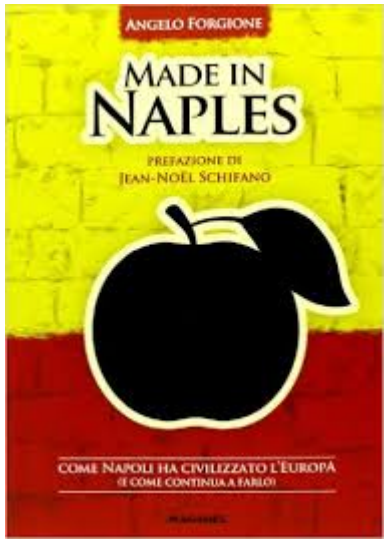
# Made in…

ORIGINAL
MADE IN ITALY
ORIGINAL

Made in
Germany


ANGELO FORGIONE
MADE IN
NAPLES
PREFAZIONE DI
JEAN-NOËL SCHIFANO
COME NAPOLI HA CIVILIZZATO L'EUROPA
(E COME CONTINUA A FARLO)

MADE IN BELGIUM
PREMIUM QUALITY

MADE
IN
NY
SM

MADE IN
TURKEY

MADE
IN
CHELSEA

# UNA STORIA CHE PARTE DA LONTANO

G. Botero, *Della ragion di stato...con tre libri delle cause della grandezza delle città*, Roma, 1588

"Gioverà anco assai, per tirar la gente nella nostra città, ch' essa abbia qualche grossa mercatanzia nelle mani: il che può essere, o per beneficio della terra dove nasce tutta, o in parte, o in eccellenza (...). Vi è anche eccellenza d' artificio, che per qualità d' acqua, o per sottigliezza d' abitanti, o per occolto secreto de' medesimi, o per altra simil cagione, riesce più in un luogo che in un altro, come l' arme in Damasco ed in Sciras, le tapezzerie in Arazzo, le rascie in Fiorenza, i velluti in Genova, i broccati in Milano, li scarlatti in Venezia."

# Il marchio

Le origini del marchio risalgono all' epoca medievale con l' affermazione delle organizzazioni corporative cittadine, in seno alle quali prese corpo l' esigenza di cominciare a costruire l' ambito della fossero latori di una serie di informazioni relative al prodotto stesso rispondeva alla necessità di introdurre in un sistema di mercato in rapida espansione, ma largamente dominato dalle incertezze e dalle asimmetrie informative, dei riferimenti utili al consumatore per operare le proprie scelte

# Un sistema di convenzioni

I manuali di commercio dei secoli XVII e XVIII descrivono con dovizia di particolari la geografia delle molteplici specializzazioni europee, una geografia di "mondi di produzione" , le cui denominazioni assunsero il carattere di tipologie standardizzate di prodotto in un sistema di convenzioni

PROVATVRE DI ROMA A ME COSTAN SALATE.
T.6
CANTVCHI DI PISA.
9.T.1
ROSOLIA DI TORRINO ANNAIA 13. SOLO.
PERSICATA DI FERRARA.
T. 6.
PIGNOLI DI RAVENNA 6. GVARDA SOLO.
TRVTA DI MANTOA. 10.T.2.
BROCOLI DI NAPOLI.
T.6.
PERSICHE DI VERONA.
7.T.2.
TVRONE DI CREMONA SVCCHIA SOLO.
17.
GATAFVRA DI GENOVA.
11.T.1.
W. LE MORTADELLE DI BOLOGNA TIRA TVTTI.
FORMAGGIO DI PIACENZA.
4.T.4.
INVESTITVRE DI PARMA.
14.T.2.
GINAMOMI DI BERGAM LECCA SOLO.
16.
BVSECHA DI MILANO.
T.6.
PANE DI PADOVA.
15
T.1.
VERDEA DI FIRENZE BEVI SOLO.
5
GIOCO DI CVCAGNA CHE CONTIENE LE PRINCIPALE PREROGATIVE DI MOLTE CITTÀ D'ITALIA CIRCA LE ROBBE MANGIATIVE, NEL QVAL GIOCO TVTTI TIRANO SEMPRE CHI PIÙ CHI MENO. SI GIOCA CON TRÈ DADI TIRANDO PRIMA PER LA MANO, E CHI FÀ LA RAFFA MAGGIORE TIRA TVTTI E CHI FARÀ L'ALTRE RAFFE TIRARÀ SEI QVATRINI
SALCICIA DI MODONA.
12.T.3.
SPONGATE DI REGGIO.
8.T.1.
MOSCATO DI VENETIA.
T.6.
GIOCO DELLA CVCAGNA CHE MAI
SI PERDE, E SEMPRE SI GVADAGNA.
1691.

# Il Made in moderno

- Convenzione di Parigi per la protezione della proprietà industriale – 1883
- Accordo di Madrid – 1891
- Accordo di Lisbona per la protezione dei marchi di origine e la loro registrazione internazionale – 1958
- Accordo sugli aspetti commerciali dei diritti di proprietà intellettuale (TRIP's – Trade related aspects of intellectual property rights) - 1994

# L’interazione con la marca

- Tuttavia è solo nella seconda metà del secolo XX, in contemporanea con la diffusione della cultura di brand che il Made in assume quel rilievo comunicativo che oggi è comunemente accettato

# COUNTRY OF ORIGIN EFFECT

# Made in … e Country of origin

- Made in … è l'indicazione che appare sull'etichetta, ma, a seconda delle diverse legislazioni, il prodotto può essere stato concepito e/o prodotto e/o assemblato o anche semplicemente confezionato in quel paese
- Country of origin è il paese che il consumatore associa ad un prodotto o ad un brand indipendentemente dal luogo di progettazione, produzione, assemblaggio

# Immagine di prodotto e immagine di brand

- Nella società ad economia capitalista le due fattispecie Made in … e Country of origin generano effetti di rappresentazione nella percezione dei consumatori che possono essere assimilati
- Si ha comunque una interazione con l'immagine di prodotto e l'immagine di brand

# Effetti

- Quando un nuovo prodotto  o un nuovo brand entra in un mercato straniero, se il paese di origine è associato ad una particolare immagine, questa immagine conferisce un «alone» al prodotto o al brand a prescindere dalle caratteristiche proprie
- D' altro canto, l' immagine associata al Made in, in assenza di una chiara percezione del paese, può essere determinata dalla esperienza acquisita con un particolare prodotto o brand proveniente da quel paese

# Questo genere di effetti agisce universalmente?

- O può variare a seconda della condizione del consumatore: età, livello culturale, situazione economica, sesso, paese
- O in base al canale di acquisto: diretto, internet, negozio specializzato, grande magazzino

# Fattore età

- Per esempio il consumatore di una certa età associa la Svizzera con il cioccolato, gli orologi, le banche, mentre  per i più giovani il riferimento può essere a brand come Swiss Army o Swatch
- Analogamente il Giappone, la cui immagine di paese è più recente, evoca brand come Canon o Honda per i meno giovani e Nintendo o Sailor Moon o Dragon Ball nei più giovani

# Marche di lusso più conosciute in ordine decrescente di importanza

| Cina | India | Russia | Spagna | Francia | Germania | Gran Bretagna |
|---|---|---|---|---|---|---|
| Rolex | Park Avenue | Versace | Rolex | Dior | Porsche | BMW |
| Lacoste | Allen Solly | Dior | Mercedes-Benz | BMW | Mercedes-Benz | Ferrari |
| Valentino | Reid and Taylor | Chanel | Ferrari | Porsche | Ferrari | Porsche |
| Chanel | Rolex | Zaitsev | BMW | Rolls-Royce | BMW | Rolls-Royce |
| Dior | Wills Lifestyle | Yudashkin | Porsche | Jaguar | Lacoste | Calvin Klein |

# Effetto Made in

- L'effetto Made in sembra operare in misura differenziata soprattutto in relazione al prodotto
- Può limitarsi ad un solo prodotto – In USA la GB ha un'immagine positiva per le auto di lusso (Rolls Royce, Jaguar), ma negativa per altri tipi di automobile – oppure ad una intera categoria di prodotti – fotocamere giapponesi – ma anche spaziare maggiormente – vino, profumi e moda per la Francia.

# Effetto Made in 2

- L'effetto Made sul comportamento dei consumatori  sembra essere più forte in certi settori
- Automobili, abbigliamento e prodotti elettronici sono i prodotti sui quali il Made in è maggiormente tenuto in considerazione
- L'immagine del paese amplifica l'effetto Made in di un prodotto riconosciuto, ma non ha la forza di sostenere un prodotto non affermato

# Strategie aziendali

- Quando un prodotto ha una solida reputazione grazie al brand e si associa ad una forte immagine di Made in il posizionamento sul mercato è agevolato
- Può essere interessante vedere quali strategie adottano le imprese quando nessuno di questi due fattori è operante

# Giappone e Corea

- E' il caso del Giappone negli anni '60 e della Corea negli anni '80
- I prodotti Samsung, ad esempio, entrarono ne mercato americano appoggiandosi alla rete distributiva General Electric e in altri mercati grazie a catene distributive note e reputate a livello locale; la Mitsubishi fece altrettanto attraverso la rete Chrysler. Ovviamente a costo di bassi prezzi e ridotti profitti
- Un' altra strategia era quella di mimetizzare il brand name per neutralizzare possibili effetti negativi del Made in: Canon, National, Sharp, Citizen, Brother sono marche giapponesi con denominazioni da «north-american sound»

# Country branding

- Si può concepire una strategia di marketing per promuovere l'immagine di un paese come se di trattasse di un prodotto?
- Non esattamente
- Le esperienze indicano che si tratta di un processo che richiede decenni e non anni; è necessaria continuità nella strategia di immagine adottata; l'impegno deve essere condiviso e coordinato tra i vari attori politici ed economici

# IL COUNTRY BRANDING DI SIMON ANHOLT

## Nation Brand Hexagon

The Nation Brand Hexagon
© 2000 Simon Anholt

# Paesi e luoghi non sono in vendita

- Dato che paesi e luoghi non sono vendita, secondo Simon Anholt, non posso essere oggetto di campagne di marketing come quelle adottate dalle aziende
- Paesi e luoghi sono realtà molto più complesse dei prodotti di consumo
- Cambiare o definire l'immagine di un paese o di un luogo è un processo lungo e complicato: la reputazione si guadagna, non si costruisce

# L'azione dei governi

- Per condizionare la rappresentazione di un paese nell' immaginario di milioni di persone negli altri paesi è necessario che il governo:
- Monitori attentamente la percezione esistente del paese nel resto del mondo
- Elabori una narrazione che riunisca tutte le forze del paese in un unico e coordinato sforzo
- Assicuri un impegno costante e continuo nella realizzazione di iniziative innovative e attrattive che mantengano viva l' attenzione del mondo su quel paese

# Una narrazione antica
# Deuteronomio 26, 4-10

- Mosè parlò al popolo e disse: Il sacerdote prenderà la cesta dalle tue mani e la deporrà davanti al Signore tuo Dio e tu pronuncerai queste parole (…): Mio padre era un Arameo errante, scese in Egitto, vi stette come forestiero con poca gente e vi diventò una nazione grande, forte e numerosa. Gli Egiziani ci maltrattarono, ci umiliarono e ci imposero una dura schiavitù. Allora gridammo al Signore, al Dio dei nostri padri, e il Signore ascoltò la nostra voce, vide la nostra umiliazione, la nostra miseria e la nostra oppressione. Il Signore ci fece uscire dall' Egitto con mano potente e con braccio teso, spargendo terrore e operando segni e prodigi. Ci condusse in questo luogo e ci diede questa terra, dove scorrono latte e miele.

# Promuovere paesi, regioni o città

- Promuovere paesi, regioni o città è essenziale nel mercato globale
- Gli strumenti da adottare per ottenere risultati fanno parte della cassetta degli attrezzi della politica piuttosto che del marketing
- Strumento fondamentale sono le azioni simboliche, tali da veicolare un forte potere comunicativo: particolarmente innovative, suggestive, sorprendenti, rilevanti….

18/6/2016 – 3/7/2016
THE FLOATING PIERS
Una passeggiata sul lago tra Sulzano, Monte Isola e San Paolo.
L'installazione artistica di Christo disegna nuovi percorsi sul Lago d'Iseo, offre un'esperienza unica ai visitatori, valorizza i luoghi e le qualità locali.
Christo's artistic project draws new ways on the Iseo Lake, it gives visitors a unique experience, it highlights local places and qualities.
Christo and Jeanne-Claude

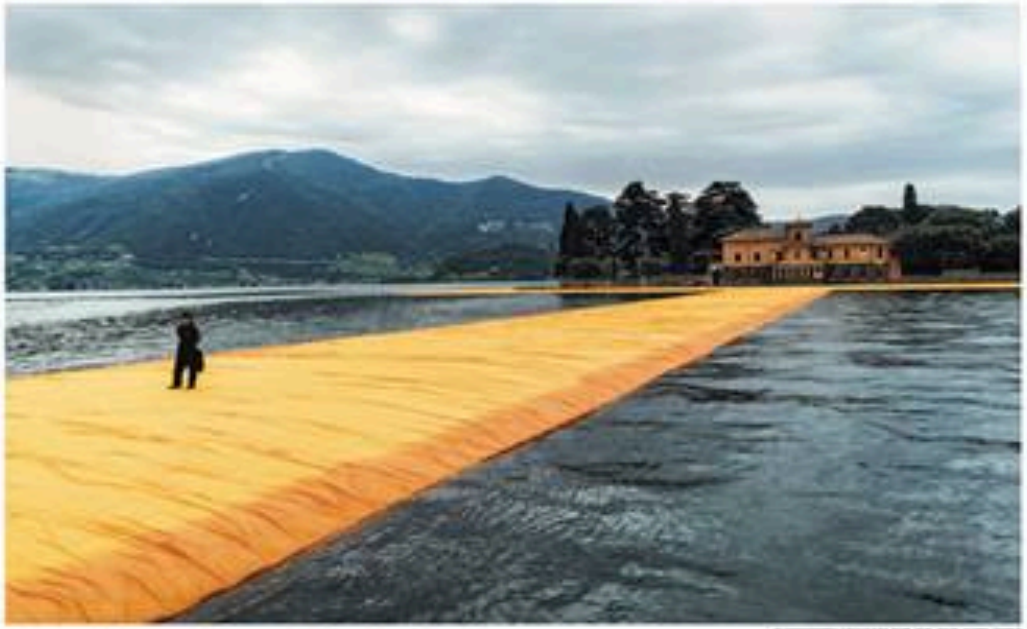
"All the News That's Fit to Print"

# The New York Times

**Late Edition**

**Today,** sunshine and patchy clouds, warmer, high 82. **Tonight,** clear, seasonable, low 63. **Tomorrow,** plenty of sunshine, warm, high 84. Weather map appears on Page A22.

VOL. CLXV ... No. 57,267 + © 2016 The New York Times NEW YORK, SATURDAY, JUNE 18, 2016 $2.50



ALESSANDRO GRASSANI FOR THE NEW YORK TIMES

**Christo Walks on Water, and Now You Can, Too**

"The Floating Piers," the artist's first outdoor installation in a decade, links two islands in an Italian lake to the mainland. Page C1.

## *Saudi Imam, 2 Hijackers, A Lingering 9/11 Mystery*

### *Calls to Declassify Section of Attack Inquiry Meet Warnings Over Expectations*

By MARK MAZZETTI and SCOTT SHANE

**SECRETS OF THE KINGDOM**

*Two Interviews in 2004*

WASHINGTON — Inside an opulent palace in Riyadh late one evening in February 2004, two American investigators interrogated a man they believed might hold answers to one of the lingering mysteries of the Sept. 11, 2001, attacks: What role, if any, did officials in Saudi Arabia's government play in the plot?

The man under questioning, Fahad al-Thumairy, had been a Saudi consular official based in Los Angeles and the imam of a mosque visited by two of the hijackers. The investigators, staff members of the national 9/11 commission who had waited all day at the United States Embassy before being summoned to the late-night interview, believed that tying him to the plot could be a step toward proving Saudi government complicity in the attacks.

They were unsuccessful. In two interviews lasting four hours, Mr. Thumairy, a father of two then in his early 30s, denied any ties to the hijackers or their known associates. Presented with phone records that seemed to contradict his answers, he gave no ground, saying the records were wrong or people were trying to smear him. The investigators wrote a report to their bosses saying they believed Mr. Thumairy was probably lying, though no government investigation into the Sept. 11 attacks has ever found conclusive evidence that Mr. Thumairy — or any other Saudi official — assisted in the plot.

But nearly 15 years after the attacks on New York and Washington, the question of a Saudi connection has arisen again amid new calls for the release of a long-classified section of a 2002 congressional inquiry into the attacks that discusses a possible Saudi role in the terrorist plot — the so-called 28 pages, whose secrecy has made them almost mythical.

American officials who have read the 28 pages say that, of all the investigative leads in that section of the report, the unanswered questions about Mr. Thumairy and the two hijackers remain the most intriguing. If there was any Saudi government role whatsoever, some still believe, it most likely would have gone through Mr. Thumairy.

The fact that years of investigation found no hard proof of official Saudi involvement has led some, notably the Saudi government, to argue that it is now the stuff of wild conjecture and conspiracy theory. The material in the 28 pages has been thoroughly investigated, the Saudi foreign minister, Adel al-Jubeir, said during a news conference here on Friday, and "those investigations have revealed that these allegations are not correct."

"There is no there there," he said.

John O. Brennan, the director of

*Continued on Page A8*

## *Russia Barred From Track In Rio Games*

By REBECCA R. RUIZ

Russia's track and field team is barred from competing in the Olympic Games this summer because of a far-reaching doping conspiracy, an extraordinary punishment without precedent in Olympics history.

The International Association of Athletics Federations, the governing body for track and field, announced the decision Friday, ruling in a unanimous vote that Russia had not done enough to restore

## Young New York Muslims, Robbed of a Respite

By LIZ ROBBINS

For Muhammad Hassan and other Muslim high school students in New York City, this has been a Ramadan of contrasts and conflicting emotions.

The joy of breaking a 16-hour fast with the first bite of a sweet date. The horror of hearing about the attack on a gay nightclub in Florida that killed 49. The drudgery of reviewing a year's worth of earth sciences and trigonometry notes. The frustration of defending Islam — and the right to be in this country — after another terrorist attack carried out in the name of the Islamic State.

"I just don't get it," said Muham-

**"THEN HE SHOOTS ME AGAIN"**

*People who survived the massacre last weekend in Orlando, Fla., recall a night of terror. Page A13.*

thing bad."

Most years, Ramadan is usually Muhammad's favorite time. This year, though, the holiday, which encompasses a month of fasting from dawn to dusk, has not offered its usual refuge. Already, Ramadan coincided with the Regents, the series of state tests that most high school students in New York take.

Then on Sunday, a Muslim man born in New York, Omar Mateen, called 911 to proclaim his alle-

And the day after that, another student in Muhammad's English class started echoing Mr. Trump's call.

"He was talking a lot of bad things, with no proof," Muhammad said of the classmate. Muhammad replied that there were differences between Muslims like Muhammad Ali and those like Omar Mateen.

"If you can tell the difference between white people and K.K.K., you can at least differentiate between Muslims and ISIS," Muhammad recalled arguing in class.

How did that student respond? "He said, 'Because Donald Trump said so,'" Muhammad said. "Everybody in the class was laugh-

## *Growing Dread Over Ugly Tone Of 'Brexit' Vote*

# Stereotipo da brand

- Come si è detto, brand noti a livello internazionale giocano un ruolo determinante nella definizione dell'immagine del paese
- Nel bene e nel male
- Così, ad esempio, l'Italia associata all'eccellenza nella moda non produce un effetto Made in positivo per eccellenze nel settore meccanico, mentre brand tedeschi come Jill Sander e Hugo Boss non enfatizzano il proprio Made in

# Un mix di fattori

- I brand di successo aiutano l'identità competitiva di un paese, ma non bastano
- E' necessario combinare insieme diversi fattori che, come abbiamo detto, convergano verso un obiettivo condiviso
- La cultura è uno strumento fondamentale da utilizzare per azioni simboliche

# Il ruolo della cultura

- Innanzitutto la cultura si pone in una posizione «superiore» rispetto al brand perché incarna un valore non commerciale
- L'apporto delle civiltà giapponese (arte, filosofia, cucina, cinematografia) tedesca (filosofia, musica, cultura classica) e italiana (arte, musica, letteratura, cucina e «sub-brand location» come Venezia, Firenze e Roma) rappresentano un background straordinario per l'identità competitiva del paese

# La cultura come brand

- Il profilo culturale di un paese è unico e irripetibile e può trasformarsi in un potente brand
- A condizione che sia supportato da una strategia che sia in grado di rinnovare la forma comunicativa di tale peculiarità in maniera tale da intercettare la sensibilità delle nuove generazioni

# ITALIA

# 7 posto nel Nation Brands Index

- L'Italia si colloca al settimo posto del Nation Brands Index, con risultati al top per turismo e cultura
- Punteggi bassi per business e governance
- Ad uno sguardo retrospettivo la posizione dell'Italia appare nel tempo sia volatile che in declino (dal 2005)

# Il peso della tradizione

- In effetti la posizione dell'Italia è tutta a carico di fattori storicamente determinati quali paesaggio e arte, cucina e brand famosi, mentre l'iniziativa politica latita
- L'immagine dell'Italia vive di rendita ma fatica ad adeguarsi alle sfide attuali

# Tre lacune

- L'immagine dell'Italia è penalizzata in tre ambiti
- 1)Benché riccamente dotato in termini di paesaggio e storia, sono evidenti il disinteresse e la sciatteria per la tutela dei beni ambientali e artistici
- 2)Benché vi siano eccellenze come Fiat e Ferrari, il paese è considerato positivamente come abilità meccaniche, ma debole dal punto di vista dell'innovazione tecnologica
- 3)Benché il paese sia considerato una eccellente destinazione per le vacanze, non è ritenuto un luogo preferenziale in cui vivere

# MADE IN ITALY

# Il capitale culturale dell'Italia

- Tutto comincia forse con il Rinascimento
- L'epoca in cui l'Italia era considerata la culla del buon gusto nelle arti figurative, nell'architettura, nelle lettere, nelle buone maniere (dal Cortegiano al Galateo alla Civil Conversazione)

# *Effetto Rinascimento*

- Un capitale culturale che oggi è dato per scontato e si parla correntemente di "Effetto Rinascimento"
- «Oltre al bello, il ben fatto: l'espressione "bello e ben fatto" indica, oltre all'estetica, la capacità di lavorare e nobilitare la materia innanzitutto in senso progettuale. Da questo punto di vista il "saper fare" italico deve molto alle botteghe e alle corporazioni di arti e mestieri nate nell'Italia rinascimentale» (E.Corbellini e S. Saviolo, *La scommessa del made in Italy*, Milano,ETAS, 2004, pp. 4-5.)

# Attraverso la crisi

- In realtà sappiamo che i secoli XVII e XVIII videro un progressivo declino della posizione dell'Italia, in ambito economico, politico e anche culturale
- Ma, nonostante ciò, l'immagine dell'Italia come culla del buon gusto resisteva

# Il melodramma

- Un veicolo fondamentale di promozione della cultura italiana nel mondo, soprattutto negli USA è il melodramma
- Dal successo di Pietro Metastasio in Europa come autore di melodrammi nel secolo XVIII a Lorenzo da Ponte, già librettista di Mozart, poi professore di italiano alla Columbia e fondatore del teatro Italian Opera House a NYC nel 1825
- Da Toscanini direttore della NBC Symphony Orchestra a Pavarotti

# *La ricoperta del Rinascimento*

- Da Jules Michelet a Jakob Burckhardt, da John Ruskin a *Camera con vista,* tra XIX e XX secolo emergeva quello che potremo chiamare il mito del Rinascimento come l'epoca aurea del buon gusto italiano nell'arte e nella cultura
- Il turismo verso le destinazioni italiane da parte del mondo anglosassone era in crescita: Thomas Cook, pioniere del turismo di massa, organizzava viaggi per turisti inglesi in Italia già

# AT Mrs HOLTS,

## Italian - Ware House

at ye two Olive Posts in ye Broad part of the Strand almost opposite to Exeter Change are Sold all Sorts of Italian Silks as Lustrings, Sattins, Padesois, Velvets, Damasks, &c. Fans, Legorne Hats, Flowers, Lute & Violin Strings Books of Essences, Venice Treacle, Balsomes, &c. And in a Back Ware house all Sorts of Italian Wines, Florence Cordials, Oyl, Olives, Anchovies, Capers, Vermicelli, Bologna Sausidges, Parmesan Cheeses, Naple Soap, &c.

# SOPRATTUTTO GLI STATI UNITI

# NYT, 1879 – Buon gusto e mani abili

## FLORENCE THE BEAUTIFUL.

*THE HOME OF ART IN ITALY.*

A CITY DEVOTED TO THE ÆSTHETIC AS A PRACTICAL INTEREST — THE BRITISH PRE-RAPHAELITES—WORKS OF MURRAY, STANHOPE, AND MRS. STILLMAN—POETRY IN PICTURES.

FLORENCE, April 10.—Cities, like individuals, seem to possess specific innate idiosyncrasies of temperament which impel them with an irresistible force in certain directions of development. Thus Florence, while resisting, as it were involuntarily, every temptation to purely industrial and commercial enterprises, such as constitute the prosperity of the more northern cities, like Geneva, Turin, and Milan, is steadily extending itself in the line of the fine arts and manufactories of objects in which the æsthetic features overpower the merely utilitarian. This is not brought about by associative action, but by individual exertion, following the bent of the special artistic disposition. Hence the remarkable multiplication of bric-à-brac shops, shop-galleries, and depositories of works of fine art, ancient and modern, including carved and inlaid furniture, wrought metals, majolica, ivories, mosaics, glass, and whatever gave splendor and luxury to the Middle Ages, and brillancy and refinement to the Renaissance; and besides these, the modern attempts to revive all these old arts and to invent new forms of beauty for the reborn taste of Christendom at large. All this agreeable

# NYT, 7 giugno 1903

Italian cheese is like Italian wine in its nomenclature; there is a brand for every town, and always named after the place where it is made. The one used almost exclusively in cooking is the famous Roman cheese, "formaggio Romani." This

# Vogue, 1912 – Visibilità internazionale

18

ITALIAN RENAISSANCE FURNITURE

The Furniture of this period exerted a strong influence over the productions of Spain, Flanders and Germany, and even of France and England.

Sumptuous in form and made of the most costly materials to the order of the Princes of Florence, Rome, Venice, Milan and other capitals of Italy, this Furniture, with its wonderful carving, possesses an artistic character which has never been excelled.

In the Division of Furniture and Decoration, on the Third Floor of the New Store of W. & J. Sloane, there is assembled a most interesting collection of Italian Renaissance Furniture, including genuine masterpieces of rare quality, as well as faithful reproductions of some of the best examples of that period. The *replicas* are notable for their *superior workmanship*, every piece being *entirely hand-made*.

Furniture in other Styles is also well represented.

W. & J. SLOANE
Furniture and Decorations
Fifth Avenue and Forty-Seventh Street, New York

Let Vogue do your Christmas Shopping.

# Vogue, 1915 – Una tradizione ancora viva



## *The* RENAISSANCE *of* VENETIAN GLASS

### Once Treasured, Later Degraded by Imitation, Shimmering Many Colored Glass Returns to Favor

*Violets and hepaticas lend their tints to the glass-blower, and do double duty as stopper and bouquet. An iridescent bubble of glass is the vase at the right*

*In the fashion of old decanters is this dressing-room set made. The mist green glass of the Venetian blowers is banded with rose color bordered with black, and for stoppers there are small bunches of glass flowers. Embellished by Elsie de Wolfe*

*Planned in Araby and made in Venice was the flask of amber glass. At the right a white and crystal jar with gold rosettes, topped by a pear. Rich & Fisher*

ONE by one arts long out of fashion are revived again. The potters assure us that they have retrieved everything of their old art except, perhaps, the art of making a fine iridescent glaze. The metal-workers twist delicate bits of iron and bronze with marvelous fineness; and now the glass-makers of Italy are sending us shimmering examples of the ancient art of Venice, glass so lovely that one cares not a whit whether it was made two months or two hundred years ago.

GLASS SHAPES FROM FAIRYLAND

So perfect in form and color is this modern glass that one piece of it may be placed alone, as a treasured *objet d'art*. In one New York drawing-room the small table of satinwood shown at the right on this page holds only a rose jar of this modern Venetian glass, an indescribably delicate pale green jar, with infinitesimal bubbles blown into the glass to give it irregular reflections. A realistic pear in delicate colors tops the jar. The table which acts as pedestal for the jar is in itself a work of art, slenderly graceful, made of inlaid woods—satinwood and pearwood—and fitted with delicate gilt bronze mounts.

A second rose jar, illustrated at the extreme upper right, is blown with white and crystal stripes and with little rosettes of gold dotted over it. It is topped, like the preceding jar, with a green and yellow pear. Fruits and flowers are used as final touches on most of these pieces, forming high lights of color. A transparent bit of ingenious glass-making is such a bouquet of flowers as serves as stopper for the fragile vase at the extreme upper left. These vases come in pairs and they forestall the florist by bearing bouquets of many colored glass flowers. These bouquets serve as stoppers, and may be removed. Such vases would almost seem to conjure up a white colonial mantelshelf on which to place them, so dainty they are.

TO CONJURE THE SCENT OF BLOSSOMS

Perfume bottles have, of course, a large place in this new-old art. At the upper right is a perfume bottle of deep amber brown glass which came from the hands of the Venetians. So thin is the glass that the bottle seems to threaten to melt at a touch, bubble-fashion. The glass is, however, not so perishable as it seems, and

(*Continued on page 60*)

*On a Chinese Chippendale table fretted at the top to form a tray, is a set of fragile pale green finger-bowls with their trays*

*So marvelous are the examples of the new-old art of glass-blowing, that a single pale green rose jar, ornamented only by the dull pot-pourri it contains and the tiny pear on its cover, is sufficient ornament for a small table of inlaid woods*

*Amber glass shades into violet at top and bottom, and where the stoppers and covers fit down, the amber-violet appears almost black. The stoppers take a shape that was much used by the old glass-blowers. These, the vases at the right, and the two at the upper left are from John Wanamaker*

*A huge urn blown of thick yellow glass, closely resembling yellow Chinese porcelain, is topped by a glass fig and flanked on each side by wood brown glass baskets seemingly of woven twigs and filled with pale, yellow-striped figs. Such a formal arrangement is excellent for a small console table*

# Vogue, 1937 – Comincia a funzionare




## SUPERLATIVE SHIRTFROCK

Camera command brings the new NAN WESTLEY to the doorstep . . . urbane in a lyrical new fabric, woven of CELANESE yarn. The most versatile of shirtfrocks infinitely flattering and endlessly useful with your furs or under your coat. $19.95. HIGH FASHION NOTE. *Detachable links and studs.*

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## SHOP-HOUND IN ITALY

ITALY'S a new field for Shop-Hound—full of new faces, new ideas, new shops to investigate. Here are some scents for you to follow on your travels: Go, while you're stopping in Florence, to the Mercato del Porcellino, under its tall, solemn arches. The whole place will be swarming with people trying to buy the gay straw hats, the baskets, the embroideries of all colours. Talkative saleswomen try out their persuasive powers on interested tourists. Girls try on floppy Florentine hats (like the one illustrated just below) before tiny mirrors. Brides dip into heaps of embroidered napkins (a fine thought for your own luncheon table) trying to get husbands to commit themselves. Old ladies pick out straw hats for faraway grandchildren, hats child-size or doll-size. For you, it's a revel—pay out your lire for tea or cocktail sets with precise Florentine embroidery, white on white, or white on peach or Saxe-blue linen.

Invest in fine unbleached linen bedspreads, for around ten dollars in American money. Spend freely for filet sets, and for doilies of cobwebby fabrics, incredibly fragile, to grace your dinner-table at home, and to arouse admiration—not unmixed with envy—among friends who have never been to market in Florence.

At Paoli's, on the Via della Vigna Nuova, everything is made of straw and raffia. Between comfortable chairs, there are piles of baskets, all sizes and shapes and colours; light little tables, which you can immediately picture on your terrace; straw tea-trays, like the one at the left; beach sandals that you'll want by the dozen, for yourself and your family and your friends. You'll spend recklessly for table-mats—natural, peach, orange, green, in every shape known to geometry. Your ceramic set will look marvellous on them, and seven pieces cost only about $2. Then there are dog-baskets for about $1.50; glass-topped tea-tables, the legs of which are bound with straw, for about $10. And baskets at every price.

Cantagalli, a famous old china factory at Via Tornabuoni 3, Florence, will entrance you, if hand-painted glazed earthenware is an old love of yours. There are entertaining salt-cellar donkeys, obviously of peasant derivation, baroque vases twined with roses and "putti"—those impish cherubs—dancing ladies with flowery garlands for informal tables, table sets of the Biedermeier period, soup-tureens and huge serving-plates if your entertaining is on a large and hearty scale. Finally, you'll weaken immediately over the new china inspired by the simple wine-jugs of the Neapolitan peasants. Two of Cantagalli's jugs—one Biedermeier, one peasant—are sketched below, left.

Natalina Serni (her address is Via Porta Rossa 26, Via Rondinelli 2, Florence) is usually to be found in a cloud of crêpe de Chine and satin, pink and white and pale blue. Not that she'll be wearing anything of the kind—what she generally has on is an old black overall. But she's nothing short of a miracle woman when it comes to applying the lovely, traditional Italian embroidery to the most sophisticated of lingerie. Her little shop has become the ultimate

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## SHOP-HOUND IN ITALY

haven for everyone whose soul is stirred by hand-made lingerie, and her prices, to visitors from overseas, are small miracles. For example, an Empire nightgown of pink crêpe georgette, bias cut, with the pleats of the bodice held by a pale-blue ribbon—and the same ribbon edging the sleeves and the hem—for about $7.

If you covet the straw-bound green bottle in which the waiter brings your Chianti, don't try to smuggle it out of the restaurant under your coat. Go, instead, to Taddei's glass-factory (Via Cavour 15, Florence) where these flasks are blown. These, and many others; for Taddei makes wine-glasses, tumblers, bottles, flower-vases, whole table-services, out of this same heavy, shining green glass, combining classic shapes and modern ideas with tremendous effect. One set, for instance, of six water-glasses, six wine-glasses, and two carafes—simple and sturdy and good-looking—costs about $5. Or the same set with the addition of raised circles around the bases of the bottles and glasses costs about $8. There are finger-bowls and fruit-plates to match, too, for about $1 each. And you'll spend hours debating which, and how many, of Taddei's flower-vases to take home, for wedding-presents or your own house. One has rings around the base, to match the water-pitcher and carafe sketched, (above), for about $2; another has air-bubbles imprisoned in the glass.

An address to remember in Florence is Via dei Fossi 17—where, at the end of a little dark passage, you'll find the shop of Signor Cei. At first glance, the shop looks like a jungle of candlesticks; which, as a matter of fact, is just about what it is. Signor Cei has candlesticks of every period and style, some of them magnificent; tall candlesticks and short candlesticks, single ones and branch ones, wood, china, gilt, pottery, bronze, silver. The day I was there, some antique ones had just arrived from the country, packed in long straw baskets that looked as though they ought to be full of fresh flowers from the Riviera, instead of dusty candlesticks—even such treasures as the two sketched above. Prices range from about $2 to $10 the pair. And while you're in Signor Cei's shop, look at his collection of antique frames, for pictures and mirrors, some of them priced amazingly low. In short, this is the sort of antique shop you dream of finding, tucked away in a quiet street, and seldom find—even in Florence.

If you're in Tuscany, you'll probably go to Viareggio, on the sea-coast, to swim, and if you're in Viareggio, you'll undoubtedly go to Signora Matrigali's little shop, at Viale Marconi 17, to look at her famous shoes—especially the sandals, which are her forte. At the right are two of her latest: a sandal of natural blond calfskin, unsewn, with two wide straps embracing your foot, for about $3 the pair; and a blue gladiator's sandal, square-toed and square-heeled, lined with red, for the same price. Signora Matrigali is large, smiling, motherly—and *her* favourite footgear is a pair of old sneakers.

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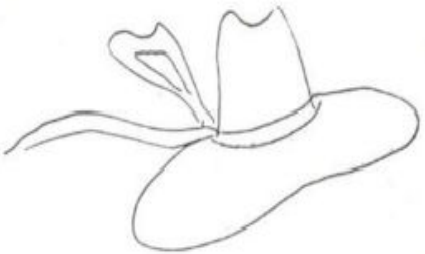

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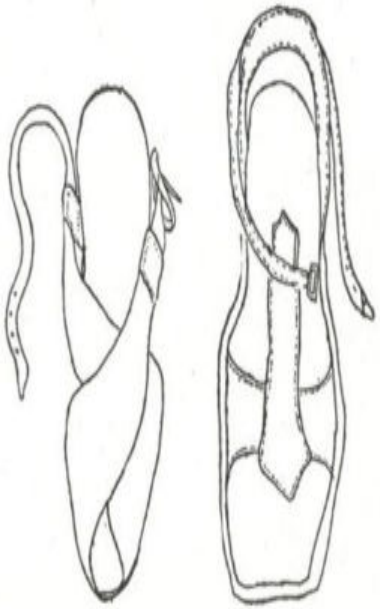
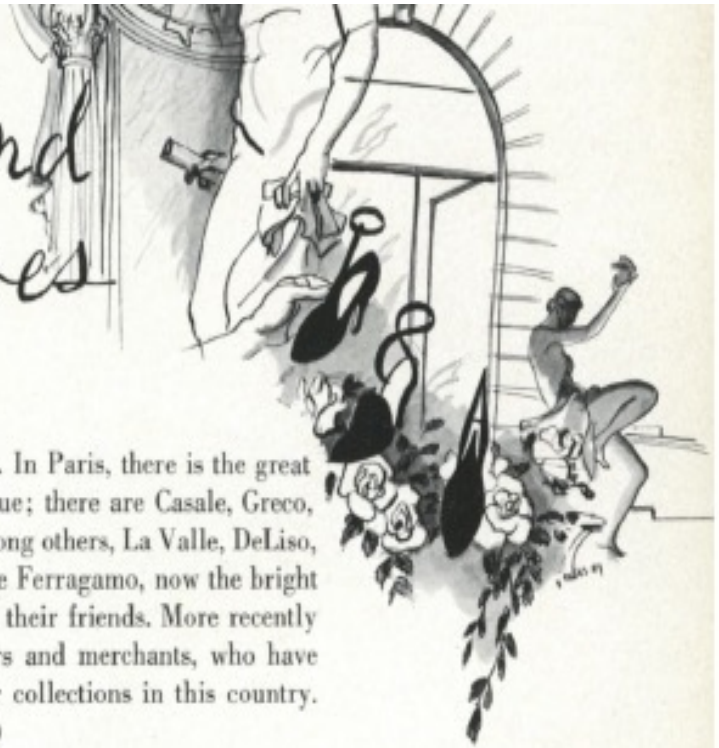


# Vogue, 1938 – Un pioniere: Ferragamo

## Fine Italian hand for shoes



A TRADITION of Italian shoemakers is rising. In Paris, there is the great Perugia, whose shoes are at Saks-Fifth Avenue; there are Casale, Greco, Georgette, and Palazzo. In America, there are, among others, La Valle, DeLiso, and Lo Presti. And in Florence, there is Salvatore Ferragamo, now the bright particular star, known to wise Italian ladies and their friends. More recently he has been discovered by American shoemakers and merchants, who have brought some of his models to the ready-to-wear collections in this country. (Among them Saks-Fifth Avenue and I. Miller.)

Short, dark, with the patience of an apple ripening on a tree, Neapolitan Ferragamo, who is about thirty-five, now has a little shop in the Villa Tornabuoni, a shop about twelve feet wide, with only eight seats, and a few shoes displayed on the floor. The rest of the shop is filled with customers, waiting quite contentedly, sometimes for two hours, until Ferragamo is free to serve them. There is no one else to help them. Ferragamo shoes are Ferragamo fitted. He never hurries any one. If some one leaves, he murmurs in his fluent, low-voiced English, which runs like a dark syrup, "She'll come back."

# Vogue, 1949 – Ci siamo



## ITALIAN HANDBOOK

**GENERAL INFORMATION**

No visa is needed. Travel without trunks so as to be ready to fly without excess baggage. For instance, from Rome to Milan by plane is only two hours, but it is overnight by train. For short distances, use the luxe buses. Taxis are perplexing—the meters never have any relation to what you pay. Take an ample supply of soap. It is imperative to make hotel reservations in advance. Tipping is the same as in this country, except that the head porter, who takes care of reservations, tickets, and whatever, should be tipped about $5 every two weeks.

**ROME: HOTELS, RESTAURANTS, SHOPS, AND THINGS TO DO**

This summer, visitors will catch Rome just before the 1950 Holy Year rush. The city is fast becoming a hub for tourists, crossroad for planes from all over the world, and centre of the air, rail, and bus network over Italy.

Besides the Excelsior Hotel (big and busy) there are the Hassler, more reserved, Swiss-run, and the Grand.

Eat at Selvaggi; at Giorgio; at Capriccio, with its garden; at Fagiano; at Ranieri, a famous old restaurant; at Torre Fiorenza, rustic but chic, ten kilometers outside Rome on the Via Cassia, eating and dancing in an open garden. Passetto, near the Senato.

Less expensive and much in the spirit of summer in Rome are the sidewalk bistros, "trattoria," like the Gallesi on Piazza Trastevere. Tre Scalini on the Piazza Navona and Degli Amici, where many artists and writers meet. Doney's, outdoors, too, on the Via Veneto, for cocktails or tea. Café Greco is celebrated for the artists, writers, and composers who go there.

Opera in the ruined baths of Termi di Caracalla. Swim at Ostia, forty minutes away; or week-end at Fregene Beach, staying, perhaps, at Villa dei Pini.

If you are interested in special sources for buying Italian handicrafts, get in touch with the Campagnia Nazionale Antigiana in Rome (and in Florence).

Beautiful gloves at A. Manco, Piazza di Spagna. (There is also a branch in Florence.) For lingerie and linens, Emilia Bellini, which has shops in Milan and Florence. Costume jewellery at G. Masebza, 410 Corso Umberto. Handbags at Gucci, 21 Via Condotti (there is a branch also in Florence).

For special accessories: La Boutique on the Via Condotti. Shoes—at Frettagiani or Ferragamo's (branches all over Italy but only custom-made in Florence). For jewellery: Bulgari, the Cartier of Italy; or Furst on Via Bissolati—new, fashionable, and less expensive. Dressmakers: Gabriellasport. Caraceni and Ciro are the famous tailors for men and women.

Casual clothes and low-heeled shoes are the rule in the daytime; wear, for instance, prints, cottons, no hats; for evening, ankle-length black dresses.

**NAPLES: AND THE ISLANDS NEARBY, CAPRI AND ISCHIA**

You'll probably not stay long in the summer's heat of Naples itself, but instead go to Capri and Ischia in the Bay or down the coast to Sorrento and Amalfi. Amalfi has excellent hotels which were once convents.

At Capri, life is lived in shorts and sandals. There is little if any dressing, even for dinner. Quisisana is the big hotel, and Clubino the night club.

Ischia: fun to sail from Naples, about ten kilometers offshore. Larger, more untouched than Capri, has sandy beaches. Mud-baths for relief from rheumatism.

**FLORENCE: PENSIONS, HOTELS, RESTAURANTS, SHOPS**

Full of art-lovers streaming through the now-recovered art galleries. Hotels with the inevitable names of Excelsior and Grand Hotel. Recommended pensions: Beacci Tornabuoni, Consigli, and Rigatti on the river. For cocktails or tea, Doney's again (same as in Rome, older and even more famous). Time-honoured food at Buca Lapi.

Florence is famous for lingerie and linens. Lina Cinelli, 21 Via Lamarmora, reasonable but only made-to-order. The most inexpensive place to look for practically everything is "Il Porcellino" (The Little Pig), an open bazaar where prices are about half the store tags. Other names to remember: Leather bags—Piscarolo, Gucci. Other leather goods—Luti. Silk scarves: Dalmasso.

**VENICE: HOTELS, RESTAURANTS, SHOPS AND THINGS TO DO**

Late August and early September bring the season of festivals: the International Film Festival at Lido; the International Theatre Festival; the International Festival of Contemporary Music at Teatro Fenice. (The opera of Verona, an hour from Venice, is in an arena where gladiators once fought.) The dress for all these events is becoming increasingly formal.

The Danieli, an old palace which continues to look unlike a hotel, the desk camouflaged in the Moresque décor of the foyer; a great, winding staircase dwarfing the presence of an elevator elsewhere. The Gritti has been remodelled, is becoming increasingly popular. The Europa has a charming garden for dining.

Restaurants: La Taverna across from the opera house, outdoors, with a tented roof, green-latticed sides, the smart eleven-o'clock-in-the-evening spot. La Colomba, its walls covered with paintings by famous artists once too poor to pay for their meals in cash—excellent sea food. Harry's Bar, gathering place for pre-lunch and dinner drinks. Run by the same management as Harry's, the smart new restaurant, Cipriani's on the island of Torcello. (Try to come back from Cipriani's to the city at sunset, when Venice seems to float in waters.) *(Continued on page 112)*

# Italian Handbook

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# *Firenze, 12 febbraio 1951*

- "*Poiché adesso gli Stati Uniti sono orientati molto benevolmente verso l'Italia, mi par giunto il momento di tentare un'affermazione della nostra moda in quel mercato. E per raggiungere lo scopo, dato che a Parigi le collezioni sono mostrate ai compratori americani la prima settimana di febbraio e d'agosto, dobbiamo organizzarci per potere mostrare anche noi le nostre collezioni alla stessa epoca (…). Nell'interesse delle case stesse, è condizione esplicita che i modelli che verranno mostrati siano di pretta ed esclusiva ispirazione italiana*."(G.B. Giorgini)

# Italy at Work