Boutique, Couture Ready-to-Wear, Prêt-à-porter

Enrica Morini

Interestingly, the three ways commonly used to describe a garment that is not tailor-made – boutique, ready-made high fashion, prêt-à-porter – actually refer to three quite different ways of manufacturing a serial model and, more importantly, in turn each one reflects a specific historical moment in the gradual process of the transformation of Italian fashion from high fashion tailoring into industrial design.

It was in February 1951 that the term *boutique* gained prominence, along with Italian *alta moda*, when Giorgio Armani explained to the handful of buyers attending his show in Florence that the models by Marucelli and the Fontana sisters were aimed at a different market to those by Emilio Pucci.

Throughout the decade the distinction between *alta moda* and *boutique* clothing worked well: each corresponded to a specific manufacturing and commercial enterprise, and the distinction helped the clear and rational planning of fashion events.

Alta moda (high fashion) was basically the Italian version of French haute couture. It shared the same system, based on original models tailored for individual customers, but also to be sold (via different channels and at different prices, yet rigorously fixed by a long-standing tradition) to different categories of professional buyers, who thereby acquired the right to reproduce them. Most importantly, up until the early 1960s *alta moda* was the undisputed guiding light for women throughout the world, who would style their look according to the latest fashion trends not just from Paris, but also from Florence and Rome; indeed, *alta moda* was regarded as the creative hub for fashion as a whole.

Boutique fashion constituted a separate creative sector. It included a small series of tailor-made accessories, and especially items of clothing, designed and produced both by specialized brands and by fashion houses; they would then be marketed by American department stores, often as the sole distributors. An exemplary case is that of Emilio Pucci, who – as Ivan Paris writes – manufactured all his clothes in Florence, entrusting the most important models to a workshop within his fashion house (and made up by twelve especially deft seamstresses), and less complex items to tailors working from home. This system was consciously very distant from that of mass production, and its rather hefty prices were justified by the fact that it offered exclusive and elite products. It still remained a form of ready-to-wear fashion, albeit one of outstanding quality and marked by the style and creative touch of its designer, which charmed American buyers and female customers from the start.

Opposite
Outfits by Tricò, S/S 1966

In 1955 a privileged observer such as Maria Pezzi wrote in the Italian weekly magazine *L'Europeo*: "Boutiques have been the spearhead of Italian fashion: they have attracted the first buyers and come up with brilliant ideas, complete novelties, convenient prices, exclusive textiles and highly imaginative, highly original motifs. Some of these boutiques, such as Mirsa and Pucci, have turned into full-fledged industries. One might say that they have been monopolized, since all their collections are sold in bulk, sight-unseen, to top department stores." Years earlier Pezzi had noted: "It is with this kind of stuff that we have attracted foreigners, arousing their interest in high fashion."

The collapse of what Gilles Lipovetsky termed "the hundred years' fashion", that is to say of the creative centrality of haute couture, was nonetheless at hand. By following a process that had begun many decades before in the United States, in the 1950s the mass-market clothing industry took root and started undermining the prevalence of tailor-made clothes, creating a public of "consumers" of ready-made items. A new lifestyle was emerging and the Pop kids of the 1960s embraced it with no nostalgia for the past.

Paris was the first to address the problem, realizing that the survival of the French fashion industry no longer depended on haute couture sales, but on the capacity to provide a wider and more original offer for the growing number of women who thought it was more fashionable to purchase a ready-made dress than to visit a seamstress. The aim of upper-end fashion was not to compete with American mass-production, but to find new, alternative routes that would ensure trend-setting clothing of an outstanding quality, in such a way as to target a broader public, yet one similar to that of haute couture in social and cultural terms. The idea was to establish a three-tier system: high fashion at the uppermost level (but targeting increasingly private customers); mass-produced items at the lower level; and *prêt à porter de couture* or *de création* (yet industrially manufactured) at the intermediate level. By the late 1950s, after a series of unsuccessful attempts, Marie Carine and C. Mendès were producing and distributing prêt-à-porter to a considerable number of Parisian *griffes*.

Italy had no real tradition of mass-produced clothing and only in the 1950s did it witness the emergence of companies devoted to this sector.

Within a decade, Italy successfully organized both the first level, that of high fashion, and the third, that of mass-production. What was yet to be exploited was the second level which, within the context of the new social and cultural transformations of the 1960s, could no longer be confined to the refined craftsmanship of luxury boutiques.

Italian high fashion was not averse to mass-production. Even before 1951 some couturiers had been designing collections for American department stores; in 1952 Jole Veneziani had presented a sports line conceived for mass-production in the United States. Later years had witnessed the collaboration of various fashion designers with the industry (of Antonelli and Veneziani with Comber, for instance, and of Biki and Galitzine with Cori/GFT). Still, this was not enough to meet the challenged posed by a renewed fashion market, a challenge the importance of which could hardly be ignored.

The whole troubled history of the Florentine fashion show of the 1960s revolves around this problem and the difficult management (and development) of high-end Italian ready-to-wear fashion.

In 1962, the newly founded Camera Nazionale della Moda (National Chamber of Italian Fashion) made plans to establish, alongside the High Fashion Houses sector, the following sectors: Fashion Couturiers, Boutique Fashion Houses, Fashion Manufacturing Houses, Furriers, Milliners and Fashion Accessories Companies. The plan, however, proved more difficult than it seemed. The call was answered by fashion boutiques, knitwear, and lingerie companies, and fashion accessories manufacturers, who over the following years flocked to join the Chamber in droves, and continued to present their items on the Florentine catwalk as they had done in the past. While some brands had retained certain artisan features, many had effectively turned into mass-manufacturers of luxury goods, increasingly in line with the logic of industrial production.

In January 1966 a crucial event took place for the presentation of Italian fashion: after years of indecisiveness, the choice was finally made to host all high fashion events in Rome. Florence remained the centre for Boutique fashion and knitwear, although the final section of the fashion show was devoted to the boutique creations of haute couture houses (Barocco, Biki, Di Lazzaro, Guidi, Marucelli, Mila Schön, Sarli, Tiziani, and Emilio Pucci). This new situation and the prospect of the mass-production of luxury items signed by high fashion designers called for careful consideration while at the same time opening up previously unforeseen possibilities.

The Camera della Moda soon decided to establish two new sectors: High Fashion Furriers and – most importantly – High Fashion Prêt-à-Porter, in the belief that this "would constitute an incentive for high fashion houses to broaden their interests to include this kind of production, as well as for textile and clothing manufacturers to consider the need and opportunity to work with high fashion designers." At the same time, a suggestion was made to change the calendar of events in such a way that Florence might conform to the manufacturing cycle for ready-to-wear fashion (and the international calendar for presentations in this sector): starting from the following year, the Sala Bianca would be hosting fashion shows in April for the fall-winter collections and in October for the spring-summer ones.

The show held in April 1967 began and ended with two sections entirely devoted to *Alta Moda Pronta*, or ready-made high fashion, which is to say models designed for small/middle-scale industrial production within structures owned by individual maisons, or through contracts with external companies.

The name sounded more Italian than "prêt-à-porter", yet the focus on the concept of high fashion also betrayed the lack of complete agreement between leading couturiers and the kind of mass-production which by then had changed the face of the fashion world. While on the one hand most Italian couturiers were poorly acquainted with the work methods of the ready-to-wear clothing industry, on the other industrial production still fell short of the mark: the companies in the sector had little technical know-how and limited economic resources, and thus lacked the means to provide the required advertising, given their poor or unsuitable commercial contacts. Some exceptions may be found, such as the partnership between Enzo and Andrè: through the "Enzo prêt-à-porter" line, the two successfully created a kind of prototype for the ideal relationship between a big manufacturing company and a high-fashion designer.

What paved the way to the future, however, was not any attempt to revamp the past, but the presence of small brands – at the crossroads between craftsmanship and industry – which presented their items between the evening of 10 April and the afternoon of the 12th, under the heading "boutique fashion and knitwear". These included well-established names such as Mirsa, Valditevere, and Bertoli, but also ones that were destined to make the headlines in decades to come, such as Cadette, Missoni, Ken Scott, and Krizia.

Unsurprisingly, the first special issue of *Linea Italiana* devoted to this sector (fall/winter 1967) opened with an editorial about these designers, who had proven capable of combining "a kaleidoscope of different ideas, lines and interpretations stemming from their unbridled imagination" with "a contemporary, dynamic interpretation of fashion, abreast of the times." The title summed it all up: *Lo stile che si porta* (The Style to Wear).

Within a few months, Walter Albini's style was to stand out, along with the early signs of a revival. Within five years, he was to completely transform the Italian fashion system by making it hinge on the relation between a designer without connections with haute couture, and one or more manufacturers of ready-made clothing. The gradual fine-tuning of this partnership (which was to reach completion with the sealing of the contract between Armani and GFT in 1978) led to the emergence of Italian prêt-à-porter, ushering in the second successful season for Italian manufacture.

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From left

TRICÒ

S/S 1968

S/S 1966

S/S 1966

Photograph by Henry Clarke in *Vogue USA* (1 March 1968). The model is Mirella Petteni.

Pier Luigi Tricò's knitwear was identified with his own special production methods. Although his garments were made for boutiques, they were basically made to order for a carefully selected clientele. While Mirsa and Luisa Spagnoli were among the first labels to manufacture on an industrial scale with large export markets, Tricò, alongside Laura Aponte, Micia and Albertina, produced knitwear that was more attuned to the new trends. Tricò's orange "shield" was worn as a beach cover-up; if you didn't feel like changing when the sun went down it also served as an evening dress.

From left
LA MENDOLA
EMILIO SCHUBERTH, boutique
EMILIO PUCCI
GATTINONI, boutique

These clothes from the second half of the 1960s show such trends as psychedelic prints, exposed midriffs, the mini-skirt, and flowers as a reference to the hippy "flower power" philosophy.

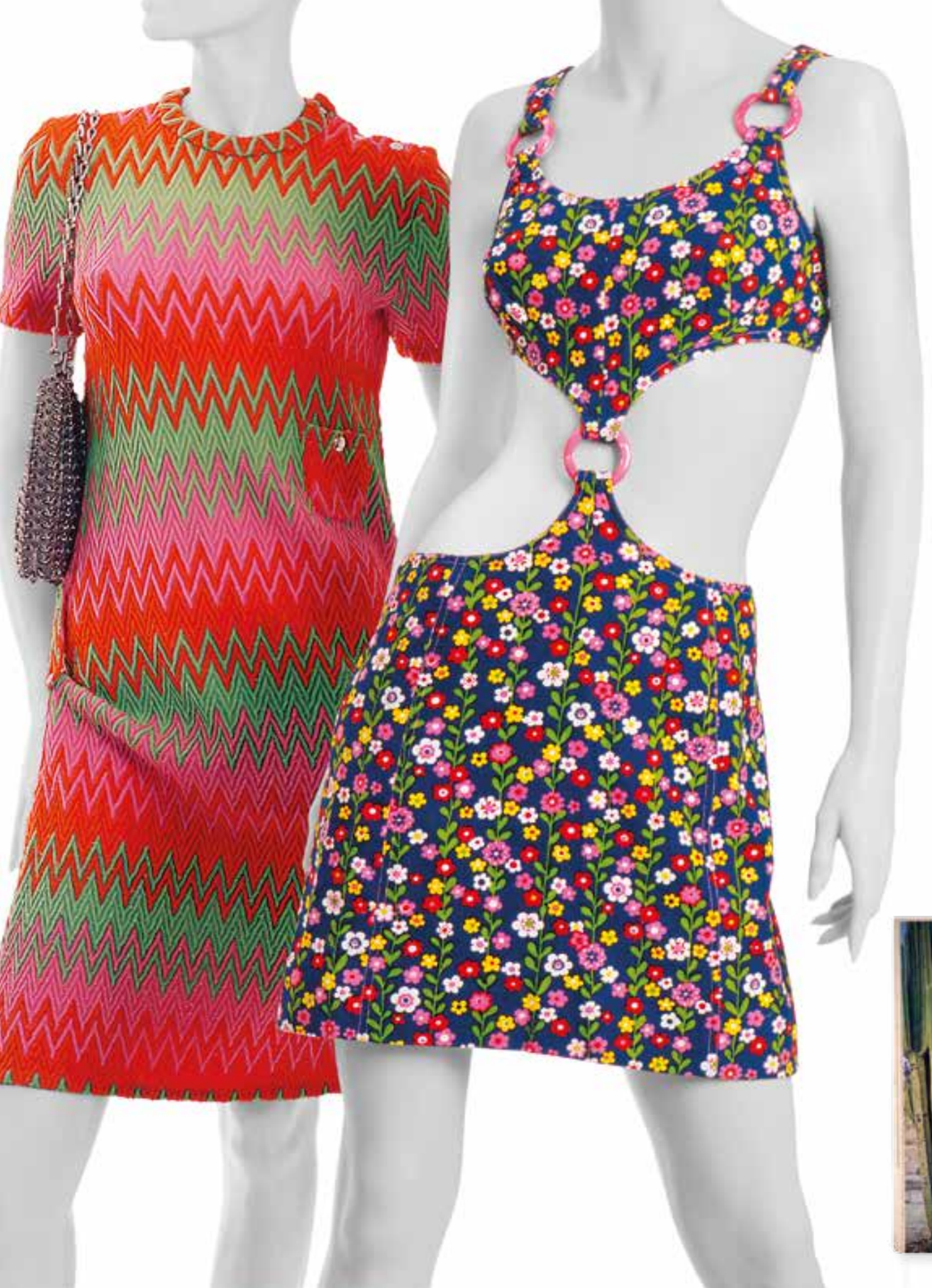
The article entitled La Moda Matta *(Crazy fashion) in* Arianna *is illustrated with a photograph of a group of models after the Boutique fashion shows at Palazzo Pitti, Florence. Boutique fashion enjoyed greater freedom of expression because it was not as bound by the social norms governing the function of clothing as was haute couture fashion.*
The price differential also had an influence since intrinsic to "bespoke" is an idea of quality that would last. Knitwear, with labels such as Missoni and Krizia, was the first sector where a need was felt for the services of a new professional figure, the stilista *or stylist. The stylist makes sure a collection has coherence and introduces ideas that may catch on with the public and spread to create new fashions. Fashion shows should have elements of "excess" in order to create media buzz and get people talking.*
The success of Boutique fashion was also due to the young adolescents of the post-war "baby boom" who were to become ever more influential in the economy and in determining tastes and fashions. The boutique itself is fashion: the off-the-peg product is seductive because it gratifies the desire for immediate consumption.
The ready-to-wear garment is instant and modern. Shops appeared in the late 1960s offering a range of what was available: one of the most famous in Italy was Fiorucci.
The haute couture ateliers adapted to the trend and they too launched lines to be sold in shops.

Opposite, from left
MISSONI, S/S 1967
KRIZIA, S/S1966

The photographs in the foreground by Elsa Haertter for *Grazia* (no. 1320, 5 June 1966) show an outfit similar to the Krizia design, but with trousers. Fashion was influenced by music and the outfit was called yé-yé, after the successful chorus line "Yeah, Yeah, Yeah" in *She Loves You* by the Beatles. This look was also often called Beat. After the success of the mini-skirt there was a growing trend to uncover more and more of the body, and the midriff was on show for several seasons due to the low waists on skirts and trousers. The Missoni dress was designed by Emmanuelle Khanh, who was one of the first (with Paco Rabanne) to introduce elements in plastic or metal such as rings to join two pieces of material. The dress by Missoni has snap fasteners down the side so that the length of the dress can be adjusted.

This page, from left
KRIZIA
Dress designed by Walter Albini, ca. 1967
S/S 1967

The dress with yellow vinyl inserts is shown in the photograph by Franco Petazzi for *Grazia* (19 February 1967), in another colour. The ready-to-wear revolution was not only about making clothes available in different sizes, but also in a variety of colours.



This page
MISSONI, F/W 1966/67
MISSONI, F/W 1966/67
Dresses designed by Emmanuelle Khanh
Photograph by Alfa Castaldi for *Arianna*
(October 1966).

Opposite, from left
MISSONI, S/S 1967
KRIZIA, F/W 1967/68
MISSONI, F/W 1969/70
Metallic yarns were a new idea that were used in ready-to-wear fashion for evening wear in place of the sparkling embroidery and beadwork used in haute couture.
The dress on the left was designed by Emmanuelle Khanh, while the Krizia dress was designed by Walter Albini.
Twiggy, the iconic 1960s model, is shown in the photograph by Justin de Villeneuve for *Vogue Italia* (no. 216, July/August 1969). She wears the lilac dress, but in another colour and different fabric. The simple linear dress has been embellished by the styling of the photograph and the jewellery by Domingo De La Cueva.
The design of the fabric in the two Missoni dresses appears to be influenced by the art nouveau revival that was popular at the end of the decade.

MISSONI
Far left: trouser suit, S/S 1971
The other outfits on these pages
are from the S/S 1973 collection

The spring/summer 1973 collection was awarded the prestigious prize founded by the American department store, Neiman Marcus. Rosita Missoni wore the violet trouser suit to the ceremony. The knitted designs were inspired by the 1920s fashion for flame stitch, while the general line of the garments had a 1930s feel. In the 1970s, ready-to-wear fashion reinterpreted pre-war styles.
Photo of a model from the same collection (Hulton Archive).

Opposite
MISSONI, S/S 1975
Photographs by Alfa Castaldi for advertisement in *Harper's Bazaar* (no. 3, March 1975).

This page
MISSONI, F/W 1978/79
Photographs by Barry Lategan for advertisement in *Vogue Italia* (no. 331, October 1978).

EMILIO PUCCI, 1954
Knitwear was one of the sectors that truly distinguished the Italian-made product after the war. This simple striped top by Pucci was the subject of an article in *Harper's Bazaar*. It was on sale at Neiman Marcus for $8 in 1954. The *marinière* or Breton sailor's top had been reworked several times by French fashion (right up to Gaultier, who turned it into his trademark), and was revisited by Pucci in pastel colours. It was a simple but effective idea, like many others, in a country still affected by the war. This garment was so successful that Pucci reproduced it in the logo printed on the bags the goods were sold in.

From left
EMILIO PUCCI
1961
1963
Emilio Pucci was a familiar name among the American buyers invited by Giovanni Battista Giorgini to the first Italian fashion shows in Florence in 1951.
His success from the outset owed much to his colours and prints. From the mid-1960s, figurative elements completely disappeared from his designs, to be increasingly replaced by the somewhat psychedelic abstract patterns that immediately defined his style.
He was the first to organize his collections around a theme. Two of his early themes were the "Siciliana" and the "Palio di Siena" collections.
He used velvet, cotton, towelling or silk twill, but it was his use of the finest jersey silk that earned him further recognition. The natural elasticity of the fabric made it easily adaptable to the female form. The first dresses had simple lines but the prints and colours were constantly updated. The green dress shown here in a printed fabric by Guido Ravasi was the basic design and one of Pucci's major successes. Presented as the ideal travelling dress, it was praised in the press for being light as a feather and easy to iron. Marily Monroe bought it in a variety of prints and colours, and wore it with or without the belt that went with it. The dress became a symbol of the 1960s.

EMILIO PUCCI, 1956
The "Siciliana" collection for spring/summer 1956 was the first one Emilio Pucci had created on a single theme. There are references to the mosaics of the Duomo of Monreale, and many traditional cultural elements in the designs. It was above all in the decoration of the fabrics that the garments changed from one season to another. *Bellezza* covered this collection in its June and July 1956 editions. The top with shorts outfit appeared on the cover of *Annabella* (12 August 1965), and in *la donna* (July 1956).

EMILIO PUCCI, 1957
In 1957 Emilio Pucci was inspired by the flags at the Palio of Siena to blend heraldic devices and strong colours full of symbolism. There was an element of pride in his choice of the distinctive features of the *contrade* or districts of the town, which recalled the ancient feudal and aristocratic nature of Italy. For Emilio Pucci, Marchese di Barsento, there was also a touch of irony in placing the noble symbols of ancient families in such a frivolous setting.
His world was undergoing great change: the Hearsts borrowed from the splendour of the Italian Renaissance and adopted the very same flags to decorate the salons of their luxurious new properties in California.
Between 1954 and 1957 the writer Tomasi di Lampedusa described the passing of this world in his novel *The Leopard*, later adapted for the big screen by Luchino Visconti (1963). Aristocratic culture was replaced by a bourgeois culture, and gradually the way of dressing also adapted to represent it.
While the courts had laid down the law regarding fashion in the eighteenth century, it was gradually to become accepted that fashion was created in the streets, often as a result of urban phenomena associated with forms of protest.
Photograph Lee Thody, Archivio Pucci, Florence.

This page
EMILIO PUCCI, F/W 1965/66
Photograph by Mario Torrisi.

Opposite
EMILIO PUCCI, ca. 1965/67
Earrings by Coppola and Toppo.

Known above all for his Boutique fashion distributed throughout the world, Emilio Pucci also worked in haute couture and had another line that could be described as couture ready-to-wear insofar as the clothes were exclusive designs often made to order.
The turquoise trouser suit and the outfit with a trouser-effect skirt were part of this line. The other two outfits were from the boutique collection. Emilio Pucci was a great interpreter of the exotic in fashion. New opportunities for travel and photo shoots in remote locations stimulated the imagination opening up endless creative possibilities. These clothes allowed the wearer to identify herself with other worlds, to live a dream. For the more conservative used to choosing a garment according to its function or as a status symbol, these designs were follie, *or crazy. Aimed at a young clientele that was receptive to change and keen to go a bit crazy, it was the exclusive nature of this fashion that propelled it forward and made it representative of an elite. Cynthia Phipps, the heir to one of the largest American fortunes, wears this outfit in her Moorish-style house in Palm Beach in a photograph for* Vogue Paris *(July 1967).*

EMILIO PUCCI
From left, the first five outfits are from the second half of the 1960s. The last outfit on the right is from fall/winter 1970/71.
They highlight the psychedelic nature of Pucci's patterns.

Ken Scott was a painter as well as a fashion designer, and even designed his own fabrics for his collections. Born in the United States, he studied at the Parsons School of Design in New York. His first job was designing fabrics for Falconetto, where he later became a partner with Joe Martin and Vittorio Fiorazzo. His style was distinctive and instantly recognizable, his most famous pattern being floral: inspired by art nouveau with an added hippie flower-power twist. It was a unique style that also defined an élite with "radical chic" affectations. The student protests of 1968 influenced tastes and fashion. For the first time it was said that fashion came from the street. Yves Saint Laurent also asserted this when in 1966 he opened his first boutique on the Left Bank of the Seine, in the area most ideologically aligned with the struggle against the capitalist system. **Ken Scott** *also watched what was happening on the street and, as an artist who was sensible to and up-to-date with what was happening, he translated the phenomena of Pop Art. The artists of this movement took the symbols of consumerism and transformed them sublimating their visual power. Examples included Andy Warhol's* Campbell's Tomato Soup *and* Brillo Soap Boxes, *while in Italy the Esso logo became a constant in Franco Schifano's work.*

The 1970s saw an explosion of pop language as a form of embellishment in fashion. Thanks to shops such as Fiorucci this trend spread "street style". It appeared as coloured artwork similar to strip cartoons, accessories in the shape of fruit, ice-cream cones, stars and stripes flags and naive patchwork. Ken Scott followed his own ideas of care-free elegance and did not yield to the growing taste for kitsch (a fashionable word in those years). Even so, he replaced his traditional floral prints with numbers from Formula 1 cars, with patchwork trompe-l'oeil and with rigatoni pasta shapes and vegetables for his "Findus" collection in 1970.

Pasta, the basis of the Italian diet in the collective stereotype, became an element of fashion.

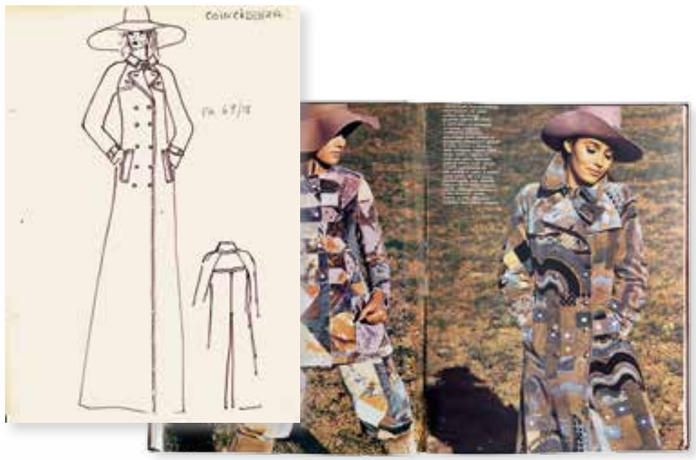
In the 1960s and '70s, the search for new yarns with innovative properties expressed the modernity of the times. Ken Scott used natural fibres such as silk and cotton but he also specialized in creating garments from a synthetic fabric called Banlon. Speed was part and parcel of modernity and these fabrics were all the more tempting because they were quick and easy to wash and needed no ironing.

From left
KEN SCOTT
Jumpsuit in cotton ca. 1970
Dress in embroidered Banlon ca. 1966
Dress in jersey silk ca. 1966
Trouser suit in Banlon S/S 1969
Photograph by Alfa Castaldi for *Vogue Italia* (no. 212, March 1969).

From left
KEN SCOTT, S/S 1970
Printed cotton
Photograph Fondazione Ken Scott, Milan;
the model is Isa Stoppi. Shoes by Fiorucci.

KEN SCOTT, ca. 1974
Dress in embroidered cotton

KEN SCOTT, S/S 1974
Sketch is held in the archives
of Fondazione Ken Scott, Milan.
The dress is in Banlon. Shoes by Bruno Magli.



KEN SCOTT, F/W 1969/70
Linen velvet printed with a patchwork design that has echoes of Klimt and the Vienna Secession. The 1970s saw the maxi become more popular; it was often worn in contrast with minis. Hot pants were often worn under long capes or coats between 1970 and 1972.
The design was called "Coincidenza". The sketch is held in the archives of the Fondazione Ken Scott, Milan.
Photograph by Mario Santana for *Linea Italiana* (no. 14).

ROBERTO CAVALLI, F/W 1973/74
Advertisement showing the jacket from the suit on this page, Archivio Roberto Cavalli, Florence.
Roberto Cavalli launched his career at the end of the 1960s. At this time he was inspired by folk traditions that transformed the hippie elements of reworked Victorian styles and crafted or ethnic accessories. From the outset he put out jeans with hand-crafted and printed leather, which formed the basis of his style.

GUCCI
The Gucci label was founded in Florence in 1921 by Guccio Gucci. After the war there were various Gucci boutiques, including the historic shop in Rome, which had opened in 1938.
The "Bambù" bag dates from 1947 and is one of the most famous models. The photograph on the left is from the *Enciclopedia della Bellezza, "Specchio d'Oro"* (Milan, Fratelli Fabbri editori).
The Gucci printed fabric is by the artist Vittorio Accornero de Testa. He created a floral design that had the power of a logo, making the Gucci scarves quite distinctive. For the "Flora" or "Signature Line" dress, from spring/summer 1969, on the left of this page, the use of silk twill was a distinctive feature of the label. The same design was also made up in the GG pattern and other materials such as leather and crocodile skin. This dress is one of the first garments created by Gucci. The logo was used as a decorative element in the brown velvet coat on the previous page, from fall/winter 1970/71.

From left
GUCCI
F/W 1970/71
S/S 1969
F/W ca. 1975
The photo above is from the Ente Italiano Moda.

FENDI

On this page, fur collar from the early 1960s
and leather accessories.
Handbag photographed by Leombruno Bodi
in *Vogue USA* (15 January 1965).
Vogue Italia (November 1967), published
the belt with snake's head buckle.

FENDI

The Fendi brand came into existence as a leather
and fur shop in Rome.
In the mid-1960s the Fendi sisters started to research
the leather clothing sector to find younger-looking styles.
Their first garments were in leather with visible stitching
in the style of traditional saddlery. From the mid-1960s
they involved Karl Lagerfeld in the design of their logo
with the two interlocked Fs and in overhauling the fur side
of their business.
A classic garment can be adapted to the most innovative
trends in fashion. For this reason less expensive pelts
were introduced alongside the finer ones, and the fur coat
was launched as a more casual garment.
The logo became a status symbol in the second half
of the 1970s. The double-F stood for the brand's initial.
The idea that it also stood for Fourrure Follies or Fun
Fur probably became associated with it at a later date,
but it does nonetheless indicate the desire to be free
of preconceptions of the fur coat as a status symbol.
Raincoats lined with fur were one of the more successful
fashions of the late 1970s.

From left
FENDI
F/W 1966/67
F/W 1970/71
F/W 1977/78
Photographs in the foreground by Franco Petazzi
for *Linea Italiana* (no. 4).
In the background, photo feature by Jean-Jacques
Bugat in *Vogue Italia* (no. 229, October 1970).
Models were designed by Karl Lagerfeld.

ROBERTA DI CAMERINO

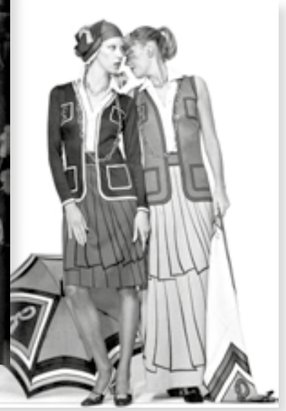
Giuliana Cohen, known as Roberta di Camerino, created handbags for herself during the war. The inventiveness of these creations was noticed and her early successes encouraged her to launch a broader range. Her creations immediately resonated at an international level; she and Ferragamo were the standard bearers of Made in Italy. Her overriding concern was to get around the scarcity of prime raw materials by substituting other materials. Velvet, which she used in place of leather, enabled her to use a variety of vibrant colours, which was uncommon in the 1950s and went on to become very fashionable.

Her ready-to-wear line was launched at the end of the 1950s and by the end of the 1960s it culminated in the imaginative use of trompe-l'oeil which she had applied to her bags. Skirts and tops were neutral bases on which Giuliana Cohen designed pleats, drapes, collars, ties, pockets, cuffs, waistcoats or jackets. She substituted the garment's features with a design, a copy that gave the illusion of the dress.

The dresses shown on the left-hand page were all created between 1971 and 1974.

In the photograph below, Salvador Dalí, who also liked trompe-l'oeil, is shown with Giuliana Cohen dressed in her "dinner jacket" outfit (Archivio Roberta di Camerino). In the other photograph are two outfits showing the many solutions that can be derived from a single design.

One of her most well-known bags was the "Bagonghi". Princess Grace of Monaco contributed to the bag's fame when she was photographed with one on her arm in the cover of *Europeo* (15 November 1959).



LIVIO DE SIMONE, ca. 1974
Livio De Simone, a Neapolitan lawyer, began making clothes in the 1950s under the Livix labeland opened a boutique on Capri at the end of that decade.
During the 1970s he developed his unique hand-printed fabrics designed with broad brush-strokes. He used a lot of cotton fabrics for his mainly summer-wear clothes.
Of a cheerful and charismatic disposition, he was one of the leading lights of the island's *dolce vita* and the "Mare Moda Capri" festival. His slogan was "… o sole! È bell'o sole!!!…" (The sun! The sun is beautiful!) and summarizes his easy-going hedonism.
Below, a photograph for the spring/summer 1974 collection distributed by the Camera Nazionale della Moda Italiana.

DE PARISINI, ca. 1973
De Parisini of Santa Margherita Ligure is a ready-to-wear fashion shop with its own clothing line. In the first half of the 1970s it made dresses in printed jersey.
It used silk, cotton and synthetic fabrics with characteristic floral patterns mixed with vaguely Moorish patterns and vibrant colours.
In or around 1973 (that is, the year the clothes shown here date from), Gianni Versace spent a few seasons as the creative director of De Parisini.

From left
SARLI, haute couture S/S 1971
SARLI, boutique S/S 1971
BAROCCO, boutique S/S 1974
VALENTINO
boutique S/S 1974
boutique S/S 1974
boutique S/S 1974
CALLAGHAN, S/S 1975

Jean-Jacques Bugat interprets a Sarli couture ready-to-wear model, similar to the one shown here, for *Linea Italiana* (no. 20).
Photograph of a Barocco dress by Gianni Turillazzi in *È Moda* (no. 8).
Photograph by Gian Paolo Barbieri for *Vogue Italia* (no. 272, June 1974) illustrates the light blue dress by Valentino.
The last photograph, showing both Valentino dresses, is by Gian Paolo Barbieri for *Vogue Italia* (supplement to no. 269, March 1974).
The Callaghan dress was designed by Gianni Versace. Another dress from the same collection was photographed by Gian Paolo Barbieri for the cover of *Vogue Italia* (supplement to no. 281, March 1975).

The traditional haute couture houses of Barocco and Sarli were involved in the process of the democratization of fashion through large-scale production. While Fausto Sarli's atelier stayed true to tradition by offering a mainly made-to-measure service, Barocco's atelier expanded thanks to many licenses and a ready-to-wear line named after its owner Rocco Muscariello, becoming Rocco Barocco in 1979.
Callaghan was one of the first Italian industries to work with stylists. In addition to Gianni Versace, others such as Walter Albini, Angelo Tarlazzi, and Romeo Gigli have worked for this firm. Valentino's boutique line dates from 1968, but it only took on its own identity, independent of haute couture, in 1970.
The boutique initially provided Valentino with a laboratory where disparate styles could co-exist, as in this case, where outfits from the same collection embrace different influences.

From left
CAUMONT
S/S 1972
F/W 1970/71
Jean Baptiste Caumont was one of the leading proponents of designer fashion at the outset and of a new take on luxury prêt-à-porter based in Milan, along with the Missoni family, Mariuccia Mandelli of Krizia, Ken Scott and Walter Albini. He was most in tune with Albini, both on a personal level and regarding his creative aesthetic. Born in France, he was an elegant and cultured man. He trained with Pierre Balmain, beginning his career as a design assistant and illustrator. He was already signing his own collections in 1965. It is interesting to note the marked similarity between the two creations from different collections, since it sheds light on the role of the designer during this period, who was required to create models that could easily be reproduced industrially but were given a touch of luxury, in this case by shawls and fabrics. The fabric of the model on the left is by Etro. The fringed dress was photographed for *Vogue Italia* (June 1970). The photo shoot for the advertising campaign in *Linea Italiana* (no. 27) is by Rocco Mancino.

CAUMONT, S/S 1973
While Albini favoured the bias cut, the sinuous line and the softness of the Thirties silhouette, Caumont preferred a straight cut, creating a more geometric fashion in keeping with the Seventies style and closer to the squared, rigorous lines of the war years.
Mario Santana's photo feature in *Linea Italiana* (no. 32), creates a retro atmosphere for these models that evoke the vacation style of the Thirties.

From left
BILLY BALLO, ca. 1968
WALTER ALBINI for Misterfox
S/S 1972
F/W 1971/72

Albini was one of the first fashion designers to become famous. He participated with Caumont, Silvano Malta and others in the great revival of the 1930s and '40s in the first half of the 1970s.
The illustration above, for the advertising campaign, was executed by Walter Albini for the Misterfox firm. It shows the top photographed here on the right which is the prototype from the fashion show and was worn on the catwalk by the model Danka Schroeder.
In this season, Albini coordinated the lines of Basile, Callaghan, Escargots, and Misterfox, unifying them under a single theme. There is a retro feel to the photographs by Chris Von Wagenheim for *Vogue Italia* (no. 240, October 1971).
The pencil sketch by Albini is of the Misterfox red dress. It is part of the fund donated to the Fashion department of the CSAC, University of Parma.
Billy Ballo is a shop in Santa Margherita Ligure which started producing its own clothing. Walter Albini was their designer for a number of collections between 1964 and 1970. The attribution of the dress shown here to Albini is based on the clear influence of 1930s France. This was Albini's favourite historical period, and he referenced it in every collection. Similar designs in silver lamé, also appeared in the collection for fall/winter 1972/73.

Opposite
WALTER ALBINI for Trell, S/S 1978

This page
WALTER ALBINI, F/W 1981/82

The folk inspiration first appeared at the end of the 1930s, and Chanel was one of the first to explore this style. During this same period, through the Ente Italiano Moda, the Italian government suggested the ateliers look at regional costumes for new creations under the country's proclaimed Autarchy. This fashion therefore was to an extent part of the period revival in the 1970s. Dresses in this style appeared in the collections of many couturiers, in particular those of Yves Saint Laurent, whose work Albini declared in *Vogue Italia* (no. 334, December 1978) he adored, saying: "I admire him, sometimes I copy him, sometimes we make similar things."
Accessories became important in these designs executed in simple fabrics such as cheese-cloth, which were easy to embellish. The photograph by Alberto dell'Orto for *Linea Italiana* (no. 87, January 1978) underscores a Tunisian influence.

Walter Albini put out collections under his own name from the late 1970s up until the early 1980s. He established a fruitful partnership with the textile producers, and in particular with Etro. The gold polka dots on the dress featured on this page were actually printed, and not part of the weave of the fabric. Sketch of a similar model by Walter Albini for the 1981/82 collection.