranging from helping with disabled children to showing local women how to market their crafts. In Dharmsala, CCS also has a cultural-learning component, offering lectures, Hindi lessons and excursions to local sites (1,895 euros for two weeks; crossculturalsolutions.org).

Four Hours in Bath

The posh set used to take the waters at the ancient Roman baths. Today the city retains the elegant feel of another time.

SOAK in the thermal baths, now open to the public again after extensive renovations. Or

receive any number of other spa treatments, from body wraps to massages (thermalbathspa.com).

SHOP in the splendid boutiques in and around Milsom Street, which sell Marc Jacobs and Diane von Furstenberg, among others. Or visit Jollys, one of Britain's oldest department stores (houseoffraser.co.uk).

EAT roast-pumpkin-and-sage soup or slow-roasted chicken at the appropriately named Hole in the Wall (theholeinthewall.co.uk).

STROLL down York Street to see Bath Abbey, founded in 1400, with its dramatic flying buttresses. Cross over to Parade Gardens for a taste of greenery with lovely views of the city.

-- G.B.

Dolce Vita: Sanibel Island

Hard hit in 2004 by Hurricane Charley, the resort island off Florida's southwestern coast is finally coming back. This Italian oasis stands out amid all the typical seafood and burger spots.

Ambience: Set back from the road within a forest of palms, the restaurant has a delightful patio, where diners can enjoy a cocktail before heading in for Italian fare with a Florida twist. The dark furnishings and soft lights create a relaxed mood, enhanced by a chanteuse singing jazz classics.

Starters: Try the delectable Louisiana crawfish and crab cake, with creole spice and a chipotle remoulade. Or indulge in the chilled oysters dello Tzar--six oysters served with caviar, sour cream and wasabi cocktail sauce.

Entrees: You can't miss with the scampi and lobster ravioli, scallop fettuccine or focaccia-breaded veal medallions.

Dessert: You're on vacation, so why not? Try the coconut flan brulee, caramel-crusted and served with a pina colada sherbet. Or try the version of Florida's ubiquitous Key lime pie, with a graham-cracker crust, seasonal berries and mint creme anglaise.

Wine list: Bottles from Italy, France and California dominate. The Owner's Reserve wine list includes a 1981 Chateau Margaux for $450 and Louis Roederer champagne for $275.

-- G.B.

Beer: Art and Craft

Experimental breweries are producing hundreds of unique beers. But since they push taste-bud boundaries, some can take getting used to. At 17 percent alcohol, Dogfish Head's Fort is the world's strongest fruit beer. Effervescent and brewed with pureed raspberries, it is reminiscent of champagne ($18; dogfish.com). Guinness fans should try Stone Brewing Co.'s Imperial Russian Stout, a thick, heavy brew that grows more complex with age ($5-$8; stonebrew.com). For a real splurge, try Sam Adams's Utopias. Uncarbonated and 25 percent alcohol, the brew has less in common with Coors than with a nice cognac. A 750-milliliter mini-kettle goes for $100, but previous years' releases sell for $375 on eBay (samueladams.com).

-- Barrett Sheridan

Fashion: Dressing Up for a Bundle

Slip into winter's hottest trend: the sweater dress. Inspired by that cozy, oversize jumper once stolen from your boyfriend or father, the latest pieces are versatile enough to let you dress down for the country-casual look or snazz up to become the picture of urban chic. Try Salvatore Ferragamo's luxurious turtleneck sweater dress in electric blue (648 euros; ferragamo.com). Stella McCartney's ribbed V-neck dress can be worn off the shoulder or paired with a chunky belt (909 euros; stellamccartney.com). For pure bohemian cool, slip into Missoni's wool-knit dress in the house's signature zigzag pattern (1,060 euros; missoni.com). Trendsetters will love **Emilio Pucci's** stunning cashmere dress in fuchsia, complete with balloon sleeves and a black satin tie-belt. For a proper '80s revival look, team it with skinny jeans or opaque tights (954 euros; **emilio pucci.com**). Who says you can't relive the past?

-- Jessica Au

Sports: Perfect Wave

Coldwater surfers brave the waves when most people dare not leave the house. They're drawn by bigger swells, sparser crowds and improved wet-suit technology that makes off-season boarding less bone-chilling. Coldwater hot spots include New England, Alaska, British Columbia and Nova Scotia--all places known for consistently huge waves. "The ultimate is to have the waves all to yourself," says Peter (Pan) Panagiotis, a Rhode Islander who will teach at this year's 39th annual New England Mid-Winter Surfing Championship (nesurfari.com) on Feb. 17 ($50, wet suit and board provided; peterpansurf.com). Ralph Bruhwiler teaches winter lessons on Long Beach and Chesterman's Beach on Vancouver Island ($75 for two hours; bruhwilersurf.com). Stay warm!

-- Paul Tolme

LOAD-DATE: January 2, 2007

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Date/Time: Tuesday, April 24, 2007 - 1:08 PM EDT

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 158

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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GUERLAIN, PUCCI UNITE FOR ONE-SHOT COLLECTION Women's Wear Daily (WWD) February 9, 2007 Friday

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Women's Wear Daily (WWD)

February 9, 2007 Friday

SECTION: GENERAL/ALSO IN THIS ISSUE; Pg. 16

LENGTH: 748 words

HEADLINE: GUERLAIN, PUCCI UNITE FOR ONE-SHOT COLLECTION

BYLINE: Ellen Groves / With contributions from Julie Naughton, New York

BODY:

PARIS - The **Emilio Pucci** fashion house is venturing into makeup for the first time, in May. Its five-unit, limited-edition color cosmetics collection was created with Guerlain.

Both houses are owned by LVMH Mot Hennessy Louis Vuitton.

"The partnership was almost obvious," said Renato Semerari, president and chief executive officer of Guerlain, of the Guerlain by **Emilio Pucci** makeup project. He added, "Pucci has an important heritage, including refinement, luxury and attention to detail."

Pucci executives felt the partnership was a dream team.

"In every woman's mind, I think, Guerlain represents a dream brand," said Laudomia Pucci, the Italian fashion house's image director and daughter of its founder, **Emilio Pucci.**

She quipped, "It's funny we never did cosmetics before, but I guess we've had other things to do."

Cosmetics product development was inspired by a fuchsia, turquoise, pink, mauve and apricot scarf Pucci created specifically for the project. Its print appears inside the products' outer packaging and also on some fabric cases containing the makeup.

Billed as the line's star product is an Eye Set in a zip-up case that can be reused. It contains a "kohl & eyeliner" mascara, plus a four-color eye shadow palette. The Eye Set costs 68 euros, or $88.40 at current exchange rates, in France and $75 in the U.S.

Also in the collection are Guerlain's signature Meteorites pressed-powder beads that come in the scarf's colors; so, too, do its outer packaging and the fabric case holding the brush applicator. A 33-g. Meteorites container is to sell for 42 euros, or $54.60, in France and $50 in the U.S. The brush will retail for 28 euros, or $36.40, in France and $35 in the U.S.

Guerlain for **Emilio Pucci's** 5.1-g. blush mousse goes for 32 euros, or $41.60, in France and $39 in the U.S. The 5-ml. lip glosses come in four shades, each of which is to sell for 23 euros, or $29.90, in France and $26 in the U.S. Two glosses combine three colors recalling the Pucci scarf's swirls.

"It's a short lineup and a short retail run," said Olivier Echaudemaison, Guerlain's creative director, who explained Guerlain by **Emilio Pucci** would be available only from May until August. The one-shot collection was designed to increase both brands' visibility and to attract people beyond Pucci and Guerlain's traditional customer base.

"It could attract a younger clientele. It's so different, it could attract just about everybody," said Guerlain's Semerari.

While there will be no traditional advertising for the collection, a shot of model Julia Stegner's face covered with a colorful wave reminiscent of the Pucci scarf and featuring Guerlain's logo will be displayed at points of sale.

"We tried a scarf on the head, Audrey Hepburn style, but it was too classic. This is more fashionable and modern," explained Echaudemaison.

When Pucci suggested body painting for the visual, Echaudemaison declared it was "too Seventies." The final image recalls pop art and body painting since Stegner is featured with the colors enveloping her face and shoulders.

Evidently, there was lots of give and take in the creation of the new makeup collection. Pucci said that when Echaudemaison suggested hot-pink colored blush, she persuaded him to compromise, and they came up with a paler pink.

"It was a healthy partnership," she said.

With a view to making the line a must-have collector's item and to create buzz, company executives said they decided Guerlain for **Emilio Pucci** would be a one-shot project. Semerari added it was not easy to unite two brands in the long term, as each has its own strong identity and strategy.

"We didn't want to force a marriage [but] rather share a passionate moment," he said, but did no rule out possible future collaborations with other brands.

While executives declined to discuss sales targets, industry sources estimated the collection would generate between $13 million and $20 million at retail worldwide during its four-month run.

The line will make its debut in Guerlain's 500 points of sale worldwide in May. In the U.S., the collection will be available in 80 doors, including Saks Fifth Avenue, Neiman Marcus and Bergdorf Goodman. "This collection was produced in limited quantities to make it the 'It color collection' of the summer season," said Pamela Baxter, president and ceo of LVMH Perfumes & Cosmetics, North America. "The collaboration is important for Guerlain as it links us with an admired and contemporary fashion brand, which brings us more brand awareness."

GRAPHIC: Guerlain by **Emilio Pucci** makeup items.

LOAD-DATE: February 9, 2007

Source: **Combined Source Set 1** [i] **- Magazine Stories, Combined**

EPI 004236

Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 159

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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Guerlain colors with Emilio Pucci International Cosmetic News April 1, 2007

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International Cosmetic News

April 1, 2007

SECTION: Products Vol. 96

LENGTH: 462 words

HEADLINE: Guerlain colors with **Emilio Pucci**

BYLINE: Naomi Marcoulet

BODY:

For the first time, LVMH-owned beauty brand Guerlain has partnered with a fashion brand to create a color range. In collaboration with Italian designer brand **Emilio Pucci,** Guerlain has produced a limited edition make-up range, Guerlain by **Emilio Pucci,** as its summer 2007 color story. The launch also marks **Emilio Pucci's** first foray into cosmetics.

The collection is created around **Emilio Pucci's** signature colors and patterns, inspired by Pucci's scarf designs, and is the work of Pucci image director **Laudomia Pucci** with Guerlain creative director Olivier Echaudemaison. It comprises an eye make-up palette housed in a Pucci-decorated case; a Météorites facial powder in different shades of pink, turquoise and gold; a brush; four glosses and a blush mousse. The collection will be supported by visuals featuring Guerlain spokesmodel Julia Stegner.

Launch: May 2007 (worldwide)

Price: 23 (gloss) - 68 (eye make-up set)

Estée Lauder Companies-owned beauty brand Bobbi Brown is launching a new lip product to its range this summer. The Lip Balm is a lip color product that targets lip moisturizing. The mini-sized balm comes in eight shades, housed in a black metallic tube. It launches with Bobbi Brown's Surf & Sand summer 2007 collection which also offers a new Cocoa Bling Shimmer Lip Gloss, and limited edition Shimmer Brick Sandtone and Sun Kissed Face Palette among its products.

Launch: April 2007 (worldwide)

Price: $17

EPI 004244

Estée Lauder-owned beauty brand Clinique has created a new product to enhance the skin's complexion this summer. Not a foundation, Up-Lighting Liquid Illuminator is a highlighter that can be mixed with a moisturizing day cream to give the complexion a tanned look. This limited edition item for Clinique's summer color collection comes in three shades.

Launch: April 2007 (worldwide)

Price: 28

French brand Nuxe is launching a new color product to its Prodigieux line, in time for summer. Healthy Glow Tinted Care comes in two shades, for light and dark skin; it is a gel emulsion that gives the skin a sun-kissed appearance. The formula's color comes from tannin-rich wild chicory root and gymnema sylvestre, a plant native to India. It also includes moisturizing ingredients and black tea to stimulate circulation.

Launch: April 2007 (worldwide)

Price: 19.30 (30ml)

Chanel is adding two new waterproof eye make-up items: Inimitable Waterproof mascara and a waterproof eyeliner pen. The mascara formula uses a mineral-derived wax combined with a non-ionic emulsion. Inimitable mascara claims to offer lash volume, length, curve and separation thanks to the patented elastomer brush. It comes in four colors, including bronze and emerald. The retractable pen liner comes in three shades.

Launch: April 2007 (worldwide)

Price: 19 (eyeliner) - 25 (mascara)

LOAD-DATE: April 13, 2007

Source: **Combined Source Set 1** - **Magazine Stories, Combined**
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Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 4 Under 37 CFR § 2.122(e)

EXHIBIT 160

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)

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The Recall Of the Wild The New York Times February 25, 2007 Sunday

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The New York Times

February 25, 2007 Sunday
Late Edition - Final

SECTION: Section 9; Column 1; Style Desk; PULSE; Pg. 3

LENGTH: 121 words

HEADLINE: The Recall Of the Wild

BYLINE: By Ellen Tien

BODY:

Everything new is old again. Tomorrow, **Emilio Pucci** will introduce Collectibles, a limited edition collection intended to capture the essence of Pucci in the 1960s. It consists of four pieces: a long-sleeve silk jersey dress, a cotton shantung shirt-dress, a silk jersey romper (**Emilio Pucci** was an early advocate of shorts) and a jewel-box handbag, padded with silk and lined with gold leather.

The collection features signature seamless design prints, careful color-matched labels and special packaging (the box lining matches the print fabric, and the box labels are marked with the reproduction date). The big question for shoppers: To wear their purchases or to archive them? (From $1,700 to $2,200 at **Emilio Pucci** boutiques.)

URL: http://www.nytimes.com

GRAPHIC: Photos

LOAD-DATE: February 25, 2007

Source: **Combined Source Set 1** - **Major US Newspapers**
Terms: **atl 2 (emilio pucci)** (Edit Search | Suggest Terms for My Search)
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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Proceeding	91169638
Party	Plaintiff Emilio Pucci Int. BV
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Signature	/Naresh Kilaru/
Date	03/24/2008
Attachments	Notice of Reliance No. 5 (Book).PDF (56 pages)(4175465 bytes)

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

EMILIO PUCCI INTERNATIONAL B.V.,	
Opposer,	Consolidated Opposition Nos. 91169638 and 91177724
v.	Serial Nos: 76/624,740 and 76/624,741
EL CORTE INGLES, S.A.,	Mark: EMIDIO TUCCI (and Design)
Applicant.	

OPPOSERS' NOTICE OF RELIANCE NO. 5 UNDER 37 CFR § 2.122(e)

Pursuant to Trademark Rule 2.122(e), Opposer Emilio Pucci International B.V. ("Opposer") submits of record in connection with this opposition proceeding Mariuccia Cassadio's book entitled "Emilio Pucci," printed by Assouline Publishing, New York City, New York (2003), with International Standard Book Number (ISBN: 2-84323-600-2). This book constitutes a printed publication available to the general public in libraries or of general circulation among members of the public under Trademark Rue 2.122(e). A complete copy of "Emilio Pucci" is attached. Opposer produced a copy of this book (Bates Nos. EPI 003290 - EPI 003341) during discovery.

This book is relevant to, among other things, the public recognition and fame of Opposer's EMILIO PUCCI mark and Opposer's use of this mark.

Respectfully Submitted,

Date: March 24, 2008

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CERTIFICATE OF SERVICE

I hereby certify that the foregoing OPPOSER'S NOTICE OF RELIANCE NO. 5 UNDER 37 CFR § 2.122(e) was served on Applicant this 24th day of March, 2008, by mailing a true copy thereof via First Class U.S. Mail, postage prepaid, and by email addressed to the following:

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Emilio Pucci International B.V. v. El Corte Ingles, S.A.
Consolidated Opposition Nos. 91169638 and 91177724
Application Nos. 76/624,740 and 76/624,741

Opposer's Notice of Reliance No. 5 Under 37 CFR § 2.122(e)

EXHIBIT 1

MILIO PUCCI

EPI 003290

CCIA CASA

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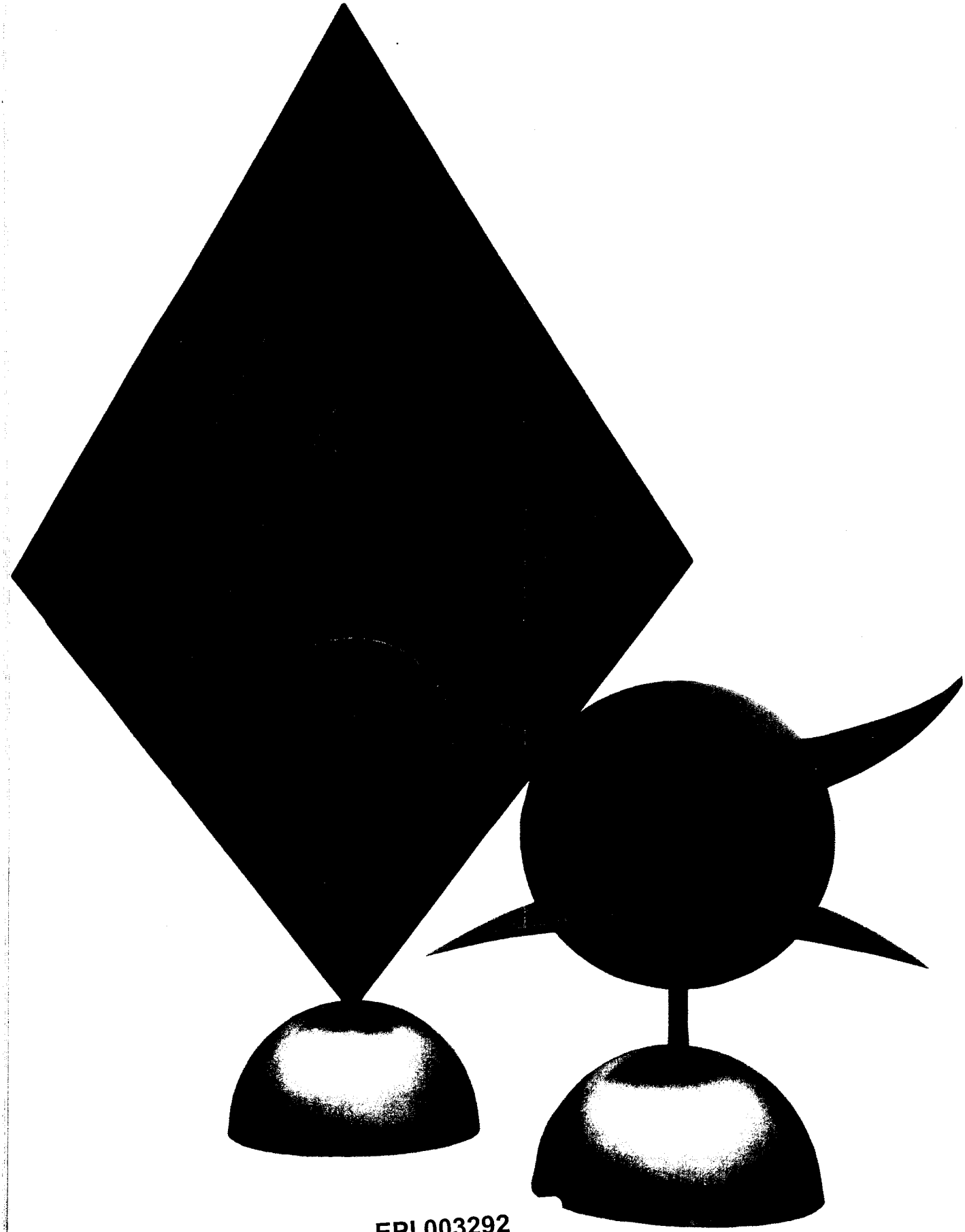

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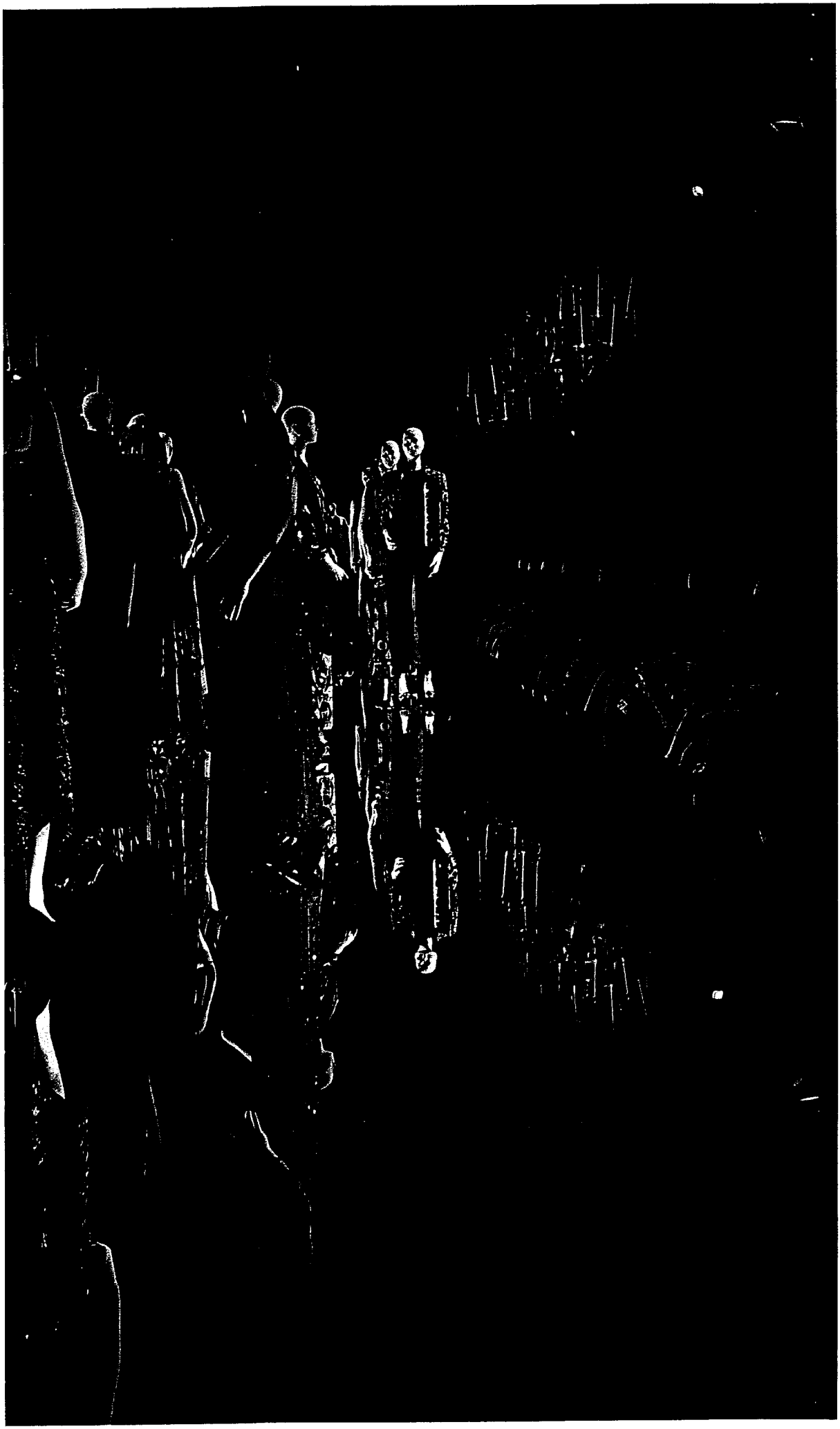

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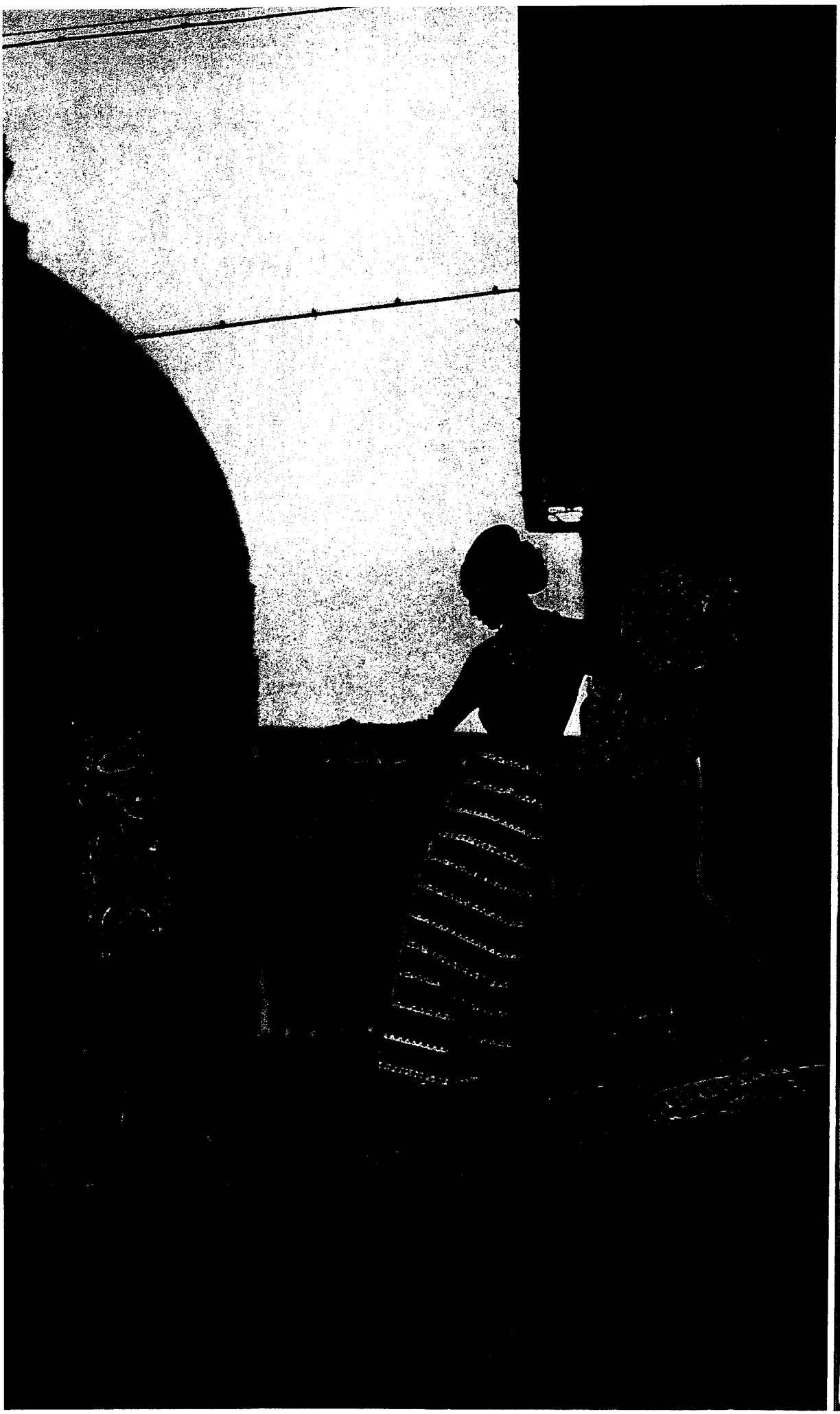

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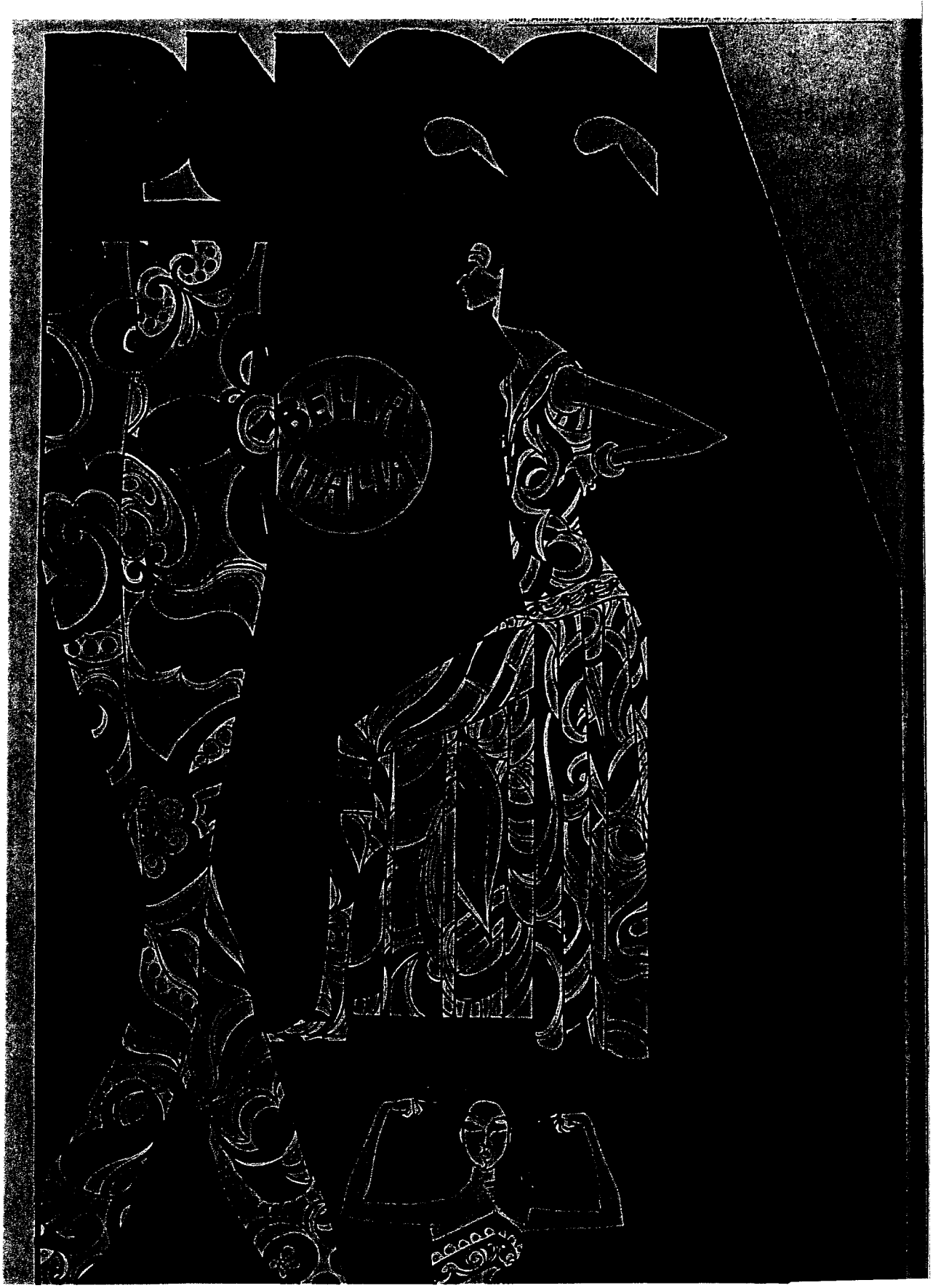

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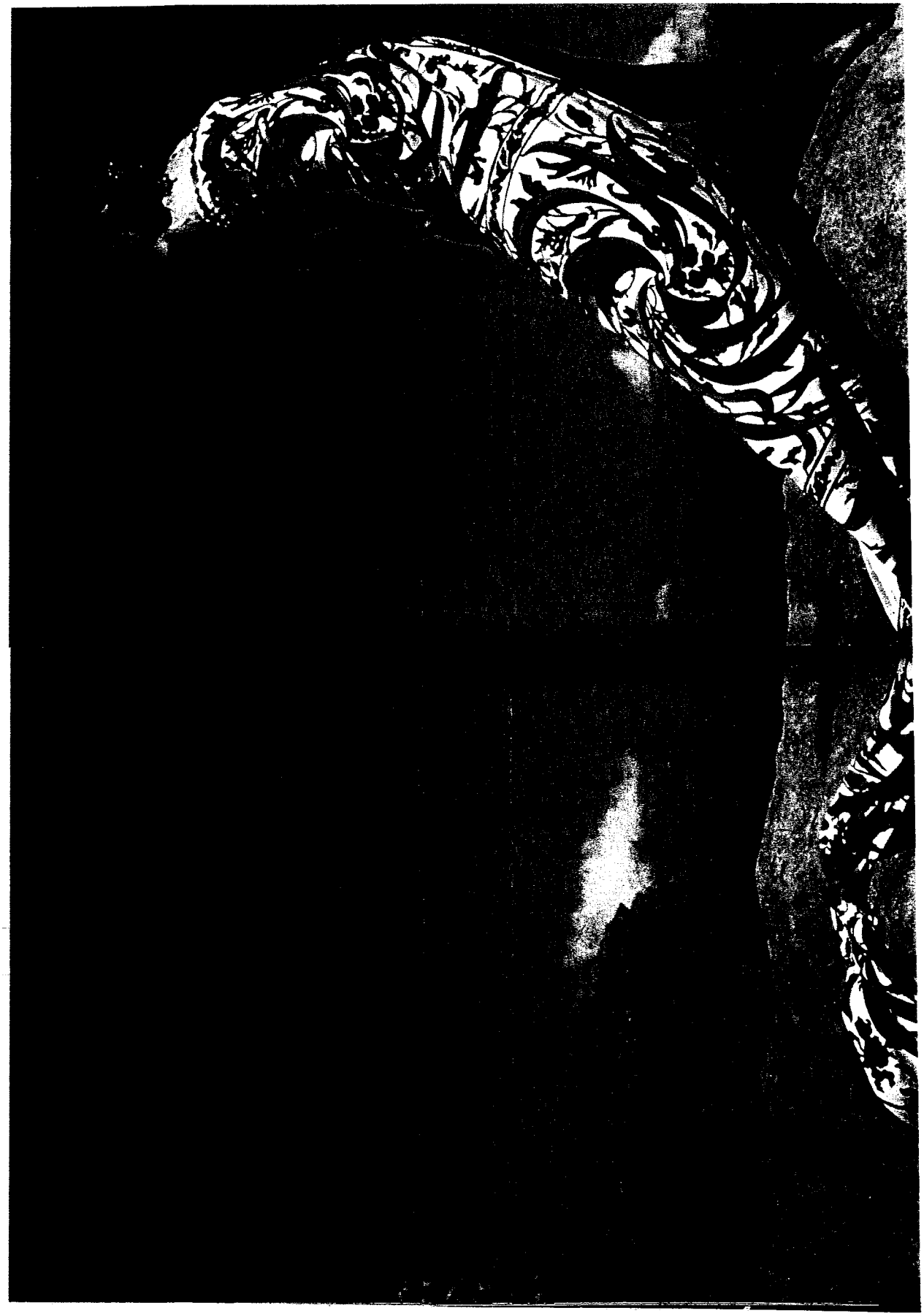

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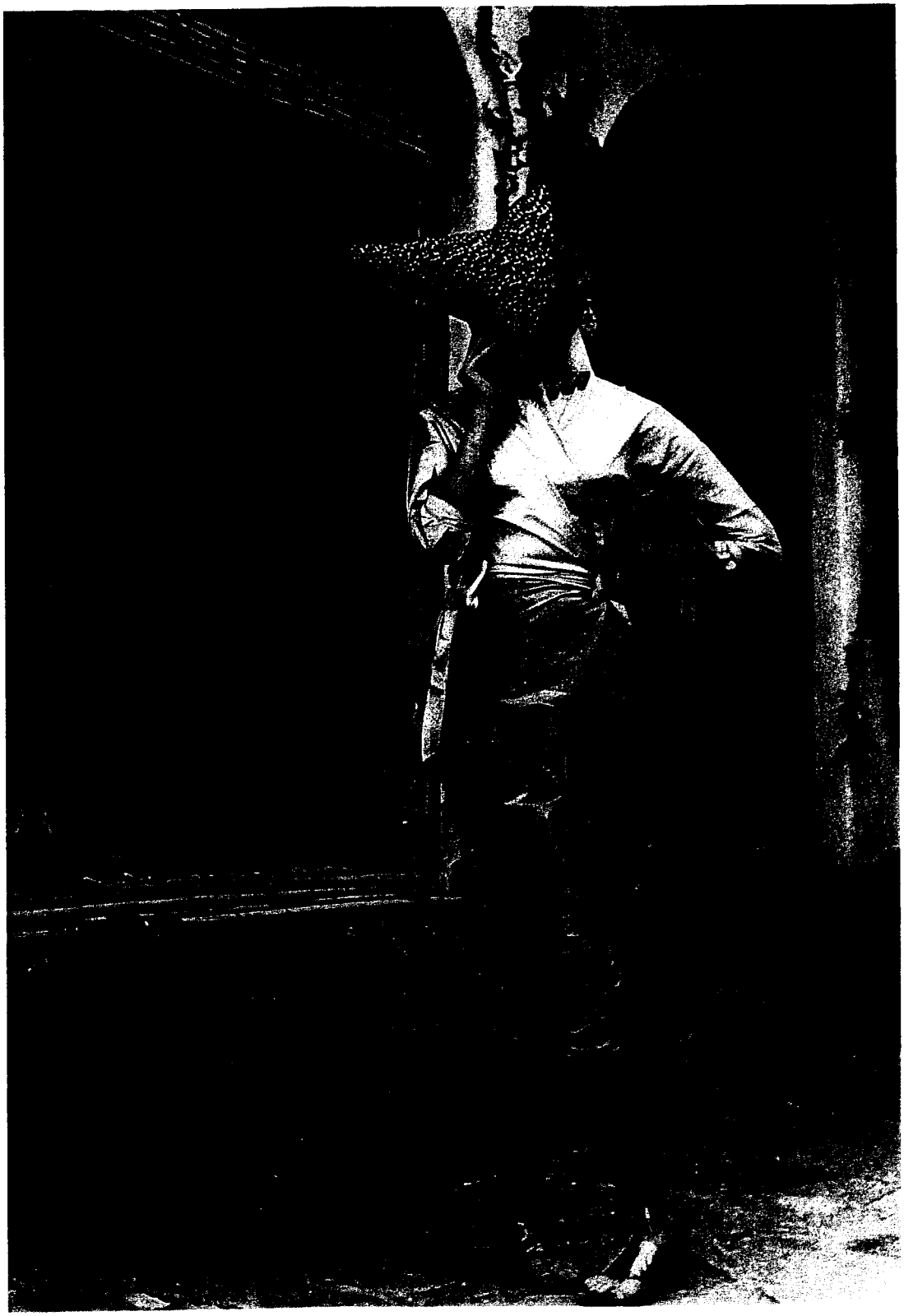

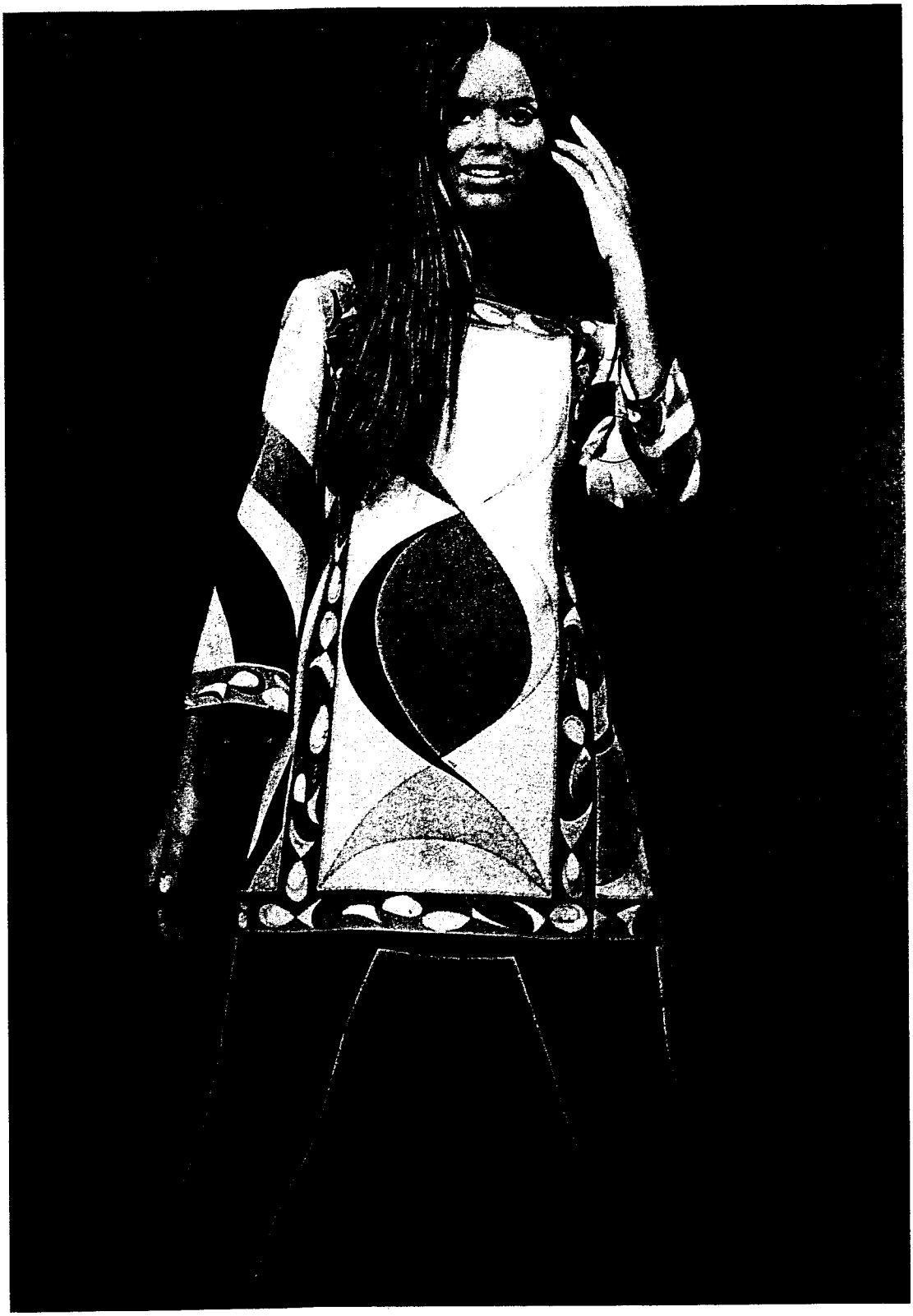

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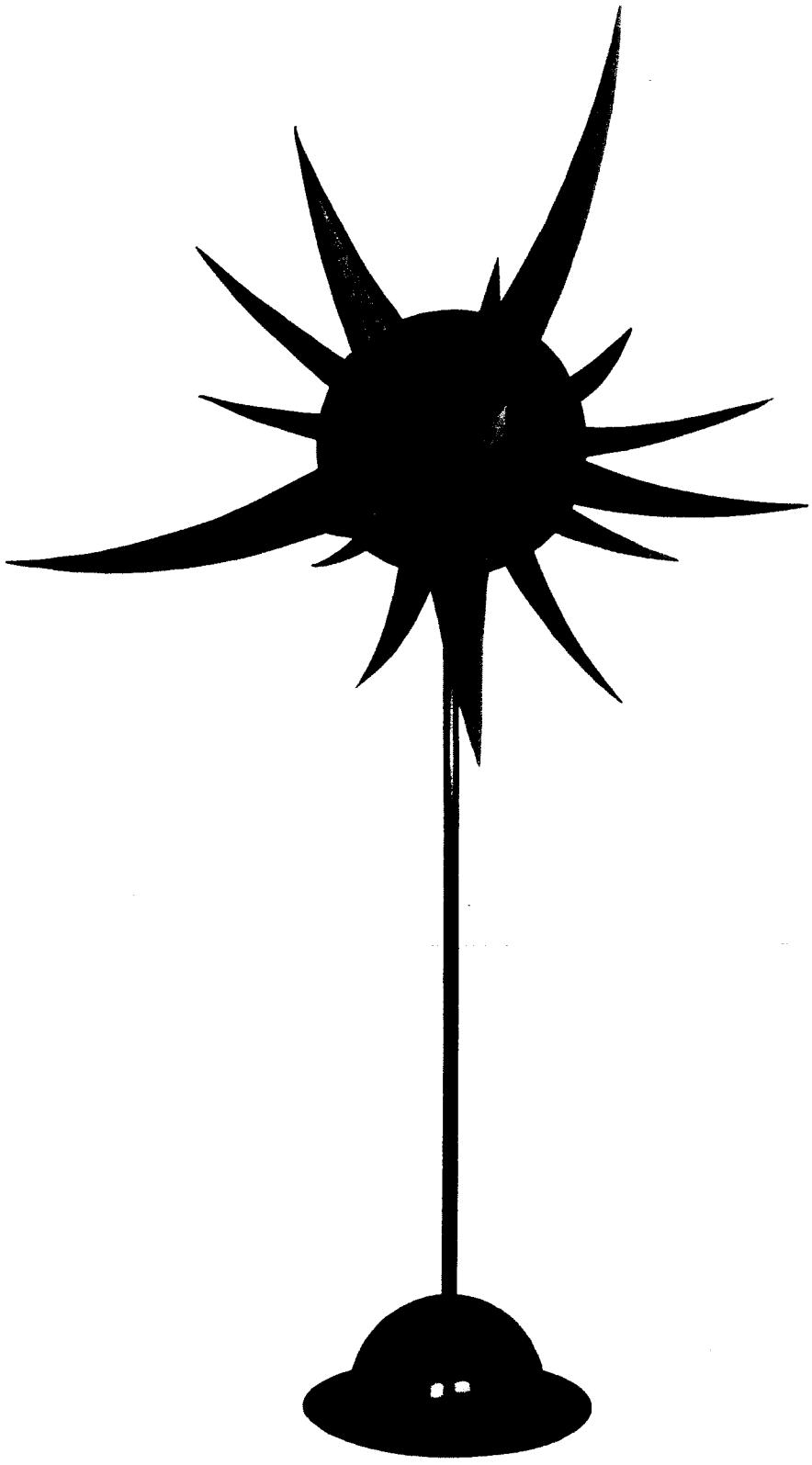

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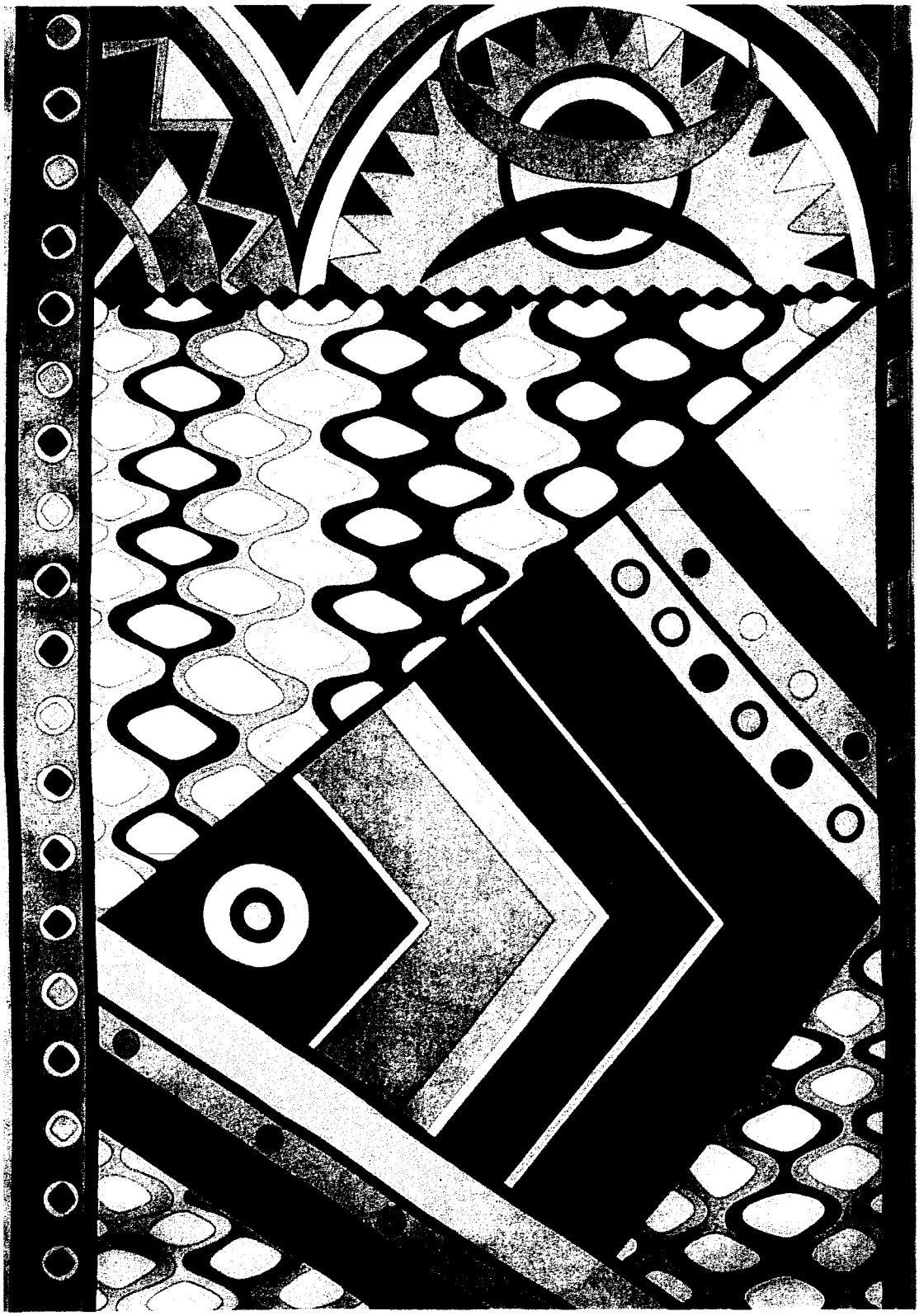

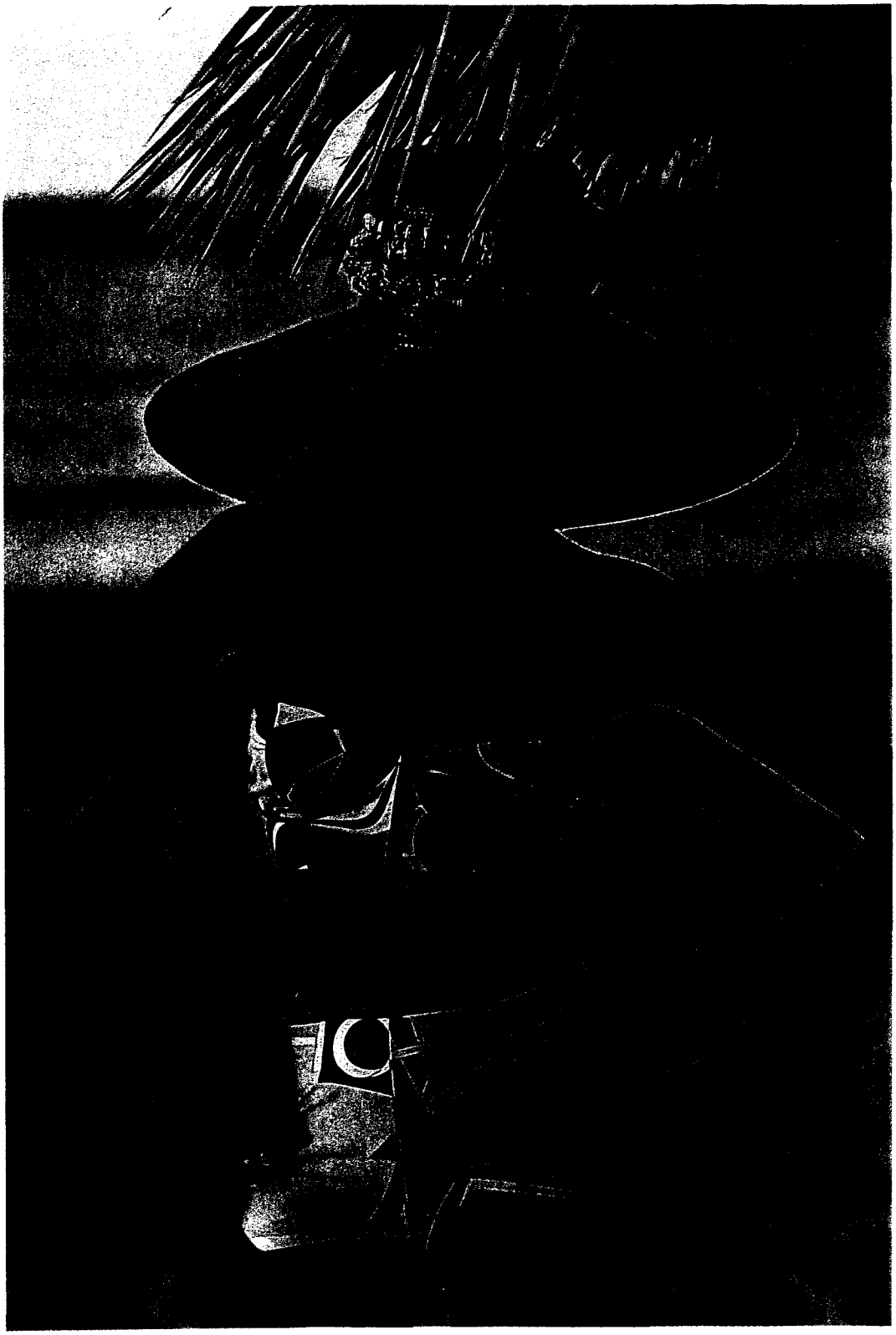

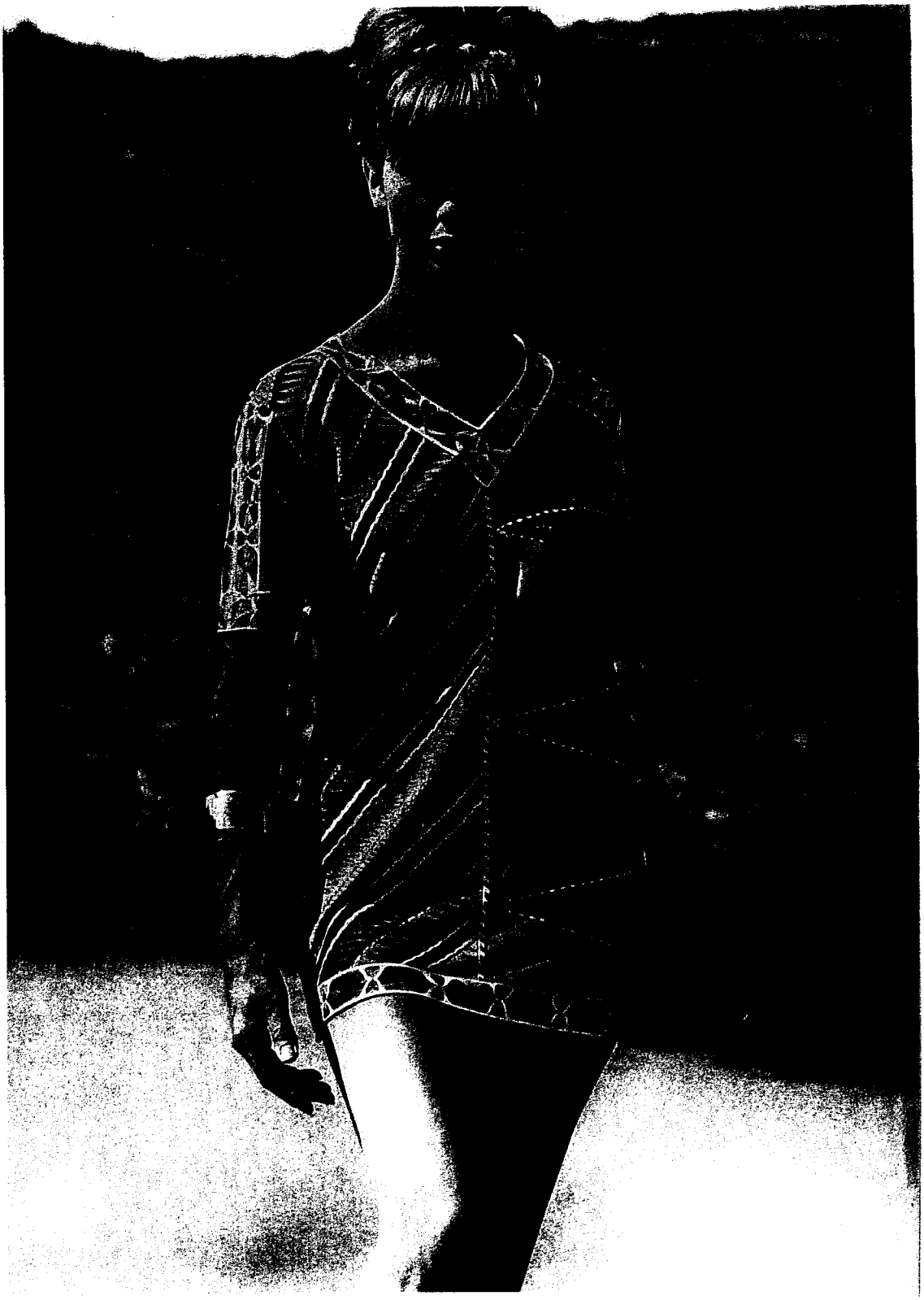

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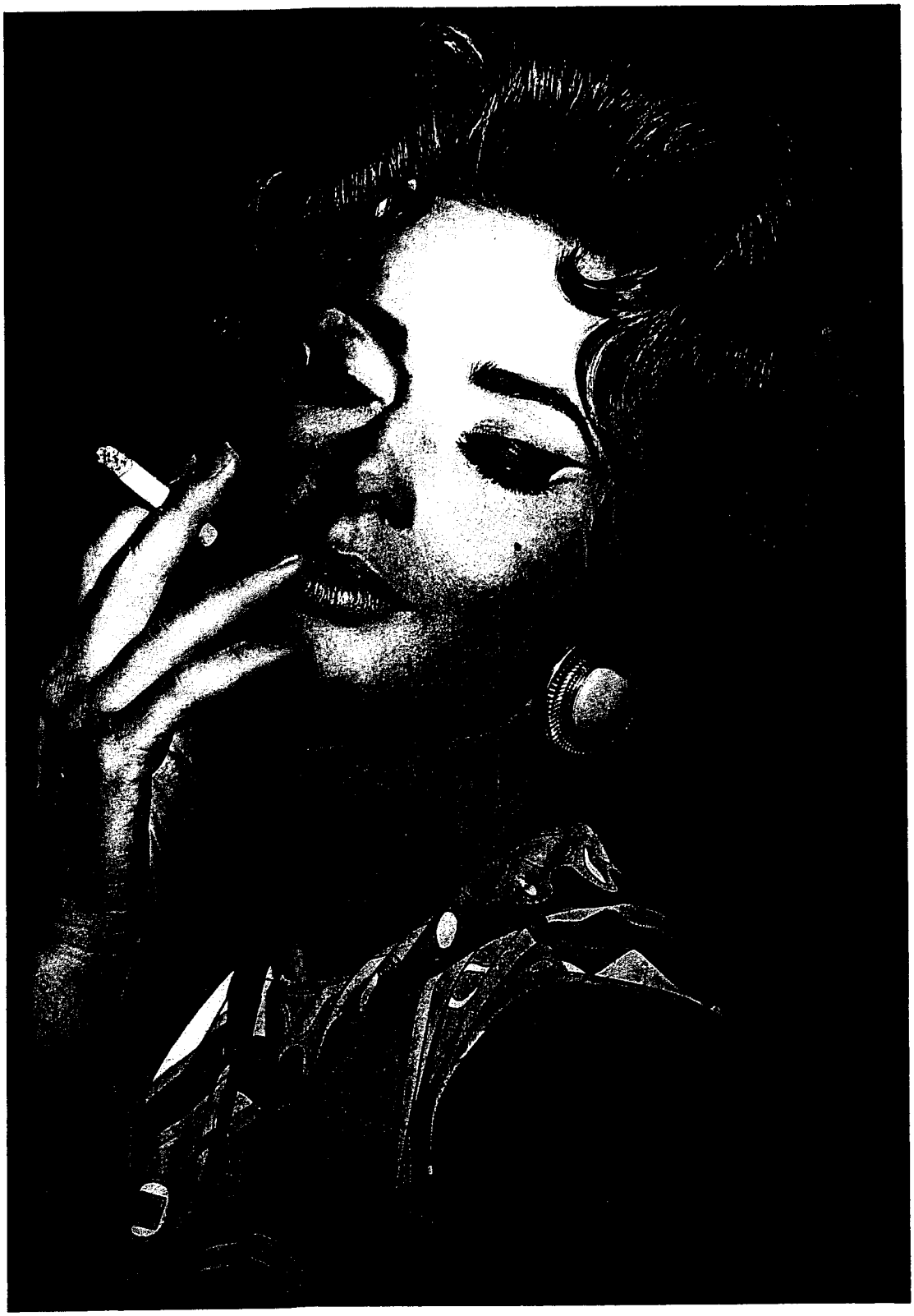

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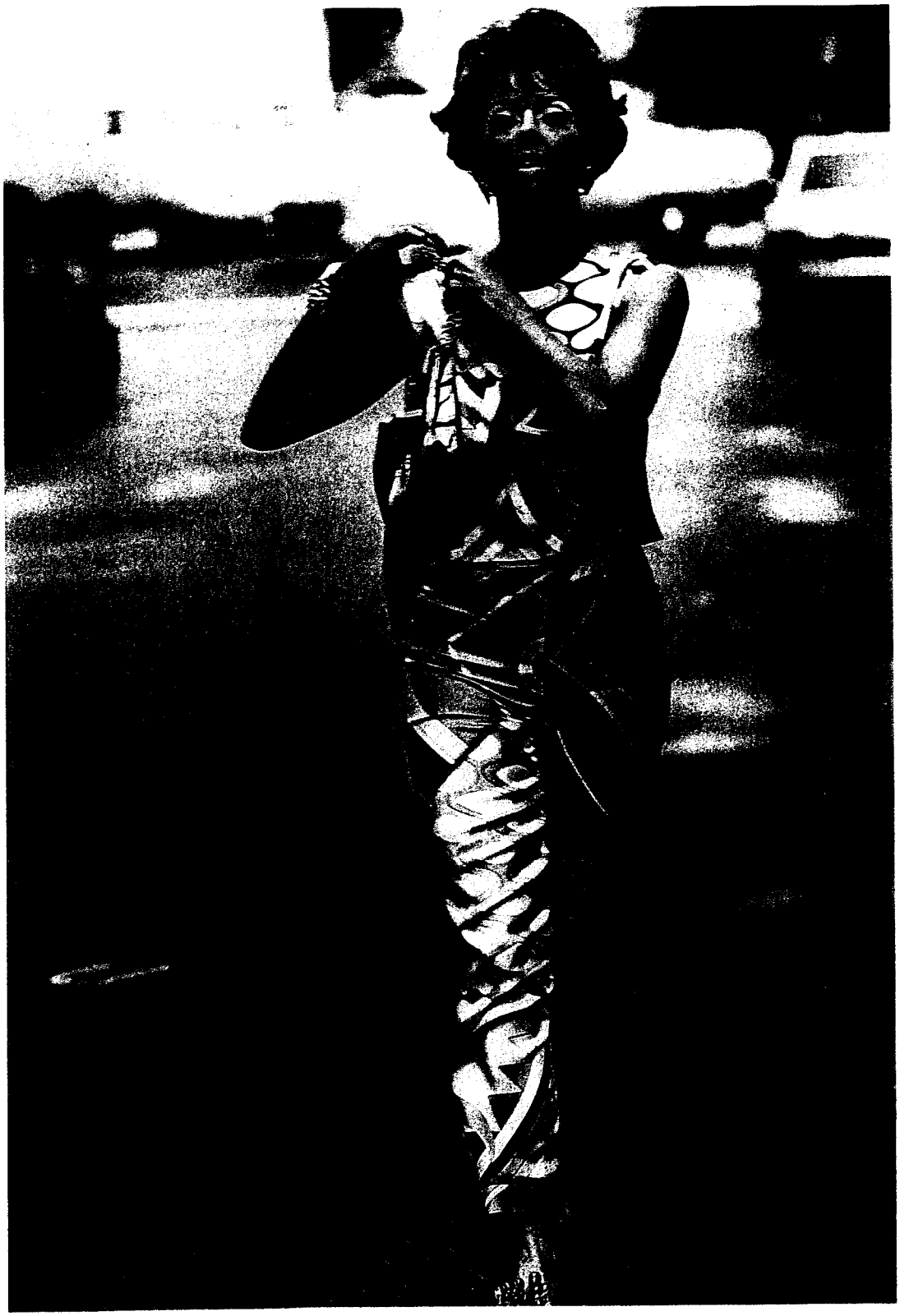

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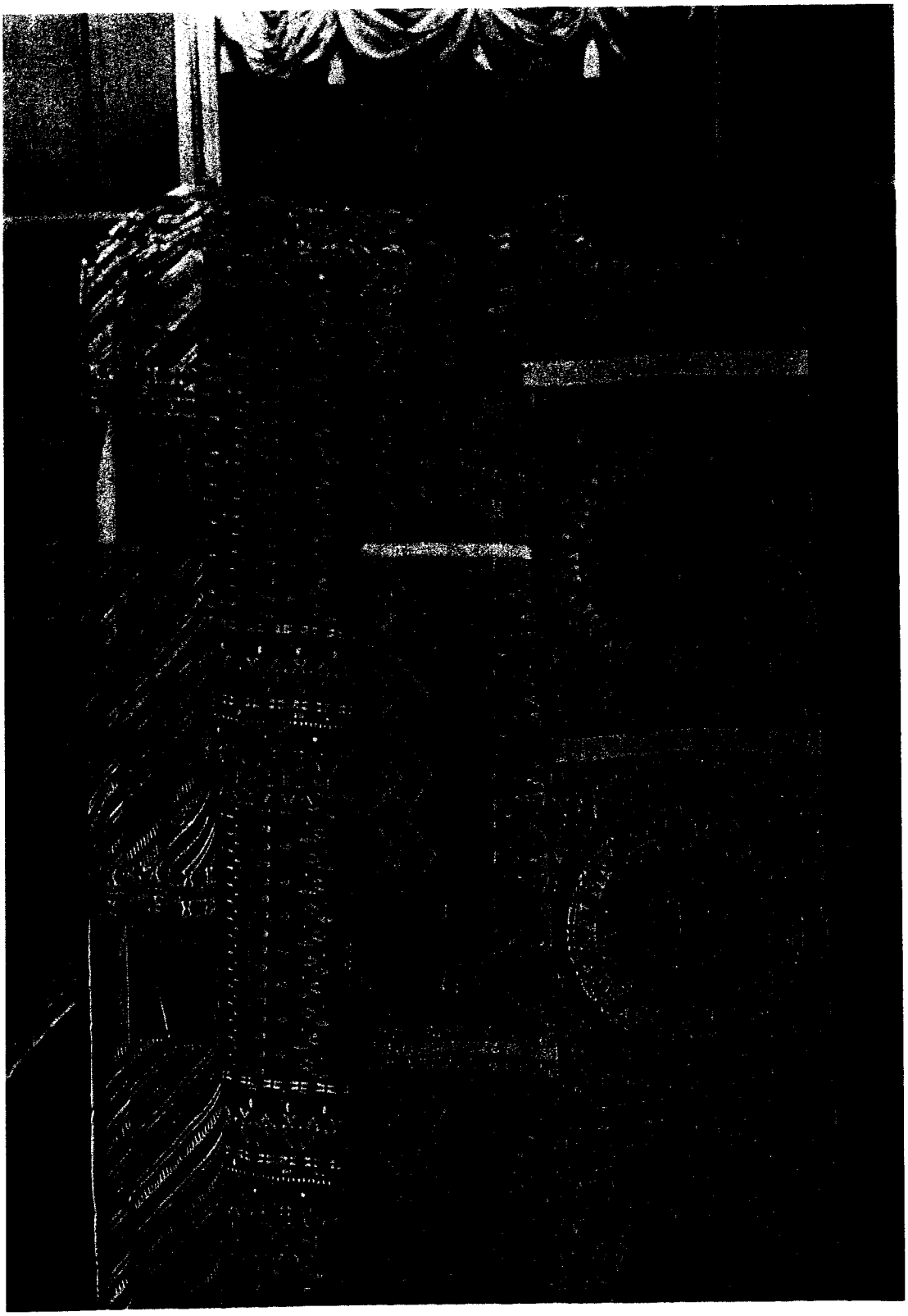


Chronology

1914: On 20 November Emilio Pucci, marquis of Barsento, is born in Naples. His parents, Orazio Pucci, and the Neapolitan countess, Augusta Pavoncelli, belong to one of the oldest Florentine families. Russian origins on his father's side.

1935-1937: Studies in the United States (Georgia and Oregon), obtaining a diploma in sociology.

1938: Joins the Italian air force as a pilot officer.

1947: Pucci shows Toni Frissel, an American photographer for *Harper's Bazaar*, his first creation, a skiing outfit. Frissell asks him to produce some models for an article on winter fashion in Europe.

1948: Toni Frissel photographs ski-wear designed by Pucci. The photographs feature in the December issue of *Harper's Bazaar* and the models are sold in the big American department stores. Pucci begins his textile research: garnments in silk jersey and elasticized shantung appear from the early fifties onwards.

1949: On leave in Capri, he designs some sportswear for a friend.

1950: Pucci ends his military career. He opens La Canzone del Mare (The Song of the Sea) at Marina Piccola in Capri. Pedal pushers, straw hats, open-toed sandals, shirts with a slightly masculine cut are immediately adopted by the jet set of Capri, and then by others all around the Mediterranean. Pucci opens a workshop in his Florentine *palazzo*.

1951: The first Italian fashion show takes place in Florence in February, under the direction of Giovan Battista Giorgini. Pucci's fashion house presents a collection of sportswear. In July, the 'Emilio' collection is greeted with enthusiasm in Florence. First meeting with Stanley Marcus, of the Neiman-Marcus department store in Dallas.

1952-1953: The launch of the 'Boutique' collections. Pucci's models are sold by Saks Fifth Avenue, I. Magnin and Bergdorf Goodman, the largest American department stores.

1954: 'We owe Fashion Casuals to Marquis Emilio Pucci' announces the *New York Times* in January. Pucci receives the Neiman-Marcus Award.

1955: Pucci wins the Burdine's Sunshine Award. The 'Siciliana' Autumn/Winter collection: Moorish mosaics and decorative motifs dominate abstract prints in chromatic tones.

1955-1956: The 'Siciliana' Spring/Summer collection: Mediterranean influences in garments still characterized by an extreme simplicity and by technologically innovative materials. Capri pants are combined with poplin shirts printed with exclusive motifs.

1957: The 'Palio' Spring/Summer collection: Chinese silks, jersey, cotton, silk twill with motifs inspired by the famous Sienese horse race.

1959: Pucci maries Cristina Nannini. Alessandro is born on 20 December.

1960: Pucci signs a contract with the firm Formfit Rogers of Chicago to design a collection of women's lingerie and nightshirts. Birth of 'Viva Panty', a revolutionary body in stretch silk. Launch of 'Emilioform', a fabric composed of 45% shantung silk and 55% nylon.

1960-1961: The 'Casual Look' Autumn/Winter collection. As homage to NASA it included the 'Capsula' model, a ski outfit made in new elasticized materials.

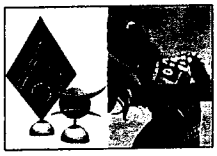
1961: Birth of Laudomia. Pucci is the first Italian designer to receive the Sports Illustrated Award. The fashion press points out that his style inspired American sportswear. 'Romantic Lady' Spring/Summer collection: a variety of sky-blue and lavender, black and coral, pink and burgundy shades for the 'Capsula' models and jumpsuits made in 'Emilioform'. The first collection of porcelain tableware for Rosenthal.

1962-1963: Pucci's first haute-couture collection, the Spring/Summer 'Reigning Beauties': a homage to Jacqueline Kennedy and willowy women. The 'Bali' Autumn/Winter collection, influenced by Oriental and African imagination, is presented. Sarong skirts and pyjama trousers with short boleros emphasize the naked body. The motifs of the prints become increasingly geometric.

Palazzo pyjama evening wear with the 'Zodiaco' print, comprising a jacket with a Nehru collar, matching turban, gold sandals and earrings with coloured stones. Photo featured in Italian Vogue, *1968. © Photo Gian Paolo Barbieri.*

EPI 003336

Emilio Pucci



'Vivara' sculpture representing the motif of the famous design. © Emilio Pucci Archives. **Body painting on Verushka,** Emilio Pucci's star model, at the time of the launch of 'Vivara' perfume in 1966. © Photo Franco Rubartelli/Emilio Pucci Archives. All rights reserved.

'Emilioform' clothing. Sapphire-blue shorts with a silk jersey top with Peruvian motifs ('Ancient Peru') and mosaic-motif shorts with a silk blouse ('Ghirigori') on the left; lavender and pale-pink trousers worn with silk blouses ('Brasilia' and 'Macumba') on the right. Launched in spring 1960, 'Emilioform' is a fabric composed of 45% shantung silk and 55% nylon. Used for ski-wear, it is also extremely adaptable for formal dress. © Emilio Pucci Archives.

Marilyn Monroe wears a 'Mirror' blouse with a pair of short, fitted shantung trousers. This photograph, taken by George Barris in the actress's home in Brentwood, made the blouse famous throughout the whole world. It was in an outfit by Pucci that Marilyn Monroe first courted Arthur Miller. © Photo George Barris.

At the Biennale di Firenze in September 1996, the first display was dedicated to Emilio Pucci. Two hundred embroidered-silk dresses were shown on a mirrored catwalk. © Editions Assouline. **Emilio Pucci on the balcony** of his *palazzo* in Florence, with a model in a summer dress (photograph taken in 1954). His outfits are cheerful, feminine and elegant, perfect for any occasion. © Photo Relang/Emilio Pucci Archives.

Blue, orange and mauve printed lycra leggings, with matching velvet tunic. This photograph by Irving Penn appeared in American *Vogue* in October 1965. © Condé Nast Publications, Inc., 1965. **On the roof of Pucci's *palazzo*.** From left to right: two silk outfits with long skirts and a silk tunic and trousers in 'Emilioform'. This photograph by Horst appeared in *Vogue* in 1964. Courtesy of *Vogue*. © Condé Nast Publications, Inc., 1964 (renewed in 1992).

Sant'Antonio Express News (October 1966), with the 'Jourdan' design. As guest of honour at the 'Bella Italia' exhibition, Emilio Pucci presented his latest creations, most famously 'Gemini 4', the complete line of uniforms and accessories for the air hostesses of Braniff International. © Emilio Pucci Archives/All rights reserved. **The 'Orchid' design,** a chiffon negligée worn over an evening body (1966 collection). © Photo Lumachi/Emilio Pucci Archives.

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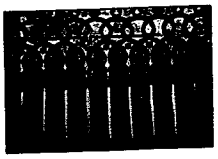
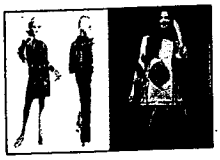
Salvador Dali, a close friend of Pucci, and his wife Gala attend a private show at a Paris salon. The model wears a two-piece outfit in silk jersey, decorated with the 'Airone' (Heron) design, inspired by the paintings of Henri Rousseau. © Emilio Pucci Archives/All rights reserved.

A cotton beach outfit, printed with the 'Evoluzioni' design (1968), in periwinkle, turquoise and ocean blue. © Photo Alessandro Mossotti/Emilio Pucci Archives/ All rights reserved.

A 'Cascais' printed silk outfit with embroidery, turban, large belt and gold Capri sandals (late 1960s–early 1970s). © Photo Gian Paolo Barbieri. **Pedal pushers in plain shantung,** with a high-necked blouse, tied at the front, and a raffia hat. The shantung was produced in Como, in pink, Veronese greens and Neapolitan yellows. Emilio Pucci created feminine elegance in trousers. © Photo Relang/ Emilio Pucci Archives.



Beach outfit in printed cotton with the 'Vivara' print, one of Emilio Pucci's most famous creations. The 'Vivara' line featured very simple jersey and cotton pieces with v-necks. The colours were highly original: turquoise, violet, cyclamen, orange, mint, periwinkle.... © Photo Alessandro Mossotti/Emilio Pucci Archives/ All rights reserved.



Multicoloured two-piece outfit in silk cashmere jersey ('Mariposa' print) and long shirt in printed orange and periwinkle silk twill. Greetings card for Christmas 1967, designed for Neiman-Marcus. © Emilio Pucci Archives. **'Moonlight' model in silk crêpe.** 1968 collection. The 'Pesci' (Fishes) design was inspired by Mediterranean culture. © Photo Sandro Morricone/Emilio Pucci Archives/All rights reserved.

Emilio Pucci in one of the rooms in his *palazzo* that he used as a workshop. The collections were presented in the sumptuous setting of the ballroom. Photo by Horst, courtesy of *Vogue*. © Condé Nast Publications, Inc. 1964 (renewed in 1992). **Printed velour bags** with stained-glass patterns and leather finishings, modelled by Marisa Berenson. The bags and shoes matched the clothing. Photo Bert Stern, courtesy of *Vogue*. © Condé Nast Publications, Inc., 1965 (renewed in 1993).

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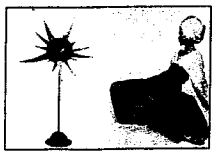
Jacket with a Nehru collar in pink crêpe and an embroidered turban (1960–1970). **Model in 'Lance' print chiffon silk,** with a chainmail-style head ornament. In the sixties, Pucci was inspired by the hippie fashion for cotton djellabas in bright colours. He created baggy trousers in gauze, gathered at the ankles, and Arab-influenced pyjama trousers. Pucci paid particular attention to hairstyles. Photo featured in Italian *Vogue* in 1968. © Photos Gian Paolo Barbieri.

Bettina wearing a Pucci printed silk blouse. © All rights reserved. **Evening wear.** Spring/Summer collection 1969. The 'Pesci' motif was used on thick crêpe silk, with a border decorated with precious stones. © Emilio Pucci Archives.

Emilio Pucci surrounded by his models for the launch of the perfume 'Vivara' at Acapulco in February 1966. The perfume 'Vivara' – whose bottle, designed by Rigaud, had geometric aquatic forms that contributed greatly to its success – was named after a deserted island near to Ischia. © Emilio Pucci Archives.

Palazzo trousers in crêpe de chine, printed with the 'Cerchi' (Circles) motif. 1969 collection. © Emilio Pucci Archives. **Verushka wears a 'Barracano' design** in silk crêpe with a hood and matching bikini ('Penne' [Quill] print). Spring/Summer collection 1965. A safari in Tanganyika inspired these warm colours. Photo Henry Clarke, courtesy of *Vogue*. © Condé Nast Publications, Inc., 1965 (renewed in 1993).



Sculpture inspired by details of the 'Vivara' print. © Emilio Pucci Archives. **'Odalisca' evening outfit in shantung,** with turban, large belt and Capri silver-coloured sandals (late 1960s). © Photo Gian Paolo Barbieri.

Bathroom decor inspired by Emilio Pucci's sketches for the 'Spring Mills' line, published in the *Los Angeles Times* (27 September 1967). Pucci produced many creations for Spring Mills: towels, curtains, cushions.. © Emilio Pucci Archives/ All rights reserved. **Long dress in silk jersey,** printed with the 'Quadratini' (Checks) motif in black, dark brown and turquoise. Autumn/Winter collection 1997 © Photo Lucio Gelsi/Emilio Pucci Archives/All rights reserved.

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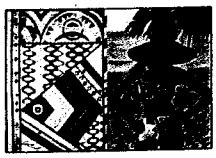

'Vivara' fabric from the beachwear line. © Emilio Pucci Archives. Two-piece swimming costume in lycra, printed with the 'Oroscopo' (Horoscope) motif, in fuchsia, black and mustard yellow. Spring/Summer collection 1992. Photo featured in Italian *Vogue*, June 1992. © Photo Walter Chin.

Jersey silk top, printed with the 'Manis' motif (1963). © Emilio Pucci Archives. Jersey silk printed tunic. Spring/Summer collection 1996. © Photo Sathoshi Saikusa/French *Vogue*, May 1996.

Isabella Rossellini wears a silk jersey 'Vivara' top. Photo featured in Italian *Vogue*, September 1990. © Photo Steven Meisel. Piper's Girl. The singer Patty Bravo, of great fame in Italy, is a faithful follower of Pucci's style. Here she wears a short silk jersey dress, with the 'Cactus' motif. In ocean blue and pale pink, it was very fashionable during the sixties. © OGGI/RCS Periodici.

Silk jersey dress, with the 'Giardino' (Garden) print. © Photo Franco Rubartelli/ French *Vogue*, June–July 1969. Isabella Rossellini wears a 'Vivara' Pucci print. Photo featured in Italian *Vogue* in 1990. © Photo Steven Meisel.

Emilio Pucci and his daughter Laudomia (embroidered dress and jacket by Pucci), at the exhibition 'Italia, The Genius of Fashion', organized in 1985 by the Fashion Institute of Technology in New York. © Courtesy Georgianna Appignani/Emilio Pucci Archives. Fabrics created for the 'Fantasioso' collection in 1963. This photo by Horst featured in American *Vogue* in March 1964. Courtesy of *Vogue*. © Condé Nast Publications, Inc., 1964 (renewed in 1992).

Cotton gabardine printed skirt in orange, yellow and apple green. Spring/Summer collection 1997 The 'Giungla' (Jungle) design has wide borders. © *Palm Beach Magazine*/All Rights Reserved. Silk twill blouse printed with the 'Festa' (Party) motif, worn by the model Paula Ospina with velour stretch trousers. Autumn/Winter collection 1997 © Photo Lucio Gelsi/Emilio Pucci Archives.

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