

**UNITED STATES PATENT AND TRADEMARK OFFICE (USPTO)
OFFICE ACTION (OFFICIAL LETTER) ABOUT APPLICANT'S TRADEMARK APPLICATION**

U.S. APPLICATION SERIAL NO. 79159396

MARK: PRADA MILANO DAL 1913

79159396

CORRESPONDENT ADDRESS:

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APPLICANT: PRADA S.A.

CORRESPONDENT'S REFERENCE/DOCKET NO:

P037 3003

CORRESPONDENT E-MAIL ADDRESS:

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OFFICE ACTION

INTERNATIONAL REGISTRATION NO. 0662397

STRICT DEADLINE TO RESPOND TO THIS NOTIFICATION: TO AVOID ABANDONMENT OF THE REQUEST FOR EXTENSION OF PROTECTION OF THE INTERNATIONAL REGISTRATION, THE USPTO MUST RECEIVE A COMPLETE RESPONSE TO THIS PROVISIONAL FULL REFUSAL NOTIFICATION **WITHIN 6 MONTHS** OF THE "DATE ON WHICH THE NOTIFICATION WAS SENT TO WIPO (MAILING DATE)" LOCATED ON THE WIPO COVER LETTER ACCOMPANYING THIS NOTIFICATION.

In addition to the Mailing Date appearing on the WIPO cover letter, a holder (hereafter "applicant") may confirm this Mailing Date using the USPTO's Trademark Status and Document Retrieval (TSDR) system at <http://tsdr.uspto.gov/>. To do so, enter the U.S. application serial number for this application and then select "Documents." The Mailing Date used to calculate the response deadline for this provisional full refusal is the "Create/Mail Date" of the "IB-1st Refusal Note."

This is a **PROVISIONAL FULL REFUSAL** of the request for extension of protection of the mark in the above-referenced U.S. application. See 15 U.S.C. §1141h(c). See below in this notification (hereafter "Office action") for details regarding the provisional full refusal.

The referenced application has been reviewed by the assigned trademark examining attorney. Applicant must respond timely and completely to the issue(s) below. 15 U.S.C. §1062(b); 37 C.F.R. §§2.62(a), 2.65(a); TMEP §§711, 718.03.

Summary of Issues That Applicant Must Address

- Disclaimer Requirement
- Translation correction
- Legal Nature/Place Incorporated
- Identification of Goods

No Conflicting Marks Found

The trademark examining attorney has searched the Office's database of registered and pending marks and has found no conflicting marks that would bar registration under Trademark Act Section 2(d). TMEP §704.02; see 15 U.S.C. §1052(d).

Disclaimer Required

Applicant must disclaim the wording "DAL 1913" because it merely describes an ingredient, quality, characteristic, function, feature, purpose, or use of applicant's goods and/or services, and thus is an unregistrable component of the mark. See 15 U.S.C. §§1052(e)(1), 1056(a); *DuoProSS Meditech Corp. v. Inviro Med. Devices, Ltd.*, 695 F.3d 1247, 1251, 103 USPQ2d 1753, 1755 (Fed. Cir. 2012) (quoting *In re Oppedahl & Larson LLP*, 373 F.3d 1171, 1173, 71 USPQ2d 1370, 1371 (Fed. Cir. 2004)); TMEP §§1213, 1213.03(a).

The attached translations shows that DAL means "since". The phrase "DAL 1913" provides information about the applicant's establishment date. Therefore, the wording merely describes the origin of the company/goods.

Applicant must disclaim MILANO because it is primarily geographically descriptive of the origin of applicant's goods and/or services, and thus is an unregistrable component of the mark. See 15 U.S.C. §§1052(e)(2), 1056(a); *In re Societe Generale des Eaux Minerales de Vittel S.A.*, 824 F.2d 957, 959, 3 USPQ2d 1450, 1451-52 (Fed. Cir. 1987); *In re Joint-Stock Co. "Baik"*, 80 USPQ2d 1305, 1309 (TTAB 2006); TMEP §§1210.01(a), 1210.06(a), 1213.03(a).

The attached evidence shows that MILANO means “MILAN” which is a generally known geographic place or location. *See* TMEP §§1210.02 *et seq.* The goods and/or services for which applicant seeks registration originate in this geographic place or location as shown by the attached information about the applicant (e.g., PRADA founded in Milan, Italy). *See* TMEP §1210.03. Purchasers are likely to believe the goods and/or services originate in this geographic place or location because it is a city known for fashion and the applicant established its business in Milan. *See* TMEP §§1210.04 *et seq.*

An applicant may not claim exclusive rights to terms that others may need to use to describe their goods and/or services, including the geographic origin thereof, in the marketplace. *See Dena Corp. v. Belvedere Int'l, Inc.*, 950 F.2d 1555, 1560, 21 USPQ2d 1047, 1051 (Fed. Cir. 1991); *In re Aug. Storck KG*, 218 USPQ 823, 825 (TTAB 1983). A disclaimer of unregistrable matter does not affect the appearance of the mark; that is, a disclaimer does not physically remove the disclaimed matter from the mark. *See Schwarzkopf v. John H. Breck, Inc.*, 340 F.2d 978, 978, 144 USPQ 433, 433 (C.C.P.A. 1965); TMEP §1213.

If applicant does not provide the required disclaimer, the USPTO may refuse to register the entire mark. *See In re Stereotaxis Inc.*, 429 F.3d 1039, 1040-41, 77 USPQ2d 1087, 1088-89 (Fed. Cir. 2005); TMEP §1213.01(b).

Applicant should submit a disclaimer in the following standardized format:

No claim is made to the exclusive right to use “MILANO DAL 1913” apart from the mark as shown.

For an overview of disclaimers and instructions on how to satisfy this disclaimer requirement online using the Trademark Electronic Application System (TEAS) form, please go to <http://www.uspto.gov/trademarks/law/disclaimer.jsp>.

Translation – correction required

Applicant submitted the following English translation of the mark: “PRADA MILANO SINCE 1913”. 37 C.F.R. §2.32(a)(9); *see* TMEP §809. In the present case, the wording “MILANO” requires translation to MILAN.

The following translation statement is suggested:

The English translation of the mark is “PRADA MILAN SINCE 1913”.

TMEP §809.03. *See* attached translation evidence.

Legal Nature/Place

Applicant must specify its form of business or type of legal entity and its national citizenship or foreign country of organization or incorporation. *See* 37 C.F.R. §§2.32(a)(3)(i)-(ii), 7.25(a)-(b); TMEP §§803.03, 803.04, 1904.02(a). This information is required in all U.S. trademark applications, including those filed under Trademark Act Section 66(a) (also known as “requests for extension of protection of international registrations to the United States”). *See* 37 C.F.R. §§2.32(a)(3)(i)-(ii), 7.25(a)-(b); TMEP §§803.03, 803.04, 1904.02(a).

Acceptable entity types include an individual, a partnership, a corporation, a joint venture, or the foreign equivalent. *See* 37 C.F.R. §2.32(a)(3)(i)-(ii); TMEP §§803.03 *et seq.*

If applicant’s entity type is an individual, applicant must indicate his or her national citizenship for the record. *See* 37 C.F.R. §2.32(a)(3)(i); TMEP §803.04. If applicant’s entity type is a corporation, association, partnership, joint venture, or the foreign equivalent, applicant must set forth the foreign country under whose laws applicant is organized or incorporated. 37 C.F.R. §2.32(a)(3)(ii); TMEP §§803.03(b)-(c), 803.04. For an association, applicant must also specify whether the association is incorporated or unincorporated, unless the foreign country and the designation or description “association/associazione” appear in Appendix D of the *Trademark Manual of Examining Procedure* (TMEP). TMEP §803.03(c).

If applicant is organized under the laws of a foreign province or geographical region, applicant should specify both the foreign province or geographical region and the foreign country in which the province or region is located. *See* TMEP §803.04. To provide this information online via the Trademark Electronic Application System (TEAS) response form, applicant must (1) locate the “Entity Type” heading and select “Other;” (2) locate the “Specify Entity Type” heading and select “Other” under the Foreign Entity option, and enter in the free-text field below both applicant’s entity type and the foreign province or geographical region of its organization (e.g., partnership of Victoria); and (3) locate the “State or Country Where Legally Organized” heading and select the appropriate foreign country (e.g., Australia) under the Non-U.S. Entity option. *See id.*

Identification of Goods

Applicant must clarify the identification of goods as discussed below. *See* TMEP §1402.01.

- The identification of goods and/or services contains parentheses. Generally, parentheses and brackets should *not* be used in identifications because the USPTO generally uses these punctuation marks to indicate goods and/or services that have been deleted from registrations. *See* TMEP §1402.12. Parenthetical or bracketed information is permitted in

identifications only if it serves to explain or translate the matter immediately preceding the parenthetical phrase in such a way that it does not affect the clarity of the identification, e.g., “obi (Japanese sash).” *Id.*

Therefore, applicant must remove the parentheses from the identification of goods and/or services and incorporate any parenthetical or bracketed information into the description.

- The identification of goods and/or services in the application is not acceptable because it includes the heading of one or more international classes. The purpose of class headings is to indicate the subject matter and general scope of each international class of goods and/or services. *See* TMEP §§1401.02(a), 1401.08. While such broad designations may be acceptable under the trademark laws and practices of other countries, the USPTO considers these headings too broad to identify goods and/or services in a U.S. application. *See In re Societe Generale des Eaux Minerales de Vittel S.A.*, 1 USPQ2d 1296, 1298-99 (TTAB 1986), *rev'd on other grounds*, 824 F.2d 957, 3 USPQ2d 1450 (Fed. Cir. 1987); TMEP §§1401.08, 1402.01(c), 1402.07(a).

The USPTO has the discretion to determine the degree of particularity needed to clearly identify goods and/or services covered by a mark. *In re Fiat Grp. Mktg. & Corp. Commc'ns S.p.A.*, 109 USPQ2d 1593, 1597 (TTAB 2014) (citing *In re Omega SA*, 494 F.3d 1362, 1365, 83 USPQ2d 1541, 1543-44 (Fed. Cir. 2007)). Accordingly, the USPTO requires the description of goods and/or services in a U.S. application to be specific, definite, clear, accurate, and concise. TMEP §1402.01; *see In re Fiat Grp. Mktg. & Corp. Commc'ns S.p.A.*, 109 USPQ2d at 1597-98; *Cal. Spray-Chem. Corp. v. Osmose Wood Pres. Co. of Am.*, 102 USPQ 321, 322 (Comm'r Pats. 1954).

An applicant may only amend an identification to clarify or limit the goods and/or services, but not to add to or broaden the scope of the goods and/or services. 37 C.F.R. §2.71(a); *see* TMEP §§1402.06 *et seq.* For amendments to identifications consisting of class headings, the scope of the identification is limited by both the ordinary meaning of the words and the international class assigned by the International Bureau of the World Intellectual Property Organization. *See* 37 C.F.R. §2.85(d), (f); TMEP §§1402.06(a), (b), 1402.07(a), 1904.02(c).

Thus, applicant must amend the class heading(s) to identify specific goods and/or services that fall within (1) the ordinary meaning of the words specified in the class heading(s), and (2) the international classification of the heading(s). *See* TMEP §§1402.06(a), (b), 1402.07(a), 1904.02(c).

- Additionally, identifications requiring further clarification are noted below in bold. For example, “coin operated apparatus” are classified in other international classes, but the mechanisms for the apparatus are classified in Class 9.

For assistance with identifying and classifying goods and services in trademark applications, please see the USPTO's online searchable *U.S. Acceptable Identification of Goods and Services Manual* at <http://tess2.uspto.gov/netathtml/tidm.html>. *See* TMEP §1402.04.

Applicant may adopt the following identification, if accurate:

Class 9:

Spectacles; spectacle frames; **correcting lenses, namely {specify the goods, e.g., magnifying lenses};** lenses for sunglasses; protective goggles; contact lenses; spectacles for sports; **scientific apparatus and instruments, namely, {specify the goods, e.g., electronic analyzers for testing consumer products for the presence of contaminants};** **nautical, surveying and electrical apparatus and instruments not included in other classes, namely {specify the goods};** **electronic apparatus and instruments; television apparatus, namely {specify the goods, e.g., namely, televisions and television monitors};** radios; **integrated radios and {specify type, e.g., audio} recorders;** radio transmitters; record players; **sound recording discs featuring {indicate subject matter};** **blank magnetic tapes;** magnetic tape readers; magnetic tape recorders; mobile telephones; **photographic, cinematographic, optical, weighing, measuring and signalling apparatus, namely {specify the goods};** **checking, supervising, life-saving and teaching apparatus, namely {specify the goods};** **mechanisms for coin or token-operated automatic apparatus; {indicate type, e.g., multimedia};** **projectors and magnification apparatus, namely {specify goods, e.g., magnifying lenses};** sound reproduction apparatus; cash registers; calculating machines; electric flat irons; electric vacuum cleaners.

Class 25:

Clothing for men, women and children, including dresses made from skins, **namely shirts, blouses, skirts, women's suits, morning coats, trousers, shorts, vests, knitwear in the nature of knit pants and tops, pajamas, socks, knitted underwear, bodices, garter belts, underpants, combinations, hats, scarves, neckties, waterproof clothing in the nature of jackets, pants and footwear, overcoats, coats, bathing suits, sports outfits, anoraks, ski pants, belts, furs in the nature of fur jackets, fur coats and fur muffs,** sashes for wear, gloves, dressing gowns; footwear, **namely slippers, sports shoes and boots.**

An applicant may only amend an identification to clarify or limit the goods and/or services, but not to add to or broaden the scope of the goods and/or services. 37 C.F.R. §2.71(a); *see* TMEP §1904.02(c)(iv). In an application filed under Trademark Act Section 66(a), the scope of the identification for purposes of permissible amendments is limited by the international class assigned by the International Bureau of the World Intellectual Property Organization (International Bureau). 37 C.F.R. §2.85(f); TMEP §§1402.07(a), 1904.02(c). If an applicant amends an identification to a class other than that assigned by the International

Bureau, the amendment will not be accepted because it will exceed the scope and those goods and/or services will no longer have a basis for registration under U.S. law. TMEP §§1402.01(c), 1904.02(c).

In addition, in a Section 66(a) application, an applicant may not change the classification of goods and/or services from that assigned by the International Bureau in the corresponding international registration. 37 C.F.R. §2.85(d); TMEP §§1401.03(d), 1402.01(c). Further, in a multiple-class Section 66(a) application, an applicant may not transfer goods and/or services from one existing international class to another. 37 C.F.R. §2.85(d); TMEP §§1401.03(d), 1402.01(c).

General Response Information

WHO IS PERMITTED TO RESPOND TO THIS PROVISIONAL FULL REFUSAL: Any response to this provisional refusal must be personally signed by an individual applicant, all joint applicants, or someone with legal authority to bind a juristic applicant (e.g., a corporate officer or general partner). 37 C.F.R. §§2.62(b), 2.193(e)(2)(ii); TMEP §712.01. If applicant hires a qualified U.S. attorney to respond on his or her behalf, then the attorney must sign the response. 37 C.F.R. §§2.193(e)(2)(i), 11.18(a); TMEP §§611.03(b), 712.01. Qualified U.S. attorneys include those in good standing with a bar of the highest court of any U.S. state, the District of Columbia, Puerto Rico, and other federal territories and possessions of the United States. *See* 37 C.F.R. §§2.17(a), 2.62(b), 11.1, 11.14(a); TMEP §§602, 712.01. Additionally, for all responses, the proper signatory must personally sign the document or personally enter his or her electronic signature on the electronic filing. *See* 37 C.F.R. §2.193(a); TMEP §§611.01(b), 611.02. The name of the signatory must also be printed or typed immediately below or adjacent to the signature, or identified elsewhere in the filing. 37 C.F.R. §2.193(d); TMEP §611.01(b).

In general, foreign attorneys are not permitted to represent applicants before the USPTO (e.g., file written communications, authorize an amendment to an application, or submit legal arguments in response to a requirement or refusal). *See* 37 C.F.R. §§11.14(c), (e); TMEP §§602.03-.03(b), 608.01.

If applicant has questions regarding this Office action, please telephone or e-mail the assigned trademark examining attorney. All relevant e-mail communications will be placed in the official application record; however, an e-mail communication will not be accepted as a response to this Office action and will not extend the deadline for filing a proper response. *See* 37 C.F.R. §§2.62(c), 2.191; TMEP §§304.01-.02, 709.04-.05. Further, although the trademark examining attorney may provide additional explanation pertaining to the refusal(s) and/or requirement(s) in this Office action, the trademark examining attorney may not provide legal advice or statements about applicant's rights. *See* TMEP §§705.02, 709.06.

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All informal e-mail communications relevant to this application will be placed in the official application record.

WHO MUST SIGN THE RESPONSE: It must be personally signed by an individual applicant or someone with legal authority to bind an applicant (i.e., a corporate officer, a general partner, all joint applicants). If an applicant is represented by an attorney, the attorney must sign the response.

PERIODICALLY CHECK THE STATUS OF THE APPLICATION: To ensure that applicant does not miss crucial deadlines or official notices, check the status of the application every three to four months using the Trademark Status and Document Retrieval (TSDR) system at <http://tsdr.uspto.gov/>. Please keep a copy of the TSDR status screen. If the status shows no change for more than six months, contact the Trademark Assistance Center by e-mail at TrademarkAssistanceCenter@uspto.gov or call 1-800-786-9199. For more information on checking status, see <http://www.uspto.gov/trademarks/process/status/>.

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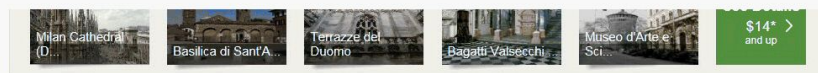
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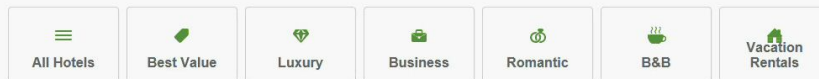
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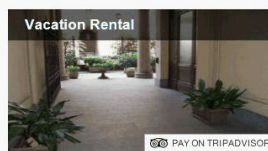
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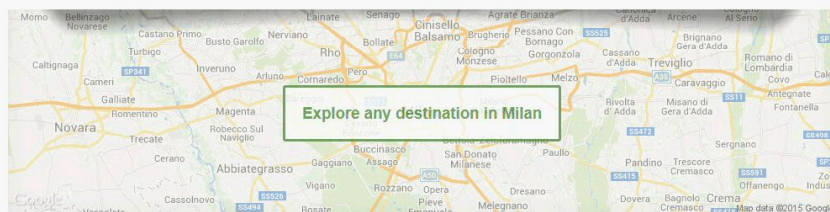
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Fashion in Milan

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The Italian city of **Milan** is recognised internationally as one of the world's most important fashion capitals, along with Paris, New York and London. It is additionally recognised as the main sartorial hub in the country, with Rome and Florence being other major centres.

Milan has established a long history within the fields of fashion, textiles and design in general. Throughout the late 19th century, the Lombard capital was a major production centre, benefitting from its status as one of the country's salient economic and industrial powerhouses. Milanese fashion, despite taking inspiration from the leading Parisian *couture* of the time, developed its own approach, which was by nature devoted to sobriety, simplicity and the quality of the fabric. Throughout the 20th century, the city expanded its role as a fashion centre, with a number of rising designers contributing to Milan's image as a stylistic capital. Following this development, Milan emerged in the 1970s and 1980s as one of the world's pre-eminent trendsetters, maintaining this stint well into the 1990s and 2000s and culminating with its entrenchment as one of the "big four" global fashion capitals. As of today, Milan is especially renowned for its role within the prêt-à-porter category of fashion.

In 2009, the city was declared as the "fashion capital of the world" by the Global Language Monitor, even surpassing its relative cities.^[2] The next year, Milan dropped out of the top four falling to sixth place,^[3] yet in 2011 it returned to fourth place.^[4] 2012 saw the city suffer its lowest ranking to date, as it slipped to eighth place.

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Via Monte Napoleone, the leading thoroughfare in Milan's "golden quadrilateral". In 2010, it was ranked as the sixth most expensive shopping street in the world.^[1]

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History [edit]

Milan's fashion history has evolved greatly throughout the years. Milan began as a centre of fashion in the Middle Ages and Renaissance, as in Venice and Florence, the making of luxury goods was an industry of such importance that in the 16th century the city gave its name to the English word "milaner" or "millaner", meaning fine wares like jewellery, cloth, hats and luxury apparel. By the 19th century, a later variant, "millinery", had come to mean one who made or sold hats.

In the mid-19th century cheaper silk began to be imported from Asia and the pest phylloxera damaged silk and wine production. More land was subsequently given over to industrialisation. Textile production was followed by metal and mechanical and furniture manufacture. In 1865, the first major department store in the country opened in Milan by the Bocconi brothers (which was called *Alle Città d'Italia* and later in 1921 became *La Rinascente*).^[5] This was regarded as a novelty at the time with regards to retailing in Italy. Though, traditionally, artisans would sell the items they made directly or to small stores,^[5] the opening of these new department stores modernised the distributions of clothes in the city.

In terms of the Milanese people, they are said to have probably been "fashion conscious" in the 1880s and late 19th century.^[6] The Milanese style was partially inspired by French fashion, which at the time was still dominant in terms of influence, yet adapted according to local tastes;^[6] this included a generally sombre and simple style, which was moderate in terms of decoration and ornamentation, and put an emphasis on the quality of tailoring and the different fabrics and textiles.^[6] The general Milanese interest in styling was reflected in the number of fashion magazines which circulated in the city at the time, as well as the fact that the people were ready to follow trends; nevertheless, the Milanese style was relatively traditional. The city had several tailors and seamstresses which in 1881 amounted to 249 and in 1886 to 383 (which were listed in guides).^[6] In this period, the city was one of the biggest industrial powerhouses in Italy, and had a diversified fashion and clothing economy which was mainly based on small workshops rather than large companies (highlighted in an 1881 census).^[7] The importance of this industry continued in the city into the early 20th century, where 42,711 out of 175,871 workers were in the clothing sector in 1911.^[8]

Later, in the early-20th century, Milan became a major centre of silk and textile productions. Nevertheless, in the 1950s and 1960s, Florence was the fashion capital of Italy and home of the Italian "Alta Moda", equivalent to the French "haute couture".

However, in the 1970s, Milan's fashion image became more glamorous, and as Florentine designs were usually very formal and expensive, the city became a more popular shopping destination, with numerous boutiques which sold both elegant and everyday clothes. Milanese designs were known for their practicality and simple elegance, and became more popular and affordable than Florentine and Parisian designs. The city became one of the main capitals for ready-to-wear female and male fashion in the 1970s.^[9] Milan started to become an internationally successful and famous fashion capital towards the late-1980s and early 1990s. After a brief fall of popularity in the 2000s (when, according to the Global Language Monitor Milan ranked slightly lower than its relatives, such as New York City, Paris, London and Rome), the city has throned 2009's fashion capital of the world.^[2] The city left the top four in 2010 going to sixth place,^[3] yet came back up to fourth in 2011.^[4]

Designers, houses, and modelling agencies [edit]

Fashion designers [edit]

Milan has been home to numerous fashion designers, including Giorgio Armani, Valentino Garavani, Gianni Versace, Gianfranco Ferrè, Domenico Dolce, Stefano Gabbana, Miuccia Prada, Mariuccia Mandelli alias Krizia, Antonio Marras, Alessandro Dell'Acqua, Franco Moschino, Gimmo Etro, Mila Schön, Nicola Trussardi, Ottavio Missoni, Donatella Versace. Maria Grazia Chiuri. Pierpaolo Piccioli and Giuseppe Zanotti in addition to Fausto Puolisi. Francesco Sconamiglio. Alessandra Facchinetti. Gabriele Colanaro.



The Galleria Vittorio Emanuele II in 1880.



[Versace](#), [Maria Grazia Chiuri](#), [Pierpaolo Piccioli](#) and [Giuseppe Zanotti](#) in addition to [Fausto Puglisi](#), [Francesco Scognamiglio](#), [Alessandra Faccinetti](#), [Gabriele Colangelo](#), [Simonetta Ravizza](#), [Stella Jean](#) and [Marco De Vincenzo](#), just to name a few younger designers.

Houses and labels [edit]

Most of the major Italian fashion houses and labels are based in Milan, even though many of them were founded in other cities. They include: [Armani](#), [Bottega Veneta](#), [Canali](#), [Costume National](#), [Dolce & Gabbana](#), [Dsquared2](#), [Etro](#), [Iceberg](#), [Les Copains](#), [Marni](#), [Missoni](#), [Miu Miu](#), [Moncler](#), [Frankie Morello](#), [Moschino](#), [MSGM](#), [N°21](#), [Prada](#), [Fausto Puglisi](#), [Tod's](#), [Trussardi](#), [Valentino](#), [Versace](#), [Giuseppe Zanotti](#), [Zaglieri](#), [Ermenegildo Zegna](#), and the eyewear company [Luxottica](#).

Fashion institutions and agencies [edit]

More fashion agencies and institutes in Milan include [Beatrice International Models Agency](#), [Why Not Model Agency](#), [Istituto Marangoni](#), and [Style Design College](#).

Fashion week [edit]

Main article: Milan Fashion Week

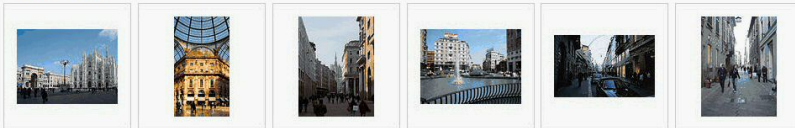
Milan, like most other major fashion capitals, has two fashion weeks, one in Spring and another in Autumn. The Menswear shows occur in between autumn (fall)/winter and spring/summer in the city. The penultimate fashion week is also held in Milan. The show was first established in 1979.

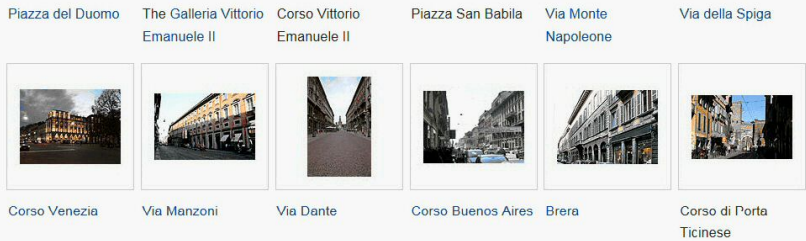
Shopping quarters and areas [edit]

The city's most important shopping streets and districts include [Piazza del Duomo](#) (with the [Galleria Vittorio Emanuele II](#)) the [Quadrilatero della Moda](#) (including [Via Montenapoleone](#), [Via della Spiga](#), [Corso Venezia](#) and [Via Manzoni](#)). The latter is one of the leading shopping districts in the world; [Via Monte Napoleone](#) has been ranked as the sixth most expensive shopping street in the world, with a \$770 rent per year per square foot.^[1] Streets in this district contain exclusive fashion and couture boutiques.

Nevertheless, there are other important shopping streets and locations in the city, including the [Via Dante](#), [Corso Buenos Aires](#), [Piazza San Babila](#) and the [Corso Vittorio Emanuele II](#). [Corso Buenos Aires](#) is one of the biggest shopping streets in Europe. The [Brera](#) district, the city's bohemian quarter, is also a fashionable area with several boutiques. Furthermore, the [Porta Ticinese](#) quarter, which turns into [Corso San Gottardo](#) just past the porta contain more independent and also more local fashion stores.

Gallery [edit]





References [edit]

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Categories: Culture in Milan | Italian fashion



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Italian Fashion Designers and Brands

Italy is home to the world's most famous fashion designers and labels. From Gucci and Diesel to Fendi, and Dolce & Gabbana, the country turns out top quality talent and designs which have a worldwide appeal. Italian style is rightly celebrated as being unique among competitors with its unmistakable elegance, excellent tailoring, exquisite fabrics, and unmatched creativity and innovation.



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The first Italian fashion show was held in the 1950's in Florence and organized

Designers & Brands

- » Armani
- » Renato Balestra
- » Luisa Beccaria
- » Benetton
- » Laura Biagiotti
- » Blumarine
- » Borsalino
- » Bottega Veneta
- » Brioni
- » Byblos
- » Canali
- » Roberto Cavalli
- » Clara Centinaro
- » Costume National
- » Cotton Club
- » Enrico Coveri
- » Brunello Cucinelli
- » Raffaella Curiel
- » Diesel
- » Dolce & Gabbana
- » Etro
- » Fendi
- » Salvatore Ferragamo

The first Italian fashion show was held in the 1950s in Florence and organized by Count Giovanni Battista Giorgini. This began a popular new trend and soon fashion shows were being produced throughout the country. Gradually the emphasis shifted from Florence to Rome and Milan; these eventually became two of the top five fashion capitals in the world.

The success of the shows meant Italian fashion labels like Salvatore Ferragamo, Valentino, Versace, Gucci, Emilio Pucci, Laura Biagiotti, Roberto Cavalli, Brioni and Bottega Veneta began competing with established French haute couture from famous fashion houses like Chanel, Yves Saint Laurent and Lanvin.

Italian designers and fashion houses of the 1950s brought a breath of fresh air to haute couture with revolutionary, innovative creations. Italy has always excelled at innovative use of fabrics, creating simple shapes and superior hand finishing, all ensuring that Italian design is of utmost quality and wearability.

Of course Italian designers have always been popular with celebrities and royalty. From the Valentino dress that Jacqueline Kennedy wore at her wedding to Onassis, and the famous Salvatore Ferragamo red shoes worn by Marilyn Monroe, to the Borsalino hat worn by Michael Jackson, Italian fashion houses have never hidden from the world stage. Emilio Pucci was one of the first stylists to bring **Italian fashion** to the skies with its chic uniforms for hostesses and crew.

As part of couture and prêt-à-porter collections, Italian brands offer a plethora of choice in accessories, leading to even more global fame and success. Gucci is known for its bags and Ferragamo for its shoes while the unmistakable style of Bottega Veneta characterizes many different types of leather goods. Then there are perfumes and fragrances like Roma by Laura Biagiotti and the Mediterranean fragrances of Dolce&Gabbana as well as the uniquely shaped Moschino perfume-bottles; they all hold a special place in the perfume hall of fame. Sunglasses and eyewear, with Italian labels like Miu Miu, Roberto Cavalli, Gucci and Dolce&Gabbana setting the trends, have helped expand Italian market share and success.

Whether it's haute couture or pret-à-porter, sportswear or accessories, Italian fashion houses are undoubtedly the shining stars of the international fashion scene. Italy is the place where fashion trends are started, innovations encouraged and names made. And thanks to the talent of its fashion designers, it seems set to continue on this stellar path for many decades to come.

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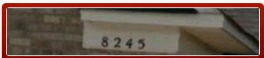
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PRADA

Prada was founded in 1913 by Mario Prada, Miuccia Prada's grandfather, in Milan. Located in the prestigious Galleria Vittorio Emanuele II, Prada was an exclusive, stylish store selling luggage, accessories and luxury goods, in fine materials and of sophisticated workmanship.

The Milan store quickly became a firm favourite with the Italian aristocracy and the most sophisticated members of the European elite. In 1919 Prada received the warrant of "Official Supplier of the Italian Royal Household", and since then has been able to display the royal Savoy coat of arms and figure-of-eight knots alongside the company logo.

Miuccia Prada and Patrizio Bertelli started working together in the late 70's, laying the foundations of the international expansion that was to come. Patrizio Bertelli broke new ground in the luxury goods sector, introducing a new business model in which he kept direct, internal control over all processes, applying uncompromised quality criteria

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Prada on web



direct, internal control over all processes, applying uncompromised quality criteria across the entire production cycle. Miuccia Prada's creative talent and avant-garde approach attracted the attention of the global fashion industry, while her ability to look at the world from an unconventional vantage point allowed her not only to anticipate, but quite often, to set new trends.

Prada now produces men's and women's leather goods, clothing and footwear, combining contemporary, cutting-edge sophistication with one-of-a-kind, sublimely-crafted products. Prada also operates in the eyewear, fragrance and mobile phone sectors.

Innovation is at the core of Prada's success, with no sector escaping the Group's avant-garde approach, distribution included. Prada was the first brand to launch a new type of store, known as "Prada Epicentres", designed by internationally-acclaimed architects such as Rem Koolhaas, and Herzog & de Meuron, both winners of the Pritzker Prize (the Nobel for architecture).

Prada casts its creative eye beyond the boundaries of fashion, to include art, architecture, cinema and culture as key reference to the brand's core values.

The Prada Foundation, founded in 1993 to promote "the most radical of intellectual challenges in art and contemporary culture", organizes exhibitions and related cultural events which have earned much international acclaim. In December 2011, the Foundation acquired Ca' Corner della Regina, a prominent 17th century palace on Venice's Grand Canal, turning it into an exhibition space. The new Prada Foundation headquarters and permanent exhibition in Milan, - a 17,500 square meter, early 20th century industrial site, currently being revamped and restored by architect Rem Koolhaas - is scheduled to open in Spring 2015.

Prada is also four-times sponsor of the Luna Rossa team in the 2000, 2003, 2007 and 2013 America's Cup campaigns, winning the challengers' selection series in 2000 and reaching the final in both 2007 and 2013. Patrizio Bertelli was the first Italian ever to be inducted in the America's Cup Hall of Fame, on 29 June 2012.

GROUP	BRANDS	GOVERNANCE	INVESTORS	MEDIA	LINKS
Group Profile	Prada	By-laws	Share	Press releases	Prada
History	Miu Miu	Code of ethics	Financial calendar	Press Kit	Miu Miu
Listed Company	Church's	Shareholders' meeting	Presentations	Contacts	Church's
Shareholders structure	Car Shoe	Board of directors	Financial documents		Car Shoe
Business Model		Committees	Investor Tool		Prada Foundation
Production Sites		Supervisory Body	HKSE Announcements		Luna Rossa
Corporate Social Responsibility		Board of Statutory Auditors	IPO		
		Auditors	Contacts		
		HKSF announcements			
		Contacts			