

The Development of
The Italian
Fashion Industry
Since 1945

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INTRODUCTION.

The fashion industry
during and after the Second World War.

The first five years of the Second World War were not, perhaps, a time to think of fashion, but fashion is a resistant force and also one important source of trade, so that even during the war years, in areas away from the worst of the struggle, it continued to play a part. After the fall of France, the Germans wanted to move Haute Couture to Berlin or Vienna, but Lelong represented the couturiers in negotiating a long hard bargain to keep it in Paris. He also obtained exemption from restrictions for twelve fashion houses, but in fact ninety-two managed to continue trading and saved some 100,000 skilled workers from forced labour in the German war industries, thus ensuring the survival of Paris as the centre of womens' fashions.

In Britain, clothes rationing was introduced in June 1941 to control not only the number of garments that might be purchased, but also the type and amount of material used in their manufacture, and restrictions were not lifted until 1949. However, the British Board of Trade in 1942-3 sought the co-operation of the newly formed Incorporated Society of London Fashion Designers, consisting of designers such as Norman Hartnell, Molyneux (who had moved his Paris house to London), Victor Stiebel, Creed and Bianca Morra, in producing

sample models conforming with the regulations. The models were well designed and easy to manufacture, and manufactured in large numbers carrying the "Utility" label. This link between distinguished designers and the ready to wear trade, coupled with an influx of refugee workers from central Europe, many of whom had been trained in dressmaking workrooms in Berlin and Vienna, was to raise the standard of the British wholesale trade and boost the export value of womens' clothes to around £3 million by 1958.

In America, where for so long Paris had been considered the main source of fashionable dress for women, the fashion trade was thrown back on its own resources, and a distinctive American look emerged, based on folk fashion: print cotton dresses, such as the early settlers wore, frilled cotton skirts and blouses from Mexico, fringed leather from the American Indian, Stetson hats and boots, and above all T-shirts and the stitched and riveted functionalism of working-men's overalls, which as denim jeans, have become the most universally popular garment ever worn by rich and poor alike throughout the world.

Hollywood became a major influence on the world of fashion and stars such as Jane Russell and Lana Turner popularised tight

figure-hugging sweaters. They emphasised the high pointed breasts which became a feature of the American feminine ideal during the 1950s (which still continues there today) and caused a boom in the manufacture of the brassiere or 'bra'.

In France, with the couture industry virtually in the hands of the Germans after the fall of Paris in 1940, couturiers saw little point in saving cloth or labour to put money into the hands of the occupying power, so their designs featured voluminous skirts and sleeves, elaborate drapery and a general feeling of extravagance. Shortages of materials were overcome with inventiveness and a certain bravado, even among those unable to afford Haute Couture. Hats in particular were made from anything women could lay their hands on - net curtains, plaited straw and coloured paper or wood shavings; shoes were soled with wood or mounted on cork.

After the liberation in 1944, the press and representatives of the glossy magazines greeted these fashions, so strange and fascinating after years of austerity, with considerable excitement. Some were enthusiastic and some critical, but the governments of Britain and America were far from enthusiastic and tried to enforce press censorship. The contrast in styling

was particularly irritating for the Americans at a time when the French government was keen to import clothes manufactured in the USA for its mass market, for whom there was a severe shortage of garments. However, despite the cynics' view that the Paris Coutureiers had done well and saved their own skins and businesses, they had also saved the fashion trade in France. Most of the great pre-war couturiers were still in business and were joined in 1946 by Pierre Balmain and in 1947 by Christian Dior. They produced clothes of superb craftsmanship and beauty, and in spite of some patriotic resistance from Britain and the USA and a certain resentment from sections of the French working class, those who could afford the prices, together with journalists, buyers and manufacturers flocked to Paris to buy models or to adapt designs for the ready to wear market. By 1948-9 the soft feminine look was firmly established, and for a period of over fifteen years, against some considerable competition from designers in America, Britain and Italy, Paris was to lead the fashion world; for example Pucci in Florence, Simonetta Fabiani and Galitizine in Rome. It was Paris that provided an unquestioned leadership in women's fashion; cutting skills reached an astonishing level; cloth was moulded with sculptural expertise into beautiful or fantastic shapes and the standard of tailoring, dressmaking and embroidery was impeccable.

Christian Dior's name dominated the headlines from 1947 until his early death in 1957, owing partly to his gift for publicity; but Paris almost overflowed with brilliant talent - Balenciaga perhaps the greatest designer of his day, Madame Gres for the classic perfection of her superb draped dresses, Jacques Fath, Givenchy, Balmain, Cardin and Nina Ricci, to mention but a few. In 1954 Chanel re-opened her couture house and within a few years versions of her little understated braid-edged suits were being worn throughout the western world.

The Development of the Italian

Fashion Industry since 1945.

The lady-like figure of the mid-50s was rivalled by a very different type when the 'Sweater Girl' appeared. Lana Turner was the acknowledged star of the new fashion whose outward and all too visible sign was a stiff-tipped brassiere worn beneath a tight pullover. This vulgar style had one good result - more attention was paid to the design of knit wear, which developed from a cinderella to a high fashion star.

Nowhere was this improvement more noticeable than in Italy, where chic and well-cut knitwear made an end to the dreary non-fashion garments hitherto regarded as proper to a sporting life, and Mirsa's neat models with dark Eton jackets and light slacks or pleated skirts entered every holiday wardrobe.

It was through small beginnings in knitwear and even more so in accessory items such as leather bags and shoes that Italian fashion began to be noticed. As early as February 1955, English Vogue magazine featured four pages of Italian designed knitwear and advertisements for those 'Italian' high stiletto court shoes appeared regularly. The fact that they were Italian was always stated. When you consider that Paris ruled supreme in the fashion world, and that magazines like Vogue and Bazaar only featured the

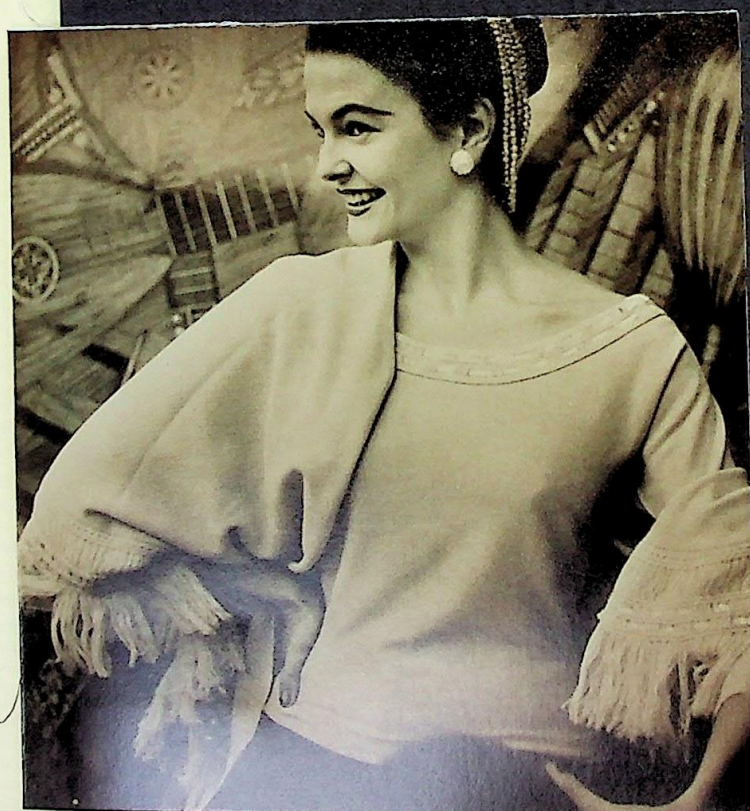
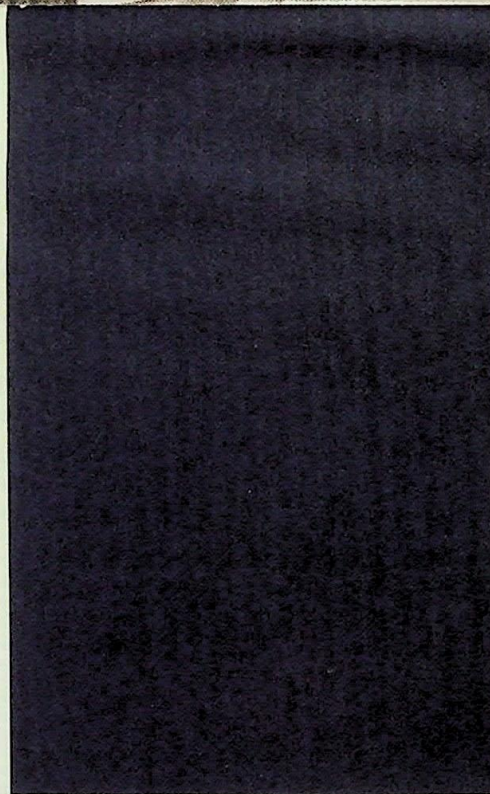


Fig. 1 Currently conditioned as we are to the bold exciting lines and colours emerging from Italian fashion houses, the next logical step is to find such clothes imported here. These eight sweaters and cardigans indicative of the new trends are all available in the shops.

The classic cardigan, seen from a Mediterranean view point, takes on a new lease of life, becomes the focal point rather than an accessory after the fact.

"VOGUE" Feb. 1955



Paris, and to a lesser extent, the London collections, it was a feat in itself for Italian design to be included at all. For women of the time, i.e. the early fifties, it was their dream to own a Paris gown; fashion only came from Paris. Unlike today, when there are so many influences and directions on fashion design - Japan for instance - who would have thought that journalists and buyers would travel to Tokyo to cover the collections - today it is acceptable; in the fifties it was unheard of, unthinkable.

However, it was really through the efforts of one man - Giovanni Battista Giorgioni - that Italian fashion was actually 'invented'. He was an extremely shrewd and wealthy businessman who organised fashion shows where the up and coming Italian designers would present their collections to buyers and the press (mainly American). Basically he was a shrewd promoter who wanted to take on the French, and launch Italy (and Florence in particular) as a fashion nation, that would have international recognition.

He started working in 1923 as a buying agent for some of the best American companies. Despite political upheavals closure during the second World War, he managed to organize Italy's export across the Atlantic. His ability as a business man, his boundless imagination and his enthusiasm were



FIG. I

responsible for the success abroad of quite a few Italian craft products: from footwear to knitwear and from Florentine linen to ceramics, glassware and antiques. His daughter, Matilde, who started working with him in 1947 recalls, "My father was so convinced that our craftsmen were technically unbeatable that he went pretty far to prove it. All kinds of things were brought back from America to widen their knowledge, to get them to duplicate American things and to do them even better than the originals. Once he returned to Florence with some crates of American shoe moulds, and another time he brought back dolls so that they could learn exactly how their beautiful embroidered linens might be cut to fit them".^{1.}

In 1950 Giorgini realized that his American clients, when they came to Italy to look for the usual merchandise, were struck by the elegance and originality of certain boutiques. But in those years French fashion still reigned supreme. Americans, everyone knew, buy their clothes in Paris. Giorgini decided that there was no reason to feel inferior to the French designers. He made a tour of the better-known houses in Rome and Milan, suggesting that they invent original styles as different as possible from those of Dior, Fath and Balenciaga. But the attitude of the day, with a few exceptions, was "Has Giorgini gone mad?. "Doesn't he know we thrive on customers who want Paris styles?"^{2.} Rejected by the big stars, he scouted among the new names. He succeeded in convincing ten high fashion



FIG. 2.



FIG. 3.

designers (Simonetta, Fabrani, Fontana, Antonelli, Schubert and Carosa of Rome, Marucelli, Veneziani, Noberasco and Wanna of Milan) and four boutiques (Emilio Pucci, Baroness Gallotti, Avolio and Bertoli in Milan).

The show was organized for the night of February 12, 1951 in Giorgini's own home in Florence. The guests were American customers, buyers from stores such as, B. Altman, Bergdorf and Goodman in New York, I. Magnin of California, and Morgan's of Montreal, along with various members of the press. Uninvited were Giorgini's friends, whom he tried to involve only in his social life.

Within a few weeks the stir caused by this first presentation had made such news that by the following season, July 1951, Giorgini was so submerged by requests that he was forced to transfer his fashion show to the Grand Hotel. New buyers from New York and California appeared, along with Life and Time magazines who, while applying for entry, asked about the hotel's light voltage; they wanted to come over to photograph Italian fashion.

After three more seasons, the Grand Hotel was bursting at the seams. In 1953 he obtained permission for the fashion shows to be held in the Sala Bianca of the Palazzo Pitti, a permission

never previously granted to a private individual. The famous T-shaped catwalk was born: thirty metres long, covered in the palest beige fitted carpet. At the top end of the walk were the seats assigned to fashion editors from all over the world, permanent places orchestrated by Giorgini (according to a precise hierarchy). In the front sat the prestige names. Behind them were seated, in decreasing order of importance, all the others. Seats for buyers on either side of the ramp were also granted according to iron rules. At least ten meters separated the great Californian buyer from the lesser Texan one.

In 1954, having seen that the river of Italian fashion was rising to flood level, Giorgini began to solicit interest among public figures. On the strength of their personal esteem and friendship with Giorgini (and certainly not because of their support of fashion: nobody yet believed in it), the chairman of the Florence Chamber of Commerce and of the Tourist Board set up the Florence Centre for Italian fashion. By 1955, Palazzo Pitti could no longer contain the crowds. The centre decided to continue holding the shows at the Sala Bianca, and to install the collection display stands in the Palazzo Strozzi.

Again in that year, with his thorough knowledge of the American market, Giorgini grasped the importance of "off the peg fashions"³. He urged some of the leading wool, silk and cotton producers, (Rivetti, Terragni and Valdisusa) to come to an

agreement with dress designers. They would launch a new up-to-date idea. The first show of ready to wear fashion was held in Milan at the Principe e Savoia Hotel in 1958. It lasted three seasons, but the expenses were too heavy, the buyers too few and so it was not until nearly ten years later that ready to wear fashions became a topic of real interest. Meanwhile, in 1958 high fashion was prospering. From season to season fresh names and stars were added to the list: Galite/zine, Capucci, Cancetti and Biki.

It was not until 1956 that the first major display of the Italian Look took place in America. The image had to be extremely chic and it was entrusted to nine aristocratic ladies to promote it. They crossed the Atlantic on a liner, with fantastic wardrobes full of Italian designer clothes. When they got to New York they wore them - in their capacity as high class mannequins - at a big party, during which they gave interviews. It hit all the papers. With the days of student revolts and flower power people still far away, the fashion/aristocracy link aroused a type of reverence in the efficient American fashion organisation that had no such illustrious names of its own to boast of.

In 1958 it was Guido Carli, then Minister of Foreign Trade, who promoted and backed the first organized tour of the United States. Fourteen Italian fashion houses staged shows in New York,

Washington, Chicago, San Francisco, Dallas and Boston. It was a big success although the Americans complained that the "authors", the designers in person had not come over, and had sent representatives instead.

A report by Hedy A. Giusti, Corriere d'Informazione, New York, March 26 1958, stated "Stop telling me that Italy can't do things on a grand scale! For years we have complained about ourselves and listened to the complaints of others on America because Italy wasn't getting itself together, doing things in a haphazard fashion letting itself be beaten by France - we have been saying that Italy can't export and can't advertise the way it should be done, especially in America where if you want to sell you have to do things without skimping. (sounds exactly like the state of the Irish industry today over thirty years later). Well, Italy has done things in the grand style. Never in the history of international trade had a government made such an effort to get its industry known abroad. Fourteen representatives of various Italian fashion houses, carrying two thousand two hundred pounds of luggage are currently travelling around the United States".

Giorgini's first big disappointment came in 1959. Simonetta, Fabrani and Capucci were asked by John Fairchild to leave the Palazzo Pitti and Italy to present their collections in Paris. But this defection probably started as early as July 1951 when they began to show in Rome. Princess Irene Galitzene also showed

in Rome and successfully launched her first renowned "Palazzo Pigiamma" there.

Maria Pezzi in the newspaper Corriere d' Informazione, Rome, commented in the July 23 1957 issue "Italian fashion designers have become more spoiled than opera stars and more fickle than variety actresses. They get themselves signed on for a show and then send a doctor's certificate to excuse their absence. They decide to show in Florence and then show privately in Rome. It's becoming a tough profession for the organizers, full of surprises.....".

Store buyers were quick to give their attention to the Italians, whose shows brought a new inventiveness and elegance to fashion, a variety, novelty, panache and even eccentricity which were more sought after and admired.

Separates originated in the United States, but it was in Italy via Italian America that casual wear really achieved its reputation for elegance. Knitwear, which had consisted mainly of shapeless sweaters was given a new lease of life. The Italians experimented with different shapes and yarns for knitwear, crew necks and V-necks, shaggy mohair jerseys and cashmere cardigans reviving traditional designs but transforming them by styling and colour. Huge polo or turtle necks, attached hoods, wide arm-holes and spectacular colours, including bold stripes, made these sweaters dashing and exciting as well as practical. From about

1945 the "Italian" sweater was a much followed fashion - and with endless variations it still is. In Britain the "Sloppy Joe" became a home manufactured article with Scottish mills taking a lead in making changes to it. Sweater dresses became popular and still are. In America Mainbocher introduced quite a different variation on the sweater theme with his elegant evening sweaters, embroidered with beads and sequins.

Italy also specialized in attractive ski-clothes and holiday separates - candy striped shirts and skirts, travelling ponchos and handpainted beach clothes and "palazzo pyjamas" in which the designer Pucci specialized.

Another area in which the Italians dominated during this period which was subsequently taken up by the masses as well as the classes was the stiletto-heeled shoe, with its pointed winkle-picker toe. Italy has been the world leader in shoe design ever since and before. Top shoe makers were featuring fantastically high, narrow heels by 1951, but the great vogue was in the later fifties and it continued into the sixties. For years the young and not so young teetered (and still do) about their business on four-inch heels that narrowed almost to a point. Innumerable floors and carpets - not to mention feet - were ruined by them. In some famous buildings special over shoes with substantial heels were supplied and had to be worn before admission was granted. Airlines complained about the damage done to the floors of their planes.

When Ferragamo and Perugia were the best known names in footwear Italian designers also produced a full range of bags, belts and other accessories which were always a feature of the fashion parades at the Pitti Palace in Florence, and were greatly sought after in Europe. Italy showed her leadership in all branches of the accessory trade, specializing in the tone of aristocratic chic. The head of the House of Fabiani once summed up the Italian attitude towards clothing: "Each season clothes renew woman and therefore the world and each season we earnestly believe that women have never been quite so beautiful nor the world quite so interesting".^{4.}

The Italians brought a new flair to women's clothes, with unusually smart dramatic couture, and in characteristically bright and pretty sportswear and separates from the ready to wear people. In the 1950s their attentions were turned first to casuals with new stretch fabrics used for tight fitting but flattering pants, witty new cuts such as fringed ponchos with matching trousers, three-quarter length "Toreador" pants, and off the shoulder knitted tops. With the affluence of Europe, winter holidays came back into fashion, and the Italians produced some bright new ski-wear in vivid colours instead of the traditional black or grey; new synthetic fabrics such as nylon could be ruched, elasticated and zipped at ease, and also dyed to a new intensity of bright blue, canary yellow or bright pink.

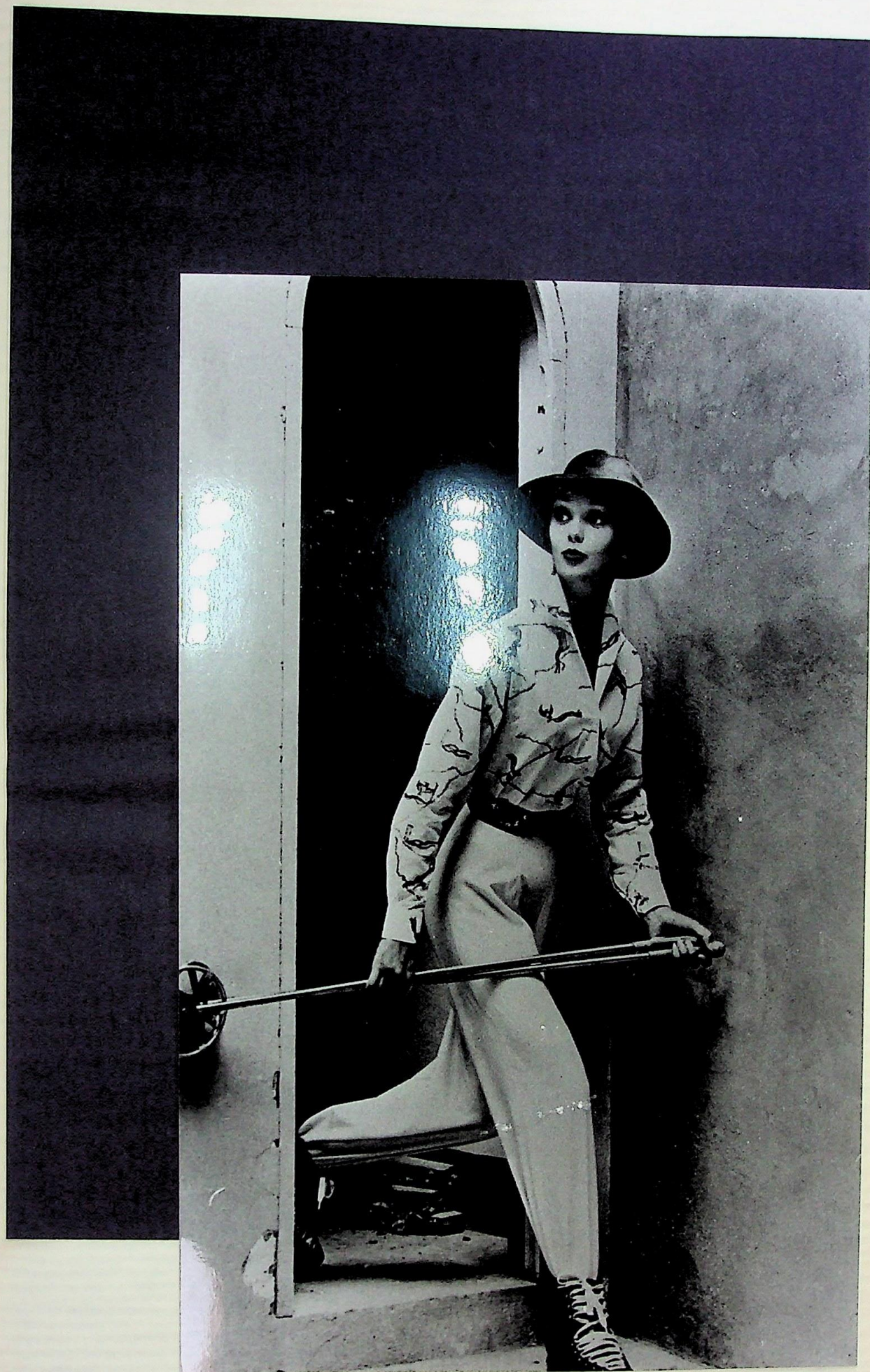


FIG. 5.

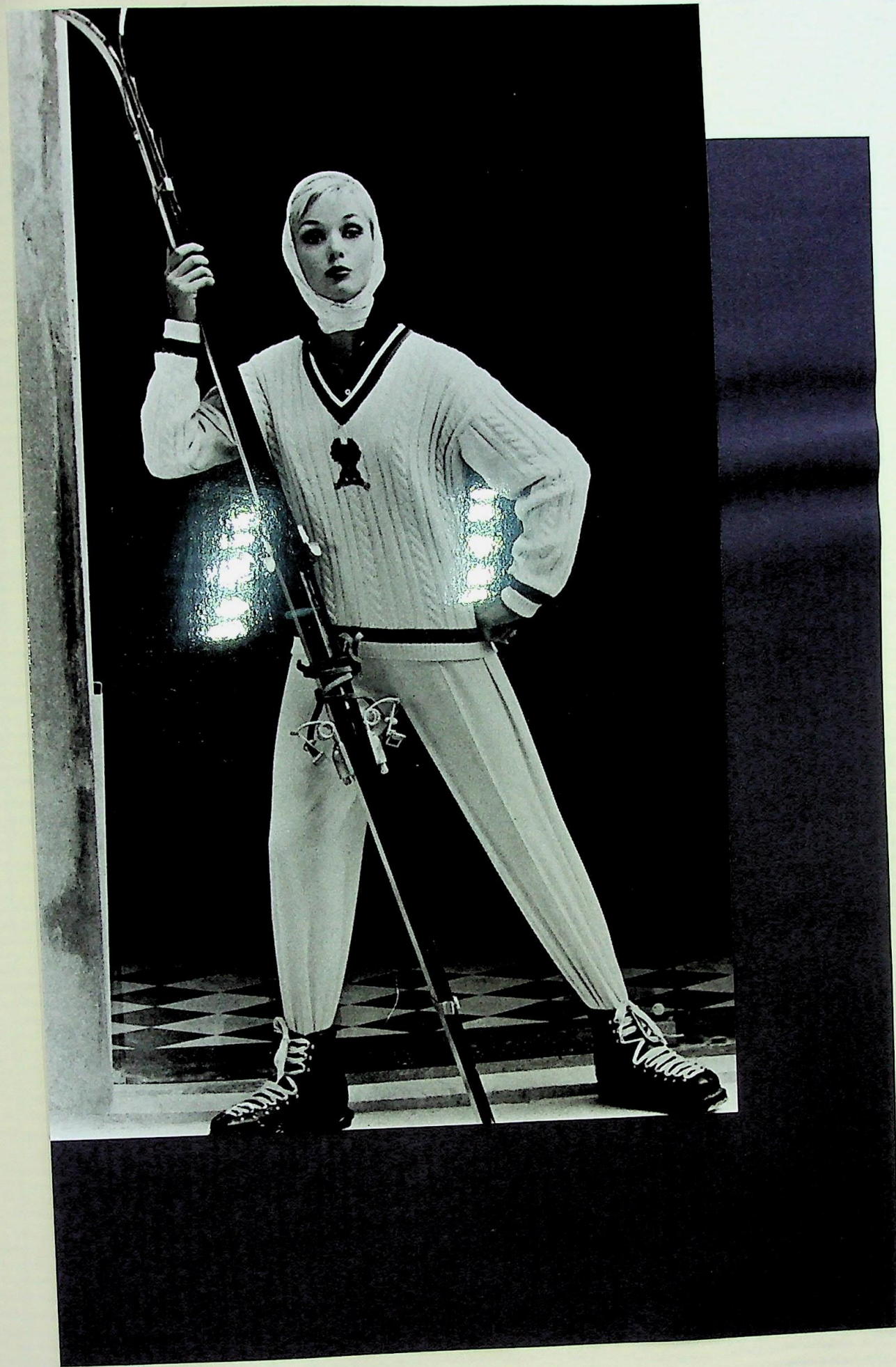


FIG. 6.

Bright new synthetic fabrics were developed during the mid and late fifties such as Orlon, Dracon and Terylene. They became immediately popular as they were crease resistant and washed very well. They were also mixed with wool and cotton to make them more durable. These fabrics found a wonderfully imaginative designer to express their possibilities in Ken Scott, an American who had settled in Italy. Working from Milan, initially as a fabric designer, he created a stunning range of bright, flowery prints which were adopted all over the world by manufacturers for dresses, scarves and many kinds of household and fashion accessories.

Even more significant was the work of Emilio Pucci, who also worked with knit jersey and in 1954 produced a range of bright, swirling patterned dresses and two pieces (tunics over floppy trousers) which were so soft that they could be folded up and carried in a handbag. In an age when the life style of every model and jet setter was grabbing copy in all the major newspapers, these clothes were swiftly successful. Pucci's slightly Art Nouveau, slightly "psychadelic" prints on vivid and clashing colours of shocking pink, leaf green, purples and mauves, emphasized with outlines of black were easily identifiable and were a high status symbol of the time.

In the early sixties he was hailed as fashion's greatest expert on colour and casual clothes - "the man who found his

inspiration in Italy, his home, then influenced the world".⁵.
 Veronica Scott interviewed him at his Palazzo in Florence for
 Woman magazine in 1964 and wrote the following:

"From the cool green and greys of the sunlit courtyard to
 the lush blue white and gold of the magnificent entrance hall,
 the Palazzo Pucci is a study in the clever use of colour -
 colour to live with, to wear. Pucci is continually fascinated
 by the exciting possibilities of colour in clothes from the
 boldest to the subtlest of shades in glamorous evening gowns or
 casual sportswear.

My first question to this world famous colour expert was:

"How does colour affect a woman's looks?"

"Colour does so much for a woman - enhances her beauty,
 makes her clothes exciting instead of drab, gives her gaiety,
 confidence - so that she is attractive.

I like to think of fashion in terms of brilliant colours
 or subtle pastels, but never as a washed out no colour affair.
 I design for the girl who loves to be admired, doesn't
 want to merge into the background in 'safe' unrelieved greys and
 browns. She prefers to add colour; knows that soft lilacs and
 greens feminize the hard, rather austere background of a grey
 suit, that a touch of pink or purple will add spice to a brown
 woollen dress..... "

"Learn to wear colours gradually. Start with black and
 white, the basics. Team a black skirt with a white blouse, black
 shoes and bag. Should you add more white - a scarf, ear-rings?



FIG. 6 & 7



FIG. 8.

What proportions are best for you?.....

Try a shocking pink skirt or a Capri blue knit with your black skirt. Just one area of solid colour, but see how it lifts your looks, your spirits too. Match a vibrant, pink lipstick, a sharp blue scarf tied around your hair. Now go for two areas of solid colour - a soft tangerine skirt with the pink shirt, sharp lime with the blue. Or: vivid sunshine yellow with firey red; warm, sweet geranium with olive; soft mimosa with lobster. This autumn I particularly go for strong yellows with deep murky purples, browns and greens.

"Now dare the boldest groupings: rich purple with hot spicy ginger, fuchsia with vermilion; saffron with maroon; cerise with amber. These are the clash colours - need nerve and careful co-ordination or colour balance, to look great.

"Can we follow any rules to achieve perfect colour co-ordination. How do we know when the colours are right?"

"Colour co-ordination is achieved when an outfit is wholly pleasing. You'll only get this by clever shopping and constant experiment.

Don't trust guesswork - try clothes on before you buy. If possible wear the rest of the outfit when you shop for casuals.

"Here's an example of bad co-ordination - you decide to team a pair of beige cavalry twill slacks with a tan wool shirt, orange corduroy jacket; without looking in a full length mirror, you tie

an orange silk scarf round your hair, wear beige casual shoes. One glance would tell you that from the waist up you're all orange, from the waist down, beige. What's needed is a beige scarf, tan shoes.

Pastels are at their best in sunshine or on a brightly-lit dance floor, look drab in the rain; bright yellow looks great in dreary weather. I have suits I wear in London, but would never dream of wearing in the brilliant Italian light of Florence."

"The fabulous Pucci pants are world-famous. Why have you concentrated so much on slacks design? Is the skin-tight-slacks look dead, apart from ski pants?"

"Life is getting more hectic - I've tried to create a new concept of fashion to cope with it. That's why I choose slacks - perfect for open-air living, perfect for at-home relaxing. And women need to relax.

Until I stepped in, slacks had been baggy, drab affairs for dowagers and land army girls. I saw their feminine possibilities, pared down the line until it was sleek, made them in stunning silks, linen or wools. Now a freer, more fluid look is creeping in... the new line is gentle for day, remaining sleek over the hips, but much more pronounced for evening."

"How important are stretch fabrics? Many designers see a fantastic future for them. Do you agree with this..... "

"Of course! My ski-slacks would be nothing without stretch - and they must be skin-tight at hip level, don't need a girdle underneath, for the stretch itself gives fantastic support.

I predict clothes of the future will all contain stretch fibres, foundations will be streamlined; the all-in-one leisure suit will arrive.

I'm working on a leisure suit myself - its a sort of capsule for the female figure with all the support built in, nothing underneath. I'm glad the new synthetic stretch fabrics make foundations lighter, easier to wear. I'm all for the natural feeling - when I design corsetry I try to make it as dainty and non-constricting as I can. No woman should wear a girdle until she's at least twenty-five - give those tummy muscles a chance to develop naturally in teens and early twenties, then I guarantee you'll need only the lightest control later on."

"How important is a woman's figure to the Pucci look?"

"A woman should try to acquire a slender figure if possible, but more important than mere measurements is the way she moves.... Keep head up, eyes front, shoulders square, tuck in tum and seat, keep arms lightly at sides, letting them swing naturally to your count. Do this back and forth, until an easy graceful rhythm is developed. Once you've got it - always walk like that."

"Ease and grace seem to be your keynotes - Could you sum up the Pucci approach to fashions? What is your greatest influence?"



Pucci 1962 .

"You can't design fussy clothes if you live in Florence. Colours, architecture, proportions are strong, clear cut and beautiful - that's how I see women."

Pucci, active in many areas of design, also designed porcelain, made perfumes, manages a firm specializing in upholstery fabrics, and sells not only Pucci scarfs, blouses, stockings, hats and jewellery all in Pucci designed boxes and bags and wrapping paper, even bottles with Pucci designed labels of the family vineyards' rosé wine.

Before he became a designer he was an athlete and an aviator. Later he served for fourteen years with the Italian Air Force, and was in fact serving as an officer when he started to design and he was later elected to parliament.

His fashion more or less dominated the late fifties, the sixties when Psydelia was in full swing, and the early seventies. While his name may not be instantly recognizable nowadays and although he is no longer at the forefront of Italian fashion with names such as Armani and Versace, he still keeps his name alive. Designer boutiques in Florence and Milan are stocked with the soft, sporty separates and sizzling silks that he invented. However he has taken on another task, he is fighting to keep alive the crafts and skills that have flourished in Florence since the Renaissance. In the cool dark heart of his marble palazzos



FIG. 9.

Fig (1.)?

Princess Galitzine, a lean but un-brittle beauty, has been Italian since she left Russia at the age of one. She is a brunette, equipped with the sort of sunny sparkle that is usually reserved for blondes. Her couture house in Rome owes its undeniable success in part to the Princess's maxim, 'I hate a dress you have to suffer for,' the follow-through of this statement being a series of superbly uncomplicated clothes in marvellous colours and fabrics, often worn with heavy Oriental-looking jewellery which the Princess designs herself. We photographed her in her elegant house in Rome, where as many rooms as possible are built around the terrace. The pieces of silver seen on the table on this page are 18th century and Russian. The painting on the opposite page is by Vanvitelli, and shows the Piazza Colonna, thronged with local merry-makers at the carnival.

← Above: Deep violet top and long pants in wild silk, with crusty embroidery of pearl, white jet and crystal at neckline and ankles. Galitzine ensembles like this can be found over here at Harvey Nichols.

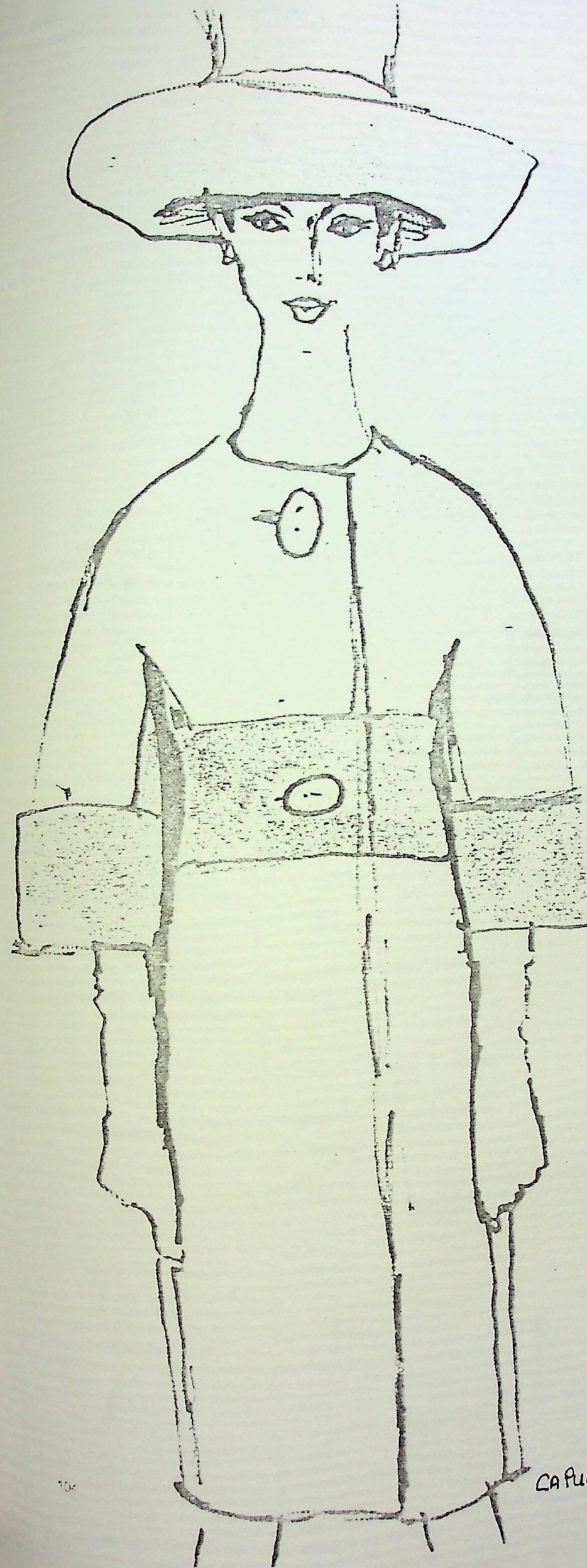


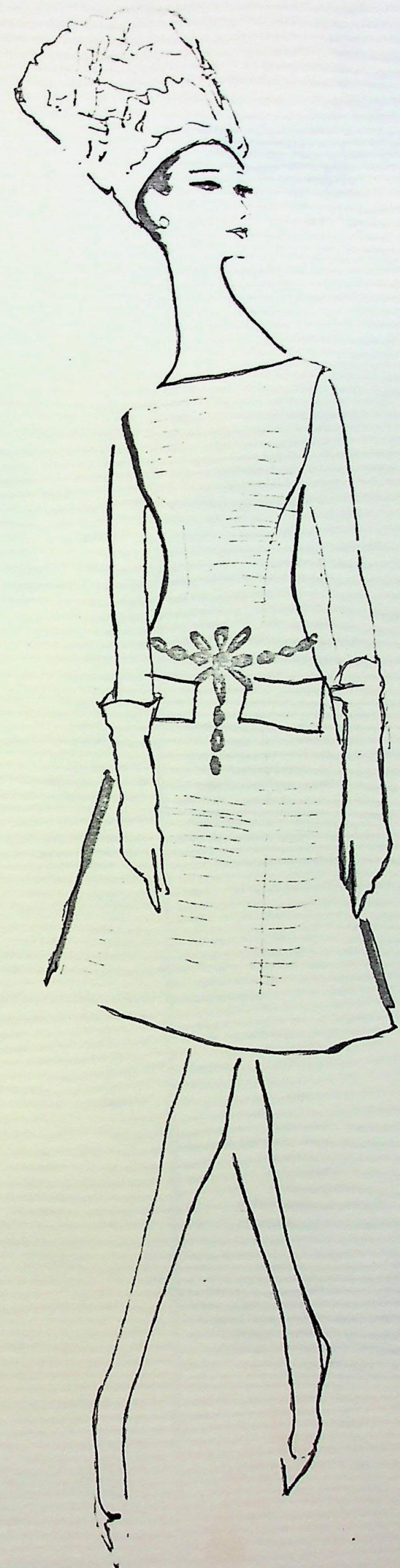
FIG. 9.

By the mid-60s the ultimate authority of Paris couture was beginning to be eroded, by escalating workroom costs, the impatience of a jet set world and the declining demand for quality, the appetite for novelty and the accent on youth. It was the swinging 60s, a time of throw-away, disposable fashion, with London as its centre. While the influence of Paris waned, Rome, Florence and Milan were quietly becoming fashion cities in their own right, the Buyers and the Press now had to include Florence along with Paris and London on their European tour of the collections, a report in the February 1961 edition of Vogue reports -

"Like a mediaeval pageant flashing with colour the collection moved through the chandeliered opulence of the Pitti Palace to excited applause of journalists and buyers from all over the world. For women who simply want to look ravishing - leaving trend setting to another school of fashion - Italian clothes will make them just that; charming, individual, they have no other motive than sheer allure. No startling evidences of a break through in fashion were seen this season, almost everywhere the line harked back to Givenchy.... Pink was rampant, from pale peach to vivid carnival tones in some collections like Emilio Pucci's mannequins were sheathed in it from head to foot.

Capucci presented his collection with great elan: a rash of ideas (most of them marvellous, some not) daring colour combinations, disciplined architectural designs relying for effect on good detail, ringing the changes with soft crepes and Jap silks, bias cut and flared or godeted.





CAPUCCI
10c



VM

Summetta





Galiztine .

His tangerine wool coat, straight simply shaped with a run of wide banding down the sides and round the midriff in sandy bronze. Worn with it a dress of heavy silk shantung in the same sandy bronze, and a flattened off sombrero of orange Milan straw.

Simonetta's was a wonderfully slick professional showing memorable for its coats. She concentrated on two distinct profiles: scarcely fitted, flared out redingotes with half-moon sleeves and big braggadocio cape shapes. Hat brims tilted up at the side like an Australian bushranger's.

A not really fitted redingote, the sleeves arching out, the skirt a gentle curve, the flat bodice marked by a favourite Simonetta detail - torteshell buttons like pigeons' eggs, all in brown and white checked tweed. With it a hat of fine brown straw.

Her swashbuckling coat, cut with the panache of a Mexican poncho in thin navy wool that reverses to scarlet.

As well as spinning the wheel round the colour spectrum Capucci showed a clutch of superbly cut, deliciously simple little white dresses. These were nothing more than stark, elegant shapes with hems cropped daringly short - designed to make women look outrageously young, yet mondaine.

A little shaped-out shift of white ottoman by Sekers (a fabric that ran rife through almost all the collections) girdled here with jet beads and worn with a tall Nefertiti hat - a recurring excitement at Caputti.

The stars of Galtizine's collection were a group of beautifully becoming late day dresses in thin, airy fabrics, each swirling with corkscrew curls which were actually separate, deep strands of ruched silk or tulle.

Corkscrew curls ruffling the bodice and hem of a dance dress in crisp thin black silk.

More talking points from the Italian Collections: the costly little bandeaux hats at Capucci, of fragile tulle like Easter egg ribbon, to match his dresses the outcropping, everywhere, of shoes with rounded or squared off toes, and shortened vamps..... the great new chic of high-heeled open-toed sandals..... the earrings from Luciana of Rome, gorgeous clusters of diamante worn singly, usually with patio pants or exotic resort outfits..... The luxe of the Boutique Collections, notably Simonetta's and Galitizene's designed for women with an opulent ambience of private yachts and patio dining. Well cut tapered trousers in heavy crisp silk with their matching tops often jewelled and embroidered..... the penchant at Falconetto for silk print bell-bottom trousers..... the newest way of wearing hair, clipped short, shaped to the head, slicked round behind the ears."

not here However, according to Enzo Grazzini in the January 19th 1960 edition of the Corriere della Sera, Florence: "Giorgini, inventor and creator of the Florentine show, has set about tackling the technical problem of receiving everyone. With seven hundred journalists and buyers, Palazzo Pitti and Palazzo Strozzi are no longer big enough for doing business".

In 1962 Amos Ciabattini, going on a rough plan by Giorgini, founded the Camera Nazionale della Moda Italiana in Rome. It was based on its French counterpart and grouped together private enterprise that would thus have a leading role on a ministerial level. This was to be done with the intention of creating an

understanding between the Ministry of Industry and that of Foreign Trade. The ruling members of the Camera at that time consisted solely of high fashion designers. Ciabattini was Secretary to the Camera until 1970, when he resigned to become Chairman of the Italian Board of Fashion.

The serious rift which was a subsequent of Italian fashion events began in 1963 with the parallel histories of haute couture split between Florence and Rome. De Barentzen, Baratta and Gattironi showed in the capital, whilst the main contingent stayed in Florence. After various ups and downs, in 1965 Giorgini handed in his resignation on his return from a trip to Japan. Giorgini stayed on for another year as consultant. In January 1966, back from Paris Fabiani opted for a Rome show and drew other distinguished names there, like Irene Galitizine and the Fontana sisters. War was declared between designers and organizers, with no holds barred. Mila Schon, Valentino, Barocco, Andre laug, Enzo and Salari had been prospering in Milan and Rome. They all decided in 1966 to show in Rome.

"The Roman cast" said Mario Govacci, then secretary to the National Chamber of Fashion, "soon reached its zenith. Some fifty or so names on the calendar in an entire week of fashion shows, sumptuous events, private viewings at the Campidoglio, parties and high society. The decline of the haute couture is really due to social reasons. No one can afford to go about wearing three million lira's worth of clothes. We could do with the art patrons, the kind that commissioned Giotto to paint the Scrovegni Chapel and demanded only that he portray the benefactors in a little corner,



FIG. 11.



FIG. 12.



FIG.13



FIG. 15.



FIG. 16.

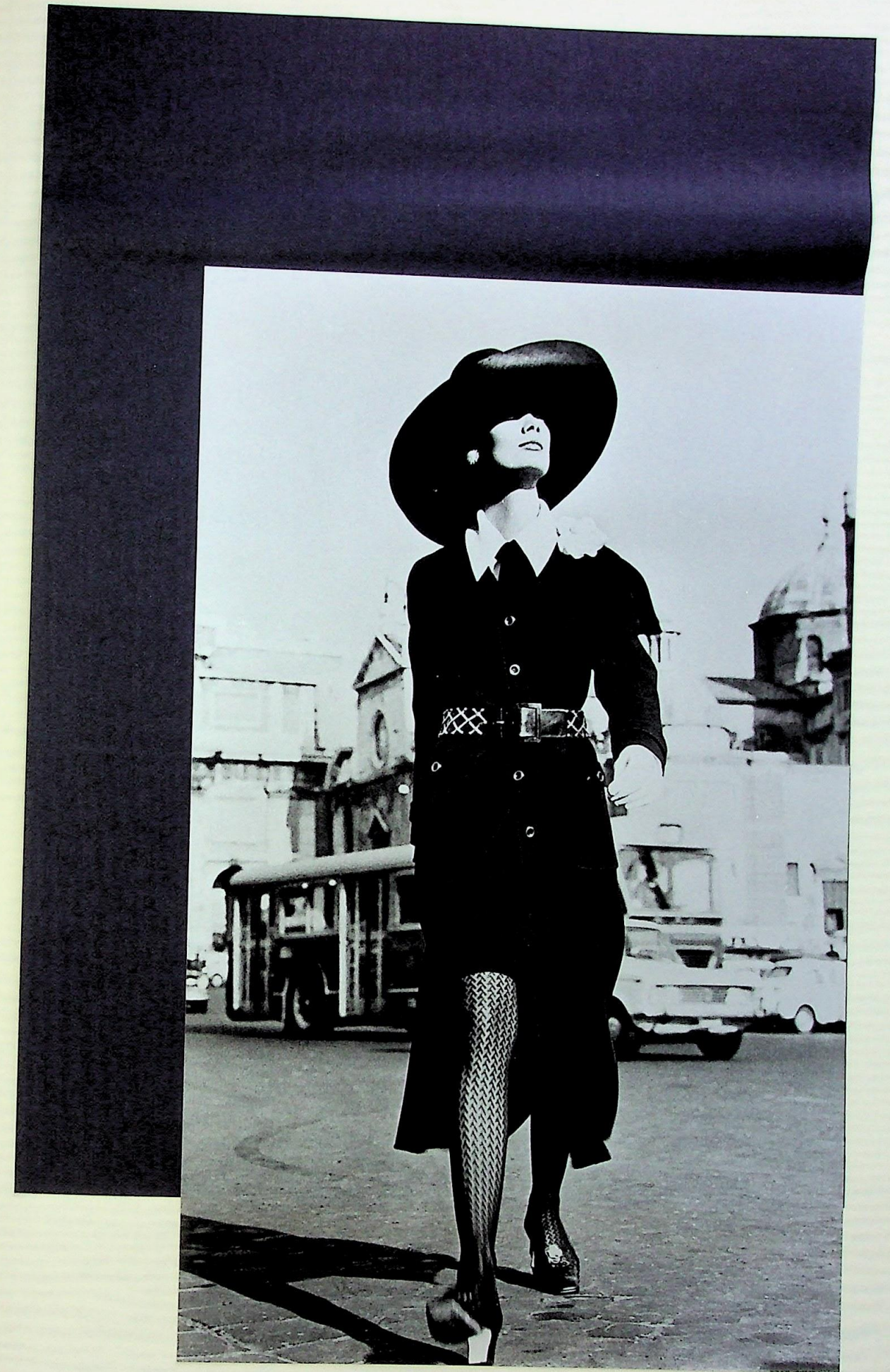


FIG. 17.

at the bottom. But despite the crisis the aim is to keep fashion alive. It would be a pity to waste skills. Where would the marvellous dressmakers and embroiderers who now work in the fashion houses end up? In the factories sewing turnups on trousers? Craftsmanship must come back - this is a time of freedom, and if we don't give our crafts an outlet they will inevitably disappear. People only work if they know they've got to pass exams."Z.

It was only in April 1967 that the peace treaty was signed between Florence and Rome and the agreement reached still holds; high fashion remains in Rome, showing in January and July; the boutiques, the smart ready-to-wear fashion and knitwear, remain in Florence showing on different dates, in April and October.

By 1966 Alta Moda, of high fashion houses were based in Rome, clustered in the Via Condotti area around such luminaries as Valentino, Schon and Capucci. In the 1970s Milan became the centre for high quality ready-to-wear, wresting this title from Florence and leaving high fashion to decline slowly in Rome.

The battlefield shifted, because the market interests moved from high fashion to ready-to-wear. The first alarm for Palazzo Pitti was in 1972 when a single designer, Walter Albini - with five collections designed by him for Effetiemme - broke the tie and showed in Milan. The next year he was followed by Ken Scott and Cadette, who decided to show their collections in their

respective showrooms. By March 1974 the defections from Florence to Milan had become substantial. The green light was given by Missoni, then at the height of fame. Kirozia, Caumont and Trell soon followed suit. The official reason given was the communal ramp at Palazzo Pitti, everyone could see what everyone else was doing. Moreover the designers were no longer content to show only a mere sixteen styles, as they had been obliged to do at the Florence shows.

Today the three cities eye each other cautiously and guard their positions. Milan is the international centre for the best ready-to-wear ; Rome contains what is left of the Alta Moda (a surprisingly large number of houses in fact) and Florence presents cheaper ready-to-wear, men's wear, children's wear and knitwear. Italy has many designers most of whom reach a remarkably high standard and all of whom manage to survive professionally and economically, the "Italian miracle in fact".

At the end of 1974, the National Chamber of Italian Fashion set about taking the Florence defectors under its wing. "It was a threefold decision" says Mario Govacci. "First of all it was strategic; in view of the fact that the winning horses had run away it was worthwhile following them. Secondly, it was a question of logistics, because Milan is a European choice. It has everything continental and intercontinental, airports, big hotels and the necessary space. Thirdly, it was a defensive move, because



FIG. 18.



FIG. 19.

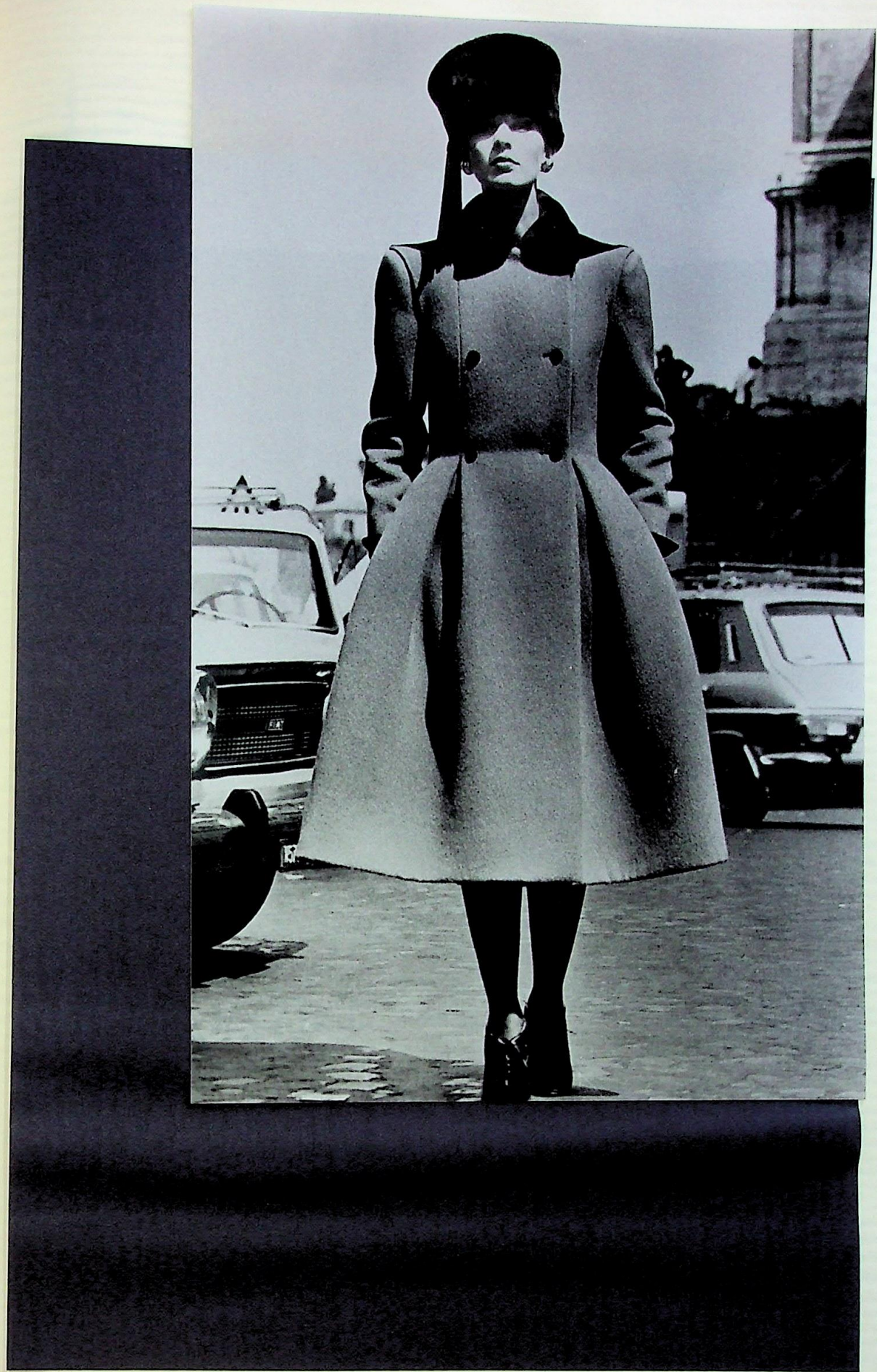


FIG. 20.



FIG. 21.

if we hadn't thought of organizing them, someone else would have done it for us.⁸.

The Italian Government has always been an ally of Italian fashion in financial and promotional assistance. This alliance was obvious in the summer of 1973 when the then President of Italy formally received international Buyers and the press at the Palazzo Venezia on the eve of the Rome couture showings. One speaker, Senator Radi, termed high fashion "the research sector of the clothing industry, a vital part of our economy". Accordingly government subsidy (sometimes a major portion of the cost of producing a couture collection) continues to be granted to designers whose export figures would not warrant such encouragement in other private enterprise countries.

In fact, because of these government subsidies, Italy is the only country in Europe where employment in the apparel industry did not decline during the seventies. Business was so good that the designer Valentino could afford to toss out half a dozen representatives from the largest newspapers in the EEC and the USA because he disliked their reports on the previous season's line.

Since 1975, when the first calendar of events was organized by the National Chamber of Italian Fashion, the success of ready-to-wear fashion in Milan has become so firmly established each season that it equals - and even outshines - that of Paris in the minds of both buyers and the press.

On the basis of a law passed in 1975, all fashion exhibitions and fairs had to apply for, and be granted regional permission in order to go ahead. In December of 1977, the local Boards, and the National Chamber of Fashion, the Milan Board of High Fashion and

and ready to wear was founded. A co-ordinating committee was entrusted with the job of fixing dates of fashion shows and of deciding institutional policy. This includes a common budget to manage the promotion of all the simultaneous events held in Milan during fashion week. They are "Milanovendamoda" an established trade fair sponsored by the association of Representatives, and "Modit" founded in March 1978 under the patronage of Feddertessile. It is complementary to the fashion shows.

The Milan High Fashion Ready to Wear Board usually involves the city in its fashion week (through entertainment and specially prepared exhibitions). Technical documentary films of the fashion shows are made and are distributed in the form of videocassettes to the Italian Institute of Foreign Trade and to the commercial departments of embassies throughout the world.

After the rift in 1974 Milan and Florence have found a balance and a compatibility. Milan is entrusted with the exciting though tough job of bearing the standard of the Italian look. Also it is its experimental workshop. Florence retains its role as a consolidated market: a less flashy role, but one that is commercially very solid. The October 1978 season was attended by 126 foreign and Italian press correspondents and 12,280 buyers.

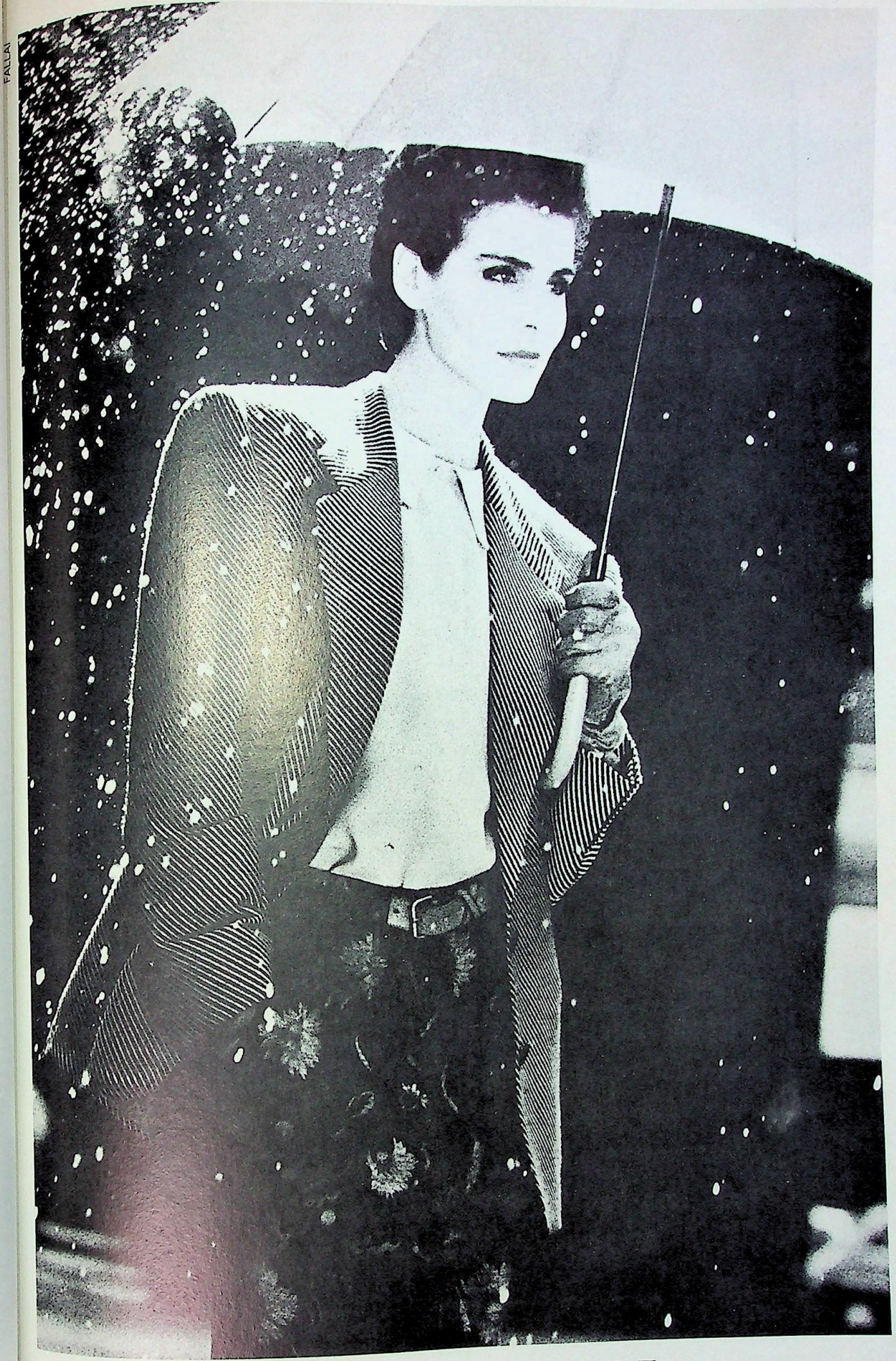
Italy has over 100,000 registered dress making establishments which range from the grandest 'alta moda' houses to the little seamstress around the corner. In the middle is a band of highly prestigious fashion wholesalers whose products have become ^{world} famous.

under their own or invented names. They rarely acknowledge the name of a designer but in fact this is where their strength originates. They are above the ordinary rag trade level because they employ top designers to create their ranges for them. Those ranges are original and have a strong design signature. This is not surprising when one considers the calibre of designer employed. By no means are all Italian. French and English designers play an important part at this level in the Italian fashion field. Montana designs for Complice and Cadette, Varty creates the Byblos range. Also exceptional is the use made of Italian talent. Several famous designers are prepared to produce ranges in addition to the one using their own name. Their names are often kept secret (though the secret is sometimes an open one) and are acknowledged on the label only rarely. It is a form of "moonlighting" which has proved highly lucrative for the designers and the manufacturers. It maintains a design standard and ensures a creative input which has helped make Italian casual clothes some of the best in the world. Of the international known firms, Callaghan and Jenny are designed by Versace and Erreuno by Armani. Thus the two top ready to wear designers are involved in this very Italian approach to design.

As we can see from an article by Daniela Petroff of the Associated Press 21 March, 1982:-

" Milan, Italy - Giorgio Armani came out of his fashion closet and publicly admitted to designing two collections that do not bear his name.

It was no secret to fashion watchers that for several years



GIORGIO ARMANI
123 New Bond Street London, Tel: 01-499 7545.

CHLOÉ



CHLOÉ





BASILE

LONDON 21, New Bond Street
01-493 3615

the king of Italian ready-to-wear was behind more than his own label. But recently he admitted fathering the Erreuno and all-leather Mario Valentino collections.

Both were displayed on the Milan runway as part of the ready-to-wear offerings for next fall and winter, and both were roaring successes.

In the Valentino collection the smooth Armani line in the pants and jackets and the leather Neapolitan artistry of Valentino combined to create the ultimate in styled leather fashion.

Loose pants cut off above the ankle or below the knee were stitched in Madras-printed suede. They were worn with three-quarter embroidered black shearling jackets.

The surprise appearance of Armani on the runway after both shows seemed aimed at appeasing the wrath he incurred this season by snubbing the traditional fashion calendar and announcing that he would show his own collection to a select few at a later date.

Jenny, designed by another ready-to-wear favourite Gianni Versace, also showed on the third day of the five-day Milan showings. It featured the Renaissance theme widely favoured this year.

Velvet pants so tight as to seem like pantyhose and short skirtlets brought back the days of gallant knights and graceful courtiers. Wide-shouldered metal gray leather jackets and matching leather vests created an armoured look worthy of England's Henry VIII.

For evening Jenny jumped back into the 20th century in a series of black velvet suits with extra tight sequinned trousers suitable to the best international dinner and dance clubs."

One of the most influential of all the Italian fashion designers to emerge in Italy during the last twenty years is Giorgio Armani. He achieved his first success in the mid-1970s for his updating of classic menswear, particularly basics such as the blazer and the cotton shirt.



GIORGIO ARMANI

24 South Molton Street
London W1Y



GIORGIO ARMANI
24 South Molton Street
London W1Y

He developed what is called the "unstructured" approach to tailoring, making jackets with no lining, no padding, and no shoulder definition. Armani's clothes are loose and lightweight, with an effortless look that is elegant but comfortable. He advocates the use of surprising combinations which scramble and redefine usual traditions in outfits such as a vest over slacks, a suit with leather pants, or longer jackets over shorter pants, creating a style geared to mixing and matching according to the tastes of the individual. Armani later adapted his clothes for men into a women's line of tailored soft ease which is feminine without being outwardly sexy.

He brought into fashion the tiny, rounded shirt collar which was an important move to slim down proportions and he created a soft easy-to-wear alternative to the style prevalent in the 60s. The most distinguishing feature of Armani's designs is the flawless tailoring done with an attention to detail possible only by the hand. He modified the inner structure of the jacket by not glueing the lining to the fabric's underside, which resulted in the free-flowing, draped Armani style. He sloped the shoulders, dropped lapels, employed lightweight fabrics which he often layers according to texture, colour and pattern. He frequently uses shimmering colours, his linen suit has an iridescent cast. In addition to his famous alternatives to men's suiting, Armani has also offered unique versions of leisure wear. His loosely draped leather bomber jacket and big brimmed fedora over baggy slacks recalls the "Raiders of the Lost Ark" modified into an up-to-dated tone. Another relaxed outfit consists of a velour sweat shirt paired with classic white duck pants.



 **GIORGIO ARMANI**
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In a move perhaps more innovative than his men's wear designs, Armani has translated men's basic classic clothing into a look for women. Big flat rimmed hats top loosely draped jackets in gold silk lame and wickerwork wool for dresses in subtle tones and stripes. Gaucho-style pants gathered at mid-calf or just below the knee, the fabrics striped and patterned wool, velvet with crêpons of silk and wool against quilted padded linen, or satined cotton lined with silk set over printed velvet. In an interview with Time magazine in New York in 1982 he describes his attitude to fabric:

"I fell in love with textiles while working for Cerutti, and began to understand the work behind each yard of fabric. That's why today, when I see anyone throwing away a sample of cloth its like cutting off my hand."

The quality does not fall off with the price in his less expensive lines, but the cheapest Armani may still bust many budgets. His women's clothes are expensive / a 30% less expensive collection called Mani is available only in Europe and New York. His men's wear ranges from what Armani calls couture (although the ready-to-wear, which costs 40% less, and is manufactured solely for America) to couture sportswear made in Italy and less costly items that are partly made in Hong Kong.

Armani means his clothes to be worn in different combinations for different effects. There is no set Armani mood, just as there is no consistent Armani image or typical Armani customer.

"I do not design for a tall person or a short person, ugly or beautiful, jet-set or middle class. I aim at a client who dresses from individual choice, not imposed fashion, and not simply because something was designed by Armani. One must take one's own very eclectic and very subjective definition of style. A suit may now be a jacket with a pair of subtly contrasting sports trousers worn with a printed skirt and a zip front vest. There should be no dictates, no rules.

My ideas come from unimportant things, from a book, a film, from talking to my staff or from watching how people behave and live. I cannot allow myself the luxury of waiting for the 'moment of inspiration'. I design clothes that can be produced at a certain cost, that can be sold and worn". 10.

-- Giorgio Armani.

Beginning usually with a sketch and a fabric sample Armani works out each of the 500 pieces he designs for his collections, most of which he will offer to buyers in a choice of three colours or fabric combinations. "Almost every buyer is a frustrated designer" he says. "They want to change my designs. Again and again I have to tell them there is room for only one designer.... though sometimes I see their point and we compromise". 11. All of the designs are Armani's. Unlike most of his fellow designers he has no assistants churning out sketches that go under his signature.

Textile magnet Cerruti who employed Armani as an assistant when he was starting out said of him "Discovering a man like Armani is impossible because he discovered himself..... he has a




F. FERRI

Lanificio Luigi Ricceri

51/Giam Versace Vogue



F. FERRI

 LINEAPIÙ
"i fili nobili"

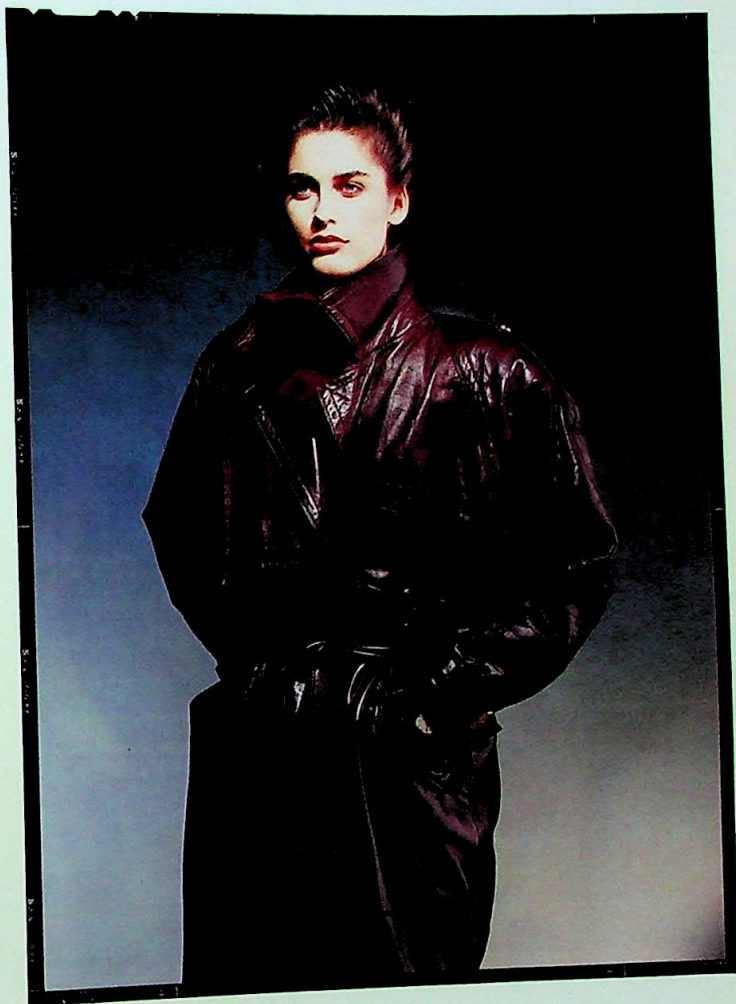
F. FERRI



Lanificio Faliero Sarti & Figli

PATEK
PHILIPPE
GENEVE

F. FERRI



Motta Alfredo





natural talent and he is self-taught. He would have stood out from the crowd in any case. Men like Armani are so rare that when one emerges even the blind are aware of it".^{12.} (Time Magazine, April 1982).

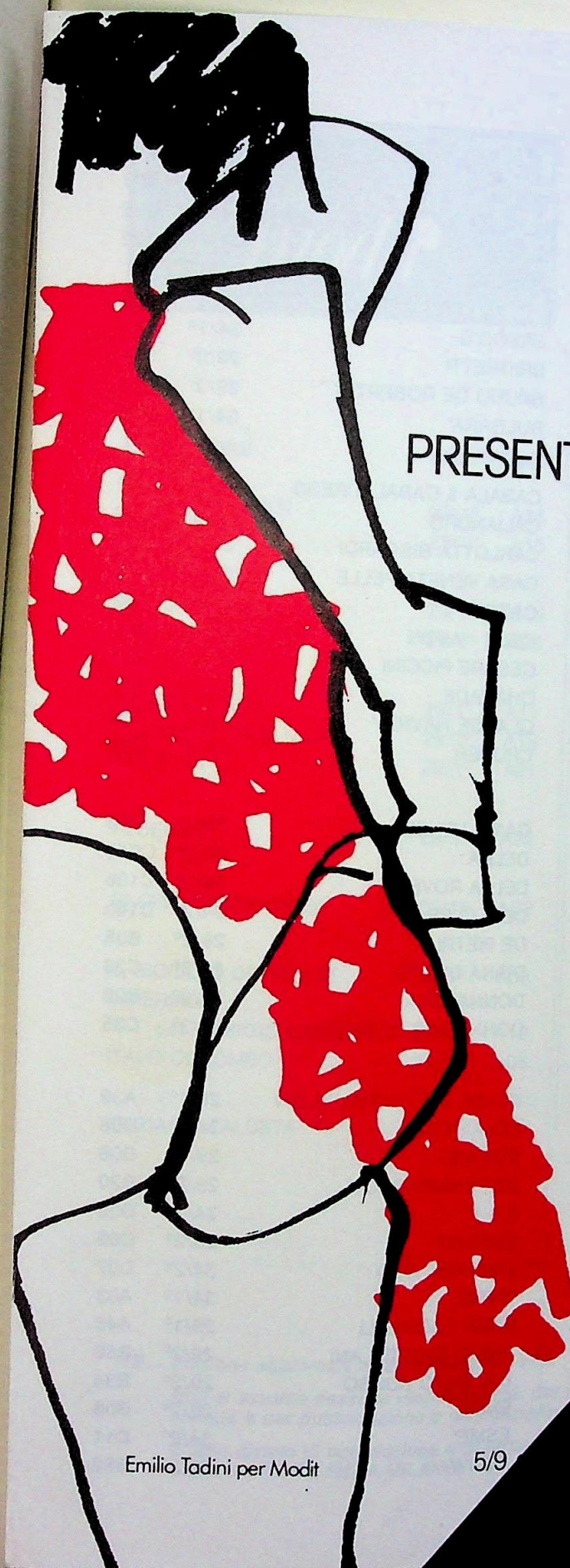
Gianni Versace came to prominence about the same time as Giorgio Armani, and the two of them are linked in the public's mind as the twin symbols of Milan's emergence as an international fashion capital. This is in fact true, yet in terms of style and design orientation, Versace and Armani are quite different. While Armani is a true classicist, seeming often as not to wish for anything more than a finalizing clarity of line to his work, Versace is a romantic. His silhouettes, no matter how sharp and austere, have an exuberance to them. Versace's temperament is that of a dreamer, his colours are often autumnal, in unusual and different fabrics.

In many ways, Gianni Versace is the most visionary of the current generation of designers dominating Italian fashion. Yet his style is deceptively calm, both in terms of his work and his personality. Versace is low keyed, and doesn't like personal publicity. He doesn't exist outside of his work, spending half of his time at the factory, the other half in the office. He designs collections for Jenny Complice and until last season Callaghan. All in all there's about a thousand workers milling

around Cersace's trademark. "Do you know that before every collection I feel I've got every single one of them on my back? What if I get it wrong? Christ! it's terrifying..... But they and the love they put into their work are the most beautiful example to me. Those who say that in Italy people don't want to work are out of their minds. On the contrary there's a fantastic response, a pride in doing one's job well. I can't be the only lucky one to have found people like that around." 13.

He has only two boutiques of his own , one in Milan in Via Spiga, and a recently opened one on the Rue Bonaparte in Paris. Plus one hundred franchises in Italy for Complice, Jenny and Callaghan, sixty for Versace, two hundred and forty throughout the world, with Germany in the lead followed by America, Japan and France.

In the fashion world where so much is really an endless cycle of nostalgia, taking ideas from past decades and doing them in a new way, Versace often takes the past in a broader context for example, its furniture and architecture as inspiration for the present. As a romantic he is attracted to a lush or sumptuous view of clothing rather than an architectural or utilitarian one (which, I suppose, would be Armani's view). So that even during the past three years, when he incorporated materials such as rubber and chain mail in his men's and women's collections, the effects were neither harsh nor bizarre, but seemed to be natural extensions of the historic past.



PRESENTAZIONE INTERNAZIONALE
COLLEZIONI DONNA

elenco espositori

Versace manages to carefully control his flamboyance. This is what makes his clothes so successful, they are never over the top. Like the extra ribbon of fabric which he will often add to the edge of a suit pocket, it suggests both the excess of beauty and the discipline of talent. Diana Vreeland once sent him a note saying "Dear Gianni, wearing one of your blouses made me feel like a twenty year old all over again" 14. - no mean feat.

Last October I visited Milan for the showing of the Spring/Summer '85 ready-to-wear collections. They began on Sunday 5th October in Piazza VI Febbraio in the Milan fair grounds. Milano-vendamoda and Modit were also being held in the same grounds. They were three separate shows and each had its own venue within the fair grounds. They were packed out; buyers and press from all over the world were there. The area covered was so large that you could take a special coach from the metro station, which was in the complex itself, to Piazza VI Febbraio where the collections were being staged.

I was able to register for both Milanovendamoda, and Modit. These trade shows were organized on a vast scale, several areas were the size of football pitches and packed, with showrooms and stands, the manufacturers and designers displaying their latest ranges, the buyers rushing around trying to decide which ranges to buy, in what colours, would they sell or not; a very frenzied businesslike atmosphere indeed,

Once you had obtained passes for these events you could gain entry at any time. So with those successes behind me I decided to try my luck with the designer collections. If I knew then what I know now I wouldn't have even tried. Security is unbelievably tight. These were the elite of Italian fashion design, internationally recognised, stars in their own country. However I did manage to register at the reception area as one of the press. I now had an official pass and could be admitted at any time. The only problem was, I could only visit the showrooms and in order to see the fashion shows you needed invitations from the designers themselves.

I managed to get past the next security check and went upstairs to the main hall. What a difference, the trade fairs had been packed out, buyers battling their way from stand to stand. This was so different, grey carpet, white walls and potted palms stretched for miles. The showrooms opened off this central area with the designers' names on the wall beside their respective areas. There was a show taking place on the next floor so there were very few people about. The off Japanese or American buyer wandered in or out of a showroom to see a video or examine the clothes. It was another world, the Press office was to the right behind smoked glass screens a large plush room with black leather Memphis-type sofas scattered liberally about.

Considerable lengths are gone to in order to please the press. For example, there are press rooms with multilingual secretaries, typewriters, special international telephones and everything necessary

notizie per la stampa

PRESENTATION OF ITALIAN
READY-TO-WEAR COLLECTIONS
SPRING/SUMMER 1985

No. 1
=====

(General information)

October 7th 1984

- 0- MILANO COLLEZIONI is the name of the most prestigious display of Italian women's fashions. It is held every six months at the Milan Trade Fair.
- 0- MILANO COLLEZIONI is sponsored by the Apparel and Knitwear Industries Associations and organized by EFIMA, Italian Apparel and Knitwear Trade Fairs.
- 0- The aim of MILANO COLLEZIONI is the promotion of Italian haute couture and the consolidation of its worldwide successes also by means of highly professional, image-creating structures, services and activities.
- 0- MILANO COLLEZIONI is held in Hall 30 of the Milan Trade Fair, at the Piazza 6 Febbraio entrance. The area has been adapted to suit the promotion and image requirements of the exhibition using geodesic structures which the Milan Trade Fair has built on the roofs of the buildings. Space has been created here for display zones, showrooms, services and the fashion show halls.

General information

2 General information

- 0- MILANO COLLEZIONI offers buyers and the press access to four fashion show halls of a considerable size containing the best technical facilities for presenting the collections.
- 0- The organizers of the exhibition are: Mr. Armando Branchini (Italian Apparel Industries Association), Mr. Alfredo Ciampini (Italian Knitwear Industries Association), Mr. Raffaele Picariello, Mr. Beppe Modenese, the General Secretary, who is assisted by Ms Carla Ling.
- 0- Twenty-nine couturiers are taking part in the Spring/Summer 1985 edition which is being held from October 7th - 11th 1984.
- 0- The fashion show timetable which is included here, spreads over five days; reasonable intervals between shows have been organized in order to give time for dealing and interviews.
- 0- The following couturiers have private showrooms at MILANO COLLEZIONI where they will receive the press and their clientele: Fendi, Salvatore Ferragamo, Ferré, Gherardini, Krizia, André Laug, Lancetti, Moschino, Mila Schön, Regina Schrecker, Touche, Mario Valentino, Genny.
- 0- Invitations to the fashion shows and information about the individual couturiers is their own exclusive responsibility. Any kind of internal information about the various manufacturers, and every invitation are considered by MILANO COLLEZIONI as if they were information and invitations regarding the private company premises. The areas that the manufacturers

General information

3 General information

use in Hall 30 of the Milan Trade Fair have been prepared with the aim of offering a form of collaboration to these private premises. The four separate fashion show halls available are marked with the letters A-B-C-D with the precise intention of avoiding any kind of classification.

- 0- MILANO COLLEZIONI takes place on the three levels of Hall 30, at the Piazza 6 Febbraio entrance to the Milan Fair: the ground, first and second floors. Lifts or escalators carry visitors from the ground to the first floor; another escalator goes up to the second floor.
- 0- Fashion show halls B and D are on the first floor as well as the Press Office which distributes press bulletins. Typewriters are available in the press office. This office is also equipped with a receiving visual display terminal by courtesy of the ANSA press agency.
- 0- Fashion show halls A and C are on the second floor together with a Press lounge.
- 0- Once again the second floor hosts significant artistic events. Renato Cardazzo's art gallery "Il Naviglio" is holding an exhibition. There is a display of theatrical scenery and costumes designed by Antonia Jannone on fashion "d'antan" and jewelry creations made by Luisa di Gresy.
- 0- On the intermediate and top floor are hostesses on duty wearing dark red blazers as well as young men wearing grey flannels and red or green sweaters. Both the hostesses and young men are at your disposal for any information required. The young men are also available for any urgent messages. Hostesses on duty at the Reception on the ground floor are wearing green blazers.

General information

4 General information

-0- Location of the different facilities:

<u>telex</u>	on the 2nd floor
<u>bank</u>	on the 2nd floor
<u>post office</u>	on the 2nd floor
<u>messages</u>	on the ground floor (this is a meeting point and a message center)
<u>press office</u>	on the 1st and 2nd floor
<u>telephones</u>	on the 2nd floor for national and international calls
<u>public phones</u>	several on all floors
<u>show rooms</u>	on the first floor
<u>cinema</u>	non-stop on the 1st floor
<u>café</u>	reconstructed along the lines of old Viennese cafés, for relaxation, on the 1st floor.
<u>bars</u>	one on each floor
<u>self-service restaurant</u>	on the 1st floor
<u>standing buffet and restaurant</u>	Tino Fontana's restaurant on the 1st floor
<u>travel agency</u>	AIOC, on the ground floor
<u>Beauty parlour</u>	"ULTIMA II" on the 1st floor (press only)
<u>hairdresser</u>	Gruppo Idea on the 1st floor
<u>newstand</u>	on the 1st floor
<u>bookshop</u>	Einaudi on the 1st floor
<u>florist</u>	Leuci, worldwide deliveries on the 1st floor
<u>tobacconist</u>	on the 1st floor
<u>bus service</u>	from P.za della Repubblica (Principe & Savoia side) and from the Gallia Hotel to Hall 30 of the Milan Fair, every half hour starting at 8.30 a.m.
<u>waiting room</u>	near the reception on the ground floor for visitors awaiting invitations or information

General information

5 General information

reception

press and buyers reception
on the ground floor

(All the above facilities, except for the beauty parlour which is exclusively for the press, are available to visiting businessmen and women, the press and buyers).

-0- The Press Bulletin will be distributed according to the following calendar:

No. 1 & 2	Sunday	October 7th at 9.40 a.m. before Giorgio Correggiari
No. 3	Sunday	October 7th at 4.30 p.m. after Regina Schrecker
No. 4	Monday	October 8th at 1.00 p.m. after Krizia
No. 5	Monday	October 8th at 6.00 p.m. after Mila Schön
No. 6	Tuesday	October 9th at 1.00 p.m. after Missoni
No. 7	Tuesday	October 9th at 6.00 p.m. after Ferré
No. 8	Wednesday	October 10th at 1.00 p.m. after Luciano Soprani
No. 9	Wednesday	October 10th at 6.00 p.m. after Genny
No. 10	Thursday	October 11th at 4.00 p.m. after Gherardini

-0- After distribution the Press Bulletin will also be available at the Press Office on the 1st floor. Journalists are kindly requested to come to the Press Office to pick up any bulletins they might not have received for some unpredictable reason. Thank you.

October 7th 1984
Hall 30, Milan Trade Fair
(edited by GZR)

General information

to keep a harassed journalist functioning. I went over to one of the secretaries (of which there were five) and explained that my magazine hadn't ordered any invitations, and could I possibly obtain some. To my amazement she handed me a programme and timetable of the shows and proceeded to ring the design studio on my behalf. I sat there for a good three-quarters of an hour, with all these invitations pouring in. Ferre would deliver a ticket to my hotel, would it be terribly inconvenient for me to collect my invitations from Callaghan, San Loranzo, Timmi and Venturi, as they didn't have time to deliver. They bent over backwards for the press; during the week they have at their disposal such services as a hairdressers, beauty parlour, restaurants, book shop and cinema.

It eventually transpired that I managed to see eleven shows in four days, and collected all the press releases, photographs, free bottles of perfume, and silk scarves I could handle. It was, to say the least, a successful week. On average I went to about three shows a day. Soprani had one of the better shows of the week. The other collections, San Lorenzo, Cruz and Venturi had all been predictable. Soprani had new ideas, he altered his shapes and used some unusual colour combinations—that worked. He had suits in grey and navy, short slim knee-length skirts with huge jackets and long coats. Draped crepe de chine skirts with really bright purple, lime green and red tops. Lots of mix and match checks and prints plain and textured, white and black with hints of green purple and yellow, all loosely draped.

Calaghan was next, and after seeing Soprani, it was rather disappointing. The fabrics were beautiful, slub and raw silks in slate greys, blues and pea green, unusual but good combinations, they made a pleasant change from the garish bright colours some of the designers had been using. However, the fabrics didn't suit the purpose for which they were used, over-size jackets and coats sat on the models like cardboard, and long skirts with unpressed pleats had the same effect, great ideas wasted. From the disappointing Callaghan I went on to see one of the best shows of the week - Timmi.

From the time you took your seat in the hall and waited for the show to start you just knew it was going to be a show with a difference. They were the only people who made any attempt to create an entire atmosphere for the clothes, the only ones to build a set, change the ramp and co-ordinate their music with the clothes. The other designers had been so clinical about it. They all used the same grey and white ramp, and seldom used appropriate music. Timmi constructed a black ramp and built a set out of the letters T-I-M-M-Y, the letters like buttresses looked as though they were supporting the back wall of the set. It probably sounds odd, but the effect was stunning, especially when lit for the finale. I counted over 40 models on the ramp and it wasn't crowded. He showed a strong but feminine look, mannish oversized jackets and coats in charcoal black grey and pale purple with co-ordinating long slim pants and skirts. He

draped baggy knits over fabulous jersey and cotton shifts, some in brilliant checks, purple, red, green, black; then to contrast a group of long white linen shifts, all with interesting details and cleverly cut.

However, the show stopper of the evening was a range of black slinky dresses and swim suits in organdie and cotton jersey. They were long, tight and curved in all the right places. The main body of the dresses being jersey with alternating insets of transparent organdie stripes - very effective and brought gasps from the audience and photographers diving on to the ramp for pictures. It was the only show where the audience applauded spontaneously throughout the collection. Most of the other shows had been cool business-like affairs. Then again I didn't see the Verace or Armani shows. I hear they were good.

After a while all the shows began to look the same. If the designer's name hadn't been written on the back wall of the set there was no way you would recognise any of the styles as being distinctive or a hallmark of any one designer. Apart from one or two exceptions they all showed classic tailored jackets and skirts, casual shorts and baggy trousers and knits, all tastefully and beautifully done, but all the same, no innovation.

Of course it's easy to generalize about the clothes because many of the collections are designed by the same people. No sooner

do designers win some recognition than they are asked to do collections for others. All are aware of what everyone is up to, and one of the major complaints about the collections is that they do look alike.

This similarity arises partly because some of the fabric manufacturers (in which Italy has long superceded France) are close at hand, Como is only an hour from Milan by train. Certain fabrics invariably suggest certain styles; the availability of a beautiful lightweight gabardine has contributed to the prominence of suits, while improvements in the handling of leather have led to innovative leather and suede fashions for even warm weather.

Furthermore Italy has long been a centre for imaginative knitwear, the Missonis for example, partly based on technically superior knitting machines made in nearby Switzerland. Designers have now been able to add a new dimention to knitted styles by combining knits with woven fabrics such as linen.

The fashion industry (textiles, apparel and accessories) is ranked second in Italian export trade figures and brings into Italy's treasury over a billion dollars a year in foreign exchange. Italy is Europe's biggest exporter of fashion to the American market.

The new wave of Italian fashion design has shifted attention away from the Parisian world of "fantasy" haute couture towards Milan, where designers such as Armani, Varace, Soprani, Basile, Kirizia and Fendi developed during the 1970s a fresh, vibrant approach combining the classic with the innovative, quality with wearability. Italian designers haven't tried to promote controversial new silhouettes for women's (or men's) clothes. Their exceptionally good colour sense combined with the imaginative use of fabrics and styling produces desirable easy-to-wear clothes. Spurred on by economic necessity, Italian designers have kept their imaginations under control. They have shown that there is a place for Italian style with its love for luxury in a casual mould. That is their major contribution to the fashion scene.

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PIA SOLI

ILGENIO ANTIPATICO -

ROME 1984

Creativita & Tecnologia Della Moda Italiana

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20122 milano via durini 24 tel. 5456106 telex 313662

milano, Jan. 14, 1985

ns. rif. MG/1a

Mrs

Irene O'Mara

Alleys River Rd

Bray Co. Wicklow IRELAND

Dear Mrs O'Mara,

we like to thank you very much for the attention deserved
to our Company.

Please find enclose the issue of AMICA - feb. 21, 1984 -
with a report on Giorgio Armani.

Best regards

GIORGIO ARMANI S.p.A.



CENTRO MODA FIRENZE

s.r.l.

Ms. IRENE O'MARA
Alleys River Road
BRAY
CO WICKLOW -IRELAND

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Florence the 3rd /5/1984

Prot. 462/S/Sg.

Dear Madam;

further to your letter we inform you that the exhibition
PITTI DONNA" in Florence will not take place any more.

Yours faithfully,

Rossella Beltrandi
THE SECRETARIAL OFFICE

DUBLIN

40 Lower Ormond Quay

Dublin 1

Telephone 726622/726030/726852

To Whom It May Concern;

This is to certify that Irene O Mara is researching and
writing an article on European fashion for In Dublin
Magazine. We'd be grateful if you could extend her
as much help as possible during the course of her
researches.

Yours Sincerely,

Ferdia Mac Anna

Ferdia Mac Anna
Editor.

Alleys River Road,
Bray
Co. Wicklow

23rd November 1984

Dear Sir/Madam,

I am a fourth year Fashion Student at the above College, and am currently researching my Thesis on the "Development of Italian Fashion since 1945." I am dealing not only with its general history and evolution, and the role played by the Government, but also the attitudes of the Designers to the restraints of the market and finance. I will compare this to what happens in Ireland, how attitudes differ and what the Irish Industry can learn from the Italian experience. A Number of magazines have expressed interest in the subject, and may decide to publish a short resume of my Thesis when complete.

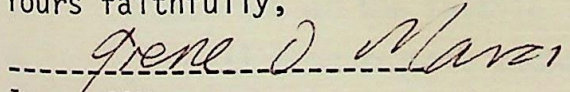
I particularly want to research and write a section on the Italian Industry, how it has developed over the years and come to be of such importance to your economy. I would therefore like to obtain information on the following:-

1. The role of the Italian Government in the above industry, for example laws passed, grants or financial aid given to companies etcetera.
2. Any information, photographs or catalogues you may have about the industry especially information concerning the 50's 60's and 70's.
3. When and how your association started, and its importance to the industry.
4. Information regarding the role of designers.

If you could provide me with this information or offer any alternative suggestions regarding the above I would be most grateful and appreciate any help you can give me.

I look forward to hearing from you.

Yours faithfully,


Irene O'Mara

Ref. No. 002124

Alleys River Road,
Bray,
Co. Wicklow
IRELAND.

Dear Ms Ling,

I attended the recent Spring/Summer '85 Milan Collections which I wrote up and illustrated for "Image Magazine" "It Magazine" and the "Irish Times" newspaper. Please find enclosed a copy of the articles which are due to be published shortly (the magazines are monthly.) I will forward you photocopies of the actual articles when published.

As a result of my recent visit to Milan I feel that it would be a good idea to take the subject a stage further.(both magazines have expressed interest) There is a considerable awareness and interest in Style, Design and Unique Quality of Italian Fashion in Ireland. However little is known about the subject as there are still very few retail outlets selling Italian high fashion.

I am therefore presently researching a series of articles on the development of the Italian Fashion industry since the war. I will be dealing not only with its general history and evolution - the role played by the Government but also the attitude of the designers to the restraints of the market and finance. I will compare this to what happens in Ireland, how attitudes differ and what the Irish Industry can learn from the Italian Experience.

I would like to obtain information on the following:-

1. The role of the Italian Government in the Fashion Industry e.g. the laws passed, grants or financial aid given to companies etc.
2. Information photographs or a history of the following designers.
Versace, Armani, Ferre, Soprani, Ferragiano, Timmi.
where the designers trained, how they started in the business, their attitudes to design, business the importance of marketing.
Is it possible to have interviews with them. If you can let me know where to contact in each case I will try to organise this myself.
3. The role of the Textile industry.
4. I will also require tickets for the 1985/86 Autumn/Winter Collections

If you could provide me with information regarding any of the above I would be most grateful.