

BULKY DOCUMENTS

(Exceeds 300 pages)

Proceeding/Serial No: 92047433

Filed: 11-16-09

Case: Code S. R:L V: Jay-Y Enterprise Co., Inc

Part 2 of 2



Processed by CURTIS PURYEAR

Beauty

The current beauty market is based on runway trends from New York. It's a hard, creative market. It's a market that's been dominated by the signature of Alberta Ferretti's designs. There's a lot of creative talent out there, but it's a lot of talent that's not being seen. It's a lot of talent that's not being heard. It's a lot of talent that's not being recognized. It's a lot of talent that's not being rewarded. It's a lot of talent that's not being appreciated. It's a lot of talent that's not being valued. It's a lot of talent that's not being respected. It's a lot of talent that's not being honored. It's a lot of talent that's not being celebrated. It's a lot of talent that's not being acknowledged. It's a lot of talent that's not being recognized. It's a lot of talent that's not being rewarded. It's a lot of talent that's not being appreciated. It's a lot of talent that's not being valued. It's a lot of talent that's not being respected. It's a lot of talent that's not being honored. It's a lot of talent that's not being celebrated. It's a lot of talent that's not being acknowledged.

Beauty
 Market
 Trends

Beauty
 Market
 Trends

New Year's RESOLUTIONS

A Fresh take

A new year, a new you.
But as **Voni Vincent** shows,
most resolutions are
easy to make.

Since I was born at least for those of us not born in the cradle with perfect loveliness, I have work, and since the older you get, the more work you have to do, it's not surprising that the first thing most women, spurred by guilt and excess, pencil into their crisp new diaries at New Year's is a list of resolutions. There we are, at the peak of the holiday season, stuffed full of extra-rich food, ravaged by celebratory alcohol, and baggy-eyed from lack of sleep. Please! Cover that mirror!

January is the cruelest month for beauty. There's a porridgy quality to most women's skin due to the change of season (we're all hip now to sun damage at the first squeak of spring, but it's easy to forget about winter's rage and the havoc caused by smoke and pollution and central heating). Nails react just like skin to temperature changes, and as for hair—too many party updos, too much product, too much static electricity—it's a strawy mess, just as you're aching for the new smoothed and polished little flip.

No wonder most of my grown-up annual resolutions have been health- and beauty-based. Once past the age of obedience (1. Tidy my room; 2. Finish my holiday assignment before school starts), everyone learns that the key to feeling good is self-improvement. And after you join the world of women at around fifteen, you realize that your body is something you can improve. Plus, after the age of 25, you better improve it because nature certainly won't. Hence that annual Memorandum to Self, written in the dark days at year's end. They make dismal reading, my annual resolutions, as I look back over old diaries. *Cleanse, tone, and moisturize!* I would write early on, about my sixteen-year-old perfect skin. *Use cuticle softener DAILY!!!* Then later, *Clean off makeup before sleep!* And much later, *Don't get too drunk to make my own way home*, which covered a variety of broken resolutions, only the least of which was not cleaning off makeup before sleep. (But let's not relive the embarrassments of our early 20s here.)

It's curious how the urge to confess our excess and promise to do better becomes universal at the end of December. New year, new day, new leaf, new resolution, and hopefully a new you. Nearly 350 years ago Samuel Pepys wrote in his great *Diary* at the Navy Office in London (on December 30, 1661) about the age-old (even then) problem of late nights and high living. "I have newly taken a solemn oath about abstaining from plays and wine, which I am resolved to keep."

Last year, I decided to give myself a break on beauty resolutions. Partly because all those strictures I once ignored about protecting and oiling are now second nature, and partly because I'd learned that if I can't fix something myself I can hurl money at white-coated women with soft hands and softer voices, and they'll fix it for me, from false eyelashes to leg waxing. But last year I had a crisis.

There I sat, with a kind of *amplitude* rolled around my middle half hidden by a cashmere tunic (size 14) with slits up the sides that I'd had to elongate somewhat, and cozy leggings with an elastic waist. At New Year's, I couldn't get into anything else. There seemed to be a lot of weight around. Big Ben struck the hour and my (Scottish) husband began to run around the house with bits of coal, opening doors and windows (Scots get very weird at New Year). I looked suddenly, "Am I fat?" and caught him off guard. He choked on Glenfiddich and said—too slowly—"That outfit's . . . not very flattering." You have to assume yes after that, don't you? So I took my crisp new diary and wrote *Lose weight*. I'd written that every year since the age of 29, so on the next line I put *This year*.

Months passed. At Easter we went to France and ate cheese. In the summer we went to Greece and I wore a black tent on the beach instead of a bikini. As the year slid toward fall—it was a beautiful Indian summer—I happened to pass a mirror and got a terrible shock. There was a puffball mushroom growing out of each armpit. When I held my slightly tanned arms in a natural relaxed position by my sides they appeared *tremblant* atop each bra strap. White. Sort of. *Fleshy*. What the hell is this? Some kind

ON THE RIGHT TRACK
The best New Year resolution may be one that worked before. . . . Or you could try something new. Bra by Dolce & Gabbana. Skirt by Andrew Marc. Details, stores, In This Issue. Sitings Editor: Phyllis Posnick

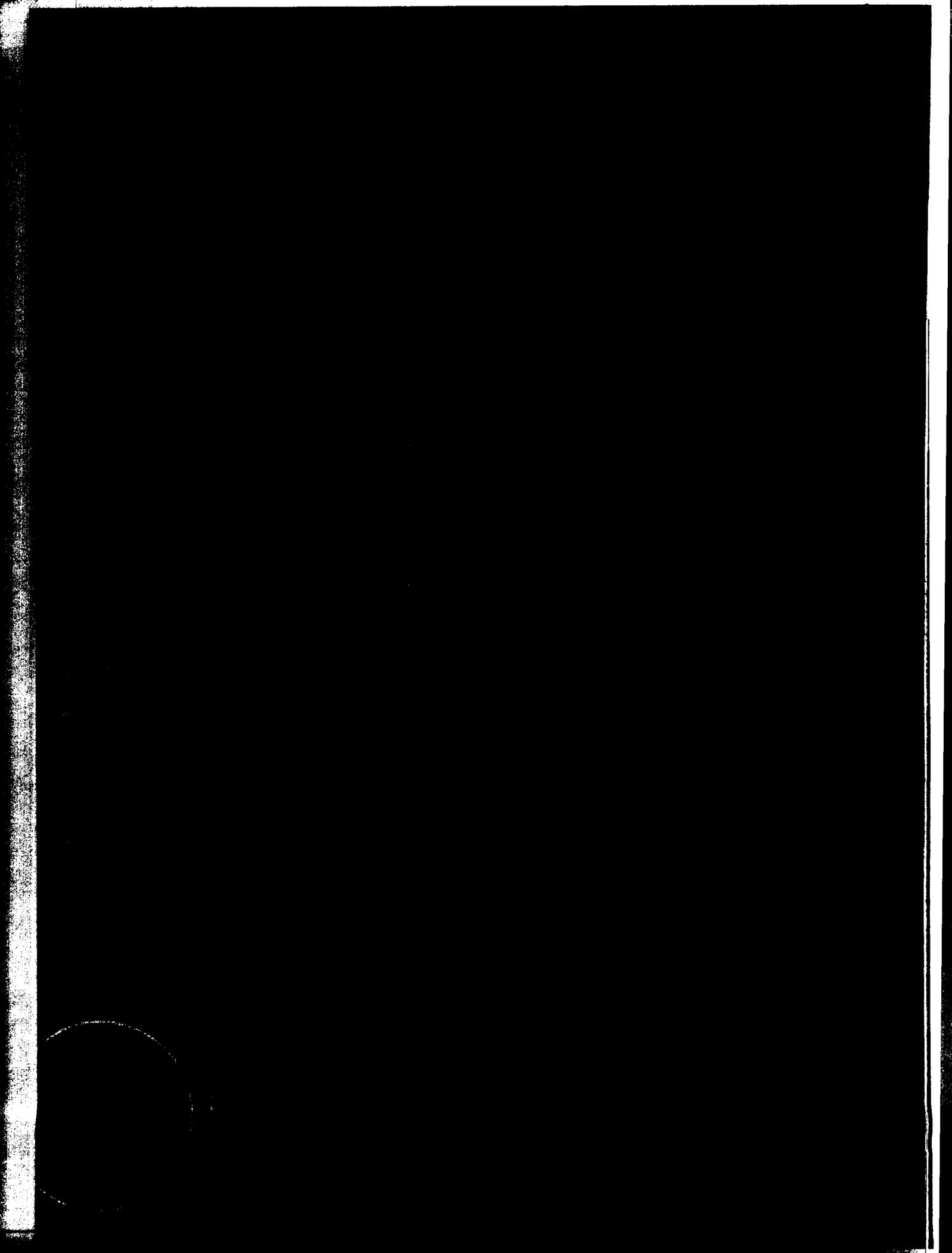
Petitioner's Exhibits Page 277







LABOR



of the season Helmut Lang jeans Must-have motorcycle

S. J. V. Enterprises Co., Inc.
 Collection No. 92047433

Prada's appliquéd
 ANKLE PUMP—
 the shoe of the
 season, about \$500.
 Prada, NYC.

Call of
 the wild:
 Dolce & Gabbana
 ANIMAL-PRINT BRIEFS,
 about \$292. Dolce &
 Gabbana, Atlanta.

Chanel robe with
 transpar. panel, about \$555.
 Chanel, Hong Kong

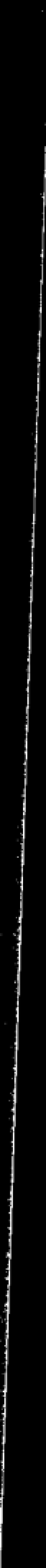
Vivienne Tam CHINOIS TOP,
 about \$185. Vivienne Tam, NYC.

Isaac Mizrahi
 crochet DRESS, about \$515.
 Bergdorf Goodman.

Reputable
 reptile: Fendi
 IGUANA BAG, about
 \$1,650. Fendi—New York, NYC

Yohji Yama
 silk "LORAL"
 JACKET, \$1,100.
 Maxfield

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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
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Petitioner,)	
)	Cancellation No. 92047433
v.)	
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JAY-Y ENTERPRISES CO., INC.,)	
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Respondent.)	

PETITIONER'S EXHIBIT 43 TO NOTICE OF RELIANCE



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JUNE 1998

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A RENA ROMA

A wedding set in Arcadia is a fairy-tale affair, where champagne chalices, floral crowns, and tulle trains bring strokes of romance to a country canvas. Photographed by Steven Meisel.





**Gado S.a.r.l. v
Cancellation M**



Bohemian bacchanal:
Evoking the cozy camaraderie of a Flemish masterpiece, the wedding party revels in simple style. *OPPOSITE PAGE, foreground, left to right:* Tan corset, Isaac Mizrahi, about \$625. White V-front top, Marni, about \$200. Red skirt, Kerry Cassill, about \$46. White dress, Dolce & Gabbana Sposa. White off-the-shoulder dress, Issey Miyake, about \$1,195. Pale blue scarf, Malo, about \$258. White peasant blouse, Rebecca Taylor, about \$119. Natural skirt, Russell Bennett, about \$700. *Background,* Brown dress, Jil Sander, about \$800. Details, stores, see *In This Issue.*



Gado
Cano

Flower girl: A coronet of blossoms adorned with satin ribbons and a tulle train is the ideal accessory for an idyllic wedding. Headpiece, James Coviello Bergdorf Goodman. Details, see in This Issue.





A

Woman should
feel in her
wedding dress
the way she
feels in an
evening dress:
sexy, feminine,
and perfectly
at ease.

—Stefano Gabbiani

The very picture of bucolic bliss: The bride frolics with her groom while the guests join in the feast and festivity. THIS PAGE: Lace-up sleeveless shirt, Miu Miu, about \$390. Skirt, Nancy Cassill, about \$45. ABOVE: PAGE, left: Burgundy blouse, top, Prada, about \$120. Skirt, Marni, about \$120. Skirt, Carolina Herrera, about \$120. Skirt, Spada, about \$120. Skirt, Lacroix, about \$120. White dress, Isaac Mizrahi, about \$1,945. Details, stores, see in this issue.







THE
MOUNTAIN
VIEW
HOTEL
CITY OF
MOUNTAIN VIEW
ARIZONA







THIS ISSUE

94 (cover look): Silk dress, Ralph Lauren Collection, \$8,500. Polo Ralph Lauren, NYC, Beverly Hills. Saks Fifth Avenue. Earrings, Roxanne Assoulin, \$90. Neiman Marcus. Up **96:** Silk dress, Equipment, \$167. Equipment, NYC. Shirt, Thimister. Shoes, Christian Louboutin. **80: Dress,** Thimister. **Vogue's** **100:** Inset: shirt, Jane Mayle. Cotton velvet pants, Jane Mayle, \$215. Phare, NYC. **102:** Silk organza wedding gown, Bob Evans, \$20,000. For more information, call (212) 889-1999. **106:** Wedding gown, Bob Evans. For more information, see In This Issue page 102. **Inset, center right:** silk duchesse satin bridesmaid dresses, Bob Evans, \$3,500 each. For more information, call (212) 889-1999. **108:** Silk-faced satin and silk gazar wedding dress, Amsale, \$3,000. Saks Fifth Avenue; Neiman Marcus; White Rose, Pasadena CA. **The Vogue file 120:** Earrings, Gerard Yosca. For store information, call (212) 302-4349. **PATA 123:** Left to right: silk jersey dress, Giorgio Armani, \$9,580. Giorgio Armani Boutique, NYC. Crepe and organza dress, Christian Dior by John Galliano, \$4,500. Bergdorf Goodman. Rosie O'Donnell in her own clothes. Cotton tulle dress, Halston Signature by Randolph Duke, \$2,970. Bergdorf Goodman. Tulle bustier and skirt, Oscar de la Renta, \$10,000. Saks Fifth Avenue. Shoes, Manolo Blahnik, \$695. Bergdorf Goodman; Manolo Blahnik, NYC. **Vogue beauty 155:** Silk dress, John Galliano, \$1,705. Bergdorf Goodman. Cashmere and silk wrap, Agnona, \$265. Agnona, NYC; Saks Fifth Avenue. Photographed at Cipriani Downtown, 370 West Broadway, NYC; (212) 343-0999. **164:** Diamond hairpin, Fred Leighton, \$12,500 a pair. Fred Leighton New York, NYC.

Renaissance romance

187-181: Silk and spandex dress, \$2,500. On man: shirt, Yohji Yamamoto. Pants, Comme des Garçons Homme Plus by Rei Kawakubo. **182:** On men, left to right: black shirt, Yohji Yamamoto. Tan pants, Comme des Garçons Homme Plus by Rei Kawakubo. Tan jacket, Dolce & Gabbana. White trousers, Comme des Garçons Homme Plus by Rei Kawakubo. **183:** Model holding child: polyester and Lycra corset, Isaac Mizrahi. Saks Fifth Avenue, NYC, Beverly Hills. Linen shirt, Marni. Saks Fifth Avenue, NYC; Janet Brown, Port Washington NY; Louis Boston. Cotton voile skirt, Kerry Cassill. For store information, call (206) 632-3995. Hat, Patricia Underwood. Bride:

silk and spandex dress, Dolce & Gabbana Sposa, \$2,500. Saks Fifth Avenue, NYC. Stockings, Hue. Macy's. Shoes, Junya Watanabe Comme des Garçons. Comme des Garçons, NYC. Model, right of bride: silk dress, Issey Miyake. Issey Miyake Boutique, NYC. Pale blue silk scarf, Malo. Malo Boutique, NYC, Chicago, Palm Beach. Hat, Patricia Underwood. Model pouring water: cotton shirt, Rebecca Taylor. The New York Look, NYC; Phoebe 45, Chicago. Cotton voile skirt, Russell Bennett. If Boutique, SoHo NYC. Brown silk cashmere scarf, Agnona, \$330. Model eating apple: cotton and nylon dress, Jill Sander. Jill Sander, Costa Mesa CA. Hat, Patricia Underwood. Background, on women: hats, Dain Kalas. On man, left of bride: shirt, Yohji Yamamoto. **184-185:** Dress, Dolce & Gabbana Sposa. For more information, see In This Issue page 183. On man: shirt, Yohji Yamamoto. **186-187:** Left to right, model holding child: cotton lace-up top, Miu Miu. Miu Miu, SoHo NYC. Cotton voile skirt, Kerry Cassill. For store information, call (206) 632-3995. Hat, Dain Kalas. Burgundy silk beaded top, Prada. Prada, NYC, Bal Harbour FL. Linen peasant shirt, Marni. Saks Fifth Avenue, NYC; Janet Brown, Port Washington NY; Louis Boston. Wool, linen, and polyester skirt, Comme des Garçons by Rei Kawakubo, \$2,130. Comme des Garçons, NYC. Dress, Dolce & Gabbana Sposa. For more information, see In This Issue page 183. Silk jacket, Christian Lacroix. Saks Fifth Avenue, NYC, Atlanta, Beverly Hills. Embroidered linen dress, Isaac Mizrahi. Saks Fifth Avenue, NYC, Beverly Hills. Hat, Dain Kalas. Tights, Hue. Macy's. Shoes, Calvin Klein. Calvin Klein stores. Background, on women: hats, Dain Kalas and Patricia Underwood. On child: dress, Bonpoint. On men, left to right: tan pants, Comme des Garçons Homme Plus by Rei Kawakubo. Red jacket, Dolce & Gabbana. Shirt, Yohji Yamamoto. Beige jacket, Dolce & Gabbana. Shirt, Yohji Yamamoto. **188:** Left to right: silk top and skirt. Both by Marni. Saks Fifth Avenue, NYC; Janet Brown, Port Washington NY. Top also at Louis Boston. Brown silk cashmere shawl, Agnona. Cotton top and white skirt. Both by Agnès B. Agnès B., NYC, Chicago. For more information, call (888) AGNES B-2. Red viscose and silk skirt, Patrick Robinson. Saks Fifth Avenue, NYC, San Francisco. Neiman Marcus. On man: trousers, Comme des Garçons Homme Plus by Rei Kawakubo.

189: Dress, Dolce & Gabbana Sposa. For more information, see In This Issue page 183. Rayon and acetate dress, Jessica McClintock. Jessica McClintock boutiques. For more information, call (800) 333-5301. Pale beige silk and cashmere shawl, Agnona. On man: shirt, Yohji Yamamoto. Pants, Comme des Garçons Homme Plus by Rei Kawakubo. In this story: bridal wreath, James Cowie. Bergdorf Goodman. Bride's ring, Ares Rure. NYC. Patricia Underwood at Bergdorf Goodman. For more information on Dain Kalas, call (718) 852-3478. Agnona at Agnona Boutique, NYC; Saks Fifth Avenue, NYC. Props from Eclectic Encore.

Age of opulence

190: Chiffon by Hurel. Silk tulle veil by Philip Treacy for Chanel Haute Couture. Fabric by Ockle Gilbert. **191:** Rectangular ivory silk tulle dress over ivory silk stretch tulle bodysuit. Veil, Gaudier Paris. **192:** Fabric by Forster Willy. Hat, Philip Treacy. **193:** Organza by Abraham. Lace by Goutarel. Choker, Christian Lacroix Haute Couture. In this story: manicure, Elisa Ferri.

Scenes from a wedding

194: Left to right: silk tulle bra and panty, \$120 each. Prada, NYC. Necklace, Christian Dior. Christian Dior Boutique, NYC. Beverly Hills. Silk charmeuse with lace embroidery bra and tap pants, \$250 a set. Saks Fifth Avenue, NYC. Beverly Hills. Silk charmeuse bra, \$140, and tap pants, \$160. Polo Ralph Lauren, NYC. Veil, Chanel Haute Couture. Necklace, M-J Savitt. Bergdorf Goodman. Shoes, Manolo Blahnik, NYC. Silk bra, \$160, and tap pants, \$135. Calvin Klein, NYC. Silk camisole, \$223, and thong, \$117. La Perla Boutique, NYC. Necklace, Mikimoto Boutique, NYC. **195:** Silk bra, \$225, and panty, \$165. Calvin Klein, NYC. **196-197:** Back row, left to right: cream-colored ribbon lace dress with rosy draped chiffon and corset with ruffled organza wings. Lace by Goutarel. Chiffon by Hurel. Violet cotton and polyamide coat, \$1,275. Marc Jacobs Store, NYC; Saks Fifth Avenue, NYC. Hat, Patricia Underwood. Bergdorf Goodman. White silk satin jacket and embroidered tulle dress. Silk satin by Gandini. Tulle by Hurel. Embroidery by Cecile Henri. Embroidered veil, Chanel Haute Couture. Necklace at Tiffany & Co. stores. For more information, call (800) 526-0649. Pink silk satin coat, \$2,375. Bergdorf Goodman; Gucci stores. For more information, call (800) 388-6785. Hat, The Family Jewels. The Family Jewels Vintage Clothing, NYC. For more information, call (212) 679-5023. Fuchsia satin dress, \$850. Miu Miu, SoHo NYC. Hat, Miu Miu, SoHo NYC. Strapless pink

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grosgrain... moto Boutique... nik. Bergdorf... NYC. Front... top, \$910, and... NYC, Dallas... \$11,295. Bergdorf... to right: Hat, ... Chanel. Chanel... cream-colored ribbon pique... and dress. Ribbon pique by Lanel. Shoes, Christian Dior Haute Couture. White polyester and Lycra... \$925, and skirt, \$435. Saks Fifth Avenue, NYC, Los Angeles. Shoes, Manolo Blahnik, NYC. White wool jacket and skirt. Wool by Dormeuil. Shoes, Christian Dior Haute Couture. Floral silk gown. Silk by Bianchini. Shoes, Christian Dior Haute Couture. Wool jacket, \$1,295, and skirt, \$550. Polo Ralph Lauren, NYC, Beverly Hills; Saks Fifth Avenue, NYC; Nordstrom, King of Prussia PA, Dallas, San Francisco. Hat, Patricia Underwood. Bergdorf Goodman. Handbag, Prada, NYC. Shoes, Manolo Blahnik, NYC. In this story: on little girls, dresses from Vera Wang. On... by Raffinati at Harrison Formalwear, NYC. For more information, call (800) 351-6767. Shirts by Pink. Ties by Turnbull & Asser. Shoes by After Six, Bally, Bruno Magli, and JM Weston. Props styled by Alison Kramer.

Puppy love

202: The Neighbors: hats, Stephen Jones. The Dowager Aunt: hat, Jennifer Ouellette, \$60. For more information, call (212) 927-7451. The Society Photographer: hat, Stephen Jones. The Bachelor Party, left to right: Tulle tutu, Danskin, \$18. For more information, call (800) 288-6749. Top hat and orange cap, Stephen Jones. Top hat, Dain Kalas. Maid of Honor: hat, Stephen Jones. 203: The Bride's Aunt from Paris: hat, Stephen Jones. The Society Columnist: hat, Stephen Jones. Bride's Ex-boyfriend: hat, Philip Treacy. Drunken Usher: hat, Dain Kalas. Bride's Sister: headpiece, Stephen Jones. The Banquet Table: Top hats, Dain Kalas. Bonnet and orange hat, Stephen Jones. The Uninvited Guest: hat, Stephen Jones. 204: Tulle tutu. 205: Bag, \$2,650. For more information, see

pages 200-201. In this story: Stephen Jones hats at Sophy Curson, Philadelphia.

Veiled promises

209: Silk wedding dress with crinoline and stole, \$6,400. Veil, Dolce & Gabbana. Ring at Tiffany & Co. stores. For more information, call (800) 526-0649. Shoes, Manolo Blahnik, NYC. 210: Silk duchesse satin wedding gown, \$4,000. The Vera Wang Bridal Boutique at Saks Jandel, Washington DC. Silk tulle veil with satin edging, Giorgio Armani, \$435. Giorgio Armani Boutique, NYC, San Francisco. Necklace at Tiffany & Co. stores. For more information call (800) 526-0649. 211: Chiffon and tulle wedding gown, \$2,570. Tulle veil with covered comb, Kelly Christy, \$250. Kelly Christy, NYC. 213: Silk tulle wedding gown with silk georgette underdress. Tulle veil on embroidered pearl frame by Nelson D'Leon, \$450. For an appointment, call (212) 563-9879. Shoes, Manolo Blahnik, NYC.

The grand tour

215: Cashmere sweater, \$660. Prada, NYC. Cotton tulle dress, \$4,700. Shoes, Prada. On man: Helmut Lang. 216: Cotton turtleneck and skirt. Top also at Kenar, East Hampton NY. Bag, Dolce & Gabbana, NYC, Houston. On man: Helmut Lang. 217: Tulle dress, \$2,800. Also at Saks Fifth Avenue, Greenwich CT, Boston, Atlanta, Beverly Hills. Earrings from Kentshire Gallery, NYC. 218: Bag, Dolce & Gabbana, NYC, Houston. Shoes, Prada. 219: Tulle dress, \$2,095. Also at Saks Fifth Avenue, Troy MI. On man: Helmut Lang. 220-221: Silk and Lycra dress. Earrings from Kentshire Gallery, NYC. Shoes, Manolo Blahnik. 222: Silk chiffon embroidered dress, \$2,700. Also at Saks Fifth Avenue, Beverly Hills. Shoes, Prada. 223: Wool dress, Manolo Blahnik. 224: Silk top. Silk and cotton skirt. Shoes, Prada. 225: Ramie jacket. Rayon skirt. Shoes, Prada. On man: Helmut Lang. 226: Beaded silk dress, \$9,230. Earrings from Kentshire Gallery, NYC. Shoes, Prada. 227: Shoes, Manolo Blahnik. On man: Helmut Lang. 229: Dress, \$3,825. On groom: Dolce & Gabbana. In this story: Pearl necklace at Fred Leighton New York, NYC. Manolo Blahnik shoes at

Bergdorf Goodman; Manolo Blahnik, NYC; Neiman Marcus. Prada shoes at Prada, NYC.

Global union

238-239: Sweater, Donna Karan New York. On man: shirt, Calvin Klein. Tie, Polo by Ralph Lauren.

The inn crowd

243: Luggage, Calvin Klein, NYC. 247: Luggage, T. Anthony, NYC.

Wise guy

248-249: On man: Calvin Klein Collection.

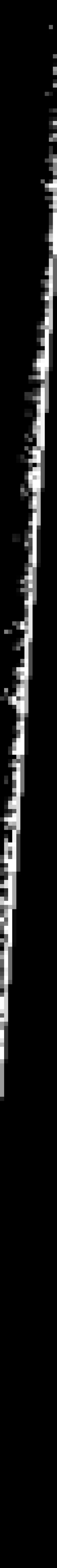
Something bold, something new

256: Dress, Vera Wang. Veil, Fenaroli for Regalia, \$375. Neiman Marcus. 258: Luggage at Hermès, Beverly Hills. For more information, call (800) 441-4488. 259: Silk duchesse satin gown, \$5,650. For an appointment at Reem Acra Atelier, call (212) 431-9232. 260: Necklace, \$3,000. 261: Salvatore Ferragamo at Salvatore Ferragamo boutiques. Bruno Magli at Bruno Magli stores. For more information, call (800) MAGLI-30. Dolce & Gabbana at Dolce & Gabbana Boutique, NYC. Walter Steiger at Walter Steiger, NYC. Stuart Weitzman at Stuart Weitzman, NYC. Nathalie M. Soirée at Charles David boutiques; Nordstrom, San Diego. In this story: manicure, Digna Berrios for Big Time Production.

Vogue's index 264: Viscose and Bernberg skirt, Katayone Adeli. Cotton and silk skirt, Prada. Also at Prada, Costa Mesa CA; Saks Fifth Avenue, Chevy Chase MD, New Orleans. 268: Viscose and cotton pants, Fendissimo. Polyamide and polyurethane parka, Helmut Lang Jeans. Also at Saks Fifth Avenue, NY. Bal Harbour FL, Houston. Last look 28: Clockwise from top: ring by Gioia. Gioia NYC. Ring by Fred Leighton. Fred Leighton New York, NYC. Ring by Harry Winston. Harry Winston, NYC, Beverly Hills. Ring by Demner. Demner, NYC. Ring by Cartier. Cartier boutiques, or for more information call (800) CARTIER.

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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 44 TO NOTICE OF RELIANCE



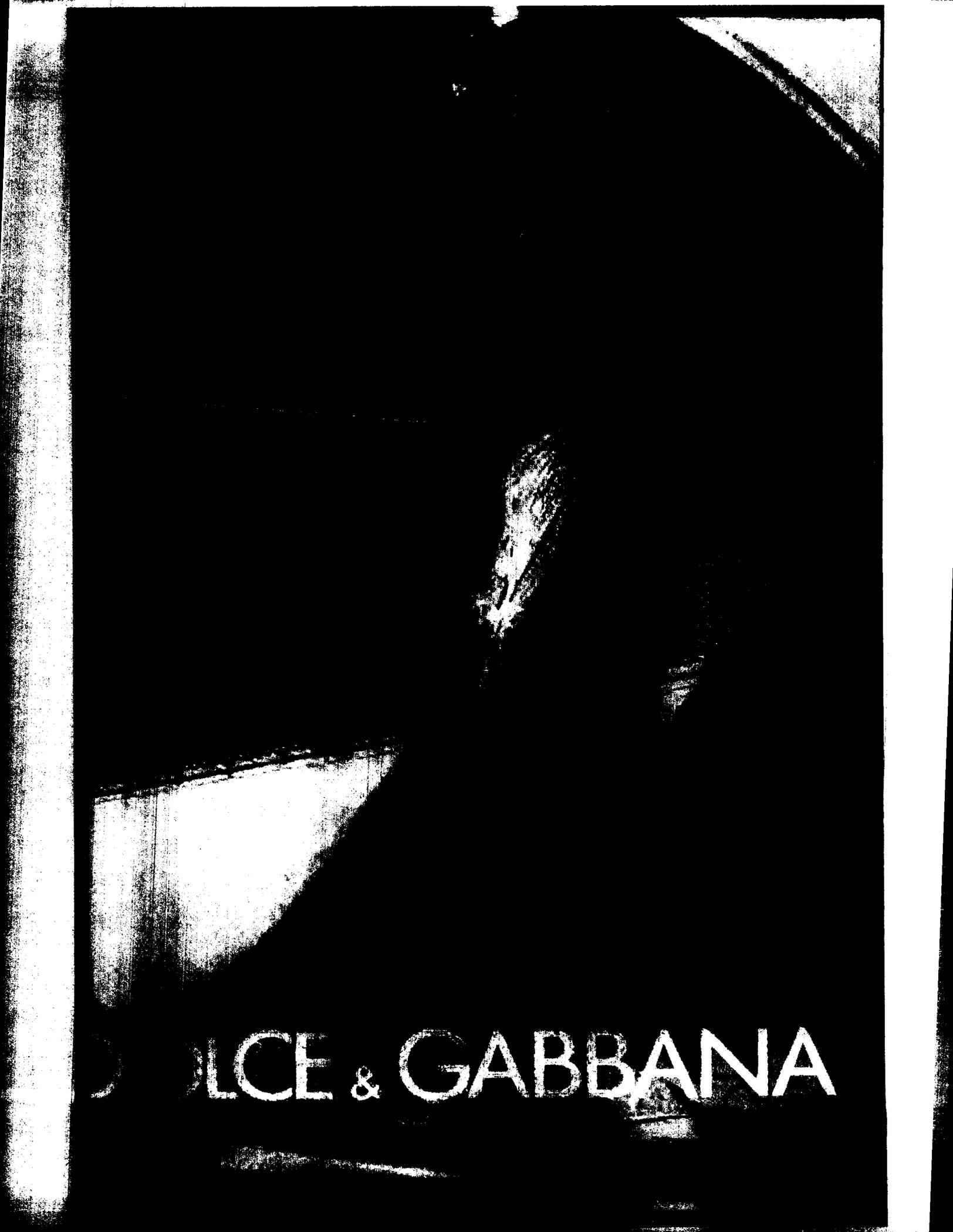
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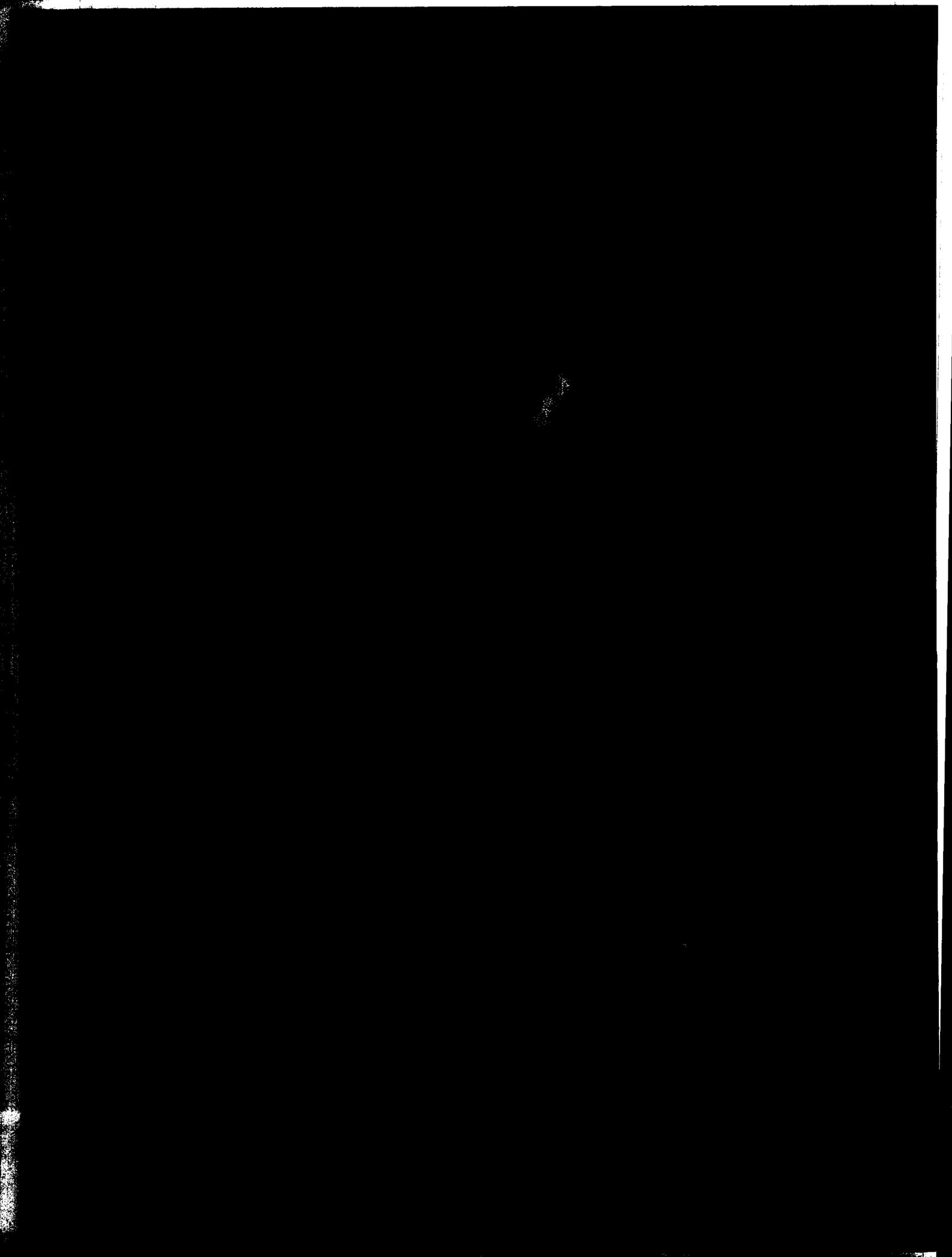
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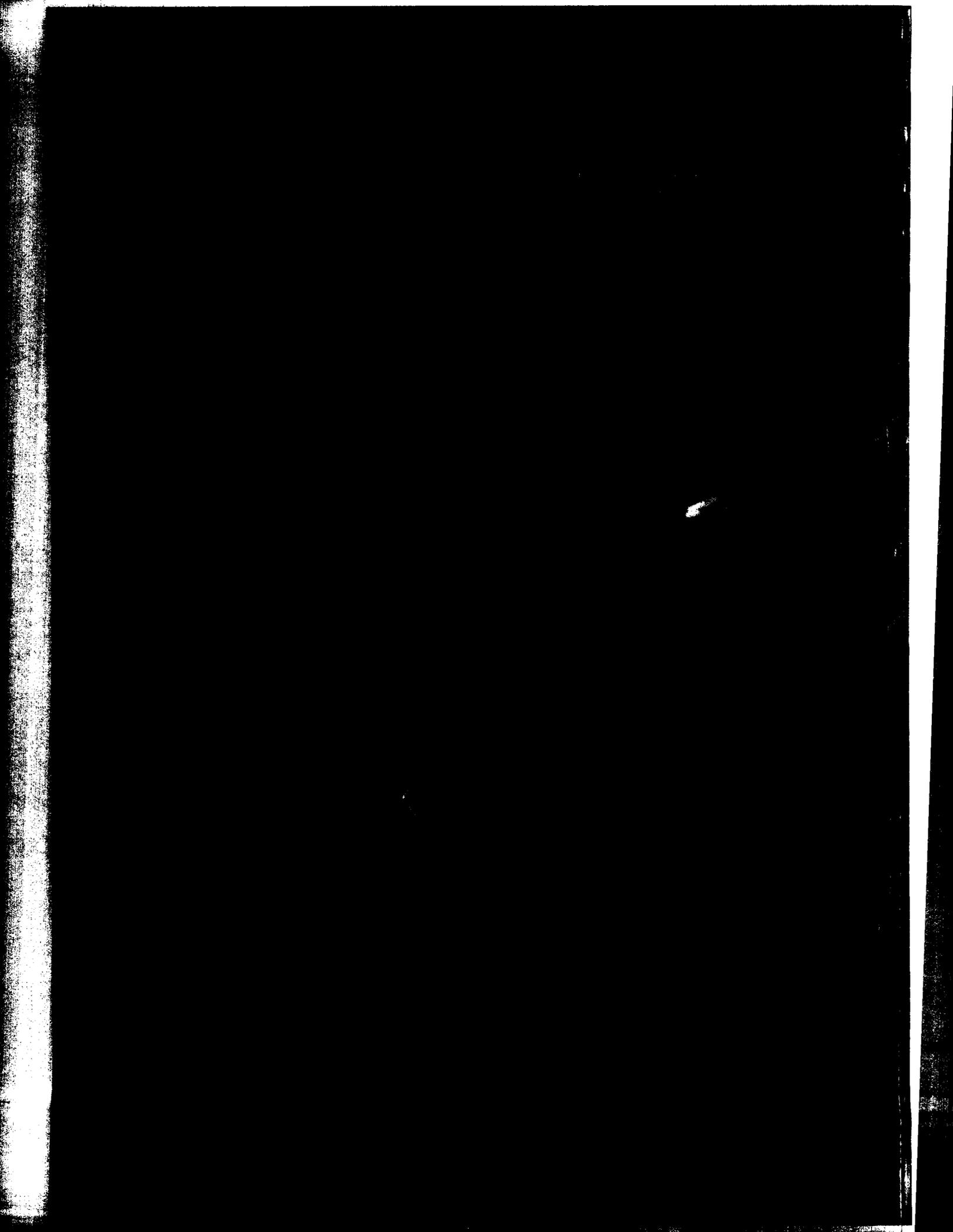
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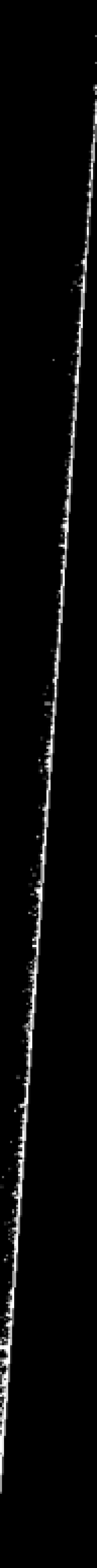
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DOLCE & GABBANA







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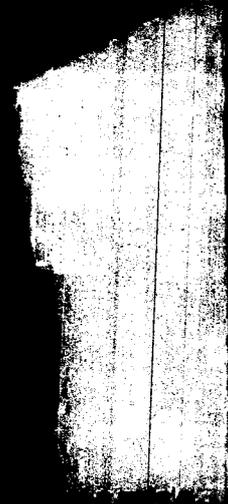
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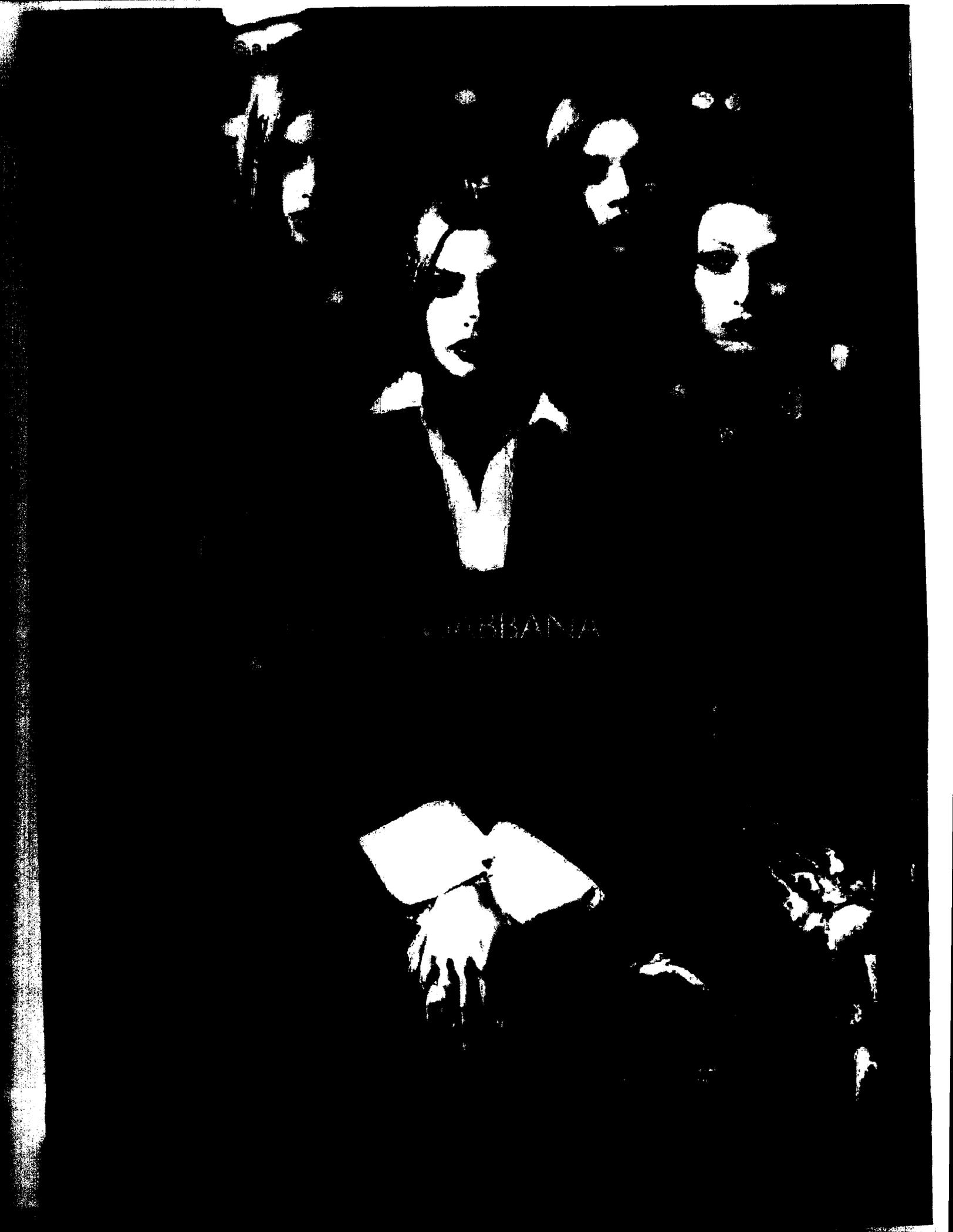
PETITIONER'S EXHIBIT 45 TO NOTICE OF RELIANCE

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VOGUE

SEPTEMBER 1997



GIORGIANA

Main Reaction

It's time to meet the new again. Helmut Neff, the former president and bad boy of fashion, is back in the ring. Now he finds there's still much work to do and the way a whole generation thinks about fashion and



They say you always revert to the clothes you wore when you were happiest. If so, the young international designers must all have had a great time in college. The seventies revival is everywhere: hip huggers, laced boots, maxi coats, long skirts, black leather and shiny black PVC, pantsuits, fringe, bell-bottoms, and platforms. There is also a revival of the landmarks of aggressive femaleness (as opposed to femininity)—transparent blouses, nipples making emphatic points, tuxedos worn open over nothing.

And all of it could be marked with a sign that says, HELMUT NEWTON WAS HERE.

The strong, provocative images of this great German-born photographer, who first hit his stride working for French *Vogue* in the sixties and seventies, are currently in evidence all over international fashion runways and studios. Cult status is not far away. Marc Jacobs has Helmut Newton's stunning portrait of Jane March pinned up on his studio wall. Gianni Versace has Newton's first book, *White Women*, open on his desk. Jean Paul Gaultier says, "What Helmut Newton is doing in his photographs, I am doing in my clothes." Dolce & Gabbana calls him "the best" and says his provocative images are "a starting point for a new sexuality, a new story."

"Women rule, OK?" says Marc Jacobs from New York. "We're talking overtly feminine clothes, but the pendulum has moved to its furthest point from *Lolita*—it's the opposite extreme. Women in control, in high heels! The pose is of someone very strong. The sex drive is made explicit. Madonna lives it out! Or it's like the woman in *Basic Instinct*. She had hetero- and homosexual tendencies—and men find that extremely sexy."

"We have been shown women as winners and real leaders," says Gianni Versace from Milan. "Are we supposed to believe that the same women who are used to ruling troops of men with an iron hand suddenly revert to being demure, romantic creatures in their private lives? Helmut Newton has always proposed a vision of what the woman of today has actually become—free, modern, and very bold."

Alexander Liberman, the artist and editorial director of Conde Nast Publications, points out that until Helmut Newton came onto the scene, "nudity made women helpless. He photographs nudes not as victims but as man-tamers—dominatrices! Symbols of woman power! He treats the nude as though she were a fashion figure. She keeps her high heels, and her pubic hair is beautifully coiffed. And those bodies demand clothes."

It is no surprise to Xavier Moreau, the photographer's scholarly publisher and agent, that designers recognize in Newton's work the frisson and sexual freedom that they want for their own imagemaking. He says the photographer has made fetishism chic.

"Those years with French *Vogue*, the fashion editors were ransacking tart's shops and S&M emporiums in Pigalle for the accessories that would make Helmut want to photograph the couture clothes. Today bondage, leather, rubber, 'second skins,' long, tight skirts, split dresses, zipped *batines*—everything from a fetishist's dream—is available directly from Alaïa, Gaultier, Montana, Versace. High fashion has come round to his view. Helmut Newton is where a young designer needs to be."

The proof was on the runways this season. Versace sent out a

parade of evening dresses with bondage-strap bodices. Dolce & Gabbana played slim and curvy lace against the strong and threatening it brought the Mafia to mind; Gaultier's collection was full of accessories that could be mistaken for sexual contraptions.

But Newton goes beyond fashion, as Moreau reminds us: an artist who chooses to work through the medium of fashion, in the vein of Balthus. "The difference is that to stand an artist like him you must follow him into his underground world. Helmut Newton invades our public through *Vogue*."

The distinguished English artist Allen Jones, who has been making Pop-style paintings of semiclothed female figures, says that whenever he has seen fashion photographs, he has been fueled by fashion photographs, says that whenever he reads a page out of a magazine in the sixties or seventies, the pho-



was invariably Newton's. "I really admired him for taking the model from a fashion plate into an individual in her own clothes." For Jones, "the formal constraints implicit in fashion photography for a high-fashion magazine like *Vogue* produced his pictures, the ones with the most sexual power. Because an explicit picture may be good for sex, but it's bad for art."

The season being summer, I found Helmut Newton occupying his adjoining tower-block apartment living, one for his office and studio. The world's most famous photographer of women is, unbelievably, seventy-two years old. Attractive, abrasive man, he has a big nose in a handsome face, thick hair waving back from a widow's peak. He wears a white shirt, jeans, and sneakers. Over this, with some humor, he sometimes wears a trench coat, the identifying uniform of Old Man. His eyes are cold and inquisitive beneath a heavy forehead and interrogative eyebrows. Let down your guard for a minute and he's probing, quizzing you about your secrets. He's seated at a black table, selecting contacts for a photo exhibition in Paris to be called *Archives de Nuit*. "He makes jokes, throwing down his loupe, 'this job keeps me up every night every night.'"

He thinks his current status among fashion designers is "pentoné." His exhibits page remains deliriously serving. "I adored the period in the seventies."

Gado S.a.r.l. v. Jay-Y Enterprises Co., Inc.

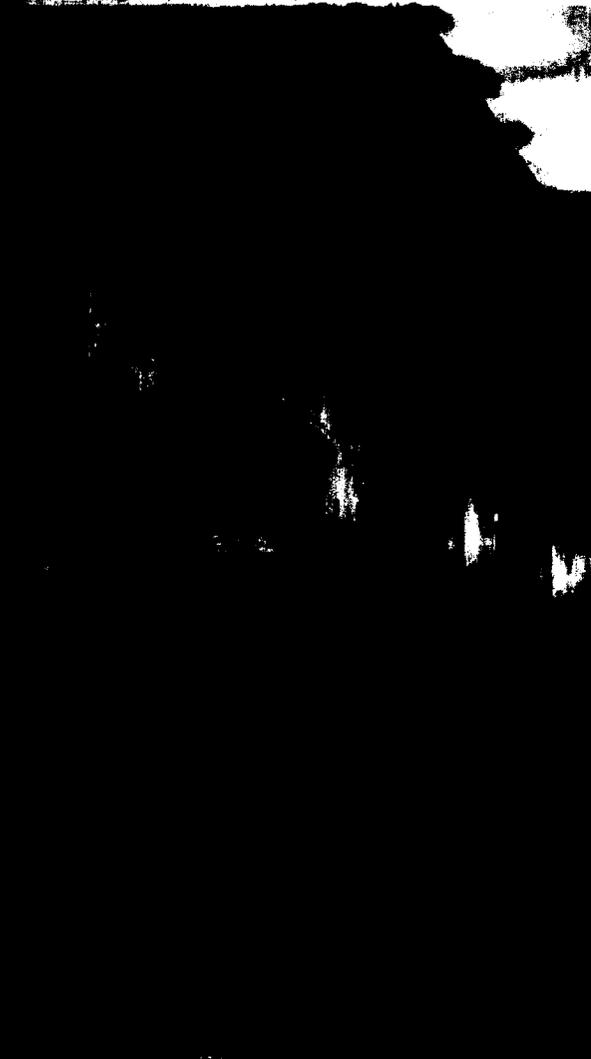
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like ladies and ladies... girls wore Dior and Saint Laurent, and were buttoned... and all of the women of the 16th arrondissement... transparent blouses and leather.

...being a fashion editor myself," he continues. "My preferences have never changed. I give precise instructions. Namely, polka-dot, very bright. Heels this high. I like see-through lace, jackets open with nothing underneath, pants, berets, and little hats... Yves Saint Laurent has done it all. The man is such a

...Mitterrand on his German... 1990, a Xerox of a photograph of... chair one happy day at the... scene in Miami. There is the letter... German government informing him... of Grösse Verdienst Kreuz - "and... he laughs. In the corner, two perfect... on six inch stiletto heels, the man... aficionados will recognize as *Leg. Crossing*... these, he is very nearly angry. He spends a couple of minutes... carefully rearranging them.

It is not an apartment in which a child or an animal could... free. The entrance of a mere fly into this anastopic... Newton into a paroxysm of rage. He rolls up a... and threatens the fly with it, but doesn't hit it for fear of...



Yves Saint Laurent interpreted by hermit Newton in Saint Tropez. **TOP LEFT**, for *Stem* magazine in 1978 and **MID**, in Paris for *French Vogue* 1979. **ABOVE**, His Two Pairs of Legs in Black Stockings. **POST** 1979

...One breast-out—very much my thing." Newton's taste... goes beyond fashion, however. Allen Jones says that he... to paint women in high-heeled shoes because it's a classic of... significance. "When I started painting in the sixties, women... were wearing Louis heels. But if I had painted women in... they would have looked old-fashioned a few years later... high-heeled shoe is forever." This is something Newton has... understood.

Everything about the apartment he shares with his wife, June... cool, modern, as clinical as the operating room in his favorite... David Cronenberg's unpleasant and critically acclaimed... *Dead Ringers*, about demented twin gynecologists, both... fully played by Jeremy Irons. There is a Mies van der Rohe... a Memphis lamp from Karl Lagerfeld, and much chrome... black leather. Above the files of newspaper clippings and... books are hung the only persons objects on view: Barbie... in breast-baring tops, a telegram of congratulatory... from

mark on the wall. Shouting, "Fuck you, you bigger. You... tard!" he dances around the room, leaping, and he has driven... out the window.

"My pictures," he tells me sitting down again. "All... Behind him stands a witness to his statement, a pair of powerful... naval binoculars mounted on a tripod and tilted over the parapet... of a tiled balcony. From this royal box, fresh from a study of his... books (*White Women*, 1976; *Sleeping Nights*, 1977; *By Nudes*... 1982; *World Without Men*, 1984; *Portraits*, 1987) and the novel... *Pala Women*, I look down nineteen floors to survey the... Moussa's secret rooftop operetta. And here, enough, *Herma*... *Newton's Illustrated* spreads itself in my face.

A bed-ridden old woman in a chair... is dragging... my, cringing dog through a gamey... Potabe... Parian women are floating in turquoise pools and reaping their... selves, topless, over chairs longus. A girl in a... bath... park from a boy on a corner... her hand lingers... the seat of his jeans. Here in Herma's... blooded, fashion... world, a parallel to Truman Capote's literary... **10-81**



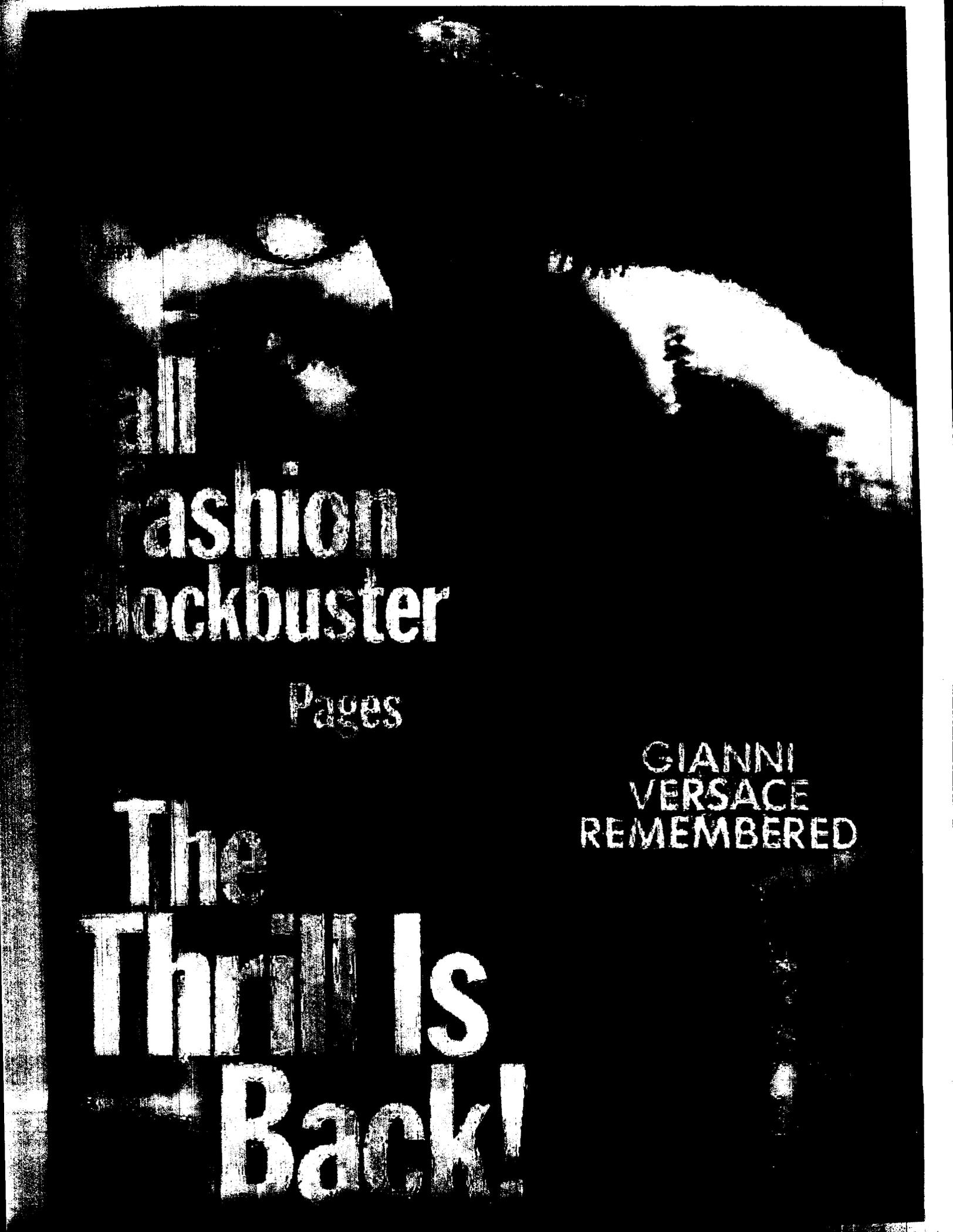
The two sides of Newton's strong, sexy woman are the inspiration for many designers this season, including Domenico Dolce and Stefano Gabbana, who taped photographs of Newton photos to their wall backstage at their fall show in Milan. The result: a parade of curvy, feminine silhouettes.

Petitioner's









**ashion
ockbuster**

Pages

GIANNI
VERSACE
REMEMBERED

The
Thrill Is
Back!

from the editor

high

• contrast

Just as we were finishing work on this issue—one of the biggest in *Vogue's* 105-year history—I received word that Gianni Versace had been shot and killed outside his Miami house. This is a major loss. Both Gianni's work and his personality were larger than life. He brought vitality, color, sexiness, and humor to the fashion world. And he was a dear friend. I will miss him enormously. On page 628 you will find a personal tribute to Versace, the importance he placed on friendship, and his exuberant vision of fashion.

You won't have to look far elsewhere in the issue before you'll realize fashion at the moment is polarized as almost never before. On the one hand there's the extravagant and theatrical school of design practiced by such unabashed lovers of opulence as John Galiano, Alexander McQueen, and Christian Lacroix. On the other is the simple and unadorned school championed by Helmut Lang, Miucco Prada, and Calvin Klein. The result, oddly enough, isn't so much chaos as an amazing diversity of clothes that are perfectly "fashion" this season. For most women, this will come as very good news.

I can't remember a time when such opposite approaches to fashion existed so harmoniously. On the street, for example, you'll see young women in long, narrow skirts or dresses (derived from John Galiano's bias-cut slip dresses) strolling alongside others in short stretch jersey (inspired by, or copied from, Calvin Klein). Or sleek technofabric pants (courtesy of Helmut Lang) beside shimmering silk floral prints (courtesy of Dolce & Gabbana). It's interesting spectacle—with more included than excluded. What's out of fashion when no skirt length is wrong, no color or print out of fashion? Maybe lack of a single prevailing style bears a bit of the flâneur's stamp. After Toulouse-Lautrec's flamboyant cancan girls lived at the same time as Hemingway's well-mannered heroines. While June Arnl... *Continued on page 6*

PHOTOGRAPH BY [unreadable]
LIV DRESSES CENTER IN SEATTLE
DRESSES [unreadable]

LIV DRESSES
EXTREMES TOP
LEFT CHRISTIAN
LACROIX, MIDDLE
GALLIANO AND
LEFT CALVIN
KLEIN, RIGHT
CHRISTIAN LACROIX
STYLING
VERSACE HOUSE

er from the editor

G... R. Jay Y Enterprises Co., Inc.
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high contrast *continued*

would not have been out of place at John Galiano's and Alexander McQueen's recent couture shows for Dior and Givenchy in Paris. Her James's high-minded ladies would probably have been sympathetic to Karl Lagerfeld's simultaneous homage to Ibsen for Chanel.

Here's a prediction that some people won't like: Fur will be everywhere this fall. Not just in coats of every style, shape, and length, but live accents on collars, cuffs, and linings. In fact, as I write this in my July Steven Meisel's at an estate in New Jersey shooting supermodels swathed in fur in 100-degree heat. And they say they don't earn the money! One person who certainly thinks otherwise is playwright and screenwriter Paul Rudnick, who, in his hilarious piece (People Are Talking About: "Model for the Multiplex," page 444), finally comes out the closet about his obsession with Shalom Harlow—soon to appear in Paul's new film, *In and Out*. Speaking of supermodels, the rumors of their demise are greatly exaggerated—witness our cover girl, the unmitigable Linda Evangelista, who still has what it takes.

Another woman who has more than it takes is Madeleine Albright, profiled in this issue ("Woman of the World," page 68) by *Vogue* senior writer Julia Reed, who tracked the Secretary of State from Spain to Sierra Leone to Russia to the Czech Republic. I met Albright two months ago in Washington, D.C., when she spoke at the annual White House briefing for women's-magazine editors. Although all of the other Secretaries gave us 45 minutes, Albright was so busy she could manage only 15. But no one seemed to mind, because Albright was so funny that day, constantly complaining, for example, about how difficult it is to go on a date with the Secret Service in attendance. She also spoke about how foreign policy is still very much a man's world—noting that, at best, there are twelve other women foreign-policy experts with whom she regularly works, but what a relief it is to be able to talk to someone who would understand her when her mascara is running.

A timely and compelling read this month is an excerpt from *The Language of Eating Disorders* (page 670), by Peggy Claude-Pierre, a woman whose two teenage daughters both developed anorexia nervosa. Frustrated with conventional medical treatment, Claude-Pierre developed an intuitive approach that seemed to help her daughters, which led her to begin providing counseling to others. In an excellent accompanying commentary, Timothy Walsh, M.D., one of this country's leading experts on the disorder, points out that much of what Claude-Pierre did is what therapists have found works well—that is, be attentive, reassuring, and able to instill a sense of confidence. Research, however, shows that this, like other single methods, may not suffice. Anorexia nervosa is one of the most complicated mental illnesses that are partly biological, partly influenced by public opinion and, regrettably, partly by fashion.

I hope this blockbuster issue serves as a not-so-gentle reminder that fashion is more vibrant today than ever, offering more women more choices of which are wearable, some of which are, admittedly, simply inspirational. The latter category, Annie Leibovitz and *Vogue*'s creative director, Creative Director, take a sharp-eyed look at four of fashion's most forward-thinking designers: Rei Kawakubo, Yohji Yamamoto, John Galiano, and Jean Paul Gaultier ("Fashion's Frontiers," page 610). Whatever your response, innovative visions, one thing is certain: Despite all its contradictions—perhaps because of them—this fall will be a terrific time to get dressed.



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MAY 87

These days the best clothes don't even make the best wait-list — they're kept back for the designers' inner circle. So who gets to wear what? Plum Sykes reports

There's an old fashion adage: When a woman can have anything she wants, she wants only what she can't have. And many clothes-obsessed actresses, models, and well-connected insiders are determined to get the "impossible" dress. She can't buy it (the three delivered to the stores have sold out); it's irreplaceable (the fabric is too beautiful for that); but with wealth and fashion connections, anything's possible.

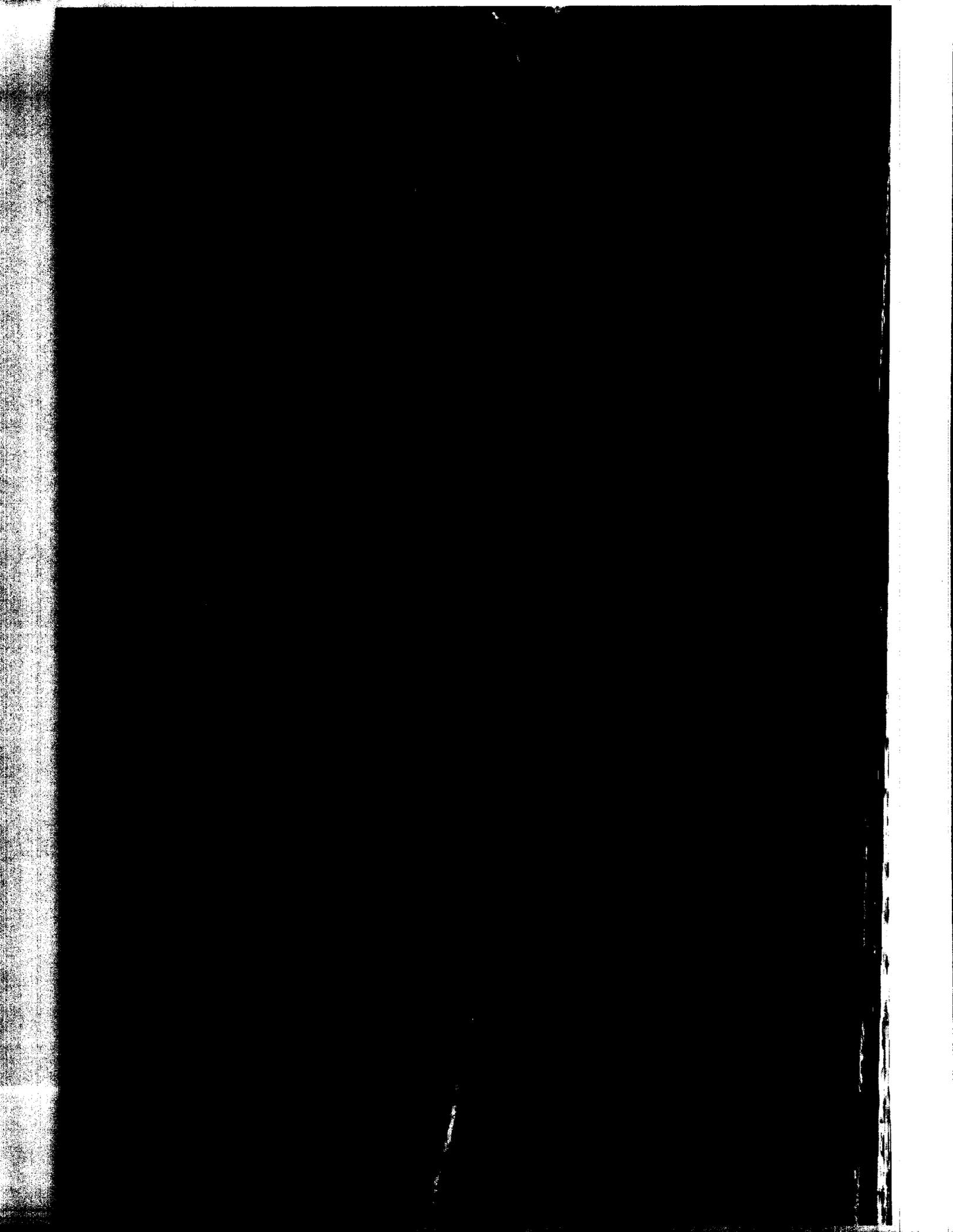
The impossible dress is, of course, that one-of-a-kind piece that designers are hell-bent on showing but damned if they will produce. It's the breathtaking sex on the runway: Alexander McQueen's sheer white dress embroidered with a dragon; John Galiano's draped liquid-silver slip; Dolce & Gabbana's couture-quality, beaded, appliqued, embroidered

com. It's the ultimate in exclusivity. Designers are well aware of the power of a jaw-dropping dress, and they wield it carefully. "Only the really special people get one," says British designer Julien MacDonald of his hand-made lace creations. "Everyone wants my mermaid dress, even though it's got hair falling off it and is totally unwearable. So I make a dress for someone who deserves it." MacDonald's list of deserving women? Amanda Harlech (gold lace dress with bouquet of silk flowers), Naomi Campbell and Shalom Harlow (red lace-crocheted slip), Pearl Lam, Hong Kong gallery owner and world-class shopper (the mermaid dress, for her "collection").

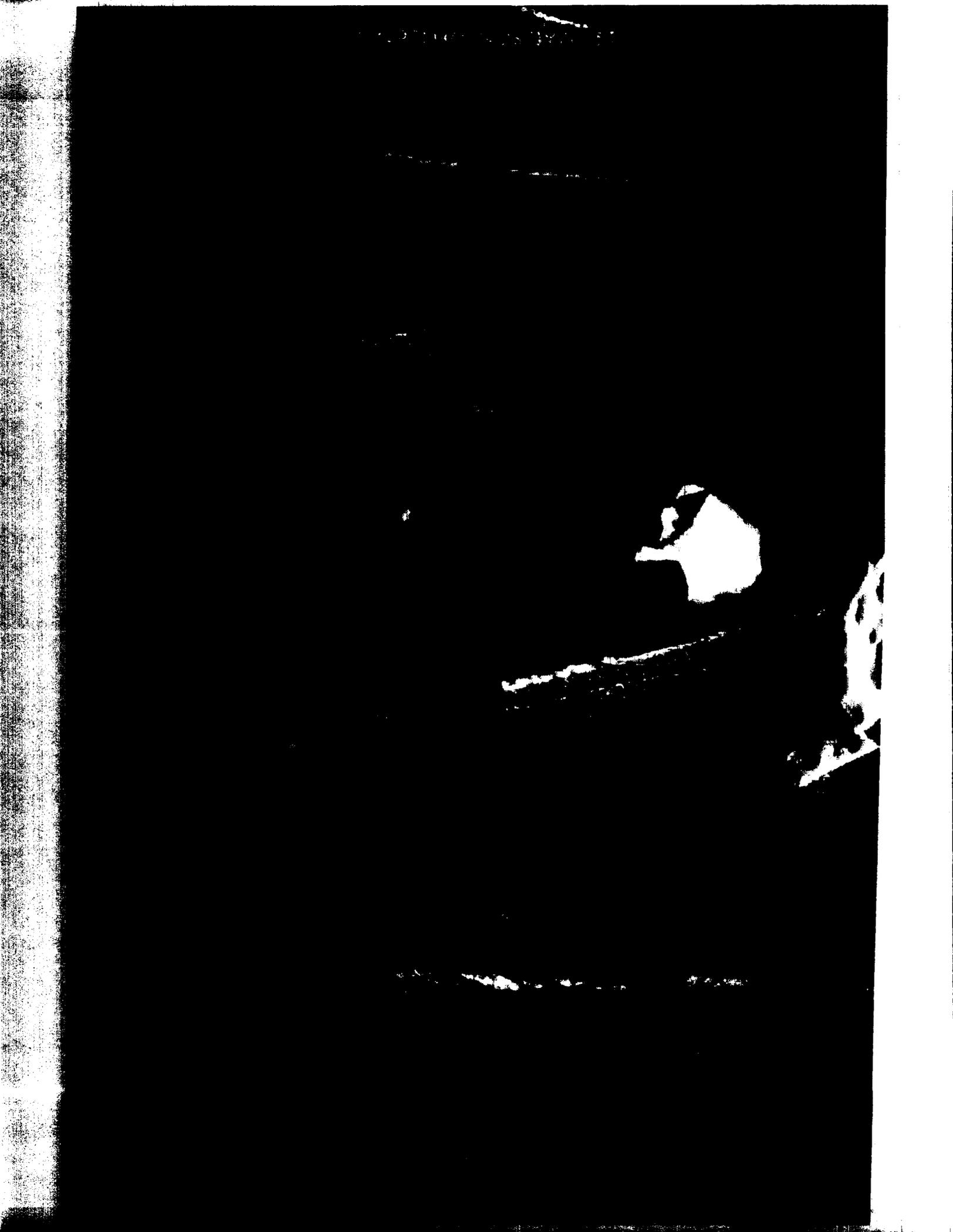
Queen of the "deserving" court hangers is Nicole Kidman, who can acquire pretty much whatever she fancies. "The first time I met

her, I immediately understood she had a great sense of style. She's a very mature woman," says MacDonald. Kidman's lime-green, high-waisted, long-sleeved, floor-length gown (the assets of the paper magazine) won her the ultimate designer prize. In practical terms, her Oscar statuette magazine from *Rolling Stone* to *Time* and a piece of approval from women in Dior, according to reports. It was worth the cost to make two round-trips to Los Angeles with Kidman, and to make a trip for her in Paris.

Who gets to wear what's tricky. Dior took at least \$1 million for the green dress. MacDonald's mermaid dress was here.

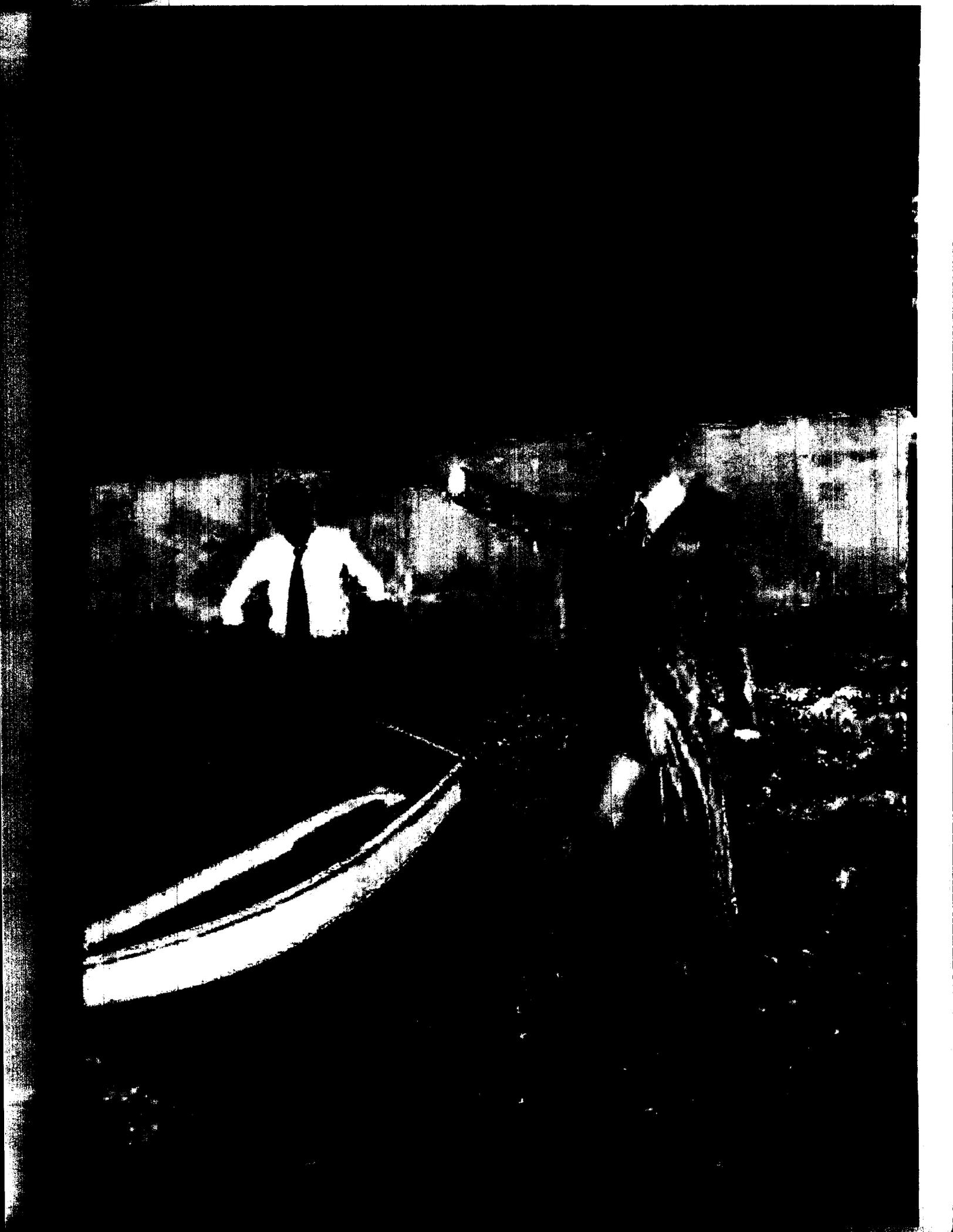






DOLCE & GABBANA







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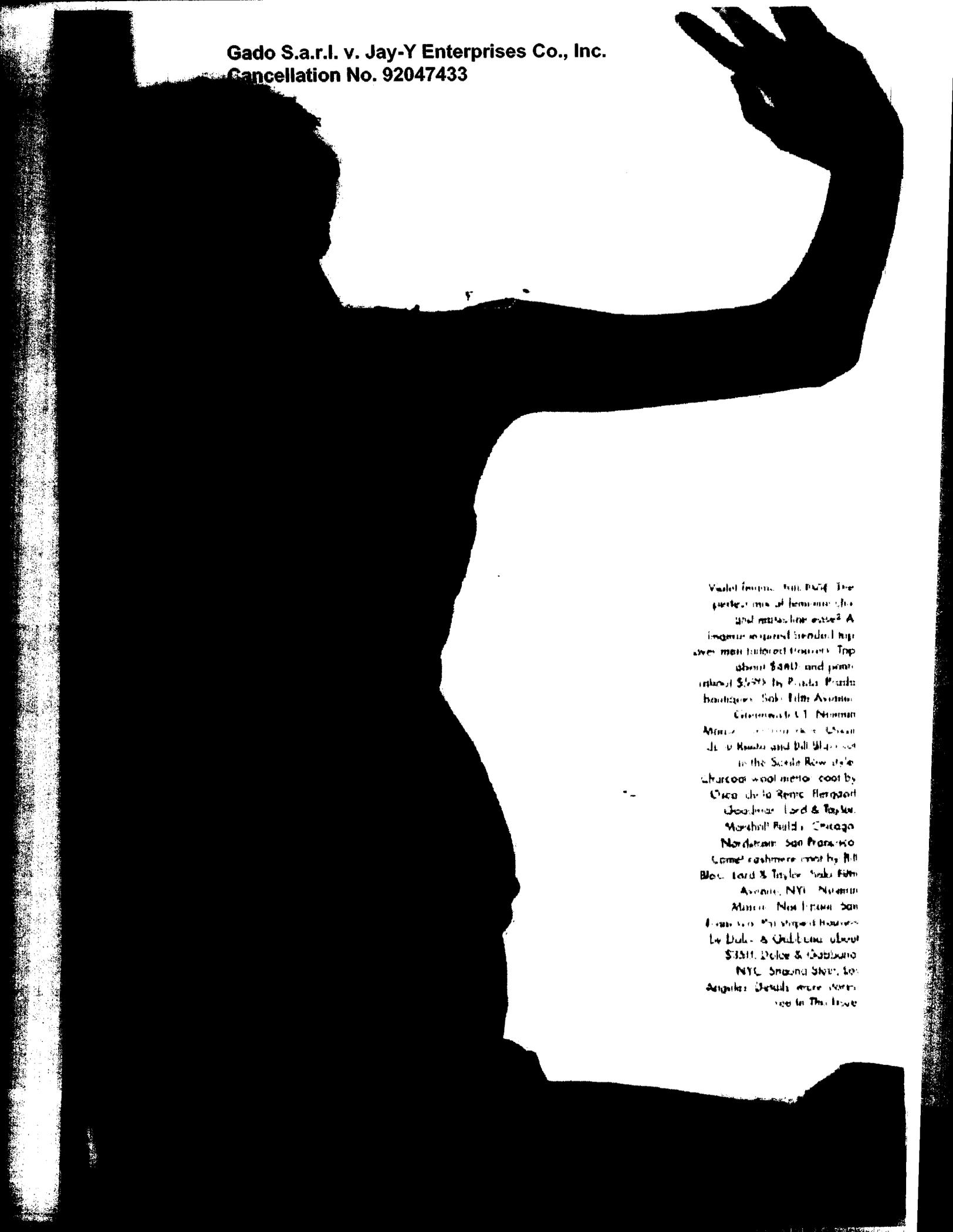
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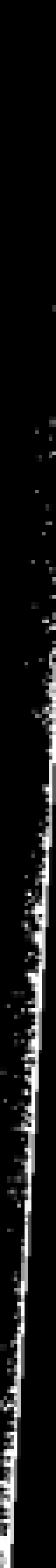


Valet from Tom PGM. The perfect mix of femininity and masculine edge? A long-sleeved, wrap-around top over men's tailored trousers. Top about \$400 and pants about \$150 by Prada Prada boutiques. Saks Fifth Avenue, Columbus, CT. Norman Mink. A woman's dress. Oscar de la Renta and Bill Blass. See the Saks Fifth Avenue charcoal wool men's coat by Oscar de la Renta. Bergdorf Goodman. Lord & Taylor. Marshall Field's. Chicago. Nordstrom. San Francisco. Camel cashmere coat by Bill Blass. Lord & Taylor. Saks Fifth Avenue, NYC. Norman Mink. New York. San Francisco. The striped trousers by Dolce & Gabbana about \$150. Dolce & Gabbana NYC. Saks Fifth Avenue, Los Angeles. Details were covered in The Trade

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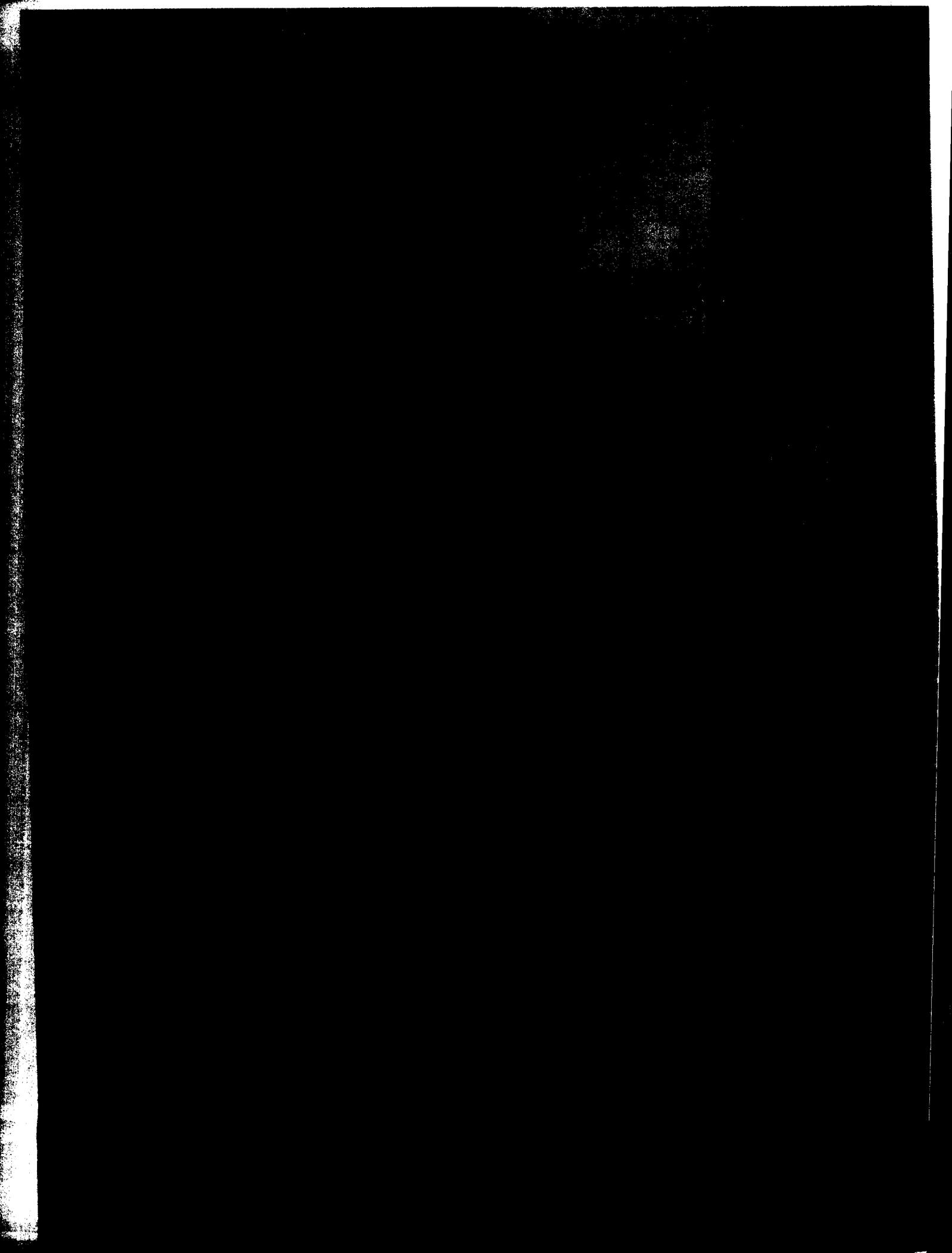
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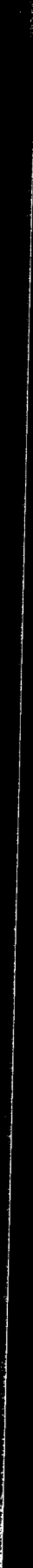
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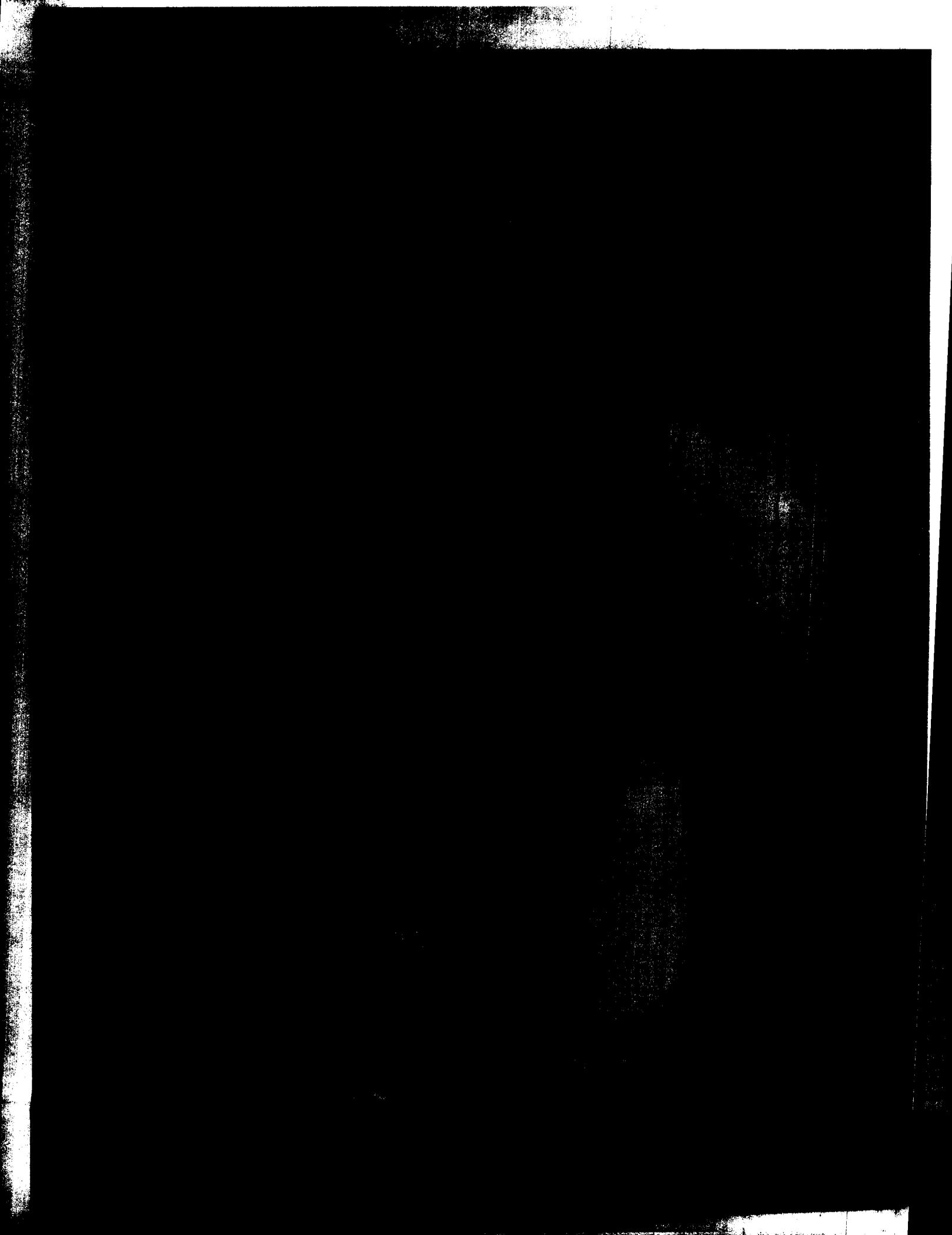
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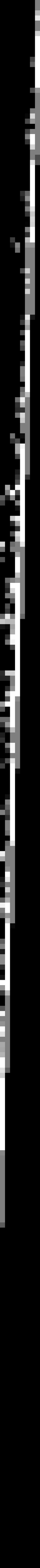
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BAZAR

Princess *some* Caroline

Of Monaco: A Candid
Interview with Portraits
By Karl Lagerfeld

The Sexy Side
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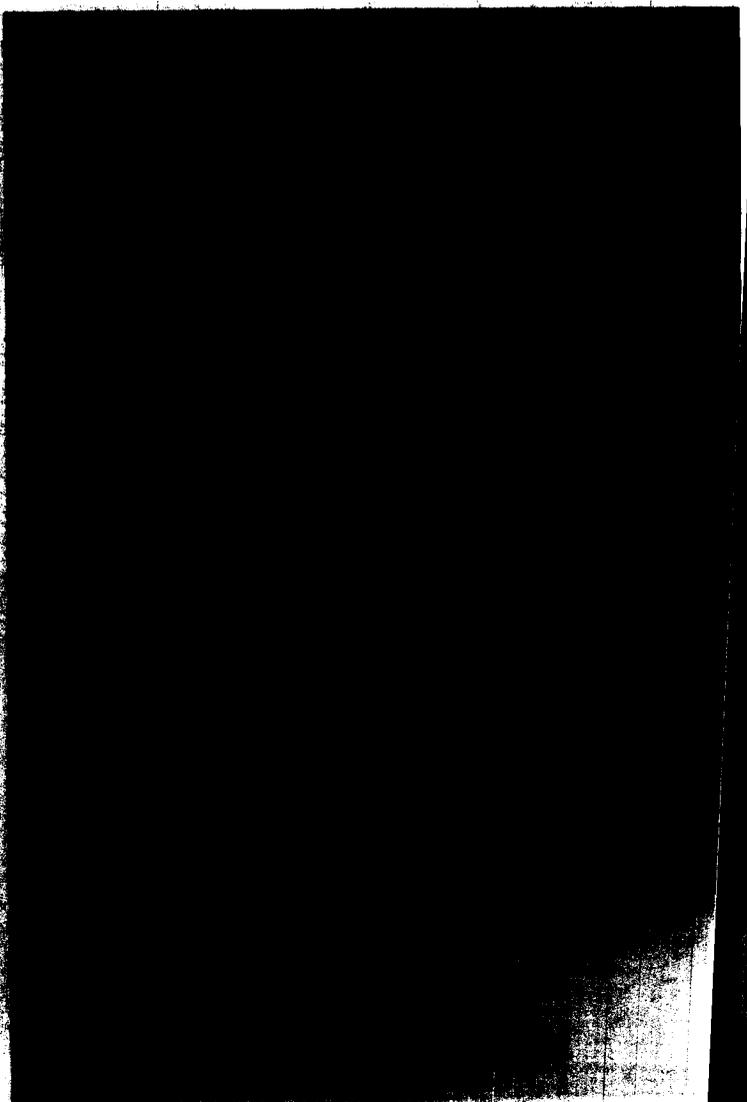
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Out there, never
 Her former mistress
 Princess Caroline of Monaco,
 photographed by Noel
 Ledwith. Hair: Sam McKnight;
 makeup: Tracy Gray.



BANA

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nds for a Japanese steel company, the East Coast patrician manner, her height (she's five foot eleven), and her sculpting facial architecture—the forehead, buxant cheekbones, the heavy lips—invariably elicit comparisons with Katharine Hepburn.

Yet long before the role of Lulu, a very un-Hepburn-like sexually infected Weaver's performances, in the *Alien* movies, there's a vaguely S/M undertow in scenes where Ripley is battered and bruised by what appears to be basically a ferocious vagina dentata. Even in *Alien²*, where she boasts a shaved head and lacerated face, Weaver exudes an androgynous, perhaps even interplanetary, eroticism: indeed, once the alien senses that Ripley is bearing its embryonic kin, it practically develops a crush on her, brushing her cheek at one moment and then, during a hand-to-tentacle engagement, flailing and moaning as if enacting a violent love scene.

Whole Web site cultures, electronic constellations of libidinal fixation, develop around this kind of thing, and Ripley's *Alienated* eros is no anomaly in the Weaver oeuvre. In *Ghostbusters*, the actress turned in an admirably bawdy turn as a cellist who gets possessed and metamorphoses into a divine sex fiend. In *Gorillas in the Mist*, for which Weaver won an Oscar nomination, her character, primatologist Dian Fossey, is obsessed, even love-struck, with her sensual simian friends; when she ends up being buried, like a faithful spouse, next to the grave of the male silverback she adored, it seems perfectly apt.

And in Roman Polanski's *Death and the Maiden*, Weaver brought a disconcerting physicality to the role of Paulina Escobar, a former political prisoner who'd been tortured and raped, then 15 years later confronts her chief assailant, a doctor played by Ben Kingsley. As she moves from haunted victim to impassioned interrogator, Weaver becomes a consummate, if high-strung, dominatrix: "Shut up, bitch!" she shouts, before straddling Kingsley and gagging him with her underpants.

Death and the Maiden marked a turning point for Weaver—she already had three Oscar nominations to her credit, but in *Maiden* she displayed a new range and power (her husband, theater director Jim Simpson, responded by giving her a birch-bark Oscar, which she keeps on the family

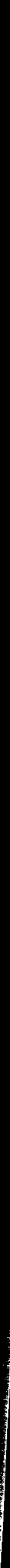
mantle). "When I was a less experienced actor, I wanted to know what was going to happen in a scene," she says, "but during *Maiden*, I just went over my head, and it was very exciting not to have any image of how a scene was going to turn out. With these big parts, you kind of surrender and let them take you. And that's quite addictive—it's really a high."

As a result of her more instinctive approach, which she credits to acting coach Jack Waitzer and to her husband's encouragement, Weaver has, she says, "fallen in love with what I do all over again." Motherhood has also played a role, even if indirectly. At age 40, Weaver had a baby girl, Charlotte, and began taking fewer jobs so she could spend more time with her family. "Now if I decide to take a part, I'm going to really revel in it. I want to be consumed by it, to the extent that I can still go home at night and be a family member. It's like a vacation, even if it's a terrifying one. I think a lot of parents feel that way about work—that it's somehow easier, more controllable, than life at home."

Weaver's mix of control and vulnerability is one key to her appeal. She is able to appear simultaneously delicate and powerful: Though her broad shoulders and erect posture are commanding, there's also a doelike gentleness about her. And the strength she projects seems very much like that of someone who's worked hard to excise, or exorcise, unwanted parts of herself, perhaps even at significant cost.

Humor is said to be fueled by contradiction, and part of Weaver's paradoxical character is that she's also a comedienne. In films like *Working Girl* and *Dave*, she's been a brilliantly snooty foil, with a delicious talent for withering one-liners and sophisticated comedy. Weaver, in fact, claims she's allergic to high seriousness. "I think Al Pacino is a great actor, but I'd rather work with Kevin Kline or Bill Murray any day," she says.

Growing up on Manhattan's Upper East Side, Weaver took on the role of class clown as one way of coping with what she describes as a solitary childhood. Born Susan Alexandra Weaver, she grew up with a brother four years her senior and two very busy parents: Sylvester "Pat" Weaver, who became president of NBC television, and British actress Elizabeth Inglis, who appeared in films including *The* > 276



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 49 TO NOTICE OF RELIANCE

HOLLYWOOD

DOLCE & GABBANA

ASSOULINE

© 2003 Assouline Publishing
601 West 26th Street, 18th Floor
New York, NY 10001
USA

Tel.: 212 989-6810 Fax: 212 647-0005
www.assouline.com

ISBN: 2 84323 526 X

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Design by Dream Project

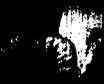
Color separation: Gravot (Switzerland)
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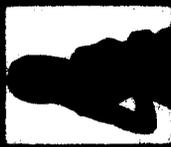
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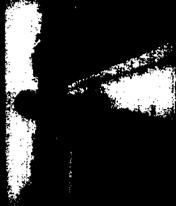
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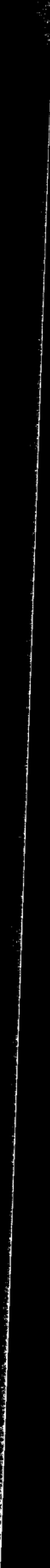




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Copyright 1993 The Houston Chronicle Publishing Company
The Houston Chronicle

September 30, 1993, Thursday, 2 STAR Edition

SECTION: FASHION; Pg. 7

LENGTH: 294 words

HEADLINE: Dolce & Gabbana on Madonna

BYLINE: LINDA GILLAN GRIFFIN; Staff

BODY:

The Milanese team of Domenico Dolce and Stefano Gabbana - Dolce & Gabbana - are the wise guys behind the empress Madonna's new clothes, the ones she wears in her latest world tour, which began last Sunday.

Some 1,500 pieces of costumes - not counting shoes, hats and accessories - appear in the "Girlie Show" that will eventually play cities around the globe, including New York, Philadelphia and Detroit.

The collaboration between the two designers and Madonna, whom they refer to as a friend of many years - she attended the unveiling of their collection last March - has been described as frenetic and almost maniacal in its aspiration for perfection.

There is a staggering number of boas, hats and shorts, all put on and torn off to the feverish rhythm of the songs, according to the designers.

On the stage, there's a circular catwalk (European for runway) which evokes the magic of the circus. Madonna will go up and come down like an imaginary acrobat, accompanied - although presumably not on the trapeze - by two backup singers, four male dancers and four female dancers, as well as a six-member band.

Costumes will range from the noble nostalgia of the dandy to the exhibitionism of the cabaret. Madonna is known to like the '30s and '40s, including the most somber men's look, as well as the sexy and provocative.

"We started out from a little-lord inspiration, then moving on to a baroque with the atmosphere of Visconti, with the same freedom with which the busts - splattered with sequins - alternate with underwear. "

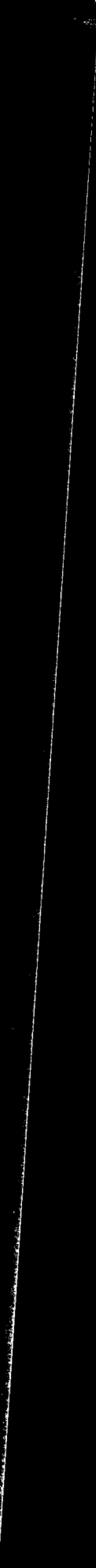
There are also string ties over the busts, dressing gowns in

Dolce & Gabbana on Madonna The Houston Chronicle September 30, 1993, Thursday, 2 STAR Edition

chiffon and lace, bell-bottoms edged with fringe, and macrame,
luxuriant brocades, patchwork, velvet and tail-coat jackets.

GRAPHIC: Drawings: 1-5. Fashions for the new Madonna look (color); All by Domenico Dolce, Stefano Gabbana

LOAD-DATE: October 1, 1993





1 of 36 DOCUMENTS

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Plain Dealer (Cleveland, Ohio)

December 15, 1994 Thursday, FINAL / ALL

SECTION: STYLE; Pg. 4E

LENGTH: 1171 words

HEADLINE: DOLCE & GABBANA INTO FASHIONS, NOT TRENDS;
DESIGNERS INTO FASHION, NOT TRENDS

BYLINE: BY LORNA KOSKI; FAIRCHILD PUBLICATIONS

DATELINE: NEW YORK

BODY:

Domenico Dolce and Stefano Gabbana aren't the usual diners at the Four Seasons. In fact, when they went to lunch there recently, they startled some: Dolce sported a baseball cap with the D&G initials; Gabbana wore a tight, Edwardian-style pinstriped suit without a tie, but with an earring and a diamond bracelet.

"It was very strange. It's not our world at all," Dolce says. "I was fascinated by the decor and mood of the place. It was very businesslike and very '80s, but the decor was very '70s. Rich, high, very opulent business chic. I felt maybe we could go to a table and get somebody to back us for a lot of money."

But they're hardly in dire need of cash. Dolce & Gabbana, the company launched in 1985, projects 1994 revenues of about \$125 million.

The designers made their reputations as early advocates of the dandy and lingerie looks and by infusing multicultural influences into beautiful, sexy clothes.

Fresh from the triumphant showing of their spring collection, with its '70s touches and seam-bursting silhouettes, Dolce and Gabbana were in town to work on their new advertising campaign, which was being shot by Michel Comte.

But they took an hour to sit down in their SoHo showroom - replete with carved 17th-century chairs and lush, 19th-century velvet pillows - and, in their characteristic bantering manner, talk fashion.

"I like New York for the people in the street," Dolce says. "The things that normal people wear are very interesting.

"New York is like the world - it's a continuous encounter of all different cultures. There's a continuous creativity every day. Even if you don't have any ideas, you see people, you see things happening in New York and you get a lot of different ideas."

This, Dolce says, is because "we were too young. We didn't have enough money to get into any trouble."

"When the other ones were already rich and millionaires, we were being born," Gabbana adds. "The others hit the Lotto, but we didn't get any of the Lotto."

"They're doing this to all kinds of businesses," Dolce says. "The corruption in fashion is very, very small corruption, but the agencies were ordered to go out and investigate fashion, so they had to."

As for the Dolce & Gabbana collection itself, the mood they're trying to achieve, according to Dolce, is "a comfortable elegance."

DOLCE & GABBANA INTO FASHIONS, NOT TRENDS; DESIGNERS INTO FASHION, NOT TRENDS Plain
Dealer (Cleveland, Ohio) December 15, 1994 Thursday, FINAL / ALL

"From the '20s to the '60s, the rebellion against having to be elegantly dressed, this was an exaggerated change," he explains. "But it went so far that it canceled everything. The '80s canceled all elegance and taste. It was all money. How much did it cost? If it was very expensive, it was OK. Elegance didn't matter anymore."

But the '90s aren't much better.

"I would like to come home and find my wife in a beautiful chiffon dress, not like what women wear now ... jeans, sneakers," Dolce says.

"Rollers," Gabbana says.

Asked about specific women they admire, Dolce says, "We're fans of Madonna, so we like working with her. She's one of the women who inspire us. Anna Magnani and Sophia Loren are the other two.

"Madonna is like an expression of Anna Magnani and Sophia Loren for now, in the present, feminine and very strong. Before, all the star women we liked were from the film industry, but in the last 10 years, it's been from rock."

But Isabella Rossellini, who appeared in their show and is featured in their current ad campaign, is another favorite.

"She has a lot of contrast," Gabbana says. "She's Italian, but international at the same time, very sensual and very funny at the same time, very masculine and very feminine.

"We don't think only men can be powerful and strong," he adds. "Women represent sexuality and everything better. Behind the heads of the Mafia, the leaders of culture, there are always very strong women. European culture is a matriarchy, especially in the South. The women have a lot of power."

"Maybe you don't see the women, but they're making the decisions," Dolce says. "They wear the pants, make the decisions ..."

"In everything," Gabbana says.

When the talk turns to the hoary controversy about length in fashion, Gabbana says, "It's something for selling more - so everybody has to change. Whatever they do in Milan, they do the opposite in Paris."

"It's one floor," says Dolce, indicating a short dress length on his own thigh - "second floor, new fabric, zoop, zoop ..."

"The fashion system now is very inconsistent," Gabbana says.

"It's very stupid," says Dolce.

"Trendy is not chic, not elegant, not something that stays," Gabbana says. "In fact, that's what happened to fashion in the '80s. It would last two months. Trendy, trendy, trendy - it lasts two months, then it's finished."

As for other designers, Dolce says, "Il grande maestro is Armani."

"We like him as a person and for all that he has done for the fashion of Italy," Gabbana explains. "Italian fashion came to America thanks to Armani."

"In the past, he's done fashion," Dolce says. "Now it's recognizable, in a very stylish way. It's something that powerful people, very famous people wear. Trendy is short, fashion is long, style is forever."

Dolce calls Karl Lagerfeld "a fashion designer, very attentive to fashion."

Then there's their hero Yves Saint Laurent. "In couture, after him, there's nobody so far," Gabbana says. "His chicness, elegance, nobody has it. We want Saint Laurent to return and blossom again. Today's couture is not real couture."

"In the '70s, everything was very ugly, very sloppy-looking, and he did very chic things," Dolce says. "He was the star of fashion."

The pair share a most unlikely ambition: One day they would like to design for Saint Laurent's couture house.

This idea, Dolce says, is "a dream for us, just like I would like to be a rock star like Madonna, singing in front of millions. Unfortunately, I don't have a good body or a good voice."

Gabbana describes Saint Laurent's influence on their current collection: "The masculine feeling - tuxedos, high shoes with pants, the combination of strong colors with black."

DOLCE & GABBANA INTO FASHIONS, NOT TRENDS; DESIGNERS INTO FASHION, NOT TRENDS Plain Dealer (Cleveland, Ohio) December 15, 1994 Thursday, FINAL / ALL

"For us, to talk about chic means YSL," Dolce says.

Fashion magazines today, however, seem to have moved away from the whole idea of chic. What do they make of this?

"At this moment, the magazines and the newspapers only show things that don't sell. All the designers want to be trendy," Gabbana says.

"The fashion magazines tell the designers what to do. If all the designers do la mode pink, the magazines want black. They want to do something that's not commercial at all, and they don't want designers to say what's in fashion. They want to dictate it themselves."

"And so these editors tell the designers what to do and tell each other what to do," Dolce adds.

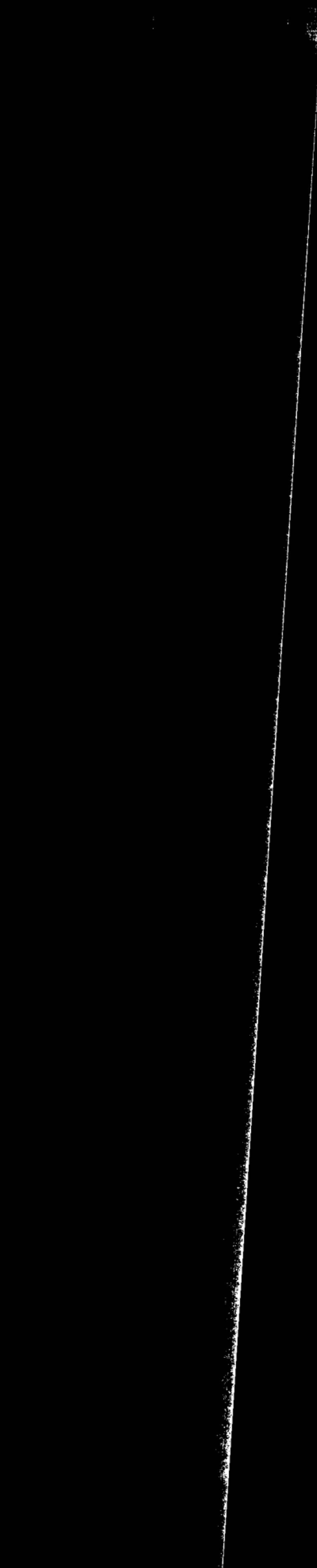
"At this point, the editors should design the collection themselves," Gabbana says.

"We will send the fabric, make the labels, the magazines can make the clothes and put on the labels," Dolce says. "We will go on vacation."

"It's not so bad," Gabbana concludes.

GRAPHIC: PHOTO 1 BY MICHEL COMTE; The Dolce & Gabbana version of one of next spring's hottest fashion items - the white pantsuit.; PHOTO 2 BY MICHEL COMTE; The New Length in spring's fave color - pink - in a Hollywood-glamorish Dolce & Gabbana spring suit.; PHOTO 3 BY MICHEL COMTE; Milan designers Domenico Dolce (shorter and with less hair) and Stefano Gabbana.; PHOTO 4 BY MICHEL COMTE; Isabella Rossellini, above, and Brooke Shields, below, are the Dolce & Gabbana "women" for the Milan designers' spring advertising campaign.; PHOTO 5 WOMEN'S WEAR DAILY; For next spring, Dolce & Gabbana combine a sexy satin lingerie look with a dandified cutaway.

LOAD-DATE: December 16, 1994



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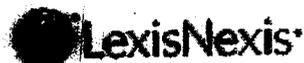
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Daily News Record

June 26, 1992

SECTION: Pg. p9(1) Vol. V22 No. N123 ISSN: 1041-1119

ACC-NO: 12378609

LENGTH: 138 words

HEADLINE: New accessories line for Dolce & Gabbana;
Dolce & Gabbana Accessori licenses Isasetta S.p.A. to distribute scarfs and ties;
Brief Article

BODY:

PARIS -- Dolce & Gabbana is adding yet another license to its business.

Dolce & Gabbana Accessori is a new unisex line of belts, gloves, suspenders and hats. It will be produced and distributed by Isasetta SpA beginning in July. The licensee is located near Lake Como.

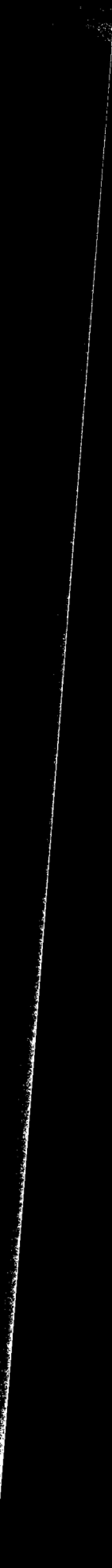
Isasetta already holds the licenses for Dolce & Gabbana's scarfs and ties. Other licenses include knitwear, launched in 1987 and licensed to Modella Tricota; women's shoes, in 1990, licensed to Sergio Rossi; leather goods, in 1991, licensed to Mandelli; and men's shoes, licensed to Cesare Paciotti, last year.

Dolce & Gabbana had just finished introducing its most recent addition last April, Il Mare di Dolce & Gabbana, a line of men's beachwear licensed to Le Bonitas, which also has Dolce & Gabbana's women's beachwear and lingerie lines,

launched in July 1989.

LOAD-DATE: March 18, 2008





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Daily News Record

April 29, 1992

Dolce & Gabbana adds beachwear.; launches collection of men's beachwear for spring '92; Brief Article Daily News
Record April 29, 1992

SECTION: Pg. p4(1) Vol. V22 No. N82 ISSN: 1041-1119

ACC-NO: 12103606

LENGTH: 156 words

HEADLINE: Dolce & Gabbana adds beachwear.;
launches collection of men's beachwear for spring '92;
Brief Article

BYLINE: d'Aulnay, Sophie

BODY:

PARIS--Dolce & Gabbana will be launching a collection of men's beachwear for spring '92 called H Mare di Dolce & Gabbana.

The collection is licensed to Le Bonitas Srl, which will be responsible for both production and distribution.

Dolce & Gabbana is designed by Domenico Dolce and Stefano Gabbana.

"We had a great success with the only black swimsuit we showed last summer," said Gabbana.

"After that we received hundreds of phone calls both from clients and customers, asking us to develop a whole collection. We accepted the suggestion."

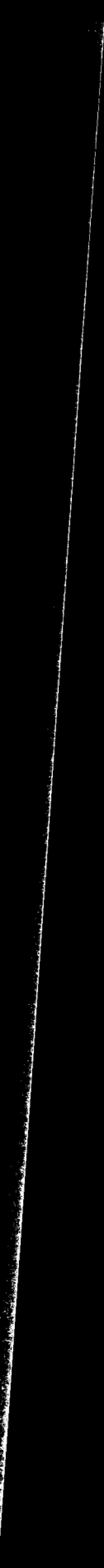
The equivalent line for women, which includes beachwear and lingerie, was launched three years ago in July 1989. This new men's line will have swimming trunks as well as T-shirts, pants and shirts.

"The line will be very masculine, but very sexy as well in order to show the "curves" of the Latin man."

He added, "There won't be any thongs or mini-trunks--just covering items that will also be very erotic."

LOAD-DATE: March 18, 2008





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The New York Times

October 11, 1992, Sunday, Late Edition - Final

SECTION: Section 9; Page 1; Column 4; Styles of The Times

LENGTH: 1523 words

HEADLINE: Fashion Flashback

BYLINE: By ANNE-MARIE SCHIRO, Special to The New York Times

DATELINE: MILAN, Italy, Oct. 9

BODY:

Domenico Dolce and Stefano Gabbana soared to the top of the Italian fashion world this week with two exciting spring collections and a party for Madonna that have had Milan buzzing for days.

People have been asking themselves, What decade is this?

The Dolce & Gabbana collection, shown twice last Sunday in the designers' all-white showroom, had the audience raving. With close-fitting dandy suits and bell-bottom trousers on models whose long straight hair was held down by headbands, it was pure 1970's, if somewhat updated for the likes of Madonna. She attended the second show with her burly bodyguards to protect her from the curious.

On Wednesday, the designers showed their collection for Complice, a division of the Genny Group, for which they have been designing for two years. Held on a stage at the Fiera exhibition center, where many of the big-time designers

Fashion Flashback The New York Times October 11, 1992, Sunday, Late Edition - Final

show, it brought back the Swinging Sixties of Mary Quant with great wit and imagination, while also bringing on Linda Evangelista as one of the Beatles. Peace symbols, flower-power prints, graphic stripes and polka dots were paraded by the world's top models, who flashed peace signs and managed to make nostalgia appealingly contemporary.

A neat trick.

Although Madonna is wearing a Complice design on the cover of this month's Vogue, she did not hang around for the Complice show. Her departure from Milan was lamented by the crowds of young Italians hanging around her hotel all day and night, but fashion people are still gossiping about the party that Dolce & Gabbana gave for her on Monday night at le Cinema disco. The designers invited 300 members of the fashion press to dine with Madonna at the same hour that Giorgio Armani was showing his Emporio collection at the Rolling Stone disco.

What to do? Most journalists went to the Emporio show, which ended at 10:30 P.M., and then made a mad dash for le Cinema. By the time most of them got there -- around 11 o'clock -- the blond singer was on her way out.

Mr. Armani was only one of the designers displeased by Dolce & Gabbana's attention-grabbing actions. A story went around that Madonna had been paid \$500,000 to appear at the Dolce & Gabbana show and party.

In an interview at their showroom on Thursday, Mr. Dolce and Mr. Gabbana, in both Italian and English, vehemently denied they had paid her. (A little too vehemently, perhaps?)

"I absolutely swear we did not pay Madonna," said Mr. Gabbana, the tall, thin half of the partnership.

"She's a friend," said Mr. Dolce, the short stocky one. "Better not to have a friend than to pay a friend. In Italy all the designers have starlets, not stars. Starlets they pay to come to the show."

Mr. Gabbana cut in (they do that to each other all the time): "I would swear in front of the real Madonna we did not pay. For Dolce & Gabbana, work is work. To have a very important person for the show doesn't change the beauty of the collection."

But it certainly reaps publicity.

As Joan Weinstein, the owner of the Ultimo boutique in Chicago, said: "They don't look like they're with it, but they're very with it."

Wearing blue jeans and unstructured black jackets, the two designers can fade right into the crowd of working men in Italy. Which is something they do a lot, they said.

"It's very important to meet all kinds of people wherever we are," Mr. Gabbana said, puffing on one of his ever-present cigarettes. "We look at people everywhere to see what is in the air, what people like to have."

They consider people-watching part of their work. And their work, they said, is their life. "On Saturday afternoon, we sit at a bar on the Corso Vittorio Emmanuelle and look at all the people," Mr. Gabbana said. "It's funny. Or we go around the flea markets, and we look for old things."

Many of the old things decorate their subterranean showroom and offices in the city center, within "spying distance," Mr. Gabbana said, of their Milan home. Their receptionist sits at a baroque gold desk in front of wine-velvet draperies. Wine draperies hang in all the doorways, which lead to a series of rooms holding antique chairs with frayed upholstery, ornate gilded frames, tapestries, patchwork rugs and gold cherubs.

Mr. Dolce, who is 34 years old, went to fashion-design school. He is from Sicily, where his family had a small clothing factory. Now, his father, brother and sister run a large factory that produces all of the Dolce & Gabbana clothing, except for the licensed goods.

Mr. Gabbana, who will be 30 next month, is a native of Venice who went to art school. Seeking their futures in Milan, they met here in 1980, and two years later, they decided to set up a small design studio. They toiled in virtual obscurity until 1985, when the organizers of the Italian fashion shows invited them along with some other young designers to take part in fashion week. The result? Mr. Dolce and Mr. Gabbana were discovered by the stores and fashion press.

Among the first American retailers to bring their clothing to the States were Ultimo and Charivari.

"They've been doing very good work right from the beginning," Ms. Weinstein of Ultimo said. "The collection always sort of had the same feeling. It just evolved. They've always done little boys' suits, vests and long skinny dresses,

Fashion Flashback The New York Times October 11, 1992, Sunday, Late Edition - Final

but now they've gone further. In my shop, the young sexy girls were buying their bras and tutus. Now, they're buying the boys' suits, and the suits are just as sexy. They're cut close to the body."

She started buying Complice last year, she said, when she expanded her store on Oak Street. Complice's prices are a tad lower than Dolce & Gabbana's, averaging \$1,000 for a suit. Dolce & Gabbana label suits start at \$1,200.

"Complice is more toned down," Ms. Weinstein said. "The fit's a little easier, the fabric's not as extraordinary. Complice doesn't scare the customer to death. The Dolce & Gabbana customer wants to be scared."

In New York those daring customers can go to places like Bergdorf Goodman, Sak's Fifth Avenue, Bloomingdale's or Charivari. Dolce & Gabbana is one of the top-selling design houses at Charivari, said Barbara Weiser, a co-owner of the boutique chain.

"They offer tremendous excitement and newness," she said. "This winter's collection has been extremely important for us. Many designers featured men's-wear looks, but Dolce & Gabbana's were more fitted, more feminine, which women want this season. They don't want another oversized blazer."

Oversize blazers have never been part of the Dolce & Gabbana scenario. Their heroine, they said, is a strong, powerful woman, but one who is very feminine. Their original inspiration, Mr. Gabbana said, was the Anna Magnani of Roberto Rossellini's 1940's and 1950's movies. That was expressed in a Sicilian-widow style of voluminous black clothing.

"After this," Mr. Gabbana explained, "Magnani's sexy quality from inside transferred to the sexy outside and became Sophia Loren." That's when Mr. Dolce and Mr. Gabbana were showing bras and corsets and garter belts on the runway.

"Now, sensuality is in the head," he said. "She plays around with outfits, the bra and the man's jacket. The length of the skirt is not important."

This woman is typified for them by Madonna. "She was a myth to us," Mr. Gabbana said:

"We always have her in mind when we design," Mr. Dolce said. "We like her type of woman. She became very famous and powerful by herself."

For the Complice collection, they took the Beatles as a point of reference, they said, because for the young people of today a consumer mentality has destroyed values. "For these young people," Mr. Dolce said, "the Beatles represent a return to values. They know the problems of drugs, politics and the economy, but they want to be happy, to think positive."

The designers themselves should have a positive outlook these days. Their business is growing. They sell to 350 stores around the world. Their annual volume is \$62 million, which includes men's and women's wear and licenses for underwear, swimwear, scarfs, ties and accessories. Joan Kaner, the fashion director of Neiman Marcus, said that the publicity the designers have engendered and the advertising campaign photographed for them by Steven Meisel have given them name recognition and that, now, customers come into the store demanding their clothes. Their first perfume will make its debut in stores in Italy this month, in Harvey Nichols in London next month and at Neiman Marcus starting next April.

There are four Dolce & Gabbana boutiques, two in Milan, one in Hong Kong and one in Tokyo. Mr. Dolce and Mr. Gabbana also plan to open boutiques in New York and Paris.

"New York is very important," Mr. Gabbana said. "It's unique, the most important city in the world. We love New York. Watching people on the streets is fantastic."

But first they have a major project in Milan, one they are reluctant to go into detail about. "We plan to open a very big, very chic store in Milan," Mr. Dolce said. "But we cross our fingers. We don't like to talk about it because we're superstitious. If you say too much, it doesn't happen."

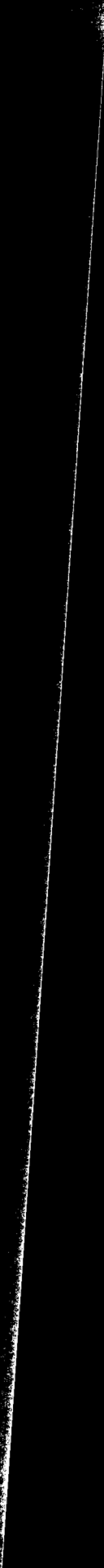
GRAPHIC: Photo: Yeah, yeah, yeah!: Domenico Dolce and Stefano Gabbana dressed models -- including Linda Evangelista, at left -- as the Beatles for their 60's-inspired Complice collection, shown on Wednesday in Milan. (Vittoriano Rastelli for The New York Times)(pg. 1); Domenico Dolce, left, and Stefano Gabbana walk the runway after presenting the Dolce & Gabbana collection in their Milan showroom last Sunday. Dolce & Gabbana showed a suit in a patchwork derived from Botticelli's "Birth of Venus." A Dickensian hat and pearl choker completed the dandy-cum-70's look.

Fashion Flashback The New York Times October 11, 1992, Sunday, Late Edition - Final

Many of the models at the show wore long straight hair, parted in the center and held by a headband. Madonna, shown at the Dolce & Gabbana show, was a fixture in Milan. The two designers made her the guest of honor at a party scheduled to compete with Armani. Daisies, a peace sign, long hair and that unmistakable 60's silhouette, by Dolce & Gabbana for Complice. (Photographs by Vittoriano Rastelli for The New York Times)(pg. 11)

LOAD-DATE: October 11, 1992





IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 55 TO NOTICE OF RELIANCE



26 of 48 DOCUMENTS

Copyright 1992 Newsday, Inc.
Newsday (New York)

March 9, 1992, Monday, NASSAU AND SUFFOLK EDITION

SECTION: PART II; FALL '92 / MILAN; Pg. 41
Other Edition: City Pg. 43

LENGTH: 832 words

HEADLINE: A Plethora of Pants And Leather

BYLINE: By Frank DeCaro. STAFF WRITER

DATELINE: MILAN

BODY:

LINDA EVANGELISTA stars in a remake of "The Night Porter." Or "Around the World in 80 Ways." Those were two potential themes for the designer-kink roadshow put on yesterday by Dolce & Gabbana, as the fall/ winter designer ready-to-wear collections revved up.

As Day Two of the Italian collections dawned yesterday, the fashion pack recovered from a late night drag-fest hosted Saturday by international partygiver Susanne Bartsch and thrown by - would you believe? - the otherwise taste-bound Giorgio Armani. Designers Domenico Dolce and Stefano Gabbana were ready with the wake-up call, turning on the juice with a collection best described as a "global review." They found their inspiration in ports of call as diverse as Paris and Palermo, Hawaii and Hong Kong. With this collection the D&G team, which has spent so much time in the boudoir lately, has ventured out into the world and the result is killer pants suits sparked with unexpected augmentation. Double-breasted gray suits, for instance, had tiny round mirrors embroidered on jacket hems and trouser cuffs. Picture postcards in heavy gold frames doubled as oversized belt buckles worthy of Versailles. Other suits were embroidered in

A Plethora of Pants And Leather Newsday (New York) March 9, 1992, Monday, NASSAU AND SUFFOLK
EDITION

magic dragon motifs or folkloric florals, or were made of tapestry fabrics that evoked images of New York and such Americana as the Statue of Liberty. Leather bombers were covered in Keith Haring-esque graffiti.

The severest side of Berlin life inspired Dolce & Gabbana's fiercest looks - cool clothes that were part S&M fantasy, part stormtrooper-ette. A sleeveless jacket took a collar and tie, but no shirt, for instance. Instead, there was a black bustier, over-the-elbow gloves and a leatherman's cap.

Off-the-wall mix-ups were the order of the evening Saturday as Bartsch's drag clutch and the well-tailored Armani set mingled at the night club called Rolling Stone, presumably named for a single member of the band, not the magazine. In this usually dead town - it's risotto and beddy bye most nights - revelers were overly enthusiastic as the champagne kicked in, even if they didn't know what they were looking at. Such New York night luminaries as lip-synching goddess Lypsinka, fevered performer Perfidia, toe-dancing Madame Ekathrina Sobechanskaya, and Joey Arias, who "channeled" Billie Holiday, met up with a champion cowgirl from Arizona, for a queeny cabaret. The crowd, including Tina Turner, Kim Basinger, and singer Seal, enjoyed it almost as much.

Armani's show of both his more youthful Emporio Armani line and his signature collection was a crowd-pleaser, too, although they weren't what you'd call chancey. For Emporio, the more adventurous of the two lines, he showed universally long skirts and a plethora of trousers. The best looks from Emporio included feminine takes on menswear - pinstripe suits with cropped trousers and soft scarves knotted like neckties, or, for evening, velvet overalls and tuxedo jackets - or various jacket-and-long-skirt combinations. The best of the long skirts were split up the front and worn over shorts. A long wrap skirt was belted over a catsuit.

In Armani's higher priced ready-to-wear collection, skirts hovered at the knee. Jackets looked best when fitted to the body. His strongest looks mixed fuzzy mohair tunics with the textural appeal of velvet, or the understated glitz of beaded jackets.

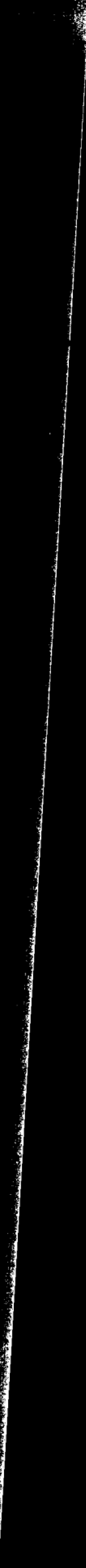
Evening at Armani was inspired by the tuxedo. Jacket lapels were made to look like untied bow ties. Other trompe l'oeil bow ties were actually halters, with the wings of the oversized bow tie doubling as bra cups. It was a bit of novelty - but just a bit, and nothing the American designer Christian Francis Roth didn't do as (or more) cleverly in his faux-formalwear collection last November.

Gianni Versace, perennial rival of Armani, showed his Signatures and Versus collections. The former is a seasonless collection of designer essentials, the latter a lower priced (but by no means inexpensive) diffusion line. This season Signatures was called "Leather Games," meaning leather skirts with rows of fringe, leather western shirts with collar tips, leather pants studded or top-stitched in gold, and various leather jackets. The Versus collection, which sells for about half the price of Versace's ready-to-wear, was highlighted by leather jeans, red denim jeans with gold braided fringe up the sides, bell bottom trousers, and bell-shaped dance dresses in Versace's usual busy prints.

Showing yesterday afternoon, Gianfranco Ferré offered occasionally lovely clothes that are the Italian version of Ladies Who Lunch clothes - an oatmeal floor length coat with fur cuffs, or a white evening gown slit up the side and worn over matching cigarette-slim trousers. But, to recession-jaundiced eyes, he seemed merely to perpetuate passe notions of luxe. Is fashion really still about scarf printed silks, gold embroidered evening dresses, brocade pants, the glitter of Lurex and fur muffs the size of hatboxes?

GRAPHIC: AP Photos- 1) Armani's evening wear is based on a tuxedo. 2) Dolce and Gabbana's outfit, below, was Hawaiian-inspired





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PETITIONER'S EXHIBIT 56 TO NOTICE OF RELIANCE



31 of 48 DOCUMENTS

Copyright 1999 Time Inc.
In Style

March, 1999

SECTION: THE LOOK; Pg. 90

LENGTH: 184 words

HEADLINE: The Look Of D&G

BYLINE: Hal Rubenstein

BODY:

Dolce & Gabbana's secondary line began as a tricky, revved-up jeans wardrobe for club kids: Reflecting none of their smoldering Sicilian aesthetic, its only identifying element seemed to be their two initials splashed all over the clothes. But that's all in the past. D&G is now a smart, bracingly youthful and remarkably clean distillation of Domenico Dolce and Stefano Gabbana's most emblematic designs. In place of gimmicks and cutesy geegaws are incredibly versatile clothes boasting lean lines and a great fit that never overwhelms but rather presents a wearer as fresh as wet paint. What's so cool about the D&G look is that it appears grown-up and yet feels so unlike dress-up. It's not

The Look Of D&G In Style March, 1999

that you can't party in the stuff. On the contrary, the self-assurance one experiences when wearing these clothes is highly liberating. Imagine radiating hipness without it hitting anyone over the head with a club.

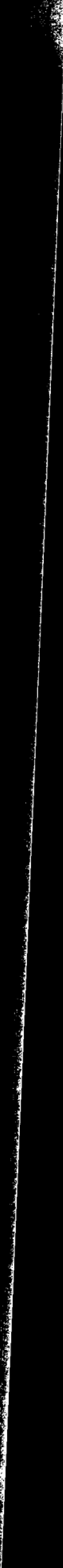
classic picks: long jacket with slim pants, multi-pocket "apron," bustier.

right now: crayon-bright techno-dresses, four-button slim suit, bra-strapped satin sheath, fringed shawl.

GRAPHIC: COLOR PHOTO, Natalie Imbruglia; B/W PHOTO, Domenico Dolce & Stefano Gabbana; COLOR PHOTO, COLOR PHOTO, Christina Ricci; COLOR PHOTO, Actor Jesse Bradford; COLOR PHOTO, Singer Samantha Cole; COLOR PHOTO, Actress Michelle Williams; COLOR PHOTO, Tiffani-Amber Thiessen

LOAD-DATE: March 2, 1999





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Dolce and Gabbana.; opening store at the Galleria mall in Houston, Texas; Brief Article Daily News Record March 22, 1995

Daily News Record

March 22, 1995

SECTION: Pg. p5(1) Vol. V25 No. N56 ISSN: 1041-1119

ACC-NO: 16713192

LENGTH: 252 words

HEADLINE: Dolce and Gabbana;
opening store at the Galleria mall in Houston, Texas;
Brief Article

BODY:

Dolce and Gabbana have been busy, it seems, and not just with their runway shows in Milan. The designers will open their first U.S. store in, of all places, Houston, Texas, at the mega Galleria mall on Westheimer. The 2,000-square-foot boutique, which will showcase the men's and women's Dolce & Gabbana lines, not the secondary D&G lines, is expected to open Monday, March 27.

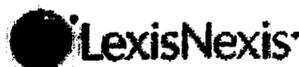
Meanwhile, a 4,300-square-foot London Dolce & Gabbana store is expected to open March 30. This store is located on Sloane Street and as with the Houston store, will only carry the Dolce & Gabbana signature collections. Both stores were designed by Florentine architect Claudio Nardi.

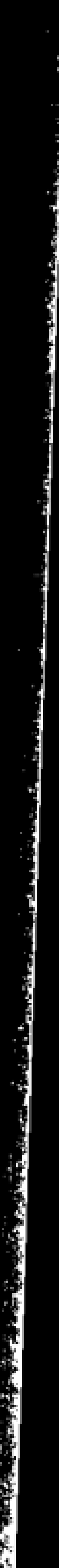
Dolce & Gabbana has stores in Taipei, Singapore, Seoul, Hong Kong and Milan. It plans to open stores in New York and Los Angeles in the near future, a spokesperson said.

Polo Ralph Lauren signed male model du jour Tyson Beckford to an exclusive contract for all Polo Ralph Lauren men's wear and accessories. Beckford's first ad for the company was for its fall '94 Polo Sport campaign. The company declined to disclose the terms of the deal.

In other Polo news, Charles Fagan was promoted to vice-president of its New York Polo stores, which include the Madison Avenue flagship, the Polo Sport Store and the Polo Country Store in East Hampton. Fagan continues as managing director, reporting to Donna Barbieri, president of Polo Ralph Lauren Retail Group. He joined Polo as a sales associate in the flagship store in 1986 and was named managing director in 1991.

LOAD-DATE: March 19, 2008





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Daily News Record

June 25, 1993

Hear Dolce & Gabbana's first US store to open in January in N.Y.C.; Brief Article Daily News Record June 25, 1993

SECTION: Pg. p3(1) Vol. V23 No. N121 ISSN: 1041-1119

ACC-NO: 13974596

LENGTH: 235 words

HEADLINE: Hear Dolce & Gabbana's first US store to open in January in N.Y.C.;
Brief Article

BYLINE: Salfino, Catherine

BODY:

NEW YORK — The Milanese design firm Dolce & Gabbana is set to open its first U.S. store here on Madison Avenue, according to a source. However, outside of saying that "most likely this will happen" in January, the company declined any further comment. Insiders specify, however, that D&G will be leasing a 3,000-square-foot, two-level space at 827 Madison Avenue on the southeast corner of 69th Street.

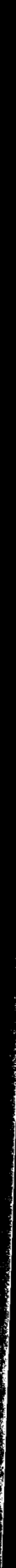
The space is currently occupied by the Alma Boutique, a ladies' clothing store, which is moving across the street to 820 Madison Avenue, a space previously occupied by GianMarco Venturi, which shuttered last year. With Alma moving out, Dolce & Gabbana sought to snap up the desirable location because, if this deal goes through, the shop would be keeping retail company with Italian heavyweights Armani, Versace and Valentino, among many others on a retail strip understandably dubbed "The Gold Coast."

Dolce & Gabbana currently has four freestanding stores worldwide: two in Milan, one men's and one women's; and two in Hong Kong. Overall, Dolce & Gabbana has 320 international retail selling points for its men's and women's collections.

The source said Dolce & Gabbana had tried to get a space on Madison Avenue's 68th Street corner at 813 Madison Avenue. However, it was sold to Max Mara last year, after Mara "made an offer that couldn't be refused," the source said. Max Mara has just started building now.

GRAPHIC: photograph
illustration

LOAD-DATE: March 13, 2008



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Detroit Free Press

JUNE 24, 1999 Thursday METRO FINAL EDITION

SECTION: FEATURES; Pg. 1G

LENGTH: 710 words

HEADLINE: DOLCE & GABBANA TAILOR A WARDROBE FOR WHITNEY HOUSTON, AND SHE'LL BE WEARING IT THIS WEEKEND AT THE FOX

BYLINE: HOLLY HANSON FREE PRESS FASHION WRITER

BODY:

Whitney Houston
8 p.m. Friday and Saturday
Fox Theatre
Sold out

A great voice isn't all you need to stage a successful concert tour these days. A great wardrobe makes a difference, too.

Whitney Houston has both in hand for her 16-city concert tour, which hits the Fox Theatre on Friday and Saturday nights. She'll sing hits from her latest album, "My Love is Your Love," and wear 15 glitzy outfits created for her by the Italian design team of Domenico Dolce and Stefano Gabbana.

Though Houston was a successful teen model before she began her singing career, she hasn't been known as a fashion plate. But a few months ago, Gabbana happened to catch a tape of Houston's appearance on the British TV show, "Top of the Pops," and was impressed.

"I see her in the black jumpsuit from my summer collection and when I see her I say, 'Wow! It's fantastic!' She really changed the hair, the makeup, the attitude, the clothes, everything," Gabbana says from his studio in Milan, Italy. He usually speaks Italian and uses a translator for interviews, but he bravely did this one in English, without help.

"I think immediately, I want to call my New York office to ask her if she wants Dolce & Gabbana for her tour. At the same moment, she thinks the same idea."

Houston quickly arranged to meet the designers at their New York showroom, where she tried on samples from their colorful, sexy fall collection.

It was a great match. Houston, tall and lithe, has the perfect frame for the Dolce & Gabbana costumes. She modeled some of them Monday on "The Oprah Winfrey Show," with the designers looking on.

Winfrey and her audience oohed and aahed over the animal-print beaded miniskirts, the form-fitting corsets, the funky fur jackets and the python knee boots with mirrored heels, all in a riot of shiny colors.

They applauded the black sequin-covered coat with an 8-foot train and a maroon fox collar and gasped aloud when Gabbana explained that it had taken four seamstresses two weeks to make it. Look for it when Houston makes her first entrance.

DOLCE & GABBANA TAILOR A WARDROBE FOR WHITNEY HOUSTON, AND SHE'LL BE WEARING IT THIS WEEKEND AT THE FOX Detroit Free Press JUNE 24, 1999 Thursday METRO FINAL EDITION

Houston's favorite is a see-through black dress with ruffled cuffs, layered over a strapless top and capri jeans. Gabbana likes the short mink jacket teamed with satin print jeans and a wide beaded belt.

Though the clothes were modeled on the collection the designers presented at their fall '99 runway show in Milan, Italy, they needed adjustments to make them suitable for the demands of performing.

"For example, I make for the show a flower print in a silk satin, and for her, in silk satin but with stretch for the movement, because she dances," Gabbana says.

They used other tricks, too, many of them learned when they designed the costumes for Madonna's "Girlie Show" tour in 1993: stretch panels in the sides of the corsets, extra fabric in the armholes, boning placed so that Houston could breathe and move easily.

"This job is not like a designer's job, when you make the clothes for a tour," Gabbana said. "Yes, we are free to do what we want, but not completely free, because you work with the music people."

Such collaborations, he said, bring valuable publicity.

"I think it is good for both, for my company and for Whitney," Gabbana said. "She changed completely her image - it's more fashion now -- and for me it's good because I talked with many people in the United States of this and they said it was impossible to get this publicity from advertising in a magazine."

Gabbana said he and Dolce loved working with Houston and would love to do more costumes. Most of all, they would like to work with Tina Turner.

"It is a dream and we would like to make her clothes, special for her," Gabbana said. "She is a fantastic singer."

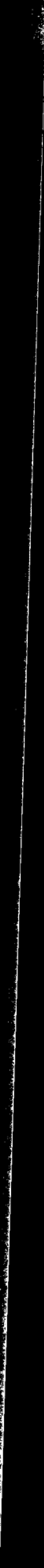
And though Madonna has made a career of being a fashion chameleon, they would like to work with her again, too. Madonna's current geisha look is by Jean Paul Gaultier, the designer who created her cone-bra outfits in 1990, so perhaps there's hope for another collaboration with Dolce & Gabbana.

"You never know," Gabbana says. "It depends on the time and the season, but Madonna is one of the favorites. If she does a tour again, I'm available. Why not?"

HOLLY HANSON can be reached at 313-223-4525 or hanson@freepress.com.

GRAPHIC: Drawing Detroit Free Press; Photo LUCA BRUNO, Associated Press;
A Dolce & Gabbana tailor a wardrobe for Whitney Houston, and she'll be wearing it this weekend at the Fox.
Domenico Dolce, left, and Stefano Gabbana take to the catwalk at the showing of their fall '99 collection in Milan, Italy.

LOAD-DATE: October 23, 2002



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

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PETITIONER'S EXHIBIT 60 TO NOTICE OF RELIANCE



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Daily News Record

July 19, 2000

SECTION: Pg. 6 ISSN: 1041-1119

ACC-NO: 63746177

LENGTH: 777 words

HEADLINE: DOLCE & GABBANA'S HOLLYWOOD DREAM COMES TRUE; NEW RODEO DRIVE STORE MIXES MEDITERRANEAN DECOR WITH CALIFORNIA CELEBRITY CULTURE.

BYLINE: Young, Kristen

BODY:

BEVERLY HILLS, Calif. -- Designers Domenico Dolce and Stefano Gabbana have completed their homage to Hollywood with the opening of their West Coast flagship here scheduled to open today.

The two-level, 4,700-square-foot store, located at 312 N. Rodeo Drive, is directly across from Celine, a few doors north of Van Cleef & Arpels. It is the third U.S. door for Dolce & Gabbana. The other two stores are on New York's Madison Avenue and in Bal Harbor, Fla.

"It's always been our dream to come to Hollywood," said Domenico Dolce, speaking through an interpreter from the island of Stromboli, where the Milanese designers share a vacation home. "The new store takes such a special place in our hearts because it was the Hollywood crowd who helped us get on the map."

Several Hollywood celebrities, including Madonna, Tom Cruise and Isabella Rossellini, have been drawn to Dolce & Gabbana's glamorous and sexually charged esthetic for more than a decade. "To see a Hollywood celebrity in Dolce & Gabbana, that's the epitome of achievement," said Dolce. Hollywood has, in turn, been an inspiration for the designers, he added.

The Beverly Hills store was long in coming. It took five years to find the right location and complete the construction, according to Justo Artigas, the company's vice-president of public relations.

By chance, not by choice, said Artigas, the boutique bowed after the recent openings of two boutiques for the D&G secondary line in West Hollywood, Calif. The Beverly Center boutique opened three months ago and the Sunset Plaza location opened in late 1998.

Decor-wise, the Beverly Hills flagship is inspired by the designers' Southern Italian heritage, with ample light, plants in Sicilian urns and charcoal-colored volcanic rock shipped from a quarry south of Rome.

"Our dream is that you get the Dolce & Gabbana feeling, that warm Mediterranean sensuality from the outside," said Dolce.

The designers retained British architect David Chipperfield to create that effect with a 25-foot-high facade of glass that provides a good view of the interior from the street.

DOLCE & GABBANA'S HOLLYWOOD DREAM COMES TRUE; NEW RODEO DRIVE STORE MIXES MEDITERRANEAN DECOR WITH CALIFORNIA CELEBRITY CULTURE. Daily News Record July 19, 2000

The textured volcanic sheets, or basalt stone, run throughout the unit as flooring and various-height benches to display accessories. Muted lighting fixtures have an aura of skylights.

For contrast, there are late 18th-century gilded mirrors and baroque chairs covered in bright fuchsia, gold and green textiles from recent collections, as well as burgundy velvet padded panels and drapes in the dressing rooms and zebra-skin rugs on the floors.

The boutique houses the complete collections from Dolce & Gabbana, including the White and Black labels for both women and men. The women's collections are housed on the second floor; men's wear is on one. The Black Label is generally shown on the runway and its distribution is more selective compared with the more commercial White Label line.

Men's White and Black labels retail between \$350 and \$2,500; men's shoes sell at \$250 to \$500; and ties are priced at \$120.

To maintain the Hollywood tie-in, the store runs a studio service department to wardrobe film studios, TV shows, award shows and premieres. And there is a private VIP fitting room with an escape route to the back alley, if needed.

Artigas said the store's annual sales are projected to reach \$6.5 million by April 1, the end of the company's 2001 fiscal year; \$9.8 million for the fiscal year 2002; and \$10.7 million by the end of the fiscal year 2003.

Dolce & Gabbana posted \$340 million in company-wide annual sales for fiscal year 2000, ending March 31.

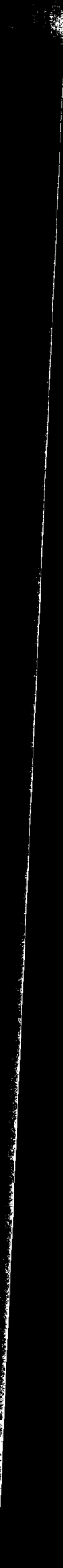
The White and Black labels for both men and women account for 26 percent of yearly sales; fragrance is the runner-up with 25 percent of the business; eyewear accounts for 14 percent; accessories, handbags, and shoes, 5 percent; and intimate apparel and swimwear, 5 percent. The D&G secondary line comprises 25 percent of sales.

Artigas said there have been no special arrangements made with other nearby retailers that carry Dolce & Gabbana, such as Barneys New York, Neiman Marcus and Saks Fifth Avenue. He said the possible competition is not a concern. "We had some concern [with the store] on Madison Avenue in New York, but it didn't take away from the other businesses," he said.

The company is considering putting up billboards on Sunset Boulevard to advertise the boutique. About 8 percent of the company's annual sales are allocated for advertising, which is mostly print.

The designers said they plan to visit Los Angeles this year to officially introduce the store. Until then, two invitation-only parties are planned later this month, one for stylists, agents and publicists, and another for Hollywood studio executives.

LOAD-DATE: March 13, 2008



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Cosmetics International

September 10, 1999

SECTION: Pg. 7 Vol. 23 No. 527 ISSN: 0963-6137

ACC-NO: 55983870

LENGTH: 315 words

HEADLINE: The new essence of D&G;
Domenico Dolce and Stefano Gabbana;
Statistical Data Included

**The new essence of D&G; Domenico Dolce and Stefano Gabbana; Statistical Data Included Cosmetics International
September 10, 1999**

BODY:

Fashion designers Domenico Dolce and Stefano Gabbana have established a profitable fragrance business since launching their first scent in 1992. The collection includes Dolce & Gabbana: Pour Femme; Pour Homme; By for Women and By for Man.

Now, the design pair has created twin scents for its D&G label, a more affordable brand of apparel targeted to a younger audience. D&G Feminine and D&G Masculine have only just become available in 500 US locations, and is being distributed by Europarfums, the American sales arm of Euroitalia. The scents launched in Milan last year.

Industry sources estimate that the scent duo's first-year US retail sales could reach between \$8mn and \$10mn. D&G Feminine is described as a floral musk, blended with top notes of pear, tangerine yuzu and white cyclamen; middle notes of blue wisteria, lily petals and yellow mimosa; and a base of cashmere wood, musk and vanilla. The women's line includes a deodorant and a body lotion.

Described as a woody citrus, D&G Masculine contains top notes of bergamot, lemon and petitgrain leaves. Its heart includes notes of basil, peppermint, rosemary and thyme, while its base is a blend of fig wood, musk, tonka bean, vanilla and vetiver. Ancillary products for men include an aftershave balm.

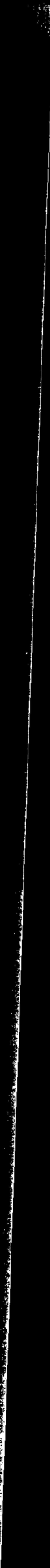
Also on the D&G line are suncare products, such as after-sun gel and sun lotion in SPF 4, 8 and 18. This represents Dolce & Gabbana's first foray into the suncare business.

A line of colour cosmetics may also be on the horizon, and industry sources predict that it could bow in late 2000. Dolce & Gabbana say they are preparing to introduce a new fragrance under the Dolce & Gabbana label in 2001. The designers reported that the inspiration for the new fragrance will be Sicily, Italy.

The launch of the new D&G duo in the US will be accompanied by an aggressive advertising campaign, and sources estimate it will cost Euroitalia \$5mn.

LOAD-DATE: April 2, 2008





IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 62 TO NOTICE OF RELIANCE



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Copyright 2001 Time Inc.
In Style

April, 2001

SECTION: THE LOOK; Pg. 129

LENGTH: 459 words

HEADLINE: The Look Of Dolce & Gabbana

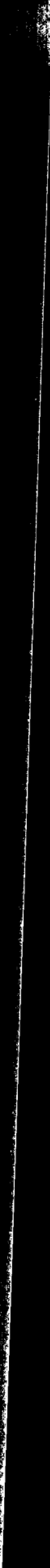
BYLINE: Hal Rubenstein

BODY:

One is from Sicily, where clothes are precisely cut and tailored and reflect the land's stark and austere terrain. The other, from Milan, remembers how his grandmother wore men's suits during the war. Growing up, neither Domenico Dolce nor Stefano Gabbana was ever exposed to the kind of unrestrained give-the-girl-some-room extravagance that has become their flourish-flaunting signature. They are, however, unabashed in their praise for the source of their inspiration. "We want to thank Hollywood, because from day one it was the support of so many there that got our names known at all," says Stefano. "It wasn't as if we set out to dress them; it was just that the approach of stars to dressing, their ease with sexiness, their desire for luxury, for something different, made it easy for us to pursue a romance with movie glamour." Happily for Dolce and Gabbana this romance has done more than merely get their musical-sounding label repeatedly credited on the red carpet. It has helped them mature as designers, so that they are no longer referred to as "the boys" of Italian fashion. Over the past few years the romance has spurred a healthy yet insatiable lust for intricacy--in embroidery, in cut, in bejeweling. The focus was a bit different when Dolce & Gabbana first started out 15 years ago with collections that immediately garnered attention for their dramatically graphic, yet sexy, sartorial take on the local gangsters and corset-clenched, black-clad women who spent their days and nights strutting the streets of Sicily. "Naturally, we never abandon these clothes, because we have always loved them," says Stefano. "People need a simple suit during the day, and our fit is so uniquely ours that we appreciate that people keep coming back for more. But now we have figured out the ingredients of dreams--the elaborate ones, the positive ones, the ones that bring out the special qualities of the wearer that say this is an individual to be noticed and to be reckoned with." Dolce and Gabbana still consider themselves Italian designers ("Our food is better") and found great delight in building their last collection (and Madonna's current performing motif) by playing off the sixties spaghetti westerns of Sergio Leone. But it is the American consumer who has challenged them the most. "She is so educated, as all women are now, because so much information is available on TV, in print, on the Internet. But the American woman, more than any other, is willing to trust or go for broke with a new idea. A European customer is more likely to be skeptical of a new point of view. An American woman loves the risk. She is not afraid," says Stefano. Maybe that's because, like Dolce and Gabbana, she has seen more of our movies.

GRAPHIC: B/W PHOTO, COLOR PHOTO, Angie Harmon; COLOR PHOTO, Jennifer Connelly; COLOR PHOTO, Jessica Alba; COLOR PHOTO, Madonna; COLOR PHOTO, Diane Lane; COLOR PHOTO, Sela Ward; COLOR PHOTO, Patricia Heaton

LOAD-DATE: March 21, 2001



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 63 TO NOTICE OF RELIANCE



702 of 849 DOCUMENTS

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Los Angeles Times

June 8, 2001 Friday
Home Edition

SECTION: SOUTHERN CALIFORNIA LIVING; Part 5; View Desk; Pg. 1

LENGTH: 1860 words

HEADLINE: Thoroughly Modern Madness;
Behind Dolce & Gabbana's ornately over-the-top designs is, believe it or not, a minimalist sensibility.

BODY:

Somewhere in Los Angeles, nearly 7,000 roses and 2,500 carnations are wilting and 300 pounds of grapes are shriveling, having sacrificed their beauty to the lavish vision of Dolce & Gabbana. Scores of the lush fruit-and-flower arrangements decorated a series of elaborate parties staged last week by the Italian design team of Domenico Dolce and Stefano Gabbana to celebrate the realization of a long-held desire--a boutique on America's street of dreams, Rodeo Drive.

"All of what you feel is impossible to have," said Dolce, fresh from a walk around the Golden Triangle, "you can find on this street." With Rolls-Royces reflecting in the windows of Prada, Gucci, Ferragamo, Fendi and more, Dolce & Gabbana is only the latest Italian company to take up residence. Dolce looked as if he'd always lived here. Dressed in a black sport coat, weathered jeans, Union Jack T-shirt and sparkling new Converse high-tops, Dolce expertly matched the slightly slack uniform of countless L.A. musicians and actors.

Yet the city has mostly existed in his vivid imagination. His last visit was eight years ago to deliver 1,500 outfits for Madonna's *Girlie Show* tour--an association that made their label glitter in the eyes of stars everywhere.

The Dolce & Gabbana design aesthetic hovers over an imaginary place in Sicily where sexy, corseted widows mingle with natty mobsters in pinstripes and flamboyant, rhinestoned rock musicians. They've tapped into the universal fantasy world that exists only in movies, whether it's Dolce's favorite film, "Pretty Woman," or Gabbana's gritty Italian dramas from directors Roberto Rossellini or Luchino Visconti.

Whether it's in the cinema, fashion or home decor, such contrasts define the heart of the baroque-meets-modern Dolce & Gabbana world, one that Dolce was left to explain alone last week. Gabbana, while visiting Monte Carlo, ate tainted seafood and became too ill to make the 12-hour flight from Milan. The inseparable duo was now a solo act, and Dolce set out to impress the place that had for so long occupied his imagination.

Though most new stores throw cocktail parties as soon as the paint is dry, Dolce and Gabbana waited eight months after their boutique opened to celebrate at just the right moment and place.

*

They aimed into the heart of Hollywood and landed at Steven Spielberg and Kate Capshaw's Pacific Palisades compound. The designers' longtime Italian decorator, Giorgio Fornari, covered the tennis court with an enormous tent, Oriental carpets, brocade ottomans and acres of flowers for a fashion show and luncheon benefiting the Children's Action Network and the Westside Children's Center. Upon seeing his backyard converted into a fantasy Sicilian garden, the famous director quipped to his wife, "Hey, Katie! Let's keep it this way."

Thoroughly Modern Madness; Behind Dolce & Gabbana's ornately over-the-top designs is, believe it or not, a minimalist sensibility. Los Angeles Times June 8, 2001 Friday

Minutes later, 30 of the world's top models, such as Naomi Campbell, Veronica Webb and Bridget Hall strolled down the thick carpets in beaded coats, low-slung corduroy trousers and delicate blouses as ocean breezes cooled some of Hollywood's biggest names. There were Oscar winners Geena Davis and Anjelica Huston; powerful socialites Wendy Goldberg, Kelly Chapman Meyer, Barbara Davis and her daughter, Nancy; the singers Gwen Stefani and Melissa Etheridge and more. Though most designers would be eagerly glad-handing every celebrity in the crowd, Dolce quietly mingled and looked most content snuggled on a red brocade couch between Capshaw and the event's other host, Rita Wilson.

"I don't believe the people were so easy, so friendly," he said Friday morning after the lunch. "I always dream [of] one day like yesterday, but I don't know if it will come true or not. I was very nervous in the morning." Usually, he said, Gabbana does the talking and socializing. "I'm a little bit timid. My English is not so good. I always have a little embarrassment."

Outside the shadow of his tall and talkative, lanky and dark-haired partner, the fair-skinned, compact and bald Dolce presents a much different picture from the silent, stern-faced persona he often projects at their runway shows. (People used to keep their names straight by remembering "dome" for Domenico.) Mention the Academy Awards and suddenly the designer who this year put Angelina Jolie into a classic white pantsuit--an upgrade from her gothic Oscar past--becomes animated and opinionated.

"The women are so beautiful at parties, at premieres," he said. "But what happens to them at the Oscars? It's horrible. I see the pictures and I say, 'Where do they find this?' It's like a bomboniera," he said, referring to those overly sweet candy souvenirs the Italians give away at weddings and baptisms. "It's so tacky."

*

To look at a \$19,000 beaded, embroidered and spangled suede Dolce & Gabbana jacket, it's hard to imagine either man at the drawing board sketching pure, simple lines. Yet Dolce does, as he later explained while touring an exhibit of modern architect R.M. Schindler at the Museum of Contemporary Art.

"I like a home to be very clean, very modern," he said, adding that James Bond movies tend to feature his kind of futuristic dream homes. Of their three European abodes, the partners' Monte Carlo home reflects Dolce's minimalist taste, while a vacation home north of Sicily on the island of Stromboli is, Dolce said, "completely Gabbana--lots of color, baroque."

Their Milan home and design offices and the new Rodeo Drive shop's design reflect Dolce's modern architecture leanings, while their interiors feature the gilded, brocade-upholstered decor that mirrors Gabbana's love of the colorfully ornate.

"This is the Dolce and Gabbana mix--one part Stefano, one part Dolce," he explained. The Sicilian-born Dolce and the Venetian Gabbana apply the same chemistry to their clothing collections. Dolce, 42, who grew up in a village of 5,000 as a tailor's son, often concentrates on the details of a garment's structure; Gabbana, 38, a trained graphic artist, often focuses on a look's color and balance. Ever since their first fashion show in 1985, they've learned how to harness the power of their contrasting viewpoints.

As soon as they finish one collection, they begin gathering ideas for the next, wherever they go, said Gabbana by telephone from Milan. "We don't sketch a lot. We take notes all the time during the night, during day when I watch movies, when I stay with friends on a holiday, when I watch TV. This job is strange: You work all the time taking inspiration from everywhere. We take notes in a little book, and after one or two weeks, I take my paper, and he, too, into a discussion," he said. "Sometime we have the same ideas and sometimes not."

And if they don't agree? "There is a fight. Maybe for one color or one pair of pants or a jacket--because I have the conviction for my idea, and he has his, too," he said. "It's a positive discussion, not negative." The blended ideas are easy to spot in each collection, whether it's a precisely tailored pinstriped suit with a wild corset top, or an elegant satin jacket over a pair of shredded and pinned jeans.

*

Neither man can imagine creating Dolce & Gabbana without the other. "For me, without Stefano, it is impossible to sketch," said Dolce. Gabbana, who calls his partner "his half," described Dolce also as his teacher, the man who taught him how to sketch and understand fashion. "We are one designer with two heads," said Gabbana.

Thoroughly Modern Madness; Behind Dolce & Gabbana's ornately over-the-top designs is, believe it or not, a minimalist sensibility. Los Angeles Times June 8, 2001 Friday

"They have a consistent vision of who the Dolce & Gabbana woman is," said Jaqueline Lividini, senior vice president of fashion merchandising at Saks Fifth Avenue in New York. "Probably one of the most important things for a designer to have is that. They don't confuse the customer and there's a genius in that."

It wasn't always so easy for everyone to see, recalled Donna Faircloth, one of their former U.S. public relations executives. "I remember in the beginning them doing leopard print and then seeing it again the following season," she said. "By the third season we thought, hmm, leopard again. They encouraged us to understand that this is their classic. Leopard is to us what taupe is to Calvin."

But the American public wasn't quick to pick up on their far-flung references, which made breaking into the boutique market here difficult, said Phillip Markey, a retailer who opened the first U.S. Dolce & Gabbana store in 1995 at the Houston Galleria. "When they first came here, they were on their knees asking for people to cooperate with them," Markey said. "It's a whole different game today."

Markey, who has introduced other Italian companies to Texas and the U.S., including MaxMara and Versace, watched as Dolce & Gabbana grew from a \$125 million company back then to today's \$350 million powerhouse with 450 employees and 978 points of sale. Along the way, they dropped almost every licensee and began producing all of their own merchandise. Markey's boutique is their only franchise--and their last. Though he has 1 1/2 years remaining on his contract, he's closing the boutique after this season.

"I have very bitter feelings about the whole thing, to tell you the truth," he said, citing problems with advertising and deliveries. "I believe the Italian fashion direction today is away from franchises and into company-owned stores." Markey weathered half a dozen top management changes at the company and three expensive remodels of his store in less than seven years before giving up. "They are probably one of the most difficult [companies] to work with," said Markey, adding: "It's a hard, tough business on the inside."

*

But a lucky break can make you instantly successful. Madonna was already a fan by 1991, when she cooed over a Dolce & Gabbana blouse Warren Beatty gave her in the documentary "Truth or Dare." Later, she would have the duo wardrobe her concert tours. The designers began to build their company literally on the backs of stars, including Isabella Rossellini, Whitney Houston and, lately, musicians Dido and 'N Sync. No Doubt's Stefani, looking like their ideal Mediterranean woman in a sleek black gown and swept-back tresses, is a fairly new, but unabashed fan of their look. "I like the tackiness, the craziness of it--the leopard, the prints," Stefani said at one of their parties. "I love the sexiness of it, too."

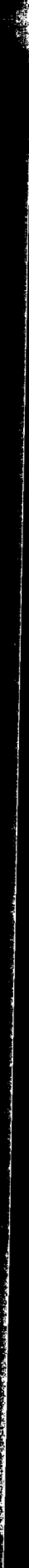
To commemorate Hollywood's contribution to their style, the designers have collected 750 photos for a book they're calling "Thank You, Hollywood" and hope to release here soon. The book title could well have been on their lips again at the final installment of their L.A. blowout.

For last Friday's dinner party, they filled the former Bette Davis estate in the Hollywood Hills with more fruit, flowers, stars, sushi chefs and 1,400 candles lit by 30 assistants. In that atmosphere, the once-revolutionary leopard and giraffe prints, safety-pinned blue jeans and see-through lace dresses looked like classic celebrity attire. While the famous guests partied until 3 a.m., Dolce, a self-described spectator, quietly absorbed every detail of the scene.

"You know the flower, the Venus flytrap?" he said, hinging his palms open like a mouth. "I imagine the mind like this--open, and when I see everything--smack!"

GRAPHIC: Domenico Dolce, with fashion director Justo Artigas, left, surveys an R.M. Schindler exhibit at MOCA. Dolce says he favors clean, simple lines in his designs. PHOTOGRAPHER: AL SEIB / Los Angeles Times
Dolce, left, with Gwen Stefani and Gavin Rossdale at the party for the boutique's opening. PHOTOGRAPHER: LORI SHEPLER / Los Angeles Times
Singer Macy Gray, left, and model Naomi Campbell hobnob with half of the design duo. PHOTOGRAPHER: LORI SHEPLER / Los Angeles Times
Models Kristy Hume, left, Rhea Durham, Mary Weiland and Ivana Milicevic vamp at the party. PHOTOGRAPHER: LORI SHEPLER / Los Angeles Times
Stefano Gabbana, left, Dolce and model Gisele Bundchen close the Dolce & Gabbana runway show in Milan in March. PHOTOGRAPHER: Associated Press

LOAD-DATE: June 8, 2001



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 64 TO NOTICE OF RELIANCE



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Daily News Record

November 10, 2003

SECTION: Pg. 8 ISSN: 1041-1119

ACC-NO: 110107667

LENGTH: 1749 words

HEADLINE: DOLCE & GABBANA MEN'S: PUMPING UP THE VOLUME; DESIGNERS TO BOOST MEN'S PROFILE WITH NEW LOS ANGELES STORE, SICILY FRAGRANCE AND SOCCER PHOTO BOOK.

BYLINE: LIPKE, DAVID

BODY:

NEW YORK -- Dolce and Gabbana have been rockin' and rollin' -- on the runway, on the Manhattan social scene, and especially at retail.

In the past three weeks the design duo has been honored with high-profile awards from GQ and Fashion Group International, and launched a glittering new coffee-table book, Hollywood, with a blowout bash at Bergdorf Goodman. But far from emitting just meaningless sparks, the whirlwind of soirees attended by Domenico Dolce and Stefano Gabbana in New York are just the most outward sign of a business firing on all cylinders.

In the men's arena, Dolce and Gabbana have three big projects on the horizon: the 2004 opening of a men's-only store in L.A., modeled after their luxe Milan temple of male vanity and leisure; the January 2004 publication of another lavish style tome, titled Soccer, a pictorial ode to the designers' favorite icons of masculinity, soccer players captured in their favorite Dolce & Gabbana duds; and the planned 2004 launch of a new men's fragrance, Sicily, which will join the women's version that debuted earlier this year.

"They've really hit a stride right now," said Robert Burke, vice-president and senior fashion director at Bergdorf Goodman. "Our men's Dolce & Gabbana business has been very strong and showing solid growth. People sometimes think they are a very specific, rock & roll collection, but in reality there is a broadness to their collection that is appealing to a wider range of men. Their designs are based on classic silhouettes that they update. They are very smart businesspeople."

Other Dolce & Gabbana retail partners -- including Saks Fifth Avenue (which carries the Collection line in 13 doors; the diffusion D&G line in 10 doors), Barneys New York (Dolce & Gabbana in three doors) and Richards of Greenwich -- also report vigorous sales for the brand, in various categories like suits, woven shirts, outerwear and footwear. "They have a very strong dedication to integrating tailoring into a man's wardrobe, whether it's for events, work or off-duty. It's a key component of the Dolce & Gabbana look," said Tom Kalenderian, GMM of men's at Barneys New York, discussing the label's strengths. "I think it's very impressive that they have found a way to convey very sharp fashion direction with commercial success. It's very evident discussions with executives at the company that they are very focused on both concepts simultaneously."

Case in point: Barneys buyers met with Dolce & Gabbana execs a year ago to discuss ways to improve the brand's shoes, and many of the retailer's suggestions were implemented in the current collection, according to Kalenderian.

**DOLCE & GABBANA MEN'S: PUMPING UP THE VOLUME; DESIGNERS TO BOOST MEN'S PROFILE WITH
NEW LOS ANGELES STORE, SICILY FRAGRANCE AND SOCCER PHOTO BOOK. Daily News Record
November 10, 2003**

"They improved the construction and elevated the product to an artisan level, and they now work exceptionally well and in synchronicity with the development of the tailored clothing business," he said.

Added Gabriella Forte, president of Dolce & Gabbana's U.S. business: "It's about knowing where the opportunities are and maximizing them. If our casual bottoms are important, we don't take that for granted, but keep working on them. For fall we had an incredible chino that had an amazing fit and great material, very worn-in and destroyed to make it personal and sexy. It was priced at \$375 retail and the buyers loved it."

That kind of focus on growing the business has resulted in enviable growth at the Milan-based design house. For the year ending March 31, 2003, Dolce & Gabbana SpA's revenues shot up 49.5 percent to 475 million euros (or \$545.9 million, at current exchange) as net income grew 78.2 percent to 41.4 million euros (\$47.6 million). What's more, the company's men's sales added incremental growth this year, according to Forte, and the company is on track to post continued sales and earnings gains.

The company's men's lines accounted for 34.7 percent of sales last year, up from 28 percent in 2000 -- and that figure will likely continue to grow as the business continues to establish itself as a significant player in the men's market. "I think men's will become more and more an important part of the Dolce & Gabbana business," said Forte, 55, a former president of Calvin Klein who is widely praised by retailers for her incisive knowledge of the marketplace and ability to exploit an opportunity in it. "We were late starters, and we are just getting off the ground now. Although the men's line launched in 1990, it was mostly focused on sweaters and separates, and we just started as a complete men's collection about four years ago."

Already, Dolce & Gabbana is in the top tier of men's designer collections in terms of total sales at leading specialty stores like Barneys and Bergdorf Goodman. But Forte cautions that expanding a men's business requires more nurturing than a women's label. "Men tend to be more loyal to brands, and the retail distribution entities in the men's market are not as developed. It takes time to establish the correct framework for the business and win over male consumers," she explained.

The company's next major initiative in that effort is the opening of a men's-only boutique in L.A. next year, designed to mimic in decor the elaborate, 18,000-square-foot men's store that opened its doors early January in Milan. Although that groundbreaking men's flagship includes an Old-World barbershop, lounge and full-service bar, the exact details of the L.A. outpost have not been finalized. "It's confidential," said Forte, declining to divulge the exact location of the new store, but noting that final lease negotiations should be completed within days. Additionally, the company would like to open men's-only stores in New York, London and Paris.

Next year will also see the publication of Soccer, a men's-oriented style book, which Dolce and Gabbana hope to have completed by January. The tome will only be sold in company boutiques and the names of the soccer players photographed for it by Peruvian lensman Mariano Vivanco are being kept under wraps -- although it would be surprising if Real Madrid star David Beckham wasn't a big presence in it, as he often wears Dolce & Gabbana, and the Italian designers are huge fans of his.

Looking forward, Dolce & Gabbana could grow the business with a continued emphasis on outerwear, which has been a key driver of its men's business and presents a prime opportunity for even more growth, said Kalenderian.

And Dan Farrington, DMM of sportswear, furnishings and footwear at Richards of Greenwich and Mitchells of Westport, said a core package of basic suits, pants, dress shirts and tuxedos that could be ordered on an in-stock basis would be a welcome addition to a designer assortment widely praised by retailers for its comprehensiveness. "There is that customer who buys the same basic elements; Dolce & Gabbana is a fantastic designer name and we could have a representation in that area," he noted -- adding that Mitchells doesn't carry Dolce & Gabbana currently, but that could soon change.

Q&A WITH D&G

DNR sat down with Dolce and Gabbana during their recent swing through New York. Here's the lowdown on what the design duo think about when not picking up design prizes and hanging with J.Lo.

ON DESIGNING MEN'S WEAR: "We don't like fast fashion for men. We want to give people what we love, not just change to shock. We don't care if we just showed something -- we can do it again. Why not? I like cargo pants -- I know it's not new. But when I go out on my scooter I need the pockets to hold my mobile, my keys, wallet, everything. You have to have a balance between fashion and comfort." -- Stefano Gabbana

DOLCE & GABBANA MEN'S: PUMPING UP THE VOLUME; DESIGNERS TO BOOST MEN'S PROFILE WITH NEW LOS ANGELES STORE, SICILY FRAGRANCE AND SOCCER PHOTO BOOK. Daily News Record
November 10, 2003

ON MODERN LUXURY: "Our two best-selling shoes are sneakers and crocodile shoes. Not plain leather ones. People want pure luxury or something simple, nothing in-between." -- Stefano Gabbana

ON FASHION BRANDS: "Logos used to be much more important, but people are more sophisticated now. They understand quality and workmanship. We can't say a cashmere sweater is \$800 just because it's Dolce & Gabbana. The customer knows he can buy something similar for much less. Only if it's special and is true style will they believe it and buy it."

-- Stefano Gabbana

ON YOUNG CONSUMERS: "The young generation doesn't want to invest too much money in clothes for work. Young people want to wear the same jacket from day to evening, so adding an element of seduction to the clothes is important. If the clothes can do this, then they are willing to spend money." -- Domenico Dolce

ON METROSEXUALS: "There's a whole new generation of men interested in clothes and glamour. They take care of their bodies and change clothes several times a day, like a woman. They want clothes for work, evening, gym, holiday. It's completely different than 10 years ago." -- Domenico Dolce

ON DAVID BECKHAM: "He represents the typical image of the New Man. He loves fashion, he's a husband, a father. He takes care of his hair, and changes it. He can wear suits, jeans, sportswear, hats. He's a fashion icon. Tutto! Perfetto!" -- Domenico Dolce

ON COMPETING IN TODAY'S FASHION MARKET: "It's hard. We are alone, and competitors like Gucci Group and LVMH are very big and very powerful. But we are relaxed because we realize that we have the job in hand, and we have clear minds. I don't care about money or power because if you have ideas, then you are long way [toward your goal]." -- Stefano Gabbana

ON GOING PUBLIC OR SELLING THEIR COMPANY: "You never want to say never, but for the moment it's not in our mind or mentality. Maybe in the next five years we could change our mind. But the way we work now works very well." -- Domenico Dolce and Stefano Gabbana

DOLCE & GABBANA AT A GLANCE

FOUNDED: 1985 (men's label launched in 1990)

TOTAL 2002* BRAND WHOLESALE VOLUME (INCLUDING LICENSES): 753.9 million euros (+36.4% from 2001)

TOTAL 2002* DOLCE & GABBANA SPA REVENUE: 475 million euros (+49.5% from 2001)

2002* NET INCOME: 41.4 million euros (+78.2% from 2001)

2002* WORLDWIDE WHOLESALE VOLUME BY CATEGORY

DOLCE & GABBANA: 55.4%

D&G: 44.6%

MEN'S: 34.7%

WOMEN'S: 65.3%

APPAREL: 52.1%

FRAGRANCE, EYEWEAR, WATCHES: 34.6%

LEATHER ACCESSORIES AND FOOTWEAR: 8.2%

FABRIC ACCESSORIES: 5.1%

U.S. RETAIL STORES

5 Dolce & Gabbana; 8 D&G;

3 Dolce & Gabbana Outlet

MEN'S U.S. WHOLESALE DISTRIBUTION

**DOLCE & GABBANA MEN'S: PUMPING UP THE VOLUME; DESIGNERS TO BOOST MEN'S PROFILE WITH
NEW LOS ANGELES STORE, SICILY FRAGRANCE AND SOCCER PHOTO BOOK.** Daily News Record
November 10, 2003

Dolce & Gabbana: 45 doors

D&G: 78 doors

LICENSEES

Ittierre SpA -- D&G apparel, leather accessories and footwear, excluding sales and distribution in the U.S. and Japan.

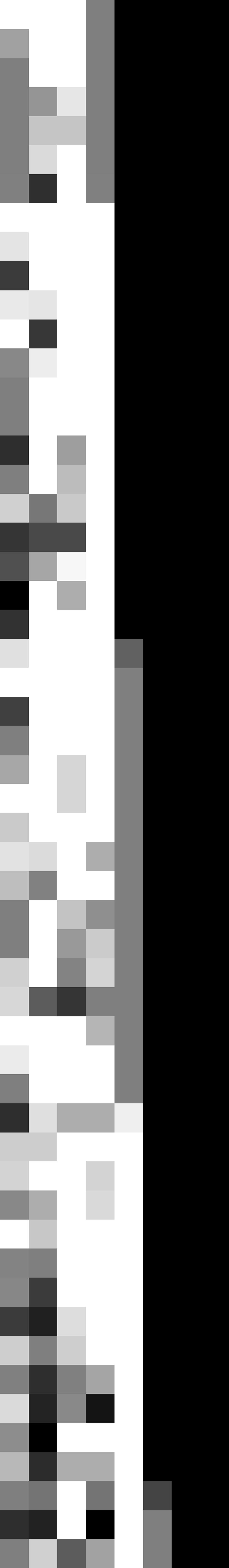
Euroitalia Srl -- Dolce & Gabbana and D&G fragrances

Marcolin SpA -- eyewear

Binda SpA -- D&G watches (not available in the U.S.)

*Year ending March 31, 2003

LOAD-DATE: February 8, 2008



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Daily News Record

June 7, 2004

SECTION: Pg. 6 ISSN: 1041-1119

ACC-NO: 117933416

LENGTH: 528 words

HEADLINE: DOLCE & GABBANA OPENING MEN'S-ONLY STORE IN L.A. NEW STAND-ALONE UNIT, ALONG WITH THE EXISTING STORE, SEEN POSTING \$14 MILLION IN SALES.

BODY:

Byline: ADAM TSCHORN

LOS ANGELES -- The second Dolce & Gabbana men's boutique will open its doors on June 15 at 314 North Rodeo Drive in Beverly Hills.

"We wanted to expand in L.A.," said Gabriella Forte, president of Dolce & Gabbana's U.S. business. "And because we were already going to expand, we decided to open a separate men's store." Forte said that this is in keeping with the company's trend toward adding separate men's spaces rather than increasing the size of stores that cater to both sexes.

Once the new location opens, the existing 6,000-square-foot Dolce & Gabbana store next door at 312 North Rodeo will be renovated to cater exclusively to women, according to Angela Harrington, managing director of special projects for the company.

Sources familiar with the Beverly Hills retail market forecast that in the first year the side-by-side men's and women's stores would be on track for \$14 million in sales, or a square-footage rate of \$1,367.

The first men's-only location opened in January of 2003 in a restored three-story palazzo on Corso Venezia in Milan, which spans 18,000 square feet of space and includes a Sicilian barbershop, a spa and an amartini bar.

At one-third the size, the new 6,000-square-foot men's store may have forgone both bar and barber but stuck with the same team (building design by architect David Chipperfield, interior design by architect Ferruccio Laviani, both in collaboration with Dolce and Gabbana themselves). It also boasts the same lacquered walnut cabinets and heavy glass Murano chandeliers that are designed to give the space a more masculine, gentlemen's-club feel.

Forte said the increased floor space will allow the new store to offer one-of-a-kind pieces "such as jackets with special linings -- perhaps a blazer with jacquard lining, that kind of a thing" -- as well as a wider selection of the more traditional offerings.

"A really important reason we're opening the men's store here," said Harrington, "is that we're now fitting the American male in all his various shapes and forms. These are classically tailored suits but they can fit the Rock [former wrestler and actor Dwayne Johnson] -- and we are fitting the Rock. Hollywood is a great launching pad to show that we can suit up all these different body types."

Those suits, along with traditional tuxedos and men's shoes, will be housed on the second floor. Sportswear, denim and separates will occupy the ground floor. The back of the second floor is dedicated to VIP fitting rooms and a lounge.

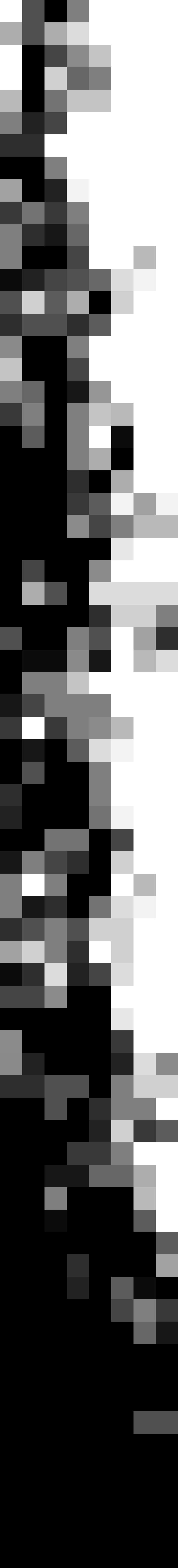
DOLCE & GABBANA OPENING MEN'S-ONLY STORE IN L.A. NEW STAND-ALONE UNIT, ALONG WITH THE EXISTING STORE, SEEN POSTING \$14 MILLION IN SALES. Daily News Record June 7, 2004

Forte would not specify where the next men's-only Dolce & Gabbana boutique would appear, mentioning only Florida as a possibility. "We can't say where because we're still in negotiations," she said, noting that the most likely candidates are sites "wherever we have had a store for four years." London, New York and Paris have been cited as locations where the company would consider stand-alone men's boutiques.

Overall, the company has been busy on the retail side. Recent openings include a D&G store in London, a Dolce & Gabbana store in Madrid, and a Hong Kong location barely two weeks ago.

Caption(s): The new store will be similar to the Madrid shop shownhere.

LOAD-DATE: February 5, 2008



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GADO S.A.R.L.

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VOGUE
Vogue

November 2005

SECTION: la dolce & gabbana vita; No. vol.195 no.11; Pg. 316

LENGTH: 2398 words

HEADLINE: la dolce & gabbana vita;

When Domenico Dolce and Stefano Gabbana restored an iconic property in legendary Portofino, they transformed the interiors into a disco fantasy. Hamish Bowles is blinded by the light. Photographed by Francois Halard.

BYLINE: Hamish Bowles, European Editor at Large

BODY:

Fashion titans and serial "good taste" offenders Stefano Gabbana (tall, world-weary, and wryly acerbic) and Domenico Dolce (elfin, giddily enthusiastic, and ever jolly) had just completed work on yet another property in their extensive real-estate portfolio—a sleek black-and-white villa at Roquebrune, near Monte Carlo—when a realtor friend called to say that he had found "the perfect house" for them, this time in Portofino, the jewel of Italy's northwestern Riviera. "Is not the moment; I just finished one house," Gabbana told him firmly. But the realtor insisted. Apparently the owner, a Genoese grande dame, had fallen for the designers on television and determined that they and only they must have her house, overriding the wishes of many local grandees and even Silvio Berlusconi, Italy's billionaire prime minister, who had rented it as his summer retreat for fifteen years and had been rather keen to acquire it himself. The boys were not convinced, however, that Portofino, a favored holiday destination for the staid bourgeoisie of Milan and Genoa, was the place for them. It lacked the wild, rugged splendor of Stromboli, where they have another house. Nor yet does it have the festive party atmosphere of Monte Carlo. Or the urbanity of Milan, the rough charm of Sicily. However, their reservations evaporated when they were shown the map of the turn-of-the-century property, on an unspoiled, hilly promontory that curves gracefully into the sea from the harbor of the famed fishermen's village. They realized that what they were being offered was a unique, iconic place—like Capri's Casa Malaparte. And, since there were potentially four houses on the estate, both Dolce and Gabbana, who separated as a couple two years ago, would be able to stamp their individual personalities on their respective establishments.

Portofino. The very name conjures an image of picture-postcard prettiness. The village houses, painted in shades of ocher, terra-cotta, and shrimp pink with dark-green shutters, crowd the steeply raked, pebbled lanes that rise into the hillside, and the harbor that Guy de Maupassant likened to the arc of a crescent moon. Cafes frame the piazzetta, and deluxe fashion boutiques lurk in the shadows of the arched loggias, alongside grocers selling plump nectarines and melons, and stalls of pretty tape lace and linen work.

For the Romans, Portofino was a welcome watering point on the trade route between Rome and Marseilles. Pliny the Elder called it Portus Delphini for the dolphins that gamboled in its waters. Today, shoals of fish still dart through the crystalline waters, but the harbor now is crowded with fishermen's tugs and improbably scaled yachts with their names spelled out in Cyrillic script. This enchanted place, with its verdant hills thickly forested with cypress, Scotch pine, eucalyptus, olive, and palm trees plunging to sheltered rocky bays and jade-green waters below, was all but forgotten for centuries after the Romans. It was rediscovered at the turn of the century by adventuresome English and German families who built elegant, fanciful villas—ersatz castles or Moorish pavilions—which they positioned to take advantage of the dramatic views. In the fifties, Portofino was reinvented once more, this time as a jet-set playground. Gleaming Riva

la dolce & gabbana vita; When Domenico Dolce and Stefano Gabbana restored an iconic property in legendary Portofino, they transformed the interiors into a disco fantasy. Hamish Bowles is blinded by

boats purred among the fishing tubs in the port, and the dramatically situated Hotel Splendido played host to a galaxy of stylish stars, including Elizabeth Taylor, Ava Gardner, Grace Kelly, and Rex Harrison. Harrison liked the place so much that he eventually bought a strawberry-pink villa perched on the crest of the hill. When he died, his ashes were scattered in the waters below.

With so much of their lives spent finessing the finer points of toiles and half-finished garments, when it comes to their homes, Dolce and Gabbana don't do "work in progress." Skittish about being recognized on site by loitering paparazzi, and unwilling to see the place before some semblance of order had been established, they didn't visit it for a full year after they bought it. In the meantime, they directed operations to clear the overgrown landscape and restore the four houses on the estate (Gabbana's Villa Olivetta and its guest house, Villa La Vigna, and Dolce's Villa Bianca and Cisterna), working solely from photographs. Their first visit revealed a property that was, in Gabbana's words, "wild, abbandonata." What are now the guest houses were respectively a storage hut and a derelict shed.

"The peninsula is very protected; you can't touch one tree," says Dolce, "but it's good because Portofino is a unique place." At Gabbana's Villa Olivetta, for instance, the swimming pool, on a directive from the local commune, is seasonal. So, for the appointed months of the year, in true James Bond fashion, giant jigsaw elements of hefty stone slabs slot into place over a temporary framework, creating a false raised platform over the existing stone-paved terrace, into which the pool is sunk. But while the landscape and the exterior of the buildings were largely untouchable, the interiors presented blank canvases for Dolce and Gabbana's febrile imaginings.

"It's a little bit crazy," Dolce admits, with what can only be described as considerable understatement.

The designers decided to work with the distinguished British architect David Chipperfield; they had collaborated with him for several years on the design of their sleekly luxurious stores, but this was their first residential collaboration. "He is really minimalist," says Gabbana of Chipperfield, "and we are not. We are really maximalist!" For Chipperfield, subsuming his own elegantly reductive aesthetic to Dolce and Gabbana's unbridled exuberance became something of a philosophical exercise. "I don't think everything has to be minimal and white and po-faced," he says. "I don't see why you can't do gold mosaics and broken tiles in a very disciplined and slightly rigorous way."

This property adventure has clearly given Dolce and Gabbana the opportunity to embrace their very different interior-design aesthetics. "I have always loved seventies design, mixed with the twenties and thirties," says Dolce, who originally wanted to be an architect and is the tailoring mastermind of the pair. "I love the crazy and also the very precious." "I'm more romantic, more bohemian," says Gabbana, the label's styling visionary, who describes his look as "Italian folk"-a "chaotic" mix of color and "cheap and chic, the worst and the most beautiful things mixed together!" However, he adds that "we look at the same things with two different points of view-but we arrive at the same place. He loves the white (Lucio) Fontana and I love the red Fontana. But it's still Fontana!"

For Gabbana, "interior design and architecture are two different works. What is important, first of all, is the tailoring. With a nice cut any ornament is OK." So, with Chipperfield working on the elegant bones of the houses-for instance, wrapping the Villa Olivetta's spiraling marble staircase in stained teak, and creating a sleek white Corian master bathroom that floats like an ice island in the wenge-wood floor-Dolce and Gabbana turned to their long-term collaborator Giorgio Fornari to realize their decorating dreams. It is Fornari who creates the evocative and elaborately propped sets for the designers' collections (and also decorated Madonna and Guy Ritchie's nuptial festivities). The designer Ferruccio Laviani created all the custom furnishings.

Vogue once described the boys as "unabashed products of the disco era," but while disco taught them the moves, their visual education was honed watching episodes of the era's kitsch, opulent soap operas-Dallas, Dynasty, and their favorite, Falcon Crest. And so, chez Dolce and Gabbana on Portofino, like Alice tumbling into the surreal Wonderland at the bottom of the rabbit hole, the unsuspecting visitor steps out of the diamond-lit, lavender-scented balm of a lazy Italian afternoon and into-well, what exactly? Is it the famed "seventies Deco" Rainbow Room of legendary style emporium Biba? A Rat Packer's Palm Springs retreat? A pimp pad out of Boogie Nights? At any rate, the effect is hallucinogenic. For Dolce, his beloved Villa Bianca is "like a fairy tale, like Disney World, like Cinderella." He had a vision of a good fairy turning everything to white at her touch, so that even the plantings in the terraced gardens focus exclusively on white blooms: pots of gardenia bushes, beds of petunia and impatiens. This orderly landscape provides a pretty setting to the charming turn-of-the-century villa itself, its exterior walls horizontally striped in thick bands of apricot and cream in imitation of the Renaissance palaces of Genoa. Inside, however, "it's not like 'Cinderella!'" notes Gabbana drolly. Instead, the house boldly proclaims Dolce's individuality-from the bedroom's giant chrome door pulls that defiantly spell dd to the large working kitchen, which he feels is "the most important place in the house."

The shagadelic white drawing room was conceived around a seventies credenza in silver and gold and is lit by frantic scribbles of neon coiled over the ceiling. The narrow staircases and the bedroom walls are covered in ziggurats of tip-tilted mirror tiles, refracting light and reflecting infinities of space. Dolce claims to have been inspired by the "strange, baroque" Villa Palagonia in Palermo. Here the Mirror Room, cleverly reflecting even the farthest reaches of the gar-

la dolce & gabbana vita; When Domenico Dolce and Stefano Gabbana restored an iconic property in legendary Portofino, they transformed the interiors into a disco fantasy. Hamish Bowles is blinded by

dens, was, according to Dolce and Gabbana, said to have been concocted so that the ugly Prince Ferdinando Gravina Alliata could keep a watchful eye on his beauteous bride as she played among the grotesque statuary in the grounds. Dolce also loves the way his mirror panels play visual tricks with the house's modest proportions and reflect "the blue of the sea, the blue of the sky," although silver chain curtains obscure that view.

The bathrooms are hung with mid-century images of high-style glamazons, captured by photographers Horst, Parkinson, and William Klein, that Dolce finds enduringly inspirational. "I don't think about fashion when I'm on weekend or holiday," says Gabbana firmly. "For me, that's life," says Dolce. "It's not like a job for me. I'm very fashion victim!" "And I am Domenico's fashion victim!" notes Gabbana with a sigh.

Even Dolce's guest house, the Villa Cisterna, continues the Playboy Mansion theme; the bedroom is a hymn to chrome, mirror, and python. Guests chez Gabbana, on the other hand, are embowered in flowers at the Villa La Vigna; a florid printed linen, representing a forest of overscaled tree peonies, smothers walls, soft furnishings-and even the discreet security cameras. Aubusson rugs bloom on the floor, and the shelves are crowded with Portmeirion botanical china.

Gabbana's dream was to create a dramatically different theme for each room in his house, which was originally built to resemble a lookout tower. His dining room's floor and walls are set with a madcap patchwork of painted Sicilian pottery and mirror fragments and lit with an assortment of brightly colored glass lanterns. A guest bedroom is upholstered in a vivid red silk brocade, like a Chinatown jewel box. Another is carpeted in zebra skins, its walls and ceiling dazzlingly trompe l'oeiled to match.

In the living room, a snaking Laviani sofa is opulently upholstered with ocelet pelts, and a one-off Swarovski chandelier sends a torrent of crystal shards tumbling from ceiling to floor, where they spill into a coruscating pool. The walls are hung with Fontanas, Warhols-and even a Chagall-with the insouciance of an art student pinning up postcards and posters on an inspiration board.

Faced with this sensory overload, "it was quite right to try and stand back as much as possible," explains Chipperfield. "I don't mind people pushing their ideas, especially when it comes to their house-and they are designers! Of course, with Stefano and Domenico there was lots of 'Take it out and do it again!' They're so used in the fashion world to changing everything until the last minute. You can make a sleeve and then suddenly say, 'Let's make it longer'-in architecture that's not always so easy!"

As Dolce admits, his concepts for the houses "evolved. Change, change, change! A house lives and grows with you." If he develops a passion for a new color, he will re-create a space at home to reflect it.

"He has an obsession," says Gabbana of Dolce. "He loves to redo the house every six months-like the collections! I'm really conservative; I change little by little."

"Domenico can be extremely down to earth," says Chipperfield, "which is surprising because they live in a bubble that doesn't often come down to earth!" Dolce does indeed delight in leaving his ivory tower to amble into town to hang out at the waterside cafes and bars that he loves and to buy the meltingly light foccaccia made by their friend Marianne, the local baker.

Mostly, however, the boys make their excursions by boat; their property embraces a sheltered bay. The stylish Riva, the Vergine Maria, was a Christmas gift from Gabbana to Dolce, in an attempt to exorcise his fear of water. Dolce is toying with the idea of reupholstering the whole thing in zebra skins. The boys also keep a 30-meter boat, Mangusta, moored in nearby Rapallo for more serious sightseeing forays. In four hours they can be in St.-Tropez, Corsica in three. Nearer still are the Cinqueterre, five enchanting little villages clinging tenaciously to steep rocks. Here, among the pastel-colored cottages of Portovenere, is their favorite restaurant, the Locanda Lorena.

The convivial Dolce also loves to cook at home. Gabbana is proud of his vegetable gardens, where the espaliered fruit trees and well-tended beds provide for their homes both here and in Milan. This season the estate even produced its first twelve liters of olive oil.

Gabbana's terraced gardens and Fornari's artful landscaping of the olive, eucalyptus, and cypress groves that cling to the hillsides have created a series of romantic walkways, with fences crafted from the gnarled branches of the cleared olive trees. Even the public footpaths that wind alongside the property to the lighthouse have been newly restored.

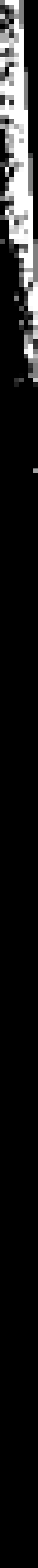
"The mountain of Portofino now is so beautiful," says Dolce proudly.

GRAPHIC: MY BLUE HEAVEN this page, the breathtaking view from Villa Olivetta looks down to the seasonal pool area, a temporary platform raised above the original terrace. opposite page, architect David Chipperfield helped create Villa Bianca's golden mosaic living room. A seventeenth-century painting sits above the nineteenth-century marble mantel and a Second Empire clock. The floor lamp is by designer Ferruccio Laviani. **Sittings Editor:** Miranda Brooks.; **SEA VIEWS** Alfresco dining takes place on one of the terraces at the Villa Olivetta, overlooking the Mediterranean.;

la dolce & gabbana vita; When Domenico Dolce and Stefano Gabbana restored an iconic property in legendary Portofino, they transformed the interiors into a disco fantasy. Hamish Bowles is blinded by

CASTLE IN THE AIR The castellated lookout tower of the Villa Olivetta, seen here from the bay, was built at the turn of the century. Architect David Chipperfield has transformed it for twenty-first-century living. The dramatic landscape has been restored by Giorgio Fornari.; **ACID TRIP** opposite page, Louis XV revival chairs sit at a table designed by Laviani on a sixties rug in a corner of the Villa Olivetta's living room. Artist Michael Lin was commissioned to create the Hawaiian wall mural. this page, a view from the grounds at dusk.; **MIDAS TOUCH** Gold mosaic tiles and chainmail curtains in a guest bedroom at the Villa Olivetta. The gold-leaf bed and night tables were designed by Laviani.; **PATHS TO GLORY** Decorator Giorgio Fornari also created a series of romantic walkways out of the olive, eucalyptus, and cypress groves that surround the houses.; The property's fences were made from felled olive trees.; Baroque chairs, a seventies table, and a chandelier collide in the white drawing room of the Villa Bianca.; A lapis mantel and Murano black-glass chandeliers at the Villa Olivetta.; A Lucio Fontana slash painting in the Villa Bianca.; The harbor of the fishing village of Portofino.; A giant olive jar and wicker furniture by the pool of the Villa Bianca.; A Ferruccio Laviani installation at the Villa Olivetta.; A chinchilla throw and nineteenth-century mirror at the Villa Olivetta.; The vegetable garden at the Villa La Vigna.; **BOYS GONE WILD** Stefano Gabbana, left, and Domenico Dolce, right, motor the Vergine Maria around the bays below their property.; Photographed by Francois Halard.

LOAD-DATE: November 29, 2005



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PETITIONER'S EXHIBIT 67 TO NOTICE OF RELIANCE



Milano's dynamic duo: Stefano Gabbiani, left, and Domenico Dolce.

Dolce Vita

The reason for the festivities was never quite clear. Ostensibly, Domenico Dolce and Stefano Gabbana had invited guests to a dinner for Linda Evangelista, honoring the supermodel's appearance in the designers' new ad campaigns. Some people speculated that the evening was actually arranged to fete Evangelista's 30th birthday, a supposition repeatedly denied by the model's agent with the zealous conviction of a defense attorney pleading her client's innocence. Then again, Evangelista may have been only a pretty excuse for the designers to show off the Villa San Damiano, a 19th-century house they recently bought and have turned into their flamboyant new design headquarters. That night, 180 guests dined on Sicilian specialties in the garden, in a tent lavishly draped in crimson velvet and illuminated by candlelight from Venetian glass chandeliers. Whatever the motive, the evening was a fitting tribute to the two, who started with nothing a decade ago when they showed the first Dolce & Gabbana collection. With an expected revenue of \$180 million for 1995—an increase of almost 45 percent from the year before—the designers justly deserved to celebrate.

Dolce & Gabbana is best known for its sexy *alla italiana* bodior-for-the-boardroom fashion. Seasons before the Wonderbra gave the bust a boost, the designers were glorifying the breasts—and for that matter, all other womanly curves—with lingerie looks on the runway. (A black lace bra of generous proportions enshrined behind glass in a gilded baroque frame even graces one wall of the pair's Milan showroom.) Thumbing their noses at the shapeless tailoring that was synonymous with Italian style, they instantly became fashion's newest provocateurs. Then Madonna established them in the international pop consciousness when she endorsed a Dolce & Gabbana shirt, a gift from Warren Beatty, in the film *Truth or Dare*.

For years now this devotion to the female form has underpinned the duo's belief in the power of women's femininity. Real strength, they say, is found inside, not in the external manifestation of clothes that artificially change the shape of women's bodies—specifically the formless, broad-shouldered suits of the '80s. "We deeply love a woman's body the way it is," explains Gabbana. They therefore try to design with the body's natural "expressivity, romanticism, and passion" in mind. Their vision of the strong and independent woman, which inspired their 1985 debut, the first of several *trasformismo* collections, has never really veered.

Trasformismo, meaning "evolution" in Italian, was used by Dolce & Gabbana in the sense of "one thing transforming itself into another." The team's first few collections consisted of fluid silhouettes in soft, elasticated fabrics; a complicated system of buttons, snaps, and ties left the shape and volume of the clothes up to

The Milanese had always been known for their serious suits. Then came Domenico Dolce and Stefano Gabbana. On the occasion of Dolce & Gabbana's 10th anniversary, Richard Buckley pays a visit to the designers' lavish new villa and finds that they have a lot to celebrate. Photographed by David Sims



the wearer's interpretation. "Ten years ago we thought flat and unstructured clothes seemed absolutely the most modern to us," says Dolce. Gabbana adds, "We were trying to communicate that women didn't need to hide themselves behind their clothes or conceal their sensitivity. The garment could change but the woman wearing it would not. That is still our philosophy, even now."

However interesting that concept was in theory, it reduced salespeople to tears, because they couldn't tell which end was up, let alone explain to customers how to strap themselves into the clothes. Dolce admits that the team had to draw up do-it-yourself manuals. "The first seasons were like tests," he says. "We hadn't really understood what direction we would take."

The answer would come on a trip to Sicily at the end of 1987. In Palermo's Piazza Politeama, an image of a dark-haired Sicilian woman on a poster for a photography exhibit brought them to a standstill. She was nude except for a black shawl, and had been snapped reportage-style on her sun-drenched Palermitan terrace.

"We both stopped in front of this image," says Dolce, "and at that moment we realized that this was what we were meant to be doing." "The most difficult thing for a designer to do is to create his image, and then even more difficult, to transmit those ideas and feelings through clothes in a way that people will be able to understand," explains Gabbana. "This image was what we had been searching for."

As simple as the photo was, it provided the designers with a treasury of images tied to their cultural heritage; but more important, it offered insight into the kind of self-willed woman they admired and hoped to reach with their clothes. In her earliest manifestations, this Mediterranean woman, as they called her, was modeled after Italian actress Anna Magnani, who defined the big Italian mama in her role as a widow in Roberto Rossellini's classic film *Open City*. She typified the postwar heroine in the neorealist films of such directors as Rossellini, Vittorio De Sica, and Luchino Visconti. Capable of emoting power and invulnerability one moment and raw, earthy sensuality the next, Magnani wasn't classically beautiful; her beauty, passion, dignity, and strength seemed to come from her soul.

Dolce and Gabbana are drawn to the severe and gritty realism of Italian films of the '40s and '50s, but at the same time they love the ornate exuberance of the baroque. Visconti, to whom they refer with great respect as maestro, bridged both aesthetics with his films *The Earth Trembles* and *The Leopard*. Their next show, inspired by Visconti and by the Palermo trip, would catapult the designers into the international fashion galaxy. The unabashed romanticism and femininity of their spring 1988 collection, with its full

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skirts, ruffled blouses, and lace shawls, was an instant hit with both the press and retailers.

In the financial climate of the late '80s, the chance of Dolce & Gabbana actually succeeding was slim. Italian designers Giorgio Armani, Gianni Versace, and Gianfranco Ferré were already well established when the pair arrived on the scene in 1985, invited by an associate to show their designs at Milan's Fiera exhibition halls. "Ten years ago," says Dolce, "we just designed what we loved and what we felt like doing, because we didn't think for one minute that we would become Dolce & Gabbana. For us it was all a game."

As the Italian clothing industry is first and foremost a business—with emphasis on commercial viability, not experimentation—it does not encourage young designers. What makes Dolce & Gabbana's rise over the past decade that much more impressive is the fact that it grew at a time when the fashion industry was headed for a recession. The boom years of the early '80s came to a grinding halt with the stock-market crash of 1987, just weeks, in fact, after the designers showed their Sicilian baroque collection.

Slowly, and with watchdog control over all aspects, from image to final distribution, they have expanded their business while maintaining their autonomy. Today they own 15 freestanding Dolce & Gabbana boutiques worldwide, and their womenswear and menswear lines are produced in their own factory, run by Dolce's father, Saverio. Over the years, they have signed licenses for shoes, underwear, swimwear, perfumes for both women and men, ties, scarves, and a bath line. In January 1994 they launched D&G, their streetwear collection; Dolce & Gabbana Jeans was launched earlier this year. They have also created a line of objects for the home, including patchwork rugs, cushions, ottomans, and hand-painted Sicilian ceramics.

Dolce, 37, was born and raised in a village near Palermo. "People from Sicily don't say they are Italian," he says. "They say they are Sicilian." Gabbana, on the other hand, was born in the north, in Milan. In Italy, the divide between north and south—especially Sicily—is very wide. "The mainland is only five minutes by boat from Sicily," states Gabbana, 33, "but they are two different worlds." "We are polar opposites," Dolce says with a laugh, "but we always find a center."

The two are defined by their contrasts. Dolce is shorter and stockier and definitely has less hair than his partner, who is tall and thin, with hair as thick as a carpet. Astrologically speaking, they are two dangerous animals. Dolce is a Leo, Gabbana a Scorpio; an attack from either end, they warn, can be deadly. A conversation between the two easily becomes a verbal tennis match, as one often begins a sentence that



the other continues, before bouncing it back again.

Dolce grew up around fashion. It is part of his family's folklore that as a baby he was left in his father's factory while his mother worked, and that by the age of seven he could sew together a jacket. Gabbana claims no such sartorial history. "My mother wore the styles of the '70s," he says. "But did I ever see her descending the staircase in Balenciaga? No. I just always liked fashion."

Over the mantel in the library of their new offices in the Villa San Damiano hangs a painting that is half black and half white, with an ampersand in the middle. "That's us," says Dolce. "Either black or

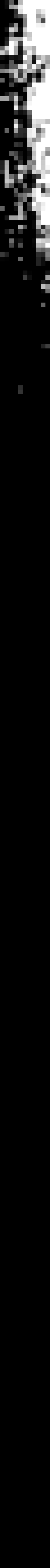
white." "Contrasts are the very essence of the Dolce & Gabbana woman," they say in unison. "It's beautiful to add these contrasts," says Dolce. "The thing I hate most of all is to be in the middle—*il grigiutto*, the gray area."

On the spring runways this year, a new softness replaced the usual sharp lines of the pair's tailoring. Jackets featured smaller shoulders and a slimmer shape, and were worn with slightly flared hip-huggers. The look had a refined yet contemporary edge. This collection marks a pivotal step in the evolution of the Dolce & Gabbana woman. The "Sicilian widow," who had appeared in many different guises over the years, reemerged in more modern fashion—not as the black-clad peasant of the past, but as an haute bourgeoisie in chic brown. She looked pampered and rich, perfectly suited in a sleek mini or ankle-length tunic over a bikini. Hoods and sunglasses replaced scarves over the head and circles under the eyes. The smoldering Italian sensuality was in evidence, but it was not so overt and seemed to be reserved for behind closed doors. Tame by comparison with their runway spectacles of years past, which featured models in bras, panties, and little else, Dolce & Gabbana's new pared-down look is in its own way as provocative as those earlier, outrageous parades.

No matter how often the Dolce & Gabbana styles have changed over the past decade, the basic idea has remained the same. "We hope that when a person wears our clothes, they feel free," says Dolce. "Not everything we've done over the past ten years has been perfect. We've made mistakes and corrected them. At times we thought we had to get away from the Sicilian theme before it strangled us, but then we came to realize that this culture, history, and taste formed us, and therefore we must grow with it."

"We understand, better than before, what is really us," says Gabbana. "The most important thing to say is that we are Italian, and our style is Italian."

The photographic history 10 Years of Dolce & Gabbana (Mondadori) appears in bookstores this month.



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Women's Wear Daily (WWD)

November 30, 2007 Friday

SECTION: BEAUTY; Pg. 4

LENGTH: 798 words

HEADLINE: A NEW 'ONE' FROM DOLCE & GABBANA

BYLINE: Stephanie Epiro

BODY:

MILAN -- When Stefano Gabbana began work on Dolce & Gabbana's new men's fragrance The One for Men, he fast-tracked the creation process with one idea.

"I wanted to create a real man's fragrance," said Gabbana, who emphasized the word "uomo."

Gabbana spoke exclusively to WWD about the new scent the male counterpart to The One for Women, which launched in Europe last fall and rolled out worldwide earlier this year.

"I wanted it to be a classic not a banal classic, but a classic men's fragrance that would last for years and be the type of scent that women adore," added Gabbana.

Though the scent won't be launched until March 2008, Domenico Dolce and Gabbana will visit New York City next week to cut the ribbon on two newly refurbished stores, taking time out to preview The One for Men to a select group of editors on Tuesday evening at the Gramercy Park Hotel, and to fete the group with a dinner hosted by the duo on the hotel's rooftop.

Off the back of The One for Woman's performance, which industry sources predict will pull in over \$120 million in retail sales worldwide for 2007, The One for Men scent is pegged to do \$100 million retail in first-year global sales, according to estimates by those sources.

"Dolce & Gabbana The One for Women took Dolce & Gabbana fragrances to new highs in terms of global fragrance sales rankings," declared Hartwig Langer, president of P&G Prestige Products, who spoke with WWD at P&G Prestige Products' Geneva headquarters.

"The success of The One for Women really will have a positive effect on The One for Men and we have spectacular plans to bring it to life," added Langer.

The plans, outlined Langer, would match The One for Women's launch, and included a gigantic advertising campaign its budget he declined to reveal and in-store material and support.

The new scent is part of the brand's master plan. A color cosmetics line is in the works, which has been reported by WWD, and plans are also under way for a secondary fragrance line under the D&G umbrella.

For P&G Prestige Products, the Dolce & Gabbana license has been an unstoppable revenue spinner the firm confirmed that after Hugo Boss, the label was the second biggest in terms of volume in its stable of 23 licenses. The One for Men is forecast to narrow the gap between Dolce & Gabbana's men's and women's scents' sales split, with women's generating 55 percent.

A NEW 'ONE' FROM DOLCE & GABBANA Women's Wear Daily (WWD) November 30, 2007 Friday

The One for Men will be distributed to 25,000 doors globally beginning in March. One U.S. retailer will exclusively carry the scent, though at press time the store's name wasn't available. A national rollout will follow in the fall.

Intent on formulating an innately masculine scent, Gabbana was drawn to spicy and woody notes. "I like spicy-oriental notes and we've never done these types of fragrances, it's a little warmer than our other men's scents," said Gabbana, who created The One for Men in collaboration with the P&G fragrance team and International Flavors & Fragrances Inc.

The One for Men opens with top notes of grapefruit, coriander and basil, has heart notes of cardamom, ginger and orange blossom and features masculine-heavy bottom notes of cedarwood, ambergris and tobacco.

Modeled on the flacon for The One for Women and designed by Gabbana, the scent's weighty tall glass bottle sports a silver-metal neck and is topped with a rectangular stopper in brushed chocolate-brown metal.

To match the allure of supermodel Gisele Bndchen, who starred in The One for Women's ad campaign, the designers tapped actor Matthew McConaughey as the model for the scent's advertising campaign. McConaughey will join the designers at the scent's preview in New York next week.

"We wanted the sexiest man on the planet," declared Gabbana.

For the fragrance's TV commercial, the blonde actor is depicted on the run from a pack of paparazzi on the streets of Paris dressed in a slim Dolce & Gabbana suit and sunglasses. The print shot features McConaughey in a hotel room at night, hair slicked back, in a white shirt unbuttoned at the collar, with the fragrance in the foreground.

"It's the first time we've put the model in one of our men's fragrance campaigns in clothes," exclaimed Gabbana. "But [the photograph] isn't an obvious sexy [one], it's more mature." Other campaigns showed men either in a skimpy swimsuits or bare-chested.

When the campaign was shot by Jean-Baptiste Mondino in September, the actors that played photographers were joined by a bunch of real-life paparazzi, whose pictures turned up on celebrity-themed blogs days later.

An eau de toilette spray, The One for Men will be available in two sizes, \$55 for 50 ml. and \$70 for 100 ml., in the U.S. An ancillary line includes aftershave lotion, \$45 for 100 ml.; aftershave balm, \$35 for 75 ml.; shower gel, \$30 for 200 ml., and deodorant stick, \$22 for 75 ml.

GRAPHIC: Hartwig Langer / Stefano Gabbana and Domenico Dolce

LOAD-DATE: December 17, 2007

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All. 5

WWWD

Women's Wear Daily • The Publishers' Daily Newspaper • December 3, 2007 • \$2.00

Accessories/Innerwear/Legwear

Stefano Gabbana
and Domenico Dolce
are about to cap off
their year with a \$15 million present to themselves.
The designers spent that amount to refurbish and expand
their New York flagship at 660 Madison Avenue, which
opens today. The 12,000-square-foot store marks an important
step in the duo's drive to boost their business in the U.S.,
including more store openings. America currently accounts for
33 percent of the company's wholesale revenues.
"I'm excited," said Gabbana, during a visit to the New York
store Sunday. "It's more beautiful than the Miami store that
opened a year ago and is amazing."

Two on the Town

By Alessandra Marini

Domenico Dolce and Stefano Gabbana are about to cap off their year with a \$15 million present to themselves.

The designers spent that amount to refurbish and expand their New York flagship at 660 Madison Avenue, which opens today. The 12,000-square-foot store marks an important step in the duo's drive to boost their business in the U.S., including more store openings. America currently accounts for 33 percent of the company's wholesale revenues.

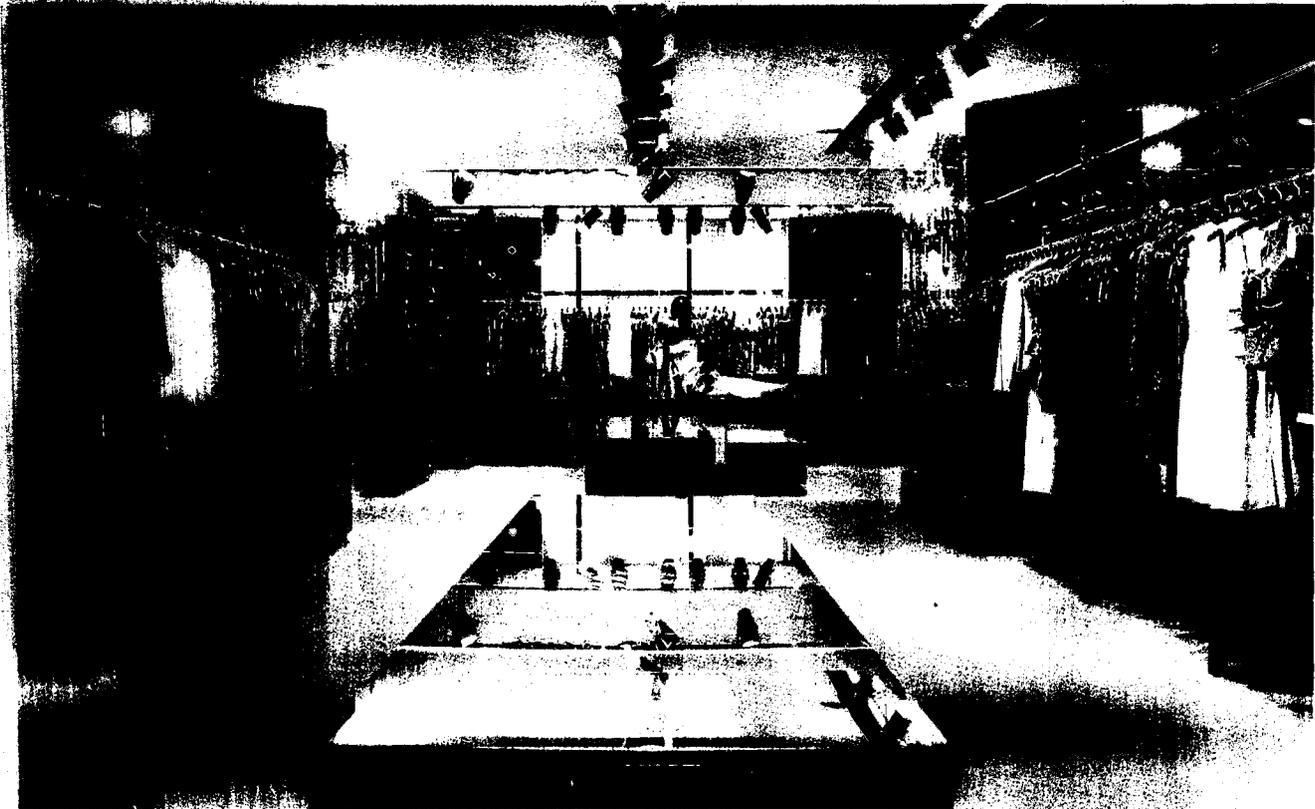
"I'm excited," said Gabbana, during a visit to the New York store Sunday. "It's more beautiful than the Miami store that opened a year ago and is amazing."

See Dolce, Page 3

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DOLCE + GABBANA
CARA
660 MADISON AVE APT 10FLR

6 WED. MORNING, DECEMBER 3, 2007

Dolce and Gabbana's



Continued from page one

"I loved working on this project," added Dolce. "When I worked with the architect, you're planning everything, and the reality is so beautiful." The designers said they haven't been to New York since March.

Industry sources estimate the expanded New York flagship will generate in excess of \$50 million in its first year.

"We are very attentive to how the U.S. performs. We look at all the sell-in and sell-out reports. Our next step is to open in Chicago and San Francisco because U.S. clients are very loyal towards a designer," said Gabbana.

He and Dolce are breezing in and out of Manhattan for the store's opening, which crowns a year for the brand highlighted by continued skyrocketing growth in profits and sales, and a much-praised spring collection of tulle veilings and hand-painted floral patterns and brushstrokes, served up on full-skirted party dresses.

According to the firm's sixth annual report, net profits for the 12 months ending March 31 advanced 38 percent to 149 million euros, or \$196 million. Consolidated revenues amounted to 1.65 billion euros, or \$1.34 billion, a 30 percent hike. (Dollar figures have been converted at average exchange rates for the period to which they refer.)

The balance sheet also highlights wholesale revenues of 1.35 billion euros, or \$1.73 billion, a figure that includes sales of all Dolce & Gabbana and D&G products generated by the group and by licensees.

And one of its rebranding deals exhibits the growing demand for the label. In June 2006, Dolce & Gabbana hooked up again with Motorola to launch a limited-edition MotoRAZR V31 phone that retailed worldwide for about \$350 and featured a swinging gold pendant with the initials DG, three sharp polyphonic ring tones and a voice that announces the name of the fashion house whose the phone is switched on or off. It clearly was a hit — a \$256 million one, the amount sold over the last 12 months, equivalent to more than 465,000 phones.

And the momentum continues to build for all the brand's products. Wholesale revenues for D&G, the designers' younger line they took in house starting with the spring 2007 season, have skyrocketed at an average annual rate of 24 percent. The line represented 44 percent of wholesale revenues, or \$609 million euros (\$760 million), last year. Overall, women's wear accounts for 63 percent of Dolce & Gabbana wholesale revenues.

In terms of geographical areas, Italy has the lion's share of Dolce & Gabbana's

growing business with a 30 percent stake of wholesale revenues, followed by the rest of Europe, which generates 39 percent of sales. Underexploited areas the company plans to target, in addition to the U.S., are Japan, which now represents only 4 percent of sales, and the rest of Asia and the rest of world, which together account for 14 percent of wholesale revenues. And while America may be a priority, Dolce & Gabbana isn't ignoring those other underexploited markets: the brand's first directly operated store will open in New Delhi early next year.

The group currently employs more than 3,000 people and directly manages 93 stores and 11 factory outlets.

The expanded Madison Avenue flagship houses both the women's and men's collections and exudes the same lavish and moody blueprint that highlights Dolce & Gabbana shops worldwide. A scenic black glass stairway, towering Murano glass chandeliers, high-gloss lacquered wood, mirror-finish stainless steel and basalt floors greet customers stepping into the women's store. The first floor is primarily dedicated to accessories and the main collection, while the second floor houses a shoe salon jazzed up with chain mail curtains, two floor-standing baroque chandeliers and black and clear glass display tables.

The third floor is evening wear and a small alcove dedicated to underwear; a category the designers are pushing. A VIP room and two large changing rooms guarantee privacy. The store is part of the group's ever-increasing capital expenditure program, which totaled \$128 million last year and covered retail expansion, showrooms and the restaurant Gold. According to sources, a chunk of that money also is destined for a new building the designers recently bought in Milan that is adjacent to their show space on Viale Piave. The new site is expected to be turned into showroom space.

"As the company is in continual expansion, we'll take the necessary steps to support it, logistically as well," said Cristiana Ruelia, managing director.

A significant chunk of the new showroom space in Milan could be devoted to pre-collections, a growing part of the brand's business, as they are for many designer labels. An opening lunch will be held today at the store, during which the company will preview its pre-fall 2008 line.

"I still remember when [Barneys New York's] Gene Pressman called us up years ago saying it was time for us to start doing pre-collections," said Dolce. "We learned a lot from America in terms of marketing. In the beginning the idea made us nervous



New Manhattan Home



An eveningwear area (left) and a men's section (right) featured on the second floor.

because we weren't used to it."

Since pre-collections increasingly fatten the top line, they allow the designers to display their full creative impulse on the runway without bending to commercial dictates. "The show is the *crème de la crème* of all our creative work, it's an extreme moment of inspiration that carries us, the press and the entire world. It's a way to show how fashion moves forward," said Dolce.

"It's an evolution and the fashion message must be as focused as possible," added Gabbana.

While the duo likes to blur the sacred and profane line on the catwalk, a walk through the store in December with 1,000 pre-fall pieces reveals how they transmute runway edge into commercial quiet.

Spring's tulle overlaying, for example, is stripped off hand-painted frocks and applied to gray cashmere sweaters, boiled wool egg-shaped coats and white stovepipe jeans. Sunshine yellow and avocado green silk dresses in all shapes and form feature piping or frayed edges, while sleek tunics over an infinity of bottoms are a Dolce favorite.

Precision-cut tailored looks for working women abound, while brand staples such as leopard prints, trenchcoats and bustier dresses are added to the mix to satisfy longtime fans.

Get me tall: you see this: at the end of the day, a woman needs to get dressed in the morning and she's fine with a soft cashmere sweater, a pencil skirt and great shoes," said Gabbana. "Another challenge is to always create a new basic."

But, he added, the market also needs runway buzz. Which is why the designers took a U-turn for spring, leaving behind fall's metallic dominatrix clad woman in form-fitting crumpled fabrics, including whips and shine.

"When you do the future, people get scared because they seem to be afraid of looking ahead to see what may happen. I thought the fall fabrications were some of the most innovative to date," said Dolce. "But when the future is done in a more romantic or bohemian way, it's more comforting."

Dolce and Gabbana recognize that today's fast and furious fashion pace is a constant challenge as they churn out pre-collections, main lines, cruise and runway shows with clockwork precision and an attention to detail that borders on the manic.

"Luckily there are two of us," quipped Gabbana.

Indeed, with a great-minds-think-alike approach, the two are perfectly complementary. Since launching their line in the mid-Eighties, they've blazed a trail for duets in fashion, now followed by everyone from the likes of Proenza Schouler to Mert Alas and Marcus Piggott in photography.

Not that being part of a duo is always easy. "Our [design] approach hasn't changed, we still fight," laughed Gabbana. "We just had a fitting and there was an excess of tailored looks that I wanted to eliminate to respect budgets. He didn't."

Regardless of who has the last word, their antennae are always up, feeling what the customer will want next. Take handbags, a growing category for the brand since wholesale revenues of leather goods and footwear rose 19 percent last year to 194.4 million euros, or \$249 million.

Dolce & Gabbana has two special bag projects beginning this spring aimed at the super wealthy seeking exclusivity in return for spending \$40,000 on a bag. The one-of-a-kind collection features 41 styles that meld innovative techniques and classic materials such as antique Venetian brocades, crocodile and python.

"We wanted to protect these clients who spend a lot for a bag and who don't want to see it on everyone else," explained Dolce.

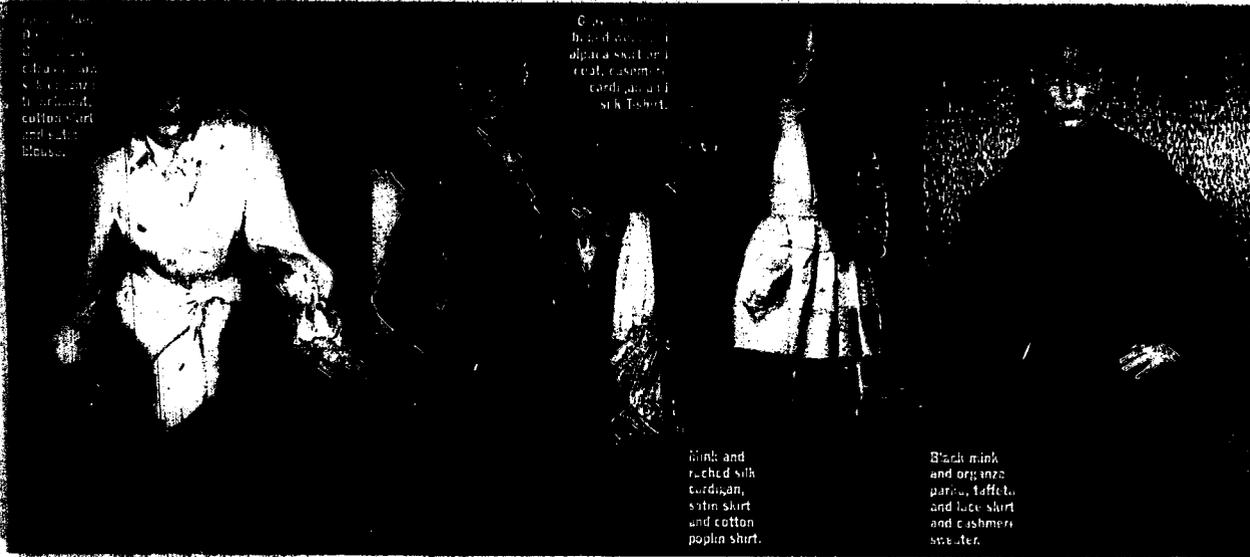
The selection includes contrast color-blocks or tulle overlay with staple Dolce & Gabbana details such as front pockets, zips and flaps. The owners' names can be embroidered inside and there's an eight week wait from order time.

The designers also are introducing a limited edition array of bags for spring made up of 11 of their iconic styles revisited in croc and python. Only 10 bags per style will be produced.

"Every day we have thousands of ideas, we would never stop," said Dolce.

As for the pressure posed by young, up-and-coming designers, it doesn't ruffle Dolce or Gabbana's feathers. "Competition is tough these days but there's room for everyone," said Dolce.

"Especially if the threat comes from talented designers, it stimulates us to do better because you can never rest on your laurels," added Gabbana. "And, you know what? Regardless of everything, we still have lots of fun."



Black mink and organza parka, taffeta and lace shirt and cashmere sweater.

Black mink and organza parka, taffeta and lace shirt and cashmere sweater.

Black mink and organza parka, taffeta and lace shirt and cashmere sweater.

Black mink and organza parka, taffeta and lace shirt and cashmere sweater.



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WWD

December 15, 2005

SECTION: Pg. 1 ISSN: 0149-5380

ACC-NO: 140122444

LENGTH: 798 words

HEADLINE: P&G'S LATEST LUXURY: SIGNS DOLCE & GABBANA TO NEW BEAUTY LICENSE;
Stefano Gabbana, Domenico Dolce, Procter and Gamble Prestige Products

BYLINE: Ilari, Alessandra

BODY:

Byline: Alessandra Ilari, With contributions from Courtney Colavita, Stephanie Epiro

MILAN -- With memories of their 20th anniversary celebration still lingering, Stefano Gabbana and Domenico Dolce have another reason to celebrate.

The fashion duo has signed a new fragrance license with Procter & Gamble Prestige Products, ending drawn-out negotiations and nearly two years of speculation. The announcement by P&G in Milan Wednesday confirmed several reports by WWD, the last of which appeared Oct. 21.

According to industry sources, P&G beat other top-flight competitors, which reportedly included L'Oreal and Estee Lauder. While the terms of the deal were not disclosed, market sources said the price tag was at least 100 million euros up front, or \$120 million, and a 10 percent royalty agreement.

"We want the Dolce & Gabbana fragrance house to become the [number]-three or -four player in the world. That's the objective. It's ambitious, but the platform is clearly there also because the strength of the fashion house is unprecedented," said Hartwig Langer, president of P&G prestige products.

The production and distribution of Dolce & Gabbana's fragrances will pass to P&G on July 1, ending the Italian brand's historic 15-year license with Euroitalia. Riding the wave of Dolce & Gabbana's fashion success, Euroitalia built a robust fragrance business for the fashion house with annual wholesale sales in excess of 200 million euros, or \$240.8 million at current exchange, according to Dolce & Gabbana's general affairs director, Cristiana Ruella.

While praising the family-run Euroitalia for having built the brand's fragrance business, Ruella noted the manufacturer didn't have the international reach required for further expansion.

Dolce & Gabbana's fragrance lineup includes Dolce & Gabbana Parfum; Dolce & Gabbana Pour Homme; Light Blue, which often ranks in the top five bestsellers in the U.S.; Sicily, By Dolce & Gabbana men's and women's, and D&G Feminine and Masculine.

While Langer shied from giving a time frame for sales growth, Markus Strobel, general manager at P&G prestige products, is confident they will double the brand's wholesale volume in the next five years. Plans include launching three new fragrances in the first two years and eventually developing a makeup line.

**P&G'S LATEST LUXURY: SIGNS DOLCE & GABBANA TO NEW BEAUTY LICENSE; Stefano Gabbana,
Domenico Dolce, Procter and Gamble Prestige Products WWD December 15, 2005**

On the retail front, the plan is to secure more exposure within strategic doors rather than increase the number of sales points.

"I think the current distribution looks fine and we will focus on the existing business because we feel there's still space to grow," said Langer. "But rather than increasing the number of doors, our focus is to secure more space within them to increase sales."

Both parties said it was premature to disclose further details or discuss future advertising expenditures.

"We are at a very crucial point in the history of our company and today's choices ensure the strength and solidity of Dolce & Gabbana's future and of its brands in particular," said Stefano Gabbana and Domenico Dolce in a statement. "We see in P&G a partner capable of supporting us in achieving our growth objectives both in business terms and in the brand's consolidation: Nothing like a perfume can make a brand universally known and timeless."

Dolce & Gabbana has had impressive sales momentum in the last few years. In September, the designers celebrated 20 years of doing business with a blockbuster runway show and capped it off with a blowout party, which Italy's Prime Minister Silvio Berlusconi attended with his daughter, Barbara.

For the fiscal year ended March 31, Dolce & Gabbana's consolidated revenue, which excludes that of licensees, totaled 686.4 million euros, or \$826.5 million.

But while Dolce & Gabbana is a major luxury player, P&G is still carving its path -- and that was one of the defining factors for the Italian fashion house in choosing the American consumer products giant.

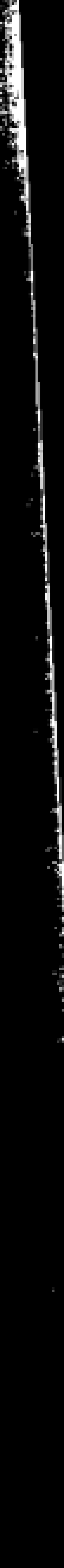
"What we liked about P&G was the fact that it doesn't feel it has arrived in the luxury goods market and that's stimulating," said Ruella in an interview at Dolce & Gabbana's showroom with Langer. "P&G assures us growth from a quality standpoint, through a capillary worldwide distribution."

Langer admitted it would be arrogant to say P&G knows all about the luxury market. "To a certain extent, it's quite clear that Mr. Gabbana and Mr. Dolce really know a lot more about luxury than we do and that is something we are eager to absorb," said Langer. "On the other hand, we know the fragrance consumer. Whether it's luxury or mass, it's really about fulfilling needs, desires and dreams, but in a holistic way."

The licensing deal is in line with P&G Beauty Corp.'s strategy to strengthen its core business and focus on higher-growth and higher-margin businesses.

Caption(s): Stefano Gabbana and Domenico Dolce

LOAD-DATE: December 28, 2005



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Dolce & Gabbana Beefs Up Clothing

Continued from the cover

"We're profoundly entering the world of tailored clothing," Dolce told DNR during a preview of the collection at the designers' sprawling showroom here. "During the preparation of the fall collection there was this maturation. Above all we wanted to develop and really concentrate on the suit.

"Tailored clothing or classic suitings today have a negative connotation," Dolce added, adjusting the sleeves of the gray Prince of Wales suit that he spontaneously grabbed from a rack and put on to model. "We want to do tailored clothing but with the perspective of Dolce & Gabbana."



TWO NEW MODELS FROM DOLCE & GABBANA'S EXPANDED TAILORED OFFERINGS

plement its classic model.

Luxury, a semi-canvas suit with a coarse-hair, double-layered wool panel inside and sweat guards, is hand-finished and cut in more precious fabrics, like superfine wools, cashmere and wool/silk blends. "Luxury is for someone who has a certain status, lifestyle and responsibility, and must appear in a certain way," Dolce said. "It's for the guy with the limo and the private jet who wants to conquer the next big meeting." Retail prices will be \$1,800 to \$2,100.

Soft, like its name, is less constructed with slightly more supple shoulders and a lightweight wool interior. "If you have to stay all day in the office in a hyper-constructed suit, it may tire you out a bit," Dolce said. "Soft [will still allow you to be] dressed well, but it gives you a wearability that allows you to move." Soft will retail for \$1,350 to \$1,600.

In addition to the new models under the tailored label, the designers have created a cropped version of the company's signature slim Martini suit, which he describes as the "suit of seduction." The "New Martini" is about eight centimeters shorter, has a lower stance and eases away from the body in the back.

tailored clothing," said Robert Burke, senior vice-president of fashion for Bergdorf Goodman. "They are very in tune on how to make clothes that guys look sexy and professional in."

Sales for Dolce & Gabbana men's wear advanced 43 percent in calendar year 2005 from the year before, according to Cristiana Ruffa, director of general affairs. She said the company is expecting sales to rise 33 percent in 2006.

For fiscal year ended March 31, 2005, the company overall reported \$1.24 billion, or 1.05 billion euros, in total wholesale revenue, which includes group sales and those made by licensees, including the company's diffusion line, D&G. Of that number men's represented 40 percent, or \$496 million.

"Our business in clothing has increased," said Gabriella Forte, former president of Dolce & Gabbana USA, who is now an executive consultant in the Dolce & Gabbana design office in Milan. "We were always considered a sportswear line, not a clothing line, but as business grew Domenico [Dolce] wanted to separate church and state, and make a clear distinction."

The duo's fall runway collection, set to be shown on Jan. 15, should be full of tailored clothing in soft oatmeal colors, and sport coats with rigorous detailing and workmanship on the inside. The designers also plan to introduce another suit model called New Tight, which has the rolled shoulder of the Martini but is more open in the back. The accompanying pant is a low-rise with a single pleat.

"There's a huge revolution in men's wear," Dolce said. "Today a man is confident but not arrogant. He's more serene and he doesn't need to be ostentatious. This year more than ever, there's this idea of not needing to show off. It's more important what's on the inside."

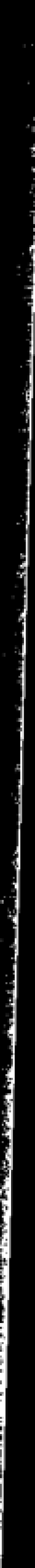
—Contributions by AMANDA KAUSER

Correction

NEW YORK — ENK's new trade show, Blue, is scheduled to be held Jan. 21-23 at Tunnel in New York City. This information appeared incorrectly on page 24 of the Dec. 19 issue. For more on Blue, go to www.enkshows.com/blue. For more on The Collective, go to www.enkshows.com/collective.

COVER PHOTO BY DAVID TURNER

PHOTOS BY DAVID YODER



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Beauty Business News

April 10, 2006

SECTION: PRODUCTS; Pg. 9 Vol. 260

LENGTH: 210 words

HEADLINE: P&G unveils first scent for Dolce & Gabbana - Fragrance

BODY:

US beauty company Procter & Gamble (P&G) is taking its most recently acquired license, Dolce & Gabbana, upscale with the launch of its new women's fragrance The One. P&G, which will officially take over the fragrance license from Italy-based Euroitalia in June (see BBN#246), is looking to position the Dolce & Gabbana franchise firmly in the premium segment. "This new fragrance has a luxury concept, we wanted establish the brand in-store as a luxury brand," a P&G spokesperson tells BBN.

This upscale concept is reflected in the packaging: a heavy glass, square bottle with a gold top, and a gold-colored outer carton. The fragrance features top notes of mandarin and peach that lead into a heart of jasmine. It ends with a base of vanilla, amber and musk.

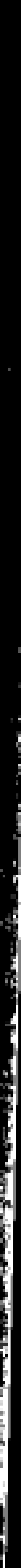
The One will be supported by a press-advertising campaign, but the company underlined that there will also be heavy point-of-sale investment. The range will begin to roll out in the fall and will be priced higher than the brand's other lines. The women's EdP will be accompanied by a shower gel, perfumed body lotion and deodorant spray.

P&G also revealed that a new men's fragrance from Dolce & Gabbana will hit shelves in spring 2007. OP

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NOTES: 20060410HC0048;
PUBLISHER: Cosmedias

LOAD-DATE: April 19, 2006



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
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Petitioner,)	
)	Cancellation No. 92047433
v.)	
)	
JAY-Y ENTERPRISES CO., INC.,)	
)	
Respondent.)	

PETITIONER'S EXHIBIT 73 TO NOTICE OF RELIANCE

Dolce and Gabbana Take Control

Duo now overseeing all production and distribution as well as design of D&G label

BY STEPHEN COLLIER

MILAN — A new era at D&G is under way.

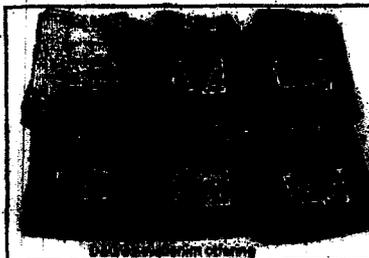
When Domenico Dolce and Stefano Gabbana present their spring D&G runway show here on Wednesday during Fashion Week, they'll control more than just the design.

For the first time in the history of the \$340 million brand, the duo will oversee all aspects of D&G's production and distribution after ending its 19-year license with Italy's FT Holding last year.

Although spring 2007 is the first season D&G will be under Dolce & Gabbana SpA, the firm began preparation for the transfer more than a year ago and got moving on a sprawling new showroom here in Via Broggi.

The designers spent \$47.9 million, or 38 million euros, on the 54,000-square-foot space, which opens next week and will house both D&G offices and its showroom. All figures are converted at current exchange rates.

Designed by Studio ARCH architects, the stark white structure is comprised of two palazzos, one from the '20s—its original facade renovated—and the other from the '60s. In addition to commercial and press offices and showroom, the building also sports a colorful rooftop restaurant for clients.



"We wanted to create a space that was immediately different from Dolce & Gabbana," said Domenico Dolce. "It's linear but not minimalist—it's very rich."

The structure is made of opaline glass and white marble from Namibia. Mat and shiny steel accent what Dolce dubbed the "white house," while Ron Arad furniture, specially designed for the showroom, dress the reception area. A standout Arad piece is a Swarovski crystal and fiber-optic chandelier that can flash messages up and down its face.

The showroom is the first public example of the breadth and depth of Dolce & Gabbana's plans for D&G.

"Since it was a license, we couldn't do everything we wanted," Gabbana said. "That's no longer the case."

Indeed, D&G for the first time will launch a men's cruise collection for November and January deliveries with a separate ad campaign to accompany it.

D&G is also focusing on denim, and for spring is introducing six new models and nine new washes. Each fit has its own name (Audacious, Power and Magic are just a few) and is delineated with a specific tag.

Finally, the pair is delivering retailers a new merchandising classification of key items, or, as Stefano Gabbana put it, "pieces that are the essence of D&G style."

Product developments may already be in motion, but Gabbana said he and Dolce are also assessing D&G and said he believed a natural cleaning of sales points would occur as well as a reevaluation of pricing.

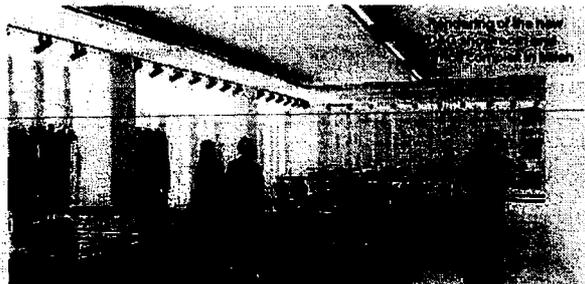
"I have the feeling that [D&G] prices will fall," Gabbana said. "Nothing is going to change style-wise. I am still in control of the design of [D&G] and I will still make the collection cool."

Gabbana balked at the idea that D&G was a secondary line but emphasized

that it was as a separate entity and a separate collection with its own spirit and style. "It's a style," he said.

He added that D&G would be managed by a completely different staff than Dolce & Gabbana and sold in its own showrooms worldwide. Other showrooms planned for this year include Paris, London, Düsseldorf and Barcelona.

On the manufacturing front, Gabbana said the company doubled the size of its factory just outside of Milan and has earmarked an ample part of the 430,000-square-foot plant for D&G.



Furthermore, he said the company hired a team to specifically scout sourcing partners outside of Italy.

"Before we took this business in our hands, we concentrated on the manufacturing aspects of the brand," said Cristiana Ruella, Dolce & Gabbana's director of general affairs. The majority of D&G will be produced in Eastern Europe.

Ruella stressed the importance of the first in-house season and said the company was studying it closely. "We want to live out the first season, [Then] we will go back and redefine

our objectives."

Ruella talked in general terms about D&G's strategy and its potential. Key points included anticipating trends with early, market-specific deliveries, working to find the best pricing in every category and reevaluating distribution. Today, the label counts 54 freestanding stores and shop-in-shops, 29 of which are directly owned.

Ruella said worldwide sales of D&G over the last two seasons was \$340.2 million, or 270 million euros with men's generating 43 percent.

Hip-Hop Hangs Ten

NEW YORK — Are hip-hop fans trading in tricked-out whips for surfboards? Editors of street-centric magazines seem to be suggesting the idea. The current issues of *Complex* and the more core urban title *XXL* both paddle into the lineup with pages of editorial devoted to surf-inspired style.

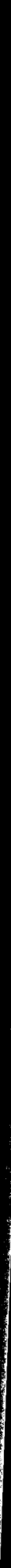
Complex's June-July issue might be mistaken for a copy of *Surfer*, with its profile of a Honolulu surf shop, front-of-the-book piece on surfboard technology, and a roundup of the season's hottest boardshorts. On that page, *Complex* stylists gave the trunks a street-savvy twist, pairing them with sneakers rather than the flip-flops or Vans favored by surfers.

"*Complex* is an aspirational magazine, so surfing is just another lifestyle that our readers might not know about that they could get into," explains Bradley Carbone, an associate editor at *Complex*. "Our readers really like the bold patterns and bright colors that we're seeing in streetwear right now. There's no reason to think they wouldn't respond to the same characteristics in boardshorts."

Indeed, urban culture and surfing aren't as far apart as they might seem. "The segue from street to surf was really skate," says Big Smiley, the fashion coordinator at *XXL* who produced the July issue's boardshort shoot. "Because skate is already an established part of hip-hop, I thought I would encourage our readers to go one step further into the action sports lifestyle by considering boardshorts this summer." —LEE MAREY



Surf style as depicted in *Complex* (left) and *XXL*.



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
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GADO S.A.R.L.

Petitioner,

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JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 74 TO NOTICE OF RELIANCE



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WWD

July 21, 2006

SECTION: Pg. 2 ISSN: 0149-5380

ACC-NO: 148603308

LENGTH: 215 words

HEADLINE: IN BRIEF: DOLCE & GABBANA IN JAPAN...SARA LEE'S BIG SPIN-OFF;
Louis Vuitton joins Dolce and Gabbana Japan K.K.;
spin off of Sara Lee Corp.;
Brief article

BODY:

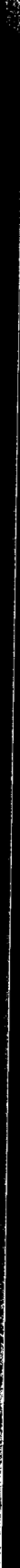
DOLCE & GABBANA IN JAPAN: Dolce & Gabbana has snagged a Louis Vuitton executive to become the president of its Japanese subsidiary. Dolce & Gabbana tapped Nobuo Nagai as president and chief executive officer of Dolce & Gabbana Japan K.K. He will start his new position July 31, replacing Keizo Okumura, who left the company in the spring. Nagai will be based in Tokyo and will report to Cristiana Ruella, Dolce & Gabbana's director of general affairs, and Alfonso Dolce, a board member and Domenico Dolce's brother. Nagai was vice president of Louis Vuitton Japan, a post he held for two years. Previously, he held other positions at Vuitton and Prada.

IN BRIEF: DOLCE & GABBANA IN JAPAN...SARA LEE'S BIG SPIN-OFF; Louis Vuitton joins Dolce and Gabbana Japan K.K.; spin off of Sara Lee Corp.; Brief article WWD July 21, 2006

SARA LEE'S BIG SPIN-OFF: Sara Lee Corp. said Thursday that it planned on borrowing \$2.6 billion to spin off its apparel unit, which will be called Hanesbrands Inc. and will operate as a separate company. Sara Lee said in connection to the spin-off, it will be paid \$2.4 billion from Hanesbrands Inc. For Sara Lee shareholders, they will get all of the outstanding shares of the Hanesbrands common stock. Sara Lee said the shareholder distribution will be on a "pro rata and tax-free basis" and added that the "distribution ratio [is] to be determined shortly before the spin-off occurs." The spin-off is expected to be done by early September.

LOAD-DATE: July 29, 2006





IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
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Cancellation No. 92047433

PETITIONER'S EXHIBIT 75 TO NOTICE OF RELIANCE



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Women's Wear Daily (WWD)

October 30, 2006

SECTION: TODAY'S TOP STORIES; Pg. 1

LENGTH: 1321 words

HEADLINE: NEW BILLION-DOLLAR BABY: DOLCE & GABBANA SALES TOP BENCHMARK IN 2006

BYLINE: Amanda Kaiser

BODY:

MILAN - Domenico Dolce and Stefano Gabbana referenced Napoleon Bonaparte in their fall collection, and their company's annual report provides even more evidence the duo is building a fashion empire - a nearly \$1 billion-one, to be precise.

Dolce & Gabbana Srl just published its fifth annual report, which shows double-digit growth in both earnings and revenues. Net profit for the 12 months ended March 31 advanced 11 percent to 108.8 million euros, or \$132.7 million. Sales rose 18 percent to 809.5 million euros, or \$987.6 million, beating an original forecast for 15 percent growth. (Dollar figures have been converted from the euro at average exchange rates for the period to which they refer.)

"We have a growth that is very homogenous. We are growing on all fronts," director of general affairs Cristiana Ruella told WWD, citing plenty of room for expansion for the company, both in terms of products such as accessories and in emerging markets such as China.

To be sure, Dolce & Gabbana's balance sheet will get an even bigger boost during the current fiscal year, when the company will consolidate the sales volume of the D&G diffusion line. The spring 2007 collection was the first to be entirely produced and distributed in-house since Dolce & Gabbana ended its 12-year licensing pact with IT Holding. D&G already does about 250 million euros, or \$315 million, a year in sales, and the company is expecting double-digit growth in the label's first year under direct management.

Consolidating D&G's sales will push Dolce & Gabbana over the 1 billion euro mark in terms of sales, a size approaching that of Italy's biggest luxury players, such as Giorgio Armani, Prada Group and Max Mara. Armani had sales of 1.43 billion euros last year.

"It's a good benchmark," Ruella said. "The integration of D&G will allow us to make a large jump."

In the annual report's introduction, designers Stefano Gabbana and Domenico Dolce said they are looking to the future "with more enthusiasm and determination than ever," stressing the importance of optimizing their company's structure.

"We intend to continue along the growth path of the last few years, and at the same time retain our independence. This will allow us to fully develop the still-unrealized potential of our brands and the markets in which we operate," the pair wrote.

In a similar vein, Ruella reiterated the company doesn't want to go public and instead prefers the operating agility of not having to answer to investors and stock-market regulations.

**NEW BILLION-DOLLAR BABY: DOLCE & GABBANA SALES TOP BENCHMARK IN 2006 Women's Wear
Daily (WWD) October 30, 2006**

"Today, Mr. Dolce and Mr. Gabbana are free to make decisions they deem are the best ones without being limited by anything," she said.

James Hurley, managing director and luxury goods analyst at Telsey Advisory Group in New York, said the company has excelled on several fronts, from streamlining its corporate structure to creating distinct identities for its high-end and diffusion collections.

"I think that they have done a lot of good, smart things, especially in the last few years," he said.

The 75-page report, stocked with glossy images from Dolce & Gabbana's fall-winter Napoleonic advertising campaign shot by Steven Meisel, was published in hardcover this year. As in previous editions, it sheds light on the business breakdown, investments and retail structure.

Specifically, the tome details how the company invested 130.5 million euros, or \$159.2 million, on operations, more than twice the previous year's figure. In particular, Dolce & Gabbana spent 48.6 million euros, or \$59.3 million, on commercial spaces, including the renovated Metropoli theater used for fashion shows and events and the new, stark white D&G headquarters.

Communications investments rose 18 percent to more than 86 million euros, or \$104.9 million.

Earnings before interest and taxes for the year rose 14 percent to 163 million euros, or \$198.9 million, according to the document.

Ruella said a 60 million euro advance royalties payment from eyewear licensee Luxottica, along with regular cash flow at the company, allowed Dolce & Gabbana to eliminate its debts and move into a positive cash position. The company's net financial position at the end of March 31 was positive by 85.8 million euros, or \$104.68 million. Debts totaled 21.4 million euros, or \$26.1 million, in the previous year.

The company is allocating major resources to the D&G project. The younger line could one day, "in the very long term," manage to eclipse the Dolce & Gabbana brand in terms of revenue, Ruella said. The company is in the process of determining pricing, order terms and retail development for the line, the executive said. It has hired 460 new employees to develop the D&G brand and plans to boost its head count by an additional 40 people as it develops the business.

In June, the group opened a nearly \$48 million D&G headquarters here, made of opaline glass and white marble from Namibia. Over the past couple of years, the company has been expanding its Italian production facilities to take on D&G clothing and accessories. Still, Ruella said the plan is to transfer about 70 percent of D&G's manufacturing outside Italy to other Mediterranean countries and Asia to remain competitive.

Returning to the report, Dolce & Gabbana said wholesale revenues, meaning group sales and those made by licensees, rose 10 percent to 1.15 billion euros, or \$1.4 billion. The company uses this figure to break down sales by product, brand and geographic market. Women's apparel and accessories made up 60 percent of the total, while men's comprised 40 percent.

Clothing is still the company's biggest product category, making up 46 percent of the wholesale total. Apparel sales rose 7 percent to 530.6 million euros, or \$647.33 million, for the year. Revenue from leather goods spiked 32 percent to 123.6 million euros, or \$150.8 million, while that from fragrances, eyewear, watches and jewelry rose 6 percent to 432.1 million euros, or \$527.16 million.

In geographic terms, Europe comprised 72 percent of wholesale sales, the U.S. made up 12 percent of the total, Japan comprised 4 percent and the rest of Asia made up 7 percent.

Ruella brushed aside some industrywide concerns of softer consumer spending in the U.S. and said she continues to see momentum as Dolce & Gabbana grows its presence there.

"I am not worried, because America has never been as [proportionally] big a revenue generator for us as it has for other brands, so I still see America as an opportunity rather than as a concern," Ruella said.

To wit, Dolce & Gabbana is starting expansion and refurbishment work on its Madison Avenue store, bringing it up to date with the concept in the Milan, Paris and Los Angeles flagships and separating the men's and women's collections into two distinct stores. The finished spaces are due to reopen during the spring or summer of next year.

**NEW BILLION-DOLLAR BABY: DOLCE & GABBANA SALES TOP BENCHMARK IN 2006 Women's Wear
Daily (WWD) October 30, 2006**

Ruella is just as bullish about the brand's prospects in Asia, especially China, where Dolce & Gabbana is busy expanding under its wholly owned subsidiary. This year it opened boutiques in Beijing and Shanghai, and a second Hong Kong store is due to open on Canton Road in December.

"It's a country that has a luxury sensibility," Ruella said.

Elsewhere on the retail front, Dolce & Gabbana is preparing to open two freestanding stores by the end of the year, a franchised store in Lebanon and a directly owned Barcelona flagship.

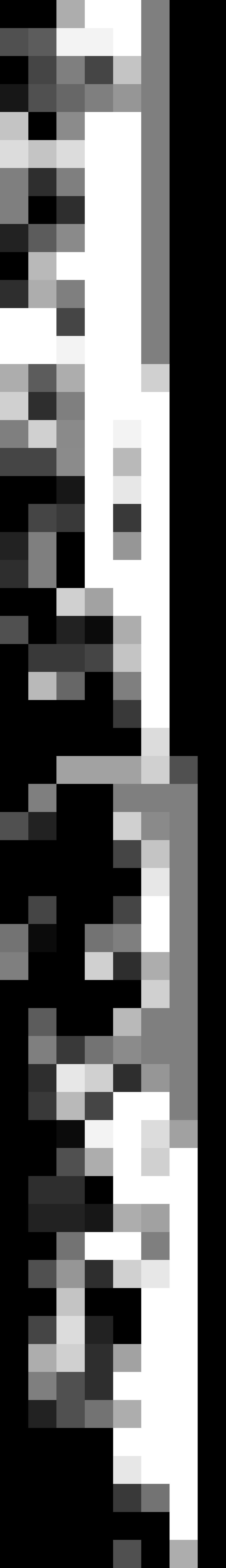
Currently, Dolce & Gabbana has a network of 206 stores, 85 of which are directly operated and 121 are run by distribution partners. In terms of brands, Dolce & Gabbana counts 151 stores and D&G has 55.

Ruella said it's too early to determine the retail strategy for D&G, but she doesn't rule out the possibility of shuttering some stores and wholesale accounts as the company better determines the brand's customer base.

"This year, in this first period of our directly managing D&G, we are applying a business plan that isn't based on numbers or quantities, but rather on quality," she said.

GRAPHIC: Stefano Gabbana and Domenico Dolce on the runway after their show. / A look from Dolce & Gabbana's spring collection. / The new headquarters in Milan.

LOAD-DATE: December 19, 2006



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
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GADO S.A.R.L.

Petitioner,

v.

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Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 76 TO NOTICE OF RELIANCE



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Copyright 2007 The New York Times Company
The New York Times

December 6, 2007 Thursday
Late Edition - Final

SECTION: Section G; Column 0; Style Desk; Pg. 9

LENGTH: 717 words

HEADLINE: Dolce & Gabbana: Sensual Evolution

BYLINE: By ERIC WILSON

BODY:

SHORTLY after 10 p.m. on Tuesday, while the designers Domenico Dolce and Stefano Gabbana were holding court with Kate Hudson and Matthew McConaughey at a table on the rooftop of the Gramercy Park Hotel, the dermatologist Dr. Lisa Airan leaned over the model Jacquetta Wheeler at another table to say something to the socialite Lauren Davis, thereby inadvertently mooning the president's daughter Barbara Bush, who was smoking a cigarette.

The full extent of the decadence of this picture would not be complete without first noting that all of the above were dressed by Mr. Dolce and Mr. Gabbana and were guests of the designers at a dinner party decorated with hundreds of potted roses and geraniums, faux crocodile place mats and the tobacco-laced scent of the latest Dolce & Gabbana fragrance, all to mark the occasion of the renovation of their Madison Avenue store, which cost \$15 million.

"Thank God for French underwear," said Dr. Airan, who had not realized her beaded black D & G tunic was so short until this moment.

How was it that Ms. Bush had managed to unearth a little black Dolce & Gabbana dress that, under any other circumstances, would have been described as conservative?

"I thought the same thing when I opened the garment bag," Ms. Bush said.

For all the sexually provocative posing extolled in the Dolce & Gabbana imagery -- a recent advertisement showed a woman being pinned to the ground by a shirtless man -- there is a paradox to be found in the increasingly romantic look of the clothes that exist off of the runway.

Certainly, there is no other Italian fashion company that issues an annual financial report detailing its sales (currently \$1.4 billion) and profits (\$199 million) next to an image of a woman in what one can only guess is the act of performing a prostate examination on a naked man, with a whip. It would seem an odd selection for a company that cites its fastest growing market in tailored men's wear.

"The ads are not quite matching up with where the clothes are now," said Charla Lawhon, the managing editor of *In Style*. "But they still reflect the spirit of the designers."

During an interview in the Dolce & Gabbana offices on Madison Avenue earlier on Tuesday, Mr. Dolce and Mr. Gabbana said they indeed want the image of their collection to evolve. As Mr. Gabbana described the direction, it is "more sensual than sexual."

With their most recent collection, Mr. Dolce said they changed the dimensions of the mannequin form on which they design, reducing the bust size, elongating the waist and enlarging the hips to create a silhouette that is less overtly sexy. The evening's guest list, which included Eva Mendez, Natasha Richardson and Anne Hathaway, would suggest

Dolce & Gabbana: Sensual Evolution The New York Times December 6, 2007 Thursday

otherwise, but the designers said that the style of Hollywood actresses was less informative to their definition of sexiness than it had been in the past.

"That ended five years ago," Mr. Gabbana said.

But that shift has not always been easy to read on the runway, or in the designers' actions. And the mixed messages displayed in their controversial ads have more or less cemented their reputation as provocateurs.

"We don't want to lose our roots, but we don't want to lose our future, either," Mr. Gabbana said. "You cannot change something too much, because when you make it too futuristic, people are afraid. Every time we use plastic in a collection, it doesn't sell, but I love it."

Of course, the major statement from Mr. Dolce and Mr. Gabbana for fall was an oversize silver cincture with a decorative padlock, shown over several dresses and coats in the collections. The resemblance to chastity belts further fueled accusations of misogyny, but Mr. Dolce and Mr. Gabbana said they believe their frank treatment of sexuality has often been misread. A new commercial for D & G jewelry, which shows same-sex kissing, has been praised for depicting gays and lesbians in a positive light. But what the ad actually shows is a man and a woman self-obsessively kissing clones of themselves.

"I never think about this because I love women," Mr. Gabbana said. "We play sometimes and we love sexuality. We take a risk. People say it is too much, but it depends on the eye."

Mr. Dolce added: "We are not provoking. We are exactly like this."

URL: <http://www.nytimes.com>

GRAPHIC: PHOTOS: STYLISH BASH: From left: Stefano Gabbana, Matthew McConaughey, Camila Alves, Domenico Dolce and Jason Lewis. Below, Eva Mendes, left, with Mr. McConaughey and Ms. Alves. Bottom left, Lauren Davis in a hand-painted dress by Dolce & Gabbana. (PHOTOGRAPHS BY DONNA ALBERICO FOR THE NEW YORK TIMES)

LOAD-DATE: December 6, 2007

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 77 TO NOTICE OF RELIANCE

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

GADO S.A.R.L.,

Petitioner,

v.

JAY-Y ENTERPRISE CO., INC.,

Respondent.

Cancellation No. 92047433

**RESPONDENT'S RESPONSES TO PETITIONER'S FIRST SET OF
INTERROGATORIES**

Respondent Jay-Y Enterprise Co., Inc. ("Respondent") hereby responds to the first set of interrogatories propounded by Petitioner Gado S.A.R.L. ("Petitioner") as follows:

Respondent's responses are based upon information currently available to it. Respondent's investigation and discovery in this action are ongoing and Respondent reserves the right to supplement these responses in the event that additional information is obtained through such investigation or discovery.

Nothing contained in these responses is intended to be or should be construed to be an admission by Respondent of the relevance or admissibility at trial or on any motion of any information contained in these responses.

GENERAL OBJECTIONS

Respondent objects generally to all of Petitioner's interrogatories on the following grounds:

1. Respondent objects generally to all of Petitioner's interrogatories, and the definitions and instructions contained therein, to the extent that they seek to impose upon Respondent discovery obligations beyond those contained in the Federal Rules of Civil Procedure and the Trademark Rules of Practice.
2. Respondent objects generally to all of Petitioner's interrogatories to the extent that they seek information that is confidential or proprietary to Respondent.
3. Respondent objects generally to all of Petitioner's interrogatories to the extent that they seek information that is protected from disclosure by the attorney-client privilege or the attorney work product doctrine.
4. Respondent objects generally to all of Petitioner's interrogatories to the extent that they seek information related to activities outside of the United States and its territories.

RESPONSES TO INTERROGATORIES

INTERROGATORY NO. 1:

For the types of goods identified in the United States trademark registration for Respondent's Mark(s), describe in detail the actual and proposed channels of trade and geographic area of distribution of said types of goods in the United States from Respondent to end users, by identifying each class of purchasers or customers (e.g., wholesaler, retailer, end user, etc.), the geographic area of each class of purchaser or customer, and the method of purchasing (e.g., mail order, online, retail stores, etc.) for each class of purchaser or customer for each type of goods.

RESPONSE TO INTERROGATORY NO. 1:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it is vague and ambiguous.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent considers men and women of all ages throughout the entire United States to be potential purchasers of its products sold under Respondent's Marks. Said products are available online, through retail stores, and through Respondent's catalogs. Respondent's customers consists of wholesalers, distributors, retailers, street vendors, online E-tailers, and "eBayers" who purchase Respondent's products through Respondent's website or catalog, and at tradeshow. Respondent's customers, in turn, offer Respondent's products to their respective customers, the end user.

INTERROGATORY NO. 2:

For the types of goods identified in the United States trademark registration for Respondent's Mark(s), describe in detail any actual and proposed efforts to advertise, promote, or otherwise market goods using the Respondent's Mark(s) including the

specific means used for such efforts.

RESPONSE TO INTERROGATORY NO. 2:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it is vague and ambiguous in its use of the phrase "specific means used."

Without waiving the foregoing objections, Respondent responds as follows:

Respondent has advertised its products sold under Respondent's Marks via Respondent's Internet website, in magazines, at tradeshow and in tradeshow advertisements, and catalog distribution to existing customers.

INTERROGATORY NO. 3:

Describe in detail any efforts by the Respondent to challenge the validity of the Petitioner's Mark(s) anywhere in the world including any communication between Respondent and Petitioner regarding the validity.

RESPONSE TO INTERROGATORY NO. 3:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the grounds that it is burdensome, harassing, and overly broad in that it seeks information that is neither relevant to the subject matter of this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent has never before objected to or challenged the validity of Petitioner's Marks.

INTERROGATORY NO. 4:

Describe in detail any communications between Respondent and Petitioner

disputing, challenging, or otherwise discussing the validity of Petitioner's Mark(s) in the United States.

RESPONSE TO INTERROGATORY NO. 4:

Respondent interposes its General Objections. Respondent further objects to this interrogatory on the ground that it is unduly burdensome in that it is duplicative of Interrogatory No. 3. Respondent further objects to this Interrogatory on the grounds that it is burdensome, harassing, and overly broad in that it seeks information that is neither relevant to the subject matter of this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent is not aware of any communications responsive to this Interrogatory.

INTERROGATORY NO. 5:

Identify each wholesaler, retailer, distributor, or supplier that has sold goods identified by or bearing Respondent's Mark(s) within the United States.

RESPONSE TO INTERROGATORY NO. 5:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground it seeks information that is confidential and proprietary to Respondent.

Without waiving the foregoing objections, Respondent responds as follows:

Pursuant to Fed.R.Civ.P., Rule 33(d), Respondent will produce copies of its invoices for sales of goods sold in connection with Respondent's Marks. Said documents will identify the wholesaler, retailer, distributor, or supplier that has sold goods identified by or bearing Respondent's Mark(s)

INTERROGATORY NO. 6:

Identify representative samples of advertisements, promotions, or proposed advertisements or promotions concerning or relating to the sale of products or services on or in connection with which Respondent has used Respondent's Mark(s) in the United States or in commerce within the United States by specifically describing the medium (i.e., newspapers, consumer magazines, trade publications, trade shows, catalogues, or other means--and specifically describe such other means) in which said advertisement or promotion appeared, date of the advertisement or promotion, and identity of the person(s) employed or associated with Respondent who was responsible for each such instance of advertisement or promotion during the period December 1, 1999 through the present.

RESPONSE TO INTERROGATORY NO. 6:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground it seeks information that is confidential and proprietary to Respondent.

Without waiving the foregoing objections, Respondent responds as follows:

Pursuant to Fed.R.Civ.P., Rule 33(d), Respondent will produce representative samples of advertising materials for products sold under Respondent's Marks.

Advertisements for products bearing Respondent's Marks have appeared in East Coast Merchandiser, West Coast Merchandiser, Midwest Merchandiser and Cover Magazine. East Coast Merchandiser is a swapmeet/flea market publication serving the East Coast; West Coast Merchandiser is a swapmeet/flea market publication serving the West Coast; Midwest Merchandiser is a swapmeet/flea market publication serving the Midwest; and Cover Magazine is a retail trade publication featuring merchandise offerings from

wholesalers, importers and manufacturers. Respondent's products are also advertised for sale by Wholesale Central and Wholesale 411, two online advertising companies.

Ward Chen, Purchasing Director of Respondent, is the person responsible for advertising and promoting the goods sold bearing Respondent's Marks.

INTERROGATORY NO. 7:

State Respondent's total advertising and promotional expenditures (in U.S. dollars) made toward sales in the United States of the goods with which Respondent's Mark(s) has been used or associated by quarter for the period December 1, 1999 through the present.

RESPONSE TO INTERROGATORY NO. 7:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground it seeks information that is confidential and proprietary to Respondent.

Without waiving the foregoing objections, Respondent responds as follows:

Since 1999, Respondent has spent in excess of \$26,000 annually to advertise and promote all of its goods, which include those sold bearing Respondent's Marks.

INTERROGATORY NO. 8:

Identify each person whose testimony Respondent intends to offer as evidence during this proceeding either at trial or by deposition.

RESPONSE TO INTERROGATORY NO. 8:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it seeks information protected from disclosure by the attorney-client privilege or the attorney work product doctrine.

Without waiving the foregoing objections, Respondent responds as follows:

Ward Chen, Purchasing Director of Respondent. Respondent has not yet determined all of the persons whose testimony it will offer during this proceeding. Respondent reserves its right to call whatever witness(es) it deems appropriate during its testimony period.

INTERROGATORY NO. 9:

Identify each person who has knowledge relevant to this proceeding as defined in Fed.R.Civ.P. 26(b)(1).

RESPONSE TO INTERROGATORY NO. 9:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

Ward Chen, Purchasing Director of Respondent; Teresa Chen, General Manager of Respondent.

INTERROGATORY NO. 10:

Identify each person or concern who participated in the decision to register Respondent's Mark(s) in the United States, and the duties or services performed by such persons.

RESPONSE TO INTERROGATORY NO. 10:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it is vague and ambiguous as to the term "concern." Respondent further objects to this Interrogatory on the ground that it seeks information protected from disclosure by the attorney-client privilege or the attorney work product doctrine.

Without waiving the foregoing objections, Respondent responds as follows:

Ward Chen, Purchasing Director of Respondent; Teresa Chen, General Manager of Respondent and attorneys representing Respondent.

INTERROGATORY NO. 11:

Identify all, if any, past and present officers, directors, and managers of Respondent.

RESPONSE TO INTERROGATORY NO. 11:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the grounds that it is burdensome, harassing, and overly broad in that it seeks information that is neither relevant to the subject matter of this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Without waiving the foregoing objections, and assuming Petitioner seeks the identity of officers, directors, and managers with knowledge about Respondent's Marks, Respondent responds as follows:

James Chen, President of Respondent; Teresa Chen, General Manager of Respondent; Ward Chen, Purchasing Director of Respondent; and Becky Ha, Sales Director of Respondent.

INTERROGATORY NO. 12:

Identify all persons or concerns who participated in the decision to file and the actual filing of the application, Ser. No. 78/026,522, on or about September 19, 2000.

RESPONSE TO INTERROGATORY NO. 12:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it is unduly burdensome in that it is duplicative of

Interrogatory No. 10. Respondent further objects to this Interrogatory on the ground that it is vague and ambiguous as to the term "or concern." Respondent further objects to this Interrogatory on the ground that it seeks information protected from disclosure by the attorney-client privilege or the attorney work product doctrine.

Without waiving the foregoing objections, Respondent responds as follows:

See response to Interrogatory No. 10.

INTERROGATORY NO. 13:

Identify all persons or concerns who participated in the decision to file and the actual filing of the application, Ser.No. 78/091,621, on or about November 4, 2001.

RESPONSE TO INTERROGATORY NO. 13:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it is unduly burdensome in that it is duplicative of Interrogatory No. 10. Respondent further objects to this Interrogatory on the ground that it is vague and ambiguous as to the term "or concern." Respondent further objects to this Interrogatory on the ground that it seeks information protected from disclosure by the attorney-client privilege or the attorney work product doctrine.

Without waiving the foregoing objections, Respondent responds as follows:

See response to Interrogatory No. 10.

INTERROGATORY NO. 14:

Identify any places of business Respondent maintains in the United States.

RESPONSE TO INTERROGATORY NO. 14:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the grounds that it is burdensome, harassing, and overly broad in that it

seeks information that is neither relevant to the subject matter of this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Without waiving the foregoing objections, Respondent responds as follows:

632 New York Drive, Pomona, CA 91768.

INTERROGATORY NO. 15:

Describe any and all persons or entities Respondent has authorized, licensed, or otherwise granted the right to use Respondent's Mark(s) in the United States or in commerce within the United States; and for each such person or entity, identify the date of commencement and termination of each such authorization, license or grant, and identify any written license agreements or franchise agreements granting rights to use Respondent's Mark(s) in the United States.

RESPONSE TO INTERROGATORY NO. 15:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground it seeks information that is confidential and proprietary to Respondent.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent has not authorized, licensed, or otherwise granted the right to use Respondent's Marks to any third party.

INTERROGATORY NO. 16:

State inclusive dates, if any, during which Respondent has sold or offered for sale each and every product bearing Respondent's Mark(s) in the United States.

RESPONSE TO INTERROGATORY NO. 16:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent has sold sunglasses bearing Respondent's Marks continuously since December, 1999.

INTERROGATORY NO. 17:

Identify the basis for Respondent's first affirmative defense of its Answer served on June 6, 2007 (the "Answer").

RESPONSE TO INTERROGATORY NO. 17:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it seeks information protected from disclosure by the attorney-client privilege or the attorney work product doctrine. Respondent further objects to this Interrogatory on the ground that it is an improper Interrogatory as it is directed solely to an issue of law.

INTERROGATORY NO. 18:

Identify the basis for Respondent's second affirmative defense of its Answer.

RESPONSE TO INTERROGATORY NO. 18:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent has been using Respondent's Marks since December 1999 on and in connection with the goods identified in U.S. Trademark Registration Nos. 2,582,314 and 2,663,337 without any objection from Petitioner.

INTERROGATORY NO. 19:

Identify the basis for Respondent's third affirmative defense of its Answer.

RESPONSE TO INTERROGATORY NO. 19:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent has been using Respondent's Marks since December 1999 on and in connection with the goods identified in U.S. Trademark Registration Nos. 2,582,314 and 2,663,337 without any objection from Petitioner.

INTERROGATORY NO. 20:

Identify the types of documents that exist (i.e., labels, hang tags, invoices or such other documents) relating to sales of products in the United States with which Respondent's Mark(s) has been used since December 1, 1999.

RESPONSE TO INTERROGATORY NO. 20:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

Hangtags, product packaging, lens static stickers, resealable bags, invoices, and catalogs.

INTERROGATORY NO. 21:

Identify each expert witness you expect to examine during the testimony phase of this proceeding, and for each such expert witness state the subject matter on which the expert is expected to testify, the substance of the facts and opinions to which the expert is expected to testify, and a summary of the grounds for each opinion.

RESPONSE TO INTERROGATORY NO. 21:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it seeks information protected from disclosure by the attorney-client privilege or the attorney work product doctrine.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent has not yet retained a testifying expert in this matter. Respondent reserves its right to designate an expert at a later date and to call that person to testify and provide an expert opinion at trial.

INTERROGATORY NO. 22:

Identify all persons who have participated in any way in the preparation of the answers or responses to these Interrogatories. If more than one individual is identified, state specifically, with reference to Interrogatory numbers, the areas of participation of each such person.

RESPONSE TO INTERROGATORY NO. 22:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

Ward Chen, Purchasing Director of Respondent; Teresa Chen, General Manager of Respondent.

INTERROGATORY NO. 23:

Identify and explain the reasons for Respondent's choice of the letters DG.

RESPONSE TO INTERROGATORY NO. 23:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

The letters DG were chosen as an acronym for and to indicate "designer glasses."

Respondent recognized that companies like Calvin Klein, Giorgio Armani, and Armani Exchange had had success in putting two letters together to create their respective logos.

As a result of these successes, Respondent adopted the concept of putting two letters together to create its logos, designing an interlocking logo and a back to back logo.

INTERROGATORY NO. 24:

Identify all documents evidencing Respondent's ownership of and right to use the marks DG.

RESPONSE TO INTERROGATORY NO. 24:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

U.S. Trademark Registrations Nos. 2,582,314 and 2,663,337 and California

Registration Nos. 106784, 107836, and 109179.

INTERROGATORY NO. 25:

Identify all documents that you expect to introduce into evidence at the trial of this matter by stating the date of the document, the title or general nature of the document, and identify the person having custody, possession, or control of the documents.

RESPONSE TO INTERROGATORY NO. 25:

Respondent interposes its General Objections. Respondent further objects to this Interrogatory on the ground that it seeks information protected from disclosure by the attorney-client privilege or the attorney work product doctrine.

Without waiving the foregoing objections, Respondent responds as follows:

Respondent has not yet determined what documents it will introduce at trial in this matter. Respondent reserves its right to introduce whatever documents it deems appropriate.

INTERROGATORY NO. 26:

(a) Is Respondent aware of any instance of confusion or mistake regarding it and Petitioner, their respective goods, services, or businesses, and/or Respondent's Mark(s) and Petitioner's Mark(s)?

(b) Has Respondent received any communication addressed or directed to, or which mentions, refers or relates in any way to, Petitioner, Petitioner's Mark(s), and/or Petitioner's products/services?

(c) Is Respondent aware of any instance where any person thought, assumed or otherwise indicated a belief that there is or may be an association between Respondent

and Petitioner, Respondent's Mark(s) and Petitioner's Mark(s), and/or the respective products or services or businesses of Respondent and Petitioner?

RESPONSE TO INTERROGATORY NO. 26:

Respondent interposes its General Objections.

Without waiving the foregoing objections, Respondent responds as follows:

(a)-(c) Yes.

INTERROGATORY NO. 27:

(a) If the answer to Interrogatory No. 26(a), above, is other than an unqualified negative, identify each instance of confusion or mistake.

(b) If the answer to Interrogatory No. 26(b), above, is other than an unqualified negative, identify each such communication to which that interrogatory refers.

(c) If the answer to Interrogatory No. 26(c), above, is other than an unqualified negative, identify each such instance where any person thought, assumed or otherwise indicated a belief that there is or may be an association between Respondent and Petitioner and/or their respective products, services or businesses.

RESPONSE TO INTERROGATORY NO. 27:

Respondent interposes its General Objections.

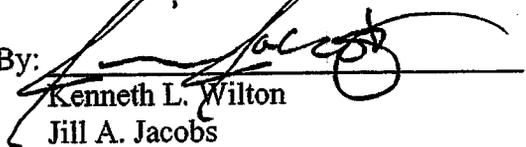
Without waiving the foregoing objections, Respondent responds as follows:

(a)-(c) Between the years 1999 and 2005, Respondent had no knowledge of any incidents of confusion between it and its goods sold under Respondent's Marks and Petitioner or any of Petitioner's goods. Sometime between 2005 and 2006, when Petitioner began using as its logo the letters "DG" in an interlocking manner similar to

Respondent's Marks, Respondent's customers began asking Respondent whether Respondent's products sold under Respondent's Marks were Petitioner's. Because Respondent did not keep logs or records of these incidents, Respondent does not have more specific information to provide in response to this Interrogatory.

As to objections and legal contentions:
SEYFARTH SHAW LLP

Dated: November 30, 2007

By: 

Kenneth L. Wilton

Jill A. Jacobs

Attorneys for Respondent

JAY-Y ENTERPRISE CO., INC.

2029 Century Park East, Suite 3300

Los Angeles, CA 90067-3063

Telephone: (310) 201-5246

Facsimile: (310) 201-5219

VERIFICATION

I, Ward Chen, declare:

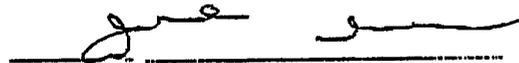
1. I am Purchasing Director of Respondent Jay-Y Enterprise Co., Inc. ("Respondent"), and I have been authorized to execute this verification on behalf of Respondent.

2. I have read the document encaptioned RESPONDENT'S RESPONSES TO APPLICANT'S FIRST SET OF INTERROGATORIES and know the contents thereof. I am informed and believe these responses are true.

I declare under penalty of perjury under the laws of the United States of America that the foregoing is true and correct.

Executed this 27 day of November, 2007, at Pomona, California.

Dated: November 27, 2007



WARD CHEN

CERTIFICATE OF SERVICE

I hereby certify that on November 30, 2007, I served the foregoing
RESPONDENT'S RESPONSES TO PETITIONER'S FIRST SET OF
INTERROGATORIES on the Petitioner by depositing a true copy thereof in a sealed
envelope, postage prepaid, in First Class U.S. mail addressed to Petitioner's counsel as
follows:

John Clarke Holman
Robert S. Pierce.
JACOBSON HOLMAN, PLLC
400 Seventh Street, N.W.
Washington, D.C. 20004


Eva Salazar

